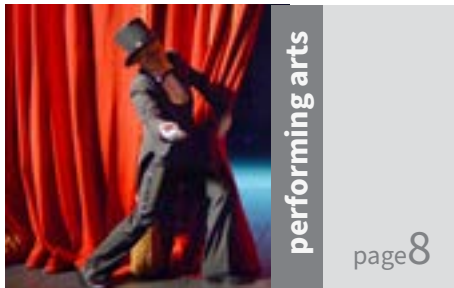
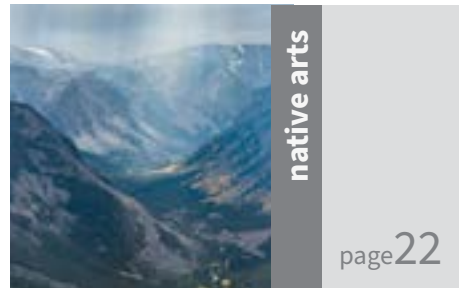


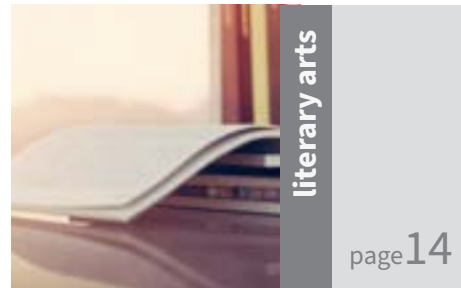
Providing information to all Montanans through funding by the National Endowment for the Arts and the State of Montana



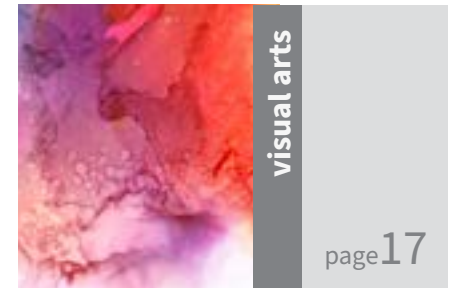
performing arts  
page 8



native arts  
page 22



literary arts  
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Photo courtesy of Vertical Entertainment

## What's New in Montana Film?

From movies to television series to commercials, learn how filmmakers have navigated these uncertain times and captured the stunning backdrops of the prairies and mountains in Montana.

Read more, page 8



Photo courtesy of Eric Heidle

## Home, Made

Frances Senska came of age learning to make whatever she needed: furniture, tools, cups and plates. Building an art program at Montana State was a similar process of matching purpose to need. Frances gathered and molded and fired up her students in the same way she shaped her utilitarian, earth-tone pots. No fan of shiny finishes or porcelain daintiness, her work and her approach to the school were the same: functional, honest, straightforward.

Read more, page 18



Photo courtesy of Amber Scally

## MAP Moves Forward

As we move into a new calendar year, let's reflect on two recent MAP cohorts who have completed their program—Hazer Novich of Corvallis and Amber Scally of Martinsdale. They've shared a bit of their journeys here.

Read more, page 23



Photo courtesy of the Montana Arts Council

## 2021 Artist Innovation Awards Announced

Seven Montana artists received the 2021 Artist Innovation Award. Learn how these exceptional artists balanced risk-taking, exploration and professionalism in their practice.

Read more, page 3

Statewide Art News



**MONTANA ARTS COUNCIL**  
an agency of state government

## Governor's Arts Award Nominations Open

The Governor's Arts Awards honor outstanding citizens and organizations in Montana whose achievements in the arts, or on behalf of the arts, benefit Montanans. Since its inception in 1981, many artists, arts leaders and educators, and arts organizations across the state have been recognized for their talent and accomplishments.

To see previous winners and submit a nomination go to <https://art.mt.gov/gaa> or contact Kristin Han Burgoyne at [kburgoyne@mt.gov](mailto:kburgoyne@mt.gov) or 406-444-6449. The deadline to submit nominations is **February 3**.



**Tatiana Gant**  
Executive Director  
tatiana.gant@mt.gov

“Whether we’re making art of our own or exploring the work of others, the act of making keeps the darkness of the season at bay.”

from the director

Winter in Montana often has us looking inward. The cold creeps in, the snow piles up and the urge to hibernate is strong. Fortunately, winter is also a time of creation.

As gatherings approach, we’re busy making things—meals in the kitchen, gifts for friends and family, plans for travel.

Through December’s string of holidays, our homes and studios take on the air of Santa’s workshop, and we tinker with our work while frost coats the windowpanes outside.

Maintaining this effort into the new year, we look to the arts to ward off the short days. Whether we’re making art of our own or exploring the work of others, the act of making keeps the darkness of the season at bay. Taking in a local symphony performance, attending a reading, catching a new show at a local gallery all help remind us that creativity doesn’t stop for snow, and that growth and vibrancy happen year-round.

In this issue of State of the Arts, there’s a lot of craft on display. We take a drive through northwest Montana, where a number of artisans create and maintain beautiful (and beautiful-sounding) musical instruments. Looking at the center of the state, three visual artists combine to evoke worlds and points of view through meticulous interpretations of fiber arts. And an opportunity to tour the home of a revered figure in Montana arts puts the deep ethic of craft and making on full display—in the home’s design, furnishings, fixtures, even coffee mugs.

Making art is ultimately about making something new.

Creation is also innovation, and we’ll start this winter issue with seven artists breaking new ground in a variety of disciplines—through new processes, new forms, new ways of looking at the world. No matter where their art happens, whether on the page, at the loom, in the ear or in the kiln, these innovators are looking to make new art in new ways.

Fill a warm mug, pull up a favorite chair, and settle in for the season. It has all the makings of a great one.



## Call for Cultural and Aesthetic Projects Advisory Committee

MAC is seeking members for the Cultural Trust’s Cultural and Aesthetic Projects Advisory Committee. Applications will be accepted through April 22, 2022. In the fall of even-numbered years, the committee members review up to 100 grant applications and participate in a two-day panel meeting to make funding recommendations to the Legislature. Grant applications for projects, operating support and capital expenditures come

from across Montana from arts, history and other cultural organizations. Committee members serve four-year terms with review years in the fall of 2022 and 2024.

If you or someone you know are interested in being considered, send a letter of interest and a resume highlighting pertinent information to Kristin Han Burgoyne at [kburgoyne@mt.gov](mailto:kburgoyne@mt.gov).

### State of the Arts Welcomes Submissions

**State of the Arts welcomes submissions** of photographs, press releases and newsworthy information from individual artists and arts organizations.

**Next deadline:** The deadline for submissions is Feb. 24 for the spring issue (April-June).

*Please check with the Montana Arts Council for reprint permission.*

**Send items to:**  
Montana Arts Council  
PO Box 202201  
Helena, MT 59620-2201  
**phone** 406-444-6430  
**fax** 406-444-6548  
**email** [mac@mt.gov](mailto:mac@mt.gov)

Sign up for MAC’s eNews  
[art.mt.gov/news](http://art.mt.gov/news) or send us an email at: [mac@mt.gov](mailto:mac@mt.gov)

**Subscriptions**  
State of the Arts is available free of charge upon request as a public service of the Montana Arts Council.

## 2021 Artist Innovation Awards Announced

The Montana Arts Council is honored to announce the seven Montana artists to receive the 2021 Artist Innovation Award. The \$5,000 award is given out every two years to exceptional artists who balance risk-taking, exploration and professionalism in their practice. Through their application submissions, awardees have demonstrated an ongoing commitment to the exploration of new methods, materials, technology, audience engagement or ideas, among other innovations.

A panel of arts experts from around Montana convened via Zoom to review 59 applications and choose seven artists to recommend for full Council approval. Given the exceptional quality of the applicant pool overall, the process of winnowing down to the awardees was especially arduous. Applications are judged according to criteria, and the deliberation process led to a rigorous, insightful and passionate discussion.

Tracy Linder, chair of the review panel, says the following about the award:

“Every two years MAC recognizes some of Montana’s most outstanding artists through our Artist Innovation Awards. In recognizing these seven artists, we hope that we are further uplifting their vision and their careers. Congratulations to this year’s awardees, all well-deserved.”

Over the next year, each awardee will make a public presentation on their art and the role of innovation in their creative process. As the details of these events is available, MAC will share information via social media. For more information and work samples for each artist visit [art.mt.gov/aia](http://art.mt.gov/aia).

### Chip Clawson, Visual Artist, Helena

After a long hiatus, Chip Clawson returned to making ceramic art in the late ‘90s. As for his creative process, Clawson says, “I am an inquisitive problem solver by nature and nurture, using innovation to resolve challenges and create art.” His father was a teacher of problem-solving, and he learned that skill from him. That ability has carried him forward through a decades-long career as a visual artist; when Clawson encounters a problem, he uses it as a springboard for creativity.



If you’ve spent much time in Helena, you’ve almost certainly encountered one of Chip Clawson’s architectural-scale pieces of public art. Clawson’s work is inspired by the natural world, using forms like beetles, budding plants, shells, seed pods or lava flows in a universal way. His work is about “engaging the viewer’s imagination... prompting curiosity as the mind grasps for what is familiar yet somehow peculiar.”

To realize his artistic vision, Clawson has often developed his own techniques and methods, and incorporated cutting-edge technology along the way. For example, for his first architectural-scale sculpture he developed a press mold for making hollow-arch bricks. Today, Clawson is using modeling software and 3D printing technology to once again move his art forward.

Clawson’s work appears most prominently in public spaces throughout Montana. He has also participated in gallery showings, collaborations and workshops for decades in far-flung places like Hawaii, Ohio and Pennsylvania.

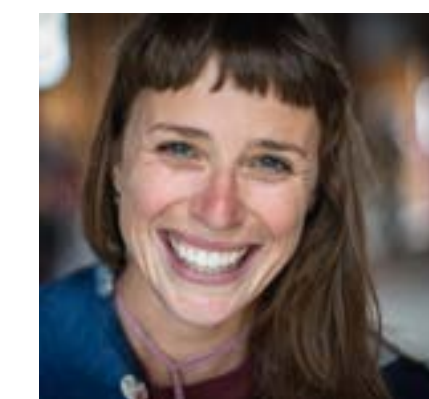
From the panel:

“There is ample evidence of consistent forward progress and drawing on resources and opportunities to steadily expand practice, studio, innovations and completed works. His work samples span 20+ years, but there are many recent examples showing that his innovation will continue.”

From the panel: “There is no one doing work like this. Originally a ceramic artist, Clawson gave up his native art form to explore other media that could take him into the areas he wanted to explore. He continuously risks, fails, risks again, shifts course and creates—with a purity of spirit and humility you don’t often see in artists of this caliber.”

### Alayna Rasile, Visual Artist, Bozeman

Alayna Rasile is a textile artist focusing on handweaving techniques and the use of natural dyes and fabrics. Rasile says, “Through slow and careful labor using plant-based materials and ancient textile techniques, I honor my responsibility as an artist: to be a critic, an innovator and a visionary.” This sense of responsibility guides Rasile’s work as she reckons with the legacy of extractive industries in Montana as well as the ongoing environmental impact of textile production itself.



Rasile applies a critical eye to her artistic practice that extends from the sourcing of materials to the production of the work. Her most recent work orbits around a public installation called Chromatic Botanic Garden, a living sculpture of dye plants on Bozeman’s N. Seventh Ave. that grows along with its surroundings. About the installation Rasile says, “By cultivating, caring for and processing natural sources

of color in a public setting, my work aims to illuminate the more common alternative through a critical lens: The synthetic dye industry is environmentally disastrous, racist and harmful to our health.”

Rasile has shown her work at galleries and events throughout the U.S. and in the U.K. She is a committed advocate for environmental sustainability, gave a TEDx talk about textiles and pollinators in 2019 and has several related publications to her name. She is an entrepreneur and teacher as well, having started several businesses and serving as an instructor at MSU-Bozeman in both business and art.

From the panel: “Alayna Rasile has hit on a comprehensive approach to a sustainable practice, from growing her materials to creating the finished product to having public and multi-sensory elements. Rather than being dazzled by new technology, this artist’s boldness is in recognizing and reviving traditional, sustainable techniques with a conscious incorporation of the industrial landscape; she uses what was once considered innovative to critique the outcomes of innovation and to

Continued from page 3

## Artist Innovation Award Winners

raise awareness to change our relationship with nature—an increasingly urgent need. Quiet but with underlying strength, integrity, makes this an exciting body of work.”

From the panel:

“I’m wildly excited about both her aesthetics, use of textile and the innovative materials approach.”

### Jodi Lightner, Visual Artist, Billings

Jodi Lightner is a visual artist who incorporates drawing, painting and sculptural elements into large-scale installations, while serving as an associate professor of art at MSU-Billings. According to Lightner, “My creative practice is focused on making art that bends the line of drawing and imagines the impossible. I find that the drawing can unfold over time if the substrate is too large to take in with one quick glance.” Lightner’s work invites the viewer to walk along the length of the drawing to see the entire composition, mirroring the experience of how we look at the structures we inhabit.



Lightner is fascinated by the built environment and how we interact with and are influenced by the structures and spaces surrounding our lives. She combines careful observation and imagination to create work that plays with ideas of impermanence and the malleability of matter. Lightner’s recent work asks big questions about the impermanence of structures and pushes the viewer to think in different ways about the built environment. About the new work she says “Whether it is in purpose or actual structure, these built environments are continually changing and adapting to our presence and patterns. What if we held them with the same temporary nature as with all changes that occur?” Lightner sees this reevaluation as key to responding to current challenges related to climate, politics and communities.

Lightner has exhibited her work throughout the U.S. and globally, including installations in Germany, China and Italy. She particularly enjoys artist residencies and has lived and worked throughout the country and beyond. Lightner has garnered grants and awards for her teaching and art throughout her career.

From the panel:

“She’s clearly able to envision and explore complete series and bodies of work. She incorporates many sources, influences, but stays responsive to circumstances in content, materials and space.”

From the panel: “She seems to be constantly seeking, exploring, investigating and expanding her focus. She represents Montana and the contemporary art scene very well. Highly professional, gorgeous work that is so dynamic.”

### Megan Karls, Performance Artist, Great Falls

Violinist Megan Karls is an artist with a passion for community building through creative experience. As a performer, she is committed to bringing new music to new ears and creating a fresh space for classical music in our local dialogue. For the majority of her career, Karls has defined herself as collaborative performer, as part of bigger organisms like string quartets and symphony orchestras. As experienced by so many performing artists during the COVID-19 pandemic, that identity was upended by the cancellation and postponement of live events.



Karls responded to her initial deflation at the circumstances by digging into the study of unaccompanied solo works of Bach and other composers. This study sparked an innovative project: to record solo violin performances in the abandoned Cold War Air Force installations that dot northern Montana. About her motivations Karls says, “The wind, heat, sun, driving, all served as adversity training for me to learn how to perform my best, under the most challenging circumstances. I wanted to grow as a violinist, even during COVID, and this project was a great mountain to climb.”

Megan Karls currently performs as co-concertmaster of the Great Falls Symphony and associate concertmaster of the Billings Symphony. As a chamber musician, Megan has been a guest artist across the nation, including Oberlin Conservatory, Lawrence University, Northern Illinois University, Roundtop, the Society for Electro-Acoustic Music in the United States and at the International Double Reed Society. She has traveled internationally as a chamber musician but loves bringing the violin to small audiences around Montana.

From the panel:

“Successfully seeking challenges and producing new work in COVID. Project resulting in bold, innovative, beautiful, haunting work in nontraditional, even hostile, settings, intimately tied to Montana’s landscape—political, historical, architectural.”

From the panel: “Megan is a true champion of new music, very professional and very good. Her most recent work shows her innovative mind but also her resilience.”

### Maxim Loskutoff, Literary Artist, Missoula

Writer Maxim Loskutoff grew up in Missoula, the youngest of five, and was the first in his family to attend college out of high school. His adult life was spent in cities—first Los Angeles, then New York, Abu Dhabi and Bangalore—before returning home to Montana. As for the experiences that influence his work, Loskutoff says, “My travels and the class anxiety I carry from childhood, both shame and pride, inform my writing.”

A throughline in Loskutoff’s writing is an examination of what it means to be a citizen of the American West. He complicates the conventions of Montana literature, questioning ideas of masculinity, colonization and human relationships to the natural environment. As for the direction he plans to take with his writing, he says, “My work will continue to develop, explore and innovate as I attempt to convey the boundless human potential (beyond what we thought possible) when we reconnect with the landscape of our home. The freedom and surrender of reacquainting ourselves with everything else alive.”



Maxim Loskutoff has an MFA from New York University and has participated in writing residencies throughout the country. His novels, essays and short stories have received national recognition and awards, including a recent High Plains Book Award for his novel *Ruthie Fear*. He has published works in several national publications including *The New York Times*, *GQ* and *Fiction*.

