

# State of the ARTS

Fall 2021  
October • November  
December

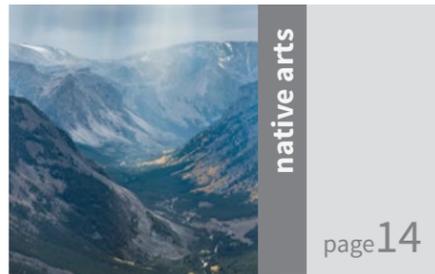
MONTANA ARTS COUNCIL

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



performing arts

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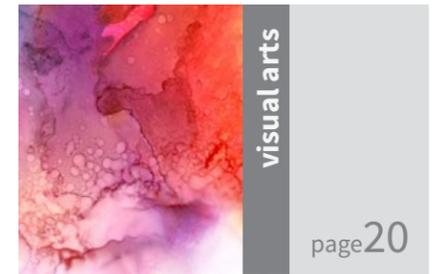
native arts

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visual arts

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Photo courtesy of the Glacier Symphony Orchestra and Chorale

## Glacier Symphony Orchestra and Chorale Celebrates Music Director

The musicianship and artistry of the Glacier Symphony has grown and evolved through 25 years of John Zoltek's guidance, inspired leadership and adventurous programming.

Read more, page 11



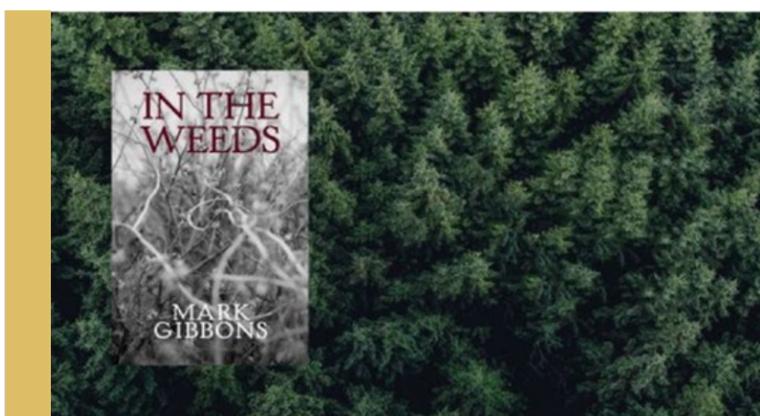
Courtesy of John Isaiah Pepion

## Artist John Isaiah Pepion

John Isaiah Pepion is a renowned graphic ledger artist, muralist and educator from the Blackfeet Nation, who has traveled the country as a public speaker. He combines traditional design and contemporary illustrations to create a unique and instantly recognizable look.

Read more, page 14

Statewide Art News



In The Weeds book cover art

## Montana's New Poet Laureate

Mark Gibbons was a tireless advocate for the craft and art of the written word decades before receiving this latest accolade. He explains, "Poetry is living, it's ongoing, and when we share poetry as we do at funerals, weddings and other sacred gatherings, it brings us together."

Read more, page 16

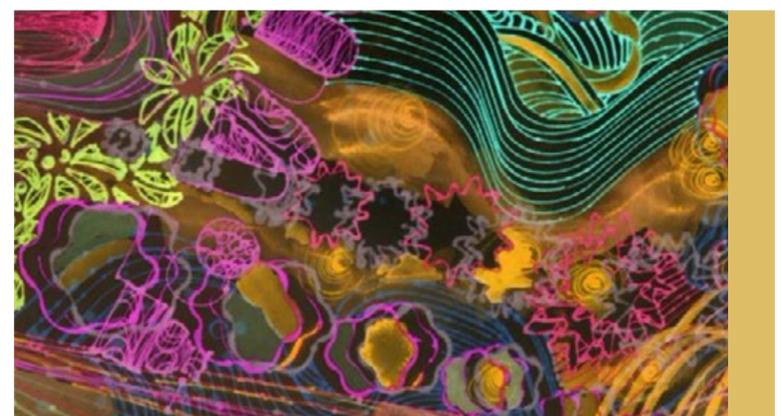


Photo courtesy of Julia Becker

## Body of Land Exhibit is a Multi-layered Experience

Julia Becker's work is informed by research in topography, neurology and ecology, and is focused on the impact industry has on the land we live on and the bodies we live in.

Read more, page 20



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

“let’s look forward to the light of creativity, even as the days grow shorter”

from the director

In fall, our gatherings begin to look different from those of summer. Barbecues give way to soup potlucks, family camping trips become trips to school drop-offs, weeding the community garden matures into harvest and canning. Leaves have begun to turn outside our office windows, and we’ve turned our thoughts to those experiences we’ve collected from a long, hot summer and those we’re gathering for the coming season.

From a lifetime of gathering words and poets together, Missoula’s Mark Gibbons enters this turning season as Montana’s newest poet laureate. Across a career of teaching, mentorship and 11 collections of his distinctive work, Mark’s influence on this and future generations has now been recognized with a distinction he’s long deserved. His words and work continue to inspire.

**Other new meetings are underway as well.** Our Montana Artrepreneur Program is now convening its newest group of working artists who’ve come together to learn the business of shaping a career. From a baker seeking to sell his printmaking work as well as loaves of bread, to a marketer-turned-photographer-turned-light artist forging a new path, the group draws from many disciplines and regions of the state to match their creative visions to their audiences. MAP’s strong emphasis on the interplay of ideas and approaches helps arts careers become possible—and sometimes they’re second or even third careers.

Some people create jobs in the arts when no one’s looking. That’s the case with Julian Anderson, who spent 60 years crafting and collecting cocktails behind the bar of Helena’s historic Montana Club. Enduring personal and professional hardships, he carved out a place for himself and drew a community around him through the force of his personality and his professionalism. His contributions to our culinary culture remain in the small but indispensable volume of recipes he penned in 1919, leaving a vital snapshot of Montana’s cosmopolitan culture of a century ago.

**When speaking of legacies in Montana’s arts,** few names come to mind as quickly as G.B. Carson’s. One of our own, G.B. served on the Council with passion, wit and distinction. He shared his encyclopedic knowledge of the visual arts, honed across a long career as an appraiser, and brought it to bear on many pressing issues the Council faced. His personal collection of art was well-respected by his peers, and, along with his pup Jasper, his shelves of signed, first-edition books by and about Montanans remained a prized possession. His passing this year leaves all Montanans poorer, but his contributions to our culture are a gift beyond price.

**You’ll find these and other threads of Montana’s arts gathered in these pages. As we come together in new and hopeful ways in this turning of seasons, let’s look forward to the light of creativity, even as the days grow shorter for a time.**



## Governor’s Arts Awards Nomination Process Opening

Montana’s Governor’s Arts Awards, which honor outstanding Montana citizens and organizations whose achievements in the arts benefit all Montanans, will soon be open for nominations.

Since 1981, 120 artists, educators, leaders and organizations have been recognized for their talents, accomplishments and contributions to Montana’s cultural heritage. Honorees will be announced in December 2022. To see a list of past honorees, visit [art.mt.gov/gaa](http://art.mt.gov/gaa). Watch MAC’s website and social media for nomination information and start thinking about nominees you feel are worthy of this distinguished honor.

### 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 Nov. 24 for the winter issue (January-March).

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

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# Montana Arts Council Announces Cultural and Aesthetic Grants

Yellowstone National Park's iconic buses have shuttled thousands of visitors since 1936, and those which have been retired deserve a good home. Buses of Yellowstone Preservation Trust aims to provide just such a home with its restoration of the A.D. Whitcomb garage in Red Lodge. The project is one of 75 funded for fiscal years 2022-2023 through Montana's Cultural and Aesthetic program. Administered by the Montana Arts Council, this year's grants support important work being done statewide to strengthen our cultural and creative infrastructure. Other recipients include Missoula's Friends of the Historical Museum at Fort Missoula, home to one of the best-preserved Willamette steam locomotives in the world; the Friends will use their funding to further restoration work for the locomotive's engine. And the Fort Peck Fine Arts Council will use its grant to keep a roof over the head of the historic Fort Peck Theatre, protecting the 87-year-old structure from northeastern Montana's famously harsh weather.

Cultural and Aesthetic grants are the result of Montana's desire to preserve its cultural heritage. In 1975, the Montana Legislature set aside a percentage of the state's coal tax to restore murals in the Capitol and support other cultural and aesthetic projects. To facilitate this goal, the Legislature established a Cultural and Aesthetic Projects Advisory Committee in 1983. The Montana Arts Council administers the program for the Legislature, with a new funding cycle occurring every two years.

In all, \$314,800 has been awarded to 75 organizations statewide during the current cycle to address the needs of a wide range of artistic disciplines, physical infrastructure and programming.

The selected grantees each provide unique cultural enrichment as well as economic benefit to their communities, even if some do so with less fanfare than others. As Advisory Committee Chairman Bill Jones of Harlowton explains, "As committee members, we learned about organizations that we had never heard of, and we also garnered a deeper appreciation of the exemplary work nonprofits are doing all across this state."

## CARES Grants Extend Pandemic Relief Through 2021

**The coronavirus pandemic continues to affect our way of life—and the arts along with it—leaving performance venues, gallery spaces, bookstores and other arts-related spaces to continue to navigate the best way forward. These disruptions to the livelihoods of those in Montana's creative economy have forced artists, performers and writers to look for alternate sources of funding.**

For many of Montana's creative professionals, the Coronavirus Aid, Relief, and Economic Security (CARES) Act has provided a much-needed boost during this time. With additional funding from the Governor's Office of Budget and Program Planning (OBPP), the Montana Arts Council (MAC) has announced a total of \$1,290,396 awarded in six rounds of funding, the first of which was released in Dec. 2020.

"CARES grants have been a vital component in keeping artists working through the last 18 months, and the Montana Arts Council will continue to support the state's creative industry," MAC Council Chair Cyndy Andrus commented. "As with Montana's other industries and institutions, we can't let the pandemic stop the arts from providing so much to our economy and quality of life."

Launched in June 2020, CARES grants were established to support nonprofit organizations, artists and cultural workers statewide, to offset the worst financial effects of the pandemic. Montana CARES Individuals grants provided up to \$2,500 to artists in all disciplines, awarding a total of \$979,049. Montana CARES Partners grants directed relief to recent Public Value Partnership (PVP) grantees, awarding \$6,000 to each of 40 organizations for a total of \$240,000. And

Montana CARES Recovery provided \$1,000 awards for artists and nonprofit organizations with public art programming to help offset costs related to postponed and canceled opportunities. The program distributed \$71,347 to 36 individuals and 40 organizations.

"This round of grants focused on the self-employed and micro-businesses, a sector that has struggled to secure relief funding. The artists supported by these grants are often overlooked anchors in local economies," says MAC Executive Director Tatiana Gant. "We know that these businesses keep their investments local, enhance business districts and enrich their communities. MAC's investment in this sector will have long-lasting outcomes for individuals and businesses alike."

The arts represent a substantial portion of the state's economy, contributing more than \$1.5 billion or 3.4% of the total gross state product while supplying 15,666 jobs which generate \$883 million in total compensation. Analysis estimates that Montana's creative industries lost more than \$223 million in sales between April and July of 2020 alone. Montana's job losses in this area have also tracked higher than the national average—94% of people working in creative fields have reported a loss of income due to COVID-19, and 71% percent have been burdened with added expenses during the same period.

**Find out more about these opportunities and past recipients at: <https://news.mt.gov/Montana-Arts-Council>**

## Congratulations to...

ArtPrize 2021 Recipient



### Jane Waggoner Deschner

Congratulations to Montana-based mixed media artist Jane Waggoner Deschner who is exhibiting *Remember me. collect series*, a solo exhibition of hand-embroidered vintage studio portraits, at ArtPrize 2021 in Grand Rapids, Michigan, Sept. 16-Oct. 3. Her installation fills the street-level lobby of TowerPinkster, a recently restored art deco building. This *collect series* is one part of a larger project, *Remember*

*me: a collective narrative in found words and photographs*, which Deschner began in 2015 to respond to the divisiveness arising in our country. With found family photographs, she hand-embroiders texts from obituaries written by anonymous family and friends. By calling attention to universal aspects of human experience, she reminds us that we are more alike than different, that more connects than divides us. The project includes over 1,100 stitched photos; collecting is the topic of 150.

Everyone collects something, whether fine wine, cookbooks, stamps or just rubber bands added to a ball. Collecting items is a common pastime that represents and reinforces one's personal sense of identity, and brings a sense of control and feelings of pleasure and belonging. Visitors are encouraged to write what they collect on a sticky note and add it to the exhibition's album—creating a collection of collections.

Deschner writes, "I'm excited to be participating in this year's ArtPrize. It's an event in which the entire city celebrates art and artists! I'm looking forward to talking with the folks who come to see my work."

ArtPrize® is an open, independently organized international art competition which takes place in Grand Rapids, Michigan. It celebrates artists working in all mediums from anywhere in the world and is open to any creative with an artwork to enter and a venue willing to host it.

To see Jane's entire entry, go to <https://www.artprize.org/69800>.



## In Memory of...

G. B. Carson



### G.B. Carson: An Artful Life

By Gordon McConnell

Gary Carson began attending events at the Yellowstone Art Center in the late 1980s and introduced himself to me sometime around then. An art historian educated at the University of California, Berkeley, Gary studied with and was mentored by the great Peter Selz. They remained friends until Peter's death in 2019 at the age of 100. As an appraiser and art consultant, Gary was one of the most sophisticated and knowledgeable men in the field of art that I have ever met. We shared an enthusiasm for the art of the San Francisco Bay Area, and he had deep first-hand experience and knowledge of the scene where he had lived and worked for many years.

In the early '90s, he was instrumental in helping me organize an exhibition of the prints and

drawings of Christopher Brown, an important Berkeley-based artist I deeply admired. Gary accompanied him to the opening and lecture and on a subsequent day, took Christopher fishing. Being out on Montana's rivers and hunting game birds with good dogs were central to Gary's being, and he eventually built a home on the Missouri River near Townsend to more regularly pursue those ends.

We began seeing each other more often when he formed a relationship with Bay Area artist Catherine Courtenaye (eventually to become his wife) and the two of them began dividing their time between California and Montana. Catherine is also the niece of Donna Forbes; Donna, of course, was my boss at the Yellowstone Art Center, and I had met Catherine in the '80s when she came to visit her aunt. In 2018, Gary and Catherine curated a visit for my wife and me to Berkeley, San Francisco and Palo Alto that was unforgettable and absolutely wonderful, highlighting the art, food and heart-stopping traffic navigation of the area.

I learned more about Gary's work with the estates of high-profile artists at that time, and we talked at length about art and artists and our adventures in the art world dating back to the 1970s. We were the same age, but Gary was deeper, more sophisticated and more learned than me. He read all the time, and he followed the art press and global happenings assiduously. For example, I went to *documenta 6* (1977) in Germany to see Joseph Beuys' works and hear him lecture. Gary had actually met and spent time with him!

I think his finest hour came during his service as a member of the Montana Arts Council. I know other Council members and staff would agree. His high aesthetic and ethical standards informed everything he said and did

as a member. He elevated the Council by his presence. He advocated for nothing but the best in his progressive agenda for Montana. He strengthened and enlivened the cultural landscape of Montana.

I was just finishing a final edit on an essay about Willem Volkersz, a fellow 2020 Governor's Award recipient, when Catherine's text about Gary's death appeared on the iPad screen. I was devastated by the news. It's an incalculable loss for Catherine and the rest of his family. I am still processing it.

The last time I saw Gary and Catherine together, she served us gin and tonics at her Bozeman home. Gary, though gravely ill, ranged with fire in his eyes and typical intellectual acuity over several topics for an hour in the shade of a summer afternoon. He was resigned to his fate and grateful for having had a great life. He expressed confidence in the Arts Council going forward, satisfaction in collecting Sean Chandler's work and sponsoring his exhibition at the Missoula Art Museum, and concern about other issues in the state. He was looking forward to seeing the Tinworks exhibitions.

Catherine has said, "My husband possessed an incandescent intelligence. It lit up those around him with its passion and brilliance. He was the 'idea man' who could string disparate thinkers and artists together in stimulating ways, making connections that seemed so right once he elucidated them."

His is a life interrupted; now he rests beneath the soil of Montana, a place he loved and served. He is an irreplaceable loss to the art world, in Montana and beyond.

Rest in peace, Gary.

# Neltje's Legacy Tangible, Multidimensional

By Kristen Czaban | kristen.czaban@thesheridanpress.com



**Neltje at her home east of Sheridan in 2011, shortly after announcing she would gift her entire estate, including her collection of art, to the University of Wyoming, which will transform it into a living museum.**

To each person who knew Neltje, her legacy will look different. To some, her role as a mentor in the arts will top the list of influence. Others will see her as a community visionary, determined to facilitate change and growth. For individuals in her inner circle, her role as a friend and confidante will dominate memories.

“There are so many facets to this complex, generous and creative woman,” Mary Jane Edwards wrote in a 2017 letter nominating Neltje for an honorary degree from the University of Wyoming.

The work of the 86-year-old artist who died April 30, 2021, will remain on display across Wyoming for decades to come, appearing in galleries, her home, historic landmarks and the ongoing growth of Sheridan. Neltje was born in New York City and raised in Oyster Bay, Long Island. An abstract expressionist, she was essentially a self-taught artist who moved to Wyoming in 1966 and also gained distinction as a rancher, developer, entrepreneur, educator, retailer, designer and benefactor.

## Artist First

**“I trust in the unconscious. I strive to make the sensed visible, to balance the interior reality of passion with the external condition of form.”**

That artist statement appears on Neltje's artistic resume, alongside a list highlighting her education, exhibitions and awards. Her accolades included the Governor's Art Award in 2005; her experience included teaching a number of workshops across the West and writing her memoir *North of Crazy: A Memoir by Neltje*; and her work has appeared in galleries from Sheridan, Wyoming, to Denver, New York City, Washington, D.C., Los Angeles and cities across the U.S.

Her influence in the arts, though, often felt more personal than a piece in a gallery or an award on the shelf.

**“She taught me a lot about how to think about art,” former Northern Wyoming Community College District President Paul Young said Monday. “She was very generous with her creative wisdom.”**

Young described several instances when Neltje was painting a piece that hangs in a hallway connecting the Whitney Center for the Arts and the Edward A. Whitney Academic Center. Instructors at the college would bring students by to watch her work. While she did, she spoke about what she was doing and answered questions.

**“Some of the kids we worked with didn't always have access to creative instruction,” Young recalled. “...It was very moving.”**

Neltje's advice often included an encouragement to use color, and those who know her work know she did.

Her accolades and economic status, though, never caused Neltje to set herself above those around her. Young noted while stories are told of people “trapped” by their wealth or social status, Neltje came to Wyoming to find freedom.

**“She has a great story to tell about how not to be confined by being born into those circumstances,” Young noted.**

Lindsay Linton Buk, who highlighted Neltje in her series *Women in Wyoming*, said she still recalls advice Neltje provided and the artist's drive to create.

**“She was one of those people who had no facade,” Linton Buk said. “She just was who she was and you had to match that when you were with her. There was no pretense and you had to meet that directness honestly. I appreciated that unapologetic nature.”**

Longtime friend and colleague Mary Jane Edwards first met Neltje in February 1988 at a Wyoming Arts Council conference in Cheyenne. Neltje encouraged Edwards to apply for a position at the University of Wyoming. She did, and after retiring, moved north to help Neltje begin an artist residency program in the foothills of the Bighorn Mountains.

**“She wanted to endow an artist residency program,” Edwards recalled. “And she wanted to develop it. But she wasn't quite sure how to go about it.”**

That initial conversation occurred in November and by March, Edwards was on board and beginning to help build Jentel, an artist residency program that has since served more than 1,400 artists.

