MINUTES OF THE MEETING LONG RANGE PLANNING SUBCOMMITTEE 50TH LEGISLATURE SESSION

The meeting of the Long Range Planning Subcommittee was called to order by Chairman Rep. Thoft on January 13, 1987 at 8:00 a.m., in Room 202 B of the State Capitol.

ROLL CALL: All members of the Long Range Planning Subcommittee were present.

CULTURAL AND AESTHETIC PROJECTS

Tape 10:A:000

Grant #175 Montana Historical Society

Bob Archibald of the Montana Historical Society, read his testimony to the Long Range Planning Subcommittee (Exhibit 1). Mr. Archibald reviewed the Citizen Review Committee's recommendations, saying they prioritized this proposal as number 1 in the operational support category. In doing so, the committee said that "this project maintains high professional standard and helps to make oral history accessible to a significant number of Montanans."

Mr. Archibald said since rules adopted by the Arts Council in this biennium contain a matching requirement, the Citizen Review Committee recommended funding 50% of the total amount. Mr. Archibald said the committee considers this project important, but that ongoing Montana Historical Society projects are more appropriately funded from the general fund. The Program cannot operate with only 50% funding. Mr. Archibald said he wanted the Long Range Planning Subcommittee to consider funding the project in the full amount with reductions equal to the general cutbacks imposed in state government and asked for advice and assistance.

Lori Mercier, Montana Historical Society, played excerpts of oral history interviews for the Long Range Planning Subcommittee and passed out a service summary (Exhibit 2), newsletter (Exhibit 3), a brochure/worksheet (Exhibit 4) and an additional worksheet (Exhibit 5). (215) Sen. Van Valkenburg asked what the quality standards are for taping interviews, if any. Ms. Mercier said they try to use a lapel microphone, and that KUFM in Missoula has used the interviews on radio, so they are of broadcast quality.

Rep. Bardanouve asked Mr. Archibald if they could operate on a lesser amount. Mr. Archibald said yes, they could, but

Long Range Planning Subcommittee January 13, 1987 Page 2

on a smaller scale. (393) Rep. Thoft said he thinks it is an important project to the state.

Brenda Schye, Montana Cultural Advocacy, presented the Long Range Planning Subcommittee with written testimony in favor of project #175 and #190 (Exhibit 6). Ms. Schye read the testimony saying that she represents the Montana Cultural Advocacy, which is a cross-section of Montanans who are committed to the development of our state's cultural resources.

Ms. Schye said the Montana Cultural Advocacy believes that both the Oral History Project and the Folklife Project should be fully general funded within these agencies' sections of the general appropriations bill. Both have statewide significance and have become a vital part of the way these agencies serve the Montana public. (509)

Grant #223 MSU - Vigilante Players, Inc.: (587)

John Hoskings, Artistic Director of the MSU - Vigilante Players, said the group consists of 4 actors, and 1 business-promotion person. Mr. Hoskings presented the Long Range Planning Subcommittee a map of the places visited by the group in the state. John Barsness, Business Manager of the group gave the Subcommittee a brochure (Exhibit 7) about the Vigilante Players. Mr. Barness said the Vigilante Players serve many small communities, and due to the flexibility of the company, have been able to perform in towns where no formal theatre exists. 10:B:000

Mr. Hoskings said the Vigilante Players is the professional Theatre-in-Residence at Montana State University. The current "Homespun" was adapted for the stage by the company and features 26 Montana authors. These works are taken from a Centennial project, the Montana writers anthology, also funded from the Coal Tax. Sen. Van Valkenburg asked if the current members are the same as the original members. Mr. Hoskings said no, there have been 3 or 4 turnovers. Mr. Hoskings also said there are 7 board of directors, 4 are not actors, and 3 are actors. Chairman Thoft asked how the grant money is received. Mr. Barness said each quarter.

Grant #183 MSU - Shakespeare in the Parks
Grant #181 MSU - Shakespeare in the Parks: (107)

Joel Jahnke, Producer of Shakespeare in the Parks, read his testimony (Exhibit #8) for two applications #183 and #181. He said that the Citizen Review Committee's recommendation of full funding for Endowment Development and only 37% for operational, support along with their comments regarding long

planning and funding stability, send the message that we should not rely on the Cultural and Aesthetic project grants as a stable funding source for operating costs no matter how successful or worthwhile the project may be. We agree, however, when an organization is planning a major endowment campaign that will necessitate use of private donations, normally available for operating costs and fund raising, activities are concentrated on gaining the necessary matching funds to establish the endowment for future use, and the organization will require an increase in its general operations support for that time period NOT a decrease of 44% over the most recent biennium. By the Citizen Committee's suggested levels of funding, they are making the always difficult task of fund raising doubly difficult because his group must split fund raising efforts to offset reduced levels of operations support and match the level of endowment funding on a three-to-one basis.

Mr. Jahnke said one solution is to raise our sponsorship fee.

The recommended level of funding would represent a 44% decrease in our funding from the previous biennium. Mr. Jahnke said the operations support is so important to them that they would suggest reducing their appropriation for Endowment Development to \$20,000 if it would mean a comparable increase in operations support.

Grant #231 Hockaday Center for the Arts
Grant #238 Montana Art Gallery Dir. Assoc.: (203)

Magee Nelson, Director, Hockaday Center for the Arts, presented a booklet (Exhibit 9) titled Montana Neon, which is a project of their previous grant, and two brochures (Exhibit 10,11). Ms. Nelson read her testimony (Exhibit 12). Ms. Nelson said the Hockaday Center for the Arts requests the subcommittee reconsider allocation of the funding from the prior 1986/1987 session in which the Hockaday was awarded \$42,000 toward capital expansion of the Hockaday facility.

Ms. Nelson said when that proposal was submitted, the goal was to expand the current facility; the original Carnegie Library (1902) owned by the City of Kalispell, which was renovated and leased to the organization in 1968, for exhibitions, classes, and programming in the visual arts.

The expansion includes handicapped access, additional gallery space, and secure permanent collection storage. Community, state, national, and foundation support was strong and matching funds needed to meet the total project costs of \$150,000 were promising at the time of the

Long Range Planning Subcommittee January 13, 1987 Page 4

proposal. Indeed, 30% of matching funds came available within the first year.

In the past year, unanticipated economic factors at the national, state, and local levels caused a deficit situation in the general operational support for the organization, leading to a bank loan and temporary suspension of the expansion plans. This year's operations are in part funded by Flathead County mill levy secured through successful lobbying by concerned Hockaday members and friends.

Mr. Nelson said the center does not intend to forfeit their Cultural and Aesthetic funding for 1986/1987. The decision to delay the expansion reflects the economic factors of the Flathead Valley as well as the organization. Indeed the reasons presented three years ago for expansion remain as valid and pressing as when they were initially presented. Responsibility comes to focus on the continuation and maintenance of current programs rather than growth plans.

Chairman Thoft asked Bill Pratt, Montana Arts Council, if the money is not utilized does it revert back to the Coal Tax if it is not utilized. Mr. Pratt said yes it does.