From the panel: “Ten years of consistent and remarkably creative activity recognized by many significant outlets. Impressive residency activity. Clear, direct and compelling language.”

From the panel:

“So young with so much promise. I love to see young new writers in Montana, and Maxim is a rising star. This literary work absolutely deserves our support!”

### Sheryl Noethe, Literary Artist, Missoula

Sheryl Noethe is a writer, teacher, performance artist and spoken word performer. With over 50 years of experimentation with poetry as an art form, Noethe’s commitment to innovation is unceasing. As for where her poetry is headed, she says, “I am learning to release my need for structure and narrative.” Rather than offering resolution or completeness in her poems, Noethe strives to startle the observer and elicit an emotional response with strong imagery.



A committed teacher and spoken word artist, Noethe has a keen understanding of the role the reader or audience member plays in poetry. About the relationship with the reader she hopes to create through her work Noethe says, “This relies upon the reader to pull their own partnership in the process of reading a poem and the images they have in the mind’s eye. This relies

upon the poet trusting the reader to respond to sensation, to emotions, to the visuals and to metaphor.”

Sheryl Noethe founded the Missoula Writing Collaborative and remains the artistic director there, as well as classroom artist. She has published five collections of poetry and one teaching text. She served as Montana’s poet laureate for 2011-2013 and is the recipient of a National Endowment for the Arts Fellowship, among other awards from around the country.

From the panel:

“She is always pushing her poetry forward. She and her work are treasures for our state. I love her commitment to poetry and education and all the work she continues to do in the community.”

From the panel: “Powerful, evocative, haunting writing. Really excellent work.”

### Caroline Patterson, Literary Artist, Missoula

Caroline Patterson is a fiction writer, teacher and nonprofit director. Patterson has written poetry, essays, journalism and children’s books at certain points in her career but now finds herself striving to bring these practices together. About this melding Patterson says, “Lately, I am more interested in discovering the richness that lies in the intersection between them: how fiction reveals larger truths; how fictions are contained in nonfiction; how lyricism unmasks the heart.”



A scholar of Montana history, Patterson has long been drawn to untold stories, particularly women’s stories. She says, “I write to bear witness,” and describes her fiction work as “part-storytelling, part-social justice, part-music.” She is fascinated by the experience of women in Montana, grappling with themes like isolation, family dynamics and the ways women navigate and challenge the social order.

A student of Montana greats such as Richard Hugo and William Kittredge, Patterson received an MFA in creative writing from the University of Montana. A poet in her early career, Patterson turned

to fiction in the 1980s and has written and edited several works on Montana women’s history. Patterson has published books, short stories, children’s books and articles. Her novel, *The Stone Sister*, based in the Elkhorn Mountains of Montana, was published Sept. 2021.

From the panel:

“She focuses on marginalized voices; women’s stories dismissed or ignored by history. She’s seeking to combine experience in different genres into a more unified, unique voice. I was immediately engrossed in the work samples she submitted. Her writing holds up a mirror and shows the reader difficult and challenging behaviors, situations, cultural habits, and prompts a process of reflection and critique that I appreciate very much.”

From the panel: “This artist will continue to write, publish and teach. The stories and perspectives she brings to light—women in the Western landscape—will continue to be a big contribution to Montana letters.”

*Congratulations!*



**MONTANA  
ARTS COUNCIL**  
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## Congratulations to...

Michael McGill



### Missoula Community/ Children's Theatre Executive Director to Retire

After a span of 40 years performing nearly every role, on and off stage, Executive Director Michael McGill will make his final curtain call with MCT in the spring. In 2006, after decades of experience as a community volunteer, set builder, tour actor/director, production manager, music director and more, Michael took the helm from co-founder, and then executive director, Jim Caron, and has guided MCT through both calm and choppy waters of financial and organizational issues known to most nonprofit companies and most recently, the veritable tsunami of challenges brought by the COVID-19 pandemic. The company has adapted and remained creative while managing a leaner budget. McGill is proud of the staff, board and the patrons who support MCT.

McGill had intended to announce his retirement earlier, but as "captain of the ship," he deferred the decision by a couple of years. There are plans in place to focus on the future health of the company, so while this decision was extremely difficult to reach, he believes that MCT will be in good hands and continue to play a positive, significant and forward-thinking role in the Missoula community, and far beyond, through its various local and international programs. "I started working for MCT when I was 26. At that age, you think it will never end but then, everything does. MCT is a company of remarkable individuals that I have had the honor to work with. The next 50 years should be even more exciting."

During his tenure with the company, as a tour actor/director, he traveled around the U.S. and Canada and collaborated on special projects in Bolivia, China and the U.K. In addition, he has written and/or co-authored more than two dozen Missoula Children's Theatre productions and directed an untold number of Missoula Community Theatre shows.

A celebration will be planned for some time in the spring to recognize and honor McGill's four amazing decades of contributions and service. MCT will post application materials when the search for the next executive director begins. Requests to schedule interviews may be sent to [mct@MCTinc.org](mailto:mct@MCTinc.org) or made by phone at 406-728-1911.

Kirby Lambert



### Curator of Collections Kirby Lambert Retires

Kirby Lambert, Curator of Collections for the Montana Historical Society Museum in Helena, is retiring at the end of Dec. 2021. Lambert and Jennifer Bottomly-O'looney co-authored *Montana's Charlie Russell: Art in the Collection of the Montana Historical Society*, one of the best books on Charlie Russell.

Arriving from his home state of Texas almost four decades ago, Kirby immediately fell in love with Montana. He has quoted John Steinbeck saying, "Montana seems to me what a small boy would think Texas is like from hearing Texans."

Kirby embraced the history and culture of Montana and has put his wit and wisdom to work. Among his many talents is an ability to take scholarly material, distill it and make it accessible to the general public. He has accomplished this throughout his career, in the countless curated exhibits interpreting such diverse topics as the history of medicine in Montana, the art of Blackfeet sculptor John L. Clarke, and the impact of horses on the state's material culture, as well as in his numerous publications.

He was awarded the 2015 Governor's Humanities Award which honors excellence in the humanities in Montana. In the words of Dr. Larry Len Peterson, "Kirby will be...leaving behind a legacy of scholarship unsurpassed in the history of the Montana Historical Society. He will be greatly missed but never forgotten."

To read more about Kirby Lambert, including the full introductory tribute by Dr. Larry Len Peterson, please visit: <https://cmrussell.org/remembering-russells-west-montanas-last-best-chance/>.



### North Valley Music School Expands Instrument Lending Library

North Valley Music School started their 2021-2022 music year with an expansion of their Instrument Lending Library to benefit participating musicians. Thanks to a grant from the Kramer Family Foundation, NVMS expanded their inventory by purchasing four Yamaha P45 keyboards. With this instrument program, NVMS is able to help students who face an often-overlooked barrier to music education: the lack of an instrument.

Currently, the nonprofit music school matches high-quality instruction with students of all ages, backgrounds and skill levels. Scholarships are available to ensure that no student who seeks music education is turned away. However, "another important element of one's musical journey is access to an instrument," says Director of Opportunity Jessica Shaw.

Instruments are often expensive and without one, a promising musician is powerless to develop his or her individual voice and pursue lessons. Access can start or stop one's music path and eventually determines if one can participate in a performance, an orchestra audition or a chamber ensemble. "When I knew I wanted to take music lessons, it was a significant financial decision," says Sarah Mayal. "I craved music and was passionate enough to make my budget work to take the lessons, but it still didn't seem possible because I couldn't afford a violin. Thankfully, NVMS had their lending library and was able to bridge the gap."

The instrument lending program serves between 20-35 students a year. Scholarship recipients are offered instruments free of charge. Current inventory includes violins, keyboards, a drum set, cellos and some band instruments. This is possible through private donors and grants. "Music is not only a part of education; it is something that can be taken anywhere and used in anything (even algebra!). Music is something that will be with me for the rest of my life and will always be, for me, a source of pride, enjoyment, relaxation and many happy memories," says M.D., NVMS scholarship recipient.

NVMS's next investment goal is 16 new violins, and financial support is needed. Additionally, many other instruments are aging and need to be replaced. To learn more about music education at NVMS and to donate to the Instrument Lending Library, please visit [www.northvalleymusicschool.org](http://www.northvalleymusicschool.org) or call 406-862-8074.

## Congratulations to...

Sally McIntosh



### Recognizing Long-time Educator, Arts Facilitator Sally McIntosh for Colorful Career

Story and photos by Jaci Webb

The year was 1964, and Sally McIntosh was a freshman at UM. The Yellowstone Art Center had just opened, and she couldn't wait to get back to Billings to see this new institution that focused on contemporary art.

In a recent interview, McIntosh said it was so fitting for her to finish out her career as the adult program coordinator at YAM, a position that allowed her to put together programs taught by regional artists at the Montana Women's Prison and organize adult classes. She retired from her position in July 2021. "I always come to the YAM to be inspired, and I was so grateful to work my last five years at the museum. It was such a gift and it meant so much to me."

That deep connection to the Billings community and the artists of the region has driven much of McIntosh's life and career. She said she never considered herself an artist, yet she has spent five decades teaching, serving as a cultural leader across Montana and becoming a link to iconic artists. Her daughter Morgan once suggested that her mom call herself an arts facilitator. That felt like the perfect title for her, McIntosh said.

At one point, McIntosh and her husband moved to Spring Creek to raise sheep and were neighbors to Montana modernist artist Isabelle Johnson. She also commuted to Billings to

serve as educational curator at the Western Heritage Center and was a kindergarten teacher in Absarokee. Through her connection to Isabelle Johnson, McIntosh met Bill Stockton. "Because these Montana modernists all wanted to stay connected, they would come stay at each other's houses for a weekend. Bill Stockton and his wife were also sheep ranchers at Grass Range," she said. McIntosh and Johnson worked together, under the direction of the Stillwater Historical Society, to research and develop signage to identify where the Bozeman Trail came through Absarokee.



Isabelle, Sally McIntosh and two other Bozeman Trail committee members

McIntosh took a teaching position in the late '60s, where she assisted a Syracuse University professor in what she described as a "life changing" experience visiting many major art museums in Western Europe. Her graduate work in medieval studies led her to San Francisco State but when her father died, she returned home during summers to be with her mom, moving back in 1972.

The Billings community has always been an integral part of McIntosh's life. Allison O'Donnell, Toucan Art Gallery co-owner, said McIntosh has a teaching spirit. "Sally is just so giving. She is generally so interested in what's going on with people. She was always such a nurturing ArtWalk leader." McIntosh served as the coordinator of ArtWalk Downtown Billings for several years, helping it grow and welcoming new businesses.

McIntosh is known for taking young people under her wing, guiding and connecting them to art and community. As busy as she has been, she's always taken the time to mentor. Jim Baken, professor emeritus at Rocky Mountain College, remembers visiting Sally when she was living in Boston and even with her newborn baby at home, she showed him around. Years later, when he started teaching at RMC, they reconnected. "She gave my

students and me exhibitions in her store...and Sally employed several of my ambitious art students," Baken said.

McIntosh returned home again to run her brother Bill's McIntosh Art Company when he passed away. She owned and operated the store from 1989 to 2007. It was a special gathering place for area artists. During her time at the Art Company, she also established the Summer Art Academy at RMC, where she was the director of the Ryniker-Morrison Gallery and an adjunct professor.

Baken said, "With her passion for every art form imaginable, she exhibited work that was regional as well as national. Sally co-taught seminar classes, stepped in to teach art methods, and she taught her gallery assistants and interns everything there is to know about the business of operating a fine arts gallery."

Baken especially enjoyed teaming up with McIntosh to teach at the Montana Women's Prison. "We announced to the inmates 'We are here to set you free!' Then, quickly backpedaling, 'to set you free artistically.'" It was clear that the inmates appreciated the classes and McIntosh's supportive, warm nature. "In those prison classes, we offered Expressionism via contemporary art history, drawing and painting. The results were mind blowing. The students were wonderful!" Baken said.

McIntosh loves art and artists and displays her favorite pieces in her home. She enjoys gardening, bird watching and reading, and is always happy to spend time with her two children.



Sally with Bill Stockton

## In Memory of...

Steve Helmbrecht



### Steve Helmbrecht

Today our community lost one of its great artists, Havre native Steve Helmbrecht. Steve was a second-generation photographer and is well known for capturing hundreds of weddings, graduations, sports and other significant life moments on the Hi-Line and throughout Montana. He was a gifted artist, producing beautiful photography as well as pottery and other art. He served as an adjunct professor at MSU-Northern where he patiently taught students ceramics for the past 18 years. Steve always had a smile and a great eye for humor in his photography. His influence in the art community will live on in his beautiful work. Thank you, Steve, you will be missed.

### Read the full obituary:

<https://www.havredailynews.com/story/2021/11/01/obituaries/obituary-steve-helmbrecht/536017.html>

## Film



**Yellowstone: Season 4** Photo courtesy James Minchin/Paramount Network



**Montana Story** Photo courtesy Montana Story

## What's New in Montana Film?

By Montana Film Commissioner Allison Whitmer

The Montana Film Office team was recently in Missoula for the Montana Film Festival, where a giving and enthusiastic audience clapped and cheered to the heartfelt welcome from organizers: "We are so thrilled to see you in this theater!"

**There's nothing like that dark room, where the community experience of a film, the laughter, gasps and tears immerse the audience completely in a different reality.**

Filmmakers and artists in this great state have been experiencing the most unusual years of their careers. Focused time on art creation has contrasted with complete separation from any artistic pursuits. It has been the same in the filmmaking arena. Many have found this year to be incredibly productive, and others have taken a full break, or even left filmmaking as a career path, all decisions made with great courage and thought.

How have we wrestled with this conflict? Fittingly, by making movies, television and commercials that take these themes of uncertainty, conflict and renewal and lay them against the stunning backdrops of the prairies and mountains in Montana.



Carhartt Workwear is airing a new commercial, **Fit for the Next Frontier** featuring talented and skilled workers from loggers to cowboys. Set against the dramatic mountains that frame Paradise Valley outside of

Livingston, swooping planes and an impressive ore truck encourage new careers in the skilled trades. Look for it on television or check out Carhartt on YouTube.

New York writers/directors Scott McGehee and David Siegel created **Montana Story** after another project was delayed, going from writing to being on location in less than four months. Their gritty, emotionally restrained Neo-Western examines how two estranged siblings have to come to terms with their abusive father, who is dying from a stroke. How do you resolve years of suffering from one who cannot either participate or respond? The wind-swept roads, mining remnants and oppressive weight of the unsaid powerfully traps these characters into a world they want desperately to leave behind. Montana actor Rob Story plays the

unresponsive father in a great cameo! Coming soon to theaters, this film debuted at the 2021 Toronto International Film Festival.



Butte residents may have seen former Batgirl Alicia Silverstone in local restaurants over the winter, as she was in town filming **Last Survivor**, a post-apocalyptic thriller that deconstructs the essential delusion of the end-of-the-world narrative. Premiering at London's Frightfest Oct. 2021, the gnawing realization of the teenage character that all may not seem as it has been presented to him takes the viewer through the snowy woods and quiet underbrush, reveling in pristine nature, all the while chopping away at

the truth. Much as *The Shining* shows the unsuspecting family traveling through Glacier National Park on their way to a snowy doom, the forests of Silver Bow County hide uncomfortable truths.

Montana's hard talking and take-no-prisoners fictional Dutton family returned to television with season 4 of **Yellowstone**. Filmed entirely in the state, this Western drama premiered to over 14 million viewers, catapulting it to the top of the ratings chart. Turns out, we've got a lot of trips to the "train station" left for this immensely popular series. Led by Kevin Costner, the twists and turns of the family ranch make for compelling viewing. This season, look for Montana locations in Darby, Hamilton and Missoula. Chief Joseph Ranch in Darby is the real star of the show, its pristine white barns and incredible historic lodge giving a strong backdrop for all the high drama. Combining stories of water and land rights, a Native American tribe positioning for power and an ever-popular revolving door of "developer" villains, the show has had over 900 local extras so far and filmed in the stately Montana Capitol building during its run. Catch it on Paramount channel on cable or check listings for streaming options.



**Maid**, based on Stephanie Land's New York Times' bestselling novel, chronicles the hard decisions around childcare, housing, work and relationships as the lead character struggles to escape abuse and poverty. This Netflix series features Missoula as a plot point; keep your eyes peeled for glimpses of Montana on screen.

Follow the Montana Film Office on social media and learn more about filming in Montana at [www.montanafilmm.com](http://www.montanafilmm.com).



