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Montana Kaimin, 1898-present

Associated Students of the University of
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5-7-1985

Montana Kaimin, May 7, 1985

Associated Students of the University of Montana

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Staff photo by Janice Downey.

MEMBERS OF THE UM Rugby Team and Spokane's City Rugby Team jump for the ball during a match at the Ninth Annual Maggot Fest. About 25 teams from the Northwest and Alberta played in the rugby games at the Sentinel Fields Saturday and Sunday. No official scores were kept, but UM won this match 16-6 over Spokane. This Saturday afternoon, the UM team will play MSU in Bozeman.

Programming head's phone calls questioned

By Ron Selden
and Jeremy Sauter

Kaimin Reporters

An investigation of ASUM Programming by the Montana Kaimin has uncovered more than \$250 in questionable long-distance phone calls that were billed to state phones by Programming staff members.

Telephone records, which were obtained from state files, show that calls to both the parents and a friend of Programming Student Director Melissa Smith totalling at least \$240.62 were made from the group's University Center office since Smith was hired as director last June. At least three other staff members made such calls during this academic year. ASUM records show that Programming has not been reimbursed for any of these calls.

State of Montana policy prohibits the use of state-owned telephones for personal use, even if the caller repays the state for the calls.

All long-distance phone calls at Programming are made on state-network phones that are billed at a lower rate than normal long-distance charges.

Monthly computer printouts of Programming's phone usage, excluding January and February of this year, show that 18 phone calls to a friend of Smith's, University of Montana graduate and former Programming employee Kim Pancich, and six calls to Smith's parents in Havre, have been billed to Programming's phone budget since Smith was hired as director. Other calls totalling \$18.30 were made by former Program Manager and Consultant Victor Gotesman, former Films Coordinator Nick Pazderic, and Spotlight Coordinator Carol Snyder.

Smith, in a telephone interview with the Kaimin on Sunday, confirmed that she has made numerous calls from Programming phones to Pancich at her home and at her office in New York, and to Smith's parents in Havre. Smith said that the calls in question, some of which exceeded two hours in length,

were part of her official duties as Programming's student director, although many calls to her friend's home were made after normal business hours.

State records for Programming's phone usage during January and February will not be available until later this week, according to Judy Holbrook, supervisor at UM Telephone Services. Programming's computer printout records for these months, the only permanent record that campus offices are given for phone usage, have been thrown away by Programming staff members, according to a secretary in University Center Director Ray Chapman's office.

Although Smith denied that the calls to her parents and Pancich were of a personal nature, she said, "Everyone on campus does it," referring to the use of university phones for private calls.

"I think I'm allowed to make one or two calls to my parents," Smith said. "I don't think it is any of your (the Kaimin's) business."

Pancich, who is employed as an assistant agent by International Creative Management (ICM), a talent agency based in New York City, said in a phone interview from her home Sunday that she knows Smith "both professionally and personally," and that Smith has called her to "ask advice about a lot of things."

Acknowledging that ICM has no current contracts with ASUM Programming, Pancich said, "I suppose we might have just talked for awhile on some occasions" but said that most of the calls that Smith made to her were of a "professional" nature. Pancich told the Kaimin that she and Smith discussed such things as the current state of the entertainment industry and various concert tours during their telephone conversations, although Pancich said, "I'm not an expert on these matters."

Smith confirmed that ASUM Programming has had no contracts with ICM since she has been director but said

See 'Phone calls,' page 8.

Official admits misusing state phones

By Jeremy Sauter and Ron Selden

Kaimin Reporters

An examination of state telephone records by the Kaimin has revealed that ASUM Business Manager Greg Gullickson has used ASUM office phones extensively for personal long-distance calls, though he has apparently repaid ASUM for the cost of the calls.

ASUM Accountant Brenda Perry, in an interview with the Kaimin, said that Gullickson has paid ASUM "about" \$110 for personal calls charged to ASUM phones since the beginning of this academic year.

Calls placed by the Kaimin to several of the recorded numbers found that Gullickson made long-distance calls to his parents, his bank, his aunt in Big Sandy, his sister and to his eye doctor in Havre. Perry told the Kaimin that Gullickson has been making long-distance calls and reimbursing ASUM since he first became business manager in the fall of 1983.

