

THE HOUSTON FESTIVAL

April 3 - April 13

'86



 **CONTINENTAL**
The only airline worth flying.

Jeff Debevec



Rochella Cooper,
Executive Director of
The Houston Festival
Foundation, Inc.

MAKING IT HAPPEN.

The first time Rochella Cooper attended the city's annual celebration of the arts, she was on a bicycle and had her three children in tow.

It was called Main Street in 1971, and the Montessori school director didn't have an inkling that eight years later she would become executive director of its successor—The Houston Festival—and oversee its growth into a nine-day cultural arts extravaganza.

This spring's celebration is expected to attract one million visitors and draw international attention to the Sesquicentennial of the city and state.

The Festival is homegrown, depending on local actors, dancers, musicians, writers and artists to create more than 400 events and performances. Corporations contribute funds, products, services and volunteers. Another essential component is the panels and committees of professional artists who select the performers and artists.

To involve the many separate segments of the community was one of the visions that Cooper had in 1979 when she accepted a job offer from the board of directors of The Houston Festival Foundation, Inc.

As the first person to work full-time on developing the Festival, Cooper took on artistic decisions, fund raising, scheduling and public relations. She signed up some professionals to help her part-time and volunteers came forward. Still, she remembers her working life as "pretty harried" before 1984 when additional personnel were hired.

No matter how harried, though, Cooper was well prepared to juggle her varied roles. Artistic direction? She is a professional musician who has played first flute in orchestras around the world and an internationally recognized fiber artist. Business decisions? Cooper ran her own

successful small business after leaving the Montessori school she directed.

"My business savvy comes from the discipline of being an artist. One must have tremendous discipline in order to rise to the top of one's field," says Cooper, who adds that every job has some aspects that only can be learned "on the fly."

The people she has hired reflect her belief that a background in the arts is essential to the success of any arts organization. Jerry McCathern, performing arts manager, also is a musician, while Barbara Metyko, who manages crafts and arts, is a weaver. Artist Fletcher Mackey is in charge of The Bayou Show and composer Michael Galbreth coordinates New Music America 1986.

They draw on their professional contacts for the Festival's panels and committees, reaching the grass roots for ideas and expertise.

"We have involved museum curators, composers, writers, musicians, visual artists, gallery owners, everyone," says Cooper. "These are the people who know what is going on out there and they actually select what is shown and who performs at the Festival."

The process of sponsoring New Music America for the Sesquicentennial provides a picture of how the Festival operates.

As far back as 1982, Cooper was figuring budgets and brainstorming about special Sesquicentennial events. The board set her direction a year later when it adopted a Future Plan with two new goals for the Festival: to encourage the convergence of technology and the arts, and to stimulate fresh thinking about the use of city spaces.

"Jerry McCathern suggested the New Music America festival, which fit in beautifully," says Cooper. "It's a national forum for contemporary composers that has a lot to do with creating



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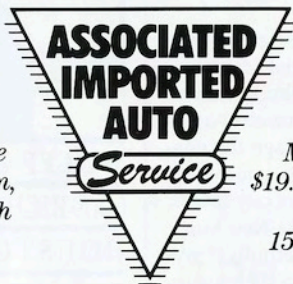
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"Placing the performances in non-traditional spaces is what our theme is all about. Not only the outer space that is the environment around us, but the inner space also, which is the creative place."

Work began in earnest in 1984 when the board allocated \$50,000 in seed money to sponsor New Music America.

Then the task began of applying for grants and approaching other organizations for help. By the time it was over, the Festival pulled together \$300,000 in funds and services for New Music America in much the same way it rallied \$1 million in support for its own activities this year.

Other ideas were explored. Houston's sister cities became the focus of a special area called International Plaza. And negotiations began for a one-night laser and sound show spectacular. All the while, other Festivals came and went in 1984 and 1985.

Bringing New Music America to the Southwest highlights The Houston Festival's role as a catalyst in the city. Cooper calls it the "ripple effect."

First, there is the artist invigorated by others in his or her field. The audience thrills to new discoveries, such as the country music fan exhilarated by the ballet who wants to know more about it. Then, there are the people who call the Festival office about hiring performers they've seen. And the Festival creates a sense of community for artist and audience alike.

It's easy to measure the success of The Houston Festival by counting out-of-towners or noting the estimated \$9 million it pumped into the local economy in 1985, important considerations to its founding co-sponsors: the City of Houston, the Houston Chamber of Commerce, the Greater Houston Convention & Visitors Council and the Cultural Arts Council of Houston.

But numbers don't mean everything. Cooper is most proud of the quality of The Houston Festival, that no matter where she finds herself during its nine days, she feels comfortable artistically.

Art, in all its forms, remains the focus of Cooper's life. Her plans include making it more of every Houstonian's life. She looks forward to the day when The Houston Festival will sponsor weekend performances in neighborhood parks year-round.

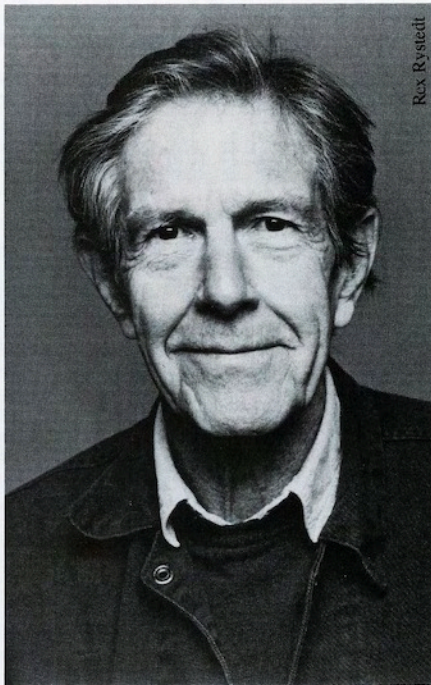
Cooper chooses to move forward, encountering without trepidation whatever challenges the Festival brings.