**“She always liked to have a project,” Edwards said of Neltje. “She was visionary and always had dreams. When she made up her mind to do something, she would find the right people and get on with it.”**

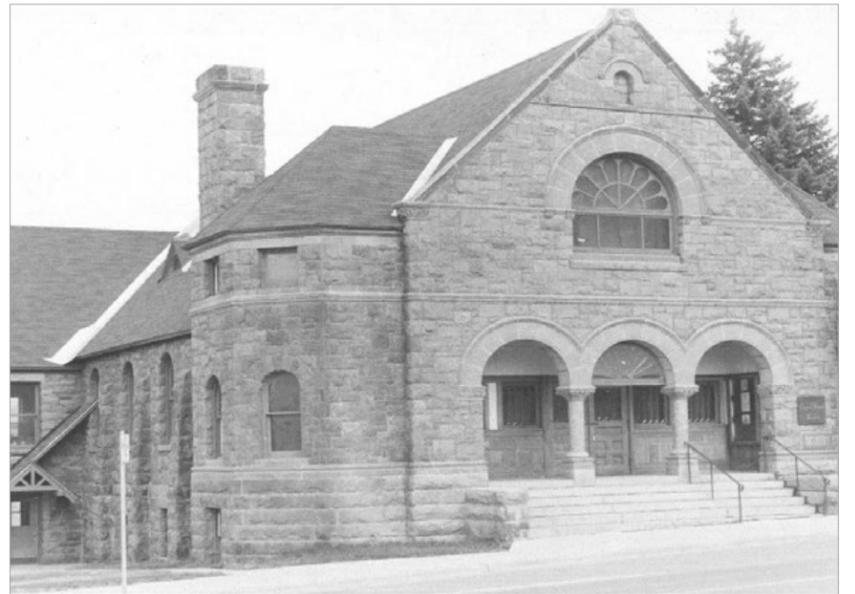
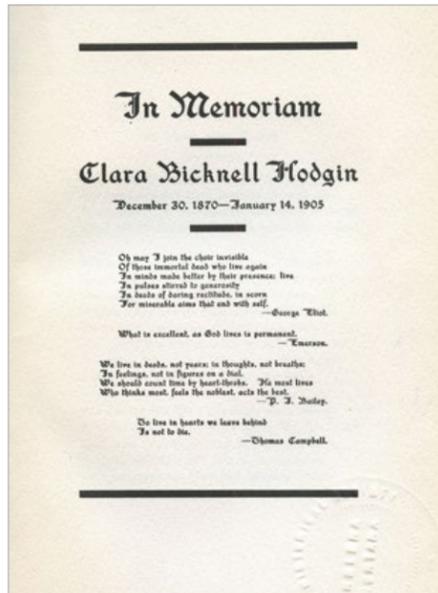
*Originally published in The Sheridan Press on May 4, 2021.*

**Read the full article:**

**<https://bit.ly/3A1mlwA>**

# Performing Arts

## Theatre



Photos from GrandStreetTheatre.com

## Phantom of Grandstreet: Clara Hodgin

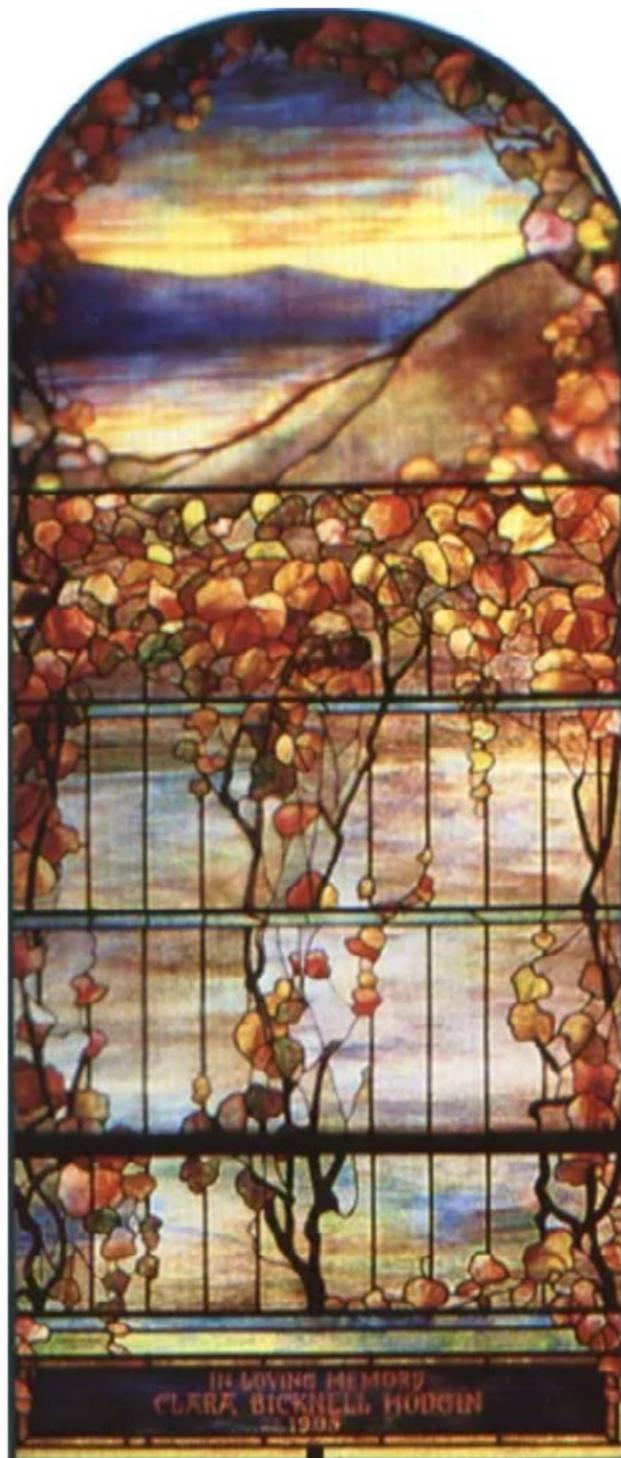
By Brian D'Ambrosio

**The strange sensitivity of presence. The prickle of aura. The unexplained specter of a protector—a hovering apparition, an unexplainable form of residual energy.**

Grandstreet Theatre is one of the most haunted buildings in Montana. Many believe that one of its most enduring and patronizing poltergeists is a woman named Clara Bicknell Hodgin. "Clara was beloved by the people of Helena," said Kal Poole, managing director of Grandstreet Theatre. "Many think that she is part of the community once again—in the form of a ghost."

The lovely brick building in which Grandstreet Theatre resides was built in 1901 as the Unitarian Church of Helena. In 1903, the Rev. Hodgin was hired as pastor for the church and settled in Helena with his young wife, Clara. A former kindergarten teacher, secretary and instructor at institutes in Iowa, Clara promptly endeared herself to its youngsters; her Sunday school soon brimmed with more than 100 students.

**Clara had no biological children.** Her students, however, were treated as her surrogate sons and daughters. One of her students said that she "lit up the room like sunshine." As an educator, according to Iowa State Education Association materials, she had "the characteristics of genius possessed by few."



Unitarians believed that their spaces should also perform civic functions and that the church should be the focal point of community interaction and expression—not only religious, but artistic and educational. Unitarianism is an "open-minded approach to faith" that encourages individual freedom, equality for all and thought based on reason. "Progressive Unitarians designed the church to double as a public space," said Ellen Baumler, author of *Haunted Helena* and interpretive historian at the Montana Historical Society. "Because of this, the sanctuary in Helena also functioned as a public auditorium with sloped seating, a beautiful proscenium arch and fully functioning stage."

**In what can only be described as spookily prescient,** one of Clara's favorite projects involved directing her small students in pageants and plays in the sanctuary's auditorium. "*Club meetings, classes for children and play rehearsals were held there,*" said Poole. "Clara Bicknell Hodgin led many of these activities." When Clara died of illness in 1905, she left boxes of ideas on note cards and hundreds of files of future projects. "She was a person who had this really strong, energetic personality and strong energy," said Baumler. "If there was ever the kind of person to be hanging around, she would sure be it."

After Clara died at age 34, members of the congregation commissioned a stained-glass Tiffany window in her memory.

Louis Comfort Tiffany was an accomplished New York City decorative artist who lived from 1848 to 1933. Noted as an atypical example of a Tiffany window commissioned for a church with no religious depictions, this skylight of idyllic illustrations has been the basis of much supposition. The inscription reads: "In loving memory Clara Bicknell Hodgkin 1905." "After her death," said Poole, "members of the church wanted to show their gratitude for her wonderful work. So, they had a stained-glass window made for the building. It showed a beautiful outdoor scene with hills, lakes and a golden sunset, and a nature scene reminiscent of Helena."

In 1933, when the building was gifted to the city of Helena for a library, the window was removed and packed up. In 1976, the library was moved, and the Grandstreet Theatre company took up residence in the old church. Around this time—another eerie coincidence—someone discovered the window crated up in the Civic Center's basement, and it was restored and reinstalled in the theater. Within days, staff members started seeing and hearing strange things. Odd creaking noises. Quiet whispers. Movements in the distance. Sounds of footsteps in empty corridors. Lights switched on and off, and doors swung open and slammed seemingly by themselves. Even more inexplicable was that an unusual radiance seemed to outline where the stained-glass window dangled.

"It's a very spiritual thing to me, that window," said Baumler. "Its appearance changes dramatically with each subtle change in lighting. At the bottom, Clara's name sometimes becomes unreadable while the upper window remains perfectly

clear. The words look as if a childish hand has smudged the paint on the glass."

Baumler said that she has had her own special encounter with the famous phantom of Grandstreet. It happened at a benefit last Halloween while Baumler was on the stage at Grandstreet sharing stories from her book of haunted tales. "When I was up on stage, there was this weird thing on the floor, like a black shadow. It was playing around my feet, and I didn't want to look down too much because people would have noticed that I was distracted. Afterwards, there had been a number of sensitive (to paranormal activity) people who came to the event, and they were all on Facebook later talking about the event. They had noticed a female figure that came down the aisle and stood behind me the whole time I was telling my story. They had also noticed the black floor."

Many people think that Clara's spirit watches over the children who participate in activities at the theatre. Some have reported seeing a "misty kind of thing" suspended in the balcony. Others have had more unnerving experiences, like the frightened drama teacher who claimed he was sitting near the stain glass window and spotted a sitting figure of a woman. "Sometimes, the energy is not real positive," said Baumler. "But Clara's energy is so strong that it pervades the whole building, perhaps protecting all the kids that come there. It takes the right kind of person who would keep her energy like she does and keep other energies at bay."

Baumler said that paranormal investigators have visited the building on several occasions but have yet to find "valid proof" of such psychic or telepathic behavior. One longstanding employee said that she had yet to experience any such dealings with Clara or any other lingering spirits. "My position is that you simply can't call that stuff up," said Baumler. "I believe it's random and that it happens when you least expect it, and that it's not something you can call up. If you could call it up, then you could explain it. If you could explain it, then it wouldn't be very fun."

## Dance

### A Summer Saved by Ballet

By Brian Moody

An invite from Raison D'être to attend their Farm to Ballet performance outside of Bozeman helped salvage what was kind of a rough summer. It was a few hours of relief from the hot, smokey, diseased Armageddon that derailed most of June, July and August. It was a glimpse of the idyllic Montana summer: shimmering aspen trees, trickling creeks, fresh food, picnic blankets, happy families and an awesome outdoor live performance.

Farm to Ballet is a project of Ballet Vermont, brought to the Gallatin Valley in collaboration with Raison D'être Dance Project in Bozeman. Set at a small farm called Bodhi Farms on Cottonwood Road, the program featured ballet classics like *Swan Lake* performed by farm animals and veggies. Silly cows and twirling lettuce kept everybody laughing and the beautifully choreographed dance inspired kids to try their own pirouettes between the lawn chairs. Combined with tasty food grown on-site and visits to real live pigs and chickens before and after the show, it created the perfect outing for our little family.

It strikes me that this sort of performance is perfect for Montana, simultaneously making performance art more accessible while offering a new source of revenue for rural communities. There are farms and ranches across the state that could be lovely venues for dance, music and other performance art. But a big part of the genius of Farm to Ballet is that it is entertaining and fun for folks with little experience with the artform (like me!). As we think of ways to enliven and diversify rural economies in Montana through the arts, this sort of project should be one of the tools in the toolkit.



Dancing barn cat Elizabeth Salacinski spends a moment with Ruby, aspiring dancing barn cat, after the show

Photo courtesy of Cari Kimball

For more information, visit <https://www.raisondetredance.org/>, <https://www.balletvermont.org/>, and <https://www.bodhi-farms.com/>.



## Thomas Savage’s Brilliant Montana Novel Comes to the Big Screen—via New Zealand

By Eric Heidle

**A film’s first duty is to its story**—to get the plot points right, to make each beat ring true as images and sound pull the audience into the lives of others over the course of a few hours. As with any artistic discipline, film attempts to build a convincing and cohesive world, fully inhabited and true to its own inner workings. Whole movements have formed across the arc of film history to capture aesthetic truth through a given lens—cinema vérité, the French New Wave, the grit of American films in the 1970s. In front of the camera, too, actors channel their performances through stylistic approaches: the Method, the Meisner technique, improv.

**Regardless of approach, much of a film’s believability**—its realness—is down to the details. The actors’ ability to inhabit or disappear into their roles, the art direction and production design which build the film’s texture and tone, lighting and sound which shape the mood—all might contribute to or detract from a film’s power to make us believe.

So, it’s with great interest that we’ll soon get to see whether a Montana film can make us believe, when we know it was shot halfway around the world on an island in the South Pacific.

**That film is *The Power of the Dog*, based on Thomas Savage’s classic 1967 novel of ranch life near early 20th-century Dillon.**

The book is a gripping, grim story of hidden identity and harsh realities, and its themes will not be unfamiliar to lovers of Montana literature. The canon of our state’s writing, notorious for its relentless use of landscape a character, might seem impervious to film adaptations which don’t make actual use of that landscape.

At least, that is, if one as dramatic as Montana’s can’t be found. But the film *The Power of the Dog*, as it happens, was written and directed by Oscar-winner Jane Campion, and she had the incredible backdrop of her native New Zealand to stand in for Big Sky Country. With the vistas used to bring Middle-earth to life in countryman Peter Jackson’s *Lord of the Rings* at her disposal, portraying the drama of Montana likely didn’t pose a problem.

And Campion’s storytelling vision is more than a match for the size of the story. Her Oscar win for the screenplay of 1994’s *The Piano*, for which she also received a nomination for directing, is ample proof of her power with words as well as images. The stark, often bleak visuals of that film foreshadow her approach to *The Power of the Dog*, as both employ restrained color palettes, stifling interiors and austere exterior panoramas. Both, too, contend with the struggles of those somehow imprisoned despite the vast sweep of landscape around them.

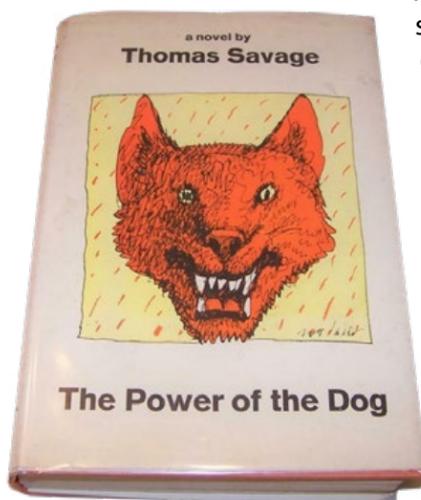
O. Alan Weltzien, professor emeritus of English at the University of Montana Western and Thomas Savage’s biographer, speaks enthusiastically about the results of Campion’s efforts. On a recent episode of *Breakfast In Montana*, the literature podcast hosted by Russell Rowland and Aaron Parrett, Weltzien remarks, “I can’t tell you how joyful I feel about the movie; it is absolutely true to the spirit of the novel. Absolutely. [Jane] accomplishes some visual or auditory shorthand that link things. It’s creepy to me how close it is.”

Weltzien goes on to note how Campion navigated the inevitable differences between film and book, indicating that the filmmaker

centers more of the story around antagonist Phil Burbank and trades some of the novel’s nuance and shifting points of view for a more direct storyline. The film also dispenses with scenes set in the town of Dillon, focusing the action on and around the ranch at the heart of the plot. (Residents of that beautiful little agricultural and college town might find this a welcome change: Weltzien comments that Savage “rewrote Dillon over and over, and he was nasty.”)

At the heart of both the novel and film, though, runs a deeper theme. Speaking in the podcast about the singular quality of Savage’s prose, Russell Rowland likens it to that of Annie Proulx; it’s not giving away too much to say that *The Power of the Dog* shares more than a little with what’s become her most famous work, another story about cowboys constrained by the morals of their time.

Jane Campion’s choice to film in New Zealand, in fact, wasn’t casually made or one born of mere convenience. She and producing partner Tanya Seghatchian came to Montana to see for themselves the country the novel is set in. Alan Weltzien and his wife, Lynn, hosted the pair in Dillon, taking them to see the ranch and other locations from the book’s setting. Documenting these locations through photography, Campion ultimately decided that their specifics weren’t what the film needed, and that the expense of working in the States would be too high. But Montana’s direct influence didn’t end with Campion’s scouting trip. The film’s male lead, Benedict Cumberbatch, came here to spend time with working ranchers and horsemen to more convincingly play his role as Phil Burbank.



This sort of choice is a common consideration in the filmmaking industry. One physical location will often stand in for another for a variety of reasons: logistics, cost, appropriateness to the subject, mounds of red tape. For Montana, that’s meant that some past films set here have wound up being shot elsewhere. Most famous of these is probably *Legends of the Fall*, the big-screen adaptation of Jim Harrison’s novella of a ranching family on the Rocky Mountain Front. Economics at the time made it more affordable to shoot in Canada, which admittedly looks great on screen even if it’s not the real thing. But with the state’s increased incentives for production companies and our close collaboration

with filmmakers, Montana is seeing a renaissance of features and series being made right here. A common trend now is to have one part of Big Sky Country stand in for another, as many areas around Missoula are currently doing for the Bozeman/Livingston area in the current Paramount series *Yellowstone*. Making creative and efficient use of locations, it turns out, is as much a part of movie magic as special effects and well-crafted sets.

For Montanans who’ve been here a generation or two, especially if they work with horses and cattle, there will no doubt be details to nitpick in *The Power of the Dog*. But the craft of Jane Campion’s vision, and her passion for translating Thomas Savage’s work to the screen, will likely reveal as much about Montana as it overlooks—no small feat when the camera’s set up half a world away.

**To hear O. Alan Weltzien’s full conversation with Russell Rowland and Aaron Parrett, visit *Breakfast in Montana* at <http://breakfastinmontana.com/episode-twenty-four-thomas-savage-and-alan-weltzien/>**

**For a fuller appreciation of Thomas Savage’s work, Weltzien’s biography, *Savage West: The Life and Fiction of Thomas Savage*, is available online and in bookstores.**

# Helena College Hosts Two-Week “Humanities Through Film” Workshop

By Jan Clinard



**Students examining records at the Butte-Silver Bow Archives with MAPS Film Instructor Dru Carr**

*Photo courtesy of Ari Laskin, Ph.D., NEH Grant Director*

When Helena College staff read the National Endowment for the Humanities Notice of Funding Opportunity for Humanities Initiatives at Community Colleges, it seemed that the stars were aligned for the college to pursue this grant. New “Guided Pathways” included communications, humanities and fine arts; co-admissions agreements had been negotiated with liberal arts colleges; a film producer/humanities professor, Dr. Ari Laskin, had been hired to document student stories; the Montana Historical Society’s role was expanding; and MAPS Media Institute had begun offering programming in Helena.

The three-year NEH-funded program, A Bridge to Humanities Pathways in College: Using Film Production to Explore Local Culture and History, is designed as a summer bridge program for high school and early college students to explore the culture and history of their communities, share their research by producing a documentary film and ultimately enroll in college coursework in the humanities. Each year focuses on an important cultural/historical theme. This year, the theme is “Pandemics Then and Now, the Spanish Flu and COVID-19.”

