

MINUTES OF THE HOUSE APPROPRIATIONS SUBCOMMITTEE ON EDUCATION  
April 4, 1983

The House Appropriations Subcommittee on Education met at 8:00 a.m. on Monday, April 4, 1983 in Room 104 of the State Capitol. With Chairman Rep. Esther G. Bengtson presiding, all members were present except Sen. Swede Hammond and Rep. Ray Peck, who were excused. The following Cultural and Aesthetic Project grant proposals were heard: No. 19, Montana Irrigation Practices; No. 6 - Butte-Silverbow Public Archives; No. 15 - Fort Missoula; No. 63 - Missoula Childrens' Theatre; No. 64 - Lincoln County Cultural Council; No. 65 - Flathead County; No. 69 - Museum of the Rockies; No. 33 - Montana Humor; and No. 56 - Missoula Museum of the Arts. No Executive action was taken.

The hearing on Proposal No. 19 - Montana Irrigation Practices was opened. Stanley W. Howard, a retired County Extension Agent and author of the proposal spoke. See Exhibit "A." July 1, 1984 would be the target date for the distribution of the book and it would be distributed to every public library in the State free of charge. With a retail value of \$9 per copy, the book would bring in about \$4,500 if all copies were sold. He stated that the object of the project was not to make money but for information. He pointed out that there had been many different methods of application of the two basic methods of irrigation over the years. He would be putting together the story of the irrigator out on the land, which had not to date been told. His cost estimates were gotten through Montana State University and a Helena printer. The hearing on the Montana Irrigation Practices proposal was closed.

No. 6 - Butte-Silverbow Public Archives was then heard. Elizabeth Morrisett, Chairman of the Board for the Archives, and John Hughes, the Archivist, presented the proposal. Ms. Morrisett gave a short history of the Archives. The lack of facilities for being able to carry information away from the Archives has been a handicap and they were requesting funding for a duplicating machine and a microfilm reader. She submitted that the Archives was a tourist attraction of considerable value.

Mr. Hughes then spoke. He pointed out that they had a basement full of materials which hadn't yet been catalogued.

Ms. Morrisett said they opened in the fall of 1980 and their budget had been about \$6,000 per year. They have had a grant from the Montana Committee for the Humanities and some help from the Atlantic Richfield Corporation. The City has paid for utility costs in the building.

Questions were then asked. Chairman Bengtson wanted to know if the Archives worked in concert with the Arts Chateau or the Public Library. Mr. Hughes said the Library had donated space for the Archives. Also, in 1982 the Archives were taken over by

the Library. However, this was not possible to continue due to budget cuts in the Library. In response to Rep. Bengtson, Mr. Hughes said the materials in the Archives were too complex to allow for much volunteer help. He stressed that they were not in competition with the Arts Chateau or the Library. The hearing was then closed on Proposal No. 6.

Proposal No. 60 - St. Helena Cathedral. No one appeared for the hearing. It was brought out that the proposal had no sponsor.

Proposal No. 63 - Missoula Children's Theatre, was then heard. Maeta Kaplan, Associate Director of the Theatre, spoke. She distributed a brochure about the Theatre and written testimony; see Exhibit "B," bulk testimony file, and Exhibit "C." She pointed out that the Theatre was almost entirely self-sustaining, with only 7% of its budget coming from grants.

Questions were asked. The Chairman wanted to know what the cost was to the Communities the Theatre traveled to. Ms. Kaplan explained that it varied geographically. Tickets generally cost about \$3 for adults and \$1.50 for children. She explained that they usually operated through the local schools; most of the time spent rehearsing was after school hours. She pointed out that Young Audiences was more geared towards performances for young children, while the Theatre was interested more in participation by the youngsters in the program. In response to Rep. Bengtson, Ms. Kaplan explained that they had gotten \$5,000 for the Front Street building from Burlington Northern. In response to Rep. Ernst, she said that almost 1/2 - 2/3 of the touring company's bookings were still in Montana. Tuition is charged to children participating in the shows; it usually cost about \$20, Ms. Kaplan explained. Ticket sales, community theatre support, sponsor fees, small fund-raising events, and private donations also helped support the Theatre. The hearing was closed on Proposal No. 63.

The hearing was opened on Proposal No. 15 - Fort Missoula. Kathleen Olson, Acting Director of the Fort Missoula Historical Museum, then spoke; see Exhibit "D." Wallace J. Long, a volunteer researcher for the Museum then spoke; see Exhibit "E." Ruth Royter, another volunteer, spoke; see Exhibit "F." Finally, Patricia Wyse, a trustee of the Museum, spoke; see Exhibit "G." It was brought out that more than 18,000 persons visited the Fort per year. Ms. Olson explained that they were proposing to place about 110 site markers throughout the area, and about 20 large markers. They had originally hoped to set up a Fort Missoula Archives and publish a book on the site; however, in the interests of the budget

limitations, these items were removed from the proposal.

Rep. Earl Lory, Missoula, rose in support of the proposal. R.S.V.P. has been very active in volunteer work in the Fort. The original Fort was 500 - 600 acres, he pointed out.

Questions were then asked. The Chairman wanted to know how many groups worked with the Fort Missoula Historical Society. Rep. Lory pointed out that the Friends of the Museum donated support, in addition to R.S.V.P. Further, there were other task forces for specific areas of the site, such as the Society of American Foresters, etc. The Fort has a staff of three, who keep in constant contact with all the groups, and they depend greatly on the volunteers. In response to Rep. Ernst, Mr. Long stated that the proposed markers would extend somewhat beyond the 32-acre area. The hearing on Proposal No. 15 was then closed.

The Chairman brought up the subject of Proposal No. 21 - Huntley Project Museum. Mr. Charlie Banderob was requesting money for the Museum. She pointed out that volunteers had done much work. The bill which allowed for a permissive levy for county museums did not include non-profit rural museums, and Mr. Banderob was thus unable to receive funding from that source. She pointed out that the proposal had no sponsor because Mr. Banderob hadn't realized this was necessary.

Proposal No. 64 - Lincoln County Cultural Council was then heard. Mr. Duane Williams, Vice President and General Manager of KLCB Radio in Libby, and Ms. Gay Brewer, a professional pianist and piano teacher, presented the proposal. The grant proposal requests funding to renovate the existing Lincoln Memorial gym to an adequate facility for presentation of drama, community concerts, the Missoula Children's Theatre, etc. The basic plan is that the \$6,400 would be used to fund Duncan MacKenzie, an expert in designing theatrical facilities, and former Libby resident, to analyze and appraise what it would involve to renovate the gymnasium. Ms. Brewer submitted that Mr. MacKenzie's firm was one of four in the world which did this kind of thing. The Chairman wanted to know if there was enough community support to provide for renovation if it was declared feasible, and she wanted to know if a mill was levied in Lincoln County, from which the project could receive monies. Mr. Williams said the proposal to build an auditorium had been defeated by voters three times, because of the high cost. A joint County/City/School District community needs assessment survey showed that a theatre facility was among the top ten needs of the community, however. Renovating the existing facilities at Memorial Gym has seemed the best alternative.

Rep. Paula Darko, Libby, wished to go on record in support of the proposal. This would be the most economically desirable way to get proper facilities for the arts in Libby at present.

Rep. Glen Mueller, Libby, also rose in support of the proposal. He stressed that the building was used continuously by the public. Discussion took place regarding the possibilities for community support on renovation of the gym. The hearing was closed on Proposal No. 64.

The Committee took a 30-minute recess.

Proposal No. 65 - Flathead County was then heard. Jerry Jones, representing the Flathead County Parks and Recreation Department, spoke. The proposal is for the historic preservation of the Demersville Cemetery. The Demersville townsite was abandoned at the turn of the century, and the cemetery is the oldest cemetery in Flathead County. It has been neglected from the 1870's till the present. The Parks and Recreation Dept. he pointed out did not have enough of a budget to maintain County cemeteries. They proposed to improve the road system within the cemetery, provide for an irrigation system, mark unmarked graves, repair and fix some of the old wooden markers, landscape the area, hire a research person to study the cemetery, and provide an interpretation center for visitors. He outlined what had been done thus far: they surrounded the cemetery with chain link fence among other things. He requested assistance in getting the project off the ground. He reviewed the specific projects the County was considering.

Questions were asked. In response to Rep. Bengtson, Mr. Jones said that in 1977 a mill began to be levied for the County Parks Department. He said that they had three or four volunteer groups who worked with them on the cemetery, but the groups have been unable to come up with sufficient funding. In response to Sen. Tveit, Mr. Jones said that the Demersville Cemetery was an active cemetery, with recent John Doe graves. He added that the County Commissioners had provided \$1,500 - \$2,000 per year for the Parks Dept. to maintain the four County cemeteries.

Sen. Tveit suggested that the County might match monies granted by the State. Mr. Jones expressed confidence that the County Commissioners would be willing to match a funding offer.

The hearing on Proposal No. 65 was closed.

Proposal No. 69 - Museum of the Rockies was then heard. See Exhibit "H." Ken Karsmizki, Curator of History at the Museum, and adjunct professor of history at MSU, presented the proposal.

The project proposed to document land settlement in 20 townships in the Gallatin Valley. The townships would be mapped by entry type. He submitted that the analysis of the 800 sites would make a significant contribution to the interpretation of Montana's homesteading movement, as well as aiding in the determination of criteria necessary for evaluating homestead sites associated with highway construction, mining, or resource development. The proposal asked for funding for two phases of a three-phase project: research and documentation of the settlement of a 20-township area, and selection of one site as representative of the homesteads of Montana, and an architectural and archaeological recovery process of the primary dwelling on the site. The third phase was the development of an exhibit incorporating the information from the research base with the structure and artifacts from the recovery phase. Due to monetary restraints he modified the budget: funding is requested for the first phase of the project only, for \$37,598. They were requesting \$10,130 from the coal tax funds, the remainder of the monies to be matched and provided by Montana State University and the Museum of the Rockies.

Mr. Ron Holliday, Administrator of the Parks Division, State Dept. of Fish, Wildlife, and Parks, spoke. They have a responsibility for historic preservation, and they have been seeing more and more interest in the area of homesteading. In response to Rep. Bengtson, Mr. Holliday submitted that most of the studies done on homesteading did not apply directly to Montana. The Chairman wanted to know how many homesteads they would be preserving. He replied that their interest would be directed towards preserving a few representative samples. Of the 791 homestead sites in the area, most are privately owned. He stressed that in revising the budget he had not cut out any of the originally proposed activities. The hearing on Proposal No. 69 was then closed.

Proposal No. 33 - Montana Humor was then heard. Dr. Jesse Bier, a University of Montana instructor, presented the proposal. See Exhibit "I." The proposal is for Dr. Bier to conduct a survey of Montana people to find out what they think the most humorous incidents in their background are. He stressed that the book would not be a joke book. He wanted to find out, culturally and aesthetically, if there was a Montana or regional style of humor. A book would be drafted by the end of the summer.

There were no questions. The hearing on Montana Humor was closed.

