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Montana Kaimin, December 12, 1980

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Programming expects to lose $23,000 on Performing Arts Series, Ryan says

By JEANETTE HORTIC
Montana Kaimin Reporter

ASUM Programming has lost about $14,750 on its Performing Arts Series so far this quarter, according to figures provided by Programming Director Rick Ryan. Ryan said he expects Programming to lose about $23,000 this year on the series, but that there is no way the performing arts series ever could be expected to make money or break even, as the artists' fees are so expensive. Last year Programming lost $21,000 on the series, he said.

A performing arts series is a variety of classical entertainment, including such arts as dance, symphonies and other musical performances. However, Ryan said the losses on this series come out of Programming's ASUM budget allocation. The 1980-81 allocation is $55,953. He also said that Programming would be more conservative when planning the performing arts series next year.

"This year's expensive shows were too ambitious for the Missoula market," he said.

Lisa Hogan, performing arts coordinator, said Programming plans to give those who lost money on the recently collapsed Masterpiece Series a $2 discount on any performing arts tickets they buy from ASUM. The Masterpiece Series, a private company, was terminated after its promoter, John Lassen, was arrested in Great Falls for defrauding, on his bills. Ticket holders were then left without compensation.

Programming also will give a $1.50 discount on UM staff and faculty tickets for performing arts events, Hogan said.

One reason for the performing arts series' financial problems is that last year's programmers overestimated the success of this year's series, Ryan said.

Ryan said that after then-Programming Manager/Consultant Gary Hogan had to cancel the Masterpiece Series was doing last year. Bogue thought ASUM could also sponsor expensive talent this year. Bogue scheduled two $200-$250 engagements for Programming.

However, Victor Golesan, current manager/consultant for Programming, said he did not think the budget had been overestimated, and that losses probably will be made up with upcoming shows.

One complaint filed

Solutions sought to work-study cuts

By JEANETTE HORTIC
Montana Kaimin Reporter

The problems created by the reduction of weekly work-study hours from 20 to 15 at the University of Montana are on their way to being solved. But one student has filed a grievance complaint against Student Complaint Officer Wayne Kimmet.

Kimmet said the grievance procedure allows the student to appeal to the university's Discrimination Grievance Committee, which is composed of students, faculty and administration. The committee will try to resolve the matter informally. Kimmet would not identify the complainant.

After being notified Dec. 9 that work hours would be reduced beginning Dec. 1, many students were upset about not being forewarned and feared they would have to quit school because they would be unable to pay rent and bills.

Don Mullen, UM's office of financial aids, said his office would offer alternatives such as loans, to students for whom the new policy caused serious problems. He said, however, there would be no change in the maximum hour policy.

The work-study hour cuts occurred because UM received a $130,000 federal funding cut, and because there are more people using work-study money this year than in the past, Mullen said. There are 600 work-study students this quarter.

Early Warning System is academic lifejacket

By ALAN ROSENBERG
Montana Kaimin Reporter

The only thing Jane wanted to do with her life was to become a veterinarian. But after an "F" in a freshman chemistry midterm, her hopes were dashed.

Jane (not her real name) was going to switch majors and give up her goal. She contemplated suicide.

After being an honor student in high school and after studying 30 hours for the exam, her failure was a surprise to her and to a teaching assistant.

It is obvious to the TA that Jane has understood the material. The TA filled out an "Early Warning System" card. He wrote down Jane's name, address, phone number, the problem she was having and his own name and number. He mailed it to the Counseling and Retention in the Center for Student Development.

When the TA told her about the card, at first she was insulted. "Only dumb students need this kind of help," she thought.

But a few days later, after responding to a telephone call from the retention office, Jane met with retention coordinator Maggie Doolen and John Stenger, director of counseling.

Stenger suggested her problem was "test anxiety." He told her to study less. In a brief session he taught her relaxation techniques and breathing exercises and advised her to lay her head on the table or "to get up and run around the classroom" if she felt tense during the test.

Jane took the advice. On the next test she got a "B" and she is confident once more that she will become a vet.

Unlike Jane, other students who are having difficulty in classes, especially freshmen, withdraw from the university early.

And the number of students withdrawing from school before the end of a quarter — although it has not increased in the last few years — has become a concern for administrators.

As of this week, more than 250 full- and part-time students have withdrawn from the university this quarter.

In Montana, the amount of money granted to state colleges and universities has been directly related to the number of students enrolled.

Once a student has begun the withdrawal process — filling out brief forms and having an "exit interview" with a counselor — there is usually not much hope in changing his mind, Doolen said.

According to Susan Bouton, a work study student who works for Doolen, about 100 cards have been turned in this quarter, most by professors and TAs and only a handful by RAs.

Bouton said she has called all but a few of the students referred and the response from them has been good.

"We tell them what we've set up. Some say 'Leave me alone' and we do," she said.

Thirty-four of the students, she said, have seen a counselor; 16 are seeking tutors and 25 others "feel they are doing fine or they say they're not going to worry about it."

The student who needs academic help is directed to a tutor. Half the cost of the tutoring is paid for by ASUM.

Several RAs and professors who have used the EWS have helped a student, said the program is a success. Some said that without EWS, the student might have dropped out.

An RA in a women's hall said she used the EWS "as a last possible method." She was afraid that misuse of the program could "cause bad feelings."

"It could be thought of as a Big Brother type of thing," she said. "You can't be picking into every little problem. The students might want to handle it themselves and might resent the interference."

Johnny Lott, associate professor of math, said he sent in the names of all his students who did not pass the first test in two of his classes. He added that he had not received any feedback from the students or the retention office.