**On Aug. 9, 13 students began their exploration of the humanities with a workshop on “Creativity and Methods of Making,” presented by art instructor Seth Roby. Students played games that tested their problem solving, observational, teamwork and interpretive skills, and the boundaries of creativity.**

On day two, writing instructor Virginia Reeves led students through exercises on story, cultural and personal bias, and elements of an effective narrative. Dr. Laskin introduced students to the formal elements of film and the five basic types of documentaries, showing students examples of each. By the end of the second day, students had been assigned to their departments: writers/directors, producers, camera, sound and editing.

The third humanities instructor, Kim Feig, used exercises with close readings of late 19th-century texts, employing intertextual analysis to explore how knowledge is produced. The humanities instructors, readings and many of the sample films touched on topics of the Spanish flu or COVID-19.

As students watched and analyzed additional samples of documentary films, they began to formulate a storyboard to plan their film. On their fourth day, students split into two groups that walked to the Montana Historical Society, where they began combing archives, including 1919-1920 yearbooks, audio tapes, newspapers and other records.

According to one student, the trip to Butte on Friday of the first week was “epic.” At the Butte Historical Archives, students paged through old death records and newspaper articles as cameras and sound equipment recorded the research experience and captured historical documents. MAPS instructor Dru Carr joined the team for filming.

On Monday, working in the computer lab with the first minutes of film and sound, the editing team began selecting footage that would make it to the rough cut. In the other room, students prepared for afternoon interviews with Montana Department of Public Health leaders Greg Holzman, MD, state medical officer during the height of COVID-19 in

2020 and Todd Harwell, administrator of the Public Health and Safety Division. MAPS instructor Cove Jasmin, who specializes in sound, had arrived, but adapting to new sound equipment delayed the start time. Since students were learning how to set up cameras and sound equipment as they set up the interviews, the process appeared chaotic; nonetheless, directors were pleased by the footage.

With only four days remaining, the students would face a tight schedule to finish gathering content, record voice-overs, complete their camera work and put together a rough cut of the film. After debriefing the interviews, one group reviewed footage and sound in the editing room, and another listed the archival documents that they would need to tell their story. During the previous week’s storyboarding activity, they had planned to begin the film with a roundtable in which students would share their own COVID experiences. However, after further discussions about the effectiveness of that approach, they decided to use three individual student interviews to capture those experiences, solving film and sound issues in setting up that scenario.

Since the high school across the street would provide visual interest to a personal story, preparations were made for filming at another site. On Wednesday, the editing team was working furiously to piece together shots and sound for the rough cut as another group went to Helena High School to shoot more scenes. On Thursday, one group began planning and recording a podcast-style sound track to describe their research, what they learned, how they made the film and their “aha!” moments in interview form.



**Students editing footage from Greg Holzman and Todd Harwell interview**

*Photos by Ari Laskin, Ph.D., NEH Grant Director*

The team of editors had expanded into three groups, working on iMacs for different segments of the film, selecting and organizing scenes, adding voice-overs and discussing possible music backgrounds. They debated the order of shots that would establish a style, pace and overall feel of the film, and how to cut from still to live-action, appropriate transitions and using the camera sound versus sound recorded with their specialized equipment. Huddled around their computer screens with headphones, the students concentrated as they repeatedly viewed certain segments to select the ideal time to cut.

During the podcast taping, one student responded that she had learned: “History is a lot of interpretation of events. It was great to be in a class where you had deep talks about history, not just memorizing dates and places. The humanities—history follows us everywhere. It isn’t just about the past. And then there was the togetherness—coming up with ideas and then having to kill one! This has enhanced my knowledge of history and I realize what is important to me. ...Parts of history we forget, then it comes up and it’s comforting to know that we’re not the only ones to experience this.”

**During the afternoon of their final Friday, students were delighted to watch the 30-minute rough cut of their film, slated for completion Sept. 20. After working for two weeks, they burst into applause as the film ended. The final film will be screened at the Myrna Loy in Helena on Tuesday, Oct. 12 at 7:00 p.m.**

**Check out the student podcast for this project:**  
<https://soundcloud.com/user-703218914/la-grippe-podcast>



## Madeline Hawthorne

By Brian D'Ambrosio

### Music is a risk Madeline Hawthorne needed to take—and took.

A stirring singer-songwriter, Madeline dispenses her roots-rich vibes on local stages both as a solo artist as well as supported by talented players; increasingly confident, gradually more resolved, and all the time widening out her wings artistically, Madeline is on the verge of releasing her first original album, a smooth-to-the-ear production called *Boots*.

Madeline's track to talent starts in Boston, the city of her birth, where her mother, a graduate of the New England Conservatory of Music, earned a master's degree in vocal performance, excelling as a solo soprano, Baroque-style.

"She performed Bach and Handel," says Madeline. "Very different style from mine in the sense of me writing my own material and making it available for people to listen to."

In 1997, when she was age 9, Madeline moved with her family to a small college town in New Hampshire. She experienced choir throughout most of her childhood and came into possession of her first guitar at age 16, when she began to write songs shaped by the folk and classic rock influences of artists such as Joni Mitchell, James Taylor, and Crosby, Stills, Nash and Young.

"When I was 15, I found recordings from my mom and her four sisters. It was the first time that I'd heard "Where Do the Children Play" by Cat Stevens. There were James Taylor tunes and they were singing "Leaving on a Jet Plane" [by John Denver]. That was at the stage where I was really getting interested in folk and classic rock. The name Hawthorne is actually a tie to my mom's side of the family (her great-grandmother's maiden name and her middle name), and for me a tie to the music that has been an important part in my life and what I am choosing for a career. I chose to use Hawthorne as a part of my identity for the rest of my life."

### A Life Veers to Music

Madeline first arrived in Montana to attend college at Montana State University in Bozeman, where she studied sustainable food systems. The suggestion of music as a career seemed impossibly unreal then.

"But more and more I was drawn to music and had this almost desperate feeling of needing to perform, to write, to be creative, and I struggled to manage a career as a full-time student, working part time, and also digging into the craft of songwriting and the skill of developing performing skills."

At age 25, Madeline says that she started to invest in music seriously. At 29, she elected to nose-dive without netting into the artist's life, scrapping her job to play music full time. The significance of belonging was the final arbiter: there was no higher authority.

"When I was in graduate school and the world of sustainable food systems, I didn't have the feeling that I quite belonged there. Since then, I have been learning every day, every show and every tour. When you are in it fully, there is no option but to make it work. It is a constant game of problem solving. ...I need to stay positive and stay humble and work hard. It can be difficult to maintain that kind of a mindset. But if I can maintain a positive attitude and be creative, I believe that I will figure out how to navigate the world of music and performing."

### Bozeman Bred and Buoyed

Committed to the change, Madeline toured locally and regionally for about five years with a band called the Hawthorne Roots, before shifting to a course of action that found her performing primarily as a solo artist.

"Things are more personal at more intimate shows, just me, my guitar... after a show the words of encouragement, a comment that the lyrics meant something to someone, that helps boost those feelings of confidence. As someone who performs a lot by herself, I feel confident not having to come up with a different persona of who I am when I am on stage. There are bits of validation to be able to connect with others through music. And it's been validating to know that no matter what happens that I have myself, and my guitar, and that I could rely on myself."

Consistently polled by residents of Bozeman as one of the city's favorite musicians, Madeline sees the relationship with her hometown as something proportioned, even symbiotic.

"Bozeman is an amazing community to foster a singer-songwriter," says Madeline. "Right now, I'm alternating (as a soloist) with a local cover band that is supportive and awesome. The five of us are all participating in choosing material. ...In Montana, we only have each other right now. To be an independent grassroots artist, it actually takes a village and good people behind you. I got started playing at the Haufbrau House, an iconic dive bar that has been the birth of many, many groups and the hangout for so many supportive local Bozeman musicians."

### The Raw Rock 'n' Roll of *Boots*

Madeline's debut recording was crafted and polished by co-producers Brad Parsons and Tyler Thompson, recorded at Studio 110 in Pittsburgh. Parsons is a member of the Portland-based "newgrass" band Fruition, and its R&B-centric mandolinist, Mimi Naja, is featured on the record, too. Madeline had something valuable to offer, and Brad clearly articulated it.

"Working with Brad helped me believe in myself and to keep going, giving me the confidence and energy to move forward. I wrote the songs in Montana and sent them to Brad, just the raw guitar and vocals."

The recording offers similarities in the drift and gist of Sheryl Crow's earliest recording style, deliciously underdone, pink and unprocessed, few added airs, or something reminiscent of Tom Petty's solo studio album from 1994 called *Wildflowers*, rock n' roll that demonstrates a firm command of its instruments and vocals, knowledgeable and poised in its beauty.

"Working through every single process of music on this record, I had this sense of belonging, and the drive to do it, to be in a place where I feel like I belong. We all need a sense of belonging, of being in this world. My dad always encouraged us kids to work and pursue a career that gives you meaning in your world."

### Eye on Longevity, Perseverance

Madeline says that she is studying the path of notable women in the music business whose art she admires, productive talents who are now in their 40s, 50s, and even well beyond, like Susan Tedeschi (50) and Bonnie Raitt (71). Inspired by such examples, Madeline intends to elaborate the craft of music.

"They have shown that music is not just a useful pursuit for the young and that a woman could continue to connect with others through music for a long time. Staying in Montana and building my career—that's the goal. I do love to be on the road, love exploring. It would be great to take time off in the fall and get back to the drawing board and write new material. I've got a notebook full of different ideas to work through. I will continue to stick with it, because I like being in a place where I feel as if I do belong."

*Photo courtesy of Madeline Hawthorne*

# The Glacier Symphony Orchestra and Chorale Celebrates 25 years with Music Director and Conductor John Zoltek

By Nancy Brunson



Photo courtesy of Glacier Symphony Orchestra.

What began as a small group of music lovers in the Flathead Valley in the 1980s has become the most active symphonic organization in the state of Montana, performing year-round with up to 24 concerts and events per season. The 2021-2022 season of the Glacier Symphony Orchestra and Chorale (GSC) is an important milestone in the organization's history. This 39th season, "Illuminations," marks the 25th anniversary of Music Director John Zoltek's association with the symphony. The transformation of the GSC into what it is today began in 1997 with the hiring of Zoltek as its full-time music director and conductor. Under his guidance, inspired leadership and adventurous programming, the musicianship and artistry of the GSC has grown and evolved into the excellence displayed today. With a vision to bring more classical music to the Flathead Valley, one of Zoltek's significant contributions has been the formation of a classical-music-focused festival. Festival Amadeus came to fruition and premiered in 2008 and is the only week-long festival of chamber and orchestra concerts and opera in the region, all featuring acclaimed soloists and the select Festival Amadeus Orchestra.

Born in Rhode Island and educated at the prestigious Berklee College of Music in Boston and the University of British Columbia, Zoltek began his musical journey as a jazz guitarist. And jazz is still an important part of his creative life, even with the demanding duties of his work as a music director and conductor. He became drawn to classical music composition and conducting partially through experiencing performances of the Boston Symphony Orchestra under the great

Seiji Ozawa. Over the years, Zoltek has maintained an international presence with conducting and composing engagements in Canada, Europe and South America. Orchestras he has conducted include the National Latvian Symphony Orchestra, Philharmonic Bohuslav Martinu, Vancouver CBC Orchestra, Orchestra Now, Vancouver Inter-Cultural Orchestra, Vancouver Pro Musica Orchestra and the Altoona Symphony in Pennsylvania. Zoltek made his European conducting debut with the Philharmonic Bohuslav Martinu in Luhachovice, Czech Republic. He has worked with notable composers Alan Hovhaness, Sofia Gubaidulina, R. Murray Schafer, Stephen Chatman and Mark Armanini. In 2009, he was invited to South America to lead the Orquesta Sinfonica de Guayaquil in Ecuador. In 2018, Maestro Zoltek conducted the Vancouver Inter-Cultural Orchestra during their Global Soundscapes Festival in Canada and also traveled that year to Amsterdam to conduct the recently formed AU Ensemble in a concert of new music by Canadian composers Rita Ueda and Mark Armanini.

With such experiences, it is only fitting that the season's celebrations of Zoltek's contributions to the success of the Glacier Symphony Orchestra and Chorale encompass all the musical gifts he embodies—as conductor, classical composer and jazz guitarist/composer!

The "Illuminations" season will kick off with a celebratory musical event and reception aptly named Fusion on Sept. 23, paying tribute to John Zoltek's 25th year. The maestro will perform at the event as guitarist/composer, leading a jazz combo with strings in a program of his original and exciting jazz fusion music. The season's following orchestral MasterWorks concerts will each feature a work by Zoltek, most notably his new cello concerto entitled "Through Tamarack and Pine," composed at the request of the renowned principal cellist of the Los Angeles Philharmonic, Robert deMaïne, who will be the soloist for the premiere performance in November. Other featured orchestral works by Zoltek this season include "Celestial Lullaby Suite," "Going to the Sun," "Processional" and "Romantic Overture."

The season will close with a Spring Festival in May 2022, where Zoltek will conduct the Orchestra and Chorale in one of Mozart's most popular works, the stunning *Requiem in D minor*. The conclusion of the Spring Festival will highlight the mastery of the Glacier Symphony musicians when they present Gustav Mahler's massive *Symphony No. 5*, one of the composer's most magnificent and romantic works.

**The Glacier Symphony Orchestra and Chorale's 2021-2022 season single tickets and packages are available from the box office, (406) 407-7000, and at <https://glaciersymphony.org>. Zoltek's jazz/classical music. Performances can be found on Soundcloud <https://soundcloud.com/john-zoltek> and on YouTube (John Zoltek Quartet).**



## Tessa Lou Williams

By Brian D'Ambrosio

**Tessa Lou Williams first performed at the Pony Bar at age 19, and then she moved to Austin to chase a career in music. Three records and a wealth of touring experience later, she returned to Pony, Montana, and now she even calls the once-booming gold-mining destination home.**

"Yes, I was born here," says Tessa Lou, "but every day, I find something that takes my breath away about Montana, and there's nothing more inspiring than that."

Indeed, Tessa Lou's Tobacco Mountain roots are fixed deeply in the southwest town of 100 residents. Her father, Kenny Williams, and her mother, Claudia, moved to Willow Creek from Nashville in the 1980s, forming a band called Montana Rose. For a number of years, they serenaded the Pony Bar, and it became an extension of their operations, and perhaps not surprisingly, it also served as a key part of Tessa Lou's upbringing—both creative and social. In due course, it would become the spot where she launched her stage career, rising above a "paralyzing" sense of performance anxiety amid a throng of familiar faces.

### Return to Pony

When Tessa Lou returned to Pony in the summer of 2020—her parents still reside there, too—she at first planned to spend just a few weeks, but as the COVID-19 pandemic carried on, her decision not to return to Texas seemed the best option. The longer she stayed, the more sensible it seemed to her to stick around "permanently."

"In November 2020, I moved my belongings," says Tessa Lou, who is also employed at a boot maker's shop in Harrison. "It was my first Montana winter in 11 years and I enjoyed it, and it was a pretty mild winter. Pony is a good spot: close enough to everything and not in the thick of it. It's a community, and it's quiet and peaceful, and it's beautiful."

The building that houses the Pony Bar was built in 1877 and became a bar in the early 1930s; it's a community-gathering ground abounding with so many melodic memories for two generations of the Williams's.

"I was fully comfortable starting out on those Sundays at the Pony Bar, and getting used to the performance aspects of music," says Tessa Lou. "I knew everyone in the crowd, and it was very exciting as the crowds began to grow. I could ease myself into that world. I had about 30, 40 songs of my own, and I played some Montana Rose songs that were some of my favorites growing up."

Tessa Lou was exposed to scores of different genres of music throughout her childhood; while she sounds cozy on two-stepping country or slowly waltzing honky-tonk playlists, her appreciation of music stretches much wider. Her mom's favorite musician was jazz star Ella Fitzgerald and her father worshiped rock n' roll sensation Elvis Presley. The most pervasive elements of her childhood memories revolve around the inevitable vagaries of music: rehearsing, touring, traveling, anticipating and performing. When Montana Rose toured, Tessa Lou and her siblings frequently accompanied their parents to motels and festivals.

After gaining confidence at The Pony Bar, Tessa Lou branched out at different venues in Montana, primarily within and near the Gallatin Valley, such as Buck's T-4 Lodge in Big Sky and the Corral Bar in Gallatin Gateway. While the local scene provided an inestimable boost, Kenny Williams was adamant that, if Tessa Lou wanted to successfully establish a career in music, then she must set up camp in either Nashville or Austin. Tessa Lou selected the latter, and in November 2010, Kenny accompanied Tessa Lou south on a long, necessary trip to Texas. At age 20, Tessa Lou was blessed with the invincibility of youth, buzzed by the pleasure of embarking, and an idea (that she could be her own act) grew into a realization and then solidified into a resolve.

### Honing Her Grooves

Keen to spin her own variation of country culture, Tessa Lou is committed to honing the swooning magnetism of her vocals and the catchy grooves purely delivered by her and her bandmates, the Shotgun Stars. (Tessa Lou has released two recordings with the country band and a solo album.)

Williams's solo album, a self-titled collection of original compositions written and recorded in Nashville, was released May 2020 to a stream of favorable reviews, and though she wasn't able to execute a tour after its release, she is grateful that she was able to put forward such well-produced country music.

### Sunday Night Sessions at Pony Bar

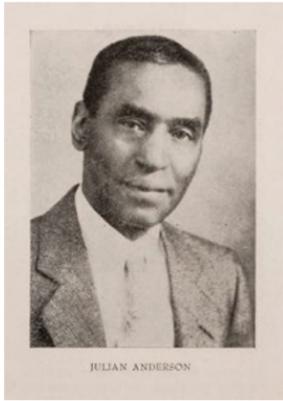
Live streaming and virtual events condemned to the past, Williams says that she is buoyed by all aspects of live performance that can't be simulated: the unique grace, elegance, spontaneity and feedback, and the precious immediacy created and shared.

**Check out what's new with Tessa Lou at <https://tessylouwilliams.com> or follow her on social media.**

*Photo courtesy of Tessa Lou Williams*

# Julian Anderson: *The Montana Club's Collector of Craft*

By Eric Heidle



**Bartenders tend to be collectors. They gather people around them, accrue anecdotes and one-liners, file gossip and hearsay for future reference. Bartenders maintain the lost and found and save the lost who've found their way here. They preside over inventory and customers—emptying bottles, filling up patrons. They keep the bar and keep the peace.**

So much of a bar's presence depends on who's standing behind it. And at the historic Montana Club in downtown Helena, that can

only mean Julian Anderson. For six decades, he presided over bars in the elegant reading room and the rathskeller, the club's speakeasyish basement watering hole, and in doing so, became as much a fixture there as its upper-crust membership. "When people mention the Montana Club," says the establishment's COO and historian Patty Dean, "If any name comes up, it's Julian's."

And that's no small matter, given Julian Anderson's beginnings. Born to enslaved parents in Virginia sometime around 1860, Julian came west among a wave of Americans looking for new opportunities. In Helena, he worked stints at the Merchant's and Broadwater hotels before coming to the Montana Club around 1893. Anderson's reputation for crafting superb cocktails soon earned him a loyal following among the club's membership and guests. Of particular note was his take on the mint julep, which in addition to bourbon contained brandy and rum. Garnished with orange, cherry, powdered sugar and lots of mint from Anderson's own garden, the drink as he prepared it would continue to be served at the club even after his death.