11:A:000

Grant #205 Montana Institute of the Arts Foundation Grant #201 Montana Institute of the Arts Foundation:

Joan Hendricks of the Montana Institute of the Arts Foundation (MIAF), said the institute has been in existence since 1966, and service began in 1978. Ms. Hendricks passed out a brochure on the organization (Exhibit #13). Ms. Hendricks said the MIAF is a service organization for non-profit cultural organizations that have statewide programs. MIAF's clients are dedicated to arts development in different media as well as organizations dedicated to preservation of Montana's history and advancement of libraries, museums, and performing arts sponsors. MIAF is the only service organization in Montana providing administrative service to statewide cultural organizations.

Ms. Hendricks said MIAF's goal is to relieve cultural groups of daily administrative responsibilities so they can concentrate on the more creative aspects of operating a non-profit organization. MIAF's general services include budget preparation, minutes, bookkeeping, record keeping, paying bills, membership billings, monthly financial statements, meeting and conference preparation, correspondence, grant writing, membership list maintenance, and filing of IRS and corporation reports.

Ms. Hendricks said MIAF employs 2 and one half staff members. Sen Aklestad asked how much they are payed. Ms. Hendricks said a half time director is paid \$9.60/hr, a full time staff person is payed \$7.60/hr, and a full time secretary at \$5.70/hr. Ms. Hendricks said the MIAF charges the organization \$20/hr, but the highest bid they have gotten is \$13/hr. Ms. Hendricks said the reason they are not being paid at \$20/hr is because the organizations cannot afford it, so she sits down with them and figures out their ability to pay. Ms. Hendricks said additional costs are telephone expenses, and bringing board members of the MIAF together. She said the reason they pay for their travel is they do not want only people who can pay their own way to be on it.

Grant #195 Young Audiences of Western Montana: (296)

Marliss Correll, Young Audience of Western Montana, presented the Long Range Planning Subcommittee with a letter on the organization (Exhibit #14). Ms. Correll said since 1974, Young Audiences of Western Montana has enabled thousands of children across the state to share the excitement of live performances - everything from "The Lion and the Mouse" puppet play to a Hayden String Quartet. Young Audiences brings accomplished artists - actors, dancers, and musicians into elementary schools to introduce children in grades k-8 to the performing arts. They select artists who enjoy performing for children, establish a clear educational focus for their program and find innovative ways to draw children into the program allowing them to contribute to its successful completion. Ms. Correll said the Young Audiences program must capture children's attention, stimulate their imagination, and involve them in the creative process. (385)

Ms. Correll said the grant is for fee suport for the schools and subsidizing artists' travel. An IBM grant was donated to support artist fees.

Ms. Correll said the main base for the Young Audiences is in New York, and the base in Missoula is the only one in Montana.

12:A:000

Grant # 220 Beall Park Art Center:

Kim Dolan, Director, Beall Park Art Center, presented the Subcommittee with a picture of the Center after renovation by Bozeman volunteers. Mr. Dolan said the Beall Park Center has been in existence since 1983, and offers a variety of on-going programs and services to the Bozeman/Gallatin County community. The Center provides monthly exhibits with related programming, a summer class program devoted

Long Range Planning Subcommittee January 13, 1987 Page 6

exclusively to children, monthly speaker's events under the title "Sundays at Beall Park", evening adult classes in the arts including dance, music, visual art and crafts, special one-time workshops of community concern in the arts, and a two day seminar on art as a profession. The Center also acts as a clearinghouse for community arts information, is in the process of establishing a reference library of art related topics, and shares resources with other regional cultural organizations. The building is owned by the City of Bozeman. The grant request is for operational support to expand exhibition schedules and offer volunteers training for conducting children's programs.

Mr. Dolan said the current budget is close to \$40,000 a year. Revenue is brought in by membership fees, corporate support, and by funds from private foundations.

Grant #190 Montana Arts Council: (236)

Mike Korn, Montana Arts Council, presented the Subcommittee with handouts (Exhibit #15) on the council's most recent projects. Mr. Korn showed the Subcommittee slides of how the projects have worked. Mr. Korn said the Folklife Project identifies, documents and presents bearers of traditional culture in the State of Montana. A photo-/audio/video tape/reference book archive is at the Folklife Project offices in Helena. Mr. Korn played songs of fiddlers from around the state which was a previous project, one he said they hope to repeat. Sen. Van Valkenburg asked Mr. Korn if the same project can be done with less funding. Mr. Korn said they do have some income they possibly could use, but with cutbacks they could not operate as they are presently.

<u>ADJOURNMENT</u>: There being no further business, the meeting was adjourned at 11:00 a.m.

Chariman Rep. Bob Thof

law

DAILY ROLL CALL

		LONG	RANGE PLANNING	SUBCOMMITTEE
DATE	January	13	. 1987	

NAME	PRESENT	ABSENT	EXCUSED
Rep., Thoft, Chairman	V		
Sen., Van Valkenburg, Vice-Chairman			
Rep., Bardanouve	V		·
Rep., Donaldson			
Sen., Aklestad	1		
Sen. McLane	W.		~
Sen., Walker		•	
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EXHIBIT /	•
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TESTIMONY

ORAL HISTORY PROJECT

Laurie Mercier will provide a brief overview of the proposal for \$104,995 for general operating support for oral history.

I wanted to review with you the project's funding history and our current concern.

- a. These are reviewed in the volume entitled grant recommendations under given tab, page 1.
- b. The Citizens Advisory Committee prioritized this proposal as number 1 in the operational support category. In doing so the committee said that "this project maintains high professional standards and helps to make oral history accessible to a significant number of Montanans."
- c. However, since rules adopted by the Arts Council in this biennium contain a matching requirement, the Cultural and Aesthetics Projects Advisory Committee recommended funding in approximately 50% of the total amount. In doing so the committee observed "that this important and ongoing Montana Historical Society project should be more appropriately funded from the general fund. If it is to be reviewed by the Cultural and Aesthetics Projects Advisory Committee, it should meet the requirements of the other grantees and provide a 1:1 match from the state and other services. Therefore, the committee recommends funding of 50% of the project costs."
- d. The program cannot operate with only 50% funding. I seek your advice and help.
- e. You might consider funding the project in the full amount with reductions equal to the general cutbacks imposed in state government.