"When you put your hands on the piano, there is the risk that you'll forget the notes. A dancer stepping onto the stage risks falling in a pirouette," she explains. "Artists use their creativity to approach risk, conquer it and then to create risk again." □

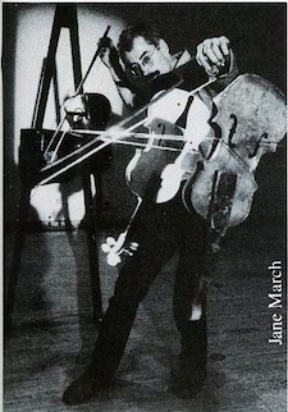


Janice Rubin

Left to right: Australian violinist Jon Rose will perform a 10 hour violin solo. Pat Oleszko combines film with live performance. John Cage's new composition was designed specifically for The Museum of Fine Arts' Cullen Sculpture Garden.



Rex Rystedt



Jane March



Neil Selkirk

NEW MUSIC AMERICA 1986.

A composer purposely puts his audience to sleep. Another massages listeners with sound. Elsewhere, young spectators become part of the show by playing miniature golf with balls wired for sound.

Three composers explore the acoustic possibilities of the Astrodome with multiple microphones and such unlikely instruments as straws and a blimp. In the downtown tunnels, the sounds of hundreds of Houstonians humming in E flat are broadcast coast to coast by satellite.

Welcome to New Music America 1986, the premier festival of experimental music in the nation, which is hosted by The Houston Festival as a special Sesquicentennial event.



Becky Cohen

Pauline Oliveros, Artistic Advisor for New Music America 1986, has worked at the forefront of new music composition since the fifties.

New Music America has been held in a different city each year since it began in New York City in 1979. Its Southwest debut places Houston—already a cultural center for more traditional art forms—at the forefront of developing trends in contemporary music and sound.

Explaining "new music" isn't easy. There is minimalism and new classical. Electronic music and computer music. There is environmental music and site-specific music. And new jazz. Improvisation. Art-rock and world music that bears the influence of diverse cultures. And there are sound installations and the multidisciplinary mix of music with film, video and dance.

Actually, its newness dates to the turn of the century when composers began chafing at the rigidity of European tradition. Rejecting the major-minor modes, composers began working outside the rules of traditional harmony, building a piece of music from blocks of 12 notes of the scale organized into tone rows. In Italy, the use of atonality was expanded even further when a group of composers dubbed "futurists" included street noises, shrieks, booms and roars in their music. Those beginnings set the musical vanguard off on a hunt for the new and different that hasn't ended yet.

What many of the composers have in common, whatever their idiom or innovations, is that they are experimental thinkers who use sound to express whole new systems of thought. Indeed, the development of easy-to-operate electronics has loosened the rigorous training once necessary to enter the music world, freeing anyone with an idea and a tape recorder to create music.

Some of the composers and musicians at New Music America are artists first, for whom sound is merely an additional medium. Their work obscures the boundaries separating different art forms.



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Many of the composers take their work outside of traditional performance spaces. No longer does the audience just sit there and listen. The music challenges those who hear it to expand their notions of what music is supposed to be. And sometimes it can't exist without an audience, such as sound sculptures that require the viewer to activate them.

Almost 40 events are scheduled over the festival's nine days, filling the city's architectural landmarks, theatres, office lobbies, parks, outdoor stages, cathedrals, museums and the Astrodome.

Some of the pieces are close to the musical mainstream and use traditional instruments. Others create new sound textures with unusual combinations of traditional instruments. Still others use invented instruments, or explore relationships with space and time.

Attitude is all important in approaching new music for the first time. Moments of magic will overtake you. But with such a staggering range of music, it would be impossible to like everything. Not to worry. That in itself reflects the experimental spirit that spurred the founding of New Music America in 1979.

Much of that spirit can be traced to John Cage, who is regarded as the father of new music. The pioneer composer attends the world premiere of his work, *Ryoanji* on the festival's opening day.

The Desert Music, minimalist Steve Reich's choral orchestral setting of poems by William Carlos Williams, is another major work premiering at the festival.

Free and ticketed events are scheduled from April 5 to April 13. To check on daily events, stop by festival headquarters at Diverse Works, an alternative art space, at 214 Travis.

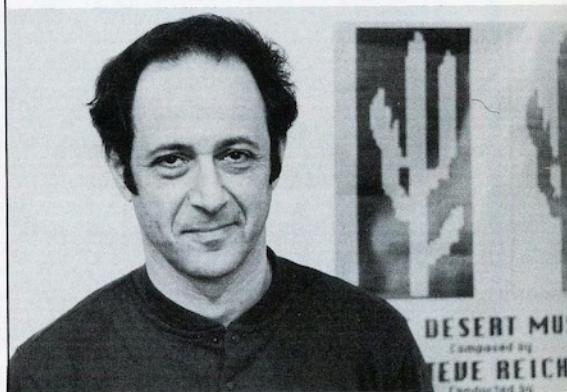
Tickets for individual performances and a festival pass can be purchased through Ticketron outlets. □