A still image from the Montana-based film **Two Yellow Lines** Photo courtesy Two Yellow Lines

## Zac Titus Stars Alongside Real-Life Daughter in Derek Bauer's Cross-Country Drama

Writer/director Derek Bauer's directorial debut stars Zac Titus (*For All Mankind*) and introduces his real-life daughter Alexis Titus in her first on-screen role; and stars Grant Show (*Dynasty, Devious Maids*), Bre Blair (*S.W.A.T.*), Grant Harvey (*Animal Kingdom; Emancipation*) and Frank Collison (*O Brother, Where Art Thou; Dr. Quinn, Medicine Woman*). The film is a labor of love, personal experience and inspiration, exploring the on-the-road relationship between a father seeking redemption alongside his teenage daughter.

*Two Yellow Lines'* story is informed in part by the real-life challenges of lead actor Zac Titus; having lost his sister on 9/11, Titus developed PTSD and went to Montana to grieve and find solace. His character Jack, a veteran smokejumper, starts the film similarly, after the tragedy of losing his unit in a fire in the Montana wilderness. His struggles with PTSD and survivor's guilt leave Jack estranged from his family until, after four years without contact, he receives a phone call from his ex-wife asking him to pick up their daughter from camp in Wyoming. Once reunited, Jack and Hanna (Alexis Titus) embark on their journey home, battling as they ride across the remote Montana landscape trying to understand and come to terms with each other's trauma.

The film's personal inspirations extend to the whole cast and crew. Zac was motivated to develop the story of a motorcycle road trip after his own daughter Alexis' joyful experience traveling cross-country with her grandfather. Bauer, having grown up in the Pacific Northwest, shares Zac's appreciation and love of the outdoors, and the loss of his own father at age 14 to early-onset Alzheimer's made developing the story uniquely personal. Hanna's 13-year-old character, who is struggling to understand her own sense of loss and abandonment, resonated

deeply with Bauer's memories of his own childhood, and this film is an expression of those years. It's about how small shifts in our lives can lead to big changes when we face the past, learn to forgive and find a way to move forward.

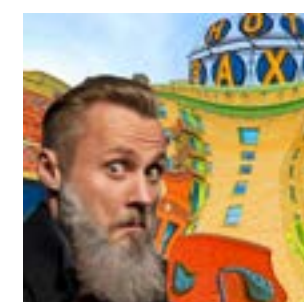
"One of our goals was to treat the landscape as an additional force, or even a character, that would continually influence and support our actors along their journey," said Bauer, who also served as the director of photography. Bauer and his team did a phenomenal job capturing the beauty and majesty of Montana, following Jack and Hanna aboard Jack's Harley-Davidson Dyna Wide Glide as they rode through the Tetons, Yellowstone and the Rocky Mountain West. The film will transport audiences to the Montana wilderness, allowing them to experience the wide vistas of Big Sky country from their home, journeying with Jack and Hanna as they embark on their odyssey.

Bauer concludes, "Teaming up with four friends: Zac, producer Billy Zeb Smith, Jake Olson and me—we are all fathers of daughters—we brought this film to life for you, the audience. With a small, passionate crew in tow, we stuffed everything into an old RV, followed by an older truck towing a trailer of newer gear and together, we chased a 30-year-old Harley across the Western United States."

*Two Yellow Lines*, distributed by David Glasser's 101 Studios and Universal Pictures Home Entertainment, released Nov. 9 in 4K Ultra HD and On Demand.



## Theatre



Comedy and Camp Equinox updates Gilbert & Sullivan's *The Mikado* to present-day Montana. This **brand-new and revolutionary adaptation** combines Arthur Sullivan's

original 19th-century music with Kisiel's searing satire of contemporary Bozeman culture.

Feb. 4-6 & 11-13, 2022  
@ The Ellen Theatre

<https://www.intermountainopera.org/the-montana-mikado>

## Dance

**VALENTINE'S GALA Spectacular Gala Performance**

Sunday, Feb. 13, 2022

Yellowstone Ballet Company presents a spectacular gala performance and a selection of gourmet desserts for Valentine's Day.

The theme of this one-time event is love. You will be treated to lovely opera songs, musical theater, ensemble pieces by Raison d'être Dance Project, and famous pas de deux that are rarely, if ever, seen in the Treasure State.

Come bask in the love that the performing arts can bestow to all hopeful and hopeless romantics. Your heart will be tickled pink!



Purchase Tickets at

<http://yellowstoneballet.info/songs-dances-of-love/>

Yellowstone Ballet,  
109 South B Street, Livingston, MT 59047  
406-222-0430



The piano's keys are original to the instrument, as is its beautiful casework.



Ida Pound's Chickering piano was built four years after this style was patented by the Boston company.

## Making Music

Story and photos by Eric Heidle

### First Movement

Imagine for a moment you're on horseback, stopped atop a bluff overlooking the White Cliffs of the Missouri River, sometime in 1880. The spectacle of the muddy brown channel snaking its way through chalky cliffs and spires would have been quite a sight; in fact it's one you can see largely unchanged to this day.

What you could only have seen then, though, is the long, low shape of a riverboat chugging its way upriver, twin stacks bellowing woodsmoke as the stern wheel threshed the water in its wake. And if your eyesight and hearing were especially keen, you might—just might—have been able to make out a lovely sound emanating from a small wooden construction on the boat's upper deck. A melody you'd eventually be able to pick out: "Red River Valley." Because parked on the deck of that ship, the Far West, at a bench in front of an elegant hand-built concert grand piano, sat young Ida Pound playing her way toward the innermost port in the world.

So says an article published in a 1971 issue of the Billings Gazette, describing the journey of Ida and her piano as they immigrated to Montana Territory to join her father, Albert. Albert Pound had run a lumber concern in Chippewa Falls, Wisconsin before coming west for new opportunities.

The piano, meanwhile, had already journeyed thousands of miles by rail after being built sometime in the first half of 1876 by Chickering & Sons of Boston; it may already have been heading west toward Chippewa Falls when the Battle of the Little Bighorn was fought in the Montana territory that June.

The Far West had a connection to the battle as well; contracted with the U.S. Army as a supply ship, she carried wounded cavalry soldiers and the first news of Custer's defeat from near the battlefield to Fort Lincoln near Bismarck. The more benign cargo of the 1880 journey would arrive

at Fort Benton only a decade before the coming of the Great Northern Railroad made riverboats obsolete. From there, the piano went overland in a covered wagon to the Pounds' new homestead in the Little Elk country southwest of Harlowton.

Ida's family had an artistic streak—her uncle Thomas was the grandfather of poet Ezra Pound—and in addition to the piano, Ida played violin and pursued other interests. One of 10 children to Albert, she attended Berkeley and maintained a lifelong interest in botany; she is said to have made the first recorded instances of several plant species in what's now Montana. Ida soon married Charles T. Busha, a local businessman who opened a mercantile in Big Timber, and the piano picked up stakes once more. It resided in Big Timber until Ida died in 1949, when it passed to her daughter.

That such an unwieldy, delicate instrument could come so far under such conditions is mildly remarkable. But what's truly remarkable is that the piano still sounds as good as it ever did, and looks as though it might have rolled out of the Chickering & Sons factory today.



Jan and Stephen's cat Tiger grabs a nap between playing sessions at the Chickering grand piano. The alcove was designed specifically to house the instrument when the home was built in the 1950s.

We know this because the piano is still very much alive and occupies a position of pride, in a home essentially built around it, overlooking the shores of Flathead Lake. Today, its caretakers are Stephen Weissenberger and Jan Nelson, who is Ida Pound's great-granddaughter. After Jan's grandparents in Big Timber took possession, the piano came to the Flathead to serve as the centerpiece of a home they'd built on the lake. Enjoyed during summers, it would endure the chill of Montana winters after the house was closed up each fall. Inevitably the wear of its travels, the cold and dry Montana climate, and the simple passage of time took their toll. The piano's soundboard had cracked, its finish had been redone at some point, and its overall condition and playability had deteriorated over the years.

The house around the piano had seen some wear as well but when Jan and Stephen took ownership, they were determined to rejuvenate both. The couple had relocated after many years on the east coast, and Jan began calling piano repair firms in New York, Philadelphia and elsewhere. As soon as she'd mention that the piano was a Chickering, though, each call resulted in a polite, "Thanks, but no thanks." Unlike their famous Steinway cousins, Chickering concert grand pianos were mostly one-off instruments; built by hand to individual specifications, they often lacked easy-to-replicate standardized parts.

But Jan was unwilling to give up and eventually got in touch with Artisan Piano Services in Portland, Oregon. The Chickering had already come west this far; another 550 miles didn't seem too much to ask. So it was shipped off once more, courtesy of internal combustion this time, and underwent a complete restoration. Its ruined soundboard was replaced, the original casework was stripped and refinished, new hammers and strings were fitted to its interior. Its faded nameplate and serial number were freshly reprinted, and the elegant scrollwork of its music stand touched up to look like new.

The piano has since made the return journey, traveling east for the first time, having nearly crossed a continent in its lifetime. The home

around it has likewise been restored with a comfortable, tasteful hand. Seated on its bench, your fingers will come to rest on the piano's original keys, real ebony and ivory, and a glance to your left will reveal the wide expanse of Flathead Lake just beyond. It's a fairly cushy spot for a 145-year-old, and it seems to enjoy the view.



The piano's soundboard and strings produce a rich, deep sound when played.

In the Gazette story's telling, the piano rode upriver on the top deck of the Far West, and was unloaded each night during its covered-wagon journey so that Ida Pound could entertain the teamsters hauling it overland to the Little Elk. A fanciful illustration drawn by Gazette cartoonist Craig Curtiss shows Ida at the piano, which is battened down with rope atop the Far West, as she's joined in song by a chorus of pioneer figures. Whether every detail of the story and drawing are—strictly speaking—true, who can say? But the resilience of this fine old instrument, a testament to the work of craftspeople across two centuries, makes one want to believe. And maybe—just maybe—if you stop and listen along the White Cliffs of the Missouri, the very faintest echo of "Red River Valley" might still be heard.



The workbench at Bruce Weber's Montana Lutherie, where a 1995 Flatiron mandolin undergoes repairs in between the building of new instruments.



Mandolin, octave and banjo cases hold instruments awaiting repairs or routine upkeep.

### Second Movement

A little bit north of the Chickering's home, you'll pass through a series of orchards, the source of Montana's famous Flathead cherries. Tucked alongside one of these orchards you'll find a weathered red barn, midway through a restoration not unlike the one the piano and its home have received. The repair work has reversed the barn's considerable tilt toward the lake, averting eventual collapse. Standing upright once more, the barn is now undergoing a face lift, with new planks replacing weak spots in its siding. There's a lot of life left in the old thing.

Something else in the barn is a cozy workspace brimming with racks of exotic woods, battered instrument cases and tools of all sizes, where Bruce Weber is painstakingly saving another well-worn construction of stained, weathered wood. It's a mandolin, made by the Flatiron company down in Belgrade back in 1995.

The instrument has been well-used and well-loved; the finish is completely worn away from some of its edges, the tuning pegs and tailpiece have corroded to a dull patina, and numerous cracks crisscross the bright sunburst finish on its arched top.

Over the coming days, Bruce will nurse this ailing patient back to life. He'll address the structural issues by stabilizing the top, removing the bits of plastic adhered to slow the disintegration of the finish, dress the frets and do everything else needed to return it to its owner's hands in genuinely playable condition. Although it looks pretty frightful on Bruce's workbench in its current state, he'll coax it back to health for years of continued play. Like the barn, there's a lot of life in it still.

Bruce Weber has been a distinguished luthier specializing in mandolins for longer than the instrument on his bench has been around. In 1987, he wandered into the Flatiron facility looking for a set of strings; fascinated by what he saw inside, he wound up with a job.

Bruce began building mandolins and related instruments at Flatiron, and learned the craft from every angle. The sickly mandolin on his bench would've passed through his hands at Flatiron when it was new in 1995; he remained there until the company was relocated to Nashville, Tennessee the following year. Not inclined to leave Montana, Bruce founded Weber Fine Acoustic Instruments with his wife, Mary, in 1997, just up the road in the tiny town of Logan. Over time, the firm became a fair-sized operation in its own right, and Bruce and Mary kept things humming there until selling in 2012 to become, of all things, orchard keepers.



**Bruce Weber talks about mandolins old and new in his shop overlooking Flathead Lake.**

Interestingly, since the move, Bruce has spent more time repairing mandolins than creating them. The barn needs additional work before he can finish setting up his shop, and he brims with enthusiasm about making old instruments feel new. Noting that players of all abilities struggle when their instruments aren't set up well, he says, "I've been getting a pretty good endorphin hit just by helping these players get their instruments playing well, sounding well, and it helps them play more." Though he's passionate about hand-crafting quality mandolins custom-made to suit his clients' needs, he muses, "I'm sort of torn... does the world need a lot of high-end instruments, or helping people play what they already have?" He also notes that he works on instruments of every level of quality and price range and that "if they don't play well, they're all the same."

Once he begins building a new mandolin, though, Bruce brings his own preferences and approach to bear on each aspect of their manufacture. The workbench is lined with every hand tool imaginable, down to tiny files for fine inlay work, while the far corner of the room is dominated by a huge CNC machine used to rough out tops, mill fret markers, and do everything in between. Bruce points to a wall of shelves lined with wood blanks of various shapes and sizes to show what it can do. A stack of spruce panels, destined to become one-piece arched tops for mandolins, has already been put through the milling machine. While this might seem like the opposite of hand-building, it's at this point that a kind of alchemy starts coming into play.

Holding a blank vertically between thumb and forefinger, Bruce taps its back. He then does the same with another and another. They all sound different. Finding one with a high, clear tone that he particularly likes, Bruce says that one will make a good bluegrass mandolin.



**Bruce Weber checks a spruce blank for its initial sound quality and pitch, which in turn will determine what sort of mandolin it will become.**

Tops with lower tones, by contrast, often work better for folk music. It turns out that every part of the instrument holds a certain tone, and the hand-carving he'll do from here to achieve its final shape will further enhance that tone to its best effect. "You're continuously listening to that piece of wood to decide which way it needs to go," he says. "Being a carved-top luthier, I like that; way more than guitar building or flat building, you're putting contours or graduations into the top and back plate that actually make the instrument sing."

Bruce prefers making single-piece tops rather than book-matched two-piece tops because he feels they produce a better sound. In addition to spruce, he uses maple for sides and backs, and ebony for fretboards. Sourcing good wood turns out to be a bit like sourcing good wine; properly aged and seasoned tone woods are key to evoking great sound. Bruce and Mary once bought out the inventory of a violin maker who was quitting the business after many years; at least one piece from that haul was penciled with the year 1908. It's spent more than a century as raw material; Bruce says he'll keep it till the right project comes along.

The repair jobs involve patience, too. Bruce describes a dire condition some players fall victim to: mandolin separation anxiety.

"These instruments get to be a very big part of players' lives. They are afraid to let them out of their hands."

Bruce admits he sometimes eases players' fears by emailing pictures of the progress he's made while restoring their babies to life; he hasn't had to resort to any FaceTime sessions yet.

It seems to be all be a part of the spirit in which the new operation is conducted. Bruce says, "Our whole focus is to support players; we're not in it for the money." He speculates that nearly all mandolins will eventually be made overseas in mass-production environments, with the exception of very high-end, very expensive examples. Though he loves the solitude and focus of working alone, Bruce concedes that it would be good to take on an apprentice who he can pass the craft on to—perhaps forestalling that outcome. "Bring in somebody who wants to learn," he says, before laughing softly at the notion. "Everyone wants to be a luthier—until they actually start!"

But while the barn is being finished and the shop gets sorted out, there's always the orchard to keep Bruce and Mary occupied. Which prompts a final question: Will any of the trees grown here make their way into a mandolin? Bruce nods, saying that he's already harvested wood from a few trees that have come down, and that wood is currently waiting for the right time and instrument to be born again. And in choosing a name for this place, Bruce and Mary Weber have certainly captured that circle of growth and creation. A wooden sign, newly milled on the CNC machine, leans against a bench in the shop, awaiting finish and installation. On it, below the words "Montana Lutherie," reads that just-right name: "Sound to Earth Orchard."



**Tracy Topp with several frame drums made using a variety of shapes, wraps and woods.**

**The wraps and detail work on a djembe. This detail is often added by customers to their own drums at Drum Brothers workshops.**

**Matthew Marsolek describes the features of a West African-style ashiko in the Drum Brothers workshop.**

### Third Movement

If you travel back south along the lake and hang a hard left at Polson, you'll soon find yourself driving beneath the tall, red water tower marking the tiny town of Arlee. A snug home and detached garage on the edge of town are home to Drum Brothers, a small family operation which has been hand-crafting drums and teaching people how to play them since the late 1980s. Founded almost by accident, it began when brothers Matthew and Patrick Marsolek were working at the Feathered Pipe Ranch, an educational center near Helena. Looking for a way to engage guests at the ranch, they began making drums they could play in the evenings. But they immediately ran into a problem: The guests quickly bought out their entire supply of drums. Soon, their brother Michael and father David arrived from Portland and Wisconsin respectively, and Drum Brothers quickly became a growing concern.