The drinks which Anderson refined and served at the Montana Club would soon be collected into a small, 20-page volume titled *Julian's Recipes*. The mint julep is there, of course (though spelled "julip"). The book also contains a recipe for the "Dai-qui-ri Cocktail," a drink which looks suspiciously like a black and tan (ale with porter floated on top) but called the "Arf and Arf;" the Montana Club Cocktail, a gin martini but with the subtle tweak of a dash of orange bitters; and, of course, oyster cocktails—essentially oysters and cocktail sauce. Julian's creations went beyond merely following a tried-and-true formula; he was creating new drinks and improving on old ones, bringing the preferences, tastes and influences from his own experience and putting them in front of a clearly appreciative audience. In the process, he was doing much more than slaking his customers' thirsts; he was also educating their palates. Even the mint used in his signature juleps was said to have been brought to Montana in cuttings from his family's home in Virginia. This approach anticipated the craft cocktail revival of the late 20th century by 70 years or more.

Upon its publication in May of 1919, *Julian's Recipes* was just the second book of cocktails to be published by an African American. It would have been a point of pride for the club, enhancing its status and that of Helena as a cosmopolitan city standing shoulder to shoulder with those on the East Coast. It's also an important document of culinary and societal culture, providing a vital snapshot of the prevalent tastes and trends of its time. Anderson's is one of the earliest printed recipes for the daiquiri, for example, and underlines his command of the craft as well as early Montana's sophistication.

But accolades for the book would be dampened by two subsequent events. The first occurred on Sept. 10, 1920, when an unknown assailant ambushed and shot Anderson near his home. Though gravely wounded, Anderson would survive and make a full recovery. The Montana Club promptly posted a \$500 reward (about \$7,000 today) for information leading to the arrest of the culprit, "to be paid upon conviction and final judgment in the case." The assailant was never caught and the reward never paid.

The second hurdle in Anderson's career was that Prohibition had been ratified in the same year that his book was published and in fact, had already taken effect in Montana. Not coincidentally, his job description had abruptly been modified to "elevator operator" at that same time; the only thing Anderson appears to have ferried between floors was members' illicit stores of booze from their hidden basement lockers. At some point in the ensuing years, this arrangement evidently put the club's Board of Governors in an awkward spot, as they mounted an attempt to oust Anderson from their employ. Citing its "definite program of economy" designed to reduce

expenses, the board issued a 1927 memorandum which bemoaned, "there is no position which Julian Anderson can fill of value to the general membership of the Club." The general membership of the Club, however, met this news with dignified outrage, and two days later the board reversed course. Julian remained on staff.

Overcoming these setbacks, Julian Anderson remained employed at the Montana Club throughout Prohibition and officially returned to his station behind the bar upon its repeal. But he and the club had already weathered an earlier crisis and survived. In April 1903, the club caught fire and burned to the ground, leaving only the Gothic outer walls temporarily standing. It was soon discovered that the fire had been started on the top floor by Julian's 14-year-old son. The loss was devastating to the club and of course to Julian personally. But both would recover. The membership immediately scrambled to raise funds for rebuilding and, perhaps more significantly, did not hold Julian responsible.

The club took events in stride, even holding a New Year's Eve "smoker" heralded by a cartoon announcement that the group was "slightly disfigured, but still in the ring," and as a grace note "still smoking."



Blueprints for a new club to be erected on the same footprint were drafted by noted architect Cass Gilbert, who would go on to design not only the nearby Metals Bank in Butte, but also New York City's Woolworth Building (then the world's tallest) and his final commission, the design for the U.S. Supreme Court. The new structure scrapped most of the Gothic trappings of the original in favor of an American Renaissance approach, mating Romanesque arches to a restrained brick façade capped by a jutting roofline. And, of course, the new club featured new bars.

Julian Anderson would go on to hold court at those bars across a 60-year career spanning the aforementioned catastrophes, a pair of world wars and a substantial sweep of Montana's early 20th-century history. In that time, he served luminaries such as Mark Twain and President Theodore Roosevelt alongside the wealthiest movers and shakers in Montana, and was a man held in esteem by the Helena community. In 1938, the club threw a party to commemorate Julian's 45th year of service and would do so every five years thereafter until his retirement in 1953. One more celebration was held in 1960, on the occasion of Julian's 100th birthday, at which he was presented a punchbowl filled with a hundred silver dollars.

Julian Anderson would pass away two years later at the (presumed) age of 102. He lies at Forestvale Cemetery, along with many of those he served and worked alongside, beneath a simple marker bearing his name, dates and a single word: "Father." But his legacy is rich, and his collections of cocktails and customers helped found a culture we still celebrate today. The Montana Club is no longer private; its elegant dining room and cozy rathskeller welcome one and all for food, music and fine drinks. In 1919, Julian graced the cover of his book with a wistful subtitle: "In Remembrance of Olden Times." It might be a fitting and fuller epitaph, if only we weren't still able to pass through the doors of the club he helped build, belly up to the bar and order a refined sip drawn from the pages of the master of mixers.

**Care to mix up one of Julian's creations? His book can be read in full here: <https://art.mt.gov/pdfs/juliansrecipes.pdf>**



Photo by Eric Heidle

# Native Arts

## Featured Artist: John Isaiah Pepion

John Isaiah Pepion is an acclaimed artist, muralist and educator who hails from the Blackfeet Nation in northern Montana. His plains graphic art combines traditional design and contemporary illustrations to create a signature look that is instantly recognized throughout the country.



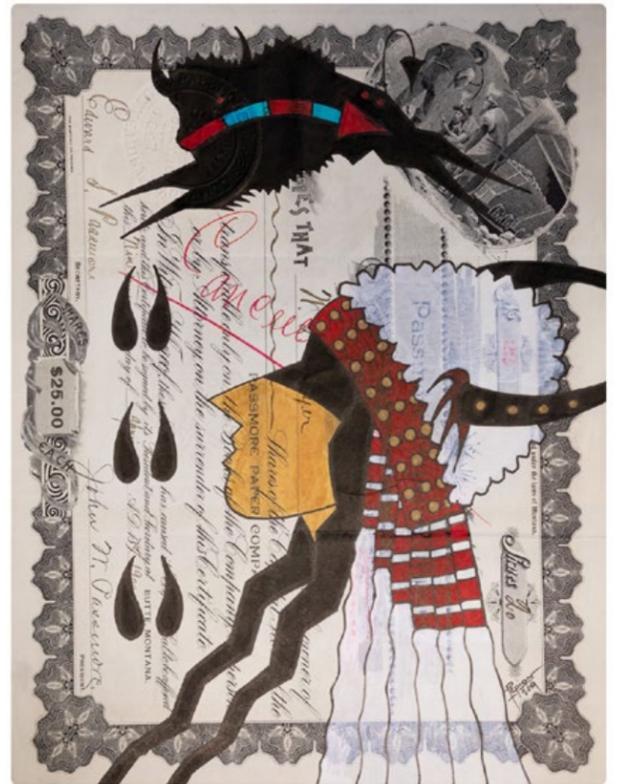
John considers his art journey as ceremony because his understanding of his past, family and culture grows with each piece he creates. "Through my art," he says, "I find personal healing, cultural preservation and a deeper connection to place."

A descendant of Mountain Chief, a Blackfeet leader who preserved history through numerous winter counts, John aspires to have a positive impact on his community through his art activities and beyond.

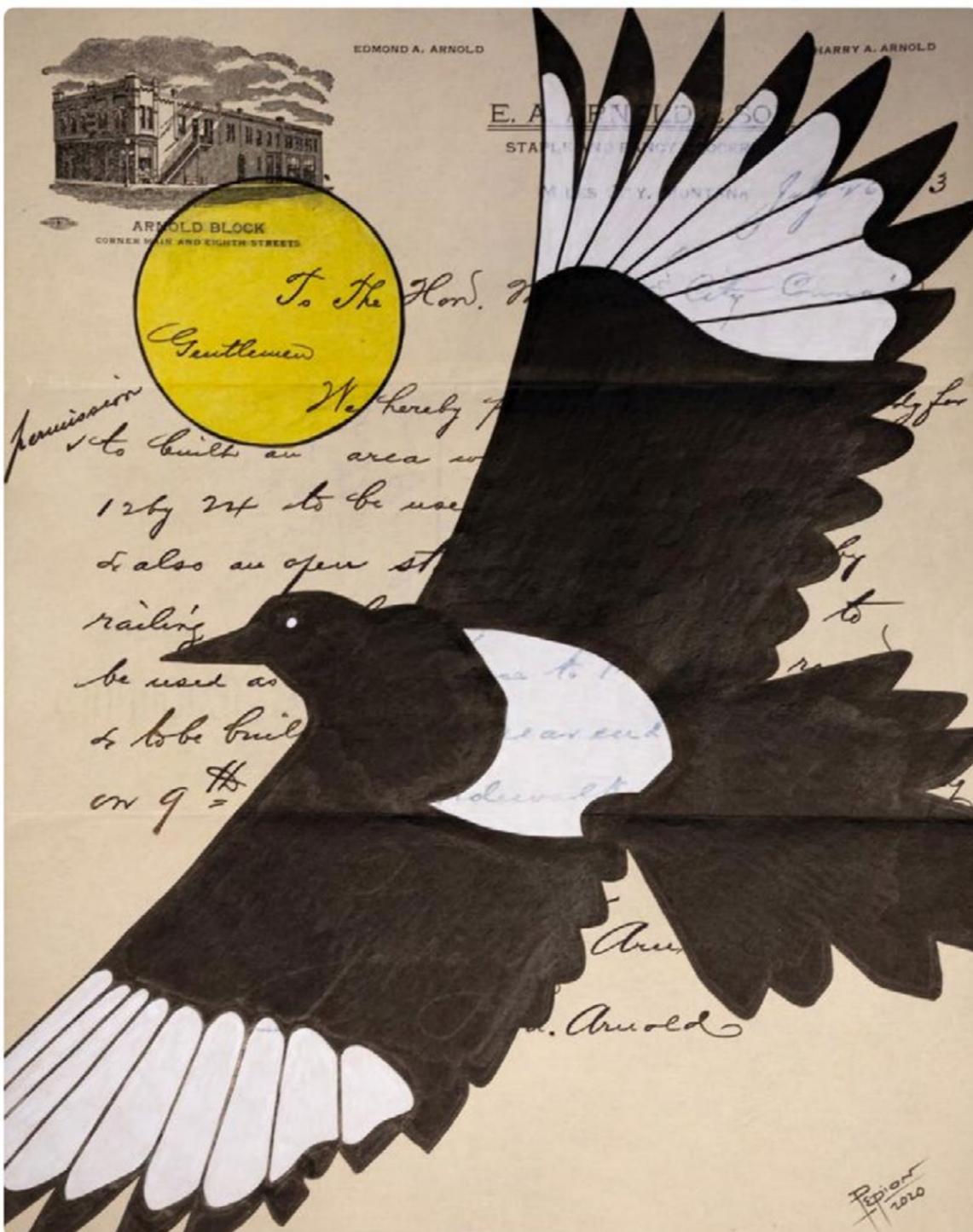
When not creating art, John is an active public speaker and educator who has traveled the country speaking at public schools, to organizations and with groups of aspiring artists. He holds formal degrees in art marketing and museum studies from United Tribes Technical College and the Institute of American Indian Arts, respectively.

In 2018, John began working with Native-owned Eighth Generation and their Inspired Natives Project with the goal of increasing his business capacity. His goal is to bring his cultural art to market while maintaining control over the stories embedded within it.

To see more works, please check out [www.johnisaiahpepion.com](http://www.johnisaiahpepion.com).



Buffalo Trail 2019



Magpie 2020

Photos courtesy of John Isaiah Pepion



Dragonfly Floral 2020



# Montana Community Foundation Supports Indigenous, Folk, Traditional and Media Arts

By Teal Whitaker

Montana Community Foundation, Inc. (MCF) announces \$8,000 in grants made from the William B. Pratt Endowment Fund to support Montana Indigenous, folk, traditional and media arts. “We are pleased to award these grants to local organizations and artists bringing Montana’s Indigenous culture and history to life through art. It’s truly our honor being part of Mr. Pratt’s vision for Montana art and culture today and forever,” says Mary Rutherford, MCF president and CEO.

This year’s grant recipients include:

\$2,000 to the Playwrights Network to support episode three of a four-part radio series called *Montanans at Work*. The episode is titled “Montanans as Play: Humor in Indian Country” and explores how humor plays an important role in American Indian cultures and identity.

\$1,800 to Fork Peck Community College to support the *Buffalo Chasers* Podcast.

\$1,700 to Big Sky Film Festival to support the Native Filmmaker Initiative Film Club.

\$1,500 to Blackfeet Community College to support Piikani oral history through songs.

\$1,000 to Big Sky Film Festival to support the documentary *When They Were Here*, a film on the Missing and Murdered Women and Girls crisis in Montana.

William “Bill” Pratt, a former employee at MCF, established the William B. Pratt Endowment Fund at MCF in 2018 because of his life-long interest in Indigenous, folk, traditional and media arts. Bill has experience as a musician working in the folk tradition, as a living history and production artisan in forged iron, and as a producer in community video production and documentary and industrial films. This is the second year of granting from the fund.

“I’m pleased we were able to increase the number and amount of grants made this year. It was also most gratifying to support a diversity of projects submitted by Native American communities throughout the state,” says Bill.

“I applaud the experience, judgment and insight of the eight volunteer panelists who reviewed and discussed the applications and made their funding recommendations to the Montana Community Foundation. Additionally, the hard work of the foundation staff made the grants process run smoothly during a very difficult year for us all.”

Bill established the fund as a legacy gift but hopes, through this grant process, he can see some of the impact of his legacy in Montana and on the arts community while he is living. “We are sincerely grateful to receive this generous grant in support of our work to provide an entertaining and informative radio program in Montana,” said Pamela Mencher, president of the Montana Playwrights Network.

## The 2022 grant cycle from the fund will open in January 2022.

For questions, please contact Elisa Fiaschetti, Grant Officer, at (406) 443-8313 or [elisa@mtcf.org](mailto:elisa@mtcf.org). To contribute to the fund for future grantmaking, visit [www.mtcf.org/Funds/William-B-Pratt-Fund](http://www.mtcf.org/Funds/William-B-Pratt-Fund).

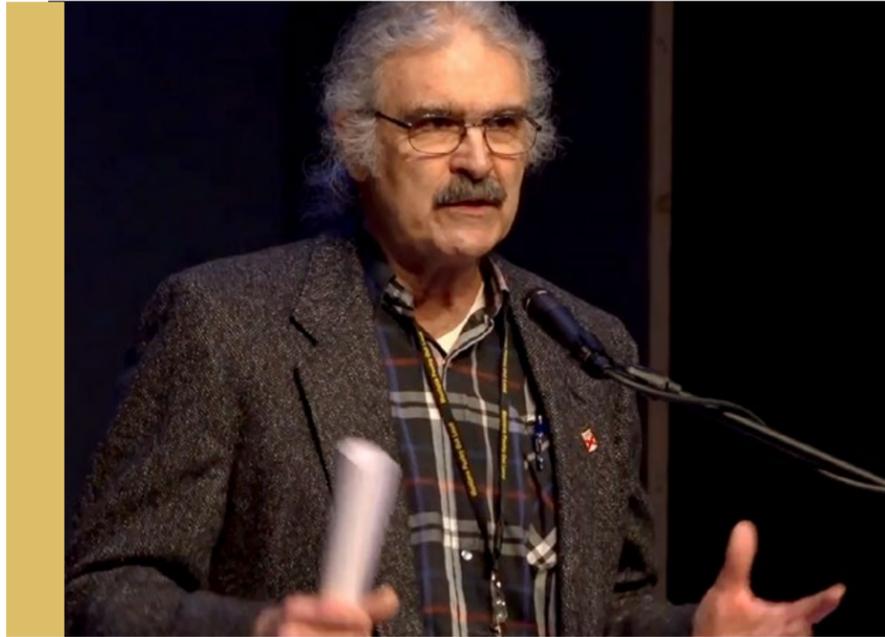
MCF’s mission is to cultivate a culture of giving so Montana communities can flourish. MCF’s accreditation through the Council on Foundations’ National Standards for U.S. Community Foundations ensures MCF complies with the strictest standards in gift administration and grantmaking. Since its founding, MCF has reinvested more than \$90 million in Montana through grants to charitable organizations and causes across the state. MCF serves as a center for philanthropy in Montana, working with donors, charitable organizations and communities to provide simple and effective ways to give for the good of Montana forever.

**For more information and to learn how you can support Montana communities, visit [mtcf.org](http://mtcf.org), call (406) 443-8313, or find MFC on Facebook.**



MONTANA  
COMMUNITY  
FOUNDATION

## Meet Mark Gibbons, Montana's New Poet Laureate



By Eric Heidle

**The position of poet laureate for the state of Montana is, strictly speaking, an honorary one. But it's a post which comes with responsibilities: "Advancing and supporting the poetic arts involves reaching out to and beyond the art and literary communities in Montana to promote the appreciation of poetry as an ancient and ongoing form of expression."**

By that measure, Mark Gibbons is a man who's been a poet laureate in all but name for decades. A tireless advocate for the craft and art of the written word, he's logged thousands of miles crisscrossing the state to read his work, mentor young writers, judge Poetry Out Loud competitions and otherwise engage in the "ongoing" part of this ancient form of expression.

So it's entirely fitting that the mantle has officially been passed to Mark. Governor Greg Gianforte made the formal announcement earlier this year, recognizing Mark's years of dedication to making poetry accessible to all and vital to the cultural fabric of Montana.

"I am happy to be Montana's new advocate for poetry," Gibbons remarked after hearing the news. "We have a rich tradition of poetry alive and well all across the state, and previous poets laureate have done a good job of bringing poetry to the people and discovering poetry there."

A Montana native, Mark is the author of 11 volumes of poetry. He's also a 2013 recipient of the Montana Arts Council's Artist Innovation Award and is the editor of FootHills Publishing's *Montana Poets Series*. His newest collection, *In the Weeds*, was recently published by Drumlummon Institute. Mark has also served as a mentor and judge for Poetry Out Loud, the national student recitation competition, and has taught poetry in schools for the past three decades.

Gibbons' career got its start during a high school workshop taught by James Welch, the author of *Fool's Crow* and *Winter in the Blood*, and he says Welch's teaching gave him permission to write in his own voice and from his own experiences. Mark's early love of poetry included the work of Richard Brautigan, Charles Bukowski, Jack Kerouac and other Beat poets, and his own voice developed while he was earning

undergraduate degrees in English and psychology and an MFA in creative writing at the University of Montana.

Like a lot of area poets, Mark has also held down a variety of classic Montana jobs: dishwasher, janitor, carpenter, wood cutter, gandy dancer, surveyor, firefighter, furniture mover, laborer, truck driver and teacher. In between doing all that, Mark has managed to publish work in numerous poetry journals and anthologies, and his solo collections include *Something Inside Us*, *Circling Home*, *Connemara Moonshine*, *blue horizon*, *War, Madness, & Love*, *Mauvaises Herbes (Weeds)*, *Forgotten Dreams*, *Shadowboxing*, *The Imitation Blues*, *mostly cloudy* and *In the Weeds*.

How did Mark and his predecessors become poets laureate? Every two years, nominations are submitted by Montana citizens. A selection committee drawn from members of the literary community then name finalists from among these nominees and submit them to the Montana Arts Council for review and approval. The poet laureate is then selected from the finalists by the governor. Mark succeeds poets Melissa Kwasny and M.L. Smoker, who shared the post through early 2021.

In choosing Mark, the selection committee noted, "The work is strong, and Mark has been laboring freely and joyously in the trenches for decades; his fierce advocacy is definitely worthy of recognition, as is his work." Montana Arts Council Chair Cyndy Andrus had this to say: "Mark Gibbons has dedicated more than three decades to his craft and sharing his love for poetry with the students, readers and people of Montana. His advocacy for the written word makes him eminently deserving of this honor."

Explaining why poetry should matter to all, Mark notes, "Poetry is living, it's ongoing, and when we share poetry as we do at funerals, weddings and other sacred gatherings, it brings us together. That's something we always need as a culture and society, and maybe now more than ever. Poetry reminds us to love, not fear. I look forward to fostering that conversation and reading poetry with my Montana friends."