The hearing was opened on Proposal No. 56 - Missoula Museum of the Arts. Mary Cummings, Museum Director, presented the pro-

posal. Tottie Parmeter, President of the Missoula Museum of the Arts Foundation, spoke. Ms. Pattie Wyse, Trustee, Missoula County Board of Trustees for Museums, rose in support of the part of the proposal for the gift shop. Jerdon Dean, a retired Naval officer, spoke. See Exhibit "J" for copies of all the preceding testimony.

Rep. Earl Lory, Missoula, rose in support of the proposal.

Questions were then asked. In response to Rep. Bengtson, Mr. Dean said that if the money was granted, they would begin work immediately. It was brought out that the Museum had been used largely for traveling exhibits. Missoula does not have a separate arts center; the museum is a combination art center/museum. The hearing was closed on Proposal No. 56.

The meeting was adjourned at 11:50 a.m.

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Rep. Esther G. Bengtson - Chairman

DA

## VISITOR'S REGISTER

HOUSE Education 546-COMMITTEEBILL Cultural & Aesthetic Project  
Grant Requests  
SPONSOR \_\_\_\_\_DATE 4/4/83

NAME	RESIDENCE	REPRESENTING	SUP- PORT	OP- POSE
<del>Robert Morrison</del>	Butte	Butte Silver Bow City County Archives	X	
<del>Paul Hughes</del>	Butte	Butte Silver Bow Public Archives	X	
Don Nelson	Missoula	MT. Arts Council	X	
Alan Howard	Helena	Cooperative & Ser.		
Wallace Long	Missoula	Fort Missoula	X	
Potterville Dyer	Missoula	Fort Missoula	X	
Ruth Poter	Missoula	Fort Missoula	X	
John Long	Missoula	Fort Missoula		
Jack Keen	Missoula	Libby Arts Council	✓	
Albert Baker	Libby	Libby Arts Council	✓	
Paula Misko	Libby	Dist #22	✓	
Mike Miller	Libby	Libby Arts Council	✓	
Ray Brewer	Libby	Libby Arts Council	✓	
Deanne Mueller	Libby	Dist #21	✓	
Jeannette Williams	Libby	Libby School Stud.	✓	
KEEL KAESMIRE	BOZEMAN	MUSEUM OF THE ROCKIES	✓	
JERRY JONES	KALISPELL	FLATHEAD COUNTY	✓	
Earl Long	Dist #99	Missoula Children's Health Museum	✓	
Earl Long	Dist #99	Missoula Museum of Art	✓	
Patricia Dyer	Missoula	" " "	✓	

IF YOU CARE TO WRITE COMMENTS, ASK SECRETARY FOR LONGER FORM.

WHEN TESTIFYING PLEASE LEAVE PREPARED STATEMENT WITH SECRETARY.

## VISITOR'S REGISTER

HOUSE COMMITTEE

BILL \_\_\_\_\_ DATE \_\_\_\_\_

SPONSOR \_\_\_\_\_

[illegible]

IF YOU CARE TO WRITE COMMENTS, ASK SECRETARY FOR LONGER FORM.

WHEN TESTIFYING PLEASE LEAVE PREPARED STATEMENT WITH SECRETARY.



A G E N D A

Monday, April 4, 1983

8:00-----No. 19 - Montana Irrigation Practices  
8:20-----No. 6 - Butte-Silverbow Public Archives  
8:40-----No. 60 - St. Helena Cathedral  
9:00-----No. 15 - Fort Missoula  
9:20-----No. 63 - Missoula Childrens' Theatre  
9:40-----No. 64 - Lincoln County Cultural Council  
10:00-----BREAK  
10:20-----No. 65 - Flathead County  
10:40-----No. 69 - Museum of the Rockies  
11:00-----No. 33 - Montana Humor  
11:20-----No. 56 - Missoula Museum of the Arts

4/4/83

EXHIBIT "A"

1929 Lockey  
Helena, Montana 59601  
November 20, 1982

Dr. Robert Archibald, Director  
Montana Historical Society  
225 North Roberts  
Helena, Montana 59620

Dear Dr. Archibald,

Attached is my application for a Cultural and Aesthetic Grant as administered by the Montana Historical Society as authorized in 15-35-108 and 22-3-112 MCA.

Through this grant, the story of the history of irrigation on Montana farms and ranches will be told. The story will recognize irrigators and irrigation and the contribution that the practice has made to our great state!

Sincerely,

Stanley W. Howard  
County Extension Agent, Retired

CC: Dr. Carl B. Hoffman

AN APPLICATION FOR A CULTURAL AND AESTHETIC GRANT

Administered by the Montana Historical Society as authorized in  
15-35-108 and 23-3-112 MCA.

PROJECT PROPOSAL

By: Stanley W. Howard  
1929 Locky  
Helena, Montana 59601

Purpose:

To prepare and provide a book on the history of Montana farm and ranch irrigation practices for interested Montana citizens.

Scope:

The scope of the book would be limited to a history of irrigation practices that have evolved through the years. It would describe those that Montana farmers and ranchers have used to distribute irrigation water over their land. This would not include a history of irrigation distribution systems as provided by Water User Associations, Ditch Companies or by the State and Federal Government.

Much has been written about the development of Montana's livestock industry and the life of the cowboy. Little has been written about "on the farm" irrigation development or the role of the irrigator in bringing stability to our agricultural industry. This book would be a factual record and a tribute to those irrigation pioneers.

Method of Carrying Out the Project

1. Would require researching books and publications on irrigation at the State Historical Library and libraries at Montana State University and the University of Montana. As a retired County Extension Agent and a former Extension Irrigation Specialist, my literature review would also include County Extension Agent and Specialist annual reports, many of which date back to 1917. Reports from the Soil Conservation Service, old State Water Conservation Board and the U.S. Bureau of Reclamation would be included in this review.
2. Assembly of the information and preparation of the manuscript for printing.
3. Printing of the book. One thousand copies of a paper back 6"x9", 200 page book illustrated by the use of 100 4"x5" black and white photos.

Method of Carrying Out the Project continued

## 4. Distribution of the book.

Historians, researchers, or citizens of Montana who were raised on irrigated farms or ranches or whose ancestors had a part in irrigation development would find this book of interest.

One copy of this book would be distributed to each public library in Montana without charge. Target date for distribution would be July 1, 1984.

\* BUDGET

1. Research - literature review - travel	\$500.00
2. Preparation of manuscript - typing	500.00
3. Book	
Composition	2625.00
Printing	4825.00
Binding	200.00
4. Distribution of book - packaging and postage	500.00
Copies without charge sent to 150 Montana Public and University Libraries	
	<hr/> \$8650.00

\* (Does not include cost of labor in researching and writing the book. Revenue from sale of books not given to libraries would be used to defray these costs.)

## ABSTRACT OF PROJECT PROPOSAL

### 1. Nature and Purpose of Project

To prepare and publish a book on the history of Montana farm and ranch irrigation practices for interested Montana citizens. Project to be completed by July 1, 1984.

2. Total Funds requested -- \$8650.00

3. Sponsorship of project - Montana Cooperative Extension Service,  
Montana State University -- Dr. Carl B. Hoffman, Director

7/4/83  
EXHIBIT "C"

# MISSOULA CHILDREN'S THEATRE

(406) 728-1911

221 East Front  
Missoula, Montana 59802

James A. Caron  
Executive Director

THE FRONT STREET THEATRE: Home of the Missoula Children's Theatre

## I. Introduction

The Missoula Children's Theatre was founded in 1971 by James Caron who currently serves as Executive Director. We are a non-profit organization governed by a twenty-five member Board of Directors who serve in both policy-making and fund-raising capacities. Throughout our thirteen year history we have provided programs for children and adults in Missoula and throughout the state. We have offered both local and tour activities each season. We have experienced rapid and steady growth, always adding to the local programs as our tour region also grew.

The Missoula Children's Theatre local program now includes ten productions annually. We produce five children's show with young Missoula performers, four community theatre musicals, and a summer camp production with a cast of teenagers from throughout the region. During the 1982-83 season approximately 500 children and 200 adults will perform in these shows. The combined total audience will exceed 25,000. In addition to productions enrichment classes are offered for children and adults. The Missoula Children's Theatre serves as a resource to the community on a wide variety of theatrical subjects.

The tour aspect of our operation has kept pace with the local growth. We now have five separate productions on the road, serving a total of 140 communities.

As the Missoula Children's Theatre program has grown, so too have our facility needs. We have gone from a single rented office, and church basement rehearsal hall, garage and barnyard storage, to finally our own facility: The Front Street Theatre. Our request is for funds to complete this new performing arts facility.

## II. History of the Project

In September 1981 we received word that the facility we then occupied was to be torn down and an indoor parking garage erected on the site. At that time the Missoula Children's Theatre Board of Directors committed themselves to locating a facility which would meet the growing needs of the organization. There was also a strong desire to relocate in a space still in downtown Missoula. With the assistance of the Missoula Redevelopment Agency a building with excellent potential was found. Plans were made to renovate and remodel a little-used warehouse in downtown Missoula.

Fundraising for The Front Street Theatre began in May 1982. The response from the community was tremendous and construction began in July. In September 1982, less than five months after the fundraising began, the Missoula Children's Theatre settled in our first real home.

## 2. The Front Street Theatre ...

Approximately \$60,000 has been invested in the facility. Only \$5,000 was raised from sources outside of Missoula, all other funds were generated on the local level. Not only was the community generous in cash donations but goods and services were donated throughout the remodeling process. Countless volunteer hours were spent by Board members, children and community performers. The Front Street Theatre has been a real community effort and one that we can be proud of.

Phase one of the project is now complete. The Front Street Theatre includes a 250 seat auditorium with theatrical lighting and sound equipment, a comfortable lobby, offices for artistic and administrative staff, a rehearsal hall which also serves as a dance studio, and complete production shops and storage areas for scenery, props and costumes. The Front Street Theatre has already proved to be a welcome addition to the community. In addition to our own productions there have been dance concerts, folk and classical music events, civic and church group meetings, held at the Theatre.

Our request is for funds to complete phase two of the project. The work which remains is detailed in the proposal budget. It includes major exterior repair and decoration and some additional interior remodeling.

The Front Street Theatre houses our local programs, but this represents only half of the MCT operation. Our unique tour project is the other half of our program, and The Front Street Theatre serves as the base for this wide-spread activity.

### III. The MCT Tour Program

The Missoula Children's Theatre tour project is a unique program through which children from throughout the Northwest are given the opportunity to directly participate in the production of a full-scale children's play. The project entails a week-long residency by two, "actor-directors," Children's Theatre staff members. During the week fifty children in the sponsoring community are cast in the play, an original adaptation of a classic children's tale. A week of rehearsals and workshops culminates in a production presented to the community, featuring both the young local actors and the tour staff. Scenery, props, costumes, make-up, lighting and sound equipment are provided by the Missoula Children's Theatre. The program is suitable for large population areas such as Billings and Butte, mid-sized communities like Havre and even very small remote towns such as Poplar and Rudyard. During the 1982-83 tour season 7000 young performers will appear in these shows. The entire town often attends giving audiences which range from 400-1300. Through this program over 20,000 people will experience the joy of watching their own children and the children of their community perform in a first-rate production.