Along the way, Matthew, Patrick and Michael formed The Marsolek Brothers, a musical trio which eventually renamed itself to match its instrument-making parent company. At one point, the business had 35 employees and storefronts in Arlee and Missoula, and David also joined the band. Business, it could be said, was booming.

Things are a touch more quiet today, if that can truly be said about a company that makes drums. David retired in 2015, and the band has seen several lineup changes over the years. Unsurprisingly, both the business and the band have acquired new members from within family ranks. Matthew's wife, Tracy Topp, and their son, Ravi, both play in the Drum Brothers, and Tracy runs the manufacturing side of things from the small garage on the family's property.

Inside that garage, a wood stove keeps the cold at bay while Tracy hand-builds several styles of drums, which draw inspiration from traditional Native American and West African instruments. Of the Drum Brothers' hoop- or frame-style drums, Tracy says, "We try to really respect and honor their traditions without copying," going on to describe that the drums made here use differing frame materials, construction and lacing, and are made with power tools in addition to hand shaping. Matthew notes that frame-style drums can be found worldwide, including the Irish bodhran and Laplander shamanic drums; hand drums have even been recorded being used on thousand-year-old Egyptian tomb carvings. Each drum, though similar in function, has characteristics unique to its culture's traditions, maker, materials and even the landscape in which it's made.

Tracy demonstrates this by showing a piece of deer hide she's currently processing for a frame drum.

Right now, the hide resembles bread dough and will be stretched over the circular frame before it dries to help achieve the proper tension for the drum.

Knowing how much the hide will shrink and tighten in the dry Montana climate is a key bit of wisdom she's acquired over time. Stretch the hide too tight now and it'll be too taut to properly play when dry. Knowing how much is just enough plays a big part in a drum's success.

The materials themselves are important, too. When asked where she sources wood for the frames, Tracy says, "Wherever I can find it." The small operation is no stranger to supply-chain issues, and being creative with materials is part of the process. Though cedar is a favored wood for frame drums, Tracy's been working with redwood and hemlock as well, with exciting results. One redwood frame awaiting its hide looks strikingly different from the cedar-framed drums, and will likely impart a subtly different sound. Tracy also comments that it's especially rewarding when local materials can find their way into the work. "It's really satisfying to be able to say this is a hide that I processed; a hide that was an animal that was here in Montana, and now it's part of an instrument."

Details of craft make a difference as well. Matthew comments on Tracy's approach, "Tracy has just brought higher aesthetic; everything she does has such good lines." He runs his fingers along the rim of a conical ashiko drum's head, pointing to the smooth detailing of the bearing edge which will make the drum more comfortable to play for extended periods. The uniform weaving of the drum's lacing also enhances its appearance and durability, and complements the wood grain beneath it. The ashiko drum's shape, which originates in West Africa, tapers from the head down to a smaller diameter at the bottom. Tracy cuts the angled wooden segments for these drum bodies on a special lathe and jig that's an invention of Matthew's father David.

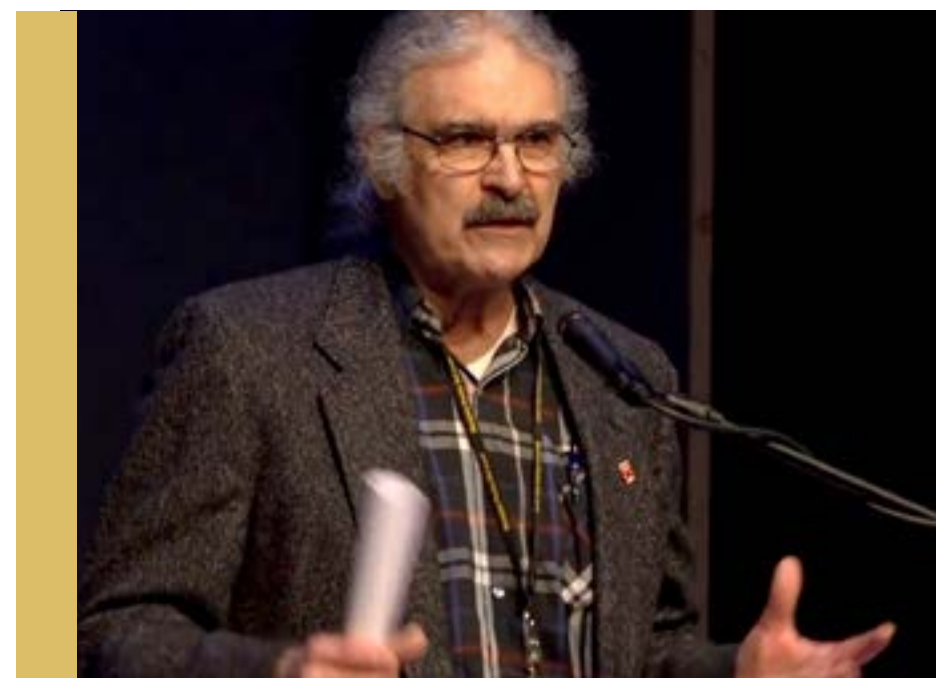
West African djembe drums were another focus of David's work at the shop. Goblet-shaped in profile, djembes are more labor-intensive and consequently, Drum Brothers isn't making them much these days. They can be hard to find elsewhere as well and while Tracy isn't building new djembes, she keeps an eye out for used ones in need of repair. She'll refinish the wood, stretch new heads with new lacing and prep the drums for use once more. It's a way to rescue old instruments and not contribute to deforestation of traditional West African wood sources. Tracy says of the revitalized drums, "It's been really fun to put new life into them and find them new, happy owners."

It's part of a larger tradition which will likely continue here in the little shop, and preserving instruments for future generations is a thread which connects the drums to Ida Pound's piano and the mandolin on Bruce Weber's bench. Here in the Arlee home, Matthew has been focusing his time on recording music and teaching online classes from a small studio space in one corner of the garage; it means the creation of instruments, the making of music and the sharing of both with the wider world all happen under one roof. Matthew and Tracy's son, Ravi, has recently been pulled in to help the drum-making part of the business, and he's not the only one. Tracy's sister relocated to Montana a while back and has been partnering with her in the shop as well. Which means, Tracy wryly notes, that Drum Brothers is in fact being run by sisters.

And no matter who's responsible for making a given drum, its sound is ultimately a mixture of materials, process, style and individual craft. Tracy says that every drum has its own voice, just as every drummer has his or her own style. It's a simple but philosophical point of view that's easily taken to heart. In fact, these drums are different than most musical instruments in one key respect.

"Generally speaking," Tracy concludes, "a drum is tuned to itself."

## Montana Poet Laureate Mark Gibbons



By Mark Gibbons

As the new poet laureate of Montana, I thought I'd introduce myself with a few thoughts and a brief story about where and who I come from.

For starters, my father was a perfectionist, insisting that if I was going to do a job, take on a task, that I shouldn't do it half-assed but do it as well and as completely as I could. It probably still wouldn't pass muster, but over time if I stuck to that philosophy and kept practicing, eventually I should do a decent job. Not that I should ever be proud of it because pride was the worst of the deadly sins. Never toot your own horn was his mantra. My dad wasn't big on handing out praise or taking it. He never once told me that he loved me.

Of course I knew he did, and I learned to accept his lack of criticism as all the praise I was going to get, that or those backhanded compliments accompanied with a grin or firm tag on the shoulder. The ones that went something like, "Not bad," or "I've seen worse." And maybe that was his generation, his Irish alcoholic upbringing (he modeled for me) or maybe it was just him. I never answered those questions, but I can point to him, his nature, his instruction to me, as the reasons I go about performing my tasks the way I do, plus why I fear failing, not measuring up. It's lodged in my psyche if not my DNA.

My obsessive-compulsive behavior (or disorder) is also most likely another gift from my dad.

That work ethic, the drive to find a perfection I know cannot actually be achieved, is what I love about writing poetry.

I like discovering and doing different things on the page, trying to create something that wasn't there before, and my father (the editor in my head) is constantly looking at those spots that aren't quite right and demanding I make them better. Fortunately, my mother is in my head, too, reassuring me that it's okay to drop the ball and laugh about it, that

the best I can do is enjoy the day and those around me. For better or worse my parents are still with me. That's the reality of this trip we are on on our way to the cemetery.

Death reminds me of the first poem I remember hearing and the first one I memorized: "The Cremation of Sam McGee" by Robert Service. Yes, it was gifted to me by my father. If you aren't familiar with it, do yourself a favor. The rhythm and rhyme of the ballad form coupled with the images of the harsh Arctic winter and those gritty sourdoughs who lived in that place 100 years ago make it a mesmerizing and memorable experience. If poetry can be defined as a struggle between sound and image, where in the best poems neither side dominates, then "Sam McGee" is a penultimate poem.

Here is a short poem that came to mind after reading Susan Meyers' "Mother, Washing Dishes."

We relate to whatever we encounter every minute every day. Writing those thoughts down is like writing a poem.

I encourage everyone to write their reactions to what they experience. It helps us think about what we encounter and what we think we think or think what others think about the encounter and what we think of that. It helps us consider multiple viewpoints and understand we really don't know everything or even much of anything, and that should always be the first thing to consider. Still, I will continue going through the motions day after day enjoying living my life and reacting to what I encounter. Often times my first responses remind me of my mom and dad like this one I found in the dishpan.

### Doing the Dishes

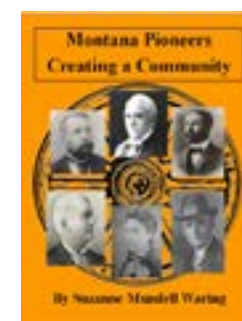
Maybe the reason I do them is because I really like a task I can do well and efficiently, complete and tidy up in a short period of time, kind of like loading a truck

of household goods, knowing the best placement and protection of each item in a tier so it can travel cross-country in a moving van

without a problem, to yield a smile from the shipper at delivery as she rubs her mother's rocker, hand on her heart—it's a lot like writing a poem.

— Mark Gibbons

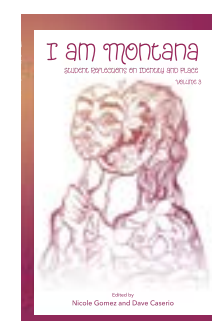
## Books



**Montana Pioneers: Creating a Community**  
by Suzanne Mundell Waring

Each vignette in *Montana Pioneers* portrays the adventuresome life of one of 31 different men and women who came to Montana in the late 1800's, took up many types of occupations and had unbelievable adventures. Most of those whose lives are shared in this book settled in a northcentral region of the state that would become Great Falls. Their combined efforts and skills impacted the settlement and established a permanent community that will forever be influenced by their preferences and decisions.

Author Suzanne Mundell Waring retired from a college position to write for regional publications, in addition to her books: *Preacher Lady*, *Searching for a Special Place* and *Montana Pioneers*.

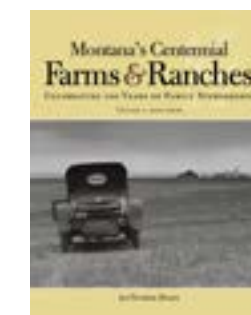


**I Am Montana: Student Reflections on Identity and Place, Vol. 3**  
Edited by Nicole Gomez and Dave Caserio

Who are you? It is a question we ask of strangers when we first meet and of ourselves, whom we've known the longest. Some of the voices represented in this significant and compelling anthology are incarcerated; some are high school students working one or two jobs. Some are cherished in their families and some are in danger. Many have had an unimaginably tough life. Yet this does not define them. Their words, instead, speak to the power of the human spirit, a spirit that rejoices in sunlight, friendship and home-cooked meals, that is vulnerable to loss and betrayal, that is alternately afraid and more hopeful

and courageous than seems possible. It is not an easy time to be a human being, old or young. But there is no better time to be a poet. Who are you? "I'm real," one of these young poets writes. "I'm impactful."

— Melissa Kwasny, former Montana Poet Laureate and author of *Pictograph* and *Reading Novalis in Montana*



**Montana's Centennial Farms and Ranches: Celebrating 100 Years of Family Stewardship**  
by Christine Brown

The resilient people who kept their farms or ranches in the same family for 100 years or more are featured in a new Montana Historical Society book filled with narrative histories and black-and-white photographs of those added to the Centennial Farm and Ranch register between 2010 and 2020. According to Brown: "Their stories give a snapshot of Montana's immigrant heritage, changing economy, labor and transportation heritage, and community development. While each family's centennial story is similar on the surface, each one offers a different view that spotlights a singular aspect of Montana's agricultural history."

The book brings together fascinating tales that paint varied pictures of the Treasure State's agricultural growth and development, representing every era of our state's agricultural history. The stories reveal family sagas of adventure, success, failure, tragedy and stalwart determination.

Brown adds, "Keeping a farm or ranch in the same family for 100 years or more doesn't happen by accident." According to Kevin Spafford, author of *Legacy by Design: Succession Planning for Agribusiness Owners*, about 70% of farms fail to pass from the first to the second generation, 90% fail to pass to the third, and 96% fail to pass to the fourth. *Montana's Centennial Farms and Ranches* recognizes the 4% whose abiding dedication to family-run agriculture has sustained

generations, shaped Montana's rural communities and helped define the state's economy.



**A Young Man of Montana**  
by Daniel T. Miller

Experience the depths of a Montana man surviving his youth and the lead-up to World War II in Hawaii as a mule skinner. Irvin Atchison lived a hardscrabble life growing up around Sidney, Montana. He had no idea that his skill with horses would one day take him to the mountains of Hawaii to train mules in preparation for the coming War.

The early loss of his father, a childhood spent bouncing from home to home, and the economic hardships of living in a drought- and grasshopper-plagued region in the years of the Great Depression didn't break him. He would eventually make his way to San Francisco, join the army, and ship out to Hawaii, where his experience with horses translated to a job working mules as part of erroneous preparations by the military in the 1930s. The largely untold account of strategic maneuvers in the lead-up to war makes this story a fascinating addition to the literature of World War II; Atchison's determination to rise above circumstances is inspirational.

*A Young Man of Montana* is available at local bookstores and shops, as well as online and through Farcountry Press.



**The Red Lodge Festival of Nations: A Memoir**  
by Betsy Scanlin

For over six decades, a summer highlight of Red Lodge, Montana, was the Festival of Nations. Attendees and participants will remember all the

dazzling colors, the highly embroidered regalia, the flower-bedecked parade floats and the international flags lining Broadway, as well literally hundreds of them strung high in the ceiling of the Veterans Memorial Civic Center. The 1950 dedication of the center was the inspiration for the next 67 years of Red Lodge's annual hometown reunion, celebrating the mix of cultures that made it a unique place to grow up in, to visit and to remember.

This book is a memoir capturing just a segment of those later years, while ethnic exhibits still filled the rooms of Mountain View School, performances were still in the civic center and some of the original founders were still participating, along with their children, grandchildren and even great-grandchildren. This collection is not meant to be comprehensive; 67 years hold a lot of memories, a lot of pictures. Enjoy the memories!

The author was raised in Red Lodge, Montana, and her family participated in the festival for over 50 years. *Festival of Nations* is available locally, online and from Farcountry Press.



**The Secret Life of Burt the Bear**  
by Kate Racicot

Learn and Practice Blended Words with Burt the Bear in his wild adventures!

The very goofy Burt the Bear is a wild dude who loves his secret adventures and helping children learn the skills they need for a strong language foundation. Going along with Burt as he swims in neighbors' pools, snacks on strawberries from garden patches and even takes a remote-controlled airplane for a spin, children will have the opportunity to engage in his fantasy world while establishing the skill of enunciating blends in reading aloud.

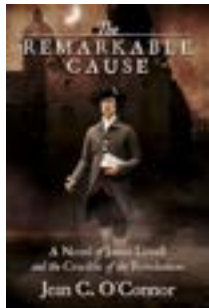
Articulation practice is crucial for early speech and language development for preschoolers, elementary students and children with speech delays. *Burt the Bear*



# Books

expands sounds into functional words and creates meaning. It addresses the prevalent need for speech development in a fun experience and helps grow children's passions for reading. Charming illustrations that feature the setting of Missoula and its surrounding area draw the reader in.

Author Kate Racicot holds degrees in education as well as speech pathology and audiology, and illustrator Kim Brown in psychology, art and education. The book is available through Farcountry Press.