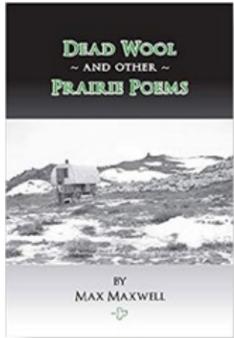
It's fair to say that, for as long as Mark and his work have been embraced by Montana, we're all looking forward to it too.

### When a Lover Leaves

Broken hearts don't come easy.  
Maybe nothing costs us more  
Short of our own demise.  
The pain of a severed relationship  
Wounds the same as biological death.  
That life can't be reclaimed.  
It's always sad and seems a shame  
To walk away from a living grave,  
But sometimes it's all you can do.  
You may never know exactly why,  
Like so many other things in life.  
When a lover leaves you  
With nothing but silence and grief,  
You're forced to cope with tears and hope  
There may be another life after death.  
It's easy to say, "don't despair"  
And "open your heart for more,"  
But the pain from the Death of Love  
Suffers beyond ground or hours.  
Burying a true lover will ache for years,  
But the love you feel never dies.

– Mark Gibbons

# Poetry



## Dead Wool

By Max Maxwell

This collection of poems tells the stories of sheep ranching in eastern Montana through hard winds, frozen nights and wild storms.

### Reviews

“Max Maxwell writes humble, big-hearted poems. This poet keeps his eyes open and his soul ranging wide over the difficult terrain of northern high plains. Here you will find sheep wagons and shearing sheds, cowboys and lunchroom ladies, wide horizons, wind and sky. The poem ‘Ask Me about Montana Winds’ exudes a ‘sense of place’ as evocative and moving as any Western American writer I can name. In ‘Shadow Riding,’ Maxwell writes: ‘I’ve watched the silent shadows cast by prairie hills at sunset, / the shadows of wind driven clouds flowing over the land, / a flicker of shadow as a hunting raptor soars past, / the moon-lit shadows of winter trees on snow fields.’ The poem ‘Our First Ranch Christmas’ will break your heart. ‘No Good Bringing Them Home’ and ‘Our Lunchroom Lady’ will haunt your conscience. The title poem, ‘Dead Wool,’ ...well, it will be with you for life.”

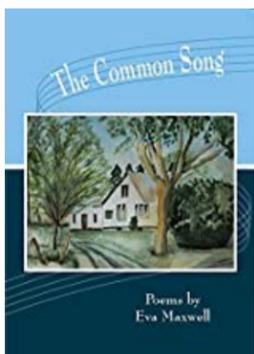
– Lowell Jaeger, Montana Poet Laureate 2017-2019

“The poems in this collection are like Eastern Montana winds: slender and warm, crisp and razor sharp, hard-shouldered and necessary. They speak ‘a language no longer spoken by us / who stand feet on the ground / gazing upward in wonder.’ It is the language of the prairie, ‘the glove and shovel of...ranch chores.’ Hunker down under a slicker with a soaking sheepdog to wait out a violent storm. Trudge through gumbo mud and snow to make it to boot camp on time. Sit at the family table in the hesitant silence after a child’s indelicate question. Again and again, Maxwell reminds us what it takes to respect nature and live alongside her and that, too often, she brings us ‘too near the edge of [our] own luck.’”

– Hannah M. Bissell, co-editor, *Poems Across the Big Sky II*

### About the Author

Maxwell grew up on Eastern Montana’s sagebrush prairie. These poems tell tales of what his heart remembers from those years.



## The Common Song

By Eva Maxwell

Eva Maxwell’s poetry weaves the story of a life filled with music and family. She examines tough decisions and lighthearted situations with honesty and tact. These poems relate the stories of childhood, maturing into a love of music, adventure, family and even old age.

### Reviews

“In *The Common Song*, Eva Maxwell’s poems sing the story of an ordinary life, not just her life, but your life, and mine, too. This is accomplished artistry: To capture the particulars of one person’s experience and illuminate that experience vividly enough to reveal our common ‘human condition,’ our common song. Family gatherings, piano lessons, county fairs, beekeeping, tap dancing and ‘grumpy love’—‘I play piano’ Eva Maxwell writes, ‘for the same reason birds sing.’ In this spirit, she pens these wonderful poems.”

– Lowell Jaeger, Montana Poet Laureate 2017-2019

“This collection revives the spirit and the heart of storytelling through sound and music. ‘Month by month my eyesight dims,’ says Maxwell; ‘the embers of memory still glow within me.’ Those embers ignite into a symphony of bee wings over childhood carnival nights and spread into a young woman’s journey to a new job far from her Midwestern home, a hard-won love for the grace and salvation of piano music, and the burning aches and frustrations of old age. These poems ask questions about the enormity of the world and the challenges facing our earth, yet still pause to wonder if ‘the old toad who lived in the damp / corner of the cellar survive[d]’ a house fire. Maxwell sings through each new chapter of life with grace and good humor, inviting us to coast down the side streets of memory on ‘a steam bicycle powered by corn cobs, ...pipe between [our] teeth’ and to sit beside her through these iterative meditations, minds ‘open to the mystery of all that is.’”

– Hannah M. Bissell, co-editor, *Poems Across the Big Sky II*

### About the Author

Eva Maxwell lives, writes, sings and folk dances in Kalispell.

## To HARP & ESTER In The City of Butte

As I look upon this Hill  
The Richest Hill on Earth  
Gold and Silver I can not See

STILL

I know that it is True  
It is Faith Not Sight That Guides Us  
On The Richest Hill on Earth

Mystical and Magical  
Is what this Land will always Be  
It’s Wind and Spirits always Free  
Even though We may not See

STILL

When the Old Teach the Young  
They Sometimes Mention This  
Look and You Will find  
Stand on it and You will See

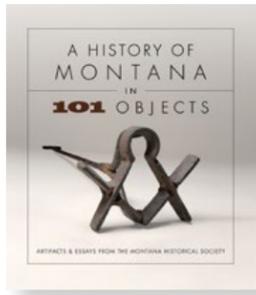
That God So Loved The Irish  
“French and other Miners too”  
That he Laid a Gift upon This Hill

A True Montana Jewel  
One That, “Since it is Magical”  
Shines from the Inside not the Out  
It is  
The City of Butte

Happy Birth Day Harp  
We do not like Both  
Kings or Queens  
But if we did you Both  
Would have a Crown  
Michael John

By Michael Gallus

# Books



## A History of Montana in 101 Objects: Essays from the Montana Historical Society

by the Montana Historical Society Press

Stories of Montana's history come to life in a new lavishly illustrated, full-color book showcasing the remarkable collection of artifacts preserved at the Montana Historical Society. This assemblage of objects and interpretive essays draws attention to the diversity of experiences that made Montana.

One example is the 1908 electric bathrobe manufactured by General Electric and owned by wealthy Helena businessman Thomas Cruse. Once the height of technology and luxury, the Electro Thermo Coat symbolizes the opulence and eccentricity of one of Montana's most prominent figures.

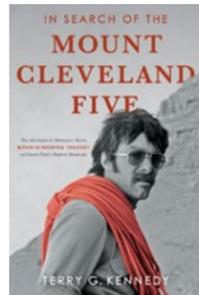
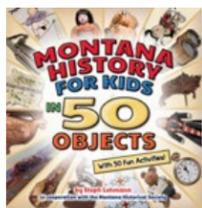
Cruse was an Irish gold miner who struck it rich in Marysville. His 1886 wedding was heralded by the New York Times as "the most brilliant of its kind ever held in Montana." But his beloved wife died after giving birth to their only child just 10 months later. His daughter grew up in protective isolation—her domineering father fearing she would be a target for kidnapers. She eventually left home, and after a string of marriages and estrangements, was found in a roadhouse outside Butte in 1913, quite ill and apparently addicted to alcohol. She died at the age of 27. Heartbroken, Cruse turned to religious devotion and the development of St. Helena Cathedral, in which his was the first funeral mass.

Many essays from 21 different authors detail the contributions of individuals ranging from Charlie Russell to Lee Metcalf; groups including the Indigenous peoples who were the first to call this place home and Hmong refugees who arrived in the 1980s; and even animals like sled dog Kenya and famed white buffalo Big Medicine.

Available at the Historical Society or online at <https://app.mt.gov/shop/mhsstore/>

Also available, the previously featured companion book:

## Montana History for Kids in 50 Objects

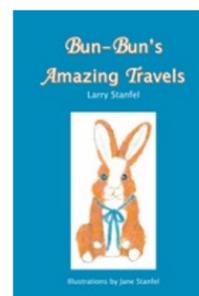


## In Search of the Mount Cleveland Five

by Terry G. Kennedy

Two days after Christmas in 1969, five young, forward-thinking mountaineers set out to climb Mount Cleveland, the highest peak in Glacier National Park. They were never seen alive again. The Mount Cleveland tragedy will remain one of the most enigmatic mountaineering accidents in the United States. This is a true story about the coming-of-age of the author that races through 22 years of climbing endeavors with colorful Montana climbers and their close calls, antics and tears. The grief and inspiration of the Mount Cleveland avalanche never leaves the rear-view mirror.

This updated edition traces the author's path from admiring youth to proficient mountaineer ready to follow in his idols' footsteps and to complete their quest, offering a compelling look at Montana's early rock-climbing culture and a moving account of the author's quest for redemption.



## Bun-Bun's Amazing Travels

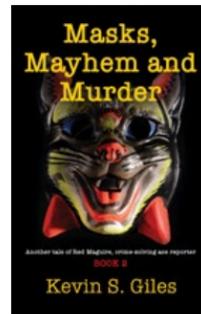
by Larry Stanfel

Bun-Bun is a stuffed rabbit that, owing to the remarkable love and generosity of a child, takes an unusual journey. Along the unexpected routes of adventure, the bunny undergoes several changes, not only providing entertainment for young readers and listeners, but also emphasizing several virtues and admirable traits.

There are subtle lessons in charity, politeness, perseverance during illness, overcoming disabilities, carrying on after disheartening losses, and the blessings of hope and family love. A primary lesson is the inspiration and healing that acts of selfless generosity can bring.

Jane Stanfel's illustrations and graphical fireworks enliven Larry's narrative as well as provide the non-reader help for learning elementary words.

The softcover book is available at Amazon.com.



## Masks, Mayhem and Murder: Book 2

by Kevin S. Giles

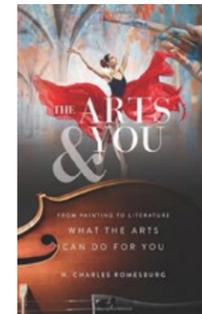
Kieran "Red" Maguire is back at it. The Butte, Montana newspaper reporter who solves crimes captured national attention with his lurid coverage of a series of murders in the first novel, *Mystery of the Purple Roses*.

In the winter of 1954-55, Red uncovers a new scoop for the Butte Bugle: Men wearing children's Halloween masks demand ever-ballooning payoffs from honest business owners. Secrets behind the masks promise even more danger for the legendary mining city of Butte.

In *Masks, Mayhem and Murder*, Red encounters provocative women, gun-wielding assailants, confidential informants and an underworld teeming with troublesome characters. Under his byline, the Bugle prints it all, sending dozens of newsboys to street corners to shout the latest shocking headlines. Says Red of his crime stories, "Suffering sells big in Butte."

Giles says he wrote the novels in the pulp fiction genre that was wildly popular 80 years ago. "Pulp fiction was all about hard-boiled detectives and nefarious killers, buttoned-up do-gooders and troublesome villains, two-timing blondes adorned in flashy jewelry and confidence men who chased after them. In my imagination, pulp fiction matches Butte's personality. So I went with it. I sought to write a novel true to Butte, fashion a story from the shadows, walk in that legacy of grittiness."

Giles grew up in Deer Lodge and graduated from the University of Montana journalism school. He was a reporter, editor and photographer and recently retired from the Star Tribune in Minneapolis where he covered crime and criminal courts, among other topics.



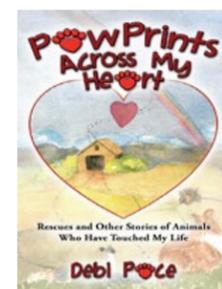
## The Arts & You

by H. Charles Romesburg

*The Arts & You* has more than a thousand quotations of artists and art critics, compiled from journal articles and books of the last 200 years, on painting, sculpture, photography, garden arts, architecture, poetry, music, dance, theater and literature.

They are a treasure for learning the power of the arts to increase your happiness, give your life purpose, deepen your understanding of yourself and others, and help identify and solve your personal problems. And with your increased understanding of the arts will come a greater awareness of what the arts can do for you.

H. Charles Romesburg is a professor at Utah State University. He is widely cited for his research and is author of four books. He has received the Teacher of the Year in his college. His blog is "The Saunterer," at [www.comesaunter.com](http://www.comesaunter.com). He donates all proceeds from his books to art museums and no-kill humane societies.



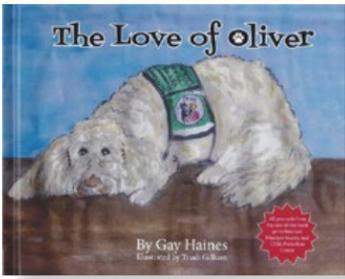
## Paw Prints Across My Heart: Rescues and Other Stories of Animals Who Have Touched My Life

by Debi Pace

Animal rescuer and author, Debi Pace, has referred to her home as the "Kennel of Last Resort." Wherever Pace has lived, she has volunteered at the local shelter or humane society and for the last 15 years, she has taken in the hardest cases and worked hands-on to rehabilitate and rehome animals—and kept a running cast of characters in her life from collies to kittens to a cockabeagador.

These stories celebrate the countless dogs, cats, birds, rabbits and other creatures who have made their homes with her and whom she has restored to health, rehomed with new families, or helped over the "rainbow bridge."

Proceeds from the book go to help animal-rescue efforts.



**The Love of Oliver**

by *Gay Haines*

*The Love of Oliver* is written from the heart of a fine Australian Labradoodle service dog who transitioned from an over-zealous pup to a calm dog who would seize every moment with people to show them how loving and helpful he could be, in any situation. He found his greatest joy came not from dog biscuits but from people who loved to see him and the delight children had when he came alive as they turned a book around so he could see the pictures as they read to him. Every visit with people, no matter where they met him, seemed to reinforce what his true purpose was, and he was happy in the knowledge.

As the years passed and the adventures increased, he became more intuitive, more confident and more willing to serve. He is a senior citizen now, still turning heads, still enjoying life and work, and putting smiles on faces of those he sees. He still jumps at the chance to put on his green vest; it is his badge of honor.

The author lives in Venice, FL and has never met a dog she didn't like. Over Oliver's 12 years of service, they have shared many happy and funny moments, and some sad and concerning moments, but both agree that no matter the outcome, it has been deeply rewarding. Her friend, artist Trudi Gilliam of Ennis, flew down to see Oliver in person before bringing him to life on the page.

All proceeds of the book go to the Suncoast Humane Society and The Child Protection Center of Sarasota County, FL.



**The Stone Sister**

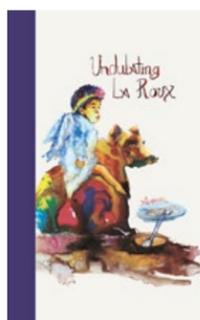
by *Caroline Patterson*

Spanning the mid- to late-20th century and set in the Elkhorn Valley of southwestern Montana, *The Stone Sister* is told from three points of view—a father's, a nurse's and a sister's. Together they tell the unforgettable story of a child's birth, disappearance and finally discovery in a home for "backward children."

Robert Carter, a newly married man just back from World War II, struggles with his and his wife's decision to entrust the care of their disabled child to an institution and "move on" with family life. Louise Gustafson, a Midwestern nurse who starts over with a new life in the West, finds herself caring for a child everyone else has abandoned. And Elizabeth Carter, a young journalist, uncovers the family secret of her lost sister as she struggles with starting a family of her own.

The book explores the power of family secrets and society's evolving definitions of "normal" as it pertains to family, medicine and social structure. The novel sheds light on the beginnings of the disability justice movement as it follows one family's journey to reckon with a painful past.

Incredibly, the novel is based on Caroline Patterson's personal story. As an adult, she discovered she had an older sister with Down syndrome who had been written out of her family history. In fact, that sister's name was also Caroline Patterson.



**Undulating La Roux**

by *Annie Daniel Clark*

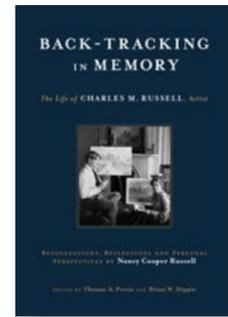
In *Undulating*, whimsical, magical illustrations of the "outliers" who bring life color and joy are accompanied by the wry humor and quirky observations of Montana artist Annie Daniel Clark. Clark has captured these vibrant spirits using dyes on mineral paper, creating a richness of color and

hue that matches the richness of the human experience that she explores through her art.

Her connection to the land and its energy offers the starting point for her art process. She began her career 50 years ago, capturing the diverse Montana landscape and color palette, and she currently lives and works in the mountains of Lincoln, where she captures the abundant wildlife in her painting.

Annie's techniques include combining watercolor, acrylics, dyes and a variety of surfaces including fibers, wood and paper; rich color and the softness of water prevail in her work.

This lovely collection of paintings in book form is supported in part by a grant from the Montana Arts Council.



**Back-Tracking in Memory: The Life of Charles M. Russell, Artist**

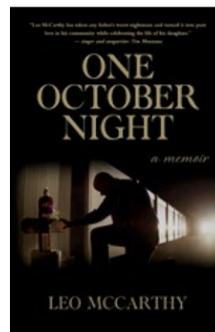
*Recollections, Reflections and Personal Perspectives* by *Nancy Cooper Russell*

Edited by *Thomas A. Petrie and Brian W. Dippie*

Nancy Cooper married Charles M. Russell in the little town of Cascade, Montana in September, 1896. She was 18, effectively an orphan, and he was 32, a former cowboy from a good family in St. Louis struggling to make his living as an artist. She would be by his side for the rest of his life as his wife, cheerleader and extraordinarily capable business manager.

When he died in Great Falls, Montana in 1926, shortly after they celebrated their 30th anniversary, Charlie Russell was at the top of the heap, an American original, world famous as the "Cowboy Artist." She realized that with Charlie's passing, it was up to her to keep that dream alive by keeping him alive for the public, through exhibitions showing his genius with a brush and modeling clay and through books that revealed the man behind the art.

Nancy worked on the biography until her death in 1940 without ever quite finishing it. Tom Petrie and Brian Dippie have collaborated to bring what she did finish into print, with side-bars, photographs and artwork to amplify her text. *Back-Tracking in Memory* will delight all those who love Charles M. Russell and his enduring vision of "the West that has passed."