The tour project is administered entirely from the Missoula base. All tour arrangements with sponsors, staff training and in-service, set construction costume design and construction, and preparation of materials is done at the Front Street Theatre. The facility itself is as vital to the tour as it is to any aspect of the Missoula Children's Theatre.

### IV. Needs Assessment

Our request is for \$22,500 to complete The Front Street Theatre. As I have previously stated nearly all the funds for Phase One of the project were raised in Missoula. The Missoula Children's Theatre holds

### 3. The Front Street Theatre...

several fundraising events each season to support on-going programs. We are proud of our community support and rely on grants for less than 7% of our annual operating budget. It is not feasible, however, for us to appeal to local donors again for funds to complete the project. Though support is strong, local financial backing has been maximized. We are therefore seeking funds from outside Missoula to complete The Front Street Theatre, a facility for the children of Missoula, and the Children of Montana

Maeta Kaplan  
Associate Director Missoula Children's Theatre



Kathleen M. Olson, Acting Director  
Fort Missoula Historical Museum

*Education Subcommittee*  
*4/4/83*  
*EXHIBIT "D"*

TESTIMONY: EDUCATION SUB-COMMITTEE  
House of Representatives  
Monday, April 4, 1983 9:00 a.m.

#### INTERPRETING HISTORIC FORT MISSOULA

Madame Chairman and Members of the Committee:

The Fort Missoula Historical Museum currently occupies 32 of the original 560 acres of historic Fort Missoula. Since its inception, the Museum has held as its purpose, the interpretation of the history of Western Montana as well as the military history of Fort Missoula. The interpretation of the former has been developed by the Museum staff and community organized task forces in the form of indoor/outdoor exhibits, artifact collection, and special programming. The latter, however, has lacked sufficient interpretation for the over 18,000 national and international visitors who tour the Museum and grounds annually.

As I have mentioned, the Fort Missoula Historical Museum encompasses only a small portion of the Fort Missoula site. The remaining grounds and buildings are used by a variety of Federal, State, and local agencies including the United States Army, the United States Forest Service, the Bureau of Land Management, the National Guard, the University of Montana, and Missoula County. As new agencies have begun to use the buildings and grounds, some structures have been destroyed and the historic identification of the Fort has faded. The remaining buildings are identified by current use -- the locations of destroyed buildings are not marked. The significant events which occurred at the Fort are being forgotten.

During the past eight years, Museum staff and volunteer researchers have compiled limited documentation pertaining to Fort Missoula. The Fort's story

Kathleen M. Olson, Acting Director  
Fort Missoula Historical Museum  
Page 3

I have included a revised budget proposal encompassing only portions of Activities II, III and V of the original proposal at the conclusion of this testimony. Significantly less than that originally proposed, it will still allow the necessary interpretation of this historically and culturally significant site.

Thank you.

Personnel

Project Director	Activity II	Activity III	Activity V
Museum Curator	Prepare	Implement	Evaluation
Registrar/Librarian	Research	Interpretive	
Clerical		Program	
Researcher	\$ 658.80 (120/\$5.49)		\$ 220.00 (40/\$5.49)
Exhibit Designer (consultant)	3,460.00 (480/\$7.21)		
Carpenter	500.00		
Metal Fabricator		\$ 7,680.00 (480/\$16.00)	
Silk Screener		5,760.00 (480/\$12.00)	
Laborer		2,240.00 (140/\$16.00)	
MCH Evaluator (honorarium)		896.00 (128/\$7.00)	500.00
Military Historian (honorarium)			500.00
Western Historian (honorarium)			500.00
MHS Representative (honorarium)			500.00
At-Large Evaluator (honorarium)			500.00
TOTAL PERSONNEL	\$ 4,618.80	\$ 16,576.00	\$ 2,720.00

Supplies and Operations

Office Supplies	\$ 100.00	\$ 100.00	
Copy Costs	200.00		\$ 25.00
Printing Costs			
Telephone			100.00
Postage	50.00		50.00
Travel	500.00		500.00
Per Diem			270.00
TOTAL SUPPLIES AND OPERATIONS	\$ 850.00	\$ 100.00	\$ 945.00

*Education Subcommittee*  
*4/4/83*

*EXHIBIT "D"*

Kathleen M. Olson, Acting Director  
Fort Missoula Historical Museum

TESTIMONY: EDUCATION SUB-COMMITTEE  
House of Representatives  
Monday, April 4, 1983 9:00 a.m.

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As I have mentioned, the Fort Missoula Historical Museum encompasses only a small portion of the Fort Missoula site. The remaining grounds and buildings are used by a variety of Federal, State, and local agencies including the United States Army, the United States Forest Service, the Bureau of Land Management, the National Guard, the University of Montana, and Missoula County. As new agencies have begun to use the buildings and grounds, some structures have been destroyed and the historic identification of the Fort has faded. The remaining buildings are identified by current use -- the locations of destroyed buildings are not marked. The significant events which occurred at the Fort are being forgotten.

During the past eight years, Museum staff and volunteer researchers have compiled limited documentation pertaining to Fort Missoula. The Fort's story

	Activity II Prepare Research	Activity III Implement Interpretive Program	Activity V Evaluation
<b>Personnel</b>			
Project Director			
Museum Curator			
Registrar/Librarian			
Clerical	\$ 658.80 (120/\$5.49)		\$ 220.00 (40/\$5.49)
Researcher	3,460.00 (480/\$7.21)		
Exhibit Designer (consultant)	500.00		
Carpenter		\$ 7,680.00 (480/\$16.00)	
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Western Historian (honorarium)			500.00
MHS Representative (honorarium)			500.00
At-Large Evaluator (honorarium)			500.00
<b>TOTAL PERSONNEL</b>	<b>\$ 4,618.80</b>	<b>\$ 16,576.00</b>	<b>\$ 2,720.00</b>
<b>Supplies and Operations</b>			
Office Supplies	\$ 100.00	\$ 100.00	\$ 25.00
Copy Costs	200.00		
Printing Costs			100.00
Telephone			50.00
Postage	50.00		500.00
Travel	500.00		270.00
Per Diem			
<b>TOTAL SUPPLIES AND OPERATIONS</b>	<b>\$ 850.00</b>	<b>\$ 100.00</b>	<b>\$ 945.00</b>

Education Subcomm.  
4/4/83  
EXHIBIT "E"

Wallace J. Long  
Fort Missoula Historical Museum

TESTIMONY - EDUCATION SUB-COMMITTEE  
House of Representatives  
Monday, April 4, 1983, 9:00 a.m.

#### FORT MISSOULA - ITS HISTORICAL SIGNIFICANCE

Madame Chairman and Members of the Committee:

Fort Missoula is the most historically significant military post within the state of Montana. I base this conclusion upon the following events in its history:

It was then and is now the only permanent military post west of the Continental Divide. Its purpose was control of the Indians of Western Montana. Its success may be gauged by the fact that the only Indian war her soldiers participated in was against the Nez Perce, a tribe living outside the present state boundaries.

When the frontier era closed, the United States set foot on the path to recognition as a world power. Fort Missoula had a part to play - her soldiers, the 25th Infantry Regiment, was the first unit called to active duty in the Spanish-American War of 1898.

This unit had other distinctions as well. It was one of four regiments of Negro soldiers, serving under white officers. In 1896 and 1897, this unit carried out the Army's experiments with the

bicycle. The "Bicycle Corps" made a 1,900 mile trip from Fort Missoula to St. Louis in 1897. This trip was duplicated, but not bested, by a group of students in 1976.

During World War I, there was no garrison at Fort Missoula. There was a school run by the University of Montana. It taught automobile repair, blacksmithing and radio operation to several hundred students, helping to fill a severe need for men with these skills.

Between the wars, the Army was given the mission of organizing the Civilian Conservation Corps. Fort Missoula became a regional headquarters. The men were trained in personal hygiene and taught useful trades such as forestry, carpentry, masonry and the like.

It was during the World War II years that the most dramatic events took place. The Army left in early 1941. The Fort was turned over to the Immigration and Naturalization Service. It became an Alien Detention Camp. One thousand civilian Italian seamen were held in custody here until the liberation of Southern Italy in December of 1943.

More importantly, but regrettably, the camp also held innocent American citizens - 650 Japanese-American men from the West Coast. It is important that the young people of today learn about the hysteria and prejudice that perpetrated this situation.

In the spring of 1944, the Army took back control of the Fort. Its role as a prison camp was continued, this time for court-martialed American military personnel. In 1947 this disciplinary barracks closed and Fort Missoula became an inactive post. There is no regular garrison here, but some of the buildings and grounds are used by the Army Reserve and the Montana National Guard.

Two original buildings, dating to 1878, still exist. The "New Post" built in 1908-1915 is intact. Two solitary confinement cell blocks and foundations mark the site of the prison camps.

It would be a shame to allow this Fort and its varied history to disappear. That has been the fate of most Montana military sites.

Funding for interpretive signs, maps and markers could do much to make this information available to the average local resident or visiting tourist. Quartered in a former Quartermaster's Storehouse, near the heart of the original Fort Missoula, the Fort Missoula Historical Museum is ideally situated to bring this history to life. With its full time staff and many volunteers it would be possible, through an interpretive program, to bring back to life this information hidden from all but the historical researcher. Diverse individuals such as the known Medal of Honor winners, the former sergeant who became a German spy, and the draft evader who chose



Wallace J. Long  
Fort Missoula Historical Museum  
Page 4

death rather than betray his principles, all have lessons to teach us. If only their stories were told.

Education Subcomm.  
4/4/83  
EXHIBIT "F"

Mrs. C. Russell Royter  
Fort Missoula Historical Museum

TESTIMONY - EDUCATION SUB-COMMITTEE  
House of Representatives  
Monday, April 4, 1983, 9:00 a.m.

### INTERPRETING HISTORIC FORT MISSOULA

Madame Chairman and Members of the Committee:

I am Ruth Royter, one of those volunteers interested in the Fort Missoula Historical Museum who has served, as the Narrative suggests, in various supportive capacities advancing the recognition and worth of our local facility as it has developed from an empty 1910 quartermaster's storehouse on 32 bare acres to a collection point for local historic memorabilia displayed in a functioning museum setting. We have added several historic buildings from around the area: an old homestead, a one-room school from Grant Creek (Jeanette Rankin's home ground), the Drummond Railroad Depot, and the log St. Michael's Catholic Church from the original Hellgate townsite. These have been moved in to share our location with the log, Non-Commissioned Officer's Quarters built in 1877 as an original part of Fort Missoula. Various groups have, with varying success, involved themselves with these parts of our local history.