In an interview with the Kaimin, Gullickson said that he didn't feel that his use of the phones for personal calls was a major breach of policy.

"I don't think it was a real misuse," he said. "When I make a call, I pay for it. I know that's not right but that's what we

do."

According to Leonard Lewis, UM manager of Electronic Communications, the use of state telephones for personal long-distance calls is against state policy, even if the agency is reimbursed for the cost of those calls.

"As far as I'm concerned there's no difference in misappropriating state phones or any other thing," Lewis said. "Theft is theft."

Lewis said that it is up to the individual departments on campus to keep track of their own long distance charges.

"I like to think that we have good employees and that they're honest that way," he said.

A new policy implemented on May 1 by the ASUM administration states that all ASUM groups must keep a phone log and that log must be reconciled with state phone records as they are received each month. The policy, in the form of a letter to ASUM-funded groups, says: "Please impress upon your employees that personal calls cannot be made on state phones. The telephones should be used for business purposes only."

"I think that the way I went about it was fair," Gullickson said. "I'm not going to do it anymore."

Forum

Non-violent action?

EDITOR: Students for Non-Violence: I thought the graffiti last year was a nice touch. Bright, to-the-point, and non-destructive: just wait for the rain to wash the colors away. As for the most recent effort, the demonstration on the oval Tuesday at noon: fun, well, but bad press. Destroying a toy MX missile in the midst of the student body is not keeping with your name and advertised "non-violent" tactics. Granted, I'm playing devil's advocate, but protesting the violence of nuclear weapons with violence is a bit hypocritical. Sure, it was a token missile with a small demonstration designed to enlighten the student body, but don't discredit your own cause with any activity reasonably close to violence, no matter how token.

Stomping an MX pinata filled with play dough dollars and pictures of Ronnie is fun, but the SNV is under scrutiny from all students, Republicans included. Ronald Reagan, God, and Country Incorporated can get away with anything it wants because for the most part it is inaccessible, and we have little more than a meager vote to cast. He can talk of bombing Russia, but it rolls right off his back like any other blunders.

The SNV is right here, looking for funding, members, and ways to further the grassroots cause. The number of members may be small in relation to the College Republicans and Conservatives in general, but I think the popular support is in the SNV's favor. I also think that you can lose it

as quickly as you can gain it. Have a quiet sit in, pass out leaflets, march somewhere and have a peace rally, but don't fool around and become the Students Against Non-Violence.

Mark Ratledge
Senior, English/Sociology

Very disappointed

EDITOR: When the U.S. pulled out of Saigon 10 years ago, it ended our involvement in one of the longest most disastrous wars ever.

In the wake of more than a week of feature stories and specials on ABC and CBS as well as most of the major presses, I find it embarrassing that the Kaimin felt that no more was necessary than a picture with a small caption.

The Kaimin calls itself a student newspaper and I think that on a campus with a large number of veterans that this topic deserved more attention. Besides, it would make better news than that pointless demonstration by the Students For Non-violence on Tuesday.

To the reporters and the editor of the Kaimin, I say this "I am very disappointed."

John Bates
Freshman, General Studies

Enough is enough

EDITOR: Believe me, I'm not anywhere close to being a supporter of Ronald Reagan, but enough is enough. Way too much attention has been put on Reagan's visit to a German military cemetery at Bitburg then needs to be

Doonesbury



BY GARRY TRUDEAU

BLOOM COUNTY



by Berke Breathed

when much more important issues face us today. Among the 2,000 graves at Bitburg, only 49 are members of the Waffen SS leaving 1951 graves of soldiers who deserve respect and forgiveness.

Has America been so perfect in war that its military graves harbor less than 49 soldiers who have not committed crimes against humanity?

Where are the remains of those soldiers who lead the Cherokee's on their death march to Oklahoma? Where are the remains of those soldiers who assisted in handing

out to the native americans small-pox infected blankets? Where are all the remains of those soldiers who fought in the Massacre of Wounded Knee?