EXHIBIT_2
DATE 1-13 87
HB_

SERVICES PROVIDED BY ORAL HISTORY OFFICE

Duplication of interview tapes for narrators, families, researchers, institutions

Answer requests for oral history manuals, directories, publications, and general information

Equipment loans (recorders, transcriber, tape duplicator)

Assistance and consultation (w/oral history methodology, planning and designing projects, interpretation and use of interviews, other):

Paris Gibson Square (Montana Contemporary Artists project)

Extension Homemakers (statewide project on women's homemaking and local Extension Homemakers clubs)

Rural Employment Opportunities (Farmworkers oral history project)

Powder River Co. Historical Society

Washington State Archives

Lois Menzies, Legislative Council

Alex Swaney (Jazz Musicians of Montana oral history project)

Jonas Rosenthal, Governor's Office

Butte Historical Society

Montana Folklife Project

MSU "Montana Living History" project

Wheatland County Historical Society

Broadwater County Historical Society

Phil Koterba, Harlowton high school teacher

Turner Broadcasting System

Big Timber Historical Society

Helena Alternative School

Montana Writers Audio Cataloging Project

Winnett School

Original Governor's Mansion

Big Horn County Museum

Mussellshell County Museum

Governor's Office Centennial Commission "Century Citizen Project"

Montana AFL-CIO

Dave Louter (Old North Trail project)

Center for Public Vision video project

Missoula St. Francis Church

Sweetgrass County Historical Society

Charles Briggs, Governor's Office

Assistance in use of oral history collection:

Clyde Milner (Utah St. Univ. historian)

Ivan Doig (author)

Jim Kelly (filmaker)

Montana Writers Anthology

Jyl Hout(KUFM "Reflections in Montana")

Western Heritage Center

Montana Historical Society formal museum

Caryl Frazer (Montana Independent Women project)

Dave Emmons (historian, U.M.)

Wilbur Rehman (Montana Railroaders)

History Day students

Cheri Anderson (Midwifery Project)
Beth LaDow (Hi-line Agricultural Communities)
MSU Vigilante Players
Rex Myers (historian, Western Montana College)
Cascade County Historical Society
Heritage Resource Center (Missoula)
Independent Record

Workshops:

State Extension Homemakers conference, Bozeman
Northwest Oral History Assn.conference, Helena
Western Montana College, Dillon
Montana Power Co., Butte
Ethnic history group, Conrad
Soil Conservation Service, Geneology society, Chester
Big Timber High School
Western Heritage Center, Billings
Broadwater County Museum/Library
Montana Federation of Teachers annual conference, Helena
Montana Education Association conference, Bozeman
C.R. Anderson Middle School, Helena
Big Horn County Oral History Committee
Montana History Conference, Missoula
Montana City School

Montana Oral History Association:
coordination of activities
processing of membership dues
management of membership and mailing lists
production and mailing of semi-annual newsletter
planning of annual programs, workshops, meetings

Use of oral history interviews in publications, exhibits, public programs:

KUFM public radio, "Reflections in Montana"

"Memories of Sidney and the Lower Yellowstone," <u>Montana: The Magazine of Western History</u>

"The Montana Farming Experience," Big Timber Lion's Club

"Using Oral HIstory to Find Out About Montana Small Towns," Last Chance Corral of Westerners, Helena

"Survivors of the Homesteading Era," Harlowton Kiwanis Club
"Homesteading Women of Montana," a dramatic reading performed for

various Helena groups, including Helena foreign exchange students, Delta Kappa Gamma educators

"Leisure-time Activites in Post-WWII Montana," Montana History
Conference

"The Montana Small Town Experience, 1900-1980: An Oral History Project," Montana Post

"Montana Small Towns," <u>Rural Montana</u>

Vigilante Players production "Voices"

"Working Women in Montana, 1910-1950," Montana Assn. State Female Executives, Helena

EXHIBIT_			
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VOL. 5, NO. 1

NORTHWEST ORAL HISTORY ASSOCIATION

TO MEET IN CORVALLIS, OREGON APRIL 24 - 26

Northwest oral historians will hold their annual meeting together with the Northwest Archivists and Pacific Northwest Historians at Oregon State University April 24–26, 1986. Montanans interested in oral history are invited and encouraged to attend. Conference planners have put together what promises to be an interesting program, and special oral history sessions will focus on oral history in the small community and on the use of oral history by federal agencies. Three slide—tape programs will also be featured, including "South Portland," "New Deal in McDonald Forest: Camp Arboretum," and "Recovering Our Past: The Struggle for Woman's Suffrage."

The Northwest Oral History Association (NOHA) will conduct its annual business breakfast meeting on Friday morning, April 25, at 7:30 a.m. in the Granada Room of the Nendels Inn in Corvallis. Members are urged to attend to discuss plans for the year and to elect new officers.

For registration information, contact Professor Bill Robbins, Department of History, Oregon State University, Corvallis, Oregon 97331. Conference headquarters is the Nendels Inn, NW 9th St., Corvallis, 503-753-9151. Hope to see you there!

TWO STATEWIDE ORAL HISTORY PROJECTS FOCUS ON INDUSTRY

Two projects recently initiated in the state, one by the Western Heritage Center in Billings, and one by the Montana Historical Society in Helena, share several key characteristics: they both are using oral history as a method for exploring the history of industries now in decline and the communities which grew up around those industries, and both will utilize project findings and interview excerpts in public exhibits.

The Western Heritage Center is documenting underground coal mining in Montana, which from 1889 through World War II was a thriving industry, providing Montana with essential fuel to run its railroads, heat its homes and generate power for manufacturing plants. Interviewers are talking to former coal miners and their families about the coal towns created by mining activity, the work underground, family and ethnic group relations, lodges, and labor unions. Existing oral history interviews with miners and members of mining communities in the Montanans at Work oral history project collection at the Montana Historical Society are also being examined and utilized.

Interviewers are also collecting photographs and artifacts from people interviewed to be used in a major exhibition to open at the Center in February of 1987. Items such as coal cars, miners' lamps, mule harnesses and promotional signs from the mines will be featured along with photographs depicting work and community life. Interviews will form a core of research data as well as a reservoir of material from which to create exhibit labels and text. Funding for the project and exhibit has been provided by a grant from the Montana Cultural and Aesthetic Projects Grant fund. A traveling photographic exhibit will be available to communities throughout the state at the project's conclusion. For more information, contact project director Virginia Heidenreich at the Western Heritage Center, 2822 Montana Ave., Billings, MT 59101, 256-6809.

The Montana Historical Society oral history office has launched a project to examine another industry vital to the state's history, metals processing and manufacturing. "Metals in Montana: Industry and Community in the Twentieth Century" will focus on the metals

EXHIBIT 4	
DATE 1/13/87	14
HB	

"The Stack Dominated Our Lives"

METAL'S MANUFACTURING IN FOUR MONTANA COMMUNITIES



An Oral History Project of the Montana Historical Society DATE 1/13/97 Ment. Mag. 1180.

As I was present here in Sidney during the time that Laurie Mercier was taking the interviews that she used for her article "Memories of Sidney" in the Autumn 1985 issue, I feel a personal familiarity with the entire project.

I do wish to commend Laurie and your fine magazine for the way that the interviews were presented, as well as for the recognition that was given to this fine and fertile valley that has become such an important part of Montana's economy.

Again, let me say thank you. Please keep up the good work of letting people know that there is some great history to be explored in eastern Montana.

DONALD M. REES. President MonDak Historical and Art Society Sidney, Montana

Thank you for publishing the picture of the schoolhouse on Spokane Creek and my brief history of the school. It brought me a letter from Mrs. Ray Guthrie. 903 Leslie St., Helena. Mrs. Guthrie was Miss D Elta McDonough. She was one of seven children who started to school on Spokane Creek in 1912.