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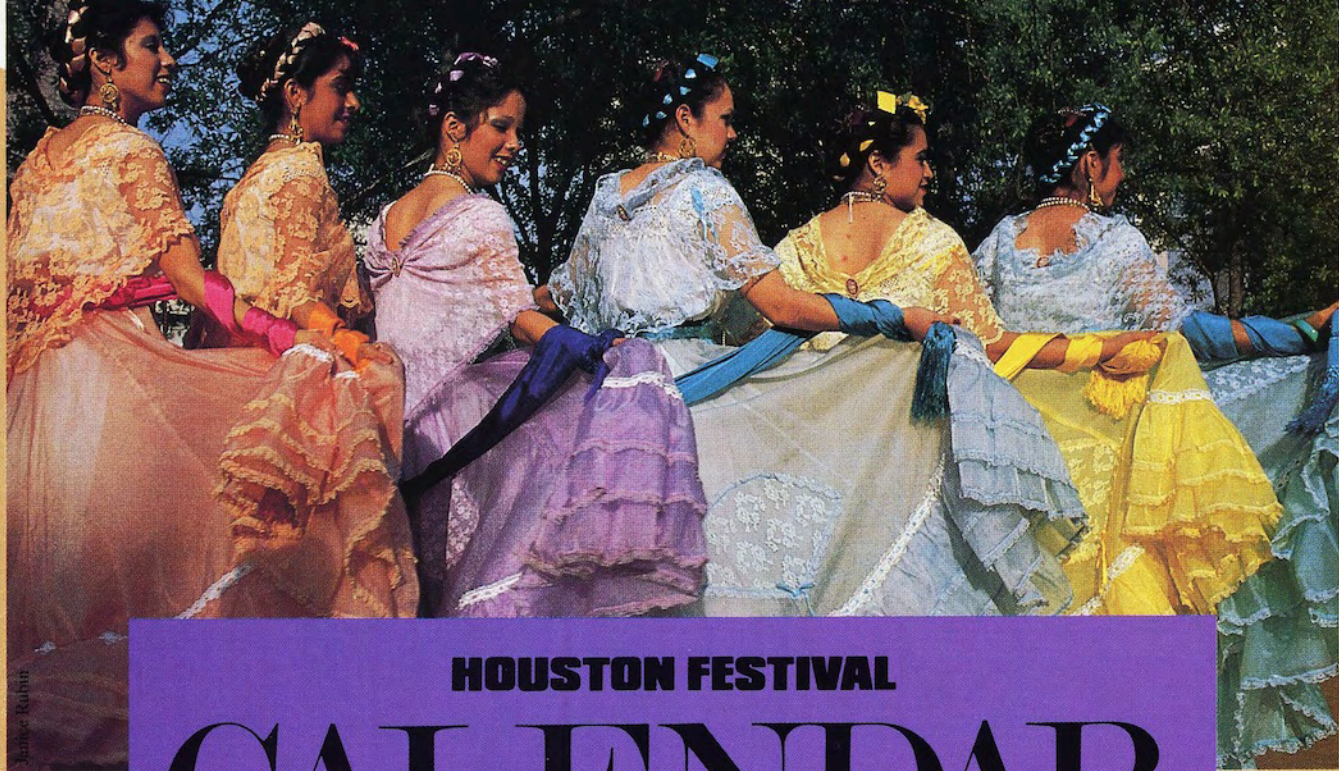
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- CHAMPION FOREST
- BAY CITY
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- 7729 WESTHEIMER AT HILLCROFT
- GREENSPOINT
- 2326 FM 1960 WEST AT KUYKENDAHL

Oshman's applauds the sights, the sounds, the magic of The Houston Festival, a celebration of art and those who create it.



Above: The Texas Chamber Orchestra will perform Steve Reich's minimalist choral orchestration of poems by William Carlos Williams. Right: Brass stylist Olu Dara and his Okra Orchestra will perform at a noon-time concert.





HOUSTON FESTIVAL CALENDAR

Celebrate!

A general listing of performances and events of The Houston Festival. For complete information and last-minute changes, see the Houston Chronicle on April 3. Pocket schedules also are available at Festival grounds.

WEEKDAY EVENTS

THURSDAY, APRIL 3

Official Opening of The 1986 Houston Festival. Noon. City Hall Stage. Performances by the Li-Mei Hua Chinese Dancers and the Festival Brass Ensemble. Mayor's proclamation.

Mayor's International Houston Festival Ball. 8:00 p.m. Hyatt Regency Hotel. Houston Symphony Orchestra and the Ricky Diaz Orchestra. Black tie. By reservations only. 951-0544.

FRIDAY, APRIL 4

Noontime Concert. 11:45 a.m. City Hall Stage. Concert by the Festival Brass Ensemble, James Austin, director.

MONDAY-FRIDAY, APRIL 7-11

Weekday Outdoor Festival. Performances, artist displays, literary readings and site-specific art. Free. Downtown. Beer, wine, soft drinks and fine ethnic and specialty foods available at International Plaza at City Hall.

Performing Arts. Experience Houston's finest musicians and dancers at several locations each weekday. The shows go from 11:30 a.m. to 1:30 p.m. at the International Stage at City Hall and Tranquillity Tent in Tranquillity Park. Noon-time concerts take place in different locations downtown.

Noontime Concerts. 11:45 a.m.-1:15 p.m. String Trio of New York. Monday, April 7. Teneco Plaza, Milam at Lamar.

Concert Chorale of Houston. Monday, April 7. Two Houston Center, McKinney at San Jacinto. Olu Dara and Okra Orchestra. Tuesday, April 8. First City Plaza, Fannin at Dallas. Delia Stewart Dance Company. Wednesday, April 9. City Hall. Leroy Jenkins Quintet. Wednesday, April 9. 1600 Smith Street Building. John Carter Quintet. Thursday, April 10. 440 Louisiana.

Visual Arts. The Bayou Show. Six site-specific environmental works along Buffalo Bayou. Accessible by foot, bicycle and car.

