

Maureen and Mike

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**Oral History Number: 465-029**

**Interviewee: George David Remington**

**Interviewer: John Newhouse**

**Date of Interview: 1975**

**Project: Lee Newspapers in Montana Oral History Project**

*Note: At the time of the interview George Remington was publisher of the Independent Record in Helena, Montana. He became publisher of the Billings Gazette in 1976 and retired in 1986.*

John Newhouse: Yeah, Don [Don Anderson, president of Lee Enterprises], in a letter he sent me, said that the story should include the growth and changes in personnel. Who we pick to do the job and why, and technology, which made all these things possible. And [how] community attitudes, pro and con, changes the political climate of the state and so forth. But I guess what I'd like to ask you about is this business of personnel changes and technology and, I don't know, any damn thing you want to talk about. I don't think there is that much there. I don't know what the hell is he talking about, to tell you the truth.

George Remington: Well, I, maybe Don was thinking in terms of—technology kind of came last to us and because we just we just converted the photo composition here—[that] would be in July of '73—and of course it did bring about the usual reduction in forces there. Three in the stereo [stereotype operation], which was, [speaking at the same time], they were done totally. We had been reducing the composing room, kind of by attrition, over the years. So, we only had to let two, three, four people go out of the composing room. One of them chose not to train and we severed the others. Since then we have added, I guess, three people to the newsroom and after we got over that hump with the usual overtime, you run into on a case [by case] situation like that, why, for the first time we're spending more money in our newsroom than we are in our composing room, which is the ideal. We're not quite to the point yet where we're spending more money in the newsroom than we are in total mechanical, including the pressroom. I think we would except that we're on these NAPP plates, which, are a whole lot more expensive than offset plates. We're—have quite a sizable plate cost. If it wasn't for that I think we would probably be spending more money on editorial now than on total mechanical.

JN: Aren't you on offset?

GR: We are using the NAPP plate on our old press.

JN: You are?

GR: Yeah.

JN: Gee, I thought everything was offset out here.

GR: No. We had the newest press of the bunch. This press was installed here in what, 1958 when this building built? So, it is a relatively new press; it's a nice little press. We did pick up two units from Billings [Montana] when they went offset. Two of their units with color humps (?) so we've expanded the press a little bit. Wasn't for that NAPP plate we'd probably still be at hot metal. And I think, and I gather from other people [who] are using [it], they were doing a better job with that NAPP plate than anybody else. Even the guys in Davenport [Iowa] say so. It's worked out very nicely for us. I think [it] certainly improved the quality all the way around. It works, and it prints well.

JN: Yeah. You had a new building in '58?

GR: Yeah. The Anaconda Company built this building [in Helena] and the one in Butte about the same time, yeah.

JN: Gee, I wonder why in the world they did that. They must have known they were—

GR: I don't know. I think they started building in '57 and as I recall from some of the old brochures I've seen around here, they had their big open house early in 1958.

JN: So, you hadn't do much at all in the plant, since you took over.

GR: Oh, god we did. We gutted the whole place when we converted; we remodeled this whole thing. It was all cut up with little rooms and cubicles and everything else and fortunately there wasn't a bearing wall in the whole thing. These pillars out here holding it up, so we just gutted the place.

JN: This is when you converted to—

GR: Yeah, to photo composition and opened up the whole newsroom to go back into the composing. I know if you've been around or not and this side, there used to be a hall down here, there was a hall back there, oh it was awfully cut up. So yeah, we spent a lot of money on remodeling, as well as converting, and then we did a lot of work downstairs too. We used to have the Associated Press [AP] up here on the second floor; we moved them downstairs and so we could utilize that space. So, it turned out very nice. I think we've got a composing room that's pretty well exposed to the public and it's made a lot of difference. There is new carpeting for them, the same as everybody else.

JN: In the composing room?

GR: Yeah, well they feel like human beings now, not a black gang out in back. Gee, they dress nicer and they talk nicer.

JN: [laughs], just like [unintelligible].

GR: Yeah, Mike [Voeller, the editor] can take you can take you around the place.

JN: No, but before I go, I'd sure like to take a quick look.

GR: We put carpeting everywhere, except in the pressroom and the mailroom.

