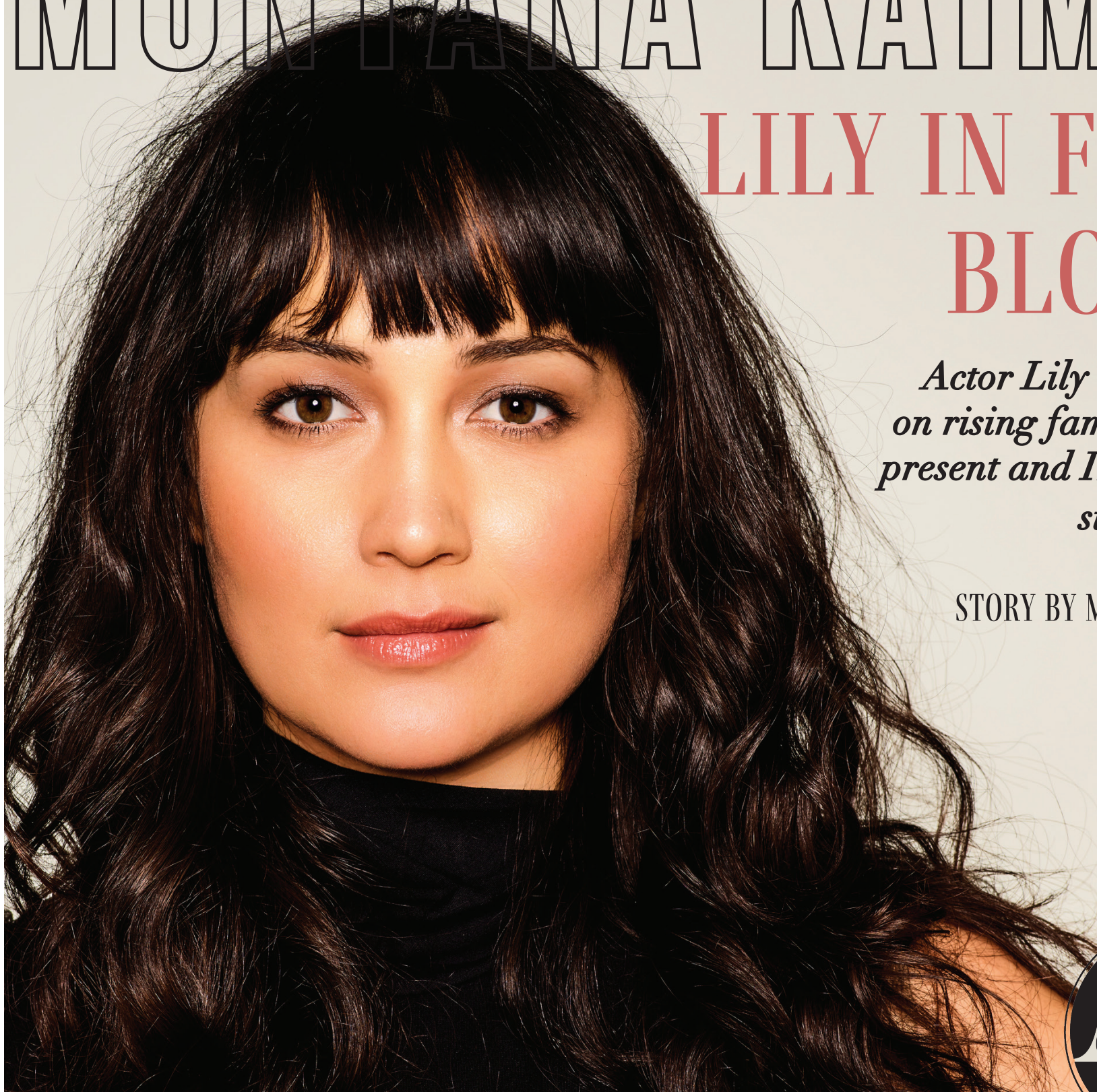


MONTANA KAIMIN

LILY IN FULL BLOOM

*Actor Lily Gladstone
on rising fame, staying
present and Indigenous
storytelling*

STORY BY MARIAH KARIS



6 Stricter scholarships

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The Montana Kaimin is a weekly independent student newspaper at the University of Montana. The Kaimin office and the University of Montana are located on land originally inhabited by the Salish People. Kaimin is a derivative of a Salish language word, "Qe'ymin," that is pronounced kay-MEEN and means "book," "message" or "paper that brings news."

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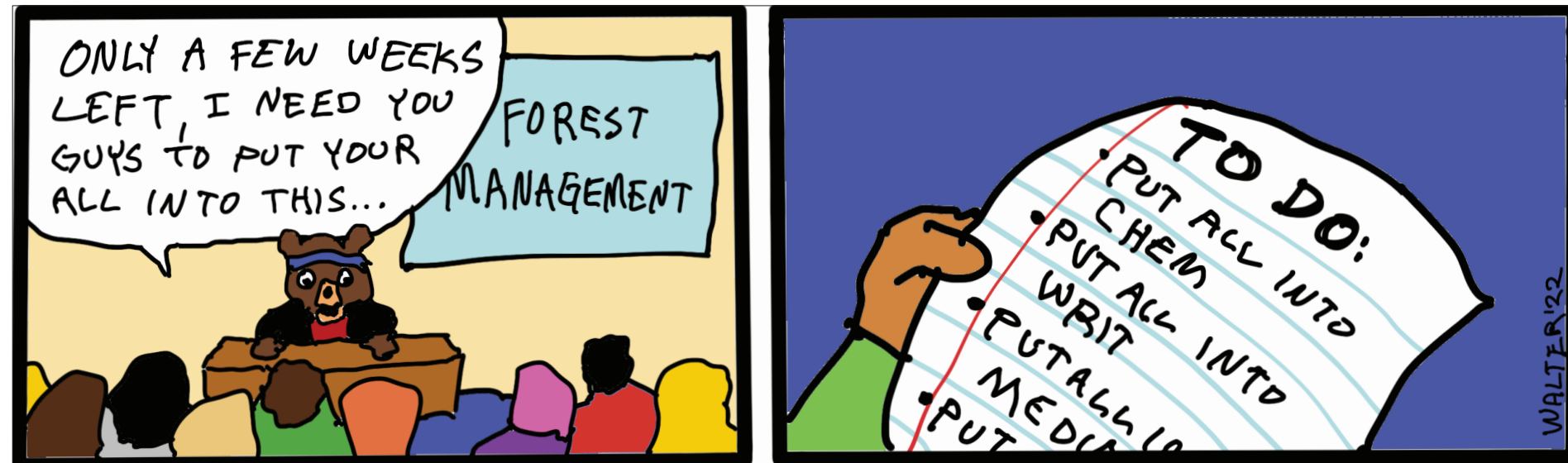
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THE GARAGE: SE 2 EP 14



WALTER MEDCRAFT | MONTANA KAIMIN

The battle of the brands

UM is on the brink of a rebrand and will soon unveil its new colors, fonts and graphics. The Kaimin has seen the look — and we're a house divided.

SUNSET RED

The ancient Greek philosopher Heraclitus once said, "There is nothing permanent except change." The man had a weird name, but a good point. The wheel of change has turned once more, and UM has decided ol'-fashioned Griz Maroon can't keep carrying the brand on its back anymore. Now it's got company in the form of Sunset Red, Sugar Maple, Wheat, Trail Sign Tan, Lubrecht Green, Glacier Sky and — certainly not to be left out — Silver.

The University held its "brand camp" on April 20, unveiling the colors, graphics and fonts that will usher UM into the modern age.

And, you know what? I'm all in. UM's newest rebranding is coming at a time of exciting change on campus: more students, new facilities, and now — new colors!

While the indomitable Griz Maroon isn't going anywhere, its new friends will draw on other distinctly Montana shades to spice things up. Sugar Maple evokes the copper-colored glory of UM's original colors, while Wheat and Trail Sign Tan ground us in the Treasure State's mountains and prairies. Lubrecht Green is an excellent shout-out to the primary shade of the College of Forestry's experimental woodland 30 miles east of Missoula — a true local gem.

But then... Silver. Sure, the new branding clarifies the color as "Glacier Sky with a directional gradient feather," but does that really do it justice?

My more Montana-faithful suggestion (free of charge): Snowbowl Silver. You're welcome, UM.

— Austin Amestoy, Audio Editor

RETRO COPPER

The rebrand color palette is an eyesore.

The previous palette of maroon, silver and white was limiting. I can see how UM's liberal use of maroon has led to this rebranding, but swinging hard in the opposite direction is not the right move.

Who in their right mind puts two sets of complementary colors in one color scheme? Complementary colors create the strongest contrast. The colors should enhance each other without competing.

The maroon, green and blue work well together, especially with Sugar Maple as an accent color. But that Sunset Red visually screams.

If UM wanted to marry the retro colors with the current maroon and silver scheme, why did it make the copper so garish? The University should have put more effort into properly honoring its own design history rather than brainstorming hokey color names that attempt to encompass Montana in the same haphazard hodgepodge as the state seal.