Cont. on p. 8
Central Board has decided two rather controversial issues by making compromises that may, in the long run, prove less agreeable than the alternatives would have been. At its Wednesday night meeting, CB voted to postpone indefinitely the impeachment of ASUM Vice President Linda Lang and to charge admission for a February speech by David Duke, a former president of the Ku Klux Klan. The compromises, which provided generally easy outs for CB, fail to resolve the issues. Instead, they float in a sort of wavering limbo, whose shaky foundation could at any moment crumble and leave the same — or worse — problems.

About 15 members of ASUM signed a letter last week requesting Lang to resign before they began impeachment proceedings. Their clandestine attitude about the letter — refusing to release a copy of it to the press or specify about its contents — gave no one a clear idea of the grounds they had for requesting Lang's resignation and made it hard for students to understand why impeachment might be necessary.

The fact that a majority of CB members feel Lang is not doing her job hints that working relationships at ASUM may be unraveling.

That hint, confirmed when Lang retained legal counsel for advice and to present her position and replies to CB members, is not likely to be dispelled by tabling the impeachment drive.

There are, however, reasons for concern about whether CB members and Lang will be able to put aside their differences (and, in many points of view, the possibility of being held in contempt may be deep disagreements) and truly work together.

Yet the compromise does not address the hard feelings and problems that have arisen with the impeachment move. Those issues actually will not be settled until sometime Winter Quarter, when if and when CB members prove they can overlook the whole matter.

Similarly, the Duke issue also will not be decided until after his speech. The decision to charge admission was based on the theory that only people who really want to see Duke will be bearing the cost, rather than all students through ASUM Programming's use of their activity fees.

But the theory has little validity among a large crowd turns out. For few people attend, Programming will have to make up the difference with student money anyway — with one fewer fee. Regardless of the as yet undetermined admission fee, Duke will still be paid $1,400 and expenses to speak. But fewer students might be there to hear him — and to disagree with or question his views. Thus Programming would still be picking up much of the cost without benefiting as many students as it could have with a free lecture.

Central Board's decisions on these two issues really decided little. The underlying problems have not been resolved, and they are not likely to quietly disappear. Not until CB addresses the real problems and issues will its decisions truly be effective.

Sue O'Connell

Pleasant voyage

Editor: In 1995, when I was 18, I moved to New York City to work and go to school, and one joy that my initial loneliness at bay was going to see the Beatles' movie "Help" playing constantly at one or another theater.

On my long lunch breaks or on any afternoon, I could watch the film several times over and let my emotions soar with the music.

Years later, I am still reliving these moments again — watching John, Paul, George and Ringo walk out of the dugout at the ballpark to their stage, and it didn't matter that we couldn't hear a word or note of the song we knew by heart. And singing them, I can feel in love with my wife again, as I first did to Lennon-McCartney songs fifteen years ago.

I can now drift into a sense of what the culture was about during those years. Even my fear of going to Vietnam does not mar the memories.

Some of us who grew up in the 60s will suffer a nostalgia for the awareness we had of the sense of unity and love that was growing in our generation, and the Beatles music will always represent to me the way it felt being a part of a special era.

Pleasant voyage throughout other realms, John Lennon.

Jean Janousek

Tutor needed

Editor: Re: Carl Burgdorfer's placebo to the editor.

I always design my sentences "carefully," with full "knowledge" inclusive — (as I "Beatles letters," etc.). I obviously think committees are very important since I'm an effective member of the Evaluations Committee. I've attended more SUL meetings than many of the members, as well being on it last spring. I need not be on the legislative committee to understand the importance and excellent job they are doing. I refuse to be an ASUM office groupie, since Central Board work requires food, pen and phone activity.

I did not get into specifics in these areas because my subject was impeachment — an issue you bistriately stepped. Since

P.S. Tell your pals the WRC has no involvement in the fiasco whatsoever.

Thanks

Editor: A well deserved thanks to all who helped with this year's "Fast For A World Harvest."

The total funds raised as of Wednesday, Dec. 3 is $2,443. The Residence Halls Food Service contribution was $1,303. A special thanks to John Piquette for his cooperation and assistance. To those who organized and shared in the Skate-A-Thon, worked tables and made arrangements, THANKS. This is by far the largest sum raised in the past seven years at U.M. The work of Oxfam-America and Missoula Proveno Center will be strengthened. Kim Williams, Patrick Todd, Peter Koehn and Joseph Collins — and FAST Committee thanks you for not letting us forget the needs of others.

Gayle Sandholm

United Methodist Campus Minister

Looking deeper

Editor: I think it is time to wipe off the dust on my favorite pen, pull out a couple sheets of paper and do some writing.

There has been some interest aroused with the recent hiring of a guest speaker. However, this, itself, is not the main point of this letter. It was only one of many factors that has inspired me to write this letter concerning the program.

I am glad to see people more actively involved in showing their concern. For example, the political view point of a speaker is immaterial in itself; the fact that people care about it is very material and important. It is important to take a more active stance. However, I wonder where is this concern coming from and where does it lead?

During the past few years, I have thought about the problems of human rights and the attention given to it. The concern was far and few between when the tragedy of Cambodia was conducted by the Communists — even when some said to talk equal to the Holocaust of Germany during W.W.II. With world famine and human rights violations increasing, not steadily still our voices remain muffled. It seems to me we say nothing until it directly affects us and even then, only a few speak out, later to dwindle down after a period of time. (However, there are those dedicated few that I do not ignore.)

We should not sit still to let the opportunity for a world to break through our fingers. Hatred cannot be part of our society or it will surely continue to make us a country of war. Nor will it remain quiet as human beings are subjected and oppressed by any government in Afghanistan, Vietnam, (i.e. Boat People) or Ethiopia. To come even closer to home, we can easily be idealistic while here fighting poverty in Missoula (yes poverty), in our Garden City (i.e. Wheeler Village as winter approaches).