## The Remarkable Cause: A Novel of James Lovell and the Crucible of the Revolution

by Jean C. O'Connor

Beginning with a few sentences in her grandmother's journal, retired Helena teacher Jean C. O'Connor uncovered the story of the Lovells: Master John Lovell, headmaster at the Boston Latin School, and his son James, the under-teacher or "usher."

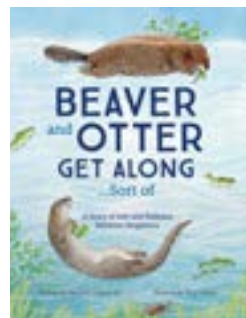
At the time James became a teacher, protests against the Stamp Act were ongoing. Mob violence, burning figures in effigy, destruction of the governor's house and desecration of shops of any who supported the stamps were common. One can imagine the arguments that must have occurred between James and his father, as both taught in the same large square room. James agreed with the Patriots and the Sons of Liberty; Master John Lovell remained a staunch Loyalist.

Following Bunker Hill, James was arrested for spying and imprisoned in the Boston Stone Jail. When General Howe abandoned his siege of Boston, taking all his soldiers and Loyalists with him, he also took the prisoners. Both James and Master John Lovell with his family ended up in Halifax, N.S. After nine more miserable months in prison there, James was eventually released through an exchange of prisoners and returned to Boston. Before long, he joined the Second Continental Congress.

"In her novel, *The Remarkable Cause*, Jean C. O'Connor uses Boston and a true historical character (James Lovell) to explore the many layers of America's revolutionary experience. Through sympathetic, memorable characters, the book illuminates the painful conflicts among American

loyalists and patriots that tore apart many families and neighbors, along with the intrigue, fighting, idealism and suffering that comes with the well-known curse of living in 'interesting times.'"

– David O. Stewart, author of *George Washington: The Political Rise of America's Founding Father*



## Beaver and Otter Get Along... Sort of: A Story of Grit and Patience Between Neighbors

by Sneed B. Collard III

Beaver and Otter couldn't be more different! For many years, the landscape was shabby and run-down, with few plants or animals. Along came Beaver. He built a dam, a pond formed and new animal friends arrived. Things were looking good.

But then the otters show up. The beavers find their new neighbors irritating. The otters goof around and do whatever they want. They even break the beavers' stuff.

Will Beaver and Otter ever get along? Sort of...

This is a story of getting along with your neighbors, even when it's really hard. The book includes educational backmatter with further information about these animals and their habitats. Illustrator Meg Sodano provides gorgeous art to complement the scientific accuracy of this tale set in the natural world.



## Beyond the Rio Gila

by Scott G. Hibbard

In 1844, 17-year-old Moses Cole leaves home when his pa lays him out with a number two shovel, walks from the Shenandoah farmstead to Pennsylvania and stumbles into the First Dragoons as an underage recruit. So begins the story's geographical arc which carries the reader from Virginia to San Diego and back through the journey of Private Moses Cole. Its emotional arc includes loss, gain and hard lessons as Moses Cole comes-of-age before returning to his soul mate back home.

The 1,900-mile march of the Mormon Battalion is the longest in U.S. military history, and included four laundresses, two of whom were pregnant. The people who made the march and the qualities they summoned to do so, including courage, stamina, determination, faith and self-reliance in service to community and its larger purpose, are inspirational and should be remembered.

Similar to and entwined with these events, is the saga of the First Dragoons—forerunner to the U.S. Cavalry—whose march preceded that of the Mormon Battalion but followed a shorter, though not easier, route from Fort Leavenworth to San Diego. The Battle of San Pasqual with its deadly engagement with Californios lancers, which in large measure featured sword against lance, should also be remembered.

"Scott's writing is rooted in the land. In reading his work, you will quickly find yourself falling into the rhythm of a horse, you will smell the particular scent of melting snow, feel the pain of sun-split skin. His language is direct, colloquial at times, occasionally poetic—but never forced. His writing does what every good writer wishes: It lifts you off the page."

– Yvonne L. Seng, author, *Men in Black Dresses*



## The Front

by Journey Herbeck

For one family living on the very western edge of the Great Plains, life runs parallel to the forces that had always endangered its existence. There was a price to obtain this parallel life, of course, but the family had paid it and for once found a way to survive. They had a little water. They had a little food. They had a little work. They were fine—until they weren't.

Taking place in the span of 24 hours, *The Front* follows a man and his 9-year-old niece as they try to escape the apocalyptic circumstances that have come to their home. Traveling north through outbreaking war, the pair navigate the disintegrating balance between rival powers. As new lines are drawn, the neutral spot their family had come to occupy is no longer recognized by either side, and the only chance for safety is to try to cross the Northern Line.

"Spare and singular, Journey Herbeck's haunting *The Front* is a tender quest story set in a landscape worn thin by violence

and privation. Riven with suspense and also much sweetness, this harshly beautiful tale enthralls, cautions and inspires."

– Adrienne Harun, author of *A Man Came Out of a Door in a Mountain*



## Cold War Montana

by Ken Robison

Less than a year after the end of WWII, the lowering of the Iron Curtain by former ally Joseph Stalin announced the beginning of the Cold War. Home to some of the most powerful nuclear missile systems in the world, Montana was indispensable during both. Great Falls was the aerial gateway for military aircraft, trained crews for the Berlin airlift and mobilized the Ground Observer Corps. During the War, Gore Field became the operating base for the 7th Ferrying Group, working with the USSR to provide significant Red Air Force strength, but Soviet spies also ferried stolen nuclear and industrial secrets, loaded in diplomatic pouches, back to the Soviet Union.

By the end of WWII, about one million displaced persons (DPs) of Eastern and Central Europe were in German refugee camps; Montanans sponsored them to live in their communities. Army Lt. Diane Carlson served as "an angel of mercy" at the Pleiku Evacuation Hospital in Vietnam. Young smokejumper "Hog" Daniels joined the CIA's secret war in Southeast Asia. In 1962, the Cuban Missile Crisis highlighted the importance of the ICBMs located near Great Falls. When President Kennedy visited a year later, he paid tribute to this "ace in the hole." Malmstrom AFB still is an important player in Montana and the defense of the United States.

Ken Robison, retired Navy captain and renowned local author, brings these and many more stories to life and gives his own eye-witness reports in sidebars, using both archival and his own photos to enhance the riveting text. Robison is the historian at the Overholser Historical Research Center and for the Great Falls/Cascade County Historic Preservation Commission.

# Hidden Treasure in Montana

Story and photos by Jeffrey Conger

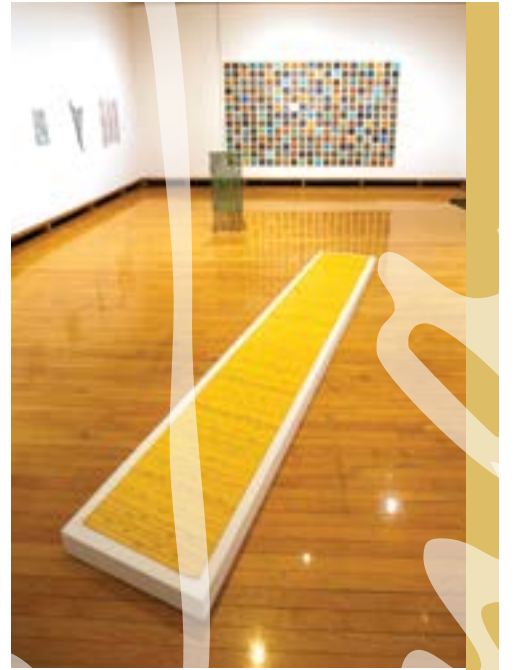
## The Paris Gibson Square Museum of Art

This is more than an art museum. It's a makerspace, community center, event venue and gift store. Through growing membership and dynamic staff, the beloved Paris Gibson Square Museum of Art is now stronger than ever. With a belief that art is truly for everyone, The Square (as it's known to locals) offers countless exhibitions with ongoing gallery tours, after-school art classes and a full range of adult courses throughout the year.

Engaging the community with special offerings for seniors, veterans, adults and youths, many popular programs include classes in ceramics, sculpture, drawing, jewelry making and fiber arts. They even offer signature events like "Date Nights" and "Textile Tuesdays" that often have a waitlist.

Created in 1977 by the efforts of several local artists in collaboration with the Junior League and the school district, together they transformed the historic former school into an art museum and educational resource for the community. Now led by Executive Director Sarah Justice, Curator of Exhibitions and Collections Nicole Maria Evans and Director of Education Ellie Weber, this massive sandstone building serves as the epicenter of the contemporary creative culture in the region.

Be sure to visit the Paris Gibson Square Museum of Art in downtown Great Falls or find them online at [www.the-square.org](http://www.the-square.org) to learn more about one of their many upcoming events.



The Paris Gibson Square art museum was originally built in 1896 as Central High School.



Shelburn Murray holds the Ya Ba Bo vessel which served as both cookie jar and funerary urn.

## Home, Made

Story and photos by Eric Heidle

Imagine you're an art major. Call it the early 1970s, and you and fellow students have spent a lively evening at the home of two of your favorite teachers, one of many informal gatherings where good conversation and laughter have been shared. The home is on the outskirts of town, and if the evening has run late, cubbyholes behind the snug living room's built-in couches hold blankets and pillows for guests. One or two shaggy-haired undergrads clad in Levi's and flannel shirts, snoozing within the cozy midcentury space, would have been quite a sight—especially since nearly every horizontal surface in the place contained wonderful ceramic art, much of it made by the students themselves.

Perched on a wooded hillside not far from the campus of Montana State University in Bozeman that funky, unassuming house still stands. Built in 1953, it was created as a home and studio for a pair of remarkable artists. But in the years following its completion, the house became much more than that—it might have been the de facto epicenter of the arts in Montana. And that's due to its extraordinary inhabitants: Frances Senska and Jessie Wilber.

What's perhaps most remarkable is that Senska didn't attempt to build the entire structure singlehandedly; her work ethic around craft and utility meant figuring things out on your own, making things by hand as they were needed, and letting form be shaped by function as well as fashion.

Today the Senska-Wilber house remains a vital force in the arts due to its ongoing use as a home and studio by Shelburn Murray, Senska's friend, caretaker and fellow ceramic artist. Shelburn inhabits the home with a light touch, leaving much in place just as Frances and Jessie left it. Indeed, watch *Art All the Time*, a KUSM documentary filmed there in the '90s, and you'll see the home as it was then—with much of the art and furnishings in the same spots they are today.

Sitting on one of those handy living room couches, I spend a Saturday afternoon with Shelburn, West Yellowstone poet Noelle Sullivan, ceramicist Stephanie Alexander and MSU School of Art Interim Director Josh DeWeese for a tour and discussion of Frances' home and work. The inseparability of the house and its contents, in fact, is the result of its owner's life and upbringing. Born to missionary parents in Cameroon, Africa in 1914, Frances Senska came of age learning to make whatever she needed: furniture, tools, cups and plates. Shelburn relates that Frances stitched almost all her own clothing along with the jewelry to go with the outfits, some of which she referred to as costumes. Preparing for the Senska family's return to the States when Frances was still young, her father carefully selected the wood for the crates he nailed together to ship their possessions home; on their arrival in America, he disassembled those crates to build furniture still found in the home today.

The Senska clan's do-it-yourself ethos quickly found its way into Frances' work. She completed a B.A. and M.A. at the University of Iowa and began teaching painting and drawing at the state's Grinnell College. But when World War II erupted, her job ended; the school decided the war effort needed a physicist more than an art teacher. So, Frances joined the Navy.

It was while stationed in San Francisco as a WAVE that Frances first discovered ceramics and following a series of classes and workshops (including with Bauhaus icon László Moholy-Nagy at the School of Design in Chicago), she found herself at Herrick Hall on the campus of what was then Montana State College. The college's entire art program was a part of the home economics department and had its home in the Herrick basement, and ceramics and pottery were viewed at the time as a thrifty, practical, decorative craft. Frances didn't necessarily disagree, but she also knew that it was as valid an art as any.



A limited-edition print honoring the awarding of the Governor's Arts Award to Frances Senska and Jessie Wilber.

By way of example, Shelburn holds up a distinctive lidded jar, the size of a gallon milk jug, black with incised figurative designs, and cradles it to her chest. It's what Frances called a Ya Ba Bo, an African-influenced vessel whose name translates as "it will be nine." In Cameroon, the number nine was associated with luck and each Ya Ba Bo would be personalized with details of an individual's life to reflect good fortune. Damaged, it had been conscripted for service as a cookie jar, a use Frances found as noble as anything else. And when Frances passed away on Christmas Day in 2009, the vessel took on one more useful role—holding her ashes before they were scattered on the property.

Building an art program at Montana State was a similar process of matching purpose to need. Cobbling together a studio, and students to fill it, meant resorting to unusual means.

Dan Clasby, a grad student studying with Frances, did more than work there. He'd discovered a sort of hidden nook in the Herrick Hall basement and took up residence in it, unbeknownst to anyone. Except Frances. She'd come by in the mornings and knock on its paneled door to get Dan started for the day. Another promising student was so eager to work and make 'round-the-clock use of the studio's kiln that he took to slinking in and out of an unlocked window late at night. "Peter," Frances remarked once she heard about it, "if you wanted to come in at night, I could have just given you a key." The would-be cat burglar was Peter Voulkos, who'd go on to be one of the foremost ceramic artists of his generation.

As the program grew, so did its staff. Frances hired Josh DeWeese's father Bob, and he and his wife, artist Gennie DeWeese, relocated from Iowa. When they arrived in Montana, Frances sent a couple of students over to unload the DeWeeses' car—Voulkos and Rudy Autio, another future giant in the field.

Hauling furniture wasn't the only manual labor Frances roped her students into. Josh recalls a long road trip to Lewistown, where Frances knew where to find a distinctive purple clay: in a roadcut exposed along an abandoned spur of the Milwaukee Road's electric rail line. Just as fly-fisherman have been known to speak in whispers, jealously hoarding knowledge of the best riffles and pools, more than one potter has proven tight-lipped about a good source of clay. Not Frances. Employing an unrolled flume made of canvas, her students would heartily send loads of this "Kootenai clay" careering down the hillside; they'd bag it up and bundle it into the truck like crazed cattle rustlers. On that trip, Josh recalls, they overloaded fellow ceramicist Jim Barnaby's truck; when they headed home it took them most of the night to get back to Bozeman, riding the axles all the way.

Frances gathered and molded and fired up her students in the same way she shaped her utilitarian, earth-tone pots. No fan of shiny finishes or porcelain daintiness, her work and her approach to the school were the same: functional, honest, straightforward.

The home she and Jessie made reflected this as well; Jessie's shoji screens above the built-in couches are a simple and eloquent contribution to the whole, much as her prints drew on the spare sensibilities of Japanese woodcuts. Shelburn remarks that even the house's location was a bold statement when it was built, saying people thought it was out "in the sticks" in those days. Bozeman's rapacious growth has changed that; the house is surrounded by town, and the growing MSU campus is easily within view. Indeed, our chat is briefly interrupted by the dull boom of the stadium's touchdown cannon when the Cats score against Idaho State.

Fortunately, the cannon is too faint to rattle the home's contents, and that's a good thing.

Pottery and art abound: pieces by Voulkos, Autio, the DeWeeses, and many other students and contemporaries join Frances and Jessie's own work.

And in the time she's owned the home, Shelburn has been steadily adding her own creative output to the collection, shaping all of it in the adjacent studio built in 1969. Like the house, it's snug, useful and filled with things Frances made. Several hand-sewn smocks hang from the side of the large gas-fired kiln at the center of the room; your eyes widen with wonder as you realize their buttons are hand-made, too: tiny schools of seeds suspended in half-round domes of resin.



Hand-sewn smocks made by Frances for use in her ceramic studio hang on the side of her gas-fired kiln.



Buttons molded from resin and seeds are an example of Francis Senska's attention to detail and self-reliance.

Shelburn turns on a tape deck and African rhythms fill the small, cinderblock-walled space. Frances preferred music with energy while she was throwing and kept a steady stream of new African and Asiatic music flowing to Montana courtesy of an ethnomusicologist friend in Portland.

Asked what kind of tunes she likes working to, Shelburn hits Play on her own cassette deck and the Bee Gees' "Night Fever" thumps into the space, mixing with Frances' rhythms. These mingled measures fit the vibe: multiple artistic visions and generations, melding through a common excitement for making great things.



Jars of glaze materials await use in the studio.

Coffee cans and jars line the walls, reliquaries for Frances' glazes (home-brewed, of course), names labeled on tape: barium carbonate, Colemanite, ball clay. Shelburn's works in progress litter the center of the space in a delightful profusion of ideas and forms. Hand-written notes dot walls and cabinet doors: *Get out of your own way; You may admire my dust but please don't write in it.* On the worktable lie Frances' astonishing notebooks, in which she recorded every item she ever made—clay type, shape, firing method, date, to whom it was sold and for how much—each with a postage-stamp size sketch. Shelburn has adopted this method as her own, and the notebooks continue to fill.