The other colors in UM's rebranding are fairly subdued, with the Sugar Maple and Sunset Red being the most saturated in the palette. However, the Sunset Red is too warm and vibrant to go with these colors.

The "always parallel, never perpendicular" Clark Fork Waves may invoke the '70s, but UM should return Sunset Red to the past and replace it with Retro Copper (#B7410E).

The '70s called. They want their design back.

— MaKayla O'Neil, Design Editor

Like it? Hate it? Let us know!
email us your opinions at editor@montanakaimin.com

SUDOKU

Edited by Margie E. Burke

Difficulty: Medium

6				9	7		
3	4			8			9
	1	9	5				
				1			
	7		3	4		5	
			8	5		2	4
	6						
4						1	3
1	2			3			5

HOW TO SOLVE:

Each row must contain the numbers 1 to 9; each column must contain the numbers 1 to 9; and each set of 3 by 3 boxes must contain the numbers 1 to 9.

Answer to Previous Sudoku:

6	1	3	9	4	8	5	2	7
4	5	2	3	7	1	6	8	9
9	8	7	6	2	5	4	1	3
3	7	5	4	1	2	9	6	8
1	2	9	7	8	6	3	4	5
8	6	4	5	3	9	2	7	1
7	3	6	8	9	4	1	5	2
5	9	1	2	6	7	8	3	4
2	4	8	1	5	3	7	9	6

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Who lives in a pineapple under the sea?



Linnea Connery, left, and Daniel Crary, dressed up as Sandy Cheeks and SpongeBob as they rehearse for the production of "SpongeBob the Musical," set to premiere at the Missoula Children's Theatre on April 19. The musical will be showing April 29 through May 15 and will be the final production in the MCT's 2021-2022 season. NATE SANCHEZ | MONTANA KAIMIN

Briefs: Galbreath inquest Friday, judge blocks transgender law, Riverfront Triangle project returns

GRIFFEN SMITH
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NEW INFORMATION COMING ON OFFICER-INVOLVED SHOOTING

The details behind the shooting and death of a young man in Missoula will come to light Friday, April 29, as Missoula County holds a coroner's inquest roughly eight months after officers initially pulled the man over.

Brendon Galbreath, who was 21 and a member of the Blackfeet Nation, led Missoula police officers in a car chase Aug. 12, 2021, that ended at the intersection of Stephens and Florence. The Montana Criminal Investigation office said in its initial report that officers saw a handgun from Galbreath's car raise before hearing gunshots.

Galbreath, who was a student at UCLA, was treated on-scene before being transferred to St. Patrick's Hospital, where he died. Authorities would not comment how long it took for the man to receive medical care.

The Missoula Police Department said Galbreath's death was likely a suicide. One officer fired a round at Galbreath, but hit his car, authorities said. The family of the victim said Galbreath was not a fan of guns, and that many of their questions had not been answered by police.

A coroner's inquest is the only type of public hearing for people who died under supervision or conflict with law enforcement. The result of the meeting could bring civil and criminal charges against officers —

depending on the ruling of the coroner. Galbreath's inquest will happen Friday morning in the Missoula County Courthouse. Following the inquest, organizers have planned a protest in front of the courthouse at noon.

JUDGE HOLDS MT TRANS BIRTH CERTIFICATE LAW

A Montana judge temporarily blocked a law that required transgender people to undergo a surgical procedure before changing their birth certificate. Billings District Judge Michael Moses ruled April 21 the law was vague because it did not specify the surgery required to get a birth certificate. The law, known as Senate Bill 280, passed the Montana State Legislature in 2021.

The law also required those looking to change their gender on a birth certificate to petition a court. Plaintiffs Amelia Marquez of Billings and a transgender man not identified in court documents sued the state of Montana last year over the increased burden of changing a birth certificate.

Previously, transgender Montana residents only needed to provide an affidavit to a local health department to change their birth certificate. That rule was reinstated under Moses' ruling.

A final decision on the bill will come in the next few months as Moses analyzes the constitutionality of the law. SB 280 is one of three bills passed by the state legislature last year that limits transgender participation in athletics and requires parents to opt-in to human sexuality education.

ASUM GENERAL ELECTION CLOSES THURSDAY

The final day to vote for the next leaders of University of Montana's student government closes Thursday as candidates make their final pushes toward election day. Polls opened online through the UMontana App on April 27 and will close at 8 p.m. April 28.

Executive team Noah Vanderkar and Jack Kuney are facing off against Elizabeth Bowles and Alexandra Berna for the president and vice president spots, respectively.

Just 4% of the student body voted in the primary last week. For parts of the election to be valid, like the referendum aiming to provide free counseling from Curry Health Center, more than 12% of students must vote.

The business manager position will be decided between senators Joselyn Jolly and Tor Gudmundsson. Senate candidates will also be voted on during the election, but the race did not field enough candidates to make the election competitive. Senators who are running will win seats alongside some last-minute write-in candidates.

To vote, visit the UMontana App or cast a ballot in person at the University Center polling.

NEW COMPLEX RESTARTED FOR DOWNTOWN MISSOULA

After original plans for a \$100 million apartment, hotel and events center in the vacant lot at Orange and Front streets fell through during the pandemic, a team of new developers are re-upping the project with minimal changes.

Two Wyoming developers from Capital V Partners told the Missoula Redevelopment Agency last week that the Riverfront Triangle project could break ground as early as summer 2023. The land, which has long been vacant, could include new business spaces and parking structures.

There are no new renderings of the planned project, but the developers told the Missoulian there would be minimal changes to the initial design.

Blotter

CHRISTINE COMPTON
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Remember last week when we complained about the lack of material? Celebrated the mere two offenses? We take it back. Between April 15 and 21, University of Montana Police responded to 12 crimes, most of which were minors in possession of weed or alcohol. Ask and we shall receive.

FRIDAY 4/15 - STUMBLING SIGNS

A resident assistant at Knowles Hall found someone tripping and falling down. The concerned RA called the police, fearing alcohol poisoning. When officers arrived, they decided the student didn't need medical help, and the student took a conduct referral home.

TUESDAY 4/19 - OFF-PUTTING ESSAY

A strange yearly occurrence has struck once again. An anonymous, inch-thick essay of someone's sporadic thoughts was dropped off to a professor. This year, it was gifted to an Eck Hall professor who called UMPD to report its suspicious contents. While officers took the papers for evidence, they didn't think it was inherently criminal — just incredibly disturbing. The essay is the same as years' prior, except for a few added segments. The author is unknown. Yikes.

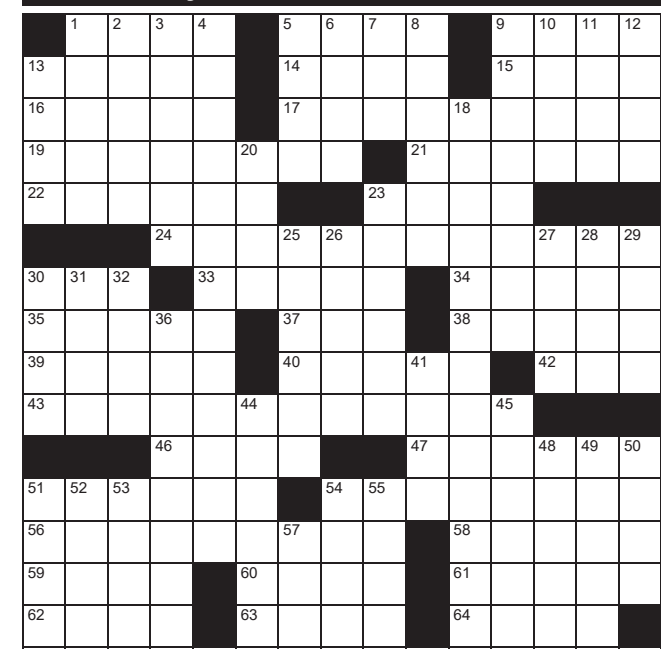
WEDNESDAY 4/20 - DOOR SLAM AND DITCH

A woman parked next to an occupied car at the University Center parking lot around 2 p.m. As she climbed out of her seat, the driver of the other car popped his head out and yelled at her, accusing her of dinging his car. She politely denied it and went on her way. When she came back 20 minutes later, she found the two occupants of the neighboring car slamming their door into her vehicle. UMPD considered this to be such a jerk move they contacted their friends at the city police to help identify the culprits. While names have yet to be found, UMPD has pictures of the offenders and the victim's description of the car. Apparently, it's a white sedan with blue masking tape across the bumper — a "junkie," according to the victim.

WEDNESDAY 4/20 - THROUGH THE CEILING

It was close to midnight at the University Villages when someone called UMPD for party noises coming from the unit above the caller. When officers arrived, music was echoing through the premises, and officers had the pleasure of pounding on the noisy room's doors. Cue the sudden panicked silence. Indeed, while no one had the guts to answer the door, the message was well received — not a peep for the rest of the night. That being said, the lack of answer didn't let anyone off free. Officers can find out who lives in each room, and the renters got student conduct referrals.