Literary Arts. World premiere of Ntozake Shange's work commissioned by The Houston Festival and readings by winners of literary arts competition, Words Alive!

Poetry and prose winners read their works Wednesday, April 9 at 8:30 p.m., Munchies Cafe. Free.

Shange appears for performance of her work Thursday, April 10 at 7:30 p.m., Brown Auditorium, Museum of Fine Arts. Reading their work are top Words Alive! poetry and prose winners Lisa Lewis and Elizabeth Davis. Free.

WEEKEND EVENTS

SATURDAY & SUNDAY, APRIL 5 & 6, 12 & 13.

Weekend Outdoor Festival. Free. Downtown. 10:30 a.m.-6:00 p.m. Beer, wine, soft drinks and fine ethnic foods available.

Performing Arts. Eight stages featuring classical, jazz, rock, folk, Latin, country/western music, plus dance, comedy, and the Fantasy Stage for children.

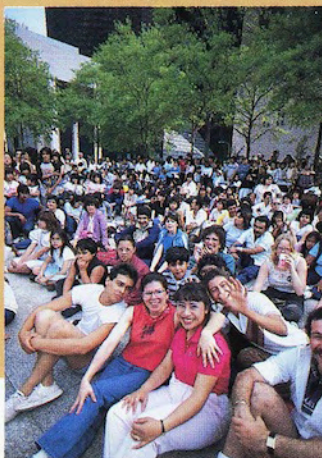
Visual Arts. The Bayou Show & Tour. Six site-specific environmental works along Buffalo Bayou. Free guided tour. Also accessible by foot, bicycle and car.

Crafts and Arts. Sam Houston Park: Juried Fair, demonstrations and hands-on events. Bayou Park: Gypsy Market and Auction Tent. International Plaza: Exhibits and demonstrations from around the world. Town Square: City Market and *This is Houston*. Market Square: Karamu Market.

Literary Arts. Children's literary competition readings, Saturday, April 5 from 2 p.m. to 4 p.m. at the Houston Public Library Downtown. Free. Words Alive! Poetry and prose winners of literary arts competition read their works, Saturday, April 6 at 8:30 p.m., Munchies Cafe.

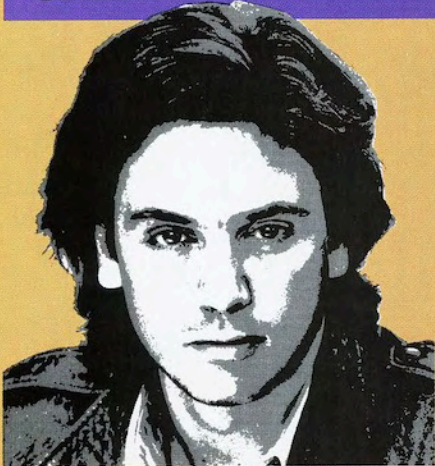
Artplay—for the child in you. Balloon, canvas and face painting; wood construction, collage and fancy hats. Internationally renowned children's performer Ella Jenkins entertains Saturday, April 5 at 2 p.m. and 3:30 p.m. Fantasy Stage, under the Junior League Kid's Tent.

Junior League Kid's Tent. Special performances for children on Fantasy Stage, Tranquillity Park North. Visual Arts Day—Saturday, April 5; Music Day—Sunday, April 6; Dance Day—Saturday, April 12; Drama Day—Sunday, April 13.



Janice Rubin

HOUSTON FESTIVAL CALENDAR



LIGHT & SOUND EXTRAVAGANZA!

1986 marks the 150th anniversary of the City of Houston, the 150th anniversary of the Republic of Texas and the 25th anniversary of the Lyndon B. Johnson Space Center at Clear Lake. Such milestones deserve commemoration of a very special kind.

On April 5th, internationally famed composer and performer Jean-Michel Jarre will bring his unique art to Houston with a dazzling light and sound spectacular. With the city's stunning space-age skyline as a backdrop, Jarre will demonstrate why he causes a musical revolution wherever he goes.

Having sold more than 30 million records worldwide, the French born Jarre spans the spectrum of musical definition. In addition to his five highly successful albums, Jarre has received tremendous international acclaim for his performances. In 1979, he staged an unprecedented multi-media spectacle in the Place de la Concorde in Paris for an audience of over 1 million people, with more than 100 million more viewing the event on television. He was also the first Western artist to be invited to perform in the People's Republic of China, which he did in 1981.

Always an innovator, Jarre will be performing music that has been written especially for Houston's Sesquicentennial celebration and to salute NASA's outstanding achievements on the occasion of its 25th anniversary.

SELECTED SPECIAL EVENTS.....

Bayou Bash. Houston's rockin'est annual outdoor bash. Crowning of Tex Rex Patrick Swayze and Tex Reg Patsy Swayze. On stage are Pavlov's Band (formerly Trout Fishing in America), Xtra Xtra and Dr. Rockit. Saturday, April 12 from 7:30 p.m.-Midnight. Free. Beer, wine,

soft drinks and fine ethnic and specialty foods available.

Art Auction. Annual auction of the finest crafts and arts from the Juried and Gypsy markets. Sunday, April 13 at 1 p.m. In the tent at Bayou Park.

ONGOING FESTIVAL EVENTS.....

Media Arts. Independent media artists' work shown at TEXPO 10. Thursday, April 10 at 7:30 p.m. Rice University Media Center, Rice University campus (entrance #7). Free. **Lorna**, a state-of-the-art interactive video disk installation presented by the Southwest Alternate

Media Project. Call 522-0165 for locations and times. Free.

