

MONTANA KAIMIN



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Cover illustration by Julia Branen and Mackenna Gleave

October 17, 2024 | Volume 127 | Issue No. 8



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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DETECTIVE SQUIRREL: SE 2 EP 4



TO BE CONTINUED...

BARRETT CLEMENT | MONTANA KAIMIN

BARRETT

SUDOKU

Difficulty: Medium

Edited by Margie E. Burke

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

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

Leftover adventures



George Skivington, a graduate student at the University of Montana, lounges on the top of Borah Peak, eating a leftover chicken nugget. Borah Peak is the tallest mountain in Idaho, sitting at 12,662 feet. in the Lost River Range. AIDEN HAVENS | MONTANA KAIMIN

The University needs to put its money where we need it most

In one of the most expensive housing markets in the country, finding a place to live as a broke college kid leads many to choose student housing — where options tend to be overpriced, unkept and full of a unique set of challenges for each student involved.

Given the rising cost of living and the shortage of places to rent in Missoula, the housing market is tough, especially for those of us drowning in student debt. And like most other campuses, the University of Montana has attempted to provide affordable places to its students.

Overall, University housing at UM holds about 3,000 students, nearly a third of the student population, from dorm rooms to apartments. But instead of focusing the massive budget UM allots to housing on much-needed upgrades and maintenance, the University seems to only care about recruiting students with shiny new residence halls, such as the one it just broke ground on that is estimated to cost at least \$100 million.

Replacing water heaters and furnaces is the first step, but issues like lead paint should be toward the top of the University's list, instead of planning to rebuild whole apartment complexes.

University housing options include the residence halls on main campus, the Lewis and Clark Villages off Higgins Avenue and the University Villages between the 300 and 800 blocks on South Avenue East. The residence halls come fully furnished and typically require students to split the small spaces with a roommate. Residence hall rooms cost an average of about \$2,978 for a double room for the semester while Lewis and Clark totals around \$700 a month.

The University Villages are made up of three separate apartment complexes with all utilities included in the price, which ranges from \$810 to \$1,205, depending on size and amenities. Tenants are also responsible for internet and telephone services. The K. Ross Toole Villages, one of the complexes, is the only building fully compliant with the Americans with Disabilities Act, according to the University's website.

While having some of these places furnished is nice, the quality of the furniture hasn't changed or been updated in at least four years despite a \$52 rent increase this year. And that is just for the newer units of Lewis and Clark, not to mention the ridiculously long and confusing waitlists to share a bathroom with an absolute stranger, which currently sits at 586 students

between the three University Villages according to the South Campus Villages Feasibility Study from 2022.

Reports of black mold, fires and asbestos have been filed in several University Villages, and with limited maintenance staff, these issues aren't getting solved quickly.

Savannah Chavez, a Kaimin news reporter who lives in the Craighead/Sisson apartments in the University Villages, was confronted with a middle-of-the-semester move out after a bed bug was found in their apartment this month. They had to wash everything in the apartment and move out for a total of three days so the place could be cleaned by exterminators.

Not only did this uproot their life for three days, but it forced them to pack up their entire place amidst midterms when they could've been focusing on what they came to UM to do: learn.

Chavez also said they signed a document acknowledging lead paint on the outside of the building.

Besides the University-owned options, students commonly find themselves moving into Roam Student Living and The Sawyer Student Living. Roam costs at least \$1,025 per month for two rooms with an additional fee for a parking space, while The Sawyer costs about \$1,065 for a two bedroom furnished apartment with all utilities included in the price. Both of these places are more expensive than the University, but they give you more bang for your buck with updated furniture, a plethora of amenities University housing doesn't have, like ski and bike tune-up stations, and better proximity to places outside of the University, like grocery stores or bars. So, why should students continue to shell out for lower quality University housing when they could pay only slightly more for way better options?

As students, we deserve more than rampant pests, inconvenient utilities, dangerous environments and sharing a bathroom with strangers all for the "low" cost of about \$800 a room.

If the University wants to be competitive with pricing, that's fine, but the quality of housing needs to match.

UM, we all came to this place to study and get a degree because we love Missoula and the campus. Don't make us move because it has become unlivable.

Like it? Hate it? Let us know.
Email us your opinions at
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Briefs & Blotter

Sheehy leads Tester in recent polls; University president talks successes, civic duty; UM grads sell start-up

EMMA WHITE

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SHEEHY BEATING TESTER ACCORDING TO POLLS

A recent poll from the New York Times and Siena College shows Republican Tim Sheehy pulling ahead of Democratic incumbent Jon Tester in the Montana Senate Race.

Sheehy leads Tester by eight points in this poll, with 52% of respondents backing him while 44% backed Tester. Sid Daud, the Libertarian candidate, captured less than half a percent of voters in this poll while 4% said they remained undecided. The poll was conducted from Oct. 5 to 8.

In terms of demographics, Tester narrowly holds the upper hand with women voters and young voters aged 18-29. Sheehy leads with a wider margin of male voters and leads in every other age group.

A large portion of Montana's population describes themselves as Independent, or "ticket splitters," meaning they vote for one party in one race and a different party in another. For Tester to win, he would need tens of thousands of those voters to choose him over Sheehy while voting for Donald Trump in the presidential election.

Trump's lead over Kamala Harris is much wider than Sheehy's over Tester, with 56% of Montanans choosing Trump in the polls compared to 39% choosing Harris. About 55% of likely voters opted for a Republican-controlled Senate, as opposed to 37% of voters who opted for Democratic control.

UM PRESIDENT GIVES ANNUAL STATE OF THE UNIVERSITY ADDRESS

University of Montana President Seth Bodnar addressed UM's successes as well as national trends in higher education in his annual State of the University speech on Oct. 10.

Bodnar highlighted the rising enrollment rate at UM, which jumped 4% in the past year. Retention, however, decreased by 1.6%.

He also spoke to the obligation universities have to educate and inform their student bodies, particularly at a time when national enrollment in higher education is down.

Bodnar said the obligation to create informed citizens who can engage in respectful discourse about issues is especially important due to the state of the world right now, with challenges such as intense political division and artificial intelligence. He said universities play a large role in healing that division.

Bodnar highlighted the importance of making the University accessible to students of all backgrounds, saying UM needs to "play a significant role in renewing Americans' faith, not just in higher education, but in our institutions more broadly," according to the Missoulian.

Donna Anderson, the executive director of the Global Engagement Office at UM, told the Missoulian that Bodnar's speech was "spot on."

"He's got his finger on the pulse of where things are at in our nation," Anderson said. "He's got his finger on the pulse of the strengths of our University and where we're at right now. We are definitely in a momentum-forward place. So I think he really encapsulated ... where I feel we're going."