As a six-year Montanan and a former teacher, I urge you to support our attempt at the study, research and interpretation of our site: Fort Missoula. Unlike the settlers who came, stayed and passed their personal histories and goods to their descendants, most of

Mrs. C. Russell Royter  
Fort Missoula Historical Museum  
Page 2

those connected with the government installation have moved on taking much of their information and artifacts with them. Many visit when they return but we do need a good interpretive program so that the whole story of the more than one hundred years of varied history can be shared by all.

Perhaps, then, our plea is for help - through this project - to plan effectively for the future through completing our study of who and what we are, our potential for the interpretation of our local, national and international scope and, finally, how best we can use this for people of all ages, whatever their background or interest, in the years to come. We have the people, enthusiasm and ability to do a good job. We need your help in funding it. Thank you.

Patricia Wyse, Trustee  
Fort Missoula Historical Museum

Education Subcomm  
4/4/83  
EXHIBIT "G"

TESTIMONY - EDUCATION SUB-COMMITTEE  
House of Representatives  
Monday, April 4, 1983 9:00 a.m.

#### INTERPRETING HISTORIC FORT MISSOULA

Madame Chairman and Members of the Committee:

Our project, "Interpreting Historic Fort Missoula," could be likened to the opening of a history book and the reliving of the history of Fort Missoula, the city of Missoula and Western Montana. This experience could happen if the original site of Fort Missoula was interpreted for the thousands of individuals who presently come to visit the Museum as well as the other agencies located at Fort Missoula for business, recreation and other activities. If the project is funded, a narrative history of Fort Missoula will trace the development of the Fort from 1877 to the present. Site signs, markers and other interpretive elements will be researched, designed, constructed and appropriately erected on the site.

As a Missoula County Trustee for Museums I am aware that the Fort Missoula Historical Museum has, from its opening in 1975 until the present, continued its expansion of exhibits, educational programs, and outdoor interpretation on the site -- all which have encouraged an annual increase in attendance. It is now time to provide these visitors with professionally documented information as to the significant historical activities and events that have occurred at Fort Missoula. Due to the interpretive activity on this 32 acre site on which Fort Missoula Historical Museum is located, there is the

potential of the site becoming an exemplary historical landmark in Western Montana.

If the project is funded, we could expect the following benefits:

1. An increase in tourism,
2. Further investigation by children and adults into our historical past,
3. Greater community interest and involvement, and
4. Opportunities for additional grant requests from other sources to continue the development of the site.

At the present level of funding the Missoula County Permissive Mill Levy provides approximately \$65,000.00 to the Fort Missoula Historical Museum. This funding is inadequate to cover the inflationary increases of our general operations, not to mention indoor/outdoor interpretive exhibits, adequate storage facilities for artifacts, and educational program development. The Friends of the Fort Missoula Historical Museum, a private non-profit organization, also contribute to our program. These sources of revenue, however, barely meet our present needs.

Therefore, our request for additional monetary support for this type of development must become an interest of state pride as to the undertakings surrounding our historic past and the future preservation of historic landmarks within the state of Montana. It seems appropriate that these coal tax monies derived from resources extracted from the land should support and fund this cultural and aesthetic proposal which would in effect be preserving a state resource.

# HOMESTEADS

## RESEARCH AND RECOVERY PROJECT

Education Subcomm

7/4/83

EXHIBIT "H"



Within the past year Montana's homesteading movement has received noticeably more attention. This attention is well deserved since Montana has had more final homestead entries and more total acres committed to homesteading than any other state (see graph, opposite side). However, a systematic study of homesteading in Montana has been virtually ignored. A large part of the Ninth Annual Montana History Conference, October, 1982, was devoted to sessions on various aspects of the homesteading process. It was pointed out at this conference that homesteads are among the least appreciated and least understood of our cultural resources. The conclusion of many Montana History Conference speakers was that we need to have scores of homestead sites studied, not just one or two. By studying numbers of structures and sites the differences can be identified, methodology for additional studies developed and frameworks for the assessment of these historical resources established. The study proposed in this grant will focus on a 20 township area of the Gallatin Valley, which has long been recognized as one of Montana's agricultural centers. The study area contains approximately 800 patented homesteads spanning a period from 1875 to 1926. This project will result in the documentation of an important part of the Montana Homestead movement. The project will also provide a model for conducting homestead research, recovery, and interpretation in eastern Montana and other parts of the state.

### BUDGET

	In-kind	Coal Tax Grant
Research	\$27,255	\$14,057
Recovery	\$15,523	\$29,237
TOTAL	\$42,778	\$43,294

"(Homestead) remains range from continuously-used houses and barns, to abandoned buildings, to scatters of rubble in a field. And there are currently no easy ways to answer the question of which homestead sites are important. To date, we have very few statistics on even the number of buildings built, much less the percentage of those that survive. Very little has been done to compare the information than can be derived from a detailed study of sites and buildings with what can be drawn from the written homestead records in the National Archives."

Preservation Office  
Montana Historical Society

"The fact that there are so many of something, whether it be craftsman bungalows, or ranches, or mines, or homesteads, suggests that these things were important because so many people built them, or used them, or lived in them. In this sense, the abandoned homestead or the small struggling mine may be more representative of history as it really was. . . ."

Martha H. Bowers  
Dennett, Muessig and Associates, Ltd.

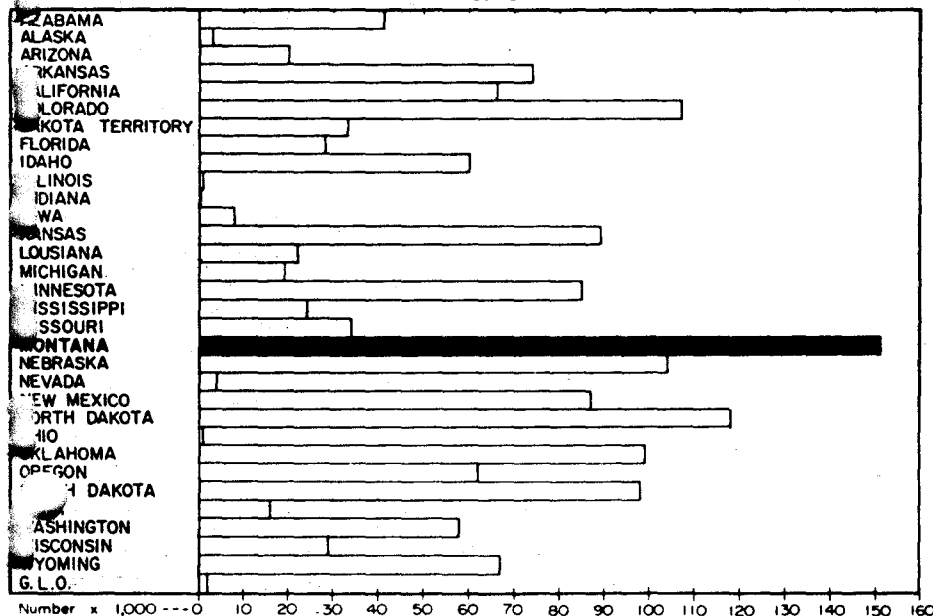
"If a log cabin is inaccessible or so far off the beaten track that it cannot be used and remains empty and abandoned, moving it may be a reasonable and logical way to preserve it."

Harrison Goodall  
Log Structures: Preservation & Problem Solving

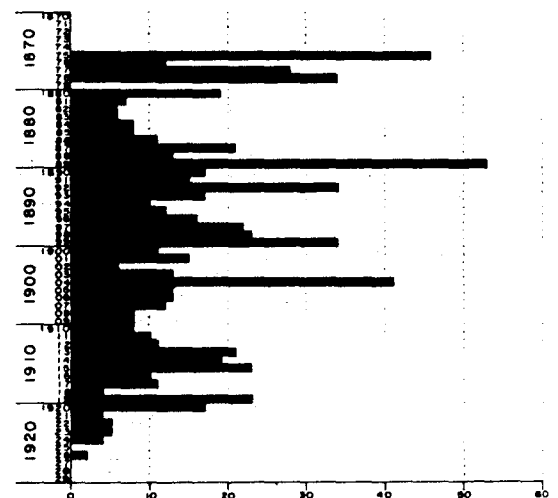
"All (sites) buildings and structures contain information . . . in this regard, they can be considered primary historical documents. . . an important question to consider is how best to preserve and disseminate the information contained within the fabric of a building or structure, so that members of the public, scholars, and anyone else interested, may use and appreciate it."

Martha H. Bowers  
Dennett, Muessig, and Associates, Ltd.

**TOTAL FINAL HOMESTEAD ENTRIES  
1868-1961**



**HOMESTEAD PATENT DATES  
GALLATIN VALLEY - 20 TOWNSHIPS**



MUSEUM OF THE ROCKIES  
MONTANA STATE UNIVERSITY

HOMESTEAD PROJECT  
REVISED BUDGET

Research

	<u>In-Kind</u>	<u>Grant</u>
Salaries and Wages		
Principal Investigator 9.25 months @ \$1414/mo.	\$ 13,080	
Research Assistant 3 months @ \$963/mo		\$ 2,889
Technical Typist 2 months, ½ time @ \$938	938	
Benefits @ 20%	2,804	578

Operating Expenses

Travel 8860 miles @ 20¢/mi.	1,772
Lodging 10 nights @ \$32/night	320
Per Diem 20 days @ \$13.50/day	270
Per Diem 60 man days @ \$10/man day	600
Miscellaneous expendable field and lab supplies	421
Film, 35 mm and 4 X 5, and processing	760

Contract Services

Consultant to set up data entry	120
Data entry technician	200
Machine use, computer	300
Draftsman/Cartographer	1,100

Report Preparation and Reproduction	800
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Indirect Costs	<u>10,646</u>	<u>          </u>
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TOTALS	\$ 27,468	\$ 10,130
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4/4/83

EXHIBIT "I"

VITA

Jesse Bier

Home Address: Wildcat Road  
East Rattlesnake  
Missoula, MT 59801

Born: July 18, 1925  
Hoboken, New Jersey

Phone: 406-543-8585

Married: three children  
ages 26, 22, 20

Military Service: 1943-46: including infantry combat, Germany, with Purple Heart;  
script writing and directing, Armed Forces Network, E.T.O.