And where will we lay to rest all those veterans who dropped the bomb on Hiroshima and Nagasaki; who placed Japanese Americans in concentration camps; tramp-

led and burnt villages in free fire zones in Vietnam or coldly killed elders, women and children in the incident in Mia Lie?

The answer: U.S. military cemeteries.

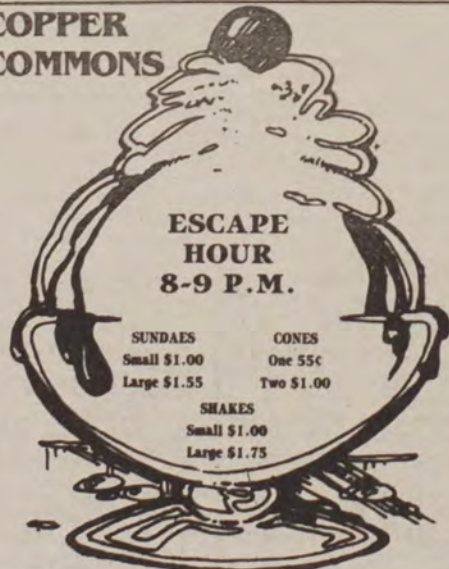
And, therefore, would it be wrong for foreign Embassadors to refuse to honor our soldiers?

I truly believe it's time to forgive but always remember in order not to repeat. And

it's time we Americans start remembering our past, before we start condemning the past of others.

Jim Dobkowski
Junior, Wildlife Biology

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Published every Tuesday, Wednesday, Thursday and Friday of the school year by the Associated Students of the University of Montana. The UM School of Journalism uses the Montana Kaimin for practice courses but assumes no control over policy or content. The opinions expressed on the editorial page do not necessarily reflect the view of ASUM, the state or the university administration. Subscription rates: \$8 a quarter, \$21 per school year. Entered as second class material at Missoula, Montana 59812. (USPS 360-160).

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Entertainment

Review: 'Cowboy'

Exporting Montana's roughed-up charm

By John Kappes

Kaimin Contributing Arts Editor

The great thing about "Cowboy"—which is also the trouble with "Cowboy" (reopening today at 8 p.m. in the Montana Theater)—is that it uses the conventions of the Broadway musical to bathe the Charlie Russell legend in a sentimental glow; to make his story the whole frontier's.

What sticks are the wonderful images that approach all: the stark outline of a hanging tree against a blood-red summer sky; Charlie and his wife watching the stars in a gentle shower of cottonwood "snow." At its best, "Cowboy" is able to translate the sheer scale of its ambition—its nostalgia for a past that never was—into characterizations that cohere. At its best, the show makes people care about Charlie Russell because they share his sense of the vanishing west.

But that's not the same as caring about Charlie because he's Charlie. The connection between spectacle and character, once made, often doesn't last. It's not just that "Cowboy" is inaccurate. Traditionally, and with good reason, musicals have kept looser historical standards than textbooks. It's that "Cowboy" doesn't tell the whole truth; there's a difference.

William Bevis, in a published interview with poet and novelist James Welch, identified the problem. He said to Welch, "You might easily have fallen, as others have, into a sort of reductive approach... You might have created some remote, laconic person...and I think that's probably a lie in

getting at the inner life of people anywhere."

On the surface, the book for "Cowboy" glitters with wit and detail. But author Jess Gregg seems content with wit and detail, even when his characters' inner lives demand more.

There's a scene in the second act, for example, where Kid Russell (who is remote and laconic) runs into his old Montana pals in New York City. He's famous by then; they're stuck in a "wild west show" watching the horses. To move things along, Gregg has Russell's friends act as though they couldn't be less surprised to see him. Forget what that does to the integrity of their characters; we need to have Russell go back to Montana. And so the scene plays as though lines are missing, as though Con and Teddy Blue are too minor to need motivations.

But working against such lapses are Richard Riddle's songs. With few exceptions, they're superb, especially the ragtime-tinged "Blue Hen's Chick" and "Ain't It a Shame." He does have a line about Kid Russell breaking the "code" and taking a wife (in the introduction to "Horse"), but nothing as iffy as Gregg's attacks on homesteaders as "spoilers." Cattle, after all, was big business, and in this world nobody does something for nothing.

