

EXPLORING LIFE, LAND AND CULTURE FROM THE HEART OF THE YELLOWSTONE REGION

FREE

# MOUNTAIN OUTLAW

WINTER 2018

2018  
OLYMPICS  
THE COST OF GOING FOR GOLD

Yellowstone Grizzlies  
in the Crosshairs

BURIED BUT  
NOT LOST  
AN AVALANCHE  
SURVIVAL STORY

SNOWBOARDING  
PIONEER

TRAVIS  
RICE

BIG SKY | BOZEMAN | JACKSON

**PINK GARTER THEATRE**  
Jackson, Wyoming

The Pink Garter Theatre has emerged over the last few years as the premier venue for live music in Jackson. Once a traditional 350-seat theater, it can now accommodate up to 450 in the unseated and tiered space. Combined with its dimly lit bar and restaurant, The Rosa, the scene is distinctly stylish. The programming ranges from weekly Thursday night salsa dancing and local DJ acts, to arena-filling bands on their way to or from Salt Lake City.



**RIALTO THEATER**  
Bozeman, Montana

After years of languishing behind a boarded-up facade, and the promises of several failed developers, Bozeman's Rialto Theater opens its doors once again in January. Completely renovated by Thinktank Design Group, the theater will feature state-of-the-art sound and lighting equipment designed for all manner of music, drama and film. Between the ground floor and the mezzanine, the venue will have space for 400 people and include beer and wine bars on both levels. The top floor will house an event and gallery space, also with a bar. Highlights from the opening month include indie rockers Car Seat Headrest on January 26, and beatboxing comedian Reggie Watts on January 27.

L: IMAGE COURTESY OF THE RIALTO THEATER, R: PHOTO BY BILL FOSTER



Q&A

with The Band of Drifters

**IT:** Ian Thomas is a self-proclaimed permanent drifter who's been passing through Montana for the last nine years, but now calls Livingston, Montana, home. Fortunately, he's found a band to bring his gritty, crooning country music to life. With thoughtful songwriting, loping rhythms and pedal steel, the Drifters execute this often-attempted style with rare panache. Mountain Outlaw connected with Thomas in September as he was finishing a tour in his hometown of Knoxville, Tennessee.

**MO:** Mountain Outlaw: You got your musical start in Tennessee, but now consider Montana home. How did you end up in Livingston?

**IT:** Ian Thomas: I was touring through, in 2007, just doing a solo tour on my way out to the West Coast. A booking agent hooked me up with Danny Freund and we played a gig at the Murray Bar and then [Bozeman's] Filling Station. For a while I was half-and-half. Then over the years I kept staying in Montana longer and longer.

**MO:** How does it work, with a band here and a band in Tennessee?

**IT:** There's about 25 drifters in my band of drifters these days. I like it because it keeps the sound fresh for me and keeps the music changing and alive. It allows me the freedom to move around the country like I need to do. I'm the only real permanent drifter.

**MO:** What are the main differences you find in performing in Montana versus the Southeast?

**IT:** I would say they're more similar than different. They're both dancing regions—it's a very different experience than playing for crowds that are sitting down. They also have mountains in common, but they're very different kinds of mountains. But I'm more suited to this place, and I fucking love it.

**MO:** Is it challenging finding venues to play in Montana compared to the more populous Southeast?

**IT:** You know, this is a very musical region of the country. It's easy to find places to play with the bars in Livingston and [Paradise Valley's] Pine Creek and Follow Yer' Nose and the Old Saloon. Montana really seems to be picking up musically.

**MO:** What's your plan for handling the Montana winter and still making music?

**IT:** I'm kinda wrapping up my year and headed back to Montana now. Then, not traveling much. It'll be a good mix of playing out locally and woodshedding. I'd like to get a studio project done with this band. I'm hoping to have a record that has all the drifters on it, or at least the core ones.

**MO:** The kazoo is prominently featured in your logo, what's the affinity there?

**IT:** I love the kazoo because I first started playing music on the street, and that was how I met people and learned to play. I spent years playing on the streets unamplified and the kazoo is loud, so that was really helpful.