Sometime during the 1880s a company started to build a railroad up the Missouri River canyon. The railroad grade was built across the flatlands from near Helena, entered the Missouri River canyon at the mouth of Spokane Creek, and continued up the west side of the river. Below French Bar the grade was a few feet above the lake level. It continued on up the river to a point above the present dam. Work stopped in the middle of a deep cut. By 1918 this cut had fallen in and it was possible for a vehicle to slide down through this rubble and get to French Bar. In 1932 I slid my Model A Ford down this Beaver Slide, as it was called, to get down to French Bar. A dirt road led from French Bar so I did not have to go up the Beaver Slide. The only name I ever heard from this railroad was the Jaw Bone Railroad.

E. W. WINKLER Raleigh, North Carolina

Russell and I wish to thank you for publishing Laurie Mercier's excellent piece on the Yellowstone Valley (Autumn 1985) in your fine magazine.

We especially appreciate it because there is so little written about our beautiful valley and all it has to offer

With the restoration of Fort Union a few miles away, we are hoping for a large increase in tourism in this end of the state. That will make a big story by itself, and your beautiful publication would be just the magazine for such a story.

Thank you again for publishing our story.

MARY MERCER
Sidney, Montana

A New Title from Montana Historical Society Press

A Traveler's Companion to Montana History



by Carroll Van West

by Carroll Van West

Carroll Van West's highly readable text takes travelers on thought-provoking tours that include everything from famous historic sites to places with surprising histories that are known to only a few. A Traveler's Companion to Montana History contains chapters on the state's seven geographical regions with descriptions of major historical landscapes throughout Montana and highway routes keyed to important historical themes. Generously illustrated with maps and historical and contemporary photographs, this is a book no Montana enthusiast will want to miss.

256 pages Over 150 photos \$10.95 paper (includes \$1.00 shipping)

Available for Immediate Delivery

Montana Historical Society Press

225 North Roberts Street

Helena, MT 59620



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Montana Episodes

Memories of Sidney and Lower Yellowstone

by Laurie K. Mercier

ear the confluence of the Missouri and Yellowstone rivers and the North Dakota state line lies Sidney, Montana, and the wer Yellowstone River Valley, ppearing like an oasis of cottonwoods just east of dry, open airies and desolate badlands. Here e Yellowstone winds its last miles northward before meeting the Missouri; and the neat, green fields

M'ssouri; and the neat, green fields Ifalfa, barley, and sugar beets iggest that the land milks the river of what waters it can give before it nasses through the area. The ellowstone has given life and velihood to Indian and white populations; no other feature of the indscape or any natural or political zent has reduced the river's dominance. This region's economy, history, and culture are inextricably ed to the Yellowstone River to a reater extent than are those of upstream cities.

During the nineteenth century, tere was much human activity on the lower Yellowstone: Sioux and Assiniboine Indians encamped along its banks; traders, trappers, and allitary personnel moved in and out of Fort Union and other posts; and steamboats plied its waters. The

The Reclamation Act of 1902 provided for the development of arid lands in the West through irrigation. Promoters of the lower Yellowstone region petitioned Congress and the Secretary of the Interior to investigate the feasibility of launching an irrigation project. Consulting engineers recommended approval of such a project, and in 1904 the Secretary of the Interior authorized construction. first permanent white settlers arrived in the valley during the 1880s, and a post office was established at the former stage stop of Sidney in 1888. The river continued to provide for much of the area's transportation needs, with boats freighting goods, people, and livestock until the Northern Pacific Railway built a branch line to Sidney in 1912.

The Yellowstone River assumed a new economic role in the region during the early twentieth century when irrigation was introduced in the valley. As elsewhere in eastern Montana, the prospect of free land brought homesteaders to the lower Yellowstone region during the 1910s. Sidney's population mushroomed from 345 to 1,400 by the end of the decade. These new settlers gambled that crops could be produced with the available moisture. Dry-land farming remained a marginal enterprise, but when drought and falling prices from 1919 through the 1930s sent many homesteaders in eastern Montana packing, irrigation offered many of the dispossessed a more stable farming environment. Irrigation and diversification also saved many established ranchers and farmers in the valley and kept

- In Golden Jubilee, 1911-1961: Lower Yellowstone Valley, Sidney, Montana, pamphlet. Montana Historical Society Library, Helena.
- 3. The recently completed Small Town Montana oral history project collected over two hundred interviews with residents of

optimism alive in the town of Sidney.

The Bureau of Reclamation began construction of the Lower Yellowstone Irrigation Project in 1905 and water from the project first swept through canals and laterals in 1909.1 Hearing of the construction and looking for opportunity, settlers and entrepreneurs moved to the valley beginning in 1905, but the potential for irrigation lay dormant for another two decades. Little knowledge of irrigation methods and reluctance to change from traditional ranching to diversified farming explained the slow development of the area, according to former project manager Axel Persson.2

Town boosters explored ways to develop the valley's resources, and by 1917 they had convinced Great Western Sugar Company in Billings to purchase sugar beets produced by area farmers. Then, in the early 1920s, Holly Sugar Corporation announced its intention to build a beet-processing plant in Sidney. The factory's completion in 1925 inaugurated a new era for agriculture in the region.

Holly Sugar Corporation promoted the valley's potential, and

twelve communities in the state. Sidney was one of the twelve towns profiled. Support for the project was provided by a coal severance tax grant for cultural and aesthetic programs awarded by the 48th Montana State Legislature, and the oral history tapes and accompanying finding aids are deposited with the Montana Historical Society Archives.

MHS Photograph Archives

had to wait until the ice was all gone before they could put the ferry boat back in the water again. They usually had to fix the landings and a few things like that. Then during the summer, what they call a June raise—is a time in June that the water gets pretty high-a lot of times we couldn't cross the river then. Then in the fall of the year, the man that run the ferry had to watch the river pretty close because when the slush ice run, he had to take the ferry out of the water and put it on the bank. So there was a period of time in there that both early spring and late fall we couldn't cross at all, and it would probably be two weeks each time.

Interviewer: What was that landing called?

Mercer: Riverview. We used to cross down here at Riverview. That used to be an old steamboat area, where the steamboats unloaded their cargo for the Sidney area. We have pictures of steamboats unloading there. And that's almost identically where the Yellowstone bridge is now. That's right at the Lewis and Clark [Montana-Dakota Utilities] plant. The contour of the land had changed a little bit then because the river raised and washed some of the land away. Then they put the bridge in and moved some of the dirt, but I can remember crossing on the ferry quite often.

Some interesting things happened then. Teams that had never been on the ferry, they probably could get them on to the ferry pretty fair-after they got on they had two aprons, a back apron and a front apron and they would be about four feet high, that they would raise. When that ferry got out on the water, some of them teams would get pretty scared. And the ferryman had to be always pretty careful to . . . see, when he landed on the east side of the river, we'd say, he would have the apron down, so you could drive on, but you'd better have the apron up on the other side, when you come on the boat, because if it wasn't up, sometimes people—they were not used to driving their cars or

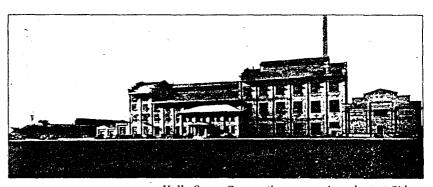
something like that—went off of the apron and went into the river. And it's the same way with a team, your team wouldn't go up right to the edge of the water.