JN: You don't have an orange press like they got over at Butte. [Laughs]

[Break in audio]

GR: Let's see, I think I'd I just moved over here, that would be 1970, when we finally reached 10,000 and it's been going a little slowly since then, we're just about hitting 11,000.

JN: In '59 or 6—yeah '59—

GR: Well in '59, I think it was about 7,500. So, oh, the town has grown, but I'd like think a lot of it's due to the fact that we're putting out a whole lot better newspaper. But I can remember the old management. I started out in the old paper up here when I was a kid, and I left the state for a while. Oh man, I could remember well oh, [E.A.] "Shorty" Dye, when he was the editor, saying this paper will never have any more than 7,500 circulation because we're so boxed in [by] other larger cities.

JN: Were you aware of the limitations on things you could print in those days? That must have been the Anacon—

GR: —the Anaconda Mining Company. I worked two summers for Anaconda and after I graduated, I worked here for not quite a year and half before I left. Oh, god yes, there were limitations. We used to—had a huge reporting staff. [Laughs] Of course, you know they'd pay them 35 to 50 bucks a week.

JN: Oh, you could afford it.

GR: That was back in the late '40s and so none of us had enough to do. We'd go out in the morning and have a cup of coffee and then we'd join and have a cup of coffee before we came back up here and if anybody had anything really good, we'd try to—you know there, if it was the least controversial at all, we'd tried to figure out how to bury the lead so might get it in the paper. [Laughs]. You know the whole thing was to avoid rocking the boat. Yeah, you were careful about things you printed. I never covered the capitol or anything like that, so I don't know what kind of limitations they put on that, but my understanding was the Anaconda Company was very sensitive about industrial accident legislation, and they didn't want much printed about that. Silicosis and unemployment compensation, that kind of stuff. I know the guys down in Butte read the paper very carefully because one day I came back with a building

permit for remodeling of Pearl Maxwell's place at such-and-such-and-a-half South Main and it got in the paper for some reason or other and the managing editor got a call from Butte saying what the hell is the idea of publicizing that whorehouse?

JN: Oh no, you didn't know it was?

GR: I didn't know what it was. I think that was my first summer here and I didn't know who Pearl Maxwell was and I didn't recognize the address [laughs]. But it showed how closely they read the paper down at corporate headquarters in Butte.

JN: I was interested in getting in the sixth floor of the Hennessey building there; I was over there yesterday, it was kind of fun to get up there and see this place that was so mysterious and so—you only looked at a common place.

GR: Yeah it isn't much of a showplace.

JN: People around town, I imagine, who are aware of how things were handled in the olden days, if you want to call it that, on other hand today, it must be pretty much appreciative of what you're doing, I'd gather.

GR: Oh, some are, John, some aren't. Some of them, you know, liked it in the old days when everything was kept under cover, no controversy stirred up and I think some of the older families would just as soon have it the way it was. But I think the majority of thinking people appreciate what has happened and you feel less of that, that old-time influence all along. About all we get now is from some of the older families who don't think that we're taking proper care of them with their, oh, their obituaries and things like things like that. I suppose every paper runs into that. You got new reporters who don't know, you know, haven't been around for a long time, and you don't know who the establishment is, really.

JN: Can you think back to some of the things you've done that you're particularly proud of?

GR: Well, I suppose everybody else has mentioned this workman's compensation. But yeah, we're proud of it and I think—

JN: That's something to be proud of and too, I say damn it because it's—

GR: I think we've done. I personally feel we've kept that from becoming a cover-up. Both with the publication of that affidavit and editorials, several of them saying that a cover-up was in progress and citing what we considered pretty good evidence that it was. So, I think those editorials, plus printing the affidavit, resulted in the attorney general getting the money he needed to continue the investigation and money for the grand jury.

JN: This is something that probably never could have happened under Anaconda.

GR: Oh, it never would of. It wouldn't [unintelligible] the service at all. Nobody ever would have looked into the thing that started it, the purchase or the lease of that building.

JN: Still don't quite understand how the heck [Lee capitol bureau reporter Jerry] Holloron was real smart. I can see how he would of base the story on the lease of this building that could have been bought for half the price and remodeled. But still don't quite see how he went from there to the workman's comp side of the thing.