Degrees: B. A., Bucknell University (Lewisburg, PA), 1949  
M. A. and Ph.D., Princeton University, 1952 and 1956  
Doctoral dissertation, under the auspices of Professor Willard Thorp:  
"John Peale Bishop: A Critical Biography"  
Field: American Literature; and General

Teaching Experience: Assistant, Bucknell University, 1949  
Tutoring, Princeton University, 1950-51  
Instructor, University of Colorado, 1952-55; Professor  
Leslie Lewis, Chairman  
Instructor to Professor, University of Montana, 1955-  
Professors Leslie Fiedler, Vedder M. Gilbert, Warren  
Carrier, and Merrel Clubb, Jr., Chairmen  
Fulbright Professor in American Literature and Civilization,  
Universities of Lyon and Clermont, France, 1957-58; with  
special U.S. State Department commendation  
Visiting Lecturer, Bucknell University, 1965-66; Professor  
Harry Garvin, Chairman  
Visiting Professor, Humanities, San Diego State College,  
Summer, 1971  
Chair of American Literature, Lausanne University, Switzerland,  
1971-72

Honors, fellowships, grants and awards: PBK, summa cum laude, Bucknell University, 1949  
Theodore Whitefield Hunt Fellow, Princeton University, 1951  
Fulbright Lectureship, France (Lyon and Clermont), 1957-58  
Visiting Lecturer, Bucknell University, 1965-66  
Native Son Writer in Fiction Award, New Jersey (State  
Teachers' Association), 1965  
Sabbatical leave, University of Montana, 1968-69 and 1976-77  
Invitational Lecture, on Mark Twain, University of Geneva,  
Switzerland, May, 1970  
"Outstanding Educators of America" Award, 1972  
Consulting Editor, Bucknell University Press, 1975-  
Honorary Membership Award (M.L.A. Convention), American Humor  
Society, 1976  
Honorary Member, The Mark Twain Society, 1977  
Invitation to address Conference of French Institute of  
American Studies, Bayonne, France, 1977  
Consultant to Swiss "3rd Cycle" Seminars in English and  
American Literature, 1978  
Canadian Government Study Grant, Public Affairs Division,  
Canadian Embassy, 1979

Principal speaker, American Humor Symposium, Gaucher College, November, 1980  
Opening Speaker, Festival of the Arts, Bucknell University, March, 1981

Listed in:

Contemporary Authors (1963); Who's Who in the West (1969); Writers Directory (1973) International Authors and Writers Who's Who (1977); Dictionary of International Biography (1979); International Who's Who in Education (1980) Anglo-American Who's Who (1981); Directory of American Scholars (1982, 8th ed.).

Cited in:

Fifteen American Authors (1974), Rees and Harbert, pp. 89, 96, 203; Literary History of the United States, 4th ed. (1974), Spiller et al., pp. 1100, 1169, 1204, 1503; American Literature, A Study and Research Guide, Lewis Leary, ed. (1976), pp. 39, 98; Time (April 3, 1978).

References:

Professor Merrel Clubb, Jr., Chairman, Department of English, University of Montana, Missoula, Montana

Chancellor Warren Carrier, University of Wisconsin at Platteville

Professor John Wheatcroft, Department of English, Bucknell University, Lewisburg, Pennsylvania

Professor James B. Meriwether, Department of English, University of South Carolina, Columbia, South Carolina

Professor Howard Horsford, Department of English, University of Rochester, Rochester, New York

Professor Roger Asselineau, Sorbonne, Paris, France

Mr. Daniel Wickenden, Fiction Editor, Harcourt, Brace, and Jovanovich, Inc.

Professor Arnold Silverman, Department of Geology, University of Montana, Missoula, Montana

Professor Coburn Freer, Chairman, Department of English, University of Georgia, Athens, Georgia

Professor Arthur Dudden, Department of History, Bryn Mawr College, Bryn Mawr, Pennsylvania

Upper-level Courses Taught (at University of Montana)

American Literature Courses:

Survey: Major American Writers (Franklin through Faulkner)

Special Studies in American Literature

a. Realism and Naturalism, 1890-1940

b. Contemporary American Literature, Post W. W. II

The American Short Story

American Poetry

American Humor

The American Novella

Special Figures: Hemingway, Hawthorne

Poetry as a Pain in the Neck: radio course, Continuing Education

Other Courses:

Creative Writing: Short Fiction (Sophomore, Junior levels)

Theory of Literature (Graduate Seminar): Theory of Literary  
Criticism, Literary Scholarship, Literary History;  
Principles of Bibliography

Literary Criticism

Theory of Comedy

Survey: Major Canadian Writers

Humanities: The Crisis of Minority Cultures in American Life  
(At San Diego)

Ecology and American Literature

Fiction and Film: on campus and also for state-wide "New Horizons  
for Education," Continuing Education.

## PUBLICATIONS

Jesse Bier

Books: Novel: Trial at Bannock, Harcourt, Brace & Co., 1963; Avon paperback, 1964.

Collection of Short Stories: A Hole in the Lead Apron, Harcourt, Brace & Co., 1964; and Gollancz, England, 1964.

Novel: Year of the Cougar, Harcourt, Brace & Jovanovich, Inc., 1976.

Criticism: The Rise and Fall of American Humor, Holt, Rinehart and Winston, 1968; an Ambassador Book selection by the English-Speaking Union, 1968; Octagon Books, new edition, 1981

### Scholarly and critical articles:

"A Study of Blake's The Tyger," Bucknell Studies, Summer, 1949, Vol. I, 35-46; included in Blake Casebook.

"Hawthorne on the Romance . . . .," Modern Philology, August, 1955, Vol. VIII, 17-24.

"John Peale Bishop . . . .," Western Humanities Review, Winter, 1958, Vol. IX, 243-248.

"Franklin's Autobiography . . . .," Western Humanities Review, Winter, 1958, Vol. XII, 57-64.

"Lapsarians on the Prairie: Cooper's Novel," Texas Studies in Language and Literature, Spring, 1962, Vol. IV, 49-57.

"First Novel," Library Journal, February, 1963.

"John O'Hara's Appointment in Samarra," College English, November, 1963, Vol. 35, 135-41.

"Recent American Literature: The Great Debate," Bucknell Review, Spring, 1966, Vol. XIV, 98-105.

"The Bisection of Cooper: Satanstoe as Prime Example," Texas Studies in Language and Literature, Winter, 1968, Vol. IX, 511-521.

"Put a Lion in Your Tank," Carleton Miscellany, Spring, 1968, Vol. X, 86-94.

"Weberism, Franklin and Transcendental Style," New England Quarterly, June, 1970, Vol. XLIII, 179-192.

"The Romantic Co-ordinates of American Literature," Bucknell Review, Fall, 1970, Vol. XVIII, 16-33.

Scholarly and critical articles (continued):

"A Century of War and Peace--Gone, Gone with the Wind," Genre, June, 1971, Vol. IV, 107-41.

"Melville's 'The Fiddler': A Reassessment," American Transcendental Quarterly, August, 1972, #14, 2-4.

"In Defense of Roth," Etudes Anglaises, 1973, 49-53.

"Henry James' 'The Jolly Corner': The Writer's Fable and the Deeper Matter," Arizona Quarterly, Winter, 1979, Vol. 35, 321-334.

"The Masterpiece in Science Fiction: Power or Parody?" Journal of Popular Culture, Spring, 1979, Vol. XII, 604-610.

"A Note on Twain and Hemingway," The Midwest Quarterly, Winter, 1980, Vol. XXI, 261-265.

Education Articles

"Some 'Misconceived' Ideas about 'Hire' Education," Educational Forum, May, 1957, Vol. XXVIII, 467-75.

"'49 Plus 5' Minus Everything," AAUP Bulletin, Autumn, 1957, Vol. 43, 433-48.

"The New France: Janus or Genius?" Colorado Quarterly, Spring, 1959, Vol. III, 350-59.

"The Full, Bright Experience: An End to Innocence Abroad," Journal of Higher Education, November, 1960, Vol. XXXI, 435-42.

"I can't Writting," Educational Forum, March, 1966, Vol. XXX, 357-361.

"Summer Come Lordee," University College Quarterly, January, 1967, Vol. 12, 18-24.

Short Stories:

"Migdone," a long short story, Esquire, June, 1960; included in The Esquire Reader, Dial Press, 1960.

"The Deep Scout," Esquire, February, 1961.

"Father and Son," Chrysalis, Winter, 1965.

"Indian Rug," Epoch, Winter, 1965; Honor Roll, Best American Short Stories, Foley and Burnett, 1965.

"No Vacancy," Fantasy & Science Fiction, April, 1972.

"The Man on Zero-Four," Fantasy & Science Fiction, November, 1972.

"The Man on the Bicycle Machine," Virginia Quarterly Review, Fall, 1976; cited as Distinctive in Foley's Best American Short Stories, 1976.

Poems:

- "Raincoated Victory," Virginia Quarterly Review, Autumn, 1959, Vol. 35, 677-80.
- "February: American Christmas," Virginia Quarterly Review, Winter, 1966, Vol. 42, 62-65.
- "Transport of Love," Discourse, Spring, 1966, Vol. IX, p. 165.
- "Hyde Park," The New Republic, November 19, 1966, Vol. 155, 20; reprinted in Fireside Chat, January 30, 1967.
- "To Astronauts . . . ," Harper's Bazaar, February, 1967, Vol. 101.
- "Tree of Northern Lights," Carleton Miscellany, Winter, 1969, Vol. X, 19-21.
- "Sonnet: The Solecism of Your Smile . . . ," Discourse, Fall, 1970, Vol. XIII, p. 450.
- "Close-call for the End of the World," Jeopardy, March, 1970, Vol. 6, p. 83.
- "This Now is Blazing Cold . . . ," Contempora, July, 1970, p. 31.
- "Between Garrison Junction and Alberton, Montana," Contempora, August, 1971, Vol. I, p. 21.
- "Chicago," Scholia Satirica, Autumn, 1976, Vol. II, 19-21.

Miscellaneous:

- "Freud and Tarzan," Journal of the American Medical Association, June 28, 1965, Vol. 192, 234-35.
- "The Whiskey Rebellion," Carleton Miscellany, Winter, 1967, Vol. VIII, 48-63.
- "Humor Defined . . . ," University College Quarterly, January, 1969, Vol. 14, 65-7.
- "Christmas Upmanship," Carleton Miscellany, Winter, 1970, Vol. II, 74-9.
- "Hard-core Pornography in PMLA," Satire Newsletter, November, 1969, Vol. VII, 65-7.
- "New Approaches to American Humor," special issue of American Transcendental Quarterly, editorship, Spring, 1974.
- "Words, Words, Words," University College Quarterly, May, 1974, Vol. 19, 21-32.
- "Bamuel Seckett," Scholia Satirica, Winter, 1976, Vol. XIX, 39-43.

Miscellaneous: (continued)

"Modern American Humor," Studies in American Humor, April, 1976, Vol. III, 2-22.

"Now and Then," Virginia Quarterly Review, Autumn, 1979, Vol. 55, 630-643.

✓ "Sick Humor and the Function of Comedy," The Humanist, January/February, 1979, Vol. XXXIX, 45-49.

"The Name in Hawthorne's 'My Kinsman, Major Molineux,'" The Explicator, Summer, 1980, Vol. 38, 40-42.

"The Basis of Humor: A Note on the Chimney Sweeps of Switzerland," American Humor Newsletter, Fall, 1979, Vol. VI, 9-10.

"I Still Can't Writting Very Well, But I'm Trying the Best What I Hard," Educational Forum, November, 1980, Vol. XLV, 25-28.

"National Policy and Neurosis," Midstream, October, 1981, Vol. XXVII, 18-22.

"'Bless You, Chile': Fiedler and 'Huck Honey' A Generation Later," Mississippi Quarterly, Fall, 1981, Vol. XXXIV, 456-462.