Invitational Juried Artists Exhibition. Work of 50 artists on display. March 17-April 13. Julia Ideson Building, Houston Public Library Downtown. Free.

COMPLEMENTARY EVENTS.....

Houston Symphony Orchestra. April 5, 6, 7, 12, 13. Jones Hall. 224-0372.

Theatre Under The Stars. *Carousel*. April 2-13. Music Hall. 622-TUTS.

Broadway Star Series. *Noises Off*. Opens April 4. Jones Hall. 526-1709.

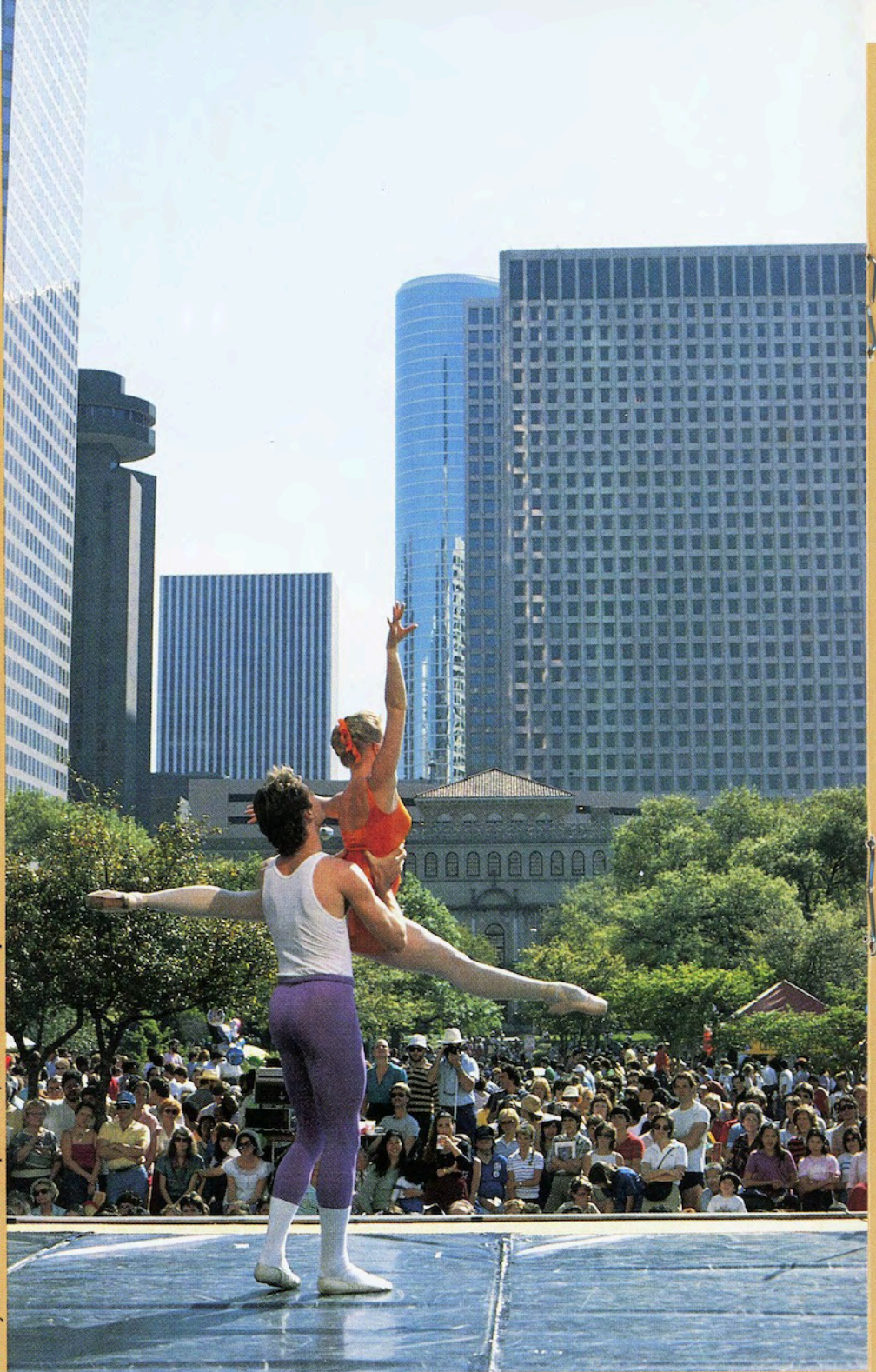


Photo by Janice Rubin-Color Separations by American Color Corp.

CALENDAR

SATURDAY, APRIL 5

New Music Parade—10:30 a.m., Montrose Boulevard, presented by The Glassell School of Art. Led by Tom Cora. Free.

Ryoanji by John Cage—Noon, Lillie and Hugh Roy Cullen Sculpture Garden, presented by The Museum of Fine Arts, Houston. Free.

For Four, or More, or Less—2 p.m., Brown Auditorium, presented by the Cambiata Soloists and The Museum of Fine Arts. Works by David Noon, Guy Klucevsek, Newband, Jon Deak, Newton Strandberg, Ornette Coleman (performed by the Cambiata Soloists and Tambour). Tickets \$7.

Meditations—5 p.m., Rothko Chapel. Works by Joan La Barbara, Tom Plsek, Wim Mertens, and John Celona. Tickets \$7.

Ornette: Made In America—9 p.m., location to be announced. Film and performance. Ornette Coleman and Prime Time. Sponsored by SumArts, Inc.

SUNDAY, APRIL 6

Everything Under the Sun—All Day. Urban Glut at City Hall Stage. At the Tranquility Tent: works by Milton Babbitt and Tod Machover (performed by David Starobin), Art Gottschalk (performed by Choralis Brass Arts), James Sellers (performed by Robert Black), Julie Lyonn Lieberman, and Tom McVeety. Free.