GR: Well because of some of the people who were involved in the building and then it appeared that they were also some leading attorneys handling workman's compensation cases. and then [Lee capitol bureau reporter Dan] Foley went down and tried to get in the records, to prove this and that's when, of course, we had our confrontation and because that brought the suit. Then when with the executive reorganization and the labor unions clashing with the—with [state Worker's Compensation administrator James] Carden—it kind of surfaced then. And then you know, I think it always happens when you start to uncover a little something like that, people start calling in, "Why don't you look into that?" you know. So it just, it kind of snowballed like a good story will, if you're, if you're really on to something.

JN: Those lovely people who call in [laughs]. You were talking about this milk-price, milk-price-fixing thing; this was back when you were in the Lee Bureau?

GR: Yeah, this was when I was in the Lee Bureau and I don't remember all the details of it, but it was another one of these tips from a lawyer friend of mine who happen to know something about the milk business. And he said, why don't you look into this? As I recall it was a conspiracy to raise prices by some of the supermarket chains and Beatrice Foods, as I recall, and one local dairy was involved in the thing. It wouldn't have been anything wrong if they'd have done this individually. Like I mentioned before, our milk control provides a floor, but not a ceiling. You can sell milk for anything above that floor, but these guys conspired to do it and there were a couple of indictments out of it. The grand jury in Billings, the federal grand jury in Billings. But I don't think anybody ever went to jail and just paid a fine. Mike thinks it was so great and it was kind of funny because some of the papers were afraid of it and didn't want to publish it, others edited it down quite a bit.

JN: Well, something like this Carden [worker's compensation] case, if it had happened back in the days of Anaconda and nothing had happened on that, well then that breeds another abuse someplace else in some other allied portion of the government. If you knock this one, while somebody else has doesn't have enough guts to get into it. So, I really think that serves a tremendous purpose to—

GR: Oh, I think it did. I'm sure that boys up at the statehouse are watching their step these days.

JN: Yeah. I gather there was a time where it looked as though they're going take care of the libel law and make things a little tougher for you.

GR: There were two sessions in a row, they tried that. Of course, the guy who did it in '60 or '70, would that be '73, was the only one who's been sentenced so far, on the workman's compensation scandal [Sen. John "Luke" McKeon of Anaconda]. Then they brought it back this time and we found out that it was introduced at the behest of a former member of the State Liquor Control Board that the *Billings Gazette* took to task a couple years ago and really exposed his [unintelligible]. He had a friend in the legislature who put the bill in this time.

JN: Who was the editor in 1959, when we took over, was that—

GR: "Shorty" Dye. ["Shorty" Dye was 6 feet, 6 inches tall.]

JN: Shorty Dye, and when he died, didn't he—

GR: Yeah, he was still editor when he died [in November 1960]. He died, I suppose it must have been in a year or so later.

JN: And then who succeeded—

GR: Bob Miller. They transferred Bob up from the Livingston Enterprise and then he stayed on until '67, when I became editor.

JN: I see. That's the succession there and when it comes to publishers—

GR: Well, we never had a publisher here until Jim Burgess came over from Missoula, which I think was in '68. We had a business manager. But that's when Dick—that's when they were still a Lee Newspapers of Montana was still an entity and Dick Morrison was here as general manager of that. He kind of, I suppose you'd call, would have called him the publisher, because he was just located down here in the bank building. He didn't have an office in the building.

JN: He didn't?

GR: No, he did when he was in Butte.

JN: That's odd, you'd think you he would have an office in the building.

GR: But there if there was a publisher it would have been him. But nobody had the title until Jim Burgess came over in '68.

JN: I see and then you succeeded—

GR: I succeeded Jim.

JN: Yeah, when he went to the center [office in Davenport, Iowa].

GR: Or when he, well, first he went [in 1972] to LaCrosse [Wisconsin].

JN: As publisher?

GR: Yeah. Well, as assistant publisher to his father, then when his dad retired, he took over as publisher and then of course he built a new building there. [Laughs] The mortar was hardly dry before he got, before Dave [Gottlieb] died and we got the reorganization, and Lloyd [Schermer] brought him down from Davenport [in 1973 he was named vice president for newspaper operations].

JN: Do you plan to go over to this? Oh, what do you call it, LP, this tube thing.