We used to cross cattle once in a while on the ferry, but that was a pretty hard thing to do. It was pretty hard to get them on there. As a matter of fact, I think the ferryman towards the last wouldn't take any cattle. We had to cross our cattle most of the time in the fall of the year, on the ice. At that time, when I was young, there was very little trucking . . . I don't know of anybody that trucked cattle to market. We used to drive 'em to market, even though we only lived six miles out.

Interviewer: I was going to ask you how you got them to the railroad.

Mercer: Well, that's the way you had to do. We had to drive 'em.

I've drove quite a few herds of cattle when I was young into Sidney. We never had too much trouble bringing our cattle in, but I do remember one time, we helped a fellow that lived about twenty miles south of us, he got as far as our place, and then he wanted some additional help. And we got him close to the stockyards in town here, and there was a train whistling and I'm telling you, we had cattle scattered all over. We managed to get most of them back, but some of them swum the [Holly Sugar Company] factory lake, and we sent riders around there and they found some of them. One of them especially I remember went clear to the river, and we couldn't get it back at all. It jumped in the river. It must have drownded because we never could see it come up on the other side. But if the train hadn't a'whistled we probably would have been all right, I guess.



Holly Sugar Corporation processing plant at Sidney

Mary Jensen's father, Giacomo Micheletto, first came to the Sidney area in the early 1900s to work on a harvest crew. He returned in 1914 with his Italian wife, Anna Desorde, and bought a farm in the valley near the Yellowstone bridge. The entire Micheletto family contributed to the farm enterprise, and Mary and her siblings successfully combined work on the farm with schooling. In 1942, Mary married Walter Jensen who was from a Danish farming family in Richland County, and the Jensens operated a dairy on the Micheletto property and were active in the local Farmers Union. Sugar beet

farming was (and still is, but to a lesser extent) labor-intensive, and the Micheletto family's experiences were typical of the small, family-run operations in the lower Yellowstone Valley during the 1920s and 1930s.⁶

Jensen: I had to take the first grade over two years because [I needed] one year to learn how to speak English and one year to learn my ABCs. That was very common with the people, immigrants, that came over, not just me, there was a lot of them. And of course, I was one of the older ones, and of

Interview with Mary Micheletto Jensen, May 31, 1984, Sidney, Montana. Interviewed by Laurie Mercier.

radition

No other holiday has as much as Christmas

o holiday is so defined and meas-ured by memories of its past like Christmas is.

Tradition! Favorite foods, favorite ornaments, family traditions — all combine to make Christmascs of the past a living part of Christmas today.

Christmas is memories. In a recent oral history project, the Montana Historical Society interviewed numerous Montanans about their memories of Christmas from the turn-of-the-century through

And if you think Christmas past was a simpler time closely focused on family, neighbors and food, you're right.

"WE'D HAVE A BIG ROAST deer and mashed potatoes and gravy...we didn't raise turkeys, we had chickens. Sometimes at New Year's we have roast chicken. Christmas we'd have venison. "Sometimes it'd be so stormy we couldn't get to town to get an old beef roast. The snow would get pretty deep there. That was in the team and wagon days."

pretty deep there. That was in the team and wagon days.

"It was pretty cold and didn't pay to sit out in that wagon — it took close to four hours to get to town (Helena) with a team, another four hours back. So usually you stayed overnight in town 'cause that's too hard on the team...driver too!

"We always had candy and must that us kids liked. That was about the limit of it besides a nice

laked. I not was about the limit of it bestoes a nice big dinner on Christmas Day. We didn't have any-thing to make anything with. We were pretty poor people...always had a Christmas tree, because all kinds of trees grow around the Sleeping Giant."

Florence Hilger Lake

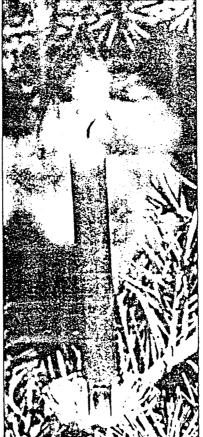
"SANTA CLAUS CAME ON CHRISTMAS morning, and we heard the bell. My brother said, "I'm going to open the door and see if it's real." I thought sure, and he opened the door and in walked Santa Claus. "Listen, little boy, my feet are still wet and I don't know what to do."

"So, daddy had an extra pair of stockings and we put a pair of stockings on him and bedroom slip-pers. He sat down at the table and ate waffles."

Esther Melby

"I ALWAYS LOOKED FORWARD to the Christmas presents...from grandmother because they most always included at least one book for me. It

must always included at least one oxole for me. It may have been my only present, really. "In those days (1920) you made a list of the things you wanted to order from Sears & Roebuck and you sent in one order per year. So when the order came, it would come in the fall after you sold



Lighted candles are a tradition of the past. (Staff photos by Gene Fischer)

your wheat probably and had some money. The Christmas stuff came with it, the presents that the folks had bought for us kids, in October or Septem-

ber.
"So when this big wood box came, it got unpacked rather carefully and slowly and if it looked like it was goma be a present, us kids would be sent

"THE FIRST CHRISTMAS WE WERE on wel-

"THE FIRST CHRISTMAS WE WERE on welfare; we had a quarter. And I paid a dime for a ball
and 15 cents for a little broom for our little girl. She
was about two years old.
My mother bought her a doll, 'cause she was hashin' (waiting tables) and we had a friend that
made her a cradle out of an apple box and she got
quite a few things. Things that didn't cost. I made
covers for it from a whole bunch of flannel we got covers for it from a whole bunch of flannel we got from welfare."

Lucy McNelis Anaconda

"WHEN I WAS A YOUNGSTER, we'd always be at the old Sanders house up on Ewing. About half-way through dinner all us kids would jump up and run and go around the block...then we'd go in and

finish our dinner.

"We did that every year. And we kept it up till I was out of high school...we'd have a good appetite for the rest of the meal. At that table would be Col. Sanders — that's my uncle, my father's brother — and in the dead of winter we'd run that route, even though the snow was deep sometimes and they'd have shoveled a narrow path.

"At the table there'd be such notables as the chief justice of the Supreme Court and various notables that I couldn't name today...there always was a plum pudding. They'd bring'em to the table all on fire, they'd pour rum over it and set it on fire and bring it to the table all ablaze.

"We had flame candles, and we had to be awful

oring it to the table all ablaze.

"We had flame candles, and we had to be awful careful not to go near those candles because they were ablaze. Things did happen here, accidents with people. One little girl was lost...she was burned. What we had in the way of toys was mostly books and dolls, 'Dolly the Doll,'"

EVERY YEAR, THE HISTORICAL SOCIETY does something special for Christmas. This year, there is a lobby display of circa 1930 Christmas cards. The society also displays the watercolor orig-mal of a Charlie Russell Christmas greeting, where Russell is portrayed with his requisite horse and bottle of whiskey

#175 #190

TESTIMONY TO THE LONG-RANGE PLANNING COMMITTEE JANUARY 13, 1987

by
Brenda Schye
MONTANA CULTURAL ADVOCACY



I represent the Montana Cultural Advocacy, which is a broad cross-section of Montanans who are committed to the development of our state's cultural resources.