"Benjamin Franklin: Guilt and Transformation," The Pennsylvania Magazine of History and Biography, January, 1982, Vol. CVI, 39-97.

Contributor:

"Decline and Fall," Thurber, A Collection of Critical Essays, C. S. Holmes, editor, 20th Century Views, Prentice-Hall, 1974, 156-161.

Reviews:

"This Man Wheatcroft," Discourse, Spring, 1965, Vol. VIII, 133-36.

"Literary Poker," The Mississippi Quarterly, Winter, 1967, Vol. X, 208-210.

"Wheatcroft Again," Discourse, Autumn, 1968, Vol. XI, 509-514.

"The O'Hara Concern," American Literature, May, 1976, Vol. 48, 247-8.

"A Hero at the Breast," Carleton Miscellany, Spring, 1979, Vol. XVII, 214-21.



J.B. 1777 Hawaii  
Peterborough Civic Hospital  
Peterborough, Ontario  
Canada K9J 7C6

Page 25  
Forschungsstelle für Humanethologie  
am Max-Planck-Institut für  
Verhaltensphysiologie  
~~Prof. Dr. E. Eibl-Eibesfeldt~~  
D-8131 Seewiesen

Dear Colleague,

I would greatly appreciate  
receiving a copy of your recent  
paper entitled: Sick Humor  
and the Function of  
Comedy

Sincerely,  
R.D. Deutsch

ROBERT D. DEUTSCH,  
Psychiatric Services,  
Peterborough Civic Hospital,  
Peterborough, Ontario,  
Canada K9J 7C6

Ich wäre Ihnen sehr dankbar für einen Sonderdruck  
Ihrer Arbeit(en):

I should greatly appreciate receiving a reprint of  
your paper(s):

Sick Humor & the function  
of comedy

Mit freundlichen Empfehlungen

Sincerely yours,

*[Signature]*

Forschungsstelle für Humanethologie  
am Max-Planck-Institut für Verhaltensphysiologie  
~~Prof. Dr. E. Eibl-Eibesfeldt~~

8131 Seewiesen

W. Germany

ROBERT D. DEUTSCH, Ph.D.

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

Dear Colleague:

Please forward a reprint of your article/paper entitled:  
Für die Zustellung eines Sonderdruckes Ihrer Veröffentlichung:  
Veuillez m'envoyer un exemplaire du tiré à part de votre  
publication:

Sick Humor and the Function of Comedy

Thank you in advance,  
Ware ich Ihnen sehr Dankbar,  
Je vous en remercie d'avance,

*[Signature]*

Sent 4/23/79  
Joseph L. Philbrick, Ph.D.  
1023 West Day Avenue  
Newport Beach, Calif. 92663

DEAR: Dr. Susan Birrell DATE: 2/2/79  
 We would appreciate receiving 4 reprint(s) of your article.

TITLE: Sick Humor & the Function of Comedy  
 APPEARING IN: The Humanist

VOLUME 39 No. 1 YEAR Jan-Feb 1979  
 PAGES 45

If reprint is not available, please return this card.

Thank you.  
 Name Robert Catanese  
 St. Jude Children's Research Hospital  
 Form 483

CUT HERE - ADDRESS LABEL

ATTN:

Robert Catanese  
 St. Jude Children's Research Hospital  
 332 North Lauderdale  
 Memphis, Tennessee 38101

Dear Sir/Madam,  
 Monsieur/Madame et honoré Collègue,

I would greatly appreciate a reprint of your article:  
 Je vous serais très obligé de bien vouloir me faire parvenir  
 un tiré à part de votre travail:

Sick Humor and the Function of Comedy by Jesse BIER

published in  
 paru dans the Humanist Vol. 39 No. 1 Jan-Feb 1979: 45-49

Sincerely yours, Dr. Susan Birrell

En vous remerciant, je vous prie d'agréer l'expression de ma  
 considération distinguée.

Department of Psychology  
The University of Toledo  
Toledo, Ohio 43606

Page 27

2-12-79

Dear Dr. Bier

I would appreciate receiving a copy of your article

Sick humor & the function of comedy

which appeared in The Humanist, Jan Feb 1979

Thank you.

Sincerely yours,

Richard Dolinsky

PSYCHOLOGY DEPARTMENT

MACALESTER COLLEGE

ST. PAUL, MINNESOTA 55105

Dear Doctor Bier

I would greatly appreciate a reprint of your article entitled

Sick humor and the function  
of comedy

which appeared in the Humanist vol. 39, 1979  
p. 45

Thank you.

Sincerely yours,

Harold W. Wundt

Prof. Dr. H. W. Wundt

Dear Sir: Dr. Dennis Bier

I would greatly appreciate receiving 1 copy(s) of your publication

"Sick Humor and the Function of Comedy"

which appeared in

Volume 39

Number 1

Date

Jan 6, 1979

Page

45

A reprint of this and any other papers of similar nature would be greatly appreciated.

Dr. Mickey Smith

Department of Social & Care Administration

School of

The University of Mississippi

University, Mississippi 38677

## How to Raise the U.S. Mirth Rate

**"F**rom there to here, from here to there, funny things are everywhere." Thus spoke Dr. Seuss, and true enough. Novelist Erich Maria Remarque made a kindred point: "Not to laugh at the 20th century is to shoot yourself." Yet the sad fact is that mirth in the U.S. is neither what it once was nor what it might be. As early as 1968, in *The Rise and Fall of American Humor*, English Professor Jesse Bier solemnly declared that "we are in great part humorless as never before." Other humor experts, who cannily refuse to be associated with their opinions, believe that laughter has continued to dwindle because Americans are losing their former skill at recognizing humor when it comes along unannounced. The good news: relief is at hand.

It has come in the form of a new theory that offers to identify humor with mathematical precision. John Paulos, mathematics professor at Philadelphia's Temple University, has worked out a way to plumb the anatomy of a joke by applying to it a marvelous flight of mathematical wizardry known as the catastrophe theory. It is based on a dazzle of equations so dense not even a child trained in the new math could grasp it.

The basic idea becomes somewhat clearer with an effort to visualize it. The theory requires one to imagine an arrangement of geometric surfaces at different levels and a point moving along one surface, until suddenly it plunges to another surface. The plunge of the point marks the convergence of the conditions that give rise to such catastrophes as war, riot, chemical explosion, deodorant failure. In Paulos' application of the theory to humor, the surfaces represent levels of shifting meaning, the point becomes the leading edge of a joke, its plunge signals the punch line.

As an illustration, Paulos offers the one about a fellow who goes to a computer dating service seeking a partner who is short, gregarious, formally attired and fond of water sports. "We are led by the joke so far along one meaning surface," says Paulos. "Then comes the punch line . . . the service provides the man with a penguin. We are suddenly jumped across an ambiguity in semantics, from one surface of meaning to another, in a way that can be represented by a mathematical catastrophe."

True, it would be easy to exaggerate the importance of this insight, but the effort should be made. After all, a surefire way to penetrate even the most obscure jokes would be a blessing to any era. And in this time, a humor-detector promises to provide the precise guide that is the very thing Americans need.

Certainly Americans are getting some laughs, but often of a low quality and seldom provoked by real humor. Laughter fans instead rely more and more on professional comedians. Many are so desperately in need that they even laugh at Don Rickles or Joey Bishop. Meanwhile, fewer and fewer people partake of the real humor that is all around. Studio audiences at TV talk shows of the Mike Douglas genre tend to laugh at the host, presumably for nervous relief. But they frequently fail even to chuckle when the list of guests is proclaimed, even though such lists usually contain more jokes than the show.

Newspaper readers commonly manifest an obliviousness to real humor. Many read Columnist Anthony Lewis, or even Evans and Novak, without a single yuk. Book buyers remain so unaware of the laughable nature of writings by Erica Jong and Ayn Rand that store owners usually mix these scribbles with

serious fiction. Similarly unalert book shoppers often fail to flash even an anticipatory grin when reaching for the hard-cover jokes of, say, Desmond Morris (*The Naked Ape*). In the larger world of affairs, it has been years since George Gallup or Louis Harris reported that even one American spontaneously guffawed when solicited for an opinion about U.S. political leadership.

Plainly, no nation that has survived 95 Congresses and exalted the portrait of a soup can as a work of art and adopted John Wayne as an elder statesman can be written off as hopelessly serious. Such a nation could easily retain its sense of humor while losing some of its capacity to recognize real jokes. And this is what has happened.

The public's peculiar blindness to real humor surely was certified by the absence of hilarity in 1976 when a politician actually promised never to tell a lie. That was the most sensa-



ILLUSTRATION FOR TIME BY KIMBLE P. MEAD

tional one-liner to reach the hustings since a certain utilities commission candidate named Carter—the late Jerry Carter—announced he was a cheap politician because his Florida constituents could not afford an expensive one. Admittedly, some small special skill may have been called for to recognize the never-

lie promise for what it was: a punch line for which a joke would follow only later.

Now, happily, such a lapse need never happen again. With Dr. Paulos' breakthrough, Americans may have the means to recover the capacity to spot baloney no matter how it is sliced. The hopeful thing is that since the theory is based on numbers, it can be handled by a pocket calculator. Modern U.S. technology could, and certainly should, translate Paulos' insights into a portable Joke-Ometer. With the distribution of such a gadget, up will go the gross national laugh.

At the TV set, the J-O, as it might be called, will be handy for finding out what, if anything, is funny about the alleged jokes that precede the canned laughter. The J-O will add popular pleasure to every political campaign, for Paulos ventures the definition of a joke that is the very essence of smart political rhetoric—"a sort of structured ambiguity."

**T**he J-O surely will be a good tool to have at hand in the presence of any State of the Union message, any advertisement praising airline food, any prose describing the coming fashions. With the J-O, the public will begin to get at the deeper essence, of Oscar award thank-yous, car-repair estimates, appliance guarantees and the thinking of Herman Kahn (*Thinking About the Unthinkable*). J-O-armed people will start responding with appropriate horselaughs to anybody coming along claiming to "relate" or to be "into my body." Laymen will be able to join former Harvard Economics Professor John Kenneth Galbraith in seeing economics as a fundamentally humorous science, in which "we must explain that a country can have inflation or recession but never both." People will discover that Dial-A-Joke as an idea is funnier than anything likely to be heard on a tape when the number is dialed.

In short, happy days could be here again. Not utopia, however. Far more often than now, Americans will discover that the public itself is the butt of some of the biggest jokes around. In such cases, laughter might be reduced. Still, half a laugh is better than none.

— Frank Trippett

## Private readings

## We are not amused

By Melvin Maddocks

The unsmiling signs of the times are everywhere.

Item: Confessing to "an awful dry spell," Ogden Nash has retreated to Dartmouth College in hopes of reviving his shriveled sense of humor. Dartmouth administrators have taken Mr. Nash's plight seriously enough to provide him with a light-versifying study in the east wing of the Baker Library. Ivy League conservation for a vanishing breed—the funny writer.