UM GRADS SELL MEDIA START-UP

University of Montana graduates founded a successful digital media start-up that just sold to one of the leading programmatic media companies in the world.

The start-up, called Pathlabs, provides media execution partnerships to businesses to help them strategize and build their online presence and advertising campaigns. Pathlabs just made a nine-figure sale to an agency called MiQ in one of the biggest start-up sales in Montana history.

"We are part of a truly global, incredibly diverse organization," chief operating officer Mario Schulzke told UM News. "And I think that's a huge benefit for our people."

Chief executive officer Will Lapointe said

this success was made possible due to the partnership with UM, particularly its School of Business. Nearly half of Pathlab's employees are UM alumni.

Pathlabs partnered with the School of Business to offer a program called YourPath, a class for business students called Digital Media Execution. Students in this course can apply for an internship at Pathlabs, which leads to many students securing jobs at the company after the completion of the internship.

"Our partnership with UM has given us a steady pipeline of quality, talented employees," Lapointe said. "I personally think people from UM have grit. It's a hard-working, blue-collar culture in a way. That's what makes the difference is the culture and the DNA of the students who come out of there."

Listen to Chandler Lieb on the Kaimin Cast



From flying in the skies to watching them, Marine pilot-turned-astronomer Jake Fischer is pursuing his passion at the Blue Mountain Observatory while studying at the University of Montana.

"There's some of the most fantastic things out in the universe that we can see. There's binary stars, we have open and closed clusters. There's entire galaxies. I always loved the stars since I was a kid," Fischer said.



New episodes out to every other Monday. Scan for the latest.

POLICE BLOTTER

ABBY WILLIAMS

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It seems like truth or dare games have gotten out of hand. Vandalism, minor in possession charges and bike thefts? You guys are building up quite the resume. I can't wait till you graduate from campus criminals to straight up felons.

OCT. 6 - JESSE HALL CAUGHT SLACKING?

Around 4:15 a.m., the University of Montana Police Department was called to Miller Hall for a minor in possession of alcohol charge. The police made contact with the suspect, gave a warning and referred them for conduct. Looks like Jesse residents made a group decision to act right for a change, which is a surprise. Come on Jesse, try and keep up with Miller.

OCT. 6 - CHRONICALLY ONLINE

At 12:30 p.m., UMPD was called to the nature center at Fort Missoula for vandalism. A rock had been thrown through a window, with no other damage. The event occurred sometime between Oct. 4 and 6. How sad do you have to be to break a window at the nature center? Go touch some grass and think about what you did!

OCT. 8 - DEBT FREE BIKES

A bike was stolen from the University Center bike racks between 2 and 5 p.m. There is no video surveillance and no suspects. Guys, please, I don't know if I can keep reporting on these, just buy your own bike. I'm only keeping this in to shame bike thieves. Get a job or go into debt like the rest of us.

OCT. 9 - UNDERPAID CAMPAIGNERS

UMPD received reports of vandalism at the education building at 2:30 p.m. "Trump 2024" stickers had been put up all around the building. The stickers were removed, and there was no other damage. This was the eighth time these stickers have been put up. Maybe those canvassers finally got their point about voting across. It seems Trump's campaigning team has been working pretty hard lately. Harris's team needs to step up and fight back.

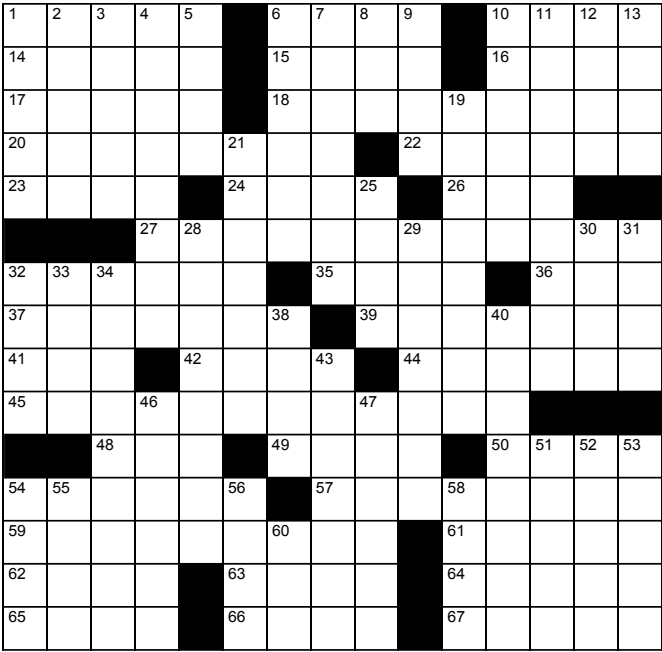
OCT. 11 - ACTIONS HAVE CONSEQUENCES

An officer at UMPD felt the building start to shake around 10 p.m. There was a man trying to enter the department's lobby, but couldn't as it was after hours. The officer followed the man to the Washington-Grizzly Stadium, and learned he was angry because his car was booted and couldn't contact anyone about it. The man was charged with disorderly conduct. Instead of using your unpaid parking tickets as dorm decoration, maybe you could pay them? Just a thought.

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See us Monday through Thursday from 9:30 - 3 in UC, #116 depending on availability or call 406-243-6213 to schedule an appointment.

scan here to learn more:



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ACROSS

- 1 Caravan beast
6 In things
10 Sluggers' stats
14 Amazon assistant
15 Here, in Madrid
16 Slangy ending for "buck"
17 Wallops
18 It may keep things moving
20 Gilbert and Sullivan work
22 Hits, old-style
23 TV's "___-Team"
24 Longings
26 LA clock setting
27 Business tax deduction
32 Squid cousins
35 Sounds of reproof
36 Course setting: Abbr.
37 Field for Marie Curie
39 Stops
41 Listening device
42 Alley prowlers
44 Odd pages
45 Race with jumps
48 To and ___
49 Unit of loudness
50 Feature of 1-Across
54 Laughed loudly
57 Hertz rival
59 Paycheck deduction
61 ___ cum laude
62 Lenovo competitor
63 Relaxed gait
64 Writer Asimov

- 65 With a discount of
66 Figure in red
67 Perception

DOWN

- 1 Explorer John
2 Hebrew letter
3 Free-for-all
4 Arch's outer curve
5 Use a surgical beam
6 Lose momentum
7 Iconic hairspray brand
8 Do a voice-over
9 Knights
10 Certain bigot
11 Most ill-mannered
12 Skye of "Say Anything"
13 They're often loaded
19 Stalemates
21 Hardly surprising
25 Missile in '90s news

- 28 "Paradise Lost", e.g.
29 Repeating
30 Catch or latch follower
31 Capone nemesis
32 Prefers, with "for"
33 Online dialogue
34 Bodoni, et. al.
38 One of Hitchcock's 39
40 Cold storage
43 Spirit of Salzburg
46 Proofer's finds
47 Deceptive schemes
51 Deprive of courage
52 Michelle and Cass
53 Finish second
54 Iranian money
55 Years back
56 Farmer's place, in a kids' song
58 Goddess of fertility
60 Overly

Answers to Previous Crossword:



Horoscope

KEELY PROEBSTEL
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Horror movies get an undeserved bad reputation, reduced to an assortment of creepy houses, rubber monsters and busty blond girls getting stabbed. Even if you think you hate everything scary, there's probably some kind of horror that will itch that weird little part of your brain that wants to be terrified. If you do like horror, well, think of this as a fun personality quiz.