The Weekly Crossword by Margie E. Burke



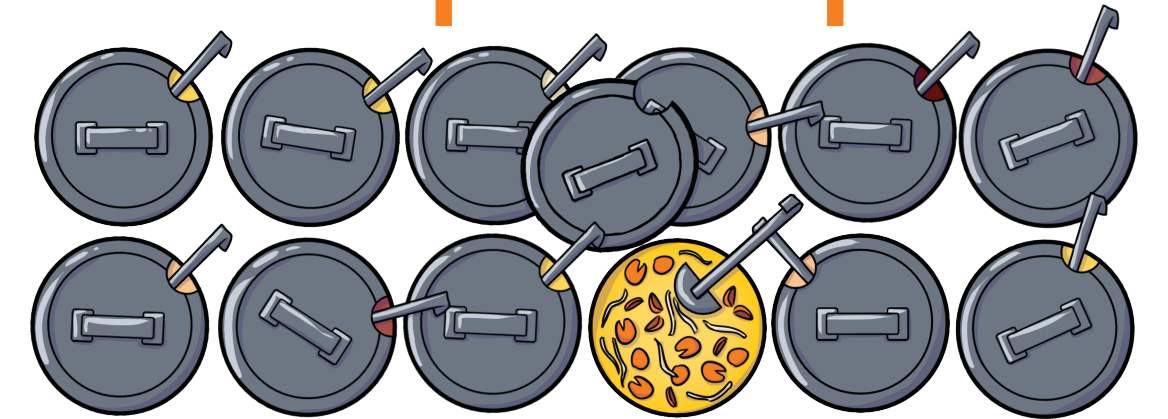
ACROSS

- 1 Bakery need
- 5 Spreadsheet function
- 9 Educator, briefly
- 13 Shout of approval
- 14 Part of ACLU: Abbr.
- 15 Ancient letter
- 16 Gung-ho
- 17 Deep respect
- 19 Actor's stand-in
- 21 Cousin of a clam
- 22 Grow incisors
- 23 Boxer's wear
- 24 Absentminded type
- 30 Become rancid
- 33 False moniker
- 34 Conjure up
- 35 Bake in a shallow dish
- 37 Mudbath locale
- 38 Sign up again
- 39 Wedding memento
- 40 Goes (for)
- 42 Absorb, as a cost
- 43 Robert Frost, once
- 46 "___ and shine!"
- 47 Woodchuck
- 51 U.F.O. crew
- 54 Maris, to Mantle
- 56 Studded, as loggers' boots
- 58 Vessel of 1492
- 59 Sweeping
- 60 NY prison, when doubled
- 61 Keyboard key
- 62 Go well together
- 63 Kind of sum
- 64 Letter opener
- 25 Sniffer's need
- 26 Slender candle
- 27 Top-notch
- 28 Swedish furniture giant
- 29 Small salamander
- 30 Invitation letters
- 31 Kent State's state
- 32 It ebbs and flows
- 36 Make cutbacks
- 41 Dalai ___
- 44 Basketball stat
- 45 White weasel
- 48 Ocean ray
- 49 Weasel's cousin
- 50 Eye drop?
- 51 "Excuse me..."
- 52 Relaxed gait
- 53 Egyptian bird
- 54 Watch over
- 55 Nervous
- 57 52, in old Rome

Answers to Previous Crossword:

C	R	I	S	P	A	G	E	S	A	D	D	S	
R	O	D	E	O	D	I	V	A	M	E	A	L	
A	B	E	A	M	E	V	E	N	T	U	A	T	E
B	E	A	N	P	O	L	E	G	I	L	D	E	D
					P	A	L	E	T	U	N	E	R
A	S	C	E	N	D	P	O	I	N	T	I	N	G
R	H	I	N	O	D	A	N	N	Y	N	O	R	
E	A	R	N	S	E	R	G	E	O	G	L	E	
A	F	C	S	E	P	I	A	G	R	E	T	A	
S	T	U	D	E	N	T	S	C	L	A	R	E	T
					M	O	N	T	H	W	A	I	T
R	E	V	I	S	E	M	A	N	T	O	M	A	N
O	P	E	N	E	N	D	E	D	T	R	U	C	E
M	I	N	G	C	A	T	E	I	G	H	T		
A	C	T	S	E	Y	E	D	R	O	S	E	S	

Soup-a-scope



MAKAYLA O'NEIL | MONTANA KAIMIN

EMILY TSCHETTER

emilytschetter@umontana.edu

We've been some resilient bitches this semester. Budgets are tight from racking up hundreds in tickets after parking in quick-stop spots and telling yourself spending \$10 on a harvest bowl is worth it. Despite all odds, we adapt, improvise and overcome by embracing our inner geriatrics and sampling all the \$3.75 UC soups. You never imagined debating your college friends over whether chowders or curries are better, but now you can call yourself a "guru" <3. Here's which lean, mean soupy UC cuisine you are — according to the stars!

TAURUS (APRIL 20–MAY 20): It's your season, so you are a staple of the UC soup selection: vegetable barley. But like the liquified salad, you are overplayed and overstaying your welcome come May 20. We know it's your birthday soon, sweetie, knock yourself down a peg and stop getting your kale stuck in our teeth. <3

GEMINI (MAY 21–JUNE 20): You are the hopeless romantic of the bunch, the Italian wedding soup. But girl, you cannot decide to be a soup or a pasta dish with them meatballs and shit, just like you can't settle on a hoe. Pick a lane.

CANCER (JUNE 21–JULY 22): As the mom friend, you're the always-comforting chicken noodle soup. Your patient ass is that familiar go-to when every once in a while a bitch just needs to be held. Thank you for your service, unproblematic queen.

LEO (JULY 23–AUG. 22): You're always ready to bust down, and we all know what Friday means. You're that *creamy* weekend starter clam chowder. Do you immediately cause us to yack when we take 8 shots of Malibu later that night? Yes. Was it worth it? Always.

VIRGO (AUG. 23–SEP. 22): The peanuts. The chicken. The coconut. Omg BUSSIN. You're the thai chicken soup, and even though you slap, you ain't as spicy as you try to seem. If your dick appointment pulled out a pair of handcuffs you might actually cry, but stick to your grounded ways and keep obliterating the soup competition, babe.

LIBRA (SEP. 23–OCT. 22): You're the veggie chili, or in other words, a pale comparison to all the other chilis

with some damn protein. We get that you were raised by vegan elves in the forest and painted Starry Night on the back of your Subaru outback, but have some meat like a red-blooded American.

SCORPIO (OCT. 23–NOV. 21): Reminiscent of better days when you could afford to go to Panera whenever you wanted, you are the broccoli cheese soup. You're bold and you hit different in the moment, but then BOOM. We're hurled over shitting straight acid. You cunning bitch.

SAGITTARIUS (NOV. 22–DEC. 22): You're a free spirit, so you are the Santa Fe chicken chili. You likely came from a fellow Sagittarius well-traveled student messing around in the kitchen that wanted to recreate the real thing, and did it work? Not necessarily. But you're such a girlboss that they let it slide, and you can't really fuck up chicken chili anyways so you gucci.

CAPRICORN (DEC. 23–JAN. 19): Practicality and realism are of the essence to you, therefore you are the prolific lentil curry. You've got it all going for you, and you're always a solid choice. You might be just a tad bit bland sometimes, but some paprika and maybe a tinder hookup or two would give you that *flavor*.

AQUARIUS (JAN. 20–FEB. 18): You're the pork pozole — it is rare for you to grace the UC and anywhere that's not your dorm with your presence. Even though the UC pozole is mid and clearly made by a single underpaid business major that couldn't even tell you the capital of Mexico, you were ambitious in your endeavors and it's the thought that counts. Maybe just, idk, actually use some spice?

PISCES (FEB. 19–MARCH 20): Bapadeboopi *Italian hands* We don't know if you're Italian, but you are the minestrone. You have that signature tomato base and that classic savory garlic parm one-two punch, but most importantly, you salt that shit to perfection with your own tears. Keep oversharing until you pave the way for a Michelin star for the food court, bestie.

ARIES (MARCH 21–APRIL 19): You are the effervescent beef chili, around almost every day and damn consistent — ahhh fuck my guy! You really filled your bowl 25% of the way and crumbled the UC's entire saltine supply into the rest?! An outrage. Typical. You heathen.

Congratulations, Griffen Smith!

2022-23 Kaimin Editor-In-Chief

To Addie Slanger:

Thank you for your tireless work leading the Kaimin this year.



News | 'Ideal' awards

Half-staffed financial aid office restructures scholarships for incoming freshmen

EMILY TSCHETTER

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New students at the University of Montana will have a different set of scholarship offers after the Financial Aid Office took a look at how much money it has and ways to make distribution more equitable.

A big change affects Western Undergraduate Exchange students. A full WUE offer will now require high school students have a 3.95 GPA or above. Below that, there's a new tiered method for deciding amounts.