Scribing Sound II—Opening Reception 5 p.m., Diverse Works. Exhibit of new music notation curated by Sylvia Smith. Performances by Annea Lockwood and Stelarc. Free.

Space City Blues by Lanny Steele—7 p.m., City Hall Stage. Presented by SumArts, Inc. Free.

Dreamsounds—10 p.m., Holiday Inn Houston-Downtown. R.I.P. Hayman's event for sleeping audience. Tickets \$5.

MONDAY, APRIL 7

Noontime Concert—Tenneco Plaza. String Trio of New York. Sponsored by Tenneco. Free.

Ship of Fools—2 p.m., Diverse Works. Inter-media work by the New Culture Quartet of Sweden. Tickets \$3.

Fianoporte—5 p.m., O'Kane Theatre, hosted by University of Houston-Downtown. New music for the piano. Works by Meredith Monk and Christian Wolff (performed by Anthony de Mare); Horace Tapscott; Chris Brown; Phil Winsor (performed by Adam Wodnicki). Tickets \$5.

New and Improv(ed)—8 p.m., Denney Theatre, hosted by the High School for the Performing and Visual Arts. Works by Susan Rawcliffe; Janice Misurell Mitchell; Jim Pomeroy; David Roseboom (performed by The Cimarron Wind Quintet); Guy Klucevsek; Lois V Vierk (performed by Guy Klucevsek). Tickets \$7.

TUESDAY, APRIL 8

Noontime Concert—First City Tower South Plaza. Olu Dara and the Okra Orchestra. Free.

Electric Sky—2 p.m., Burke Baker Planetarium, hosted by the New Music Forum of

Houston. Tape music works by Karl Korte, Ira J. Mowitz, Bill Schottstaedt, Chris Chafe, and Morton Subotnick. Tickets \$5.

Flute Fling—5 p.m., O'Kane Theatre, hosted by the University of Houston-Downtown. Works by Petr Kotik; Robert Cink; Tibor Szemzo; John Luther Adams; Cindy McTee (performed by Robert Dick). Tickets \$5.

From Lubbock to Berlin—8 p.m., Dudley Hall, University of Houston-University Park. New works by German composers performed by Marianne Schroeder; William Kraft (performed by the Lyric Art Quintet); Peter Garland; The Steve Paxton Group; the Maciunas Ensemble. Tickets \$7.

WEDNESDAY, APRIL 9

Don't even think about moving—8 a.m.-6 p.m., Republic Bank lobby. Jon Rose's 10 hour improvisation for violin. Free.

Astrosounds—9 a.m., The Astrodome. Sonic experiments by Jane Ira Bloom, Richard Lerman, Russell Frehling. Tickets \$5.

Noontime Concert—1600 Smith Street Building. Leroy Jenkins' Mixed Quintet. Sponsored by Cullen Center. Free.

Sight and Sound—2 p.m., Diverse Works. Discussion/symposium with Jerry Hunt, Pat Oleszko, Jim Pomeroy, and Bonnie Sherk. Free.

Pipes and String—5 p.m., Christ Church Cathedral. Hosted by SYZYGY and the Shepherd School of Music, Rice University. Works by Paul Cooper, Gardner Read, and George Crumb (performed by Leonard Raver); Barney Childs (performed by Marty Walker); Robert Erickson (performed by Ron Stoffel); Timothy Geller; Larry Polansky. Tickets \$5.

Lone Stars—8 p.m., Heinen Theatre, Houston Community College. Works by Robert X. Rodriguez; Tina Marsh (performed by Collaborative Voices); Urban-15. Media Arts Group. Tickets \$7.

THURSDAY, APRIL 10

Noontime Concert—Lyric Office Center outdoor stage. John Carter Quintet. Sponsored by the Russo Companies. Free.

Chord Catalogue—1 p.m., Christ Church Cathedral Chapel. The 8,000 chords of a single

octave played in sequence by Tom Johnson. Free.

Sight and Sound—2 p.m., Diverse Works. Hosted by Diverse Works. Discussion/Symposium with Ellen Fullman, Ken Gray, Doug Hollis and Vito Acconci. Free.

Electric Orange—5 p.m., Barbecue at The Orange Show. Works by Christine Baczewska; Neil Rolnick (with Barbara Noska); Nicolas Collins. Tickets \$5.

Risky Business—8 p.m., Lawndale, University of Houston-University Park. Performance Art by Connie Beckley, Richard Zvonar, Gordon Monahan, Pat Oleszko, Ellen Fullman and Deborah Hay. Tickets \$7.

FRIDAY, APRIL 11

Noontime Concert—Downtown tunnel system. *Under Houston Humming* by Bonnie Barnett. Free.

Avant Garde Music in the Third Coast Region—3 p.m., Diverse Works. Research presentation by Mike Williams of the University of Houston, Jeff Kurtzman and Walter Bailey of Rice University, Malena Kuss of North Texas State University, and Bernard Brunon, an independent artist and writer. Free.

Foretaste the Future—5 p.m., 1600 Smith Building lobby. Electronic works by The McLean Mix; David Behrman; David Weinstein. Free.

SWAMPWORKS—8 p.m., Rice Media Center, presented by Southwest Alternate Media Project. Film and video works by Larry Kucharz, Reynold Weidenaar (performed with Jane Ira Bloom), Larry Austin, Myrna Schloss, Bill Seaman, Janis Crystal Lipzin. Tickets \$7.