Director Allen R. Belknap uses the new Montana Theater stage as though he designed it. Together with Gordon Phetteplace's atmospheric lighting plots—textures, really, they communicate depth so well—his imaginative and en-

ergetic blocking keeps the points of character coherence far ahead of the corn. Stan Lynde's sets also help cultivate a wholesome mood, though they're helped immeasurably by Phetteplace's lighting.

Rick Thomas (as Russell) handles the book's rough spots with dexterity, and has a tough-but-bemused stance that somehow keeps Russell innocent. Only then can his naive vision of an unspoiled Montana have much force. Julie Moore (Mamie, Russell's wife) starts off too distant, but catches up for good in the dreamy duet "You Look Like My Valley." And James Lortz (Con Price) has an amiable, roughed-up charm that sidekick Jonn Jorgensen (Teddy Blue Abbot) can't match, no matter how often he raises his voice.

Jennifer Moore (Widow Jackson) is also unaccountably cool at first, but has developed a sharp sense of comic timing that begins to click in her duet, "Dutchman's Pants" (with Lortz). Melissa Morin plays Dynamite—a woman who knows what (and how much) she wants—with sass and presence. She stands out in a distinguished crowd. Only Connor L. Smith (as Brother Van) seems over his head, in a vocal part too low for his brittle tenor.

Choreographer Joe Goode is reliable even when Riddle's melodies slip. His work on "Oh, Oh, Cowboy" and "Horse," neither very compelling musically, ought to be made a permanent part of the show. And "Goin' East," de-

Finding the free life

By Alex Haman

Kaimin Reviewer

Have you ever been so frustrated with life that you wished you could just chuck it all—the teachers, the bosses, the GPA's, the responsibility—and run away wherever your desire took you? The Howards had this same thought one day, but they did more than just dream it. They lived it.

Review

"Lost in America" is the story of what happens to Linda (Julie Hagerty) and David Howard (Albert Brooks, who also directed the film) when they trade in their executive jobs and new house for a 30-foot motor home and the open roads of America.

This is a couple that started off as idealists in the 60s, but who opted for success rather than the quest to "find" themselves (like all their friends did). The movie is a humorous view of their attempt to drop out of society in a new era, where it's okay to be over 30 and in an affluent tax bracket.

They begin their quest for "self" with a microwave oven and their heads full of lofty ideals. They leave polluted LA (for Las Vegas) with the romantic notion of getting re-married. Instead, they end up spending a night in a kitschy hotel bridal suite.

Mr. Howard wakes up the next morning to find his wife down in the hotel casino in the throes of a gambling fit. By noon, he is back out on the road with an almost-destroyed marriage.

The Howards finally settle their differences and decide to carry on with their dream, but on a fixed budget. They end up realizing that in leaving responsibility behind in LA, they have also lost their real selves. They return to New York so David can go back to his secure job "eating shit" for an ad company.

The only problem I had with the film comes at this point: the movie ends here. We're left in mid-air, with a conclusion of only a few sentences that run across the screen after they arrive in New York.

Brooks sours an otherwise fine movie with this mediocre ending. I would have much rather seen these two pseudo-idealists re-discover their place in society.

Aside from this flaw, "Lost in America" is a very funny film that plays on the wishes almost everyone has had of dropping out to live a self-styled "free life." The humor works well throughout the movie without sacrificing the storyline. (Grade: B plus)

signed as an interlude for scene changes, takes on a life of its own with Goode's high-stepping chorus.

Thankfully, "Cowboy" has problems that are easy to fix, and simply require more attention to the powerful mood of the production numbers.

To quote James Welch, Montanans, like everyone else, "feel a lot (and) wonder a lot, and it just seems natural to get inside of the person and try to bring that out." I hope that's done before "Cowboy" brings Montana to New York, as it should.

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The Crystal Theater's bright red awning beckons moviegoers to sample a bit of film paradise.

Staff photo by Janice Downey.

The Crystal Theater:

An alternative to the corporate film 'blahs'

(Part one of a two-part series on Missoula's locally-owned movie theaters.)