Financial aid director Emily Williamson is working with Mary Kreta, vice president of enrollment management since September 2020. They are reallocating funds and analyzing the past five years of financial aid data in with outside company RNL Advanced FinAid Solutions.

"We have limited resources, so we need to figure out what students are not getting the awards they should be in order to make access to higher education and reassess our limited resources to bridge that gap," Williamson said.

Williamson and Kreta then worked with the company to set up new scholarship offers using a more refined cost-of-attendance estimate for different students. The estimates accounted for expenses like housing and groceries on top of tuition and fees, and were further categorized with metrics like home states, GPAs and credit loads.

"We want to give as much money to as many students as possible, and if that is giving them cash in hand and covering more than their tuition, that's awesome," Kreta said. "The best way to get more students access to higher education is to create a strategy where we're helping as many students as possible get the right amount of money they need to attend."

The scholarship adjustments went into effect in October 2021 to serve incoming freshmen for the fall 2022 semester. The University previously dished out more than 1,000 WUE scholarships to students in fall 2021, a 36% increase from fall 2020. A full WUE award is nearly \$19,000.

The Financial Aid Office adjusted its scholarship offers while working with only nine full-time staff members, half of what the office's organizational chart calls for.

Kari Neal, a former financial aid employee from February 2019 to March 2022, supported the office in hiring a third party for data analysis due to the office's severe understaffing. Neal's main reason for leaving her position was the heavy workload.

She was also concerned for Williamson's ability to train new employees on top of the

job's many other demands when Neal left. "Everyone that works there is very kind. I just found the work to be frustrating because the office is perpetually understaffed, overworked and underpaid," Neal said. "We really have to be trained when you come in, which made it unfortunate when I left. I was there for two years, and I have knowledge and the ability to do more stuff than someone that's been there for six months. [Williamson] does everything and a lot more, and if she left it would be devastating to students."

Neal became most frustrated with the office's understaffing when students complained that scholarship processing and refunds were taking too long. She said she had to direct students to food banks and other low-income resources while they waited for refunds to be processed multiple times.

Neal said there is a complex approval system for federal aid, which involves individual steps in the financial aid office, Department of Education and UM's business office. In her time, Neal said the business office would only issue refunds on Tuesdays and Fridays, which would bog down refunds by days or even weeks at a time.

Neal said parts of UM's operations were obsolete, like how all private loans from banks had to be processed through physical checks rather than electronically. Williamson said the office updated its check processing system to accept electronic payments from banks last semester.

"To me, it seems like a really antiquated system. Is there any way we as an institution can spend money to upgrade the system? It seems pretty outdated," Neal said.

Many financial aid awards rely on student FAFSA applications, which determine eligibility for federal money for school and is often required for scholarship applications. UM saw a drop in FAFSA filings at the outset of the pandemic.

FAFSA applications for UM students then increased by 38% in 2022. Williamson encouraged students to look into the FAFSA appeals process to seek more accurate expected family contribution estimates for their financial aid applications.

Williamson presented the expanded data analysis to Terry Payne, founder of the PayneWest insurance group and alumnus of UM. Payne previously proposed a \$5 million donation for a scholarship fund serving middle income students outside of Pell Grant eligibility. After Williamson's presentation, Payne increased the donation to \$7.5 million to create the Payne Family Impact Scholarship. First-year students can apply in fall 2022, as long as they have also filed FAFSA.

FAFSA requires income reporting from two years prior to the application, which could be more complicated for people with drastic changes in income and not reflective of employment changes from the pandemic. Appealing to reassess financial aid eligibility was also a frequent process following the 2008 recession.

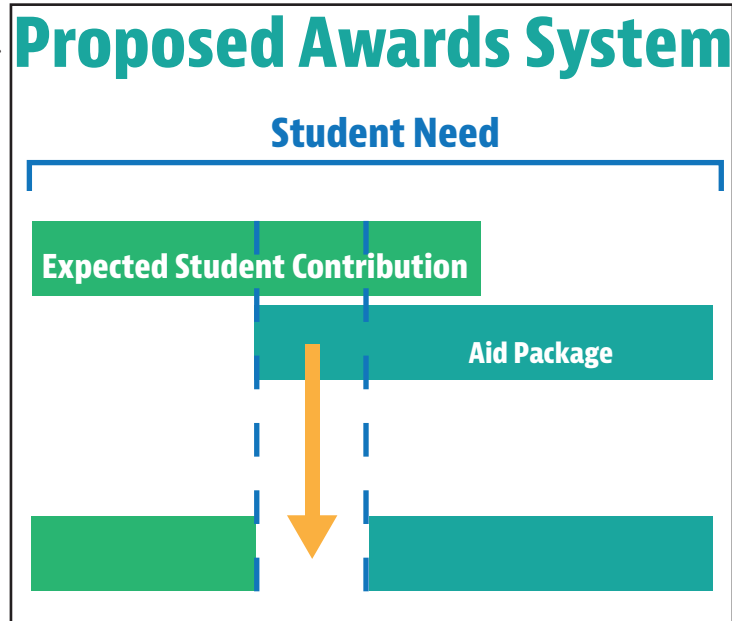
Financial aid and enrollment are seeking further changes to expedite reward giving, like using the campus-wide scholarship portal for all departments over the next couple of years. Williamson said there are about 10 departments that have not yet transitioned to the University-wide system.

The Department of Education is transitioning to a new "student aid index" system rather than expected family contributions, which Williamson anticipated will be more reflective of financial need and reduce last-minute adjustments on student registration bills. The changes would not affect colleges until at least 2024 and could better accommodate middle income students that cannot qualify for many major federal rewards like the Pell Grant.

"I'm intrigued and excited to see what the student aid index does because I feel like it will give us a much broader range of need, and it could drastically change what we consider middle income students," Williamson said.

Kreta said she recognized student complaints in the Financial Aid Office and that she is targeting the issues with pushes to hire more people to the office.

"A huge misconception is financial aid is all about spreadsheets and federal regulations, but the reality is there is not a department on campus that has more of an impact on the student's ability to come to college than financial aid," Kreta said. "The amount of impact [Williamson] has had on this state is far greater than almost anyone I know, and I hope more people can contribute to that work."



MAKAYLA O'NEIL | MONTANA KAIMIN

Students celebrate Indigenous farming methods that help counteract climate change

CHLOE OLSGAARD

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A couple dozen people walked next to seeds planted in straight rows near the bubbling Rattlesnake Creek at the University of Montana's PEAS Farm, looking over Indigenous farming methods that will allow students to grow different crops in a garden of natural interdependence.

The two-day event, Healing Grounds and Healing Cultures, combined academics and hands-on learning April 20 and 21. A talk with Indigenous author Liz Carlisle kicked off the week, followed by a farming workshop and a panel to recap the environmental and cultural impacts of traditional farming practices.

The workshop featured Carlisle, Indigenous food activist Latrice Tatsey and Ruth Plenty Sweetgrass-She Kills, food sovereignty director at Nueta Hidatsa Sahnish College in North Dakota.

"Healing Grounds" is a book written by Carlisle that tells stories of Black, Latinx, Asian America and Indigenous farmers who are using their ancestor's methods of farming to restore ecosystems and revitalize cultural ties to the land. "Healing Grounds" features the work of Tatsey, a graduate student at Montana State University.

Tatsey, a member of the Blackfoot Nation, studies the benefits regenerative bison grazing and restoration have on carbon sequestration — the capacity of lands to remove carbon dioxide from the atmosphere — on the Blackfoot reservation. Regenerative grazing uses the historical grazing patterns of native herbivores to counteract climate change by creating healthy forage, root growth and healthy carbon dioxide storage in the soil, according to Carlisle.

Tatsey approaches the idea of bison restoration both as a scientist and from a cultural perspective. She's interested in not only restoring bison to the land, but back to the relationships the animals have with Blackfoot people within their culture.

The main goals of regenerative agriculture are responding to climate change and restoring land. Carlisle said if people want to "approach regenerative agriculture in a way that really does succeed," they need to end power structures such as colonization.

UM students will be planting a Mandan, Hidatsa and Arikara Four Sisters' Garden at the UM PEAS Farm and the Ethnobotany Gardens located outside the Payne Family Native American Center this spring.

The Four Sisters' garden will include the four sister plants: sunflowers, squash, corn and beans. In a checkered layout, each plant works together to form a balanced system of giving and receiving. The beans provide nitrogen, the

corn provides support for vines, the squash provides ground cover to contain moisture and the sunflowers provide support and attract pollinators.

The garden is to inform and elevate traditional farming practices of the Mandan, Hidatsa and Arikara people, also known as the Three Affiliated Tribes. Its ancestral territory extends into Montana and is currently located on the Fort Berthold Indian Reservation.

Along the creek, PEAS Farm lecturer Caroline Stephens and Plenty Sweetgrass-She Kills led the group to the seed farm, which will host the future location of the Four Sisters' Garden.