GR: Oh, yeah, you got two of them out there now. They're standalone tubes. Oh, as quickly as possible we'd like to get on it. We had, I don't know if Mike mentioned this meeting we had last week where in Missoula and then we went up to Lee Lodge (at Flathead Lake, near Polson), where we had four different manufactures represented. Some with tubes, some with OCRs [Optical Character Recognition], some with a combination of both. Gave us their pitch and then we went up to Polson, to Lee Lodge and talked it all over and this was mainly to try to get something for the small papers, knowing that we can't get into anything as elaborate as this Harris System that Missoula and Billings and Davenport and LaCrosse are into, because it's so doggone expensive. So we're looking for a less expensive system that will, you know, serve our purposes on that. And we kind of, the general feeling was that we would rather have the tubes than scanners. So, now we're trying to find the one that we want.

JN: At your price.

GR: At our price. There is this one outfit from Michigan called Computype and they seemed to have the best system for our purposes. But it's a, we don't know about the financial stability, it's a pretty new operation and they're looking for some financing and you know you hate to get into these things than have the company fold.

JN: If you can't get parts, you're in trouble.

GR: This was a honey of a system and I sure hope these people can prove to be solid because it would be it would be ideal and everybody thought so.

JN: Would you go to offset later on?

GR: Well I suppose when this press to the point.



JN: You just have too much in the press—

GR: We have too much in the press. The thing, I am sure hasn't been fully depreciated yet. I know it hasn't been fully depreciated yet. And it's a nice little press. I sure, I'd like offset, I like the quality it.

JN: That's so nice, particularly for photos.

GR: Yeah and this of course is a pretty small press; it requires us to do a lot of inserting. Because we've got 24 pages, that's all we can get and if you get much color than you got to have two sections. Very often, well twice a week, we go over 24 pages, sometimes more than that, so. We have to do more stuffing than we should. We're drawing up a feasibility study there now, to try to get a stuffing machine, which would help.

JN: Golly, I don't know how much more I can ask you. I keep trying to think of what I need—

GR: Well I jotted down a couple of things I think we're proud of what we've done here, good here. We were the—Independent Record was—the first paper to start campaigning for a new constitution for Montana. We editorialized very heavily on it and finally the legislature put things into motion for calling of a constitutional convention. Then we also editorialized for approval of the constitution once it was written. There were some things in there we didn't like, but generally it was sure a lot better than that god-awful thing we were operating.

JN: What brought this to your attention? Normally a constitution is there, and nobody ever worries about it.

GR: Oh, you cover that capitol very long, you see how inefficient and ineffective government can operate it and—

JN: Who was covering it at that time?

GR: Well I covered it for a long time. I covered it for six years for UPI [United Press International] and then two years with the State Bureau here and I was pretty familiar with the operation. So, government—

JN: So this was your probably your baby more than anybody else's.

GR: Yeah. It was. It was kind of a personal thing, yeah, but the other papers got on it after a while.

JN: Oh sure, but somebody has to see it in the first place. Was there any one particular thing that irked you?

GR: Oh, a lot of it was the legislature. It was locked into a biennial session of 60 calendar days and, well before that, there was one of these state election reform committees, you know and they pointed out all the things that were wrong with the legislature and what could be done to make it good. And the old constitution also provided that in any general election you could have no more than three amendments and would have taken forever to clean up that old constitution. So, Lee determined or maybe you could say I did, if personally whatever, that the only way to reform this thing was to have a constitutional convention, throw out the old. Well of course, the new constitution was very controversial. We editorialized very heavily in favor of it even if there were things we didn't like and it carried this county by a big margin. I think one thing that is significant, it seems as I recall every county in which the newspaper, the daily newspaper supported that constitution, it carried.

JN: Wasn't, didn't it carry by around 25,000?

GR: Oh no, just barely skimmed through [speaking at the same time] 2,500.

JN: 2,500, yeah. Without the support of all the newspapers, why it would have been deadlier than a dodo and all.

GR: Yeah, it would have been. Because more counties were—you go county by county— and more counties were against it than were for it. But it carried by a good margin in Lewis and Clark County and I think it was, I like to think it was due to us.

JN: Oh, I'm sure it was. I wouldn't doubt that a bit.

GR: Well, you know, you have a little more politically sophisticated population in this county than you do—

JN: I guess you got some people mad at you too.