LIBRA (SEPT. 23 - OCT. 22): You're all about the good times, and your taste in "scary" movies reflects that. Horror comedies are less about being traditionally scary and more about sand-wiching disturbing imagery between mile-a-minute jokes. It's the perfect kind of horror for someone so sociable and conflict-avoidant as you, Libra. Don't get too attached to any of the characters, though.

SCORPIO (OCT. 23 - NOV. 21): Back to the blond girls getting stabbed. Slasher flicks may exist in multitudes, but there's a valid reason why: they're fun! People like a thrill, they like a high body count and they like the inherent boss bitch power of a final girl stabbing the shit out of the villain. Misunderstood, fun and surprisingly deep in a fucked up way, just like you, Scorp.

SAGITTARIUS (NOV. 22 - DEC. 21): Cthulhu might be cliché now, but for a long time, an all-powerful, incomprehensible entity was cutting-edge avant-garde scary shit. Cosmic horror speaks to the adventurous among us. It's for the Sags out there who want to look deeper and aren't afraid to run the risk of getting poked in the third eye.

CAPRICORN (DEC. 22 - JAN. 19): Haunted house stories have been around for over 2,000 years, and yet they keep going. There's an inherent stubbornness to that kind of staying power, much like the obstinance of a ghost taking over a home and telling its living residents to get the fuck out. But you're equally persistent and there's no one who values personal space like you, Cap, so good luck to the ghost that pulls that shit.

AQUARIUS (JAN. 20 - FEB. 18): Science fiction has long been cutting edge in terms of technology and social climate. Sci-fi horror takes that edge and uses it like a fancy laser shiv. If you're cheerful enough to not be terrified of the future, then maybe give sci-fi a try? It's perfect for someone as cautiously optimistic as you, Aquarius, but remember: In space, no one can hear you scream!

PISCES (FEB. 19 - MARCH 20): Some genres are classics for a reason. We immediately recognize the imagery of gothic horror: the haunted castles, the dark family secrets, the heroine in a flowing nightdress wandering dark halls by candlelight. That could be you, Pisces, on your way to get some vampire aristocrat

dick. As much romance and family chaos as horror, it's the perfect genre for someone as melodramatic as you.

ARIES (MARCH 21 - APRIL 19): Torture porn gets a bad name, literally. It's not inaccurate, but it's also not a phrase you can use without turning a few heads. But who cares if people judge you, Aries? If watching some guy get flayed open in midair makes you happy, then you do you, boo. Forget the haters and live your best life, just don't attempt anything you see at home without the assistance of a trained serial killer.

TAURUS (APRIL 20 - MAY 20): We love a pastoral scene, we love people returning to their agricultural roots, we love roasting human sacrifices on the bonfire ... Wait, what? Folk horror throws us back to a simpler time, when we worried about crops instead of midterms. The locals might appear deceptively peaceful and the food might kick ass, but don't get too comfy, Taurus. They're drawing names to determine who'll be the harvest sacrifice, and your number's coming up.

GEMINI (MAY 21 - JUNE 20): Humans have long looked to the supernatural to explain our problems, but in psychological horror, the only monster is your own brain. You like to get to the bottom of things, Gem, but some mysteries just aren't meant to be solved. Get your anxieties under control, or else they might just turn into your doppelgänger and take your next pop quiz for you.

CANCER (JUNE 21 - JULY 22): Who doesn't love a puppy? Admittedly, it's a little harder to love when it's a werewolf and it's eating people, but still. Cute! Creature features prey on the attachment we have with animals. You're already a little over-emotional, Cancer, and a good monster movie is sure to play on both your fear of the unknown and your desire to have a cat that eats people. You can look, but you probably shouldn't pet anything.

LEO (JULY 23 - AUG. 22): Much like mayonnaise, you either love found footage or you hate it. When it's good, it's terrifying, and when it's bad ... Well, hopefully, it's laughable. Some people are horror consumers, but you, Leo, have the confidence needed to be a horror creator. Forget watching a movie, make one! All you need is a camera, some willing friends and the balls to run from the campus police after you break into the steam tunnels.

VIRGO (AUG. 23 - SEPT. 22): For all we've accomplished as a species, humans are fragile and made of meat. Body horror capitalizes on that simple truth and turns it into a subgenre that's visually spectacular, socially powerful and also really fucking gross. You're the kind of person that needs neatness and order, Virgo, but embrace the chaos and give body horror a shot. Your next "bad skin day" won't seem so terrible after you watch someone else's face melt off.



BARRETT CLEMENT | MONTANA KAIMIN

Student apartments aren't up to code, no renovation in sight

EMILY MESSER

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South of campus is a collection of almost 400 aging apartments in the University Villages, primarily offered to students with their own families, which have seen reports of black mold, fires and asbestos.

The growing age of Elliot Village and Craighead/Sisson Village leaves them behind the times and not up to date on current city building codes. The University has considered rebuilding these 1960s apartments, but instead chose to focus on other projects leaving students to live in the subpar conditions.

An entire renovation of just Craighead/Sisson, otherwise known as "the Xs," would cost the University \$25 million, according to a 2022 study. Harley Lathrop, associate director of facilities for UM housing, said the high cost of renovation is due to the hazardous material in the buildings.

Lathrop explained if the cost of renovation reaches half the cost of a new build, it would make the most sense for the University to construct new apartments that are up to code and offer more housing to students.

Throughout the 2022 South Campus Feasibility Study, it was determined it would be more cost-effective to rebuild housing along the mountainside instead of gut remodeling the buildings. This project estimate would be completed in two phases in order to continue housing students during construction. The estimated project cost is \$93 million to remove "the Xs" and rebuild in the current location of the apartments.