Plenty Sweetgrass-She Kills sang "The Corn is My Pleasure," a song of the Mandan and Hidatsa tribes, while young children attending stood and smiled in awe. She said plants do respond to the way people interact with them as she expressed the importance of singing to gardens, especially corn.

"We think about our plants as having spirits, but corn is like a child, a small child," Plenty Sweetgrass-She Kills said.

Situated in the ancestral homelands of the Séliš-Qlišpé people, a portion of the seed garden will be outlined in sunflowers surrounding gigantic mounds of squash accompanied by beans and corn, according to Stephens.

Carlisle said roughly 98% of agricultural land is white-owned and there are Indigenous communities and communities of color that are excluded from land ownership because of historical processes of colonization.

Carlisle said America needs to "tackle" colonization not only as a historical era, but also an ongoing process that results in agriculture being extracted from nature.

"Regenerative agriculture is rooted in land justice," Carlisle said. "Not only shifting toward land access and land sovereignty for communities of color and Indigenous people, but also in that process allowing communities to bring back forms of relating to the land better, more reciprocal."

She added many Indigenous communities and communities of color's relationships with land aren't just about ownership, domination or extraction — those relations with the land are reciprocal.

"Land is a living being that you have a rela-



Attendees gathered April 22 at UM's PEAS Farm for a workshop on Indigenous farming as part of the Healing Grounds Earth Week event. Guests learned about Indigenous seed practices from Ruth Plenty Sweetgrass-She Kills, director of Food Sovereignty at Nueta Hidatsa Sahnish College. SHANNA MADISON | UNIVERSITY OF MONTANA

tionship with that involves responsibilities as well as things that the land offers you," Carlisle said. "It's about the whole society seeing land as a relation."

Plenty Sweetgrass-She Kills said the sound of Rattlesnake Creek running by UM PEAS Farm reminded her of the one at her home in North Dakota. She said her people have always lived in lodges alongside rivers and grew gardens in the floodplains because the soil was so rich.

"However, I'm a damned Indian," Plenty Sweetgrass-She Kills said. "The Army Corps of Engineers decided it was a good idea to build the Garrison dam which could've been located further upstream, but it ended up flooding my reservation."

In the 1940s the Mandan, Hidatsa and Arikara Nation was forced out of its homeland after the federal government flooded 156 thousand acres of the tribe's reservation in northwest North Dakota.

After 80% of the reservation population relocated to higher ground, the wind and poor soil prevented them from practicing traditional gardening, said to Plenty Sweetgrass-She Kills.

"We not only got displaced from the land face, but also disconnected from some of those

plant relatives that we had that long long long relationship with," Plenty Sweetgrass-She Kills said. "It was a major disruption to our food practices."

Plenty Sweetgrass-She Kills said the displacement also resulted in an increased rate of diabetes, epidemics and alcoholism, which was attributed to the trauma of being forceful removed.

Some progress has been made to lessen the loss of farm space, mostly through returning land to the tribes. The Bureau of Indian Affairs transferred of almost 25,000 acres, previously acquired by the U.S. Army Corps of Engineers, back to the Three Affiliated Tribes of the Fort Berthold Reservation in North Dakota.

The transfer came after the Obama administration passed the Fort Berthold Mineral Restoration Act in 2016 regaining The Three Affiliated Tribes ownership of the land and mineral rights.

Plenty Sweetgrass-She Kills said the overall goal is autonomy, the way her ancestors lived before they were displaced. She said the reintroduction of Indigenous and traditional farming methods by way of the Four Sisters' Garden project and others is a "progressive step" toward that goal.



CONTRIBUTED | RICK ROSE

LILY IN FULL BLOOM

UM alumna Lily Gladstone talks celebrities and Indigenous representation

STORY BY MARIAH KARIS

THERE IS A POWER to a person's sense of smell. A single scent can stay with us or transport us back in time to memories we've almost forgotten. For Lily Gladstone, the smell of Missoula Children's Theatre's traveling costumes is like that — these articles of clothing that have lived their lives in duffel bags and rural laundry room dryers, worn by thousands of kids worldwide. It's a smell she remembers vividly as a child growing up on the Blackfeet Reservation in Browning, Montana, when the MCT truck would roll into town for its annual week of programming.

Years later, the power of smell would lead Gladstone to remember her time at the University of Montana, surrounded by the aroma of the black box theater, with its musky hints of dust from pulleys and ropes. This is where she performed and studied. But her time at UM was only one stepping stone in a series that propelled her to where she is now: On the brink of a major upswing in her acting career,

including a starring role in the upcoming "Killers of the Flower Moon," directed by Martin Scorsese and also starring Leonardo DeCaprio, Robert De Niro and Jesse Plemons.

Gladstone also starred in "Certain Women," an artsy Western by filmmaker Kelly Reichardt, who knew Gladstone would get noticed for the quiet strength she brought to it alongside its marquee names: Kristen Stewart, Michelle Williams and Laura Dern. And that's exactly what happened.

"I'm having one of those moments where I'm like, 'Oh yeah, your scene partners from the last five to seven years have been some of the biggest names in the world,'" Gladstone said in an interview with the Montana Kaimin.

But if you ask Gladstone, the fact that these people are A-listers doesn't matter all that much to her. "People are people and artists are artists," she said. For her, the focus remains on projects that feature the human condition and storylines that speak to her.

She still understands that it all goes back to ballet classes only available a hundred miles off the reservation, in a Kalispell church basement.

THE BEGINNINGS
From age 6 until about 13, Gladstone took ballet classes and studied pointe for two years in that Methodist church. Meanwhile, her family would use that time to hop over to Costco for bulk groceries. As she grew up, Gladstone realized it was the performance aspect she loved most about ballet. Lessons started to advance in an extreme way and Gladstone's passion for the sport started to wane.

"Ballet starts shifting on you," Gladstone said. "When you're doing it out of just sheer love of movement and wanting to perform when you're a kid, it's a very different monster than when you're moving into pre-professional training as a very young adolescent."

Body image dysmorphia also reared up, which Gladstone described as "disenchanting." She recognized a heavy dread and decided to pivot and try theater. As an overly expressive kid, Gladstone had a hard time finding her niche. But when the bright red Missoula Children's Theatre truck pulled up each year, she

was elated. It held more than PVC pipes to hang fabric sets and duffel bags full of costumes — it brought the chance for Gladstone to perform in a new way and show people who she was.

"Suddenly I made sense to myself and everybody else. It was like, 'Oh, that's what Lily's good at,'" Gladstone said. "For one week out of the year, I got to feel like a cool kid."

Missoula Children's Theatre has been touring to all 50 states, 15 countries, five Canadian provinces and two territories since 1973. Two theater professionals bring a truck full of everything needed to put on a show in five days, including those costumes, sets, makeup and props.

Gladstone and her family left the Blackfeet Reservation when she was in middle school and moved near Seattle. As a teenager there, Gladstone struggled with culture shock and felt there wasn't ever a full acclimation to life in Washington. While the suburb was more exciting, being transported from rolling hills and mountains into a land of strip malls was an off-kilter feeling that never quite sat right. She desperately missed home.



RETURNING HOME

Years later, Gladstone returned to her home state to study at UM. While attending, she minored in Native American studies and was a member of the Davidson Honors College while earning her bachelor's in acting and directing.

The Native American program helped her decide to go to UM, despite being recruited by bigger schools. And being close to home didn't hurt.

"I didn't see anywhere else in the country that would nurture and support my love of acting and performance [while still] being close to Blackfeet country," Gladstone told the Kaimin. "It was a place where I knew I could kind of dovetail and integrate those two passions in my life."

While Gladstone loved acting and came to UM with a passion for the craft, she didn't get cast in plays all that often. She kept her eyes open for other performance opportunities. This eventually led her to the media arts program at UM, which was a subset of the theater department at the time. Media arts students were making short films that allowed a young Gladstone to act on camera. She picked it up quickly, said Michael Murphy, head of media arts at that time.

Murphy, currently a professor of digital filmmaking and media arts at UM, worked with Gladstone in films and on stage, casting her in the 2009 production of "Miss Julie."

Murphy said he saw the awareness and presence Gladstone possessed even as a young performer.

"I think being present is probably the most undervalued tool for any actor," he said. "But for a film actor, it's absolutely indispensable. You can't be anywhere else."

Murphy has followed Gladstone's career as it's taken off, paying close attention to her recent projects.

"That last shot of Lily in ['Certain Women'] is so amazing because not many people can be that present, with no words, just driving, and we see their thoughts," Murphy said. "You can't

train that. You can only kind of give opportunities for that."

"Certain Women," which premiered in 2016, is based on short stories by Maile Meloy, who grew up in Helena. The movie depicted four separate stories of Montana women striving to be independent. Their stories briefly overlap during a handful of scenes, but primarily act as short films that interlace into a grander arc.

Gladstone plays a queer rancher named Jamie who falls for Kristen Stewart's character, Beth Travis, a new teacher in town. The role of the rancher resonated with many, and her performance was a standout for critics. The Atlantic labeled her "an unknown in a cast of great actresses who [gave] the most dynamic performance of the film."