Maybe our generation is waking up to those factors that divide us. I truly believe this. Now I believe we should take another step forward toward each other. Some ways of understanding problems and creating change is through greater interest, discovering sources of honest information or vocal communication. Another possibility is another suggestion. I believe that the upper classmen and women have an important responsibility to set a good example for the mood of the entire universi-

Your influence is very powerful for good and bad.

The cry for human relief is like a steam roller and do not lose hope, its power will surely crush us. It is affected by all and will affect all. Violence against violence will do nothing to Marxistic-Leninism. It is a good example of this falacy. However, through education and working together to slow down the steam roller of human oppression, we can stop it and get on the path to a positive alternative.

My final point concerning this recent controversy and this letter can be put into another category. Assuming, for the moment that there is a huge iceberg and a ship, the ship, our views and attitudes, sees the tip of the iceberg, the problems of human oppression as only a small if not an insignificant obstacle. The ship approaches the obstacle haphazardly while the iceberg looms in its pathway and thoughts it impossible and devastate the completely unwary, and naive voyagers.

I believe if all our problems ended over night. However, it is a slow process. Yet, isn't it time that we got involved in this process for the benefit of future generations as well as ourselves? I have been working to establish a program called Project Volunteer. It is one by means which people can help people. This is an impor-
tant and changing reality that can be applied in any situation. Our concern should never dissipate. Through such projects, we can prevent apathy and encourage constructive involvement among the students and faculty.

As the holidays approach, I would suggest remain each other and work together to achieve a larger perspective. If you have something positive today, even something as simple as a smile then it can be a start to a deeper respect and concern for humanity. It all lies in our grasp to set the example.

Michael Yakwich

Senior, psychology

President, C.A.R.P.
The real truths

Editor: Which is the liar? A man who, out of pure curiosity (whether that curiosity be from morbidity or of some other origin), attends a lecture given by a man whose "moral" character has been questioned by some; or a man who has himself convinced, while drooling over a photo of a naked woman specifically "her gentility," that what he is pursuing is love and passion.

The liar, is, with a doubt, the drooler, who in truth is pursuing them. A raw, physical urge which could just as easily be satisfied by a large, permeable, empty-headed (and preferably washable) rubber doll.

To find the real lies, or the real truths, I think that some of us, while we're sponging the emolument of the world off of our rose-colored glasses, had better take a look at what's on the sponge. If it repulses you, then life repulses you.

I recently witnessed some 30 Gideon's with smiles oozing from their faces like frosty from Hostess twinkies—and with similar ingredients, here. On the pages of the Kaimin we saw people holding, in one hand, the small green book, and with the other deluding those of us who objected. I found it striking how evident the hostility was from people who supposedly believe in compassion and goodness.

An Irish comedy/drama with rousing songs & dances.

December 10-13 8:00 p.m.
University Theatre

The Hostage
by Brendan Behan

Student Health/Dental Service
Clinical Facilities and
Student Pharmacy
WILL BE CLOSED
FROM 4 P.M. FRIDAY,
DECEMBER 19
TO 9 A.M., MONDAY,
JANUARY 5

The real truths

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By STEPHANIE HANSON
Montana Kaimin Reporter

The University of Montana still does not comply with the equal opportunity guidelines of Title IX, but it is close and getting closer. "UM is probably in a lot better shape than many other institutions in the country," in complying with the guidelines, Lynda Brown, director of the Equal Opportunities Office, said.

UM has to add $20,000 to its athletic scholarship budget to offer "equitable opportunity" to its women athletes. Title IX is an amendment tagged onto the Education Act of 1972 which forbids sex discrimination in any educational program that receives federal funds. Many took the amendment to mean that the same amount of money needed to be spent per woman athlete as per man. Many athletes and organizations, such as the National Collegiate Athletic Association, opposed that interpretation, arguing that some programs, such as football, cost more to run.

Under pressure from these groups, Title IX was reviewed and amended by the Department of Health, Education and Welfare last December. The new requirements, effective then, no longer implied that expenditures per male and female athlete be equal.

The review did maintain that scholarships were to be awarded in proportion to the number of athletes in men's and women's sports, thereby offering equal opportunity for both sexes.

During the Holiday Season we wish to say thanks to the following for their help & support, which has contributed to a very successful Fall Quarter 1980:

- Rosauer's
- Higan's Hallmark
- Missoula Warehouse Market
- Safeway
- UC Bookstore
- Copper Commons
- UM Print Shop
- Bonanza 86
- Missoula Appts. General Store
- Memory Banke
- Garden City News
- Ron Bashau
- Jerry Gardner
- Linda Lang
- Bryan Thornton
- Dave Curtis
- Sylvia Wall
- Auton Hipson

Black Student Union 1980/81
President Roderick Brandon Activities Coordinator: J. C. Bridges

"The Divine in Me Salutes the Divine in You" V.H.

11:00 AM-6:00 PM

Caddyshack

A top box office film

Chevy Chase, Rodney Dangerfield

The Blue Lagoon

A romantic adventure

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Greenfield confident of team's success

By RENATA BIRKENBEUL
Montana Kaimin Contributing Reporter

What is it like being a captain on the Lady Grizzlies basketball team?

Senior Jill Greenfield, from Richland, Wash., knows. So do seniors Annette Whitaker and Sandy Gehrig, who were elected by teammates as tri-captains for the 1981-82 season.

A transfer last year from Wenatchee Valley College, Greenfield said about her leadership role, "The main thing to know is that the team places some trust in me."