Item: Once considered America's foremost humor magazine, the New Yorker now features almost no humor except for its cartoons—and those can get pretty heavy at that. Even the Talk of the Town has become "concerned" and "involved"—a department for policy statements. Where are the successors—or even the would-be successors—to Thurber, Benchley, and company?

Item: A well-known paperback store which used to have a shelf labeled Humor has abandoned the classification. The shelf is now reserved for Occult.

One could go on, wringing one's hands, for instance, about the dearth of new comedians. The last brood—Mort Sahl, Nichols and May, Lenny Bruce, Bob Newhart, "Beyond the Fringe"—seems a long decade back.

Or one could tut-tut over how grim the young appear these days. "Do they ever smile?" is becoming the standard complaint of the middle-aged, who, of course, aren't exactly a barrel of laughs themselves.

Choose your category: circus clowns, comic strips, limericks, the old, or the young. This is not comedy's finest hour. A couple of years ago a Montana professor named Jesse Bier was even prompted to write a book called "The Rise and Fall of American Humor." Very unfunny, naturally, but not without its points. Professor Bier thinks that Nuclear Age despair and infamous nihilism have killed humor, or at least turned it morbid and pathological.

Yet humor, historically, has thrived on despair. Freud even theorized that humor was man's response to anxiety; and wars and depressions have certainly produced their share of jokes.

In fact, it is the bad moments of life that turn humor from a luxury into a necessity. For men under pressure, George Meredith called humor "the ultimate civilizer." That other 19th-century philosopher of comedy, Henri Bergson, predicted that laughter might be the only resource capable of keeping us moderns "natural" and "human" in a mechanized society.

Taking the world straight certainly can be intolerable.

People used to depend on humor for that zany perspective known as sanity. Now they try for the same effect on the cheap—with a pill. Curiously, those who would regard it as puritanism to demur at pills tend to feel guilty about just plain laughing. Laughter as a form of social action—i.e., angry, indignant, scornful laughter—O.K. But laughter for the fun of it?

Is this why comedy is in short supply? Because a world that prides itself on being emancipated finds humor for humor's sake, well, in bad taste?

One does get a feeling at times that humor, like just about everything else, is being declared obsolete. It is as if humor were mere compensation for the slaves, the uptight. In the Brave New World, when everybody is doing his thing, who will be frustrated enough to need to laugh?

Maybe. But in the meantime, let the college libraries, the bookstores, and a few magazines at least make room for the funny men—the now strangely silent funny men. One cannot will to love. No more can one, in "an awful dry spell," will to be funny. Still, until we're quite sure we can live without laughs, we had best play it safe—provide the funny men with all the encouragement we can for the jokes not yet heard.

A Thursday column

C.S. Monitor, July 2, 1970

Nov 1, 1980

# Very serious stuff, our humor

IS a rare thing we're doing today," Professor Arthur P. Dudden, Bryn Mawr College historian, was saying. "getting together and talking about something we all take seriously." What they were taking seriously is humor. Here were six of the nation's top humorologists — a coinage for those who study what makes people laugh — gathered at Goucher College to plan a major research and writing project for the scholarly journal of the American Studies Association.

What do six distinguished humorologists do when they get together? They do their planning, they tell jokes, they go to listen to one of their number, Jesse Bier of the University of Montana, lecture, and they conclude "Humor Day" at Goucher at a pie and cheese gathering. At the gathering, they tell more jokes. A funny business, humor.

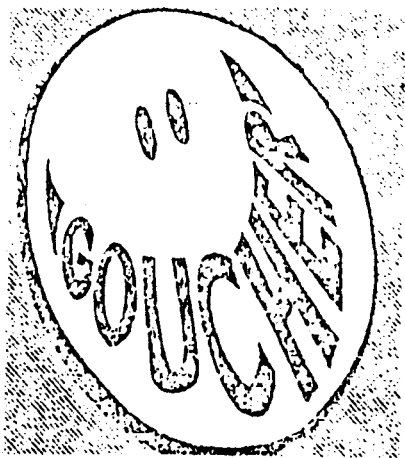
And a serious one. There have been two international conferences on humor in Wales and Los Angeles (of all places), and a third is planned in Washington in the summer of 1981. There are humor newsletters, and among them these six professors have written at least a dozen books on the subject.

Humor is interdisciplinary. You don't major in humor, but you come out of it from psychology, history, English, American studies, sociology, even mathematics. (A mathematics professor at Temple, John Allen Paulos postulated recently that jokes can be plotted according to mathematical formula. For example, he said, W. C. Fields's famous reply when asked if clubs are appropriate for small children, "Only when kindness fails," can be explained in terms of set theory — the word "clubs" being at the intersection of the set of social organizations and the set of dangerous weapons.)

The special 1983 humor issue of *American Quarterly* ought to be a delight. Look for it on your newsstand. The professors vowed to avoid pedantic jargon that so often plagues academic writing, but they agreed there's no reason to force humor on the project, any more than writers about tragedy are required to write tragically. Dr. Dudden will write the foreword and provide overall direction, Peter Briggs of Bryn Mawr (a specialist in 17th through 18th century English satire) is to pro-

vide a chapter on "English satire transplanted." Lawrence E. Mintz of the University of Maryland, who studies stand-up comedians the way anthropologists study African tribes (and who does a passable routine himself), will trace that influence back to minstrel shows. There'll be a chapter on Mark Twain, one on comic strips and cartoons by Thomas Inge of Clemson's English Department, one on the "ephemeral laughter" of mass media by Brownlee Sands Corrin, Goucher's resident humorist and host for the symposium, and one tentatively titled (in a jargonistic relapse) "the metamorphosis of regional variants" by Sandy Cohen of Albany State College, Georgia.

Dr. Cohen may have the toughest job, for the professors agreed that regional humor in North America may be more apparent than real. There



are, Dr. Cohen said, "local delights and peculiarities," most of them documented by folklorists. And there is a rich body of ethnic humor (strangely lacking in Indian jokes). But the put-down joke is universal. Poles tell Polish jokes on themselves. English Canadians tell "Newfie" jokes about Newfoundlanders. Dr. Bier, who must be humorous — he lives on Wildcat road, East Rattlesnake, Missoula, Mont. — has been documenting North Dakota jokes for the two decades he has lived in (and loved) Montana. The war between Nordaks and Montanans, he said, began when a Nordak threw a stick of dynamite across the border. A Montanan lit the fuse and threw it back.

The author of "The Rise and Fall of American Humor," a seminal work on the subject, Dr. Bier provided a sneak preview of his chapter on modern humor at an evening public lecture on the Goucher campus. The

nation, he said, seems to have "lost a good deal of its comic sensitivity." The signs are all around: "superettes," "giant-sized" half quarts, "post-modern" architecture, "mandatory options" on new cars, the disappearance of comic variety shows from television, mindless TV sit-coms and movies with forced humor deriving from an earlier age. We've lost our "comic distance," according to Dr. Bier, in an age of "accelerated events and remorseless mass media."

And it's difficult for us to see the humor in historical "reversals." A nation that thought it was too political when its black athletes raised clenched fists at the Olympic Games boycotts the Olympics for political reasons. Liberals who used to laugh at John Birchers for thinking fluoridation was a Communist plot now see poison in every food item. People who once laughed at the mass physical exercises in China now mass in the streets of New York at what is called a "marathon." It's a case of the "incredible credible overcoming the credible incredible, and humor can't keep pace with events that outstrip the comic imagination."

Difficult to laugh these days, but not impossible. Dr. Bier sees some healthy signs. By and large, he said, "joking hasn't done so badly." Jewish-American comedy is still going strong. Black comedians like Flip Wilson have "come into the mainstream." And then there is the great American love affair with the bumper sticker. About six months ago, on a trip to Colorado, Professor Bier saw a sticker that read: "Ban Mining. Let the Bastards Freeze in the Dark." Three months later and two states away in Missoula, Mont., he saw another sticker: "Freezing in the Dark Is Good for Character."

Not to be lost in all of this is that the study of humor is itself humorous, as Professor Paulos's formula proves. This is not lost on professors who specialize in humor as a sideline to more academic pursuits and who won't be caught dead including in their opus a chapter on the sexual or scatological jokes they all tell expertly. Dr. Dudden, past president of the Fulbright Alumni Association, hardly a humorous outfit, observed: "When you get a bunch of fresh air experts together, the air is bound to get stale."

Jesse Bier  
Nov 2, 1980

# Missoula Museum of the Arts

## PROPOSAL FOR COAL TAX FUNDING OF A PERMANENT COLLECTION GALLERY AND SALES SHOP

Testimony by Mary Cummings, Museum Director

I would like to make a few general remarks about our museum and this proposal before turning the floor over for more detailed testimony by two board members and a county trustee.

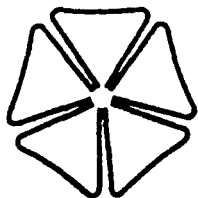
It was long felt that Missoula wanted and needed an art museum. In 1975 this wish was realized with the opening of the Missoula Museum of the Arts in the former Carnegie Library building. Enthusiastic public reception shows the Museum is doing well in its mission of educating and entertaining the Missoula-area and Western Montana public with arts events. The one area in which the Museum is seriously lacking is in not having a permanent collection gallery: all of our programs and exhibitions are temporary. The Museum now has some permanent collection holdings by Western Montana artists and a number of art collectors have expressed interest in leaving their collections to the Museum, but only if there is a gallery solely devoted to this purpose. A need has also been felt for many years to have a sales gallery where people could obtain art reproductions, art books and other items to enhance their experience of visiting the Museum. A sales shop would also be of real help in generating funds for museum programs.

The reasons for making this two-fold request will be discussed further in a few minutes. I would like to conclude my testimony by reading the attached letter from Missoula's Mayor, Bill Cregg.

Missoula Museum of the Arts

PROPOSAL FOR COAL TAX FUNDING OF A PERMANENT COLLECTION GALLERY AND SALES SHOP

Letter read by Mary Cummings, Museum Director



THE GARDEN CITY  
HUB OF FIVE VALLEYS

**Missoula, Montana** 59801

**BILL CREGG**  
Mayor  
201 W. Spruce St.  
Phone 721-4700

November 29, 1982

Dr. Robert Archibald, Director  
Montana Historical Society  
225 North Roberts Street  
Helena, Montana 59620

Dear Dr. Archibald:

This letter is in support of the request made by the Missoula Museum of the Arts for funding from coal tax revenues of a permanent collection gallery and sales shop.

The Museum is housed in a city-owned building, the former public library. The city is supportive of the Museum and the public service it provides Missoula. It's a real addition to Missoula and an attraction to the downtown area. As things stand now, they're only able to do traveling exhibitions seen on a temporary basis. These are educational and entertaining but a permanent collection gallery area has been requested by visitors and is something important for making the Museum an enduring, "forever" kind of enterprise.