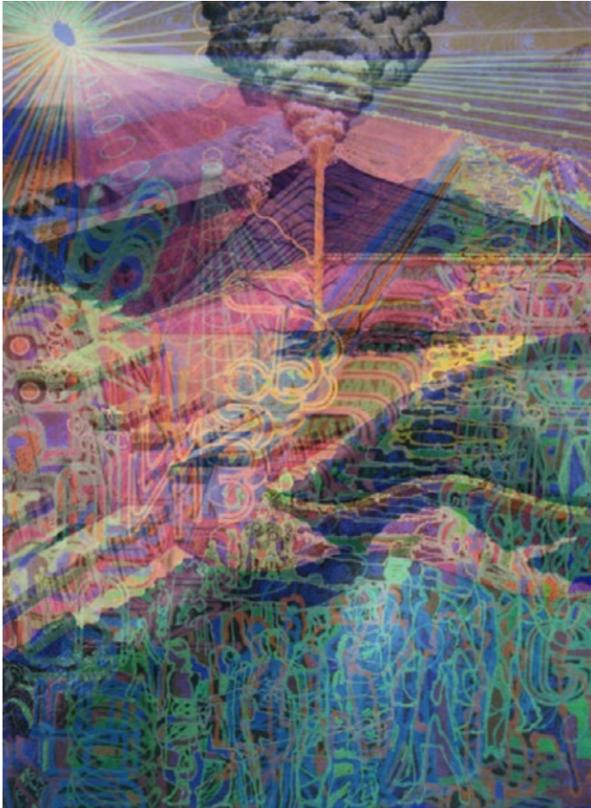
**One October Night: A Memoir**

by *Leo McCarthy*

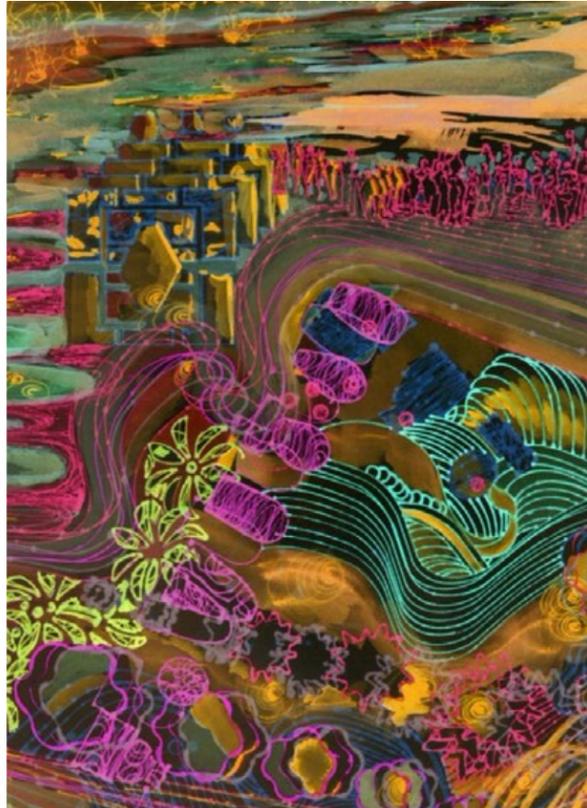
On the night of October 27, 2007, three teenage girls were walking home after a day of football, family and fun, when they were struck by an under-age drunk driver in a pickup who fled the scene. Two of the girls survived, forever changed. Fourteen-year-old Mariah Daye McCarthy did not.

*One October Night* is the very personal story of Mariah's family and their community in the close-knit Butte, Montana, and the journey undertaken by Mariah's father, Leo, as he seeks justice for his daughter and peace for his family and a more lasting legacy for Mariah.

In the aftermath of his youngest daughter's death, Leo formed the Mariah Day McCarthy Scholarship Foundation and Mariah's Challenge—a scholarship that honors students who live up to a pledge not to consume alcohol while underage. His book is a tribute to his daughter's memory that offers a challenge to change the culture of drinking and driving among youth in America's cities and towns.



Great Falsetto, 2016, Digital Collage. Printed in various sizes. Layered images taken from artist's original watercolor drawings and other digital images.



Emergency Shelter, 2016-2018, Digital Manipulation, Printed in various sizes, Image taken from artist's original mixed media watercolor/drawing, 20 x 15 inches, Hardback codex book on Rives BFK paper.



Agriculture and War, 2016 -2018, Digital Manipulation, Printed in various sizes, Image taken from artist's original watercolor/drawing, 20 x 15 inches, Hardback codex book on Rives BFK paper.

## Julia Becker: *Body of Land*

*In Participation with*

**EXTRACTION:**

*Art on the Edge of the Abyss*

a project of the Codex Foundation

Paris Gibson Square Museum of Art

Paris Gibson Square Museum of Art invites Julia Becker, a recognized multimedia artist, and professor of fine art at University of Providence in Great Falls to present a solo exhibition titled *Body of Land*. Becker's exhibition is a multi-layered experience which participates in and responds to *EXTRACTION: Art on the Edge of the Abyss*, a cross-border multimedia environmental intervention and project of the Codex Foundation. Becker and the museum are pleased to take part in the *EXTRACTION* movement via the direction of Curator of Exhibitions and Collections Nicole Maria Evans.

*EXTRACTION: Art on the Edge of the Abyss*, is an event created by collaborators and founders Peter Koch, Edwin Charles Dobb (1950-2019), and Sam Pelts, which is taking place throughout 2021. Their passion and knowledge about global environmental matters and an understanding that art moves people toward action was the impetus for its creation.

Montana art museums, galleries and art spaces are specifically engaged in this project because of Peter Koch's and Edwin Dobb's deep connection to Montana.

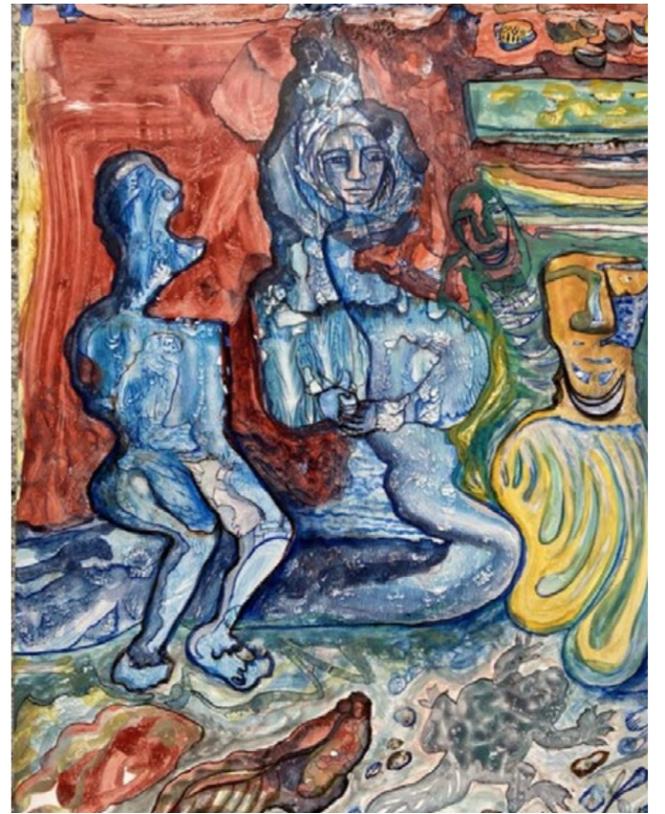
Koch was born in Missoula with a strong family history in the state; he is a letterpress printer, bookmaker, writer and founder of the Codex Foundation. Dobb was an environmental journalist and photographer for National Geographic who made Butte his home. Together they conceived of this project in 2019 and viewed Montana as a place dear to them and of immediate concern regarding environmental problems. This is a collaborative, community-driven, international movement which brings together artists, curators, writers, dancers, performers, musicians, photographers and filmmakers along with over 50 museums, galleries and public performance spaces worldwide to address a single theme: the consumption of the planet's natural resources, which is the most pressing environmental issue of our time, encompassing all others, including climate change.

*Body of Land*, at Paris Gibson Square Museum of Art, will showcase the result of Julia Becker's inquiry and work for her project. Video documentation of her body ritual movements, which are site-driven, will be incorporated into an installation in the gallery space with the inclusion of Becker's artist books and paintings/monoprints. Julia Becker maps out the bodily experience within the landscape. Her work is informed by research in topography, neurology and ecology and is focused on the impact industry has on the land we live on and the bodies we live in.



“As a 63-year-old, I trust my process, my deep knowing, my life experience and inclinations. When the *EXTRACTION* project was brought to my attention, I was inspired to look through decades of work considering the concepts presented and found this vein deep in my life’s work. Having grown up next to what is now a Superfund site, a chemical dump in the middle of Cincinnati, and our family farm where I indulged in quiet time within nature, I was aware of conflicts man-made and natural as a young child. Eventually, I traveled the world with open eyes, taking it all in, and working jobs at the interface (wildlands fire fighter, gardener/farmer, wilderness ranger and trail crew, landscaper for a company who did mine restoration). As a youngster, I made my way to Montana after hiking the Appalachian trail from Virginia to Maine and in desperate need for a long solo walk, in nature, to experience deep Wilderness. Eventually I worked for the Bureau of Land Management and the United States Forest Service in the Wilderness. I did this after studying wilderness ecology in Missoula in the late 1970s with amazing professors in an interdisciplinary program “Wilderness and Civilization”. Through my many pursuits, I continued to write poetry and create art every day as that has always been my nature.

“*Body of Land* involves an inquiry into the local landscape where industry happens, people live and wild nature convene. The great Missouri River and the ancient cottonwoods that stand in its pathway; the dams and their effects on currents, flow, animal life and migration, health, and safety; the toxic dumps and history of dumping into our water veins and arteries; abandoned structures of past exploitation and ravishes of the topography; power lines across every rise of land stirring images of Golgotha. The skeletons and bones of the land.” – Julia Becker, 2021



## Schedule of Related Events

**Exhibition Opens Friday, Aug. 13, 2021**

**Aug. 27, 2021**, 6:00 p.m. Reception and curator’s discussion with the artist; RSVP

**Oct. 7, 2021**, Online panel discussion with Sam Pelts, founding organizer of *EXTRACTION*, Julia Becker, the exhibiting artist, and Nicole Maria Evans, curator of exhibitions and collections at The Square. Details at [www.the-square.org](http://www.the-square.org) and [www.extractionart.org](http://www.extractionart.org)

**View all Participants at: <https://www.extractionart.org/directory>**

**Visit [www.the-square.org](http://www.the-square.org), or call (406) 727-8255 for further information.**

**Paris Gibson Square Museum of Art is located at 1400 1st Avenue North, Great Falls, MT.**

*Photo courtesy of Julia Becker*



TOP RIGHT IMAGE

Silent Scream, 2018, Monoprint, Acrylic and ink on Yupo paper, 20 x 26 inches

Julia Becker, Untitled, 2020, Original watercolor and gouache on paper, 10 x 14 inches



## Sharing Space, Gathering Talent

By Eric Heidle

**Coworking spaces are designed to get people together, cross-pollenate businesspeople from a range of professions and share common resources.** So you'd assume that launching an ambitious new coworking facility in the midst of a global pandemic would require a pretty big leap of faith. Good thing Jason O'Neil started his career as a youth pastor.

O'Neil, founder of The Sidecar, a coworking enterprise with locations in Helena and Missoula, seems to have a knack for shepherding people towards mutually beneficial goals. Having built a wedding and commercial photography business while working in the insurance industry, he realized that creativity and community needed to be a priority in his career. The Sidecar was born when Jason and an artist friend working for Pixar decided to go in on some office space, and the resulting energy and creative boost made O'Neil know he was onto something.

And he wasn't alone. While the concept of sharing workspace isn't new to many in the arts, it's been a relatively recent innovation in other professional fields. Business incubators and dedicated remote working locations began sprouting in the mid-2000s, born from the desire to have workspaces more professional than a Starbucks but less expensive than leased office space. And the trend has picked up steam. Between 2017 and mid-2020 the square footage of coworking space has doubled, with an estimated 35,000 locations operating worldwide.

Coworking spaces are also reshaping what the office can be. There's more to moving out of a home office than escaping cabin fever; coworking offers the chance for valuable networking which can help improve business as well as foster creativity. "I thoroughly enjoy working in a coworkers' space. It's a very casual environment with like-minded people that are all thoughtful and considerate of one another," says Linda Baumann, owner of Marketplace Media and Events in Missoula. "My company produces community events, and our first return to events after COVID-19 was Pet Fest in Caras Park last month. So many of our coworkers and their dogs came to support us."

And members look for more than shared printers and copiers; coffee shops, restaurants, brew pubs and even cultural events are increasingly becoming mandatory elements of vibrant shared working spaces. For Jason O'Neil and The Sidecar, this ethos also means being part of Montana's downtowns. The company is looking to expand into as many as 16 communities statewide, and downtown locations are key to maximizing the potential for matching one person's skills to another's needs. As a photographer and entrepreneur, he's able to reach out to copywriters, videographers and other creative professionals when he needs their help, all from The Sidecar's own membership. The concept is less about curating jobs, he says, than curating job creation. Thinking of the state's new Come Home Montana initiative, O'Neil says that coworking facilities like his will allow Montanans to bring their careers back to the state and help communities grow.

Envisioning coworking venues as events spaces is also on the horizon. Sidecar's new Helena project, aptly named The Independent, is transforming the former home of the Independent Record newspaper into a coworking space downtown featuring a brew pub, kitchen spaces, a food truck court, and event and exhibition space. The coworking area will be anchored by an architectural firm, providing an influx of technical and arts professionals in the workspace, and O'Neil envisions scheduling art shows, performances, readings and other creative events at the new location.

But are such spaces good for making art? Most traditional visual and performing artists probably need more room, privacy, specialized facilities or the ability to make noise than those afforded by coworking spaces geared toward digital workflows. But for writers, digital artists, designers and others, they can provide the right mix of buzz and solitude in which to create. Some coworking spaces even specialize—one of the earliest coworking environments, New York City's The Writers Room, has catered to literary creatives of all kinds since 1978. Similar spaces exist for musicians, ceramic artists and other disciplines.

Here in Montana, Sidecar's current membership includes video game developers, marketing professionals, and user interface and product designers working side by side with attorneys, nonprofit heads, legislators and others; each contribute to a lively and productive atmosphere that a home office or local coffee shop often can't. "These last couple of years at The Sidecar have been crucial to my business in many ways, most notably because of the creative folks around me. I make videos for my clients, and it's so nice to have a community of folks around me who give me feedback," says Brad Ouldhouse, "Chief Everything Officer" at Helena's SocialFlixx. "My business would not have survived the pandemic had it not been for our community here."

**This brand of community seems resilient as well.** When the coronavirus pandemic began to take its toll in early 2020, Jason O'Neil feared that a business model built on sharing desks, equipment and open space would suffer. Worldwide, business experts estimated that the coworking industry could lose a billion dollars due to the shutdown. But O'Neil reports that The Sidecar's membership remained steadfast, and the enterprise weathered the storm. In fact, that the pandemic demonstrated just how possible remote work has become has proven a benefit, and the increase in remote work has led to an uptick in business for coworking spaces.

**For Jason O'Neil, the future is about serving culture and family, and creative ways to get work done. People will continue flocking to Big Sky Country for career and lifestyle opportunities, and this former pastor plans to greet that flock with what he calls "the gospel of community."**

# Hidden Treasure in Montana

Photos and Story by Jeffrey Conger

## Frecker's Saddlery

Hand-crafted Western saddles that last a lifetime is the easiest way to describe the stunning artistic creations of Frecker's Saddlery in Dillon, Montana. This family-owned business located in the historic downtown is known worldwide for making one-of-a-kind saddles by custom order only, often with a 12-month waitlist. The elaborate process starts by measuring the horse's back for fabrication of a saddle tree which emulates the anatomy of each specific animal. Originally founded by Kent Frecker in 1990, three master craftsmen within the family handle the saddle-making process including Karsten Frecker, Tyler Frecker and Porter Rix, while Jolly Frecker and Emily Rix make custom tack, do hand tooling and much more.

Today, the showroom functions as both retail space and fabrication shop. Patrons find an array of saddles on display along with a broad inventory of items for sale including bits, rein chains, bridles, saddle accessories and ropes. In addition, there's a robust selection of Western accessories such as belts, jewelry, knives, leather bags, spurs and spur straps. If you want to pick up some hand-crafted treasures or to witness some of the finest examples of saddle making, visit them at 125 West Bannack Street between 9:00 a.m. and 6:00 p.m., Monday through Friday. You can also call the saddlery at (406) 683-4452 or find them at [www.freckerssaddlery.com](http://www.freckerssaddlery.com) and on Facebook.



Left to Right: Tyler Frecker, Karsten Frecker, Jolly Frecker, Porter Rix and Emily Rix.



# Arts Learning



Supaman energizes students by making them participants in the real-time creation of music.

## SPARK! Arts Shares the Diverse Ways the Arts Flourish in Schools

By Karen Kaufmann, professor emeritus, University of Montana

*"Involvement in the arts is associated with gains in math, reading, cognitive ability, critical thinking, and verbal skill. Arts learning can also improve motivation, concentration, confidence, and teamwork."*

– Fran Smith, Edutopia

Collective impact helps maximize the benefits of arts education, and one group putting the “collect” in “collective” is SPARK! Arts, bringing together superb teaching artists and arts curricula to amplify arts expression in classrooms. Now beginning its eighth year of programming, SPARK! Arts Ignite Learning, along with community partners, pursues a long-term vision and advocates for comprehensible and sustainable education. In partnership with the Kennedy Center, SPARK! Arts ensures equal access to the arts for all and has increased access through advocacy, training and strategic planning. The Arts Ecosystem currently in place in Missoula County Public Schools is a complex network of interconnected systems that educate students in and through the arts. The arts cycle through school children’s lives throughout the school year; described below, the four areas support K-8 students’ academic learning, develop creativity and self-expression, and build appreciation across a wide array of arts areas.

As with clean air, purified water and strong soil, a healthy ecosystem in the arts promotes interdependent relationships among students, teaching artists, arts and culture organizations, businesses, schools and communities through collective impact. Everyone agrees—students are best served when the arts are thriving in education.

**Arts for Arts Sake:** Direct study of the arts as stand-alone classes provides significant intrinsic value. Art and music (and occasionally drama) are embedded in school communities, and artistic literacy is considered crucial to student development. Students engage in arts-making and practice techniques across a variety of media and instruments. Classes address state arts content standards, and learning is scaffolded over the years.

**Arts Integration:** Teaching artists and classroom teachers co-create lessons for students that incorporate the arts in content areas, such as English/language arts, math, science and social studies. Learning objectives are met in both the content area and the art form, and students demonstrate their understanding through creating and sharing. Both the arts and content area standards are met. Based on Constructivist learning theory, arts integration activities draw upon students’ past knowledge, provide active hands-on learning and authentic problem solving and collaboration. Arts integration builds classroom environments where risk-taking is encouraged and cooperative learning is celebrated.

**Arts Experiences:** SPARK! Arts provides an annual, high-quality, professional arts experience to each K-8 grade level, including professional dances, symphonies, concerts, film festivals, theatre productions and museums. Students are exposed to and inspired by professional artists in a variety of art forms, specifically curated for their developmental age.

**Arts Enhanced Curriculum:** Teachers freely use the arts to reinforce and enhance their teaching. As an example, singing the alphabet helps students remember the letters and sequence of the alphabet. Though students may not be expected to learn about melody, song structure, or develop specific singing skills, the song enhances the learning. Although SPARK! does not provide training for this area, we recognize its value to enliven classroom learning.



Photos courtesy SPARK!

**Above:** Painting, sculpture and drawing are among the skills explored in SPARK! Arts classes.

**Below:** A docent and fifth grader discover and discuss work at the Missoula Art Museum.



Jacob Cowgill: Geese and Stubble

## New MAP Cohort Begins

**With support from the Montana Arts Council**, nine Montana artists have been invited to participate in the 2021 fall cohort of the Montana Artrepreneur Program (MAP), a business development program designed expressly for working artists. Between Sept. 25 and Dec. 12, selected artists will be engaged in weekend-long workshops and interim meetings led by veteran MAP coach and artist Liz Chappie Zoller. Throughout the duration of the course, MAP artists will work to develop a portfolio of individualized business tools as they progress toward market-ready MAP certification. Selected for participation in the fall cohort are:

- |                      |                            |
|----------------------|----------------------------|
| Amy Bump, Dillon     | Hazer Novich, Corvallis    |
| Jacob Cowgill, Power | Amber Scally, Martinsdale  |
| Joni Freeser, Belt   | Claire Schabacker, Bozeman |
| Lea Frye, Helena     | Vicki Wilson, East Helena  |

**For more program information, visit <https://art.mt.gov/map>. The application process for the next MAP cohort will open in late spring 2022.**

## POETRY OUT LOUD

Autumn begins the initial call to high schools for participation in Montana Poetry Out Loud (POL) 2021-22, the 17th year for the program. Initial engagement typically takes place in individual classrooms late October through November, and students whose schools are not participating in POL this year are invited to register on their own for inclusion in a supported at-large district. Schools and individual students have until Dec. 1 to register for participation in a regional event.