Dahlberg Arena in the Harry Adams Fieldhouse will be the site for two non-conference games this weekend. Tonight UM plays Idaho State at eight and Saturday night UM will battle Northern Montana at 5:45 as a preliminary to the men's 8 p.m. game.

Greenfield, at 6-foot-1, is in her second year as the starting center for the Grizzlies. In five games so far this season, she has totaled 60 points and 57 rebounds to lead the team to its current 4-1 record.

Greenfield broke three University of Montana girls' basketball records last season. She now holds the record for most total points, 449, rebounds, 252, and best shooting percentage, .517.

"The offensive part of the game comes easier for me," Greenfield said. "When you practice alone, during the summer, your shot gets the most work."

The young team, composed of four seniors, three sophomores and four freshman recruits, aims for a specific goal this season: "We want to win the Mountain Division so that we can host regionals," Greenfield said. "That's definitely one of our goals. Also, besides beating MSU, we want us to beat Eastern Washington because they beat us three times last season."

Tropical weather is deceiving

By PAT SULLIVAN
Montana Kaimin Sports Editor

Looks are deceiving. When I peered out the storm-windowed slumber diagnoses as windows for my humble basement apartment, the morning weather conditions looked reasonably fair.

From my ground level viewpoint, I could see there was only a skiff of snow on the ground, and the wind did not appear too fierce.

After six short steps, I realized that I had fallen into the trap once again. Sure, the weather looked fine when I was standing five feet from a furnace, but once the door was behind me, it was a different story.

The dastardly Heatgate Canyon wind was blowing directly up Sixth Street near the campus and against, into and through every shroud of my winter apparel.

After walking one block, my tennis shoe-protected toes felt like frozen fusiliques and my ears seemed to have detached themselves and boarded a flight to Hawaii.

The snow-drifted sidewalks I was traversing would have been perfect for a snowblower commercial, and the street could have passed as a skinny ice-skating rink.

For any first-year participants in a tropical Montana winter, I should inform you that December is usually the most pleasant month of what can be a monstrosity writer.

As a 21-year veteran of Montana winters, I have survived a watershed of weather conditions including blizzards that bury four-foot-high fences in three hours, icy rain that brings oyster-signs to the eyes of low truck drivers and winds that blow the lint off wool socks.

The chinook winds that relieved Missoula of most of its snow this week have lulled students into hopes for an easy winter.

But looks are deceiving, and the chinook weather cannot last forever. One should take advantage of the sunny days while they last. It may be the last blue sky we shall see until April.
Some attending UM classes illegally

By GWINN DYRLAND
Montana Kaimin Reporter

Bootleggin', Bill calls it: going to school without paying for it. Throughout Fall Quarter, Bill has sat in two of his classes, taken the test and "done everything except finally" as an unregistered University of Montana student.

"I don't exist as far as (the registrar) is concerned," Bill said yesterday. Next quarter, as a resident student, he will register and pay much lower fees than he would have as an off-campus residence student.

Bill began a few years ago to register for alternate quarters at UM. He takes nine credits one quarter, for example, and credits the next quarter he is in school; by registering for 20 credits every second quarter, he saves on tuition costs — by Winter 1981 fees, he would save $148. This way, Sam also avoids paying "superfluous" registration, health service and activity fees each quarter.

"I have a little more control over what I pay for," Sam said. Mary took two courses last year without registering; she could not afford to pay non-resident tuition. This year, she is paying resident tuition and is beginning a graduate program at UM.

"The help (faculty) gave me last year is directly responsible for my being enrolled this year and having a direction," Mary said. Mary and Bill and some (the real names) are older students. Each likes UM as a place to "be around people who are interested in some of the things I am and who know more," as Bill put it.

Bill and Mary are both working toward second degrees as registered students; Sam, who is completing his first degree, said he has been in and out of school about the same amount of time since 1974.

According to Laura Hudson, UM assistant registrar, the registrar's staff has not attempted to track down UM's unregistered students or to estimate how many there are.

"We are not aware that it is a problem; We haven't received any information from anyone that there are a lot of seats being taken by unregistered students," Hudson said in an interview yesterday.

UM's academic deans seem to agree that the figures is slim and that it should remain so.

"We have tried only to allow this when we don't know it's happening," Sister Kathryn Martin, dean of the School of Fine Arts, said. "It is a little bit hand-held. It is inequitable for the students who are paying to shoulder the financial burden for those who aren't." Richard Solberg, dean of the College of Arts and Sciences, said.

Solberg said UM "can't afford to give out freebees," though theoretically "education for the masses" is a good idea.

Hudson and several deans stressed the "practical" problem of students who are unregistered: that they cannot be counted as "full-time-equivalent" students. The Montana Legislature funds UM on the basis of a 19-to-1 student-faculty ratio. Every full-time student means more dollars are appropriated to UM.

Other deans said that by allowing unregistered students to attend classes it is unfair to registered students.

"I hate to deny anyone the opportunity to have an education, but I feel we have an ethical obligation to those who are paying," Martin said.

One professor, however, who said many colleagues agreed with him, encourages students to come to his classes without paying.

Typically, he said, such students were graduate students who needed to enrich their backgrounds, older people from Missoula, students trying to establish residency in Montana and some who cannot afford the fees.

Students who want to audit classes at UM — sit in without taking tests or receiving a grade or credit — are required to pay an auditing fee, which can be as high as a registration fee. The provost said this was "picking the pockets of people who can't afford to pay."

It is easy to be independent when all behind you agree with you, but the difficulty comes when there are nine hundred and ninety-nine of your friends think you wrong.

—Wendell Phillips
Faculty not giving up LA window fight

By NANCY OLSON
Montana Kaimin Reporter

University of Montana faculty have not given up the fight against a Department of Energy conservation plan that would cover three-fourths of the window space in the Liberal Arts Building. The Board of Regents approved the plan at their meeting in Helena Monday, and the state Department of Administration intends to go ahead with the project.