Although I have been present throughout these hearings, I have been silent on the many applications you have already heard because it is not the intent of our group to take positions on the merits of the individual projects presented to you. We strongly support the citizens reveiw process that you officially adopted in 1983 for the review and ranking of these grant applications. We greatly appreciate the efforts of the Long-Range Planning Committee in the past to weigh heavily the recommendations of that Citizens Review Committee.

However, two of the projects you will hear today present a rather unique situation and pose a problem for the applicant agencies that we want to bring to your attention. Consistent with your recommendations of the past, the Citizens Review Committee said that these two projects (#175 and #190) should be required to provide a 1:1 match from other sources—the same requirement that is made of other applicants. You have given directives to the Citizens Review Committee such as ("Tell this county museum that if they want a cultural and aesthetic grant, we want to see that their county commissioners are willing to contribute some mill levy support.") You have taught the Citizens Reveiw Committee well—they have taken this criteria to heart and applied it to you as they apply it to other governmental agencies, for in these two grants, the Legislature is the governmental unit.

There are a couple of things I would like to say about this. One is that it points to the integrity of this Citizens Committee in applying their standards equally to everyone. (In case you are unaware, it is the Arts Council and the Historical Society who appoint the individuals to the Citizens Committee.) Obviously, no favors were granted these agencies.

Secondly, since the Montana Historical Society and the Montana Arts Council have always been supportive of the Citizens Reveiw Process, it is difficult for them to come to you and ask you to deviate from the recommendations. This position is particularly awkward for the Montana Arts Council, which is charged with administering this grants process and must therefore be careful to avoid a conflict of interest. Furthermore, if they were to go out and try to raise match money from other granting sources, they would be in competition with the agencies they are supposed to be helping.

Therefore, as a representative of a sector of the general public which is very supportive and interested in the integrity of this grant process, we feel a responsibility to point out some of these problems.

Ideally, we believe that both the Oral History Project and the Folklife Project should be fully general funded within these agencies' sections of the general appropriations bill. Both have statewide significance and hae become a vital part of the way these agencies serve the Montana public. I will make that pitch to the Institutions and Cultural Education Subcommittee in a few weeks. However, given the fiscal situation of this legislative session, I would hate to put all my eggs in that basket. I ask you to consider the likelihood of the Institutions Subcommittee providing even a general fund match for these grants.

I would then point out the option (admittedly, less than ideal) of your committee to provide the match from cultural and aesthetic revenues that might prove to be greater than those anticipated by the Citizens Review Committee.

It is with great reluctance that I suggest any deviation from the review committee's recommendations, and it is only because of the unique nature of these applicants that I do so (that uniqueness being that the sponsoring governmental entity is the Legislature).

The Visite Clay.

Because:

"The performance was magnificent. We have heard nothing but good comments about the Vigilante

Havre Area Chamber of Commerce Lynda Patrick-Hays, Exec. Vice Pres.

enchanting web around us all, and had us whoobing and bollering, giggling and even shedding a Monday night...The Vigilante Players spun an "The town of Eureka was given a special gift few tears...Homespun is well done."

Alta Smith Tobacco Valley News

"They are a fine dramatic troupe... creative and and professionals in the best sense of the word." sensitive to Western values and Western humor,

University Honors Program Alanna K. Brown Montana State University

"They do an outstanding

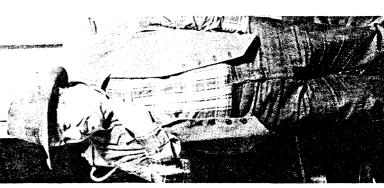
Shepherd Public Schools Robert Sindelar, Superintendent

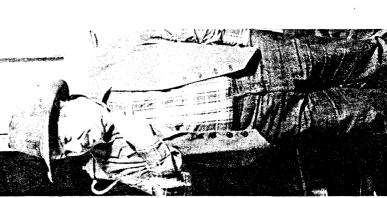
agriculture that it is easy to see why it moves audi-"The program speaks so eloquently of American ences."

Public Affairs Specialist U.S. Dept. of Agriculture Lynn H. Wyvill, Washington, D.C.

the various subjects in the program and appreciated realize bow much ones in "From the standing ovathe audience related to tion, we are sure you them so much."

Dale E. Marxer, Dist. Chairman Cascade County Conservation District





FC...dattons, and Institutions Support the Vigilante Players ...se C.sine

Rolfe & Wood, Inc.

Mountain Bell

Western Energy

Department of Media and Theatre Arts Montana State University

Western Montana College

Pfizer Foundation

Montana Arts Council, a State Agency

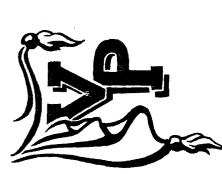
of the Montana Coal Severance Lax Cultural and Aesthetic Portion

Montana Committee for the Humanities

Burlington Northern Foundation

National Endowment for the Arts

Department of Media & Theatre Arts John Barsness, business manager the Vigilante Players, contact: Montana State University Bozeman, Montana 59717 For information about Vigilante Players, Inc. (406) 994-5884



come to your town, and again when the vignant (. . ayers want them back again and again EXHIBITY OU







Vigilante Samplings

Foot-tapping guitar fast-paced action weave together The Mall and the Night Here's to You... An American domestic violence in rural famicommercial and public viewing, is a lighthearted comedy about rousing tribute to farmers and Waiting for Rain, by regional blayuright Betty Staley, treats Visitors, televised for regional our homeless people who meet Agricultural Experience is a with sensitivity the tragedy of music, full-voiced lyrics, and stories of twentieth-century Montana in Homespun. in a shopping mall on Christmas Eve. ranchers.

The Lively Art of Regional Theatre

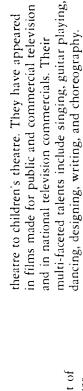
The Vigilante Players bring the excitement of theatre to small communities in rural areas. Wherever people gather—in church basements, school auditoriums, small theatres, or local meeting halls—the provocative music, action, and dialogue of the four professional actors evoke the history and cultural heritage of the Northwest region.

Through the magic of drama, audiences experience the bonds of emotion shared by those who live in this rugged land. People and nature, work and play are common themes in the Players' original scripts based on oral histories, letters and manuscripts, anthologies of western writers, and works by regional playwrights and composers. Vigilante productions entertain, enrich, and captivate audiences of all ages from school youngsters to octogenarians.

The Vigilante Players come from the western country they depict. Founded in 1981 to provide a regional company for professional actors, the Players were artists-in-residence at Western Montana College until 1982 when they were invited to Montana State University as theatre-in-residence in the Theatre Arts Department. There they have continued to develop as a professional touring company dedicated "to performing indigenous western material to appeal to and develop an audience in the Northwest region."

Company members have performed with theatre groups throughout the United States in roles ranging from classical to contemporary, dinner





Sponsor Information

E ach year new organizations join the rapidly-growing list of satisfied sponsors who invite Players back each season.