The Museum now has some important holdings of Western Montana art from the past 100 years and are gradually increasing their collection. Various residents of the Missoula area have expressed interest, I'm told, in contributing art from their own collections to the Museum, but are reluctant to donate unless a permanent collection gallery is established. Such a gallery would allow these art works a special place to hang and would create public excitement for gifts and increase interest in the Museum.

A sales shop is also desired so that the Museum will be able to generate more funds for its support. It's a sensible request.

Thank you very much.

Cordially,

Bill Cregg

cc: Dave Wilcox, Administrative Assistant to the Mayor  
Mary Cummings, Director, Missoula Museum of the Arts



# Missoula Museum of the Arts

## PROPOSAL FOR COAL TAX FUNDING OF A PERMANENT COLLECTION GALLERY AND SALES SHOP

Testimony by Tottie Parmeter, President, Missoula Museum of the Arts Foundation

In the interest of time, these remarks will pertain only to the request for a permanent collection gallery. For your reading convenience, a checklist of reasons for this facility is given here:

1. This request is being made to increase public awareness of the Missoula Museum of the Arts as an enduring cultural institution and a repository for donations of art objects made by artists of Montana and the West by means of a permanent collection gallery.
2. A permanent collection gallery would enhance our collection of regional art through art donations. It would help keep the art of our state artists (past and present) in this state; for example, we want to collect the art of E. S. Paxson, an important Western artist of the turn of the century, but his works are leaving the state and going into collections in New York, California, Arizona, etc. There are a lot of people in Western Montana who would like their valuable art work to be displayed in a museum and be well taken care of upon their death. In order to obtain donations of art from people in this situation, we need to have a gallery devoted to permanent display of such collections. No one wants to donate art if it is just going to go into a storeroom and not be seen.
3. We are losing opportunities for donations now because we don't have a permanent collection gallery.
4. A gallery devoted to displaying the permanent collection is the norm in most museums. At present, only the C.M. Russell Museum in Gt. Falls and the Montana Historical Society in Helena have a permanent collection gallery. The state is really lacking in this area.
5. The permanent collection and a gallery for the exclusive display of that collection is something which communities tend to expect and view as part of their heritage. Visitors ask where it is when they come to our museum, and we have to give them the disappointing answer that we don't have one. Tourists expect to see art by Western artists, and we can't always guarantee that with our changing exhibitions which fill our two galleries presently in use.
6. Neither of the two galleries presently in operation is suitable for this purpose: they are needed for small-scale temporary showings of regional artists' works (upstairs) and for large shows from regional and national sources (main gallery). We can't spare the wall space in them because the traveling exhibitions require about our full wall capacity.
7. Our museum serves a very broad population in terms of age, social backgrounds and locales. We have visitors from all over, but especially Missoula County, Stevensville, Hamilton, Anaconda, Polson, Bigfork and Kalispell. A permanent collection gallery would have special value for all of these people because they can look and learn from specific art works over successive visits. They'd have many opportunities to come back to favorite pieces: like visiting an old friend.

8. The cost for this project is cut to a minimum: \$10,195 would provide both a sales shop and permanent collection gallery via non-union labor, volunteer help and community input. It is a modest request out of the total funds of about \$800,000 which are slated to be dispursed this biennium for cultural and aesthetic projects in the state. It is something which will reap benefits for the museum for many years to come, because it isn't temporary in nature.

9. It appears that all of the projects which have been sent to the Long Range Building Committee with recommendations for approval that are to take place in Missoula are tied in to either the school system or university. There is nothing to benefit the community as a whole, apart from those student audiences, and we hope you will consider our project in terms of the impact it will have on a very broad audience.

Thank you for your attention to this request.

# Missoula Museum of the Arts

## PROPOSAL FOR COAL TAX FUNDING OF A PERMANENT COLLECTION GALLERY AND SALES SHOP

Testimony by Pattie Wyse, Trustee, Missoula County Board of Trustees for Museums

I very much concur with the remarks made thus far about the need for a permanent collection gallery and will not take up your time by repeating them. I would like instead to concentrate on the request for a museum sales shop. Below are some of the reasons why a sales shop is needed at our museum:

1. A sales shop is a method for generating revenue which we at present don't have, and, with hard economic times, we need all the avenues for increasing our revenue that we can find! Although it is difficult to project just how much money this could raise in a year, the example of the Fort Missoula Historical Museum's sales shop is instructive: they cleared in excess of \$3,000 in their second year of operation. This is a lot of money for a small museum.
2. A sales shop would tie in with our educational function. Art books, art reproductions, slides, etc. function as both mementos of people's visit and a way to reinforce what they've seen and learned. It would be a service to artists and craftspeople because we could consign works from them. At the same time, it would not compete with local gift shops or even with commercial galleries, since the museum's sales shop would carry different types of items.
3. A museum sales shop is fun. It is one way that people are drawn to the Museum: they like to pursue items related to art which they can buy, after having had an enriching experience in the galleries seeing art.
4. There is public demand for it, by both the general public and artists/craftsmen. I know this firsthand because for the past several years I have acted as sales shop coordinator when we have had a temporary sales shop in the upstairs gallery at the time of our annual auction.
5. I would like you to know that the Missoula County Commissioners have reviewed this proposal (for both the sales shop and permanent collection gallery) and have approved it. There are no County funds available for this purpose, however, since the mill levage is for staff and utilities. We hope you can help the Museum (for many years to come) by enabling us to carry out these projects which will bring in money and art donations.

Thank you for letting us state our case.

TESTIMONY OF MR. JERDON J. DEAN OF 302 RIMROCK WAY, MISSOULA, MONTANA, BEFORE THE EDUCATION COMMITTEE OF THE HOUSE OF REPRESENTATIVES, MONTANA LEGISLATURE, ON 4 APRIL, 1983.

You will by now have learned that the art museum in Missoula is housed in the former Carnegie library building. Owned by the City of Missoula, the building is made available for museum purposes at a \$10 annual rental fee. Most museum operating costs are paid by Missoula County. The cost of acquiring and showing exhibitions (plus make-up of county fund shortfalls) is borne by the Missoula Museum of Arts Foundation, a non-profit support group of which I am a member.

Our grant request is a modest one - about \$10,000. We would accomplish three things with this grant. We would fund alterations to create a sales gallery and a permanent collection gallery. Through these two entities, we would hopefully generate income which would reduce in some degree our reliance on tax support.

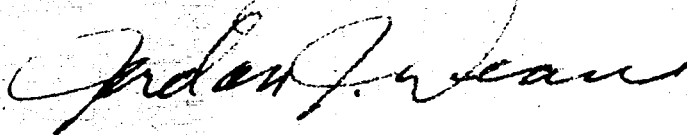
During the annual art auction period, one existing gallery is pre-empted for a sales gallery. During this period the museum earns between \$400 and \$500 from sales. Such a sales function is customarily a normal part of the operation of an art museum. As now configured, our spaces preclude that benefit. We would hope for a perpetual income from establishment of a permanent sales gallery.

The existence of a permanent collection gallery should be

an incentive for generation of donations and bequests of art and art objects to the museum. Presently, donated art can be shown only at periodic exhibitions. Otherwise, the permanent collection must remain in storage. Donors are somewhat reluctant to bequeath art to the museum for storage purposes. We see the receipts of items for the permanent collection as "opportunity income" which allows us to divert some permanent collection funds to better and more frequent exhibitions. Any action which will increase the frequency and quality of donations to our permanent collection can only add to the "opportunity income."

Our support group raises between \$10,000 and \$16,000 per year. This sum does not provide adequate funding of exhibitions for a population center the size of the Missoula Metropolitan Area. For these reasons, we urge your approval of our grant request.

Very Respectfully,

A handwritten signature in cursive script, reading "Jerdon J. Dean". The signature is written in dark ink and is positioned above the printed name.

Jerdon J. Dean

# Missoula Museum of the Arts

April 5, 1983

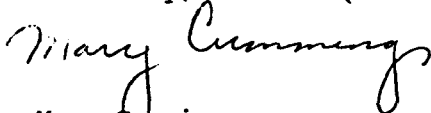
Dear Members of the Education Subcommittee:

Enclosed is information from the minutes of the Citizen's Review Committee for Cultural and Aesthetic Projects which has bearing on the request of our Museum for \$10,195. We regret that we were unable to provide you with this information when we testified Monday; it came to our attention only yesterday.

Our Museum has not requested coal tax funding until now. Clearly, the proposal was seen as having merit because it was reconsidered by the Citizens' Review Committee. We regret that misinformation caused them not to recommend it originally and would like to set the record straight now. First, we have not solicited bids because the quote listed with non-union and volunteer labor seemed most economical. Secondly, it is not the norm for museum sales shops to have pieces on consignment; they need to be purchased from national suppliers. It is possible to consign from local artists, but we want to keep that to a minimum so as to avoid competing with local merchants and commercial art galleries. We also cannot understand the remark that Missoula's citizenry does not significantly contribute to the Museum's improvement: our membership has doubled in the past two years and exhibitions are funded primarily from these membership funds. A great many people in the area also contribute their time and talent in volunteer work.

Thank you for your attention to our proposal and for receiving testimony yesterday.

Sincerely,



Mary Cummings  
Director  
Missoula Museum of the Arts

MC/bb  
Encl.

Applications Reconsidered by Motion:

High

Low

- #21 Huntley Project Museum, by motion of Janet Cornish. Following discussion and comments from second reviewer and people familiar w/ the organization, motion died for lack of a second. -0- -0-
- # 2 Beaver Slide Project, by motion of D. Sands. Following lengthy discussion, motion failed. Some indication that MT Committee for Humanities and MT Arts Council might consider it as a joint project. -0- -0-
- #35 Rocky Boy Tribal Elders. Swartout made motion to reconsider; seconded by Sands. They have included professionals in this proposal; decidedly in its favor. Reviewers think it is an excellent oral history project; very detailed; Bobby Wright is project director held in high acclaim; realistic budget. Zupan was 2nd reviewer. Motion passed unanimously. \$20,055 \$20,000
- #56 Missoula Museum of the Arts, by motion of Sophia Lambros. Reviewers: Yellowtail & Cornwall. Project to renovate current museum space to provide a gallery to house a permanent collection, and to set up a sales shop. Budget for first part is \$7400. ① Questioned whether bids have been solicited for renovation and having to purchase inventory for sales shop since most start out with things on consignment. ② Concern expressed that Missoula citizenry is not contributing significantly to museum's improvement. ③ Consensus was not to reconsider at this time. -0- -0-
- #38 Teton County. (Reviewers: Swartout/Moore) Request to reconsider prompted further discussion. Existence of CAEM should help groups like this. Lack of practical planning evident. Application not reinstated by consensus. -0- -0-
- #23 Butte Jr. League/project to sponsor C.M. Russell Show in Butte. Swartout made motion to reconsider on basis of fact that people in Butte have received an impressive amount of support from other agencies, i.e., \$300 from School Dist. #1, \$7,000 from First Bank/Butte; \$3,000 from Copper King Inn; seems a reasonable budget. Motion failed since other funding sources seemed more appropriate and timely. -0- -0-

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