Opponents of the plan say they will contact people who are involved in the decision-making process of the modification plan, and offer alternative uses of the grant money to conserve energy in the LA building.

University Teachers' Union President Howard Reinhardt said the UTU will be discussing a position on the modification plan at its meeting on Monday.

Reinhardt, who is also a professor of mathematics, said that no faculty members have filed a grievance yet, but that some have been talking to the UTU grievance officer.

Besides covering the windows, the $400,000 plan involves changing ventilation and heat-control systems, and replacing the light fixtures with fluorescent ones. It will be funded by $180,150 federal grant money and matched by state funds, and it is projected to save $30,000 a year in energy costs.

Philip Hauck, head of the Architecture and Engineering Division of the Administration Department, said yesterday that in a Dec. 2 letter to Commissioner of Higher Education John Richardson he said that the department will proceed with the energy conservation plan unless the regents do not approve it.

If Richardson and the regents objected to the plan, the administration department would not have gone ahead with it, he said.

"This thing could go on forever unless someone says go. I guess I'm it," he said.

Richardson said Tuesday that the decision by the regents is final, and that UM is obligated to follow the decision.

Stephanie Andersen, secretary of foreign languages, is an opponent of the modification plan. She said the LA building faculty do not think the decision is final and they are considering a response to the regents' decision.

"We are not giving up," she said. "Tom Power, professor of economics and an opponent of the energy conservation plan, said recently the LA faculty opposing the plan will continue to work on alternative uses of the grant money to conserve energy in the building."

Hauck said he feels the plan is "justified" because Montana Power Co. has increased gas costs three or four times since the grant was offered.

"This project is not as bad as it has been painted to be," Hauck said, "and as energy costs go up, windows will be getting smaller."

Hauck said he would still "look at alternatives" if the UM faculty sent them in.

"But it is positive in my mind that nothing (no alternatives) will meet the grant guidelines," he said.

Andersen said that faculty who are opposed to the plan believe that there could be alternatives.

The decision was a "real break of faith" by Hauck and Dave Lewis, former director of the Department of Administration who is now on Gov-elect Ted Schwinden's transition staff, because they said they would come to UM before a final decision was made. Andersen said.

Hauck said that it will be a couple of months before the Department of Administration starts taking bids from construction companies on the modifications plan.
A high official in the regional office of the Department of Education in Denver, who did not wish to be identified, said that traditional-ly, UM has received three times as much work-study money as some of the larger schools.

The new work-study restrictions include:
- limiting working hours to 15 hours per week;
- freezing all wages for work-study students except those that must be raised to $3.35 per hour in January to meet federal minimum wage requirements;
- granting no extensions on work-study awards;
- limiting work between quarters and limiting work-study students to work that is absolutely necessary.

Dorothy Kinsley, UM assistant director of financial aids, said she has dealt with about a dozen students regarding the changes. She said most of the students will be able to receive their money during the rest of the school year, and those who cannot will be given direct federal loans.

Jane Felset, who hires work-study students at UM's Maureen and Mike Mansfield Library, said the library is adjusting to the changes by having those students who worked less than 15 hours per week fill in the time for those who used to work 20 hours.

UM work-study employers, such as the Cooper Commons, UC maintenance, Women's Resource Center and the Gold Oak Room, said they have not had problems with the reductions because of the national economic downturn.
KUFM: radio for Montana

KUFM, the only public radio station in Montana, provides airwave alternatives for most of the western part of the state. The station's programming runs the gamut from classical, rock, jazz, blues and folk music to in-depth news reports, community events and literary criticisms.

Though KUFM occupies only a small space on the third floor of the Journalism Building at the University of Montana, it occupies a large space in the hearts of its many listeners. Supported largely by public donations and grants, KUFM has no advertisers and, best of all, no commercials.

The station has only five full-time staff positions and the rest of the employees are students and volunteers.

Located at 89.1 on the FM dial, KUFM broadcasts approximately 20 hours a day.

Photos by Larry Gilbert
Get-Away Specials

1 or 2 for the Road

<table>
<thead>
<tr>
<th>Beer</th>
<th>Wine</th>
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<tbody>
<tr>
<td>Schlitz Malt</td>
<td>29° Cella</td>
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<tr>
<td>Columbia</td>
<td>12 pts. 29° Summit</td>
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<td>Bud</td>
<td>12 pts. 40° Almaden Mns.</td>
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Get-Away Specials

Music, dance scheduled for winter

CARLOS MONToya

The Performing Arts Series, sponsored by ASUM Programming, is offering music, comedy, mime and dance as part of its continuing series of fine arts performances.

The Winter Series will open with Christopher Parkening, acclaimed as America's finest guitarist, who will perform a varied program of classical guitar music on Wednesday, Jan. 28 at 8 p.m. in the University Theatre.

Parkening, currently the chairman of the guitar department at Montana State University, is a protege of Andres Segovia and has made five recordings, one of which was nominated for a Grammy Award as Best Classical Recording of the Year in 1977.

The Chamber Music Society of Lincoln Center, composed of keyboard, woodwinds and strings, will be performing in the University Center Ballroom on Saturday, March 7 at 8 p.m. The intricate quality of chamber music and the group's repertoire of master works and contemporary compositions is bound to make this concert a unique experience.

A performance by renowned Spanish guitarist Carlos Montoya will also be presented by the Performing Arts Series Winter Quarter. Montoya, a Flamenco guitarist who returns to Missoula by popular demand, will perform Tuesday, March 10 at 8 p.m. in the University Theatre.