GR: Oh sure, you always do.

JN: Again, something you couldn't have done under Anaconda.

GR: No, it would of never—well god, that old constitution was written by Anaconda, or people who thought that way. But you know, it was set up for the miners and the ranchers. But, no, there was, there was quite a campaign against it. I'm surprised that Keith Anderson [executive secretary of the Montana Taxpayers Association], maybe he mentioned it to you—

JN: Yeah, he did touch on it a little.

GR: The taxpayers group was very much opposed to it. Because it took some of the inflexibility out of property taxation and I don't think anybody's been hurt by it, by what it did to property taxes. I don't know if Mike mentioned to you, our battle on—to find out what prices were paid for urban renewal property.

JN: No, he didn't.

GR: Well, they weren't going to tell us. They were buying up all this property around here and you go around and ask how much did you pay for it [interruption in interview] well they weren't going to tell you.

JN: This is for an urban renewal project?

GR: Yeah, this whole south end of town up here is urban renewal. All that stuff coming down and going up. But, they bought up a lot of old property and of course, paid quite a bit of federal money. But administered through the city. Well, they weren't going to tell us what they paid for these, this property. Because, we had heard complaints, that so and so it gets more for his than I get for mine, that kind of stuff, you know. And they weren't going to tell us and they said they couldn't do it because the feds wouldn't let them, Housing and Urban Development. So, we called down to the regional office of Denver and [they said], no sir, we can't, that's confidential information. Yeah, and we editorialized on it and we did stories on it and we did everything and we got the same run-around from the feds in Washington. So, finally I wrote Senator [Mike] Mansfield. It was just in a matter of weeks, I think, before we had all the information we wanted [laughs]. Then so, we had a great story with all the property that had brought to that date and how much had been paid for it.

JN: Did you find discrepancies in it?

GR: Not really, no. The appraisal was probably pretty good; but it was just the idea that, by god, this is public money. I don't care if it's city money or federal money, it's still ours and they weren't going to tell us.

JN: People still want to know, they got a right to know.

GR: And it probably did help dispel a lot of the rumors that were going around, that certain people were getting more for their property than others.

JN: Well, that would be a public service right there.

GR: So, we were we were pretty proud of that. But it's nice to have a fella like Mansfield back there.

JN: It doesn't hurt.

GR: No, it doesn't. He's pretty powerful when he wants to use his power and Mike uses his power very judiciously.

JN: He seems to have that reputation.

GR: I'm sure he could have saved that airbase up in Glasgow, but he saw it as the boondoggle that it was, I guess, and didn't save it. You know, LBJ [Lyndon B. Johnson] would have saved it if it had been in Texas [laughs].

JN: Oh, yeah. Well Mike did all right for the Montana Tech and their library.

GR: He sure did.

JN: I don't know whether, did educational television take it in the neck? Was there a trade-off there, so that—?

GR: Oh, I wasn't that close, but I don't think there was a trade-off. I think education, they weren't asking for enough money to really get it off the ground. It would've gone into, at least at the start for the first million and half or two million, whatever they were asking, and the cities that which already have cable television that have an educational channel and god knows how much it would cost to get this thing out into the boonies, where it's probably really needed. But in here, and Butte, Bozeman, Livingston, Billings, Missoula, Great Falls, everybody's got an educational channel in the bigger cities.

JN: I suppose, that is what 60, 70 percent of your population?

GR: Sure, yeah. So, I don't know. Mike did an editorial saying that it was probably not going to do any good, at least with the amount of funding that was being offered. I think a lot of people were afraid into what kind of a thing is this going to mushroom into, you know. So, it's a million and half or two million this time, what it going to be next time?

JN: If you do it right, it costs a lot of money.

GR: Montana has limited resources. I think we got to know what the state budget is. It's just unreal, it's just so big. But a lot of it, I think, at least I hope, is catch up, because the institutions have been badly neglected in this state. As somebody says, the state prison and the state mental hospital don't have an alumni association, [laughs] don't go out and campaign for funds. I think they probably have been badly neglected, especially the mental institution. A mentally retarded place, terrible conditions. I think what would open a lot of eyes on that is when they had this little strike there after the previous legislative session and the National Guard had to go down in there. And when you get some of these people, you know, changing diapers on the retarded kid who may be 50 years old and seeing what happens, why they spread the word

around pretty good that those places need some help in terms of manpower and paying somebody a decent wage to do this kind of rotten work. Because, you know some of these people were, they are being paid such wages that they would be better off on welfare and food stamps, than working for a living.