Tucked into a far corner is perhaps the most significant artifact in the space. It's Frances' original kiln, a layered wedding cake of foil-lined bricks arranged in stacked octagons, each with its own heating element and power cord running to the wall.



A sample page from Frances' meticulously kept studio notebooks, detailing nearly every piece she created during her career.

The rings can be heated individually, employing an arcane blend of 110 and 220 current as needed. Of course, it was her own design and construction; one can only guess how much of her work has passed through this beating hearth and into the world where it's loved and studied to this day. Process and result, always the fusion of Frances Senska's belief in doing it yourself, doing it by hand and doing it right. Ever thrifty, each time she'd load the kiln Frances would note the empty spaces between pots and then sculpt corresponding figures to fit inside them. Many of these are her birds, tapered quail- or Hungarian partridge-shaped figures propped up with plucky little feet. As with everything in her life, Frances had a knack for seeing little voids and filling them with good things. So keep your eyes peeled—if you're lucky, you might spot one her birds at an antique store in town, where they've sometimes been known to alight.



A collection of Frances' small bird sculptures, often made to fill open spaces in the kiln between larger pieces.

I peer in for a last look at the kiln, waiting to be filled and fired once more, and realize I've miscounted. Each of its rings isn't an octagon at all; there's one more brick in every course, each of which has orbited and warmed and transformed the work of all those years, baking in her love and thought and care.

Not eight bricks at all. *Ya Ba Bo.* It will be nine.

## Worldmaking for Frances Senska

### I Surf Fishers

At the sea, blue shadows advance but hold their lines as breakpoints woven into maps of possibility—waves curl ink around a roller to feed images of what sustains the people, each one waiting to turn silver minnow and slide through lacings again. The shore has become slip and lines, warmed tattoos on pot skin to hold the tides. The moon pulls its weight, fastened as a new shell button in the sky.

### II Sky Fishers

Concentric loop lid of a dropped butter bowl forms the broken dome above us, low sky like branches of cottonwoods, crisscrossed by sound: we hear cannons, drumbeats, airplanes, laughter netted in a flock of birds on oil-soaked cinderblock, their tiny glazed shapes happy under clerestory light. Here a magpie turns up its longest feathers and flies upward, from the dug clay of dreams to breath ever circulating, a green tail run of Trail Creek held in glaze, earth to earth and shining water again, ashes made of ashes, dust from dust.

— Noelle Sullivan

# Beyond Intention At Paris Gibson Square

Paris Gibson Square Museum of Art presents *Beyond Intention*, an exhibition that showcases the work of three contemporary fiber and mixed-media artists: Maggy Rozycki Hiltner, Ashley V. Blalock and Jennifer Reifsneider. The exhibition is comprised of work that features vintage archetypal characters sewn onto idyllic or dystopian scenes, an installation of brightly colored looming crocheted environments and beautifully complex grid-like patterns that tempt chance through order. Curator of Exhibitions and Collections Nicole Maria Evans explained that via the presentation of the artists' work, *Beyond Intention* aims to address the concept of intention as it relates to the practice of contemporary fiber art making in women's lives, and the multivalent qualities of the materials in the face of their utilitarian origins.

Works shown in four of the principal galleries of the museum utilize established craft techniques like crochet, needlepoint, quilting, knot tying and pattern making, but re-imagine their purpose and use by transforming those traditions into contemporary artwork that also moves beyond the practicality of product. The very act of making is an example of the complexity of intention, because often the repetitious or intense focus provides a sense of control, relief or even serves as catharsis. Thus, the intention of the work made becomes layered with complex meaning that is tactile, emotional, conceptual and fluid. These traditional methods and materials like thread, yarn and cloth become a conduit for discussion as it pertains to identity, social roles and community constructs.

**Three distinct bodies of work are presented separately in the galleries. Each artist uses personal topics of inquiry to further the discussion of intention:**

Maggy Rozycki Hiltner presents *Cast of Characters*. Hiltner searches antique shops, thrift stores and yard sales for embroidered linens, collecting the brightly colored flowers, foliage and animals that appear in her work. What she cannot find, she hand-stitches and mixes in with the collected embroidery. She uses the familiarity of the stitch along with seemingly lighthearted and cheerful designs to convey more serious subject matter. She often uses humor and Dick-and-Jane-style characters to tell her stories, and very rarely is everything quite what it seems.

Maggy Rozycki Hiltner, "Above and Below," 2021



Ashley V. Blalock creates two installation environments with *Keeping Up Appearances* and *The Yellow Wallpaper*. She uses craft-based process to create objects and site-responsive installations inspired by everyday artifacts from the domestic sphere. These larger-than-life vibrant crocheted doilies tied to gallery walls overtake the viewer. They confront compulsion to control or influence a perceived outward appearance in the domestic life and hint at the unease that exists below the surface of the woman's perceived position in the domestic environment.



Ashley V. Blalock, "Keeping Up Appearances," Ongoing

Jennifer Reifsneider's *Towards a More Infinite Field* explores the gap between knowledge and experience. Making art helps her understand how a sense of identity emerges from a space of uncertainty that is then quickly filled in with words, expectations and memories. Her recent work takes the form of diagrammatic sculptures. She maps out her personal latitudes, perimeters, rotations and orbits, and measures them through a labor-intensive process, such as knitting and crochet. She is interested in how the mathematical process embedded in our biology shapes our tacit understanding of the world. The modest functions of Victorian crochet and flourishes have a unique capacity to model fractal growth and non-Euclidean hyperbolic space—the space of outer space. The convergence of the domestic and the mathematical inspire her work.



Jennifer Reifsneider, "Catch," 2021

*Beyond Intention* can be seen Oct. 1, 2021, through Feb. 11, 2022. Paris Gibson Square Museum of Art is located at 1400 1st Avenue North, Great Falls. **Admission is FREE** to the public; ask about membership. Visit [www.the-square.org](http://www.the-square.org), or call 406.727.8255 for further information.

Photos courtesy of Paris Gibson Square Museum of Art

# Native Arts

## MAM Recognizes 15 Years of the Frost Gallery for Contemporary American Indian Art

By Carey Powers

This year, the Missoula Art Museum marks 15 years of the Lynda M. Frost Gallery for Contemporary American Indian Art. The Frost Gallery was dedicated during the museum's expansion and re-opening in 2006 as a space to perpetually exhibit work by contemporary American Indian artists. This gallery serves to honor the creative and cultural contributions of Indigenous people to contemporary art and to ensure that Indigenous artists will always have a place to celebrate those contributions.

The Frost Gallery has featured 41 exhibitions since its dedication, 28 of which have been solo, the remaining a mix of group shows featuring both works from the museum's collection and loans. Together with the museum's promise of free admission, MAM is breaking down barriers of access to and increasing the representation of Indigenous artists.

Over 80 artists have exhibited in the Frost Gallery since 2006. Together, they represent a myriad of over 60 distinct Tribal affiliations and enrollments. This list of artists ranges from nationally known, like Wendy Red Star and Nicholas Galanin, to regional favorites like Sean Chandler, Molly Murphy-Adams, and Corwin Clairmont.

While MAM has dedicated this gallery to contemporary American Indian art, artists with Tribal affiliations or heritage are not confined to that space. At least a dozen additional exhibitions mounted in other galleries have featured Indigenous art since the Frost opened in 2006. Selections from the Contemporary American Indian Art Collection (CAIAC) feature prominently in many collection shows.

The CAIAC was created in 1997, following the gift of two prints by Jaune Quick-to-See Smith from the artist. Today, the CAIAC contains over 250 objects by the nation's most recognizable and powerful Native artists, and is the most sought-after part of the collection, with frequent requests for loans. Currently, MAM holds the largest collection of contemporary Indigenous art in the state and the largest collection of Quick-to-See Smith's work of any museum.

The dedication of the Frost Gallery allowed the Museum to focus programming specifically related to Indigenous art. "The gallery catalyzed our commitment to showcasing and supporting Indigenous artists," said Brandon Reintjes, senior curator at MAM.



Neal Ambrose-Smith in the Frost Gallery Photo courtesy of the Missoula Art Museum

In 2017, MAM began hosting Indian Country Conversations, a series of public discussions which provide a platform for public engagement with Indigenous artists, scholars and advocates. In spring 2021, curatorial and educational staff at the museum trialed the Art Host program, where representatives in Tribal communities across the state served as a conduit between Native peoples and the museum's exhibitions. With help from the Art Bridges Foundation, all eight hosts were compensated for their time and energy given to this nascent project. Additionally, an exhibition featuring Indigenous art is often featured in the annual Fifth Grade Art Experience, the Museum's free field trip program for elementary school children.

Neal Ambrose-Smith: *Ĕ ĕēñ u k'wes x'w'uyi (Where Are You Going?)* is on view in the Frost Gallery now through Feb. 26, 2022.

## UM Receives \$850,000 Google.org Grant to Support Indigenous Women Entrepreneurs

The University of Montana's startup incubator MonTEC has received an \$850,000 grant from the Google.org Impact Challenge for Women and Girls to support Indigenous women looking to start or grow a business in Montana.

MonTEC will use the funds in collaboration with Salish Kootenai College and Blackfeet Community College to develop online programming in a variety of subjects to support new and existing female-owned businesses.

"Women of color, in particular, are incredibly underrepresented in business and leadership roles," said Morgan Slemberger, director of women's entrepreneurship and leadership at UM. "We will use this generous grant from Google to support and supplement the existing strength of Indigenous women by providing them with culturally empowering online courses."



Morgan Slemberger, director of UM's women's entrepreneurship and leadership (left to right); Dacia Whitworth, College of Business instructor at Salish Kootenai College; and Marlene Doney, business division chair at Blackfeet Community College, will establish a new program funded by the Google.org Impact Challenge for Women and Girls to help Indigenous women entrepreneurs.

# Arts Learning

## MAP Moves Forward

Story by Monica Grable

The Montana Artrepreneur Program (MAP) has been supporting artists for well over a decade through its robust arts-centered business program taught by working, professional artists. Together with a coach, participants learn about and develop 35 attainable tools designed to build a sustainable arts business and affirm the role of artist as a profession. Through completion of this process, artists are invited to submit their toolkits to become MAP Certified, a designation of professional achievement and entree into a statewide network of working artists.

As we move into a new calendar year, two recent MAP cohorts—led by veteran coaches Liz Chappie Zoller and Rickie van Berkum—have completed their program under hybrid and fully remote models, respectively. Two of those artists, Hazer Novich of Corvallis and Amber Scally of Martinsdale, represent the high caliber and range of artists who choose to participate in MAP. They've shared a bit of their journeys here.

**When Hazer Novich first learned about MAP from another artist who had recommended it to him and through further conversation with MAC staff, he thought he might not be qualified to participate.** Following nearly a decade of work as a professional photographer capturing Montana's emblematic scenery, he was at a point of transition in his artistic career. Having come to the realization that his work had become more about documentation than creative exploration, he began thinking about another path. By his own description, it was a very long four- to five-year road of experimentation and contemplation.

**A lifelong creative and builder of things, Hazer began an entirely new path of exploration from an unusual point of departure: the acquisition of 5 tons of plexiglass.**

Having been primarily involved with capturing light through his photography, working with a translucent material wasn't such a stretch.

Capable of capturing light and allowing for light-containing composition, plexi, Hazer found, is a medium with endless opportunity. Honing new skills such as welding naturally combined with Hazer's maker tendencies, leading him to sculpture creation which has him working with tangible rather than intangible light. The added beauty of his new discipline is the opportunity to engage with viewers and initiate conversations around the concept of power itself.

For Hazer, MAP came at a pivotal time that allowed him to shed the "self-taught chip on my shoulder" and delve more deeply into his purpose. Through the act of having to write an artist statement and personal mission during his MAP experience, Hazer had reason to converse with fellow artists in the program, longtime artist friends and mentors, and to hone his purpose; sharing this progression in his work and being encouraged to articulate the results have deepened his experience as an artist and given way to new possibility.

**Amber Scally, a working mom and former speech therapist, had a sticky note on her refrigerator "for about five years" reminding her to APPLY TO MAP.** Just before the pandemic shifted everything, Amber had come to realize she needed more time at home with her family—and more time for her art—and had begun to make a change. Having missed a previous MAP deadline proved to be a blessing in disguise, allowing her the time and space to focus on her art practice and her goals. Thrilled for the opportunity to participate in MAP upon her application in the next round, and having already familiarized herself with MAP tools, she wasted no time in becoming more single-minded in her focus to pursue a primary studio medium of working in graphite.



Scally's "Hiding in Hides." Photo courtesy of the artist.

**Midway through her MAP experience, an artist friend pressed her to articulate what she was gaining from the program. Beyond the opportunity to fully focus on developing her art business**



Hazer Novich light artwork. Photo courtesy of the artist.

**and sharing the experience with her fellow MAP artists, Amber struggled to offer a succinct answer. That prompted her to think more deliberately about an answer and to boil it down to what she saw as the essential impact for her.**

"I have a terrible memory" she confessed, a truth that led her to create a mnemonic device for remembering and sharing her salient takeaways for others: PACT. "P" for purpose, Amber explained, represents her experience of having to identify her purpose behind her art; "A" stands for application—the knowledge gained that she was easily able to apply to her emerging business; "C" stands for connection—her connection with other artists in her cohort and the MAP community at large, as well as connections made through mentorship (a key element of the program); and finally, "T" stands for tangible tools—the checklist of MAP tools such as a resume and portfolio that, one step at a time, are already leading her to her new professional life as an artist under her business, ARae Art.

### Upcoming 2022 MAP Deadlines:

#### Application Process Open

Applications for participation in MAP during the 2022-23 fiscal year will be accepted through 11:59 p.m. on May 2, 2022. To apply, visit <https://art.mt.gov/map>.

#### MAP Certification

For artists looking to certify this year, toolboxes are due to the Montana Arts Council office May 2 by 5:00 p.m. and may be dropped off or shipped to: Montana Arts Council, 830 N. Warren Street, Helena, MT 59601

## Artists in Schools and Communities Grant Opportunities

Recognizing the power arts experiences hold to be transformative and even life-altering, the Montana Arts Council continues to look for new ways to engage learners with art and artists, and to address gaps in arts learning opportunities. Added to the Artists in Schools and Communities grant program this year is the AISC Experiences grant, designed to provide funds in support of learning experiences across three categories:

- Purchase of tools, supplies and small equipment to support experimentation with new arts media and methods
- Fees supporting direct engagement with guest artists for a virtual or in-person session that may or may not include hands-on learning
- Transportation to support first-hand experiences with art or artists

There are a few notable differences between the AISC Experiences process and other AISC grants. Exclusive to this process is that no cash match is required, with a request range of \$250 and \$2,500. Applicants to AISC Experiences are not prohibited from applying if other AISC grants have been received in this or other AISC categories in the same year, provided that the requests fund activities distinct from one another.

AISC Experiences opened in mid-Nov. and accepted first-round applications in mid-Dec.; a second deadline of March 16 will support projects taking place between July 1 and Nov. 30, 2022. Quarterly deadlines for this process will continue into fiscal year 2023, beginning with an Aug. 2022 deadline.

The process for AISC Residencies grants, MAC's longstanding opportunity under Artists in Schools and Communities that funds short-

and long-term hands-on learning experiences with professional artists, will reopen for fiscal year 2023 on Jan. 5, 2022 with a subsequent deadline of March 2.

To view the guidelines for all available Artists in Schools and Communities grants, visit <https://art.mt.gov/aisc>. To receive support during the application process, contact Arts Education Director Monica Grable at [Monica.Grable@mt.gov](mailto:Monica.Grable@mt.gov) or 406-444-6522.



Myrna Loy: AISC American Patchwork residency

## Arts and Learning at Every Age

Over the past six months, the Montana Arts Council been working to bring attention to the professional practice of serving older adult arts learners, a field within arts education known as creative aging. The primary focus of this field is to provide high-quality, robust, sequential arts-learning experiences that meet the diverse needs of adults 65 and over. Built on two decades of research and evidence that demonstrate the cognitive, social, emotional and health benefits of lifelong learning in the arts, creative aging has emerged as a critical national movement.

Thanks to a grant awarded to the Montana Arts Council by the National Assembly of State Arts Agencies (NASAA) in the winter of 2021, we are currently engaged in a planning year around creative aging program planning and partnerships. Centered on assessing the needs of older adult learners in our state and on the professional development needs of those artists and organizations who seek to serve them, an advisory group has been formed to engage a broad spectrum of

stakeholders in this work. Emphasis will be placed on creative aging as a component of diversity, equity, inclusion and access work, as well as on combatting ageism.