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Nutcracker to debut Dec. 20

What holiday season would be complete without a production of Tchaikovsky's "The Nutcracker"? To satiate those holiday spirits, the Missoula YMCA will be presenting a production of "The Nutcracker" on Dec. 20 and 21 at 8 p.m. in the University Theatre.

Ticket prices for the ballet are $3 for adult and $1.50 for children under 12. Tickets are available at Bill's Records and Tapes, Photo Factory, University Center Bookstore, First Bank Western and the YMCA. For information call the YMCA at 543-6768.

University musical groups to perform

Four University of Montana musical groups, comprised of approximately 150 students, will collaborate to present "A Christmas Concert" on Sunday at 3 p.m. at the Wilma Theatre, 131 S. Higgins Ave.

The University Choir, the Collegiate Chorale, the Madrigal Singers and the Recorder Consort will perform traditional holiday music and works by Bach and Haydn.

The concert is free to the public and will be highlighted by an appearance by Sena Cius. The concert is co-sponsored by the music department and the Downtown Association of Missoula.

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Wedding Bands

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10—Montana Kaimin • Friday, December 12, 1980
Talking Heads remain in limelight

By DAVID STEVENS
Montana Kalamin Reviewer

The Talking Heads' new release, "Remain in Light," is a monumen-
tal album managing to overcome the restrictions of New Wave.

The group's chief writer, David Byrne, has incorporated African-
poly-rhythms and the New York

variant of New Wave i.e., punk rock

made

by

graduates,

into

a

chilling vibrant new force in pop-

ular music.

The Talking Heads have not

abandoned New Wave. They have

simply used it as a building

block — a component in a greater whole.

The music is powerful, hypnotic,。

intoxicating, drawing you in light-

ly, almost too tightly. The effect is

like watching an auto accident in

slow motion. It gives you a feeling of

distracted safety in the midst of

chaos.

The music has a certain time-

less quality. Most New Wave music

only has relevance the moment it is

produced; after that, it becomes a

hackneyed cliché. Rhythmically,

New Wave music is as manic and

skittish as a sheared cat.

"Remain in Light," on the other

hand, is the musical approxima-
tion of 20 roaring streams crashing
together at one confluence — a

constantly sustained moment of

opposing waves of energy

destroying each other and recomb-
ining into a stronger, more

powerful whole. Strange, this

could also be a text to an introd-
tory class in Marxism.

Lyrically the album is essentially

the same as the Talking Heads' ear-

lier releases — of recurring

themes of alienation and existen-
tialism.

David Byrne's quirky vocal style is

thankfully more relaxed in this

new release. In the past he has

sounded like a yodeling Tubby

man, an obvious annoyance.

The production work for the

album, which was produced by

David Byrne and Brian Eno, is as

clean and cold as a painter's

print out. It further magnifies the

Talking Heads' already distant sound.

"Remain in Light" is one of the

best albums of 1980. Undoubtedly

it will change the direction of

American music in the '80s.

Holiday Hoedown Sunday

For folks interested in relaxing a little before undertaking the

rigors of finals, there will be a Holiday Hoedown, a bluegrass and
country music show, on Sunday at 7:30 p.m.

This Sunday will feature Poor Monroe, Finley Creek Band and the

Tiny Cup and will be emceed by Tom Tucker, announcer for radio

station KGRZ's bluegrass show.

The show will be held at Hellgate High School. Tickets are $3 for adults

and free for children under 12 and can be purchased at Bitterroot String

Shop, 200 S. Third W., and at the door.

Children's Theatre presents Christmas play

The Missoula Children's Theatre will be presenting a production of "A
Child Is Born," written by Children's Theatre artistic director James

Caron, in six performances today, tomorrow and Sunday.

Over 100 people will be involved in the production which will be

presented today at 2 p.m., Saturday at 2, 4, and 7:30 p.m. and Sunday at

1 and 7:30 p.m.

"A Child Is Born" will be performed at the Missoula Children's Theatre

at 118 W. Main St. and ticket prices are $2.50 for adults and $1.25 for

teachers.

Tickets are available at Dana's Dance, Holiday Village, Kaufman's,

Southgate Mall and The Kiddie Shop, 220 N. Higgins Ave.

For information please call the Missoula Children's Theatre at 728-

1911.

Poetry newsletter seeks contributors

Poets interested in publishing their work are encouraged to submit

poetry to World of Poetry, a quarterly newsletter, which is sponsoring a

Special Poetry Competition.

Poems of all styles and on any subject are eligible to compete for the

grants of $1,000 or for 48 other cash or merchandise awards.

Rules and official entry forms are available from the World of Poetry,


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• March 2—Chamber Music Society of Lincoln Center
• March 10—Carlos Montoya, Flamenco Guitar
• April 7—Western Opera Theater, "Romeo & Juliet"
May 5—Les Ballets Trockadero de Monte Carlo

Gift Certificates for any performance are also available.
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charged to VISA/MASTERCARD by calling 728-2424.
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Rock with Surfer Ruth: the Ultimate Party Band

By SHAWN SWAGERTY
Montana Katon Reviewer

Ride the big one, indeed. I caught a wave at the Top Hat a few years ago that would knock the beggars right off of Jan and Dean. Surfer Ruth is the Ultimate Party Band, whether one wants to dance, drink or think. The only question remaining is: "What is the Ultimate Party?" Ruth's Missoula debut was an innuendory assault on boredom, inhibition and ignorance. The members sang and played both trashy and important music, music for peace, music for revolt, music for Las Vegas night clubs, music for hotel lounges and music for suburban survival.

They drove this music, pounded it into both willing and reluctant psyches until somehow a piece of pedestrian pop garbage such as Tom Jones "Love Me Tonight" became as evocative as the Talking Heads "Life During Wartime."