Gladstone was nominated for 26 "Best supporting actress" awards for her performance across multiple cinematic associations during the 2016-2018 award seasons. While Gladstone won eight awards, she was most excited about being nominated for an Independent Spirit Award. That's the only award she spent time dreaming about as a kid, and she said it's one of the only awards that recognizes Indigenous storytellers doing great work in independent film.

While many people might assume this kind of attention was something Gladstone adored, she said she actually felt quite uneasy about the noise that followed the film, with pieces from critics on the pages of Variety, the New York Times, the Washington Post and Rolling Stone.

"I was definitely surprised and a little stunned by the press that came from ['Certain Women'], and not necessarily in a good way," Gladstone said. "It was a little bit scary for me. I was never really chasing a traditional career. The exposure I had with 'Certain Women' was a little ungrounding."

Gladstone has struggled with elements of the entertainment industry. She hasn't always been sure acting is the right path for her. But whenever she had moments of doubt in her early years, she thought back to her time with a mentor from UM.



FAR LEFT: Gladstone, left, and DiCaprio play husband and wife in the upcoming film, "Killers of the Flower Moon," directed by Martin Scorsese and releasing in 2022.

CONTRIBUTED | APPLE TV

LEFT: Gladstone plays Jamie, a rancher in Montana, in Kelly Reichardt's 2016 film "Certain Women." Her fellow co-stars were Kristen Stewart, Michelle Williams and Laura Dern.

CONTRIBUTED | IMDB.COM

BELOW: Michael Murphy, professor of digital film-making and media arts at UM, directed Gladstone in "Miss Julie," a theater production that also had media elements. Fellow cast-mates of "Miss Julie" are acting professionally in New York. Aaron Bartz, a UM alum, currently plays Draco Malfoy in "The Cursed Child," the Broadway production based on J.K. Rowling's book. Murphy's dog, Hazel, is a frequent visitor at McGill Hall where most everyone knows her.

RIDLEY HUDSON | MONTANA KAIMIN



STAYING PRESENT

Jaw-dropping inspiring — that's how Gladstone describes Jillian Campana and the effect Campana had on Gladstone's time at UM. Campana, a past UM theater professor, currently lives and teaches theater in Cairo, Egypt, and has previously taught in Europe, Asia and Brazil.

During her time at UM, she mentored

Gladstone and other students on elements of theater and social change, teaching courses like "Theatre of the Oppressed." While in India, Campana created a social justice program, using drama therapy with girls who were rescued from human trafficking.

There were times when Gladstone felt unsure about making acting her life because she didn't feel like she fit the mold. She was ready to potentially quit. She didn't love watching actors land projects based on their "brand" over



LEFT: Gladstone, left, and Hannah Appell, in Montana Repertory Theatre's 2014 national tour of "The Miracle Worker," written by William Gibson and directed by current UM theater professor Bernadette Sweeney. **CONTRIBUTED | TERRY J. CYR PHOTOGRAPHY**

BELOW: Salina Chatlain, assistant to the artistic director at the Montana Repertory Theatre, reminisces in front of a photo wall of the many students she's worked alongside that have been part of the Montana Rep, including Gladstone.

RIDLEY HUDSON | MONTANA KAIMIN



ABOVE: Gladstone in "Coyote on a Fence," written by Bruce Graham and directed by Randy Bolton during the UM School of Theatre and Dance's 2008-2009 season. **CONTRIBUTED | TERRY J. CYR PHOTOGRAPHY**

their talent.

If she wanted to do this career so she could tell varied stories, would she still get work? The answer was yes, even if she had doubts.

"You do it because it just haunts you, but sometimes it's such a difficult relationship that you have with your art," Gladstone said. "You're not sure if it's sustainable or even healthy for you."

Gladstone shared that Campana's mentorship at UM brought her back and refocused her whenever she started to doubt her path in those earlier years. "The way she is able to infuse social justice into performance art gave me a sense of purpose," Gladstone said.

Campana vividly remembers Gladstone as being striking, and she doesn't just mean her physical beauty. Campana explained that Gladstone possesses a presence and poise.

"She understands who she is," Campana said

over Zoom. "You can't play another human being with accuracy and poise and integrity if you don't understand yourself."

Campana tells all her past and current students the same thing: They're not going to be famous. She clarified that if a student is in a class and studying theater and acting to achieve fame, it won't happen. But, as Campana always follows up, any student who does "make it" can call her at 3 a.m. and wake her up. Gladstone has yet to call Campana. But Campana smiled and said she's ready.

"If she did call me at 3 a.m. her time," Campana said. "It would be the middle of the day for me, so it would be perfectly fine."

Gladstone and Campana haven't talked all that recently, but Campana is a Gladstone fan and supporter no matter what part of the world she's teaching in or how long it's been since they've connected.

"If there's a person that deserves this, it's her," Campana said. "And if there's a person who will make a difference with this celebrity, it's also her. She's in it for the right reasons."

That's also the feeling of two others who knew Gladstone at UM and still work in the PAR-TV building, where the Montana Repertory Theatre lives.

The Rep is UM's theater-in-residence program that offers professional opportunities to students at the beginning of their careers, and allows them to earn Equity Membership Candi-

date points working toward their actors' union card. The Actors' Equity Association supports more than 51,000 actors and stage managers and allows them to get health benefits and negotiate wages, work conditions and pension plans.

Salina Chatlain, currently the assistant to the artistic director at the repertory theater, explained why Gladstone still stands out in her mind from her time at the Montana Rep.

"It's never been about fame and fortune [for Lily]," Chatlain said. "It was not surprising that she's enjoyed the success she has so quickly. If you have that kind of focus and that ridiculous level of maturity at such a young age, you're gonna do amazing things."

Bernadette Sweeney, a current UM theater professor, worked with Gladstone while she studied at UM and shortly during Gladstone's time with the repertory theater. In 2014, Sweeney directed the national tour of "The Miracle Worker," casting Gladstone as the mother, a key role.

Sweeney said that in her opinion, a good actor is aware of the world around them. They never stop observing and being sensitive to what's happening.

"I definitely saw that so much in Lily's work," Sweeney said. "She's not afraid of the work. She can live powerfully in silence. And that might sound contradictory for an actor, but she has a real gift for that. [It's] lovely to see that that's been recognized."



LEFT: Gladstone, left, and Tiffany Meiwald in "The Frybread Queen," written by Carolyn Dunn and directed by Dunn Jere Lee Hodgkin. "The Frybread Queen" was a 2010 special co-production among Native Voices at the Autry, Montana Repertory Theatre and the School of Theatre and Dance. **CONTRIBUTED | TERRY J. CYR PHOTOGRAPHY**

BELOW: UM's School of Theatre and Dance holds most of the costumes and props worn by theater students in one of the building's rooms. Salina Chatlain joked during a tour that all of Gladstone's old costumes are probably still in that room. **RIDLEY HUDSON | MONTANA KAIMIN**



"She can live powerfully in silence."

-Bernadette Sweeney, UM professor of theater

WHAT IS THIS THING CALLED FAME?

In the past few years, Gladstone has worked with award-winning actors and directors. She's not used to it, but they have a lot in common with her, she said. They love what they do and they care about the work.

"The reason they're such fixtures in acting [is because] they love it so much," Gladstone said. "They have such a commitment to the stories that they're telling and are so easy and great to work with. I am constantly surprised that the celebrity part of it is so not real. It doesn't affect who the people themselves are. It's really about the work."

One of the first things Gladstone realized about working with such high-caliber scene partners was that "it's really the newbies who think they need to have it all figured out." But people who've been at this put themselves out there, trying new and different things.

"Be willing to look stupid. That's one of the biggest things that I can say I've learned from all of these Oscar nominees that I've worked with," Gladstone said. "Nobody is afraid of looking stupid by just trying something. If it doesn't work, you have a good laugh and you get closer to what does work."

Gladstone said young people can feel unprepared and scared of the unknown just as much

as people like Martin Scorsese, who's said he feels nervous and unprepared before every next project.

"When you're young or new at something, you look at people who have been doing it for so long that they make it look easy and effortless," Gladstone said. "You feel like you need to have all of that figured out just to prove that you deserve to be there."

Even though she doesn't feel like a new actor anymore, every next level Gladstone works toward is a new area needing navigation, and that can be daunting and scary. One thing that helps her move forward is her roots.

FORGING ON, GLANCING BACK

Gladstone is immensely proud of growing up in and coming back to Montana. The people who've helped her get to where she is now are people who saw her potential early on.

Whether those people are theater professors or film directors at UM, or professionals choosing to do films in or about Montana, Gladstone has not lost the awareness that she's somewhere special because of the ensemble of friends and colleagues who helped her push her career.

Gladstone often looks back on — and credits — a pivot point in her early career: "Winter in the Blood," a movie based on a book by James Welch, a former creative writing professor at

UM, as well as an alum. The story follows a Blackfeet man finding his identity in 1960s Montana on the Fort Belknap Reservation.

Gladstone connected heavily with the book when she was young. But it was also important because the film adaptation in 2012 had a massive team of talent, many of them connected to UM and Missoula.