SATURDAY, APRIL 12

Lions, Chickens & Song, Oh My!—Noon, Fantasy Stage Tent, Tranquillity Park, presented by Texas Opera Theater. One-aria operas by



CALENDAR

Tom Benjamin; Michael Ching and Fernando Fonseca. Free.

And Everything Under the Sun—1 p.m. Dickie Landry, Mark Dresser, BL Lacerta, David Garland, Harry Sparnaay (at the Tranquillity Tent). Free.

Genesis—8 p.m., Cullen Auditorium, University of Houston- University Park. The Texas Chamber Orchestra, Tania Leon, Conductor, performs works by Steve Reich, Malcolm Goldstein, and Paul B. English. Performance by "Blue" Gene Tyranny. Hosted by the University of Houston Student Program Board. Tickets \$10.

SUNDAY, APRIL 13

Diversity—Noon, Diverse Works. Works by Kiva, Jack Massing, Eleanor Hovda, Michel Waisvisz. Tickets \$5.

The Ned Sublette Band—1:30 p.m. Country/Western Stage. Free.

Put A Lid On It—3 p.m., Town Square Stage, Closing Ceremonies. Art rock by Culturcide, Sonic Youth, and Brave Combo. Free.

SOUND INSTALLATIONS

The Bridge Connie Beckley, Lawndale, UH-University Park.

Sonic Miniature Golf, Bill & Mary Buchen, Lawndale, UH-University Park.

Longitudinal Vibration, Ellen Fullman, Lawndale.

Listening Post, Ken Gray, Sky Lobby of Texas

Commerce Tower.

Sound Massage Parlour, Stuart Dempster, East-West Center.

Y-Pool Installation, Mary Cullather, YWCA/Masterson Branch.

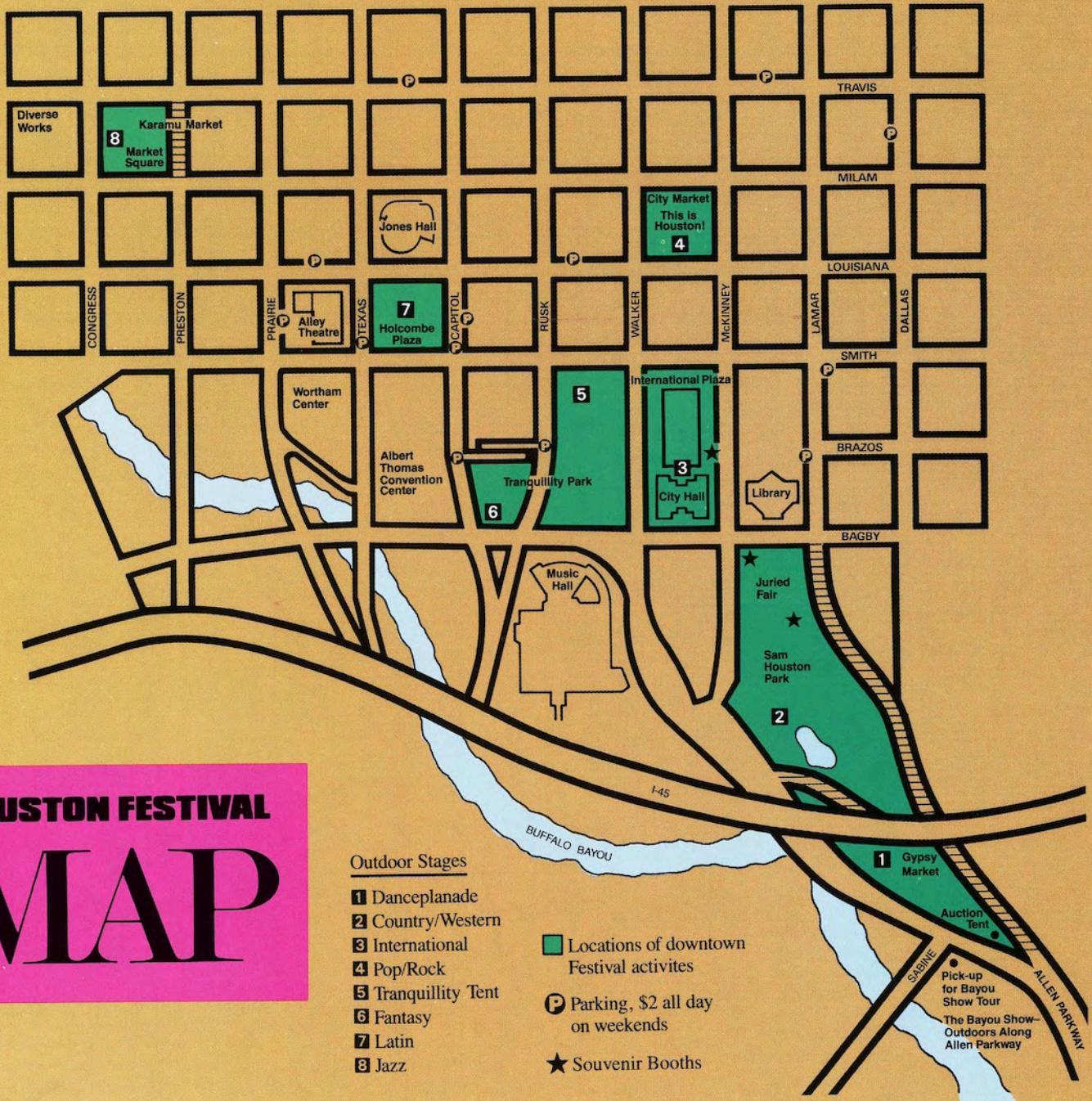
Birome(ZONE):Cube, Jerry Hunt and *Sound on Paper*, Alvin Lucier, The Museum of Fine Arts. Video Installation, Phill Niblock, Diverse Works.