Joe Kline, lead guitartist and paternal guardian peacemaker for the group - has a driving Rock 'n' Roll (as the philosophers spell it) that is much less high flown and much more appealing. Kline said, "My ambition is for each of us to grow four arms. That way we could play our instruments and have pillow fights at the same time."

Kline has done more spectacular things. On stage, he sheds his grim reserve and becomes a twisted cross between a snake oil vendor and a children's television host. But Kline wants to take things one step further than Miter Rogers.

"All I want to do is be nine years old onstage," Kline says, but his 9-year-old person always feels like they are on the edge of delinquency, always about to pull the trigger on that gun found in dad's top drawer.

During innovative guitar leads, Kline often falls down or runs about on and off of the stage, tempts his fingers to play the discordant chord and tempts his head to crack into an amp or a wall.

Richard Mockler is known as "Plastic Dick," primarily because he plays a cheap plastic electronic organ. Mockler often come off as overbearing and obnoxious and sometimes seems like he tries to preserve his more abrasive qualities.

"The difference between rock and pop music," says Mockler, "is that rock makes you act. It makes you dance and yell and sometimes you even smash things. Pop maintains the status quo."

In performance, Mockler's passionizing and pushy tendencies transform themselves into sincerity and intensity. He slams the organ during "Planet Claire" with a somber sense of purpose, he chums rhythm guitar like a possessed shaman, and his vocal exude pain, passion or levity, whichever is called for.

Plastic Dick's rendition of David Byrne's "Life During Wartime" is wild-eyed and fried with panic, and his verse on Robbie Robertson's "The Weight" animates the diemmas, it will that Robertson has intended to spotlight in the song.

"We're not punks," says bassist Charles Wheeler, "because we have nothing to bitch about, except maybe Ronald Reagan."

Wheeler is relaxed and thoughtful otherwise, onstage he is a comfortable extrovert, an inspiring singer and an easily proficient bass player. He is disturbed that certain bands are classified as "New Wave," either by themselves or by some media. Ruth, he maintains, cannot and should not be classified in such narrow terms.

"Now that supposedly New Wave has been normalized," he says, "You see bands wearing t-shirts and white shirts and stupid tight pants and white tennis shoes just because they saw the Cars or the Knack do it in Rolling Stone. I like the intensity of New Wave and the honest, quirky, genuine feel, but I tried to be a punk. I usually have enough to eat and a place to sleep."

Mario Ramirez is the drummer for Surfer Ruth, and though he would probably rather play some different types of music he would make the most of his opportunities for musical expression, he is essential to the band's quality. It is Ramirez' drumming, for instance, that propers the original instrumental "Surfer" with Ruth's and punctuates "Satisfaction" so perfectly.

Trombonist Jon Rose fattens Surfer Ruth's sound and dashes any hints of monotony with heavy fills. His vocal talents are obvious even from his harmonies, and his bugle solo in the middle of "Respectable" is a piece of grating beauty that smacks one in the head like an unwieldy bathroom door.

"We don't try to be wierd," says Jon, "we try to be artistic."

Yes, that's all very well, but what about that Ultimate Party? When Don Cline's band was bending dancing windmills, he was looking for the Ultimate Party. Larry Darrell looked for it on Himalayan peaks. E. Roger Hoover tried to find it in the sea of lives of leftists and Helen Quirley Brown seems to think it has to do with some meaningless things that she calls "The Big O."

But she's wrong.

Surfer Ruth rides that edge and thrives on its risks. Honesty is its best instrument and the members do not hesitate to use it. Ruth knows no punks or New Wavers, no rockers or watchers. Musical categorizations become meaningless aside from the line between what provokes action and what inspires boredom. Those who can't take the provocation will go home and listen to Styx.

Finally, Ruth demands its audience to participate. There are lots of people who must have everything as they're familiar with it," Kline said. "You have some polyester Adidas people with the nice feathered, blow dry hair and they can't stand to see anybody any different.

The risk of being exposed as someone unique is the most terrifying aspect of the Ultimate Party. Surfer Ruth is the best fun band available. Watching, listening to, and dancing to this group can be one of the greater treats around. More importantly, Ruth does not sink with passing time and its dynamism insures that its quality will not fade.

This band does not dip a toe into medicare waters, nor does it insult the audience with vacuum shrink-sealed products. Here, at last, is the band that isn't afraid to realize the possible and the whole attack of art as trash and trash as art. I have seen the future of trash-rock and its name is Surfer Ruth.
‘The Hostage’ is released successfully

BY ALAN ROSENBERG
Montana Katim News Reporter

It isn’t that war is hell.

In Brendan Behan’s The Hostage, war is simply hell.

It is as much a part of the scene in Ireland in the late 1950s when the action takes place, as the haze is over Mississauga skies in winter.

However, Behan presents few heavy-handed platitudes about the folly of the fighting; instead he gives us characters for whom life is the fulfillment of pleasures and the satisfaction of basic needs.

And in this production playing at the University Theatre through Saturday night, the joy, the poetry of the people, their songs, their jests, the rhythms of their lives leave the greatest impression —

review

not the continuing struggle between the militant Catholics and the British.

The play is set in a crumbling brick brothel in Dublin. It’s more than a house; it’s a home, peopled by whores, their Johns, the homeless, an eccentric landlord and a husband and wife who collect the rent.

As the play opens, an Irish Republican Army prisoner is condemned to die the next morning in a Belfast jail. In retaliation, a young British soldier is taken hostage. He is to be killed if the IRA lad is harmed.

But the story of the hostage, who is brought into the house as the first of three acts ends, isn’t what makes the play successful; the clarity of the direction by Fine Arts Dean Sister Kathryn Martin and the power of the performances does.