"That plan is not going ahead as UM cannot financially take on both a new dorm and the south campus construction at the same time," Jameel Chaudhry, interim director of facilities for planning, design and construction, said. "It's quite possible that we will revisit the apartments at a later time."

The University recently opened the new indoor practice facility, The Lodge Dining Center and broke ground on a new 600-bed residence hall. Renovations on Knowles Hall were also completed in the fall of 2023. According to previous Kaimin reporting, the total estimated cost of all those projects is \$175 million, most of which have gone over the original projected budget for each build.

After the new residence hall is completed in 2027, UM is looking at plans to remove the Craig, Duniway and Elrod residence halls, which are about 70-100 years old, according to Chaudhry.

For Tiara Walks, the University Villages have been an affordable way to find housing in Missoula. As a single mom, she is able to use her scholarship funds to pay for rent by applying it to her tuition bill.

However, Walks has experienced a handful of issues living in the Elliot Village, already having to move units once after two years.

"The reason I came over here is because they found black mold in my other apartment and they wanted to move me right away," Walks said. "They paid for boxes to put my stuff in and then they paid for the movers too."

Lathrop said although he occasionally hears complaints about mold, the issue is typically soap scum, dusty vents or discoloration from bathroom products.

Just shortly after the move, Walks was sitting in class and her phone kept going off. It was her mother on the other end, notifying her the unit at the end of her new complex was engulfed in flames.

Rushing home, she found none of her family was injured and UM housing later inspected her apartment to verify it was safe for reentry.

The Elliot Villages are almost 60 years old, the siding is starting to fail, and exterior painting is often required. In the past few years, sewer and water lines have been replaced, but the roofing is about 20 years old.

"Diligent annual maintenance procedures have kept these buildings functional for the past 50 plus years," the feasibility study said.

According to Lathrop, UM housing is currently working on a significant upgrade of appliances through Elliot.

"It's time to be proactive instead of reactive," Lathrop said. "So currently in the Elliots we're replacing hot water heaters and furnaces, and we will keep phasing through that until we're completed."

Lathrop also mentioned when he started his position two years ago, he was able to hire a project manager to help gather inventory on the aging items in the apartments. This project manager allowed them to be prepared by replacing appliances as soon as a 30-day notice was provided by a student.

While the Xs are structurally sound, built out of mostly concrete, the amount of lost green space is a problem as the University has no room to grow. In total, the apartments take up five acres of land with only 24 apartments per acre.

While the space is an issue, UM housing is working to bring the older technology in the buildings up to date.

"That's probably my biggest frustration

with those buildings, is the outdated systems," Lathrop said.

In just these buildings, the windows, exterior walls and roof insulation is well under the current code standards leaving the buildings at a high energy cost. Along with issues in exterior walls and roof installations, the original sewer system and water lines have needed maintenance throughout the years.

According to the feasibility study, the roof in the Xs has only one-inch insulation. Under the current Montana Energy Code, [R-49] newly built residential buildings are required to install 15-inch insulation for flat ceilings.

Currently, the University has completed the replacement of the roof structure, roofing material and installation of house wrap and will need to select a general contractor for the rebuild.

Lathrop explained these buildings run off a central heating system and central domestic hot water systems which come from the boilers in the basement. However, if something were to go wrong with the domestic hot water the student would find

out first, leaving housing in the dark until the issue is reported.

"Within the next month and a half, we're gonna have brand new controls and sensors down in those boiler rooms," Lathrop said. "So if a water heater is going out, if a boiler goes down, if a circulation pump goes down, we're immediately emailed and notify like five different people in our maintenance team."

The Xs also contain hazardous material such as asbestos which is contained in the exterior walls, windows, doors and likely in boiler and piping insulation. However, it is non-hazardous to current residents, according to Lathrop.

"To abate and try to remodel something like that would be extremely difficult, especially trying to bring something up to date that is [Americans with Disabilities Act] compliant," he said.

While UM is working on the new \$100 million residence hall and considers the removal of older residence halls that are relatively similar in age to the villages, it has no defined timeline to rebuild the University Villages at this time.



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SINGLE-ISSUE VOTER."**

JEZEBEL

**GOP Senate Candidate
Thinks Young, 'Pro-Choice'
Women Are Stupid**

October 8, 2024

October 7, 2024

People

Montana Senate Candidate Calls
Women Under 25 **'Indoctrinated'**
for Supporting Reproductive Rights

Montana women don't need Sheehy or any politician controlling their bodies,
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Magic w

How collaboration and creativity helped bring together the UM production of “Into the Woods”

Story by Elle Daniel | Photos by Diego Hernandez

Pamyla Stiehl had a head full of magic. Last February, she had an idea of how to bring it into reality — a play that would push the boundaries of what was possible, breaking every restraint of her creative past.

She knew it could be difficult. Before a room full of the University of Montana

theater faculty, she flipped to the first slide of her director's presentation. “Be careful what you wish for,” it read in a green fairytale font. Then, she began to detail her daring ideas for the 2024 fall semester production of “Into the Woods.”

She presented the ideas knowing there was a chance they might not happen — not to mention the cost. Just get the ideas out there, that was her first goal. She and the designers would figure out what was

feasible later.

“I wanted to really pay homage to the show in a way that we can show off what we can do here,” Stiehl said.

“Into the Woods” was a production she had mounted before, but this would be her chance to do it the way she always wanted — the way she always imagined. Darker. Funnier. A true tribute to the original Broadway production. While the designers had the last few months of the

spring semester to plan the show, the production would have to come together in a little under a month and a half during the fall.

She wanted her designers to produce platforms for the actors to explore and a trap door in the stage floor for the play's witch to vanish into. She wanted special effects to create onstage magic.

All of it would be a risk. Every idea came with challenges. If executed

Behind the scenes at the technical rehearsal of the University of Montana's “Into the Woods” production on Oct. 8.

will happen



Pamyla Stiehl supervises the stage as she hands off her directing duties to the stage manger at the "Into the Woods" rehearsal on Oct. 8.

improperly, the audience would miss the story entirely. But the possibility of magic called to her. Magic that went beyond just a few smoke machines in the wings. Something magic that could bring an entire fairy tale world to life.

But this kind of magic would take months of meticulous work, intense collaboration and critical decision making to produce.

Casting a spell

In the pantheon of difficult musicals, those written by Stephen Sondheim are among the most challenging. His unique music favors intense alliteration, rhyming and dissonance — leading him to win eight Tony Awards, eight Grammys, an Academy Award and a Pulitzer Prize for his work.



Audrey Sylling, the stage manager for the "Into the Woods" production, takes notes at a practice rehearsal in the Performing Arts and Radio/Television Center on Oct. 8.