JN: You generally get somewhat of the quality that you pay for. That's a hell of a note that some of these people in institutions have to be waited upon by that guy.

GR: Yeah, I am sure there is plenty of brutality that goes around. Well, so that was what was on my list, John.

JN: Oh, I thought we were still going down it, no?

GR: Those are those are the things that had really come to mind when I think we have made a significant contribution. We supported urban renewal, but sometimes I wonder if we were right [laughs]. But, yeah it was a situation, you had blight creeping down the street and sure, there were a lot of beautifully architecturally attractive and unique buildings up there, but they were, they were crumbling, they were vacant, they were vermin-infested. It would have cost more to repair them than it would to tear them down and rebuild them. If you could find anybody who was willing to do it. A lot of the people in this town who cry about the old buildings coming down, the most beautiful one up here, is the old security building and there was a public subscription drive to try to save that.

JN: Which flopped?

GR: Which flopped. [If] these people would be willing to give their money where their mouths are. So, and the same, we got an old high school building up here, right across from the cathedral; it's a beautiful old thing. But it was damaged during the earthquake. It's been condemned and so now they're going, the school is going sell that to the city and who's going to tear it down and build a parking lot, which is kind of a shame. But it would cost a half a million bucks to fix that thing up and then what, who would use it? So, it's a very attractive old thing, but it's sitting up there, useless and I don't know what to—

JN: Have you had innovations within your paper, oh, such as, you know, in large departments or Sunday sections, business sections, do any of the events, [unintelligible] that I should mention?

GR: Oh, I think the whole paper has grown larger and yeah, we have segmented some of this stuff, like business, arts, and entertainment. Of course, we always had a Sunday society section. We don't have a daily woman's page yet, which I think we should have. But, the thing that kind of deters this, I think, are these Mondays and Tuesdays where maybe we only have 12 pages and if I can't do it on a daily basis I hate to do it on twice a week or something like that. Considering today's womanhood, I don't know if I'd want to go along with the same pattern as

some of the others have. I think we'd have to make it a little more meaningful than recipes, and society, and Dear Abby and that kind of stuff. If we're going to do it, I'd like to do a good job.

JN: Something for the liberated woman.

GR: At least some significant news. Then of course, we tightened up when the newsprint crunch came around. We tightened up on a lot of things, so that was one that went by the wayside. We are doing some studies now, to perhaps have a weekender-type magazine. Missoula started one; it's been very successful. Billings just started a few weeks ago and it looks very good. I think that's a coming thing, you got, you got a population with a whole lot of leisure time on its hands and if we don't find a way of interesting [them in] that thing, those people are maybe not [going to] read the paper at all. Used to be one of our biggest competitors was leisure time and we should be able to capitalize on it, instead of losing it, you know. So, we're thinking very seriously of perhaps doing that in the coming fiscal year. At least exploring how much advertising support we can get for it, but I think there's a lot of things that we could, that we're now running ROP [Run of Press] that we could put in it. Certainly, your arts, and entertainment and we could run more reviews and I think you can use a lot of publicity stuff that comes in on acts that are playing a different nightclubs around town.

JN: You got a fairly cultured town, don't you?

GR: Yeah, it is, it's a good town for culture. GR: We've got own symphony and very fine museum, the Historical Society. Of course, the capitol helps with things like that. The Archie Bray Foundation out here is probably the nation's mecca for fine pottery.

JN: Archie, what?

GR: It's called the Archie Bray Foundation.

JN: B-R-A-Y?

GR: B-R-A-Y. It started, this fella used to run the brickyard out here and he became interested in in pottery and he set up this foundation, which is still going. It brings in some of the finest potters in the in the whole country here and they spend, oh, anywhere from a summer to a couple of years, sometimes. And they give classes out there and they sell their stuff. But it was such—Peter Voulkos is one of the world's famous potters, he used to be the curator out there, whatever they call it and Ken Ferguson, which is another one, and Dave Shaner. They have had some very fine potters. But, among that potting clan, it is a nationally recognized organization.