The Vigilante Players' traveling season begins in October and ends in May. The number and titles of productions offered by the Players vary each season. All are ideally suited for schools or civic and professional groups as well as for dinner theatres, conferences, and annual meetings. Production running times are adapted to school or community programs. Publicity for each production is provided by the Players.

Technical needs are simple: A performance area no smaller than 16' x 16' with a raised platform if possible, and readily-available props (chairs or a short ladder, for example) as specified for each production. There are no special lighting or sound requirements. Fee schedules vary for each produc-

For further information about fees and current season offerings, booking schedules, performance contracts, publicity materials, and details about grant underwriting assistance that might be available to your community to reduce your cost, contact:

John Barsness Vigilante Players, Inc. Department of Media & Theatre Arts Montana State University Bozeman, Montana 59717 (406) 994-5884 Once you book the Vigilante Players you'll do it again each season



Department of Media and Theatre ArtsMotion Pictures • Photography • Television • Theatre
College of Arts and Architecture

January 12, 1987

EXHIBIT 8 DATE 1/13/87 HB______

Telephone (406) 994-2484

TO: Long Range Planning Committee

FR: Joel Jahnke, Producer/Artistic Director - Shakespeare in the Parks

RE: Testimony for Shakespeare in the Parks Cultural and Aesthetic Project Grants

#0181 and #0183

On behalf of Montana State University's Shakespeare in the Parks program, I would like to express my appreciation to the committee for the opportunity to testify on behalf of our grant applications. In addition, our appreciation is extended to the Montana Arts Council and the members of the advisory committee for their contribution to the grant evaluation procedure, in particular, the committee comments that were shared with grant applicants for the first time this year and were most helpful. Because we have two applications before the committee that are closely related, I would like to offer testimony for both application #0183 Endowment Development and #0181 General Operating Support at this time.

It is clear from the advisory committee's recommendations and comments that they are concerned that we establish our own endowment for long range support of our activities that is less reliant on Cultural and Aesthetic project grants in the future. Their recommendation of full funding of the \$25,000 requested for Endowment Development and only 37% of the \$60,000 requested for operational support along with their comments regarding long range planning and funding stability send the message loud and clear that we should not rely on the Cultural and Aesthetic project grants as a stable funding source for operating costs no matter how successful or worthwhile the project may be. We understand the committee's reasoning in this decision and are in general agreement with the theory. However, there is one fatal flaw in the committee's thinking. When an organization is planning a major endowment campaign that will necessitate use of private donations normally available for operating costs and fundraising activities are concentrated on gaining the necessary matching funds to establish the endowment for future use, that organization will require an increase in its general operations support for that time period NOT a decrease of 44% over the most recent biennium. This is exactly the situation facing Shakespeare in the Parks should the committee's recommendations be followed. By its suggested levels of funding, the advisory committee is making the always difficult task of fundraising doubly difficult because we must split fundraising efforts to offset reduced levels of operations support and match the level of endowment funding on a three to one basis.

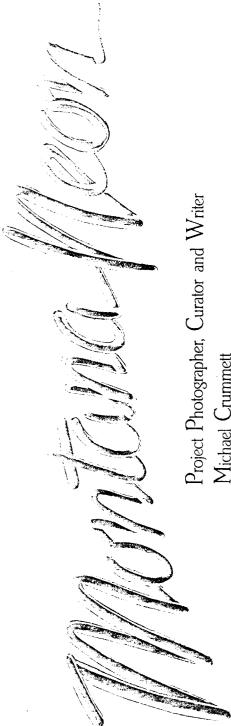
One possible solution is to raise our sponsorship fee which the committee suggests is low compared to similar performing arts groups. An increase in the fee has already been instituted, but any substantial increase would price us beyond the means of many of the smaller communities that are at the core of our performance schedule. For most of our sponsors, we are the only performing arts group that they book each year, precisely

because we are the only one they can afford. The committee's suggestion that we create a fee schedule based on the ability to pay does have some merit and is currently being pursued, however any substantial increase may have to wait until the 1988 season since we have already begun negotiations for the 1987 season.

The advisory committee further recommends that we work toward developing other sources of revenue to decrease our dependence on Cultural and Aesthetic project funds. Please be assured that the search for other sources of revenue is constant and continual and that task is made even more difficult in times of a troubled economy. We are dependent on these funds because our activities are perfectly suited to the purpose for which the funds were set aside. We feel we serve the entire State of Montana as well as and better than most performing arts groups that have been recommended for similar and higher levels of funding and since almost all of our activity is within Montana we feel we are quite justified in being somewhat dependent on this funding source.

We understand that all projects cannot be funded at their full amount but the recommended level represents a 44% decrease in our funding from the previous biennium at a time when we can least afford it. We respectfully ask that the Long Range Planning Committee consider increasing the appropriation for general operations support closer to the \$40,000 level appropriated during the last biennium. The operations support is so important to us that we would suggest reducing our appropriation for Endowment Development to \$20,000 if it would mean a comparable increase in operations support. On behalf of Montana's Shakespeare in the Parks program, I thank you for your consideration of this testimony.

Traveling Photographic Exhibition and Catalogue sponsored by the Montana Art Gallery Directors Association.



Michael Crummett



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HOCKADAY CENTER FOR THE ARTS

2ND AVE. E. AT 3RD ST.

P.O. BOX 83

KALISPELL, MONTANA 59901

(406) 755-5268

To:

Bob Thoft, Chairman Long Range Planning Committee

From:

Magee Nelson, Director Hockaday Center for the Arts

The Hockaday Center for the Arts requests the committee reconsider allocation of the funding from the prior 1986/87 session in which the Hockaday was awarded \$42,000 toward capital expansion of the Hockaday facility.

When that proposal was submitted, the goal was to expand the current facility; the original Carnegie Library (1902) owned by the City of Kalispell, which was renovated and leased to the organization in 1968, for exhibitions, classes, and programming in the visual arts.

The expansion includes handicapped access, additional gallery space, and secure permanent collection storage. Community, state, national and foundation support was strong and matching funds needed to meet the total project costs of \$150,000 were promising at the time of the proposal. Indeed, 30% of matching funds came available within the first year.

In the past year, unanticipated economic factors at the national, state, and local levels caused a deficit situation in the general operational support for the organization, leading to a bank loan and temporary suspension of the expansion plans. This year's operations are in part funded by Flathead County mill levy secured through successfull lobbying by concerned Hockaday members and friends.

Before embarking on the expansion, the board is concerned with building a sound and stable base of operational support through fundraising and contributions from individuals, corporations, and foundations. The board decision is to address long range planning for cash reserves and an endowment that will see the ongoing programs of the Hockaday through this year and the years to come. It is in response to this goal that the board requests the committee to reconsider the use of the funds already allocated for the Hockaday.

We do not intend to forfeit our cultural and aesthetic funding for 86/87. The decision to delay the expansion reflects the economic factors of the Flathead Valley as well as the organization. Indeed the reasons presented three years ago for expansion remain every bit as valid and pressing as when they were initially presented. Responsibility comes to focus on the continuation and maintenance of current programs rather than growth plans.