The film was directed by Alex and Andrew Smith. Andrew taught at UM in the media arts program. Rene Haynes, who grew up in Great Falls and cast the Twilight series, handled the casting for this film. It premiered at the Roxy on the Hip Strip in Missoula. That gave her an "introducing credit" — an actor's first big credit that introduces them to the film industry — and it also opened the door for her to get a manager and move up in the film world.

"It all starts with Missoula," Gladstone said. "My whole career was launched in Montana. It's going to be something that I'm endlessly proud of."

"Killers of the Flower Moon" wasn't filmed nor set in Montana, but it's an American western crime drama. It's based on the non-fiction book "Killers of the Flower Moon: The Osage Murders and the Birth of the FBI" by David Grann and follows a string of murders in the Osage Nation in 1920s Oklahoma.

Gladstone plays Mollie Burkhart, wife of DiCaprio's Ernest Burkhart. De Niro plays William Hale, "mastermind of murders," according to Grann's 2017 book.

Between being named one of 15 rising stars in Vogue this year and her work in "Killers of the Flower Moon," Gladstone is making waves in the entertainment industry.

But what's most exciting for her is not fame, but the potential to continue telling stories that matter to her.

"For the first time, I'm in a position that can accelerate some things," Gladstone said. "What I care a lot about is the justice of visibility. There's just this ongoing erasure of Indigenous peoples and Indigenous women particularly."

Gladstone is interested in telling a handful of stories about historic Indigenous women, and she's in the process of taking meetings to make them happen.

And she's still coming home. Just weeks ago, Gladstone was back in Montana doing a theater class with kids from the reservation between 9 and 17 years old. From doing movement exercises to playing Zip-Zap-Zop — a theater warm-up game — it's time with the kids' energy that motivates her.

"[I think] about my little weird pudgy self that didn't really feel like I had a place, and then finding a place through storytelling, finding self-worth," Gladstone said.

Gladstone wants kids who are growing up where she did to look for an artistic expression, like theater, even if they don't want it as a career. She believes it's important for young kids to have an outlet to find their voices.

"Your story matters."

'Project Earth' ponders the future of combating climate change

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In his book "The Synthetic Age," University of Montana environmental philosophy professor Christopher Preston argues the future world won't be natural, it'll be synthetic. With global climate trends projected to intensify, Preston said humans may resort to (and already are counting on) technology to solve the climate crisis, shifting from being caretakers of the Earth to shapers of it.

"We may have left one world behind, the world before climate change and everything, and now we're recreating another world, an entirely synthetic one," Preston said. "That's actually more frightening to me."

On Friday, April 22, Preston touched on these questions as a guest speaker for the UM's School of Music's production "Project Earth." The event fused science, music, philosophy and local activism into more than two hours of poignant conversation about climate interspersed with large-scale multimedia musical performances.

Preston, who grew up along the south coast of England, said he pursued a career in environmental philosophy because he wanted to ponder these complex issues in a place he always enjoyed: the outdoors. But now, Preston said he's concerned that no place in nature will go untouched.

For over 30,000 years, humans have been genetically altering organisms through processes of artificial selection via selective breeding, where individuals that exhibit desirable traits are chosen to breed.

With the development of new technologies, scientists are now using genetic modification to combat the effects of climate change by engineering crops to be drought-resistant or produce less methane. While this has proven beneficial, Preston said there's a difference between modifying something domestic and modifying something wild. He's not sure if humans should cross that line.

"If you genetically modify crops or cattle or sheep, at least what you modify is part of the human-domestic sphere," Preston said. "But if you start modifying wild animals, that's a whole new level of the synthetic age, because you're not recreating structures, you're shaping the wild world."

In Montana, for example, the coldwater creeks Bull Trout traditionally swim in are warming up. Preston said it may be possible to modify the trout so they're more heat tolerant as the water warms. Evolution has enabled the world to work out certain kinks naturally, but Preston said when humans make these kinds of dramatic changes to the environment, there can be unforeseen consequences.

One example of this is how humans have historically dealt with wildfires. Solomon Dobrowski, a landscape ecologist with UM's Franke College of Forestry and Conservation, said the severity of current wildfires is being exacerbated both by climate change and more than a century of fire suppression.

Fire suppression can alter the natural landscape, increasing the density of trees in forests and therefore, increasing the intensity of fire, because they act as fuel. According to Dobrowski, we suppress approximately 98% of fires across the country, the 2% of fires that escape containment account for 95% of the area burned.

"We're selecting for fires that are the most destructive," Dobrowski said. "And also robbing the landscape of a critical natural process."

Dobrowski, who grew up in Southern California backpacking the Sierra Nevada Mountains, has seen the effects firsthand. Even with efforts from the Forest Service to suppress wildfire, he said there's no clear answer to who should handle the problem, especially when everyone may have to sacrifice some comfort for environmental longevity.

"Everyone's going to need to get involved," Dobrowski said. "It's not just going to be the U.S. Forest Service and it's not just going to be local communities. We all need to get on the same page."

Some in Missoula are already involved in climate action, through non-profit programs like Families for a Livable Climate and Climate Smart Missoula.

According to Winona Bateman, a member of Families for a Livable Change, the group is currently gathering signatures to petition for Northwestern Energy's board of directors to provide clean and affordable energy for local families. She said the key to action in Families for a Livable Change is getting people to talk about what she calls their "climate stories."

Bateman's story began when she read an Intergovernmental Panel on Climate Change report about the impact and risks of global warming of 1.5 degrees Celsius above pre-industrial levels. She said she was coming out of the fog of having a baby when it hit her. Despite having a background in environmental science, Bateman said she's never really considered how serious it was until that moment.

She said despite the devastation, it's important to keep fighting and consider what kind of future humanity wants synthetic or otherwise.

"There's a lot of sadness, there's a lot of grief, we've already lost a lot in our world and we're going to lose more," Bateman said. "But what we do matters to save as much as we can."



ABOVE: UM environmental philosophy professor Christopher Preston, left, speaks from the stage at the Dennison Theatre during UM's School of Music's production of "Project Earth" on April 22. Preston studies emerging technologies and their impact on human nature. At the event, he shared how through technological advancements society can create a third version of our planet through synthetic alterations.



RIGHT: Solomon Dobrowski, a landscape ecologist at UM's W.A. Franke College of Forestry & Conservation, speaks about the effects of disrupting the natural process of forest fires. Dobrowski and his research team were recently given a \$700,000 grant from NASA to promote reforestation efforts.

RIDLEY HUDSON | MONTANA KAIMIN

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IN THE ASUM ELECTION

UM musicians tune into Earth Week at the UM Flat

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When Stephen Jay Clement's friend died early this year, they turned to their piano and wrote a song the same day. "Another Day" is a song about grief and the loss. It captures the mourning of not being able to spend one more day with a loved one.

"Music is my primary form of expression. When something happens, I end up writing a song about it, that has just become a reflex and it's helpful. It's like writing a journal," Clement said.

Clement is a junior musical theater major at UM and won Missoula's best musician in 2021. They are currently working on an album as a senior project for the Davidson Honors college titled "Alive," which the song "Another Day" is a part of. According to Clement, the album will discuss social and wealth inequality, gender and sexuality, using animals as a commodity, degradation of the environment and the abuse of power.

"Everything off this new album, I'm just very pleased with it and it's all one cohesive piece," Clement said.

Clement kicked off performing their new unreleased songs at the UM Flat for the student-run record label Switchback Records' hosted concert on April 19. The show was part of the Earth Week celebration at the Flat and featured four local performers including Clement, Evan Wright, Rylee Amick and Ethan Smith.

"It was a local and chill music stop for people to support their peers in school," Anna Sevo, a psychology freshman at UM, said. "Evan has an amazing style that he shows through his music choices, commentary and professionalism."

Wright, a freshman sonic arts major, opened the intimate concert with an eight-song set. His set consisted of soft beach rock on his guitar with the occasional accompaniment of beeps from the space heater in the back.

"I tried to put as much heartfelt emotion into what I'm singing and playing," Wright said. "So if you didn't get to see the concert, just know that I gave it my all."

Along with doing concerts with Switchback Records, Wright is set to release an EP on April 29 titled "Hawaii Violence."



LEFT: Rylee Amick, right, performs alongside Ethan Smith during the third act for the Switchback Records concert. The duo's music reverberated through the chests of attendees as their voices blended with the music.

BELOW: Stephen Clement, a musical theater major with a minor in musical composition, warms up during a sound check in the UM Flat studio on April 19 at a Switchback Records concert. The concert featured uprising University musicians as part of Earth Week celebrations. The concert, hosted by the University's student-run record label, launched the Flat's Earth Week events.

ASTON KINSELLA | MONTANA KAIMIN



Wright said the album is 'surf rock-ish' and will be available on Spotify.

"I heard this local band called The Skurfs and I really liked them. I showed up, and The Skurfs are great, nothing against The Skurfs, but it wasn't what I was expecting," Wright said. "So I thought, 'Well, I'm gonna make what I was expecting' and now I have an EP."