Together with our staff and with support from national experts in the field, the advisory group will research the creative aging work already taking place in our state, the available local and national resources to drive programming, and best practices for serving our older adult population. These findings will be compiled in a Montana-based guidebook that will support organizations and artists in their development of creative aging programs for older adult learners in our state. To help inform the work of the Creative Aging Advisory, we invite teaching artists and representatives from arts and non-arts organizations to complete a brief online survey through our website at [https://art.mt.gov/creative\\_aging](https://art.mt.gov/creative_aging) or to be in touch with Arts Education Director Monica Grable at 406-444-6522 or [Monica.Grable@mt.gov](mailto:Monica.Grable@mt.gov).

## Poetry Out Loud in Progress

Montana Poetry Out Loud's 17<sup>th</sup> program year is well underway across the state. Administered by Montana Arts Council staff and supported by the National Endowment for the Arts and the Poetry Foundation, MAC joins state arts agencies across the nation in engaging high school students in this premier poetry recitation competition.

In every state, participating high school students have chosen poems for recitation from an anthology of more than one thousand works from throughout history, including those by acclaimed contemporary poets. These are the poems students are drawn to, see relevancy in or which speak to them personally. Once poems are chosen, students undertake the work to elevate their recitations beyond standard memorization, working toward a high degree of personal connection and oratory performance. Along the way, students find their voices and make the poems their own, resulting in remarkable recitations that belie their years.

Classroom- or club-based contests and schoolwide competitions are taking place

throughout January. From these, top finishers will be advancing to as many as seven regional competitions across Montana in early February, including an at-large virtual contest that will accommodate independently competing students. From each regional group, top finishers will advance to the Montana State Finals, currently slated to take place in Helena on March 5, though that may shift to a virtual event to align with the national-level competition. The National Poetry Out Loud semifinals and finals have already announced that the traditional in-person events in Washington, D.C. will be held as virtual events and take place in the spring, with dates forthcoming.

The entire statewide poetry community comes together to support students in Poetry Out Loud. Writers from across Montana graciously support the program by serving as workshop leaders and judges, educators and poetry enthusiasts serve as volunteers, and guest artists' performances deepen the experience for audience members and participants alike. If interested in participating as a student competitor or teacher, or to volunteer to assist

with regional or state events, please contact Monica Grable at [Monica.Grable@mt.gov](mailto:Monica.Grable@mt.gov) or by phone at 406-444-6522.

To access up-to-date information for Montana Poetry Out Loud events, visit <https://art.mt.gov/pol> and to access the anthology or learn more about the Poetry Out Loud program, visit the NEA's POL page: <https://www.poetryoutloud.org>.



Brady Drummond, Montana's 2021 champion

## MAC's Teaching Artist Registry: Open Call for Applications

To broadly serve Montana's arts-learning ecosystem, to build community among teaching artists working in the state and to support grant applicants who are in the process of planning residency experiences for learners of all ages, the Montana Arts Council website includes a registry of teaching artists working statewide.

What is a teaching artist? Field expert Eric Booth long ago defined a teaching artist simply as "a practicing professional artist with the complementary skills and sensibilities of an educator, who engages people in learning experiences in and through the arts."

Teaching artists regularly work in a wide variety of settings with learners of all ages and abilities, including those in schools, theaters, concerts halls, museums, family organizations, wellness centers and healthcare settings, correctional facilities, private businesses and more. Though residencies come in all shapes and sizes, teaching artists typically provide for experiences that range from a few hours to a few days. More rarely, some teaching artists provide longer ongoing experiences, such as once-per-week classes, within schools

and community centers. Two longstanding national organizations supporting the teaching artist field, the Teaching Artists Guild and the Association for Teaching Artists, have recently merged to better serve the national community and to strengthen their arts-learning advocacy efforts.

In Montana, teaching artists commonly work with schools to fill arts-learning needs related to the state's arts standards when certified arts teachers are not present in the school, or to enhance learning experiences within the arts and across the curriculum. Of great interest and current need by many schools in the state, Indigenous artists in Montana are called upon to provide culturally relevant learning experiences through the arts.

At this time, MAC's teaching artists registry is undergoing a refresh. All teaching artists working in Montana are encouraged to apply for inclusion in the registry or to submit updated information for their current registry listing by visiting [https://art.mt.gov/aisc\\_registry](https://art.mt.gov/aisc_registry). For support contact Arts Education Director Monica Grable at [Monica.Grable@mt.gov](mailto:Monica.Grable@mt.gov) or by phone at 406-444-6522.

## Winter Calendar 2022

### ANACONDA

#### MARCH

**Anaconda Live: Barron Ryan, Classic Meets Cool** - 7:30 p.m. March 29, Washoe Theater, 406-560-2953

### BIG SKY

#### JANUARY

**The Second City** - 5:30 and 8 p.m. Jan. 7, Warren Miller Performing Arts Center, 406-995-6345 or warrenmillerpac.org

**Roy Wood Jr.** - 5:30 and 8 p.m. Jan. 8, Warren Miller Performing Arts Center, warrenmillerpac.org

**In a Landscape: Classical Music in the Wild - Outdoor Piano Excursion** - Jan. 22-23, Warren Miller Performing Arts Center, warrenmillerpac.org

#### FEBRUARY

**Lightwire Theater: The Ugly Duckling** - 5:30 p.m. Feb. 12, Warren Miller Performing Arts Center, warrenmillerpac.org

**International Guitar Night** - 7:30 p.m. Feb. 17, Warren Miller Performing Arts Center, 406-995-6345 or bigskyarts.org

**The Complete Works of William Shakespeare, Abridged** - 7:30 p.m. Feb. 20, Warren Miller Performing Arts Center, warrenmillerpac.org

**Auction for the Arts** - 6 p.m. Feb. 26, Montage Grand Ballroom, 406-993-8142 or bigskyarts.org

#### MARCH

**Nobuntu** - 7:30 p.m. March 5, Warren Miller Performing Arts Center, warrenmillerpac.org

**James Sewell Ballet: Earth Tones** - 7:30 p.m. March 19, Warren Miller Performing Arts Center, warrenmillerpac.org

### BIGFORK

#### JANUARY & FEBRUARY

**Disney's Aladdin Jr.** - 7:30 p.m. Fridays and Saturdays, Jan. 28-Feb. 5 and 2 p.m. Feb. 6, Bigfork Center for the Performing Arts, 406-837-4886 or bigforksummerplayhouse.com/childrens-theatre

#### MARCH

**Disney's Descendants, The Musical** - 7:30 p.m. Fridays and Saturdays, Jan. 28-Feb. 5 and 2 p.m. Feb. 6, Bigfork Center for the Performing Arts, 406-837-4886

### BILLINGS

#### MULTI-MONTH

**A Russell Chatham Day** - continuing through Jan. 23 at Yellowstone Art Museum; **POP Power from Warhol to Koons**, through Jan. 16; **I Refuse to Be Invisible**, through July 24; **Women by Will**, through March 20; **Yellowstone Art Auction 54**, Jan. 28-March 5, with receptions Jan. 28 and March 5; and **Marie Watt: Companion Species (Speech Bubble)**, March 17-June 19; 406-256-6804 or www.artmuseum.org

#### JANUARY

**Folklore and Fairytales Tours** - noon-3 p.m. Jan. 4-9, Moss Mansion, 406-256-5100

**Japanese Neo-Pop: Consumption, Parody and the Aesthetic of Nonsense by Mika Yoshitake** - 6 p.m. Jan. 6, Yellowstone Art Museum, 406-256-6804

**Mysteries at the Moss Mansion - Harry Potter Edition** - 4 p.m. Jan. 6, Moss Mansion, 406-256-5100

**#DesigningADiva** - 7:30 p.m. Fridays and Saturdays and 2 p.m. Sundays, Jan. 7-16, NOVA Center for the Performing Arts, 406-591-9535 or novabillings.org

**Billings Symphony: Folk Musings with Tyler and Elizabeth** - 7 p.m. Jan. 13, Billings Depot, 406-252-3610 or billingsymphony.org

**School House Rock Live!** - 9:30 a.m. and 12:30 p.m. Jan. 20, Alberta Bair Theater, 406-256-6052

**Billings Symphony Family Concert: Peter and the Wolf** - 9:30 a.m. and noon Jan. 22, Lockwood School, billingsymphony.org

**Air Supply** - 7:30 p.m. Jan. 23, Alberta Bair Theater, 406-256-6052 or www.albertabairtheater.org

**Billings Symphony: Wine Down with the Symphony** - 7 p.m. Jan. 28, BSOC Office, 406-252-3610 or billingsymphony.org

**National Geographic Live: View from Above with Terry Virts** - 7:30 p.m. Jan. 28, Alberta Bair Theater, www.albertabairtheater.org

**Muir Quartet with cellist Oliver Aldort** - 7:30 p.m. Jan. 29, Babcock Theatre; www.montanachambermusicsociety.org

#### FEBRUARY

**Compagnie Hervé Koubi, What the Day Owes to the Night** - 7:30 p.m. Feb. 2, Alberta Bair Theater, www.albertabairtheater.org

**ArtWalk Downtown Billings** - 5-9 p.m. Feb. 4, Downtown Billings, artwalkbillings.com

**The Bridges of Madison County** - 7:30 p.m. Fridays and Saturdays and 2 p.m. Sundays, Feb. 4-20, Billings Studio Theatre, 406-248-1141 or www.billingsstudiotheatre.com

**The Vote: A Jeannette Rankin Tribute** - 7:30 p.m. Fridays and Saturdays and 2 p.m. Sundays, Feb. 4-13, NOVA Center for the Performing Arts, 406-591-9535 or novabillings.org

**Dierks Bentley: Beers on Me Tour** - 7 p.m. Feb. 5, MetraPark, 406-256-2400 or www.metrapark.com

**Rob Schneider: I Have Issues Tour** - 7 p.m. Feb. 6, Alberta Bair Theater, www.albertabairtheater.org

**Lightwire Theater: The Ugly Duckling** - 9:30 a.m. and 12:30 p.m. Feb. 7 and 14, Alberta Bair Theater, www.albertabairtheater.org

**Billings Symphony: Appalachian Spring** - 7:30 p.m. Feb. 12, Alberta Bair Theater, 406-252-3610 or billingsymphony.org

**For the Love of the Arts** - 6:30 p.m. Feb. 14, NOVA Center for the Performing Arts, novabillings.org

**The Choir of Man** - 7:30 p.m. Feb. 18, Alberta Bair Theater, www.albertabairtheater.org

**Rastrelli Cello Quartet: From Brahms to Beatles** - 7:30 p.m. Feb. 23, Alberta Bair Theater, www.albertabairtheater.org

**International Guitar Night** - 7:30 p.m. Feb. 26, Alberta Bair Theater, www.albertabairtheater.org

#### MARCH

**Roald Dahl's Charlie and the Chocolate Factory** - 7:30 p.m. March 2, Alberta Bair Theater, 406-256-6052

**Here on the Flight Path** - 7:30 p.m. Fridays and Saturdays and 2 p.m. Sundays, March 4-20, Billings Studio Theatre, 406-248-1141 or www.billingsstudiotheatre.com

**La Fee Verte (The Green Fairy)** - 7:30 p.m. Fridays and Saturdays and 2 p.m. Sundays, March 4-13, NOVA Center for the Performing Arts, 406-591-9535 or novabillings.org

**Nobuntu** - 3 p.m. March 6, Alberta Bair Theater, 406-256-6052 or www.albertabairtheater.org

**Billings Symphony: May the Score Be with You** - 7:30 p.m. March 12 and 2 p.m. March 13, Alberta Bair Theater, 406-252-3610 or billingsymphony.org

**The United States Navy Band Sea Chanters** - 7:30 p.m. March 15, Alberta Bair Theater, www.albertabairtheater.org

**National Geographic Live: Untamed with Filipe DeAndrade** - 7:30 p.m. March 18, Alberta Bair Theater, www.albertabairtheater.org

**The British Invasion - Live on Stage** - 7:30 p.m. March 19, Alberta Bair Theater, www.albertabairtheater.org

**Jeff Dunham: Seriously?** - 7 p.m. March 23, MetraPark, 406-256-2400 or www.metrapark.com

**Steve Vai: The Inviolable Tour** - 7:30 p.m. March 25, Alberta Bair Theater, 406-256-6052

**Billings Symphony: The Music of Sammy Nestico** - 7 p.m. March 26, Babcock Theatre, 406-252-3610 or billingsymphony.org

**Beautiful - The Carole King Musical** - 8 p.m. March 27, Alberta Bair Theater, www.albertabairtheater.org

**The Magic of Bill Blagg Live!** - 9:30 a.m. and 12:30 p.m. March 29 and 7:30 p.m. March 30, Alberta Bair Theater, www.albertabairtheater.org

### BOZEMAN

#### MULTI-MONTH

**LUSTER: Realism and Hyperrealism in Contemporary Automobile and Motorcycle Painting and Human Plus**, Jan. 22-May 1, Museum of the Rockies, 406-994-2251 or www.museumoftherockies.org

**Carly Thaw: Hills and Rollers and Student Perspective: Reflections on a Global Pandemic** - through Feb. 4; and **Jade Lowder: Liminal Strangeness**, through Jan. 7, Emerson Center for the Arts and Culture, 406-587-9797 or www.themerson.org

# Winter Calendar 2022

## JANUARY

**Steve-O** - 7 and 10 p.m. Jan. 4, The ELM, logjampresents.com

**Sara Levy's Salon: Quartets from the Bach Family to Mendelssohn** - 7:30-9 p.m. Jan. 7, Resurrection University Parish, baroquemusicmontana.org

**Big Head Todd and The Monsters** - 8 p.m. Jan. 15, The ELM, logjampresents.com

**Leftover Salmon** - 8 p.m. Jan. 21, The ELM, logjampresents.com

**Yonder Mountain String Band** - 8 p.m. Jan. 22, The ELM, logjampresents.com

**Hippie Sabotage** - 8 p.m. Jan. 25, The ELM, logjampresents.com

**Muir Quartet with cellist Oliver Aldort** - 7:30 p.m. Jan. 28, MSU Reynolds Recital Hall, 406-994-3562 or www.montanachambermusicociety.org

**Liquid Stranger Balance Tour** - 8 p.m. Jan. 29, The ELM, logjampresents.com

**Bozeman Symphony: John Williams, 90th Birthday Bonanza** – 7:30 p.m. Jan. 29 and 2:30 p.m. Jan. 30, Willson Auditorium, 406-585-9774 or www.bozemansymphony.org

## FEBRUARY

**Intermountain Opera Bozeman: The Montana Mikado** – 7:30 p.m. Feb. 4-5, 3 p.m. Feb. 6, and 7:30 p.m. Feb. 11-12, Ellen Theatre, 406-587-2889 or www.intermountainopera.org

**Magic City Hippies** - 8 p.m. Feb. 8, The ELM, logjampresents.com

**Talisk** - 7 p.m. Feb. 14, The Ellen Theatre, 406-585-5885 or www.theellentheatre.com

**Pecha Kucha 35** - 5:30 p.m. Feb. 15, Ellen Theatre, www.theellentheatre.com

**Live From Laurel Canyon** - 7:30 p.m. Feb. 17, The Ellen Theatre, www.theellentheatre.com

**Lainey Wilson** - 8 p.m. Feb. 17, The ELM, logjampresents.com

**Gypsy Jazz Night** - 7:30 p.m. Feb. 18, The Ellen Theatre, www.theellentheatre.com

**International Guitar Night** - 7:30 p.m. Feb. 25, The Ellen Theatre, www.theellentheatre.com

**Bozeman Symphony: Mozart's Jupiter Symphony** – 7:30 p.m. Feb. 26 and 2:30 p.m. Feb. 27, Willson Auditorium, 406-585-9774 or www.bozemansymphony.org

**Paula Poundstone** - 8 p.m. Feb. 26, The Ellen Theatre, www.theellentheatre.com

## MARCH

**Brother Ali: The Travelers Tour** - 8 p.m. March 3, The ELM, logjampresents.com

**The Wood Brothers** - 8 p.m. March 4, The ELM, logjampresents.com

**G. Love & The Juice** - 8 p.m. March 9, The ELM, logjampresents.com

**Sierra Ferrell: Long Time Coming Tour** - 8 p.m. March 15, The ELM, logjampresents.com

**The Fruit Bats** - 8 p.m. March 23, The ELM, logjampresents.com

**Bozeman Symphony: Scheherazade** – 7:30 p.m. March 26, 2:30 p.m. March 27, Willson Auditorium, 406-585-9774 or www.bozemansymphony.org