Created and supported by the National Endowment for the Arts in partnership with the Poetry Foundation, Montana Arts Council's Poetry Out Loud program engages students in learning about poetry through memorized works by noted poets, both contemporary and from throughout history, and the development of their own recitation style. Participation in POL teaches students public speaking skills while helping them find their unique voice.

Following regional competitions, students who advance will compete for prizes at the Montana State Finals in early March. From there, one student will represent Montana at the National Poetry Out Loud Finals, scheduled to take place in Washington, D.C. April 25-27, 2022, to compete for the top prize of \$20,000.



Hattie Bumgarner of Belt Public Schools competing in 2021

Photos: Montana Arts Council

**To learn more about the program or to explore the Poetry Out Loud online anthology of more than 1,000 poems and related poet information, visit [poetryoutloud.org](http://poetryoutloud.org). For questions or to register to participate, contact Monica Grable, Montana POL Coordinator, at [Monica.Grable@mt.gov](mailto:Monica.Grable@mt.gov) or by phone at (406) 444-6522.**



# Fall Calendar 2021

## BIG SKY

### OCTOBER

**The Joshua Show** - 7 p.m. Oct. 9  
Warren Miller Performing Arts Center,  
warrenmillerpac.org or 406-995-6345

**Nella** - 7 p.m. Oct. 23, Warren Miller  
Performing Arts Center, warrenmillerpac.org  
or 406-995-6345

### NOVEMBER

**Arthur Trace: The Artful Deceiver** - 7 p.m.  
Nov. 6, Warren Miller Performing Arts Center,  
warrenmillerpac.org or 406-995-6345

### DECEMBER

**Madrigal Dinner at Big Sky** - 5 p.m. Dec. 6,  
Buck's T-4, bigskyarts.org or 406-995-2742

## BIGFORK

### OCTOBER

**Bigfork Stories: Where History Comes  
Alive** - Oct. 1-30, Bigfork Art and Cultural  
Center, bacbigfork.org

### NOVEMBER

**BACC Member Market** - Nov. 3-Dec. 23,  
Bigfork Art and Cultural Center,  
bacbigfork.org

### DECEMBER

**Glacier Symphony Orchestra and Chorale:  
Handel's Messiah** - 7:30 p.m. Dec. 3,  
St. John Paul II Catholic Church,  
glaciersymphony.org or 406-407-7000

**A Touch of Christmas featuring Brach  
Thomson and Friends** - 7:30 p.m. Dec. 4,  
Bigfork Center for the Performing Arts,  
bigforksummerplayhouse.com or  
406-837-4886

## BILLINGS

### MULTI-MONTH

**A Russell Chatham Day** - continuing  
through Jan. 23; **North x Northwest: Out  
of Isolation** - through Oct. 10; **The Auto  
Collection: Rudy & Lela** - through Oct. 3;  
**POP Power from Warhol to Koons** - Oct. 14-  
Jan. 16; www.artmuseum.org or  
406-256-6804

**ArtWalk Downtown Billings** - 5-9 p.m.  
Oct. 1 and Dec. 3, Downtown Billings,  
artwalkbillings.com

**Funky Bunch Improv** - 7:30 p.m. Oct. 1, Nov.  
5 and Dec. 3, NOVA Center for the Performing  
Arts, www.novabillings.org or 406-591-9535

### OCTOBER

**Bell, Book and Candle** - 7:30 p.m. Fridays  
and Saturdays and 2 p.m. Sundays, Oct. 8-23,  
Billings Studio Theatre, 406-248-1141 or  
www.billingsstudiotheatre.com

**Billings Symphony: Spanish Nights** -  
7:30 p.m. Oct. 9, Alberta Bair Theater,  
billingssymphony.org or 406-252-3610

**Shen Yun** - 7:30 p.m. Oct. 13 and 1:30 p.m.  
Oct. 14, Alberta Bair Theater,  
www.albertabairtheater.org or 406-256-6052

**Billings Symphony: Supaman** - 7 p.m. Oct.  
14, Babcock Theatre, billingssymphony.org  
or 406-252-3610

**Rimrock Opera Association: Pagliacci** -  
7:30 p.m. Oct. 15-16 and Oct. 22-23, 2 p.m.  
Oct. 24, NOVA Center for the Performing  
Arts, www.novabillings.org or 406-591-9535

**Auction of Arias: Opera on the Avenue** -  
6:30 p.m. Oct. 17, NOVA Center for the  
Performing Arts, www.novabillings.org or  
406-591-9535

**The Kingston Trio** - 3 p.m. Oct. 17, Alberta  
Bair Theater, www.albertabairtheater.org or  
406-256-6052

**Student Matinee Series: Doktor Kaboom,  
Look Out! Science is Coming!** - 9:30 a.m.  
and 12:30 p.m. Oct. 19, Alberta Bair Theater,  
www.albertabairtheater.org

**Winter Starts Now** - 7 p.m. Oct. 20, Alberta  
Bair Theater, www.albertabairtheater.org

**Billings Symphony: Buffalo Crossing** -  
7:30 p.m. Oct. 23, Alberta Bair Theater,  
billingssymphony.org or 406-252-3610

**Bently Spang: Tekcno Powwow** - 7 p.m.  
Oct. 28, Billings Depot, billingssymphony.org  
or 406-252-3610

**National Geographic Live: Ocean Soul  
with Brian Skerry** - 7:30 p.m. Oct. 28,  
Alberta Bair Theater, 406-256-6052 or  
www.albertabairtheater.org

### NOVEMBER

**Raul Midón** - 7:30 p.m. Nov. 6, Alberta Bair  
Theater, www.albertabairtheater.org or  
406-256-6052

**Lucero and Morgan Wade** - Nov. 9, Pub  
Station Ballroom, thepubstation.com

**Billings Symphony: Balance: A Choral  
Concert** - 7:30 p.m. Nov. 13, 3 p.m. Nov. 14,  
St. Patrick Co-Cathedral, billingsymphony.org  
or 406-252-3610

**Comedy beCAUSE** - 7:30 p.m. Nov. 13, Alberta  
Bair Theater, www.albertabairtheater.org

**Zach Williams** - 7 p.m. Nov. 21, Alberta Bair  
Theater, www.albertabairtheater.org or  
406-256-6052

**Billings Symphony: The Nutcracker** - 2 and  
7:30 p.m. Nov. 27, 2 p.m. Nov. 28, Alberta Bair  
Theater, billingsymphony.org or 406-256-6052

### DECEMBER

**The Simon and Garfunkel Story** - 7:30 p.m.  
Dec. 2, Alberta Bair Theater, 406-256-6052 or  
www.albertabairtheater.org

**Yes Virginia, There is a Santa Claus** -  
7:30 p.m. Fridays and Saturdays and 2 p.m.  
Sundays, Dec. 3-19, Billings Studio Theatre,  
www.billingsstudiotheatre.com or  
406-248-1141

**Billings Symphony: Country Christmas** -  
7:30 p.m. Dec. 18, 2 p.m. Dec. 19, Alberta Bair  
Theater, billingsymphony.org or 406-256-6052

**Big Bad Voodoo Daddy** - 8 p.m. Dec. 31,  
Alberta Bair Theater, www.albertabairtheater.  
org or 406-256-6052

## BOZEMAN

### MULTI-MONTH

**Courtney Blazon, The Year Without  
a Summer** - through Nov.26; **Liminal  
Strangeness by Jade Lowder**, through Nov.  
12, **Emerson Center for the Arts and Culture**,  
www.theemerson.org or 406-587-9797

### OCTOBER

**Baroque Music Montana: Amadeus, The  
Concert** - 7:30 p.m. Oct. 9, Gallatin High School  
Auditorium, baroquemusicmontana.org

**Black Label Society** - 7:30 p.m. Oct. 10,  
The ELM, logjampresents.com

**Bozeman Film Society: "Pig"** - 7 p.m. Oct. 13,  
Ellen Theatre, www.bozemanfilmsociety.org

**The Kingston Trio** - 7 p.m. Oct. 14, Ellen  
Theatre, www.theellentheatre.com or  
406-585-5885

**Charlie Parr** - 8 p.m. Oct. 15, The ELM,  
logjampresents.com

**Tech N9ne** - 8 p.m. Oct. 19, The ELM,  
logjampresents.com

**Drowning Pool and Ill Nino** - 7 p.m. Oct. 25,  
The ELM, logjampresents.com

**Rastrelli Cello Quartet** - 7:30 p.m. Oct. 28,  
The Ellen Theatre, www.theellentheatre.com

**Bozeman Symphony: Symphonie  
Fantastique** - 7:30 p.m. Oct. 30, 2:30 p.m.  
Oct. 31, Willson Auditorium, 406-585-9774 or  
www.bozemansymphony.org

**Bozeman MADE Fair** - 11 a.m.-5 p.m. Oct.  
31, MSU Brick Breedren Fieldhouse,  
www.handmademontana.com

### NOVEMBER

**Attacca Quartet** - Nov. 5,  
MSU Reynolds Recital Hall,  
www.montanachambermusicsociety.org

**Highly Suspect** - Nov. 5, The ELM,  
logjampresents.com

**Twiddle** - 8 p.m. Nov. 13, The ELM,  
logjampresents.com

**JJ Grey and Mofro** - 8 p.m. Nov.14, The ELM,  
logjampresents.com

**Heartless Bastards** - 8 p.m. Nov. 15,  
The ELM, logjampresents.com

**The Infamous Stringdusters** - 8 p.m. Nov.  
19, The ELM, logjampresents.com

**The Sweet Groovalicious Funk Machine** -  
8 p.m. Nov. 20, The ELM, logjampresents.com

**Bozeman Symphony: Brahms Symphony  
No. 2** - 7:30 p.m. Nov. 20, 2:30 p.m. Nov. 21,  
Willson Auditorium, 406-585-9774 or  
www.bozemansymphony.org or

**Yellowstone Ballet: The Nutcracker** - Nov.  
27, Willson Auditorium, 406-222-0430 or  
yellowstoneballet.info

### DECEMBER

**Montana Ballet Company's Nutcracker** -  
2 and 7 p.m. Dec. 4, 2 p.m. Dec. 5, Willson  
Auditorium, montanaballet.org or  
406-582-8702

**Storyhill** - 7:30 p.m. Dec. 8, The Ellen Theatre,  
www.theellentheatre.com or 406-585-5885

**Winter Art Walk** - 6-8 p.m. Dec. 10,  
downtownbozeman.org

**Bozeman Symphony: Holiday Spectacular** -  
7:30 p.m. Dec. 11, 2:30 p.m. Dec. 12, Willson  
Auditorium, www.bozemansymphony.org or  
406-585-9774

**Reggie Watts** - 8 p.m. Dec. 18, The ELM,  
logjampresents.com

**Kitchen Dwellers** - 8 p.m. Dec. 30-31,  
The ELM, logjampresents.com

## BUTTE

### OCTOBER

**America's Sweethearts** - 7:30 p.m. Oct. 10,  
Mother Lode Theatre, Butte Community  
Concert Series, buttearts.org or 406-494-4495

**The Kingston Trio** - 7:30 p.m. Oct. 16,  
Mother Lode Theatre, buttearts.org or  
406-723-3602

**Buddy, The Buddy Holly Story** - Oct. 19,  
Mother Lode Theatre, buttearts.org or  
406-723-3602

**Butte Symphony: Fire** - 7:30 p.m. Oct. 30  
Mother Lode Theatre, buttesymphony.org or  
406-723-5590

### NOVEMBER

**Masters of Soul** - 7:30 p.m. Nov. 4, Mother  
Lode Theatre, Butte Community Concert  
Series, buttearts.org or 406-494-4495

**Kathleen Turner: Finding My Voice** - 7:30  
p.m. Nov. 10, Mother Lode Theatre,  
buttearts.org or 406-723-3602

### DECEMBER

**The Simon and Garfunkel Story** - 7:30 p.m.  
Dec.1, Mother Lode Theatre, buttearts.org or  
406-723-3602

**Butte Symphony: Home for the Holidays** -  
7:30 p.m. Dec. 11, Mother Lode Theatre,  
buttesymphony.org or 406-723-5590

## DEER LODGE

### OCTOBER

**Brad Upton** - 7 p.m. Oct. 23, Rialto Theatre,  
www.deerlodgerialto.com or 406-846-7900

### NOVEMBER

**Twin Kennedy** - 7 p.m. Nov. 9, Rialto Theatre,  
www.deerlodgerialto.com

## DILLON

### OCTOBER

**Dillon Concert Association: Veritas  
Vocal Quintet** - 7:30 p.m. Oct. 14,  
UMW Beier Auditorium, Dillon Concert  
Association, www.facebook.com/  
dillonconcertassociation or 406-683-5050

### NOVEMBER

**Dillon Concert Association: Vieness  
Piano Duo** - 7:30 p.m. Nov. 9, UMW  
Beier Auditorium, Dillon Concert  
Association, www.facebook.com/  
dillonconcertassociation or 406-683-5050

## FORT BENTON

### OCTOBER

**America's Sweethearts** - 7 p.m. Oct. 20,  
Fort Benton Elementary School, Chouteau  
County Performing Arts Series,  
www.fortbenton.com/arts/ or 406-750-2918

### NOVEMBER

**Judy Carmichael** - 7 p.m. Nov. 16, Fort  
Benton Elementary School, Chouteau  
County Performing Arts Series, 406-750-2918  
or www.fortbenton.com/arts/

## GLASGOW

### OCTOBER

**Men of Worth** - 7 p.m. Oct. 26, Glasgow  
High School, Northeastern Arts Network,  
406-489-4304

### NOVEMBER

**Twin Kennedy** - 7 p.m. Nov. 16, Glasgow  
High School, Northeastern Arts Network,  
406-489-4304

## GREAT FALLS

### OCTOBER

**Beyond Intention: Maggy Rozycki  
Hiltner, Ashley V. Blalock and Jennifer  
Reifsneider** - Oct. 1-Feb. 11, with an opening  
and curator's talk at 6 p.m. Oct. 1; and **Julia  
Becker: Body of Land** - through Nov. 3, Paris  
Gibson Square Museum of Art,  
www.the-square.org or 406-727-8255

**The Kingston Trio** - 7 p.m. Oct. 15,  
Mansfield Theater, 406-455-8514

**Chinook Winds: Electronica** - 7 p.m.  
Oct. 15, Alliance for Youth; 2 p.m. Oct. 17,  
First Congregational Church UCC,  
www.gfsymphony.org or 406-453-4102

### NOVEMBER

**Great Falls Symphony: String Theory** -  
7:30 p.m. Nov. 6, Mansfield Theater,  
www.gfsymphony.org or 406-453-4102

**Cascade Quartet: Farrenc with Friends** -  
7 p.m. Nov. 19, 2 p.m. Nov. 21, First  
Congregational Church UCC,  
www.gfsymphony.org or 406-453-4102

**Broadway in Great Falls: Alton Brown  
Live – Beyond the Eats** - 7:30 p.m. Nov. 22,  
Mansfield Theater, www.gfsymphony.org/  
broadway-in-great-falls or 406-455-8514

### DECEMBER

**Great Falls Symphony: Christmas** - 3 p.m.  
Dec. 5, Mansfield Theater, 406-453-4102 or  
www.gfsymphony.org

## HAMILTON

### OCTOBER

**McIntosh Apple Day and Liquid Apple  
Night** - 9 a.m.-3 p.m. and 5-9 p.m. Oct. 2,  
Ravalli County Museum, ravallimuseum.org  
or 406-363-3338

**Ruthie Foster Trio** - 8 p.m. Oct. 16, Hamilton  
Performing Arts Center, 406-363-7946  
bitterrootperformingarts.org

### NOVEMBER

**Gallery of Trees Silent Auction** - Nov.  
11-Dec. 4, Ravalli County Museum,  
ravallimuseum.org or 406-363-3338

**Jon Cleary and the Absolute Monster  
Gentlemen** - 8 p.m. Nov. 19, Hamilton  
Performing Arts Center, 406-363-7946 or  
bitterrootperformingarts.org

### DECEMBER

**A Country Christmas** - 6-9 p.m. Dec. 4,  
Ravalli County Museum, ravallimuseum.org  
or 406-363-3338

## HELENA

### OCTOBER

**Montana Artists: Extraction, Art on the  
Edge of the Abyss** - through Oct. 10; **Larry  
Blackwood: Synthesizing Icons** - mid-Oct.  
through Nov.; **Julynn Wildman: Body In  
Motion** - Oct. 22-Dec. 31, Holter Museum of  
Art, www.holtermuseum.org

**The Joshua Show** - 7 p.m. Oct. 7, The Myrna  
Loy, www.themyrnaloy.com or 406-443-0287

**A Real Boy** - 7:30 p.m. Wednesdays-  
Saturdays and 2:30 p.m. Sundays, Oct. 8-24,  
Grandstreet Theatre, grandstreettheatre.com  
or 406-447-1574

**Helena Symphony: Consolation and  
Remembrance** - 7:30 p.m. Oct. 23, Helena  
Civic Center, www.helenasymphony.org or  
406-442-1860

### NOVEMBER

**Ho Ho Holter Holiday Sale and Digital  
Auction** - Nov. 5-Dec. 27, Holter Museum of  
Art, 406-442-6400

**Helena Symphony: Symphony Kids 2** - There's a Monster in My Closet, 10 a.m. Nov. 6, St. Paul's United Methodist Church, [www.helenasympphony.org](http://www.helenasympphony.org)

**American Patchwork Quartet** - Nov. 11, The Myrna Loy, [www.themyrnaloy.com](http://www.themyrnaloy.com) or 406-443-0287

**Helena Symphony: Mozart by Candlelight** - 7:30 p.m. Nov. 13, St. Paul's United Methodist Church, [www.helenasympphony.org](http://www.helenasympphony.org) or 406-442-1860

**An Evening with David Sedaris** - 7:30 p.m. Nov. 15, Helena Civic Center, 406-447-8481 or [helenaciviccenter.com](http://helenaciviccenter.com)

**Little Women** - 7:30 p.m. Wednesdays-Saturdays and 2:30 p.m. Sundays, Nov. 19-Dec. 19, Grandstreet Theatre, [grandstreettheatre.com](http://grandstreettheatre.com) or 406-447-1574

**Archie Bray Holiday Sale** - Nov. 20-Dec. 18, Archie Bray Foundation, [www.archiebray.org](http://www.archiebray.org)

**DECEMBER**

**Helena Holiday MADE fair** - 10 a.m.-5 p.m. Dec. 4, 10 a.m.-4 p.m. Dec. 5, Lewis and Clark County Fairgrounds, [www.handmademontana.com](http://www.handmademontana.com)

**Celtic Cowboy Christmas** - Dec. 8-10, The Myrna Loy, [www.themyrnaloy.com](http://www.themyrnaloy.com) or 406-443-0287

**Disney's Beauty and the Beast JR.** - Dec. 8-12, Helena Civic Center, [grandstreettheatre.com](http://grandstreettheatre.com) or 406-447-1574

**Helena Symphony: Christmas in the Cathedral** - 7:30 p.m. Dec. 13, Cathedral of St. Helena, [www.helenasympphony.org](http://www.helenasympphony.org) or 406-442-1860

**KALISPELL**

**OCTOBER**

**Art as Therapy: A Healing Journey with the Montana Art Therapy Association** - through Nov. 6; **Watermedia: 39th Annual National Juried Exhibition of the Montana Watercolor Society** - Oct. 7-Dec. 18, Hockaday Museum of Art, [hockadaymuseum.com](http://hockadaymuseum.com)