JN: This is a foundation? Is a nonprofit thing?

GR: It's a foundation. It's pretty much self-sustaining. These people out there, in addition to giving lessons they sell their pots, and apparently, they give a certain percentage into the

foundation. But they have the workshops and kilns out there and a couple of houses for the resident potters to live, you know. In the last couple of years, they've established glassblowing out there. You should spend a couple days around here, there is a lot to [laughs] see.

JN: Do you pay your people in the orchestra or the symphony?

GR: They pay some, there are certain, oh, there isn't a harpist in town for instance, so, if the symphony requires a harpist, they bring one in and they usually bring a few people over from the University [of Montana] for the more difficult oboes and bassoons and things like that. And if they're weak in a certain area, they'll bring in people and of course, they have to pay them to come in for rehearsals as well as the performance. And they pay the conductor, of course. I guess there's a chorale too and I guess they pay the director of that something. And last year they, the symphony sent that conductor down to California for a conductor school that lasted a week, two weeks, something like that, to take lessons from a very famous conductor.

JN: This a town of 25,000?

GR: Oh, I suppose if you'd figure the surrounding metropolitan area—if you call it metropolitan—you could call it that [laughs]. Probably closer to 35,000.

JN: Oh well, that is not what you call a hell of a big town.

GR: No, it isn't; that's the point. It's a very good orchestra. They have four concerts a year and the chorale usually performs in two of them. The spring concert is a very difficult undertaking. It's this Von William C Symphony. I don't know if you've heard it or not, I've heard records of it. It's a tremendous thing and it's this orchestra and chorale. But I guess it's a very difficult undertaking.

JN: Sounds like you're having fun out here.

GR: I do.

JN: You can't beat fun. Well, jeez whiz, I'm either getting tired after having asked the damn questions in about three different places or I've asked them all. Let's see if there is anything more that you think I should say.

GR: No, about all I can say is that I remember when Don Anderson first came out here and met with the citizens up, at some sort of a lunch affair. He'd mentioned something to the effect that— to Montanans—you may not like us all the time but we intend that you will respect us and I think in that regard, his dream has come true. Oh, I have people write in and say we've got no respect for you and you are a bunch of yellow journalists, but I think they're a small minority.

JN: There is always a few saying that.

GR: I think we've gotten better over the years, as Don said we would, and I think we're going get better in the future. You know this technology has really been great and the thing that made—

[Break in audio; They move to the production area of the newspaper.]

GR: This display advertising tape here, unjustified and coded, and then we run it through the data phone to Billings. It goes through their IBM 1130 computer, which—whatever it does [laughs]. Massages it, as they call it these days, and they send it back on the data phone and then we run it through our typesetting, photo-typesetting thing, and it comes out in the form that we paste up.

JN: I'll be darned. Who else does that?

GR: Missoula and Butte do it too.

JN: Good enough.

GR: The hyphenation and justification of the news copy.

JN: Well, when you're in hot metal, you sent the news copy down, you mean [speaking at the same time].

GR: Well, no we send the tape down. We punch on unjustified tape here, we run that through that thing, and it would hyphenate and justify it and then they would send and then we run it through our linotypes.

JN: You had to put it in an automobile and send it back? [Speaking at the same time], oh you send it on the data phone. Oh, I see.

[Break in audio]

Smocks on, carpet on the floor, you think of the old linotypes used to be there; it's pretty fantastic.

GR: This area in here used to be our dispatch, right along in here. We did build this dark room here. We've got three dark rooms in here, one with a big camera for our PMTs [photomechanical transfers] and screening and reduction, and enlarging, and reversing and all that, and then two smaller editorial dark rooms.

JN: [Reading sign] "Please keep this door closed at all times or the dark will leak out."



I think that guy's a little mixed up.

GR: That used to be a hall down here and then the ad department was in this area.

JN: I've never seen those posts like that, that's what the *[Wisconsin] State Journal* ought to have. We got those abominations in the floor; you can't move a desk.

[Break in audio]

JN: So that was more *Missoulia*n than you?

GR: It was more *Missoulia*n, but they furnished the copy and the illustrations to all of us.

JN: Oh, so you ran it and caught hell for running it.

GR: Yeah, do you want to see it?

JN: Sure.

[End of Interview]