Before becoming a director, Stiehl acted in many of Sondheim's productions. But one notable exception had escaped her acting career: "Into the Woods."

The musical, which won best original score at the 1988 Tony Awards, is a "who's who" of fairytale stories. Familiar characters like Cinderella, Little Red Riding Hood and Jack from "Jack and the Beanstalk" make appearances. Unlike their Disney counterparts, "Into the Woods" favors the darker undertones of the fairy tales' original source materials. The production demands strong singers, good actors and a hardy team of designers to get its most fantastic technical elements off the ground.

"I wanted [students] to have this experience before they left," Stiehl said. "You have to learn such intricate music, but ['Into the Woods'] is so active in its acting ... It's a show for mature performers who have been doing it awhile. That's why it's perfect for students."

With a large number of students in the theater program slated to graduate, Stiehl wanted something creatively challenging they could add to their resumes before

they left.

Last spring, when "Into the Woods" was added to the UM's 2024 theatrical lineup, Stiehl wasn't initially set to direct, but the faculty decided she would be the best fit. She had already directed the show once before in Minneapolis.

"I thought I'd be really annoyed and bored to do it again," Stiehl said. But directing the show for a second time instead sparked ideas and excitement. "Because I actually know the show deeply ... I can now play with some talent and things I couldn't in the past," Stiehl added. Her previous production required filling in an intimate cast with a larger ensemble and censoring the more intense moments for younger audiences.

This time around, Stiehl decided she'd lean into the show's darker themes. "I got this cast and this design team and this entirely new sort of concept. If anything, it's been so invigorating."

In preparation for a director's presentation at the end of February — where the work would begin in earnest — Stiehl put together a charrette board, a collage of



Daria Porter flies during a technical rehearsal for the "Into the Woods" production on Oct. 8.

images to visually represent her ideas. She included photos of purple geodes, pictures from the Broadway production of "The Lion King" and eerily lit fairy tale forests. Her themes focused on the idea of incongruity: the imagery of fresh blood versus dried blood. She used words like "height, tangle and heft" to describe the looming presence of the woods.

Her vision was coming together. But next, she needed a crew and cast talented enough to make it a reality.

The cow as white as milk

UM senior Laila Sisson went page by page through the script. As the head props designer for the show, she noted every time a prop was mentioned or implied. She marked moments where it seemed like an

actor should have something to work with.

"People don't notice when there are well-done props, but they always notice when there's a lack of props or poorly done props," Sisson said.

Around the time of the director's presentation, she already had a list of every potential prop for the show, what page in the script it appeared on, who uses it and whether the prop originated in the script or was a suggestion by Sisson or Stiehl.

"I don't like to give myself too much of a specific idea of what I want to do until I see the director's vision," Sisson said. "I'll take my list, her vision board and I'll kind of draw lines."

"Into the Woods" was in many ways the perfect show for props, she said. She had put on the same production in high school as an assistant technical director and assistant stage manager. Now, she was in charge and could create entire pieces of the show herself. She was most excited to make a large cow named Milky White — more of another character than a prop. The cow had to move around, die and eat other props.

"That is like, the coolest thing I'll ever get to do in college," Sisson said.

Some of the photos on Stiehl's charrette board became literal inspiration for Sisson's work, including the picture of a purple geode that became her design for the mysterious witch's staff.

By the end of the 2023-2024 school year, Sisson had everything designed, from the golden hen Jack steals to the sickly cow. "I was ready to go. I just needed to get started in the fall," she said.

When she returned after the summer, it was time to start constructing. Sisson met with the design team for a production meeting early Friday morning. She was the only student in a head designer role amongst faculty with decades of theater experience. "[I] haven't been working professionally for 30 plus years," she said. "I haven't even been alive for that long."

Meanwhile, the cast moved into Schreiber Gym in September and started blocking rehearsals, learning their onstage choreography. Sisson brought in a paint-splattered sawhorse on wheels to approximate Milky White. One end, marked with white tape, was labeled "front end here" with a small drawing of a cow on it.

For weeks, as the cast rehearsed, Sisson carved away at foam to create Milky White's head. She built out a frame for the body, reinforcing it so the prop cow could be picked up, pulled by a rope and laid on the ground. She created a moving jaw so the actors could feed the cow. She draped white fabric in layers over the cow's frame to make her soft but thin.

Finally, the day came in late September to introduce Milky White to the cast. Sisson wheeled her into Schreiber Gym.

"I was so scared. I was like, 'Oh, they're gonna hate it,'" she said. Instead, delighted "oohs" and "aahs" accompanied her demonstration on how to interact with the prop cow. "That felt so good," Sisson said. "They know how much time and energy I put into that thing."

Sisson's hardest job was over, but for others, challenges were just beginning. Up on the steps in the rehearsal hall, Daria Porter reviewed their script and pictured what it would be like to fly.

Liftoff

Porter stood between the steel-framed tree branches, looking out on the stage. "Now I know the world I'm living in," they said.

Porter plays two roles in "Into the Woods," Cinderella's dead mother who has become part of the woods herself and a giant who terrorizes the land. Along with playing two roles onstage, Porter is also an understudy for Cinderella's two stepsisters and Rapunzel. An understudy takes over for the principal actors when they fall sick or can't perform.

In this version of "Into the Woods," Stiehl had the idea to levitate Cinderella's mother up into the air. Porter wouldn't truly know what this role would require until they could get into a harness and fly. But that day wouldn't come until nearly a month into production.

In the meantime, Porter stood on a stool in the Schreiber Gym rehearsal hall to replicate the flight. "I imagine at this point I'm moving this way, and maybe my harness is pushing me forward, so maybe I need to back up a little more," Porter said.

It was two weeks to opening night when Porter's flight became more than a passing discussion. When the UM theater program puts on a show, theater production classes help to build and support it. The scene shop manager Brian Gregoire used class time to teach the crew how to get Porter hooked into the fly system and properly lift them.

Firstly, the tree platform needed to be carried onto the stage. Then, Porter would climb up onto it. A crew member would clip them into the fly system through metal loops on a harness. Porter would then be wheeled out onto the stage via the moving sidewalks. Finally, the crew would clip sandbags equal in weight to Porter onto their line and lift them up and down to create the illusion of a mystical, levitating being. All of this had



First year graduate student Sylvia Wood plays piano in the orchestral pit of the Performing Arts and Radio/Television Center at rehearsal on Oct. 5.

to be accomplished in a few quick minutes before Porter's entrance.

Finally, hours before the start of the day's rehearsal and under the watchful eye of the stage manager, Gregoire walked the crew and Porter through the flight process. There would be taped out marks, called spikes, to tell Porter exactly where to stand when it was time to fly. Otherwise, they'd be awkwardly pulled across the platform and up into the air, which would mean twisting and spinning when they needed to be hovering.