By Tom Kipp
Kaimin Reviewer

"I look at things from the point-of-view of a dissatisfied customer," says John Mortenson, owner of the Crystal Theater. Mortenson's tenure at the Crystal began in July, 1983 when he took over from former owner, Joe Statz. And his experiences during the past two years suggest several things: First, that a person needn't have much prior experience managing a theater in order to do so successfully (Mortenson worked with Statz for one month during the first half of 1983 to learn what lay behind day-to-day operation, but had no prior connection with the theater).

Second, that one be willing to work constantly and like the devil (he routinely makes improvements, often subtle, occasionally quite ambitious, in the room itself).

And third, that one must actively seek out good movies and try to present them in such a way (chronologically, in terms of publicity) that at least part of the community will be consistently interested in sampling them.

There is, after all, relatively little easily accessible information available (or even "word-of-mouth") about many of the films Mortenson programs. The monthly schedules he prints up and disseminates are, quite clearly, one means of spurring such interest. His theater's position is, after all, an unusual one.

This is evidenced by several facts. It is locally and personally operated. It has a rather small seating capacity (which Mortenson has increased from 130 to 160, mainly through sheer ingenuity). Although it houses but one of the ten commercial film screens in Missoula, it plays—by Mortenson's own

estimate—"two-fifths" of all new movies that come to town." Finally, it's at the Crystal that we most (often) encounter what he calls the "Unknown Quantity Factor."

Basically this describes a situation that recurs from three to six times per month, that is, whenever Mortenson shows a movie that is making its Montana premiere. Here he acts partly on its past performance in other markets,

partly on his perception of what the core audience ("the regulars") likes, and partly on "gut instinct."

"I never play a movie I don't see, and usually I see it before anyone else. Because people ask me, point blank, 'Have you seen it? Is it good?' And I hire mature help because, like me, my employees are asked to express their thoughts about the movies we play."

So, beginning in July, 1983 with an uncut print of Akira Kurosawa's "Seven Samurai," the Crystal Theater has become more and more the expression of one man's idea of what a movie house ought to be.

It's been an uphill battle. Bringing such basic Audience Pleasure Parameters as sound quality, seating comfort, temperature control, ventilation, cleanliness, and aesthetic appearance up to his own standards has taken Mortenson two years of intensive renovation.

The formerly bare concrete walls have been foam-insulated and covered with fabric, the floor has been painted and carpeted, speaker enclosures have been beefed up ("more mass!"), seats properly aligned and padded back and bottom, air conditioning installed and proper circulation achieved via a rooftop air duct.

With a perfectionist like Mortenson calling the shots, cleanliness is now a given and, in the main, this hypercritical attitude about his workplace is what makes Crystal-going such a pleasant experience. This is John Mortenson's style and, dammit, things get done.

There seems to be a "co-bottom line" at this theater—to pay the bills and to play good movies. And that's exactly as it should be.

(Next week: The Wilma Theatre.)



Staff photo by Janice Downey.

In addition to foreign films, the Crystal offers repertory films, and the box office window, with its art deco flavor, is an appropriate reminder of this.

Sports

Shannon wins first tennis title for UM since 1971

By Joe Cregg
Kaimin Sports Reporter

The University of Montana men's tennis team placed fifth in the Big Sky conference tennis tournament last weekend in Boise, with senior Dan Shannon getting a first for the UM men in the No.4 singles.

Shannon became the first UM player to win a singles title since the 1971 season.

Montana finished the round-robin tourney with a 3-4 record, including upset victories over Northern Arizona and Nevada-Reno. Nevada-Reno was the only team in the tournament to beat eventual champion Weber State.

Montana lost its first match of the four-day-long tourna-

ment on Thursday morning to Montana State, which UM beat twice in regular season play.

Montana then came back that afternoon to beat the heavily-favored Reno. In that contest, No.2 and No.5 UM players Randy Ash and Ryan Knee won their matches to tie Reno 2-2.

Then Shannon and No.6 man Dave Offerman finished their matches almost simultaneously in third set, 7-6 tiebreakers, to put the UM men ahead 4-2. UM then won two of the three doubles matches to ensure the victory.

On Friday, Montana continued its winning ways with vic-

tories over Northern Arizona, a team UM has never beaten in Big Sky play, and Idaho State.