The concert ended with Amick, an undeclared freshman at UM, and local artist Smith performing as a psychedelic rock duo on guitars and vocals. The two took turns playing their original work as the other artist improvised in the background.

"I think the concert was good. That was the first time Ethan and I played together, so it was really interesting for both of us to experience," Amick said. "I felt like it was kind of the beginning of whatever is going to come. It was really fun to play there and have that space to just express."

Not only was the concert their first time performing on stage as a duo, but it was Smith's first concert performance after only four open mic performances at the Zootown Arts Community Center.

"I'm used to just playing like three songs and being done, and I feel like I just want to keep playing more and more and more," Smith said. "It gets me fired up to have people listening because it's not every day that you have people willing to sit and

receive what you got to say. It makes me want to really spill my heart, spill my soul when people are willing to receive and sit and listen."

The pair does not have any set plans to release their original music anytime soon, but they are working on getting gigs around Missoula and discovering their sound. Smith said their goal is to spread love and music around Missoula. While doing so, they continue their search for a drummer and a name for their band.

Switchback Records, along with the artists of the night, are set to have more live concerts in Missoula in the next couple of months.

"It would be really badass if more people were to show up for some of this stuff, because it's happening and everyone is welcome to it," Wright said. "We can finally see more and more people getting out but I think there could be a lot more people attending the shows and other local events than what are at the moment."

Voices of 37: Reflections on a four-decade UM football legacy

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In the myths of Montana Grizzly football, the number 37 is iconic.

A flag bearing the number is hoisted before kick-off at every home game in Washington-Grizzly Stadium. The 37-yard line on both sides of the field is specially marked. On game day, hordes of fans wear the jersey.

The number is traditionally passed down from player to player between seasons. Though unwritten, the understanding among teammates requires the holder to have graduated from a Montana high school. Since fullback Kraig Paulson first donned the number in 1983, each successor has been a defensive player.

When Paulson anointed his inheritor at the end of his college career in 1987, there was no telling the kind of status 37 would garner. It happened organically and unceremoniously over beers at a downtown bar one evening, according to Tim Hauck, a safety who became the first heir of the number.

"We were either at Red's or Stocks. I don't remember which place it was," Hauck said. "Kraig was graduating and he said, 'You're gonna wear 37 next year.' I said, 'Why would I do that? I already have a number.'"

At the time, Hauck was a recent transfer who hadn't played a snap for the Grizzlies. Originally from Big Timber, Hauck spent one season at a small Division III school before walking on at UM. He credits his "in" with Paulson as being the younger brother of current Head Coach Bobby Hauck, who was Paulson's roommate while attending the University.

From 1987-89, Tim Hauck wore the number proudly, racking up 305 tackles and 15 interceptions. In his final year, Hauck recorded 129 tackles, the second most in single-season program history.

A long professional career followed after graduation. Hauck started on seven NFL teams from 1990-2002, and also coached at Montana and UCLA before returning to the NFL to coach until 2020. Still, Tim Hauck said, the legacy of number 37 is incomparable to anything he's seen outside of UM.

"It's amazing where [37] has gone from that point until now," Hauck said. "It just flat out gives me chills to think about it because I really take a lot of pride in my football, and what I've done to have this legacy number carry on as long as it has is really a neat deal."

Since Paulson and Hauck, 13 other play-



MAKAYLA O'NEIL | MONTANA KAIMIN

ers have worn the number. In that time, its status has grown to far surpass its humble origins. Todd Ericson, a safety from Butte and Hauck's successor, said at the time he inherited the number in 1990, it was still a relative oddity rather than an icon.

"When it came to me, I think it was starting to grow. Obviously, following Hauck, who had a massive career," Ericson said.

Its status continued to grow with Ericson's heir, Jason Crebo, and Crebo's successor Andy Petek, both from Helena.

Ryan Fetherston, a defensive end from East Helena who wore the jersey in 2011, remembers the influence those hometown players had on his own career. When Fetherston was in fourth grade, during the Crebo/Petek era, he said his Christmas present was a 37 jersey.

"Everywhere you go, I think it symbolizes us as blue collar kids," Fetherston said. "If you look at Montana, all parts of the state are different. But also we all come together and we can play some football."

Fetherston said when he was given the number from defensive tackle Carson Bend-

er, Head Coach Bobby Hauck had just left his first tenure at UM. When coach Robin Pflugrad took over, Fetherston remembered, the new staff had tried to "sit on the number" and influence its line of succession.

"When the new coaching staff came in, they believed they had a decision to make on who wore 37," Fetherston said. "They offered it to multiple people and they turned it down, because it was Carson's decision, not theirs."

Now, as the school year closes, current holder Jace Lewis is weighing his options. The upcoming 2022 football season will see a new face for 37. Lewis expects to make his decision this summer.

"It's super special to be a part of the brotherhood. It's something you dream about all your life," Lewis said. "You see all these guys in front of you get it. Small town kids get it, big town kids get it, then you get the opportunity to get it."

Lewis reflected on the team atmosphere around the legacy, and his friend and teammate, former 37 Jesse Sims, who tragically died in an ATV accident last year after hand-

ing the number to Lewis.

"I looked up to him. He's only a year older than me, but he taught me in the weight room and on the field. He taught me how to be a better person," Lewis said. "If I'm half the man he is, I'm doing something right."

As Lewis makes his decision, he said he considers the players' attitudes exhibited on the field, and the lessons he learned from Sims.

"Just talk less, and work as hard as you possibly can," he said. "You gotta accept the grind and be quiet, and when it's your time, it's gonna be your time."

Some stand-out candidates for the jersey next season include linebackers Patrick O'Connell and Marcus Welnel, as well as safety and coach's son Robby Hauck. O'Connell and Welnel both graduated high school in Montana, in Kalispell and Helena respectively. Hauck graduated high school in California, but his hometown is listed as Missoula.

Last year, the new 37 was released in a post from UM athletics after it was given out in the spring game in a previous year.

Kyiyo Pow Wow returns to UM

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The 53rd Annual Kyiyo Pow Wow Celebration returned to the University of Montana campus on April 22-23 after the event took a two-year hiatus due to the pandemic. The celebration honored the life and advocacy work of Blackfeet Chief Earl Old Person, a nationally renowned Indigenous leader who died last year. Old Person was named honorary master of ceremonies for the powwow.

The powwow was organized by students and faculty advisors from the Kyiyo Native American Student Association and was held in the Adams Center. The event kicked off with the Grand Entry, where enrolled representatives of each tribal nation in Montana carried their respective flags to the center floor.

Competitions and displays of traditional dancing and drumming dominated the event. The theme of the celebration was "Every Child Matters." Its goal was to bring awareness to the history of Native American boarding schools and the intergenerational trauma that still lingers for Indigenous people today.

Lynell Shepherd, a student at UM, has been named Miss Kyiyo for the last three years. She said she was happy for herself, her friends and her family to experience the event in person again.

"It's nice to have everybody come together and dancing. You don't even have to be a dancer or a singer. You could just come and watch," Shepherd said. "I missed all the love and comfort it brought with everyone being together."

Following Old Person's death, UM established an endowment in his name to provide funds for future Kyiyo Pow Wows. While the endowment grows with donations from private donors, the Kyiyo student group still relies on fundraising efforts and other contributions to fund the celebration.



LEFT: Jonathon Nomee smiles as he looks down at his 2-month-old son, Jhett, who is fast asleep on a cradleboard on Nomee's lap as the pair prepares to compete at the first entry of the 53rd Kyiyo Pow Wow. Nomee, his son and his wife made the trip from Worley, Idaho.



RIGHT: Salisha Old Bull, right, fixes her son Inshiye Pete's hair before powwow celebrations begin at the Adams Center. Old Bull and Pete made trip from Arlee to rejoice with attendees and participants from various Indigenous communities across Montana for a night of dance and culture.



ABOVE: A young dancer in regalia looks out into the main stage of the Adams Center as day-one celebrations for the 53rd Kyiyo Pow Wow get under way on April 22. Attendees and participants from across Montana and beyond gathered on Friday and Saturday as the powwow made its debut after a two-year hiatus from the pandemic.



LEFT: Dave Brown Eagle, a member of the Spokane tribe, prepares to join participants on the dance floor during the event's first grand entry of the evening. The Kyiyo Pow Wow is an annual cultural gathering for Indigenous students and the broader community at the University of Montana to compete in and watch drum and dance performances.

LEFT: Dancers from across the country perform around center stage during the Flag & Victory Song event. Last year the Kyiyo Native American Student Association received money from the University to fund this year's powwow, but the group was left out of a \$15,000 endowment promised by UM in November 2021, while the endowment continues to accrue funds.

A photograph of a log cabin with a solar panel array installed on its roof. The cabin is built with dark logs and has a gabled roof. The solar panels are mounted on a blue frame. The background shows a dense forest of evergreen trees under a clear blue sky. The ground in front of the cabin is dirt and gravel.

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