For the test, Gregoire hooked the wires to a single loop on Porter's back. Under Gregoire's instruction, the crew lifted Porter off their feet. Their Crocs hovered only a foot above the platform. "Oh my," Porter said as they reached for the metal platform frame to steady themselves.

"How does that feel, Daria?" Gregoire asked, staring up at Porter.

"Good, it's such an interesting sensation," Porter said.

But Gregoire wasn't satisfied. Because they were only hooked in from one point, Porter kept twisting from side to side. The crew lowered them down and this time, Gregoire hooked Porter in through the metal loops on their harness' shoulder straps.

This time, Porter's flight was magical. They moved their arms up and down hypnotically, testing their range of motion.

They asked what to do with their legs.

Gregoire suggested sticking to upper body motions. Any leg movements could cause them to swing.

The crew hoisted Porter higher, until they were four feet off the platform. Up that high, Porter took a moment to adjust, then smiled out at the empty seats.

"It feels like when you're a kid at the fair and you're getting strapped in for whatever ride ... and you're like, 'Holy shit, it's gonna happen,'" Porter said. "It just feels like a contagious itch ... Now that I have it, I've gotta have more of it."

Beneath Porter's levitating Crocs was the beginnings of another important element, housed in the dark beneath the Montana Repertory Theatre.

Setting the score

Through a large, rectangular hole at the front of the stage came the melodic chaos of instruments. Fifteen musicians clustered down below. Little lamps above each music stand gave the space a soft, cozy glow but also highlighted the musicians' touching shoulders and sweaty foreheads.

Poised over one of the two keyboards

near the back wall of the pit was Sylvia Wood.

By this point, the first year graduate student was plenty familiar with the music for "Into the Woods." Wood had played every note and every cue at practice.

Wood wasn't originally planning on continuing with UM after graduating. But over the summer a spot in the graduate program opened and Wood seized the opportunity, to the delight of the theater faculty.

"I thought it was really intriguing," Wood said. "I was a little worried about it initially because of the time commitment and mostly because I had a lot of other jobs that I was going to have to basically quit to make this one work."

Wood had to step back from her teaching job at Play Piano Academy, but through the graduate program she was able to receive a stipend for playing in the production. Because of her unique status as a teaching assistant, Wood was one of the only students to be paid for her role in "Into the Woods." Undergraduate students, both the actors, crew and head designers, like Sisson, are given credits.

During the first month and a half of rehearsals, the only musicians working with the actors were Wood, fellow graduate pianist Jack Desmul and the show's music director David Cody.

The early rehearsals put a lot on Wood's shoulders. It was her first time playing for

a production at this level. The initial rehearsals were all music to make sure the actors had the songs down before they began acting. "The first couple of weeks were stressful for me because I didn't know this in advance," Wood said. But by the time they got through them and began blocking, Wood had it down. "Then it started getting really fun, because it's starting to come together," she said.

It wasn't until a Sunday in early October that the cast got to hear the music with a nearly complete orchestra. That Sunday night — two weeks before opening night — would be Wood's first time playing with the orchestra, just like for the cast who were waiting patiently above.

Wood dutifully took her seat at the electric keyboard. She pulled up the sheet music on a tablet. A simple swipe on the screen shifted her between pages. Surrounded by her friends, Wood was excited to hear what each instrument would bring.

Cody stood at the front on the conductor's platform where both the orchestra and actors could see him. It was a balancing act between two dimensions, one, he said, that requires immense focus.

From up above, the narrator, played by Lucy Taylor, gave the opening line: "Once upon a time!" Cody, from his spot on the conductor's platform, gave a flick of his hands and the orchestra launched into the opening number.

The musical numbers came to life. There were tinkling xylophone chimes and graceful lilting flute notes. Every piece became more dramatic, more sorrowful, more awe-inspiring. As student Nick Monsos took to the microphone and proclaimed, "There are giants in the sky!" Wood brought her hands down on the piano keys. The notes instantly elevated the grandeur of the discovery.

As Wood swiped to the next page of music and Cody shook his hands before the orchestra, urging them to play louder, a watchful set of eyes took it all in from the front row of the audience. With her binder of notes open on the stage just in front of her, the show's stage manager sat back in her chair to listen.

Somehow we manage

"Hold, please."

Silence took the stage. The crew let go of the large movable set pieces shaped like fairy tale cottages. While everyone onstage waited, stage manager Audrey Sylling

conferred with Stiehl and the lighting designer, Mike Post. They needed to figure out how to light the actors during the opening number.

With six rehearsal days left until opening night, Sylling and Stiehl were beginning a choreographed dance of their own: the delicate transition of power from director to stage manager.

Up until now, Sylling had been right at Stiehl's side. But when opening night arrived, Stiehl would step back so Sylling could take over. She would call hundreds of cues for lighting changes, actors entrances and transition sequences, like when the crew whisks away the fairy tale cottages offstage for the opening number reveal. Most importantly, she would make sure the show stayed at the level Stiehl envisioned during the rehearsal process.

On that early October evening, the cast and crew were just starting on the long process of tech rehearsals, called cue-to-cue. They practiced the entire show, stopping each time the lights changed. Every light had to be positioned correctly so the actors were visible to the audience. Otherwise, key story moments and songs would happen in the dark.

"That's probably the most stressful three days I'll have of the production," Sylling said. "Because there's only so much time."

Sylling looked over the cues in the margins of the script. By nine that night, they were still working through the roughly 12 minute long opening number. Sylling was drained. But for now, there was always tomorrow.

Few people are completely hands on from start to finish. Sylling is one of them. Stage managers merge the tech team, the directors and the actors into one line of communication. Sylling got the basic plans for scenery, lighting and costumes during the spring semester. She tracked it all in meticulous notes and spreadsheets, adding onto them as rehearsals with actors started.

"It's kind of putting the entire show and experience on paper so that it can be replicated every night," she said.

On night two of cue-to-cue, the pace continued to drag. Despite getting through scenes with big transitions, they only made it through 20 pages of the 138-page script — 10 pages less than they had the night before. At this rate, they'd have to extend tech rehearsals to Friday. If that happened, they'd cut into their first full night of rehearsing with the orchestra.

But on the third night of cue-to-cue cut, Sylling got a much-needed break. They wouldn't have to sacrifice rehearsal time with the orchestra after all. Sylling was relieved. Now they could move onto

dress rehearsals, where Sylling could get more practice calling her cues.

"I think stage management is kind of a silent leader role, and I'm more of a shy person," she said.