Shannon finished 16-3 on the year with a perfect 7-0 showing in the tourney.

In his final match he beat Bob Hlavecek of Idaho 6-4, 6-2 to win the No.4 singles crown. Hlavecek beat Shannon 6-4, 7-5 earlier in the season.

In an interview with the Kaimin yesterday, Shannon downplayed his personal heroics, but had praise for his teammates, "I think it showed

a lot of character for our team to come back and win like that after our loss to MSU. I consider those wins as satisfying as my individual championship."

Shannon explained that the top five players on the UM squad are all seniors who have been playing together for four years and, in his words, "are a close-knit bunch." He attributed much of his tourney success to their support, and said, "they gave me a lot of support during the week, it helped a lot."

No.1 UM netter Jody Wolfe finished 3-4 in the tourney, and No.2 man Randy Ash finished 4-3.



Dan Shannon

UM baseball team emerges as Intermountain Federation champion

By Eric Williams
Kaimin Sports Editor

Player-Coach Dave Jandt said if the UM baseball club's pitching came through, the squad had a good chance of winning the first Intermountain Federation championship.

The pitching did hold up—UM allowed 14 earned runs in four games—and UM swept to a 4-0 record and a 12-6 win over host Boise State to capture the title.

In Saturday's first game of the seeding round, Montana rode two-run homers by Matt Brophy and Tony Cotignola in the early innings to a 14-7

romp over Boise.

Pitcher Fritz Neighbor went all seven innings for UM, giving up 11 hits and four walks along with striking out six Broncos.

In the second Saturday game, UM tallied six runs in the third inning to break a scoreless tie and Mark Kindred scattered six Idaho State hits to a 9-3 win that gave

Montana the No.1 seeding for Sunday's tourney.

In the first matchup of the four-team championship round, Chuck Schmautz, Neighbor and Bob Shay hit consecutive singles in the final inning to break a 1-1 tie and give UM a 2-1 win over Utah State.

USU came back with a walk and a single to put a runner

in scoring position in the bottom of the seventh with two out, but Jandt came on to relieve starter Harvey Schultz and struck out the batter on a 3-2 pitch to seal the win.

In the championship game, host Boise State overcame a 3-0 UM lead in the top of the fourth to lead 4-3, but UM replied with nine scores in the bottom of the same inning

enroute to a 12-6 victory.

Jandt, who was named the league's top hurler for the

year, walked only two Boise hitters and fanned eight in the seven-inning game.

Jandt also helped himself at the plate, going 2-for-2 on the game and batting in one run.

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•Alcoholics Anonymous, noon, Monday-Friday, in the basement of the Ark.

•Meeting on the divestment of Foundation funds in South Africa at 5 p.m. in the Montana Rooms.

Events:

•A rally to oppose the trade embargo against Nicaragua will be held on the Courthouse lawn at 5:30 p.m. For more information contact Steve Leash at 728-1476.

•The Wilderness Institute will be presenting a slide show about WI programs at 7 p.m., 11th floor of Aber Hall.

•Rags to Riches, Fashions for the Workday, Edgewater Ballroom, 7 p.m.-9 p.m. Tickets, \$5. Fundraiser for Missoula Partners for the Disabled.

Food For Thought:

•"Loving Relationships," by Philip Bornstein, UM psychology professor, 12:10 p.m., UC Montana Rooms. Free.

Slide Show:

•Fishing Western Montana Waters, by Frank Johnson, 8 p.m. McGill Hall 215.

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•Representative will interview graduating seniors for teaching positions. Office of Career Services in the Center for Student Development.

Poetry Reading:

•Diane Wakoski, poet and author, will read from her poems at 8 p.m. in LA 11. Free.

personals

For those greeks who are going to greekfest—but don't have a cup—they are going up to \$10.00 on Friday the 10th!! 100-3

Greeks you gotta have a cup to go to Greekfest '85. Buy them now while they are only \$8.00. The Greekfest cup is your ticket to greek fun!! May 14th-18th 100-3

SINGLE and looking for something to do? volunteer for the Excellence Fund Student Phonathon, May 5-21. Call 243-5110 to sign up! 100-1

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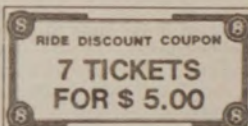
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CBS News Producer

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ASUM Programming to get new director, adviser

By Kevin Twidwell

Kaimin Reporter

ASUM Programming is in the process of getting a programming adviser and a new student programming director.