## BUTTE

### FEBRUARY

**The Choir of Man** - 7:30 p.m. Feb. 20, Mother Lode Theatre, 406-723-3602 or buttearts.org

**Butte Symphony: Movies and Their Music** - 7:30 p.m. Feb. 26, Mother Lode Theatre, 406-723-5590 or buttesymphony.org

### MARCH

**The All Hands on Deck Show** - 2 p.m. March 6, Mother Lode Theatre, 406-723-3602 or buttearts.org

**The British Invasion** - 7:30 p.m. March 20, Mother Lode Theatre, 406-723-3602

**Butte Community Concerts: Kassia Ensemble** - 7:30 p.m. March 21, Mother Lode Theatre, 406-494-4495

## COLUMBUS

### JANUARY

**Sara Levy's Salon: Quartets from the Bach Family to Mendelssohn** - 7 p.m. Jan. 12, Columbus Community Congregational Church, baroquemusicmontana.org

## DEER LODGE

### JANUARY

**William Lee Martin** - 7 p.m. Jan. 27, Rialto Theater, 406-846-7900 or www.deerlodgerialto.com

### MARCH

**Steve Leslie: How Sweet It Is** - 7 p.m. March 17, Rialto Theater, www.deerlodgerialto.com

## DILLON

### MARCH

**Dillon Community Concert: Kassia Ensemble featuring Mary Elizabeth Bowden** - 7:30 p.m. March 22, UMW Beier Auditorium, 406-683-5050

## EUREKA

### JANUARY

**Bridge & Wolak Concert** - 7 p.m. Jan. 23, Lincoln County High School Auditorium, Sunburst Arts and Education, 406-297-0197 or www.sunburstarts.org/events

### MARCH

**Dee-Dee Darby-Duffin Band** - 7 p.m. March 25, Lincoln County High School Auditorium, Sunburst Arts and Education, www.sunburstarts.org/events

## FORT BENTON

### FEBRUARY

**Chouteau County Performing Arts: Divas3** - 3 p.m. Feb. 15, Fort Benton Elementary School, 406-622-5677 or www.fortbenton.com/arts/

### MARCH

**Chouteau County Performing Arts: Pianos Along the Missouri** - 7 p.m. March 1, Fort Benton Elementary School, 406-622-5677 or www.fortbenton.com/arts/

**Chouteau County Performing Arts: How Sweet It Is with Steve Leslie** - 7 p.m. March 16, Fort Benton Elementary School, www.fortbenton.com/arts/

## GLASGOW

### FEBRUARY

**Northeastern Arts Network: Acoustic Eidolon** - 7 p.m. Feb. 15, Glasgow High School, 406-489-4304

### MARCH

**Northeastern Arts Network: John Roberts y Pan Blanco** - 7 p.m. March 8, Glasgow High School, 406-489-4304

## GREAT FALLS

### MULTI-MONTH

**Beyond Intention: Maggy Rozycki Hiltner, Ashley V. Blalock and Jennifer Reifsnieder** – through Feb. 11, Paris Gibson Square Museum of Art, 406-727-8255 or www.the-square.org

**Selections from the North American Indian by ES Curtis and Gary Schildt: The Sundance Series** - through May 22, C.M. Russell Museum, 406-727-8787 or www.cmrusell.org

## JANUARY

**A Thoughtful Response: A Night of VTS** – 6-8 p.m. Jan. 7, Paris Gibson Square Museum of Art, 406-727-8255 or www.the-square.org

**Folk Night** - 7:30 p.m. Jan. 7, The Newberry, thenewberrymt.com

**Wade Bowen and Stoney LaRue** - 7:30 p.m. Jan. 13, The Newberry, thenewberrymt.com

**Great Falls Symphony: Fanfare** - 7:30 p.m. Jan. 15, Mansfield Theater, 406-453-4102 or www.gfsymphony.org

**Great Falls Community Concert: Bridge and Wolak** - 7:30 p.m. Jan. 20, Mansfield Theater, 406-455-8514

**Yonder Mountain String Band with Buffalo Commons** - 7:30 p.m. Jan. 20, The Newberry, thenewberrymt.com

**Chinook Winds: Tango King** - 7 p.m. Jan. 21, Cassiopeia Books and 2 p.m. Jan. 23, First Congregational Church UCC, 406-453-4102 or www.gfsymphony.org

**Plain White T's** - 7:30 p.m. Jan. 24, The Newberry, thenewberrymt.com

**Hinder** - 7:30 p.m. Jan. 28, The Newberry, thenewberrymt.com

**Virtual P2 Independent Film Festival** – Jan. 28-30, Paris Gibson Square Museum of Art, 406-727-8255 or www.the-square.org

### FEBRUARY

**Lainey Wilson** - 7:30 p.m. Feb. 3, The Newberry, thenewberrymt.com

**Rob Schneider** - 6:45 p.m. Feb. 7, The Newberry, thenewberrymt.com

**Stephanie Quayle** - 7:30 p.m. Feb. 10, The Newberry, thenewberrymt.com

**Great Falls Symphony: Intermezzo** - 7:30 p.m. Feb. 12, Mansfield Theater, 406-453-4102 or www.gfsymphony.org

**90's Night** - 7:30 p.m. Feb. 12, The Newberry, thenewberrymt.com

**Quiet Riot** - 7:30 p.m. Feb. 20, The Newberry, thenewberrymt.com

**Chinook Winds and Cascade Quartet: Synthesis** - 7 p.m. Feb. 25, The History Museum and 2 p.m. Feb. 27, First Congregational Church UCC, 406-453-4102 or www.gfsymphony.org

### MARCH

**Brother Ali** - 7:30 p.m. March 2, The Newberry, thenewberrymt.com

**Great Falls Community Concert: David Shannon** - 7:30 p.m. March 7, Mansfield Theater, 406-455-8514

**Ally Venable** - 7:30 p.m. March 13, The Newberry, thenewberrymt.com

**Western Art Week** - March 16-20, Downtown Great Falls, 406-453-6151 or visitgreatfallsmontana.org/western-art-week/

**Great Falls Symphony's Youth Orchestra and Sinfonia** - 3 p.m. March 27, Mansfield Theater, 406-453-4102 or www.gfsymphony.org

## HAMILTON

### JANUARY

**Ottmar Liebert and Luna Negra** - 8 p.m. Jan. 29, Hamilton Performing Arts Center, 406-363-7946 or bitterrootperformingarts.org

## HAVRE

### JANUARY

**Monty Python's Spamalot** - 8 p.m. Thursdays-Saturdays, Jan. 14-29, MSUN-MAT Theatre, 406-945-0272 or mtactors.com

### FEBRUARY & MARCH

**The Harvest** - 8 p.m. Thursdays-Saturdays, Feb. 25-March 12, MSUN-MAT Theatre, 406-945-0272 or mtactors.com

**Anastasia** - 7 p.m. Thursdays-Saturdays, March 24-April 2, MSUN-MAT Theatre, mtactors.com

## HELENA

### MULTI-MONTH

**Carla Potter: Go Figure** - Jan. 21-April 10, Holter Museum of Art; **Sara Joyce: Am I dreaming it or is it dreaming me?** Jan. 21-April 18; 406-442-6400 or holtermuseum.org

### JANUARY

**35 Million Miles to Mars** – through Jan. 29, ExplorationWorks, Great Northern Town Center, 406-457-1800 or ExplorationWorks.org

**Cowboy Bob & Gypsy Dust Drawdown** - 6:30 p.m. Jan. 14, Holter Museum of Art, 406-442-6400 or holtermuseum.org

**Jay Gilday** - 7:30 p.m. Jan. 27, The Myrna Loy, 406-443-0287 or themyrnaloy.com

**A Real Boy** - 7:30 p.m. Wednesdays-Saturdays and 2:30 p.m. Sundays, Jan. 28-Feb.13, Grandstreet Theatre, 406-447-1574 or grandstreettheatre.com

**Helena Symphony Masterworks: Ravel's Piano Concerto** - 7:30 p.m. Jan. 29, Helena Civic Center, 406-442-1860 or www.helenasymphony.org

### FEBRUARY

**The Fab Four – The Ultimate Beatles Tribute** - 8 p.m. Feb. 10, Helena Civic Center, 406-447-8481 or helenaciviccenter.com

**Helena Symphony: Symphony Kids 3** - Once Upon a Time - 10 a.m. Feb. 12, St. Paul's United Methodist Church, 406-442-1860 or helenasymphony.org

**Divas3** - 7:30 p.m. Feb. 14, Helena Civic Center, 406-447-8481 or starzonstage.net

**Three Dog Night** - 7:30 p.m. Feb. 17, Helena Civic Center, 406-447-8481 or helenaciviccenter.com

**International Guitar Night** - 7:30 p.m. Feb. 24, The Myrna Loy, 406-443-0287 or themyrnaloy.com

**Helena Symphony Masterworks: Romeo & Juliet and Symphonie Fantastique** - 7:30 p.m. Feb. 26, Helena Civic Center, 406-442-1860 or helenasymphony.org

### MARCH

**Vox Sambou** - 7:30 p.m. March 3, The Myrna Loy, 406-443-0287 or themyrnaloy.com

**Steve Leslie, How Sweet It Is** - 7:30 p.m. March 15, Helena Civic Center, 406-447-8481 or starzonstage.net

**Dervish** - 7:30 p.m. March 16, The Myrna Loy, 406-443-0287 or themyrnaloy.com

**Helena Symphony Masterworks: Rite of Spring** - 7:30 p.m. March 26, Helena Civic Center, 406-442-1860 or helenasymphony.org

## KALISPELL

### MULTI-MONTH

**Members' Salon** - Jan. 7-April 2, Hockaday Museum of Art; **Blackfeet Lodges and the Stories of Staniiniki**, through Jan. 8; and **Children's Art Exhibition 2022: Looking for Light**, March 25-April 23; 406-755-5268 or hockadaymuseum.com

### JANUARY

**Glacier Symphony Masquerade Winter Gala with Halie Loren** - 6 p.m. Jan. 15, Hilton Garden Inn, 406-407-7000 or glaciersymphony.org

### FEBRUARY

**Glacier Symphony: Enigma** – 7:30 p.m. Feb. 19 and 3 p.m. Feb. 19, Flathead High School Performance Hall, 406-407-7000 or glaciersymphony.org

## LEWISTOWN

### JANUARY

**Central Montana Community Concert: Double Double Duo** - Bridge & Wolak - 7:30 p.m. Jan. 19, Fergus Center for the Performing Arts, 406-535-8278 or www.lewistownartcenter.net/community-concerts

### MARCH

**Central Montana Community Concert: Kassia Ensemble** - 2 p.m. March 20, Fergus Center for the Performing Arts, 406-535-8278 or www.lewistownartcenter.net/community-concerts

## LIVINGSTON

### JANUARY

**Sara Levy's Salon: Quartets from the Bach Family to Mendelssohn** - 3 p.m. Jan. 9, Wadle House, Baroque Music Montana, baroquemusicmontana.org

## MALTA

### FEBRUARY

**Northeastern Arts Network: Acoustic Eidolon** - 7 p.m. Feb. 14, Malta High School, 406-489-4304

### MARCH

**Northeastern Arts Network: John Roberts y Pan Blanco** - 7 p.m. March 7, Malta High School, 406-489-4304

## MILES CITY

### MULTI-MONTH

**Annual Juried Exhibit: Color Your Dreams** - Jan. 28-March 3, WaterWorks Art Museum; **Cherie Roshau, Larry Maslowski and Janell Stonelick**, March 11-April 14, 406-234-0635 or wtrworks.org

## MISSOULA

### MULTI-MONTH

**2022 Benefit Auction Exhibition** – Jan. 7-Feb. 4 with reception 5-7 p.m. Jan. 7, Missoula Art Museum; **Below the Bark: Artworks of Disturbance Ecology**, through Feb. 26; **Jodi Lightner: Gathered Coherence**, through March 1; **Neal Ambrose Smith: Where Are You Going?** through Feb. 26; **Andrea Joyce Heimer: Pastime**, through March 29; **Romey Stuckart: Within and Without**, Feb. 22-June 11; **Brian Maguire: In The Light Of Conscience**, March 4-Aug. 13; **Ellen Ornitz: Burnt Fossils**, March 4-May 28; **Marcus Amerman: Indian Country**, March 15-July 16; 406-728-0447 or missoulaartmuseum.org

**First Friday Missoula** - 5-8 p.m. Jan. 7, Feb. 4, March 4, Downtown Missoula

### JANUARY

**Monica Thompson: Distilled Certainty** – through Jan. 31, The Artists' Shop, missoulaartistsshop.com

**Baroque Music Montana: Sara Levy's Salon – Quartets from the Bach Family to Mendelssohn** - 7:30 p.m. Jan. 5, UM Music Recital Hall, baroquemusicmontana.org

**Steve-O** - 7 p.m. Jan. 5, The Wilma, logjampresents.com

**What's Old is New Again by Heather Stockton, Beautiful Wild Montana by Nancy Fitch, and Shape of Us** – Jan. 7-28, Zootown Arts Community Center, 406-549-7555 or www.zootownarts.org

**Adam + Matthew Knight + Maria Zepeda** - 7 p.m. Jan. 8, ZACC Show Room, 406-549-7555 or showroom.zootownarts.org

**Intice, Ceres and Spencer and the Hornsdotes** - 7 p.m. Jan. 14, ZACC Show Room, showroom.zootownarts.org

**Sasha Bell, Tiny Iota and Rob Travolta** - 7 p.m. Jan. 15, ZACC Show Room, showroom.zootownarts.org

**Big Head Todd and The Monsters** - 8 p.m. Jan. 16, The Wilma, logjampresents.com

**Dead Man's Cell Phone** - 7:30 p.m. Jan. 20-22 and 28-29, ZACC Show Room, showroom.zootownarts.org

**Gilligan's Island: The Musical** - 7:30 p.m. Thursdays and Fridays, 2 and 7:30 p.m. Saturdays, 2 and 6:30 p.m. Sundays, Jan. 20-30, MCT Center for the Performing Arts, 406-728-7529 or mctinc.org

**Leftover Salmon** - 8 p.m. Jan. 22, The Wilma, logjampresents.com

**Yonder Mountain String Band** - 8 p.m. Jan. 23, The Wilma, logjampresents.com

**Hippie Sabotage** - 8 p.m. Jan. 26, The Wilma, logjampresents.com

**Liquid Stranger Balance Tour** - 8 p.m. Jan. 28, The Wilma, logjampresents.com

### FEBRUARY

**Dierks Bentley: Beers on Me Tour** - 7 p.m. Feb. 4, Adams Center, 406-243-4051

**International Cup 2022** - Feb. 4-26, with a reception 5-8 p.m. Feb. 4, The Clay Studio of Missoula, 406-543-0509 or www.theclaystudioofmissoula.org

**Missoula Symphony Family Concert: Once Upon a Symphony** - 7 p.m. Feb. 4, UM Dennison Theatre, 406-721-3194 or missoulasymphony.org

**Magic City Hippies** - 8 p.m. Feb. 9, The Wilma, logjampresents.com

**String Orchestra of the Rockies: Norwegian Romance** - 7:30 p.m. Feb. 13, UM Music Recital Hall, sormt.org

**Zoso** - 8 p.m. Feb. 17, The Wilma, logjampresents.com

**Killswitch Engage** - 7:30 p.m. Feb. 26, The Wilma, logjampresents.com

### MARCH

**Corb Lund** - 8 p.m. March 2, The Wilma, logjampresents.com

**Brother Ali: The Travelers Tour** - 8 p.m. March 4, The Wilma, logjampresents.com

**Clay Studio of Missoula Community Exhibition** - March 4-22, with a reception 5-8 p.m. March 4, The Clay Studio of Missoula, www.theclaystudioofmissoula.org

**Montana Rep: The Castle with a Thousand Lights** - 7:30 p.m. March 4, 2 and 7:30 p.m. March 5, and 2 p.m. March 6, ZACC Show Room, montanarep.com

**Missoula Symphony: Our American Voices** – 7:30 p.m. March 5, 3 p.m. March 6, UM Dennison Theatre, 406-721-3194 or missoulasymphony.org

**The Wood Brothers** - 8 p.m. March 5, The Wilma, logjampresents.com

**Straight No Chaser: Back in the High Life Tour** - 7:30 p.m. March 8, UM Dennison Theatre, 406-243-4051

**Into the Woods** - 7:30 p.m. Thursdays and Fridays, 2 and 7:30 p.m. Saturdays and 2 and 6:30 p.m. Sundays, March 10-20, MCT Center for the Performing Arts, 406-728-7529 or www.mctinc.org

**Everything is Terrible! Kidz Klub Tour** - 8 p.m. March 18, ZACC Show Room, showroom.zootownarts.org

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A frame drum's lacing helps determine its pitch and tone while contributing to its aesthetic appeal.

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**Winter 2022**  
January•February•March