In a way, the past few months of rehearsals were also rehearsals for Sylling. In less than a week, when the actors took to the stage for opening night, Sylling would fully take on her principal role — the leader behind the curtain.

The last mid-night

A few days before opening night, the show was starting to find its way out of the woods.

There were still hurdles to overcome: a set piece meant to drop onto the stage near the end of act two had gotten its wires tangled in the rigging above. Cinderella's flowing ball gown had yet to be finished. Milky White's jaw had been accidentally punched off during rehearsal.

But Sylling wasn't worried. "There's just something magic about theater," she said. "I'm not a superstitious person, but I believe that final dress [rehearsal] is kind of a magical click moment for the show."

Theater folks can be superstitious, but the "Into the Woods" cast and crew leaned more into routine. When opening night came, Stiehl would be in attendance, deliberately without her husband. "I want it for myself," she said. "I just want to take it all, do it all myself. And then he gets to come next weekend."

Others, like Sisson, stood on anxious standby in case a major prop broke during the run. She had even devised a plan to clean the soft Milky White with an air hose between shows.

Wood, new to the process, approached each new phase of rehearsal with cautious excitement. "It's a little crazy," she said. "I'm not fully sure what to expect." But even so, she looked forward to seeing every element come together for opening night.

Last week, with the last of the precious few nights to rehearse, Stiehl sat in the audience and watched over the last minute adjustments. There was still lighting to finalize. Entrances to practice. Set pieces to finish.

"If it doesn't work, we'll make decisions," Stiehl said. "But right now, let's just plan for the best and see. Magic will happen."



Daria Porter performs her lines into a microphone at the orchestral rehearsal on Oct. 6.

"Into the Woods" opens at the Montana Repertory Theatre on Oct. 17. It runs for two weekends, Oct. 17 to 20 and 24 to 27. Tickets can be purchased in person at the box office or online through GrizTix.

Griz hockey off to a solid start under new head coach

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In September, a revived Griz hockey team entered its fourth season and posted a 8-2 record through 10 games while under the leadership of new coach Marcus Baxter.

Baxter took the head coaching job in the spring and is joined by last year's head coach Mike Anderson, who now is the associate head coach.

"Mike's doing an awesome job and we're learning how to handle the team together," Baxter said. "He's got relationships with a lot of the kids that were here the last few years, and it's been a huge help."

Baxter brings a decade of coaching experience with him to the Griz. He coached and later managed a junior hockey team, the Missoula Maulers, for six seasons and posted a cumulative 192-86-7 record. He also coached the team through a number of deep playoff performances including two semifinals runs and a trip to the championship. The Maulers were shut down in 2016 after a lease dispute with Glacier Ice Rink.

Baxter played two seasons of junior hockey himself as a forward for the Bozeman Ice Dogs before playing two more seasons of NCAA Division 1 hockey at the University of Connecticut.

"I've always been around the game, my dad played professionally for 13 years and then coached after that for another 20," Baxter said. "When I was done playing, I just wanted to stay with it, and it was either refereeing or coaching, and I started coaching right out of college."

Marcus Baxter's father Paul Baxter played in the National Hockey League and a now defunct competing league that merged with the NHL called the World Hockey Association. He is the all-time leader in penalty minutes in the World Hockey Association. Paul Baxter then worked for many more years as an assistant coach of various NHL teams, including the Calgary Flames, Chicago Blackhawks, San Jose Sharks and Florida Panthers.

Marcus Baxter hopes to continue his family's coaching legacy in

Missoula and thus far has been met with success. The team's 8-2 record through the first 10 games places it second out of 10 teams in its division, only behind the undefeated Montana State. The rivals are scheduled to play four times this year.

"Those are always games that are circled and they're exciting," Baxter said. "There's obviously a rivalry there with the two schools, and we're excited to get them up here and play them."

The 8-2 start bodes well for the team to smash last year's record of 17-16 and possibly the best season since Griz hockey's return. The program has been around since the 1970s, but was disbanded for seven years before returning to play in 2021.

In the 2022-2023 season, the Griz posted a 21-9 record. The team was not able to participate in the playoffs that year, however, due to academic eligibility issues. Griz hockey has not suffered from any issues recently and Baxter believes the team is handling its academics well.

"They're young men, and they've got to handle their responsibilities and balance playing a heavy hockey schedule with their academics, and I think the guys are doing a good job with that right now," Baxter said.

Griz hockey has an effective goalie tandem in the form of newcomer Jordan Belley and veteran Nash Wilson. On average, the team gives up 2.8 goals per game. On offense, Max Toija and Ben Cremers have both had explosive starts to the season, averaging a little over 1.5 points per game while the team as a whole has proved to be a young but balanced group.

"We want to continue to get better every single day and just make sure that we're doing what we need to do to be successful," Baxter said. "We want to be one of the top teams by the end of the year, [and] we want to be playing for something at the end of the year."

Griz hockey will look to continue its strong start by defending its home ice against Boise State on Oct. 18 and 19.



ABOVE: Marcus Baxter, new head coach for the University of Montana hockey team, stands at Glacier Ice Rink on Oct. 12 before the Griz played Williston State.

AIDEN HAVENS | MONTANA KAIMIN

RIGHT: Javier Hamlin skates down the ice with the puck in a 5-2 win against Denver University on Sept. 27 at Glacier Ice Rink.

MARC ANTHONY MARTINEZ | MONTANA KAIMIN



Art, community, friendship: UM students find magic in musical theater

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Three University of Montana students have discovered the power performing arts has to create joy and bring people together by starring in “Little Shop of Horrors.”

“Little Shop of Horrors” is a dark romantic comedy about a shy, love-struck young man who encounters a mysterious carnivorous plant and uses it to improve his life and win over his dream girl.

As part of tradition, the show is put on by Missoula Children’s Theatre, which typically puts on a spookier show for Halloween. Previous seasons have hosted performances of “The Addams Family” and “Young Frankenstein.”

Natalie Renk, from Helena, plays Crystal, one of the musical’s narrators. It is Renk’s fourth year studying theater education and English teaching at UM. Now 21, Renk has been working with Missoula Children’s Theatre for the last two years since performing her first show in 2022 for the company’s community series “SpongeBob: The Musical.”

“I was in the ensemble and my favorite part was being a tap-dancing anemone,” Renk said. She has been acting since she was 5, performing in her first full-length show four years later. She says she was “bit by the bug” early on, and performance has been a part of her life from then on.

“I have seen firsthand the magic theater brings to people’s lives, and it is one of the biggest reasons I am a theater educator,” she said.

Renk is currently directing the Missoula Children’s Theatre’s upcoming production of “Finding Nemo KIDS” which will open in November. Between both her directing and acting work, Renk built a close connection with her artistic community.