The adviser will serve as an assistant to Keith Glaes, the University of Montana manager of student activities, and will act as an adviser to ASUM Programming.

Fifty-nine people have applied for the position and five were selected for interviews. Glaes said the interviews will be held sometime between May 8-22.

He declined to release the names of the five selected for interviews because not all the applicants have been informed on who was chosen for interviews.

The position is to be filled by a non-student and the adviser will work 10 months of the year and earn \$12,500.

Glaes said the adviser will sign all ASUM Programming contracts and will help select acts for the university. The new adviser "will work real close with the director," he said.

Four UM students have ap-

plied for the ASUM Programming Director job. The current director, Melissa Smith, is leaving the position because her one year term expires this quarter.

Interviews were held yesterday by the ASUM Executive Committee and will appoint the new director today or tomorrow. The committee's appointment must be ratified by Central Board.

The new director will begin duties May 16 but there will be a transition period, according to ASUM Vice President Amy Johnson.

The programming director prepares contracts for performances and lectures, makes sure bills are paid, sees that budgets are adhered to and keeps "the internal financial structure of (ASUM) Programming running smoothly," according to the job description.

Ky Boyd, junior in business management, Deborah Derrick, a senior in political science, Harlan Fredenberg, a senior in French/honors and Heidi Johnson, a junior in political science have applied for the position.

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Sweet and Sour Meat Balls.....2.75
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Phone calls

continued from page 1.

that the group has had contracts with the agency in the past.

Concerning calls made to her parents from Programming phones, Smith said the calls were "a part of business." When asked to elaborate, Smith said, "This is a bunch of bullshit."

ASUM Programming, with a budget of \$79,000 for this school year, is the largest ASUM-funded group on the UM campus. The group's budget for long-distance phone calls this year is \$4,000, according to ASUM records.

Central Board has approved \$80,000 in student funds for Programming during the next school year, with \$3,500 allocated for long-distance phone use.

Smith told the Kairmin that Programming needs its sizable phone budget because

most performers and agents are based out-of-state.

According to UC Director Chapman, an audit of Programming's phone use is being conducted by UN. Student Activities Director Keith Glaes.

Glaes, contacted by the Kairmin Monday, confirmed that his staff is checking suspicious calls made from the Programming office. Violators of state policy will be asked to repay the charges, he said.

Concerning Smith's calls, Glaes said, "Unless her dad is booking ZZ Top, I'm going to have to talk to her and see what's going on."

Although hundreds of long-distance calls are charged to Programming's phones each year, Smith said: "There's been no policy regarding phone calls in our office. Ever. Period."

Smith said that phone logs "not only would be time-consuming, it would be very hard to keep track of all the calls."

Former Program Manager

Gotesman, who resigned his position at ASUM Programming in mid-January to take a similar position at the University of Massachusetts at Amherst, also said in a telephone interview Monday that the group "has never" kept phone logs.

Gotesman was a full-time paid employee of ASUM Programming for four years. Smith is a paid student employee.

Gotesman expressed surprise when he was told of the length of some of Smith's calls.

"I know Kim (Pancich) and Melissa (Smith) are friends," Gotesman said. "But to be honest, business calls from Programming are usually much shorter."

Gotesman said that although he knew that "some" private calls were made from Programming phones while he was manager, he "wasn't aware of any major abuses."

Programming phone records for November 1984 show that

three calls to the UM-Amherst programming office were made from Gotesman's extension phone, calls that Gotesman confirmed were related to his receiving a job at Amherst.

calls.

According to a new ASUM policy, dated May 1, no ASUM phones may be used for personal long-distance calls.

Concerning Programming's phone usage, ASUM President Bill Mercer said: "When we were elected we knew there were some questions of accounting. I'd like to review plans to reimburse the University of Montana for the Melissa."

ASUM Programming, Churchill Productions



Sunday, May 12th, at 8:00 p.m.
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