We appeal to your fairness in consideration for our organization, having already been recommended and awarded the past funding. It is the function of your committee to determine whether this funding may be used towards operational support rather than capital expansion. It is our hope you will review the request favorably and enable us to utilize the majority of the funds where they are most needed and effective in providing the citizens of Northwest Montana the excellence of programs they have been receiving for the past 18 years from the Hockaday.

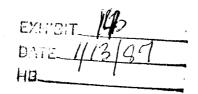
We hope we can maintain a strong state/local partnership to meet the needs of the community together. We thank you for taking the time and consideration to review our request.

MONTANA INSTITUTE OF THE

ARTS

Young Audiences

Young Audiences



CLASSROOM PROGRAMS - grades K-6 limit of 50 children \$75 per program

Chip Jasmin
"An American Folk Song Journey"

From the sea chanteys of the deep water sailor to the night herding songs of the cowboy, folk songs bring us in touch with the human experiences that shaped America's growth. Chip plays a variety of instruments to accompany the singing -- penny whistle, guitar, button accordion, mandolin and 5 string banjo. Children become involved with the program through group singing and rhythm activities.

Karen Kaufmann
"The Secret Language of Dance"

As Karen performs, children quickly discover they too know the "secret language" of dance! They explore how movement is affected by time, space and energy. They share the excitement as Karen goes on an adventure to a "Magic Garden" -- she sometimes needs their help to find the way!

Peggy Meinholtz "Retelling Tales"

Two endearing puppet plays -- "Gunni Wolf" and the "Lion and the Mouse" -- teach children how puppets (and people) communicate with sounds, gestures and movement as well as language. The play "Gunni Wolf" is narrated in English, but the puppets speak only German. When children "retell" the story, we find they have no trouble following the story line.

Angie Leprohon and David Nimick "Homemade Jam"

"Downhome" music from America and the British Isles comes to your classroom via the hammered dulcimer, concertina, guitar, bagpipes and even a musical saw. Children are delighted to "jam" with the musicians on a variety of homemade instruments.



Young Audiences

Young Audiences

AUDITORIUM PROGRAMS limit of 100 children \$150 per program

Cascade String Quartet
"Introduction to the String Quartet"

With a great deal of warmth and humor, the quartet members show that string instruments can be a source of joy and fun. Children will become familiar with the unique sounds of each instrument, they will hear how the inner and outer "voices" fit together, play "who's got the melody" and even back up the quartet by playing cardboard instruments along with them.

grades K-6

Karen and Alan Leech
"Music from Around the World"

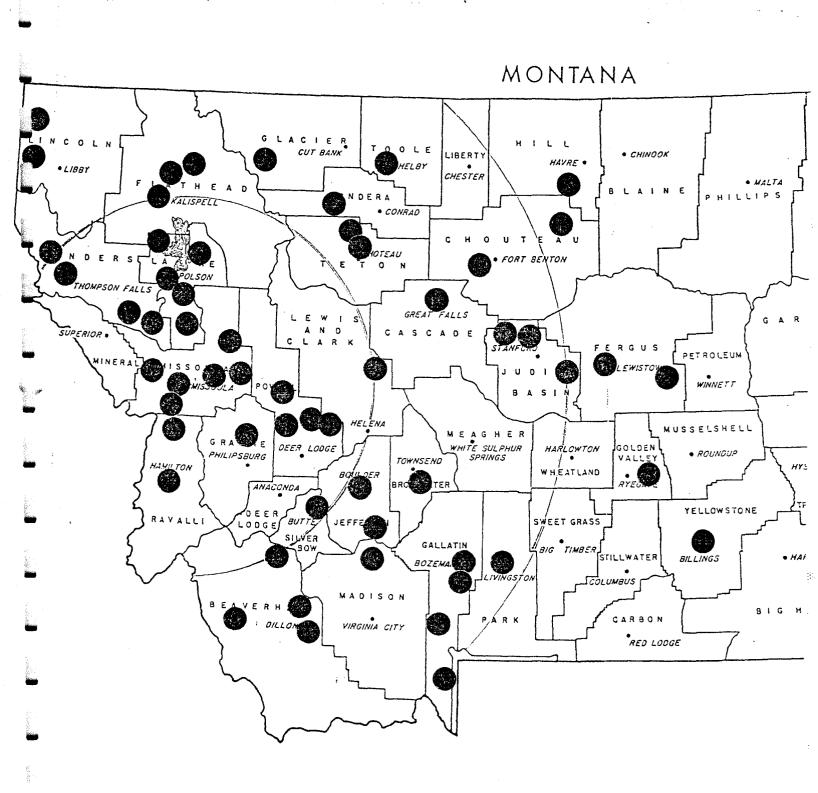
The exotic and exciting sounds of music from other countries can open new understanding of our own music. Authentic instruments from India, Bali, Africa, Ireland, China and our own folk culture in the United States help children explore the differences and similarities in the music of various cultures.

grades K-6

Karen and Alan Leech "Making Music Together"

Hearing a classical wind instrument duet, an Indian raga and an original jazz piece for flute and synthesizer, students learn how this unusual musical duo came to enjoy and perform all styles of music. Students are exposed to the ideas of creative music making, world music and improvisation.

grades 7-8



Programming by county

Beaverhead

Jackson Polaris Reichle Wise River

Cascade

Great Falls

Chouteau

Big Sandy Benton Lake Carter Knees Loma

Warrick

Flathead

Kalispell Marion West Glacier Whitefish

<u>Gallatin</u>

Bozeman Ophir West Yellowstone Willow Creek

<u>Glacier</u>

Browning

Granite

Hill

Hall

Box Elder

<u>Jefferson</u>

Boulder Cardwell <u>Judith Basin</u>

Geyser Raynesford

<u>Lake</u>

Elmo Polson Proctor Ronan St. Ignatius Swan Lake

Lewis & Clark

Craig Wolf Creek

Lincoln

Sylvanite Troy Yaak

<u>Madison</u>

Harrison

<u>Missoula</u>

Frenchtown Greenough Lolo Missoula Potomac Seeley Lake

<u>Par</u>k

Livingston

<u>Pondera</u>

Dupuyer

Powel1

Avon Elliston Garrison Gold Creek Helmville <u>Ravalli</u>

Florence Hamilton

Sanders

Thompson Falls Trout Creek

Silver Bow

Divide Melrose

<u>Teton</u>

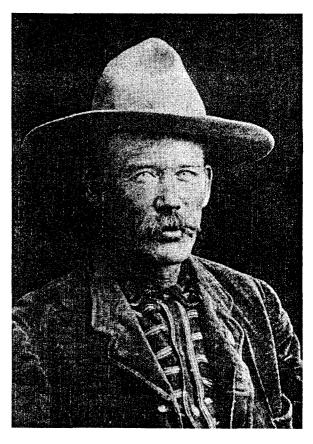
Bynum Pendroy

<u>Yellowstone</u>

Billings

#Nibit # 15 1/13/87 D. J. O'MALLEY

"Cowboy Poet"



By
D.J. O'MALLEY
and
JOHN I. WHITE