**Glacier Symphony: Ascension** - 7:30 p.m. Oct. 30, 3 p.m. Oct. 31, Flathead High School Performance Hall, [glaciersymphony.org](http://glaciersymphony.org) or 406-407-7000

**NOVEMBER**

**Glacier Chorale: Reflection** - 7:30 p.m. Nov. 13, 3 p.m. Nov. 14, Glacier High School Performance Hall, [glaciersymphony.org](http://glaciersymphony.org) or 406-407-7000

**Glacier Symphony: Illumination** - 7:30 p.m. Nov. 20, 3 p.m. Nov. 21, Flathead High School Performance Hall, [glaciersymphony.org](http://glaciersymphony.org) or 406-407-7000

**DECEMBER**

**Glacier Symphony Orchestra and Chorale: Handel's Messiah** - 3 p.m. Dec. 5, Flathead High School Performance Hall, 406-407-7000 or [glaciersymphony.org](http://glaciersymphony.org)

**Glacier Symphony: Festive Brass** - 7:30 p.m. Dec. 18, 3 p.m. Dec. 19, Flathead High School Performance Hall, [glaciersymphony.org](http://glaciersymphony.org) or 406-407-7000

**LEWISTOWN**

**OCTOBER**

**America's Sweethearts** - 7:30 p.m. Oct. 8, Fergus Center for the Performing Arts, Central Montana Community Concerts, 406-535-8278 or [www.lewistownartcenter.net](http://www.lewistownartcenter.net)

**David Shannon** - 2 p.m. Oct. 24, Fergus Center for the Performing Arts, Central Montana Community Concerts, 406-535-8278 or [www.lewistownartcenter.net](http://www.lewistownartcenter.net)

**LIVINGSTON**

**OCTOBER**

**The Frogs** - 8 p.m. Friday and Saturday and 3 p.m. Sunday, Oct. 22-Nov. 14, Shane Lalani Center for the Arts, [www.theshanecenter.org](http://www.theshanecenter.org) or 406-222-1420

**MALTA**

**OCTOBER**

**Men of Worth** - 7 p.m. Oct. 25, Malta High School, Northeastern Arts Network, 406-489-4304

**NOVEMBER**

**Twin Kennedy** - 7 p.m. Nov. 15, Malta High School, Northeastern Arts Network, 406-489-4304

**MILES CITY**

**OCTOBER**

**Quilted Wonders** - Oct. 9-Nov.11, WaterWorks Art Museum, [wtrworks.org](http://wtrworks.org)

**NOVEMBER**

**Art Squared, Art Redoux and Holiday Sale** - Nov. 19-Dec. 31, WaterWorks Art Museum, [wtrworks.org](http://wtrworks.org)

**MISSOULA**

**MULTI-MONTH**

**First Friday** - 5-8 p.m. Oct. 5, Nov. 5, Dec. 3, Downtown Missoula

**Below the Bark: Artworks of Disturbance Ecology** - Oct. 1-Feb. 26; **Andrea Joyce Heimer: Pastime** - Oct. 20-Jan. 29; **Jodi Lightner: Gathered Coherence** - Oct. 26-Mar. 1; **Anne Appleby: A Hymn For The Mother** - through Dec. 20; and **Neal Ambrose Smith: Where Are You Going?** through Feb. 26, Missoula Art Museum, [missoulaartmuseum.org](http://missoulaartmuseum.org)

**OCTOBER**

**Missoula Monster Project** - Oct. 1-31, Zootown Arts Community Center, [zootownarts.org](http://zootownarts.org)

**Albert Pffarr: Vessels of Communication** - Oct. 1-31, Clay Studio of Missoula, [www.theclaystudioofmissoula.org](http://www.theclaystudioofmissoula.org)

**Robert Harrison, It Takes a Village** - through Oct. 15, Missoula Art Park, [missoulaartmuseum.org](http://missoulaartmuseum.org)

**Wilder** - through Oct. 29, Radius Gallery, [www.radiusgallery.com](http://www.radiusgallery.com)

**Unseen Missoula: Hotels and Hooligans** - 4:30 p.m. Tuesdays, through Oct. 26, Downtown Missoula, [www.missouladowntown.com](http://www.missouladowntown.com)

**Haunted: An Immersive Design Experience** - 7:30-9:30 p.m. Oct. 6-9 and Oct. 13-15, 2-4 p.m. Oct. 10, UM Montana Theatre, PARTV Center, [www.umt.edu/umarts/boxoffice/](http://www.umt.edu/umarts/boxoffice/) or 406-243-4481

**Unseen Missoula: Basements and Back Alleys** - 4:30 p.m. Thursdays, through Oct. 28, Caras Park, [www.missouladowntown.com](http://www.missouladowntown.com)

**Black Label Society** - 7:30 p.m. Oct. 9, The Wilma, [logjampresents.com](http://logjampresents.com)

**Gingers on Ice** - 7:30 p.m. Oct. 9, ZACC Show Room, [zootownarts.org](http://zootownarts.org) or 406-549-7555

**Aaron Woodall Standup Comedy** - 7:30 p.m. Oct. 10, ZACC Show Room, [zootownarts.org](http://zootownarts.org)

**Reckless Kelly** - 8 p.m. Oct. 10, The Wilma, [logjampresents.com](http://logjampresents.com)

**Time for a Quickie: Five Quick Plays** - 7:30 p.m. Oct. 14-16, ZACC Show Room, [zootownarts.org](http://zootownarts.org)

**Charlie Parr** - 8 p.m. Oct. 16, The Wilma, [logjampresents.com](http://logjampresents.com)

**Tech N9ne** - 8 p.m. Oct. 18, The Wilma, [logjampresents.com](http://logjampresents.com)

**Haunted Prom** - 7:30 p.m. Oct. 22, ZACC Show Room, [zootownarts.org](http://zootownarts.org)

**Sister Amnesia's Nonsense Jamboree** - 7:30 p.m. Thursdays and Fridays, 2 and 7:30 p.m. Saturdays and 2 and 6:30 p.m. Sundays, Oct. 22-31, MCT Center for the Performing Arts, Missoula Community Theatre, [mctinc.org](http://mctinc.org) or 406-728-7529

**A Very Spooky Jazzy Night with SG Modern Jazz Project** - 7:30 p.m. Oct. 23, ZACC Show Room, [zootownarts.org](http://zootownarts.org)

**Costume Swap** - 1-5 p.m. Oct. 24, ZACC Show Room, [zootownarts.org](http://zootownarts.org)

**Drowning Pool and Ill Nino** - 7 p.m. Oct. 26, The Wilma, [logjampresents.com](http://logjampresents.com)

**Cosmic Sans** - 7:30 p.m. Oct. 29, ZACC Show Room, [zootownarts.org](http://zootownarts.org)

**NOVEMBER**

**University of Montana Graduate Exhibition** - Nov. 5-20, Clay Studio of Missoula, [www.theclaystudioofmissoula.org](http://www.theclaystudioofmissoula.org)

**United State Air Force Airmen of Note** - 7:30 p.m. Nov. 5, UM Dennison Theatre, [griztix.com](http://griztix.com)

**Highly Suspect** - 8 p.m. Nov. 6, The Wilma, [logjampresents.com](http://logjampresents.com)

**Missoula Symphony: Ghosts, Ghouls and Symphony** - 7:30 p.m. Nov. 6, 3 p.m. Nov. 7, UM Dennison Theatre, [missoulasympphony.org](http://missoulasympphony.org) or 406-721-3194

**Fabled: A Youthful Celebration of Musical Theatre and Dance** - Nov. 10, 12-14 and 17-21, UM Montana Theatre, PARTV Center, [www.umt.edu/umarts/boxoffice/](http://www.umt.edu/umarts/boxoffice/) or 406-243-4481

**JJ Grey and Mofro** - 8 p.m. Nov. 13, The Wilma, [logjampresents.com](http://logjampresents.com)

**Heartless Bastards** - 8 p.m. Nov. 14, The Wilma, [logjampresents.com](http://logjampresents.com)

**David Sedaris Live!** - 7:30 p.m. Nov. 16, UM Dennison Theatre, [griztix.com](http://griztix.com) or 406-243-4051

**George Thorogood and The Destroyers** - 8 p.m. Nov. 16, The Wilma, [logjampresents.com](http://logjampresents.com)

**A Year With Frog and Toad KIDS** - 5 and 7 p.m. Nov. 19, MCT Center for the Performing Arts, Missoula Children's Theatre, [mctinc.org](http://mctinc.org) or 406-728-7529

**The Infamous Stringdusters** - 8 p.m. Nov. 20, The Wilma, [logjampresents.com](http://logjampresents.com)

**String Orchestra of the Rockies: Simply Strings** - 7:30 p.m. Nov. 21, UM Music Recital Hall, [sormt.org](http://sormt.org)

**DECEMBER**

**Dance Up Close** - Dec. 2-4, UM Masquer Theatre, PARTV Center, 406-243-4481 or [www.umt.edu/umarts/boxoffice/](http://www.umt.edu/umarts/boxoffice/)

**Holiday Sale & Exhibition** - Dec. 3-23, The Clay Studio of Missoula, 406-543-0509 or [www.theclaystudioofmissoula.org](http://www.theclaystudioofmissoula.org)

**Missoula Symphony Orchestra and Chorale: Holiday Pops!** - 7:30 p.m. Dec. 3-4, 3 p.m. Dec. 5, UM Dennison Theatre, [missoulasympphony.org](http://missoulasympphony.org) or 406-721-3194

**Montana Repertory Theatre: Hearth: A Yuletide Tale** - Dec. 9-11, UM Masquer Theatre, PARTV Center; and Dec. 16-18, Zootown Arts Community Center, [montanarep.com](http://montanarep.com)

**Missoula Holiday MADE fair** - 11 a.m.-6 p.m. Dec. 12, Adams Center, [www.handmademontana.com](http://www.handmademontana.com)

**Reggie Watts** - 8 p.m. Dec. 17, The Wilma, [logjampresents.com](http://logjampresents.com)

**The Lil Smokies** - 9 p.m. Dec. 31, The Wilma, [logjampresents.com](http://logjampresents.com)

**POLSON**

**OCTOBER**

**Talents Shared** - through Nov. 5, Sandpiper Art and Gift Gallery, [www.sandpiperartgallery.com](http://www.sandpiperartgallery.com)

**Mission Valley Live: America's Sweethearts** - 7 p.m. Oct. 15, Polson High School Auditorium, [missionvalleylive.com](http://missionvalleylive.com) or 406-887-2739

**NOVEMBER**

**Holiday Show and Sale: Gifts Galore** - Nov. 8-Dec. 31, with a reception and open house, 5-8 p.m. Dec. 3, Sandpiper Art and Gift Gallery, [www.sandpiperartgallery.com](http://www.sandpiperartgallery.com)

**World Premiere: No Coward's Epitaph** - 7:30 p.m. Thursdays-Saturdays and 2 p.m. Sundays, Nov. 11-21, Theatre on the Lake, [portpolsonplayers.com](http://portpolsonplayers.com) or 406-883-9212

**DECEMBER**

**Mission Valley Live: Caro Pierotto Christmas** - 7 p.m. Dec. 3, Polson High School Auditorium, [missionvalleylive.com](http://missionvalleylive.com) or 406-887-2739

**RONAN**

**NOVEMBER**

**Mission Valley Live: Halie Loren, From the Wild Sky** - 7 p.m. Nov. 12, Ronan Performing Arts Center, [missionvalleylive.com](http://missionvalleylive.com) or 406-887-2739

**SEELEY LAKE**

**OCTOBER**

**Alpine Artisans Tour of the Arts** - 10 - 5 pm Oct. 9, noon-5pm Oct. 10, 406-754-0034 or [www.alpineartisans.org/tour-of-the-liberal-arts](http://www.alpineartisans.org/tour-of-the-liberal-arts)

**DECEMBER**

**The Gothard Sisters** - 3 p.m. Dec. 12, Seeley-Swan High School, [www.alpineartisans.org](http://www.alpineartisans.org) or 406-754-0034

**SIDNEY**

**OCTOBER**

**Deana Novak: Jack of All** - Oct. 5-30, MonDak Heritage Center, [www.mondakheritagecenter.org](http://www.mondakheritagecenter.org)

**Men of Worth** - 7 p.m. Oct. 29, MonDak Heritage Center, Northeastern Arts Network, 406-489-4304

**NOVEMBER**

**Twin Kennedy** - 7 p.m. Nov. 19, MonDak Heritage Center, Northeastern Arts Network, 406-489-4304

**STEVENSVILLE**

**OCTOBER**

**The Outsider** - 7:30 p.m. Fridays and Saturdays and 2 p.m. Sundays, Oct. 15-24, Stevensville Playhouse, 406-777-2722 or [stevensvilleplayhouse.org](http://stevensvilleplayhouse.org)

**DECEMBER**

**On Golden Pond** - 7:30 p.m. Fridays and Saturdays and 2 p.m. Sundays, Dec. 3-12, Stevensville Playhouse, 406-777-2722 or [stevensvilleplayhouse.org](http://stevensvilleplayhouse.org)

**SUPERIOR**

**OCTOBER**

**America's Sweethearts** - 7 p.m. Oct. 13, LDS Church, Superior, 406-822-5000 or [www.mineralcountyperformingartscouncil.org](http://www.mineralcountyperformingartscouncil.org)

**WHITEFISH**

**OCTOBER**

**Now and Then** - 7:30 p.m. Thursdays-Saturdays, Oct. 14-23 and 4 p.m. Sunday, Oct. 17, O'Shaughnessy Center, 406-862-5371 or [www.whitefishtheatreco.org](http://www.whitefishtheatreco.org)

**ATP Kids: Seussical JR** - 2 and 7 p.m. Oct. 23, 2 and 6 p.m. Oct. 24, Whitefish Performing Arts Center, [atpwhitefish.org](http://atpwhitefish.org) or 406-862-7469

**Okaidja** - 7:30 p.m. Oct. 28, O'Shaughnessy Center, [www.whitefishtheatreco.org](http://www.whitefishtheatreco.org) or 406-862-5371

**The Rocky Horror Picture Show - The Live Experience** - 8 p.m. Oct. 29, midnight Oct. 30, 9 p.m. Oct. 31, Alpine Theatre Project @ The Mountain Center, [atpwhitefish.org](http://atpwhitefish.org) or 406-862-7469

**NOVEMBER**

**Black Curtain Reader's Theatre: The Siegel** - 7:30 p.m. Nov. 6-7, O'Shaughnessy Center, [www.whitefishtheatreco.org](http://www.whitefishtheatreco.org) or 406-862-5371

**DECEMBER**

**ELF the Musical** - 7:30 p.m. Thursdays-Saturdays and 4 p.m. Sundays, Dec. 2-12 (preview 7:30 p.m. Dec. 1), O'Shaughnessy Center, [www.whitefishtheatreco.org](http://www.whitefishtheatreco.org) or 406-862-5371

**Glacier Symphony Orchestra and Chorale: Handel's Messiah** - 7:30 p.m. Dec. 4, Christ Lutheran Church, [glaciersymphony.org](http://glaciersymphony.org) or 406-407-7000

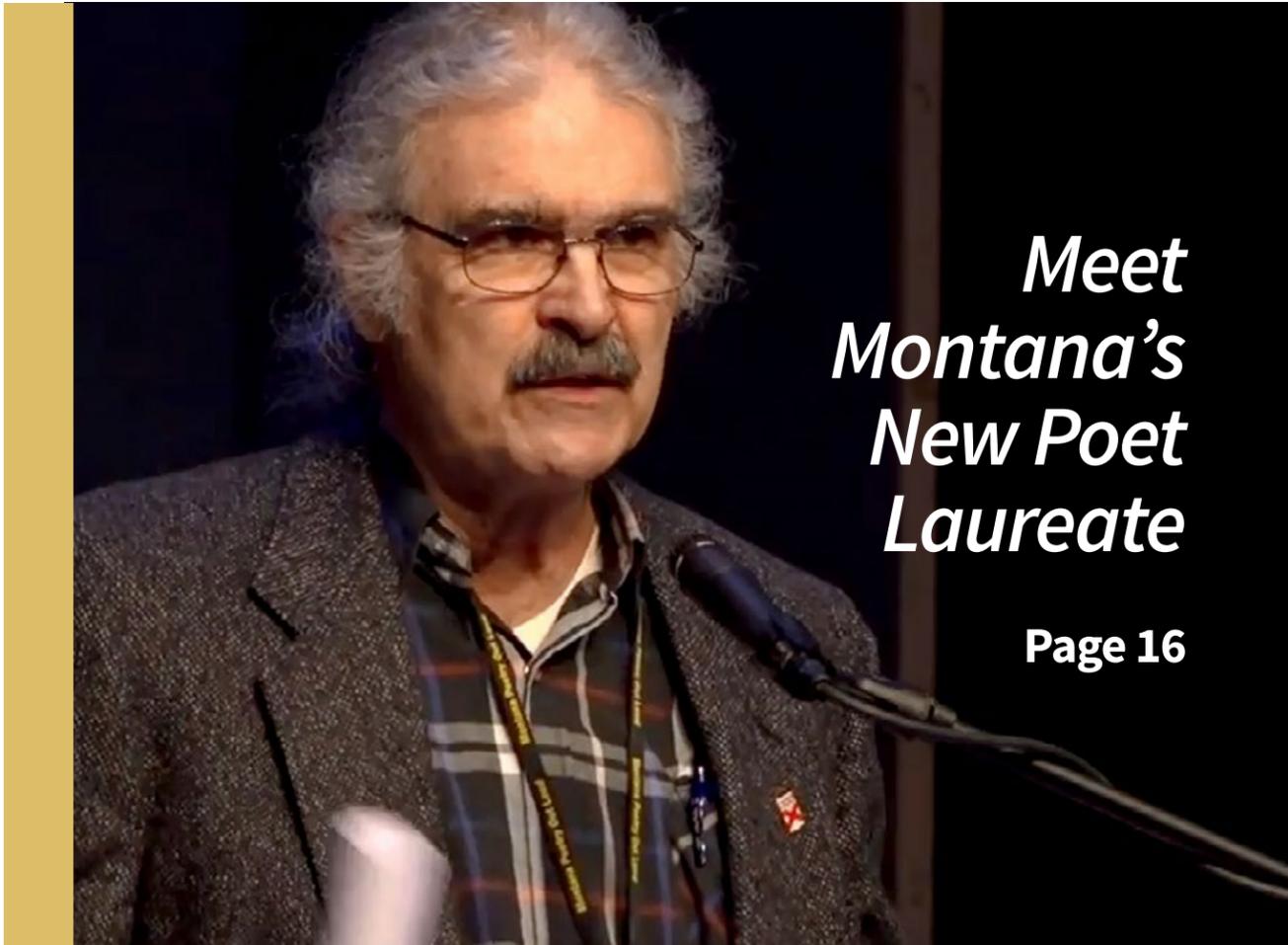
**ATP Yuletide Affair 18** - 7 p.m. Dec. 19-21, Whitefish Performing Arts Center, [atpwhitefish.org](http://atpwhitefish.org) or 406-862-7469

**KT Tunstall** - 7:30 p.m. Dec. 29, O'Shaughnessy Center, Whitefish Theatre Company, [www.whitefishtheatreco.org](http://www.whitefishtheatreco.org) or 406-862-5371

State of the Arts calendar is supplied by [LivelyTimes.com](http://LivelyTimes.com).

To submit arts-related events and exhibits for the next issue, head to [events.livelytimes.com](http://events.livelytimes.com), or email details to [writesu@livelytimes.com](mailto:writesu@livelytimes.com) (no classes, please).

**DEADLINE FOR THE WINTER EDITION (JANUARY-MARCH) IS FRIDAY, DEC. 10.**



**Meet  
Montana's  
New Poet  
Laureate**

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an agency of state government

**Mailing Address:**

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