Martin moves the play along with a decisive hand. Her actors work in concert; they seem to know who they are, where they are going and how best they can serve the playwright’s intention.

With few exceptions the cast was competent. Some performances were brilliant.

The managers of the house, Pat, played by Brent Batton, and Mag, by Sherry Tuckett, appear not to have taken their roles but to have adopted them.

Batton, with a ginpy leg, leans on his cane, but he never uses this bit of business as a crutch. As a middle-aged veteran of street skirmishes with the British, he is a plain man, nostalgic and sentimental. He is sustained by his memories.

Tuckett’s performance is full-bodied and subtle. Middle age is difficult for a young actress to play — the body is not yet bent, nor is it still lithe and energetic — yet Tuckett makes her characterization believable.

With a single gesture — the dusting off of the arm of an easy chair — she convinces us, that despite her present station, she is a woman of some class.

Bonnie Banks who plays 19-year-old housekeeper Teresa, conveys the warmth and passion of a Joan Baez singing protest songs of the 60s. Her brief romance with the hostage is touching and not overplayed.

Christopher Weeks gives a consistently commanding performance as Leslie, the hostage — at first brazen, wisecracking and bold, later scared, gentle and innocent.

Although many in the cast seemed to mine the deeper veins in Behan’s script, there was a glaring exception, Craig Menteer as the English-educated landlord and former IRA officer, seems merely to be posturing. With bagpipes and kilt, he plays the buffoon with volume alone. His characterization is flat. Often he is tripped up by his brogue.

Although, “The Hostage” ends tragically, it never was emotionally gripping. My guess is that it wasn’t supposed to be — that the song and dances in counterpart to the cries and report of guns in the street made the point in a different way.

There seemed to be no rush to move the play to its conclusion. It didn’t march on with lockstep tension of a battle zone. More than bursting, the play mellowed and ripened on stage.

The only problem with the direction seemed to occur during the first act, when members of the household milled around the stage. The action was too diffuse and some of the characters’ business distracted from the dialogue. But the problem was resolved quickly.

The set designed by Philip Peters was splendid, creating a feeling of intimacy for the actors as well as the audience.

Good theater represents a collaboration between playwright, director and the cast — an understanding and a dedication to some agreed-upon truth.

“The Hostage” is good theater.

He who is not a liberal at 25 has no heart. He who is a liberal after 25 has no sense. —Anonymous

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Montana Kaimin • Friday, December 12, 1980—13
Montana issues covered in new book

By AMY STAHL
Montana Kaimin Fine Arts Editor

The names of Montana towns embossed on the cover of the newly-printed All Montana Catalog are clearly representative of the contents of the 320-page publication.

The catalog is just what its title implies: a collection of news, information, smattering of writing and photographs by Montanaans about Montana and for Montana. Published in August by the Montana Small Business Association after a three-year effort, the All Montana Catalog contains information ranging from "The Story of a Skilled-Glas Worker" to "It's Not Too Late" - a piece on solar power.

A further look into the catalog reveals stories about hot springs, television, organic farming, sold rain, poetry and facts on where the coal severance money is being invested.

The environmental and small-scale economic orientation of the catalog was intentional, according to Cindy Elliot, executive director of MSBA and project director for The All Montana Catalog.

Elliot said in a recent interview that this first edition of the catalog was the "pilot" issue and - she hopes - one of several to come.

She added that future issues will be oriented to other topics. The catalog sold, for example, she said, will be more oriented toward craftmen and high quality hand-produced items currently being produced in Montana.

Loosely fashioned after "The Whole Earth Catalogue" which was published over a decade ago, the All Montana Catalog has a financial history that has been, according Elliot, "an adventure."

The catalog was originally intended as a 200-page volume to be printed in the fall of 1979. The largely volunteer staff watched the catalog balloon to 320 pages with a publishing delay of a year and a half.

In that time, due to inflation and the increased size, the cost of publication doubled from its original estimate.

The financial problems reached crisis proportions last summer and help arrived in the form of a co-publishing agreement made by ASUM to allocate $12,000 for the catalog in July. Montana Small Business Association's Fund for Missoula, sponsored by MSBA, is a statewide organization comprised of citizens who promote small-scale, Montana-owned businesses.

Contrary to popular opinion, Elliot said the majority of jobs in Montana are with small businesses. She said nearly 98 percent of Montana business executives employ fewer than 50 people and these businesses provide approximately 75 percent of all jobs in the state.

"The bread and butter in this state is small business," Elliot said.

Montana citizens can have an effect on what happens in Montana through awareness of where they spend their dollar, Elliot said. Hence, the All Montana Catalog, by providing consumers with information and giving businesses a place to advertise, is "actively participating in Montana's economic future," she said.

The idea for the catalog was fostered by the success of the first Montana Trade Fair in 1977. The trade fair, sponsored by MSBA, is an annual event held in Missoula which gives Montana craftsmen the opportunity to display their wares and conduct workshops. The fair also provides a forum for proponents of activities ranging from alternative energy sources to new games festivals.

Public awareness of locally-owned business and products manufactured in Montana, she said, should provide impetus for supporting local and state economies.

Elliot pointed out that the motive for production of the catalog is to represent the fundamental philosophy of MSBA. The Montana Small Business Association is a statewide organization comprised of citizens who promote small-scale, Montana-owned businesses.

Further funding for The All Montana Catalog came from a Comprehensive Employment and Training Act (CETA) grant which funded research, writing and production work previously done by volunteers. Additional revenue came from direct private contributions, advertising and bank financing.

The project was completed through the efforts of approximately 500 people, most of whom were volunteers.

"You're not going to find a 'turkey' book that caused you all those headaches into something worthwhile...like MONEY!"