“The people I have met from all different walks of life, who may not have ever performed if it wasn’t for MCT, have reignited the magic I first felt 12 years ago when I started performing,” Renk said.

Alexandria Sanders, an 18-year-old freshman political science major from Farmington, Minnesota, plays Chiffon, another narrator.

Sanders has been acting since she was “9 or 10,” and was interested in auditioning for Missoula Children’s Theatre’s production because she had performed in the show her junior year of high school.

“I was like, ‘Oh my gosh, second time’s a charm. This could be so fun,’” she said, adding that she came to Missoula a day before move in at UM to make the audition. She was cast in the same role she played in high school.

Sanders said her favorite thing about working with the Missoula Children’s Theatre has been getting to know the community and the

people in it.

“I was really worried about being homesick,” she said. “But I love getting to know everyone. I’ve kind of immersed myself in the community that Missoula is. It’s been a lot of fun.”

McKay Cheney plays the main character, Seymour, a hopeless romantic flower shop employee who befriends the killer plant. The 22-year-old is in his fifth year at UM and studying music education with an acting

minor. Cheney has been interested in acting since taking a class his freshman year of high school, performing in a school production just a year later.

For Cheney, one of the highlights of the production so far has been developing relationships with his co-stars. Speaking about his duet with Stu Kaplan, who plays a paternal figure to his character, Cheney said they’ve created “an awesome unlikely friendship through this show and that song will

definitely be solidified as a monument to [it].”

For these three students, theater is about more than just putting on a good show. It’s about friendship, community and the joy of performance.

“People often think that the magic of theater only exists for children, but that could not be further from reality,” Renk said. “Being an adult and committing to an imaginative exploration of oneself, that’s magic.”

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New Visions: A dance class for all

KAIRI LISING

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In the underground dance studio of the University of Montana's Performing Arts and Radio/Television Center, dancers move their bodies throughout the space. They're participants of a program called New Visions, an integrative all-abilities dance class.

New Visions allows UM students and community members alike to take their classes. UM students can sign up to help provide instruction as an elective in addition to attending classes as a community member. The program aims to provide movement and learning opportunities to everyone in the community.

New Visions has been around for 30 years, but Heidi Eggert, professor of dance, has been teaching the class for several years now. Before teaching at UM, Eggert was a professor of dance at the College of San Mateo in California, where she started a similar program called Dancing Without Limits. When she decided to come to UM, New Visions was one of the reasons she stayed.

"Members of the Missoula community come in, and those are adults that may have cognitive or learning disabilities or physical differences and disabilities," Eggert said, adding the class is also open to "people who just want to move freely in their body, and they may not feel like going to a dance studio for a ballet class is the right fit."

The community dance class follows a structure that aims to support community participants as much as possible. Heidi and her students meet before the members arrive to work out a plan for the day. Once the participants arrive, they are assigned a student as their guide. Eggert usually focuses on movement instead of strict choreography to allow the community members to explore what they can do day to day.

"It's not about what it looks like on the outside as much as the fact that we're all moving in harmony with one another," Eggert said.

UM students who take the class serve as guides to community members and help them when needed according to Eggert's teaching.

The for-credit, instruction-based class is open to any major, but is listed as an elective for some majors. Ava Heintzelman, a double major in cellular and molecular neuroscience and biochemistry with a double minor in biology and chemistry, has learned about different approaches to teaching by taking the class.

"There is not one correct way to teach the concept and idea of dance. One struggle has been learning how each individual student learns best," Heintzelman said. "The students vary from being mobility challenged to being sight impaired. It can be hard at times to gauge what would be best and most beneficial."

Eggert fosters a supportive environment

from the very beginning, encouraging any and all movement, even if that means no movement at all. For those who can't verbalize how they're feeling, Eggert wants to support their voices through motion.

Walker Winterburn, a senior majoring in fine arts in musical theater, wanted to join the class because he saw the class perform in a show and saw so much fun they were

having.

"I also have a disability that affects my vision, so it's important to me to use my experiences to help other disabled people," Winterburn said. "We all have the same wants and needs, just different ways of communicating. Disabled people can tell you what they need. We all need to learn how to hear them."

Eggert wants to expand the program

to make it more accessible to the larger Missoula community. With transportation and scheduling as an obstacle, she wants to make the class accessible to whoever needs it by creating several different New Visions locations.

"Everyone has the right to dance. Everyone should have this opportunity," Eggert said.

WHAT IS CI-126?



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Coming home to the Oval

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The Oval was lined with candlelit white bags to celebrate athletes, students, alumni and their families at the Yell Night Pep Rally on Oct. 11.

A crowd gathered in front of Main Hall on Friday night, where University of Montana President Seth Bodner gave a speech to hype up the crowd and to show support for Griz athletics.

The Sigma Alpha Epsilon fraternity started the pep rally as members ran through the Oval playing their kazoos, followed by the cheer and dance teams and marching band.

A bonfire was burning, and to make sure it didn't get out of control, the Montana fire club was around the pit with fire extinguishers.

Andrew Reynoso, a junior forestry major and member of the fire club, enjoyed the pep rally as he watched the fire in the pit.

"It's fun to see the band and other people come out. It was cool, the kazoo band definitely threw me for a loop, I did not expect that," Reynoso said. "It's cool to have a fire in the middle of the campus. We like lighting stuff on fire, so it's always fun."

The fire club oversaw the firewood gathering process. Members usually get the wood from the Lubtrect Experimental Forest, but the president of the fire club, Isaac Anderson, was not in charge of getting the wood this year. He wasn't sure if those participating had cut the trees, or if they bought the wood.

Last year Koson Verkler was fire club president. He has coordinated the event and said it was fun to collect the wood from Lubrect.

"We went up and cut some trees and brought that wood back to campus and burned," Verkler said. "That's usually what we do, so I assume that's what they did this year."

As the night came to an end after the fireworks were done, the fire started to die down and the fire club put it out.

The UM Alumni Association oversaw the pep rally and had a big grizzly alumni inflatable bear in the middle of the Oval for everyone to see and take photos with.

The University advocates turned on lights around the "M," illuminating Mount Sentinel as the fireworks went off in the air.



TOP: Fireworks burst next to the clock tower on Main Hall to end the Yell Night Pep Rally on Oct. 11.

BOTTOM RIGHT: Main Hall lights up with candlelit bags lined around the Oval as people gather for the Yell Night Pep Rally.

BOTTOM LEFT: Sigma Alpha Epsilon fraternity kazoo band member Jack Shipley gets the Yell Night Pep Rally started as he walks down the Oval to Main Hall.