A Living Library, Bonnie Sherk, Diverse Works.

She Travelled for the Landscape, Ellen Zweig's Camera Obscura and Cart.

Building the Universe, Helen Thorington, Diverse Works.

K-Z, Charlie Sartwelle and Ann Skupin, The Firehouse Gallery, Sponsored by the Houston Women's Caucus for Art.



HOUSTON FESTIVAL MAP

Outdoor Stages

- 1 Danceplanade
- 2 Country/Western
- 3 International
- 4 Pop/Rock
- 5 Tranquillity Tent
- 6 Fantasy
- 7 Latin
- 8 Jazz

■ Locations of downtown Festival activities

P Parking, \$2 all day on weekends

★ Souvenir Booths

VISUAL

ON SITE/IN CITE.

Think of the Statue of Liberty or Gen. Sam Houston astride his horse and you've thought of the sculpture traditionally found in public places.

Tradition is changing, though, as the work of visual artists increasingly pops up in unexpected places to shake our preconceptions of what art is supposed to be.



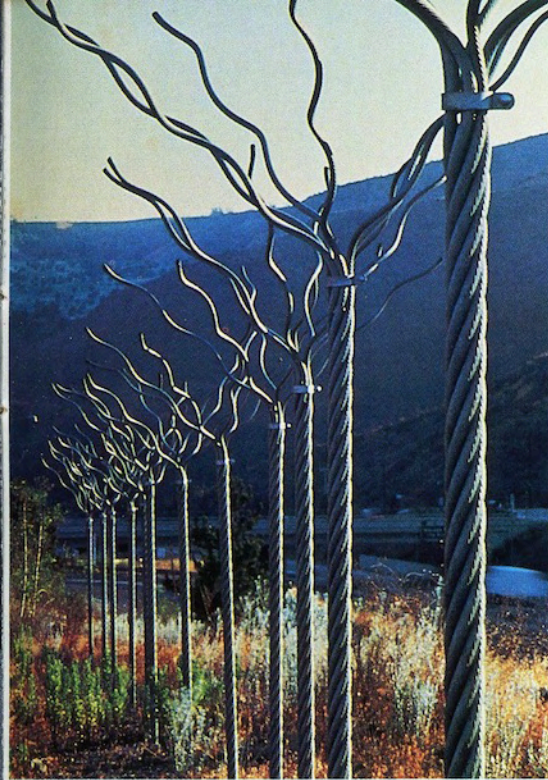
Houston artist Scott Prescott with *Car God*, created for the Detroit Institute of Arts show, September, 1985.

Thomas Graves

Take The Bayou Show. Since 1983, artists from around the country have created substantial works for the outdoor show along the banks of Buffalo Bayou. The pieces, developed as they are specifically for this site, blur the line between art and environment.

Lenore Winters, for example, mixes both by using low-growing evergreens to create an immense ground painting. Crossing Allen Parkway on the Studebaker overpass, motorists can

ARTS



◀ Maren Hassinger's *12 Trees, #2*, a wire rope installation on the San Diego Freeway, Los Angeles, 1979.

of the bayou; that the ropes are steel adds poignancy to the piece.

Scott Prescott's work is more of a cultural comment than a reflection of nature. Still, its most natural showplace is the outdoors.

"I like to place things in an environment where they can easily be overlooked," says Prescott, a Houston artist who has remodeled a wrecked Trans Am. "People become more involved if they have to decide whether it is art."

Prescott's subject is the "wild youth" of American culture who cruises the strip in a souped up car and ends up going to war.

With the bullet-pocked body of the car chopped up to resemble the fuselage of an airplane, rear fins that look like jet fighter wings and smoke trailing from concealed burners, Prescott acknowledges that some viewers will find the work menacing. "But once they explore the piece and see all the visual gags, it becomes funny," he says.

Prescott is pleased that similar pieces displayed outdoors have collected parking tickets, puzzled tow-truck operators and been gradually dismantled by viewers who have taken parts home. "One of the strengths of it being an automobile is that people have a personal relationship with it," he says.

Dean Langworthy shares Prescott's passion for machinery, although the materials and nature of his work recall a simpler time. *Alluvial Plain Power Source* is a realist work, says the artist, because it is the machine it appears to be.

This is important to the Chicago sculptor, who says: "A considerable part of the content is in what the machine does, the way it reacts and comments on its environment."

The massive piece creates power by a counter-weighted tank that empties of water over a period of days. As it loses weight, it slowly climbs an incline to a cistern. Once it fills itself, the added weight of the water propels the tank down the slope, where the sequence starts over.

Incorporating movement into the piece gives

(Continued on page 39.)

Detail of Lenore Winters' proposal for her 1986 Bayou Show work, *Labyrinth*.

ALL ABOARD FOR THE BAYOU SHOW AND TOUR!

Placing six site-specific works of art in the city's midst is an exciting way to encourage everyday encounters with contemporary art.

This year, a guided tour of The Bayou Show gives more people than ever before a chance to see the larger-than-life works. Find a comfortable seat as you ride through the natural beauty of Buffalo Bayou for a close look at the environmental pieces commissioned by The Houston Festival to celebrate public art.

The Buffalo Bayou Coalition helped coordinate the tour to focus attention on local efforts to improve the bayou. "Buffalo Bayou can soften Houston's concrete and steel," says Lynne Johnson, coalition president.

Johnson thinks the city was too hasty in the past to turn its back on the bayou where, in fact, the city began.

Among the projects that members of the coalition propose for the bayou are improvement of its water quality and its development as a recreational area, art park and tourist attraction. ●



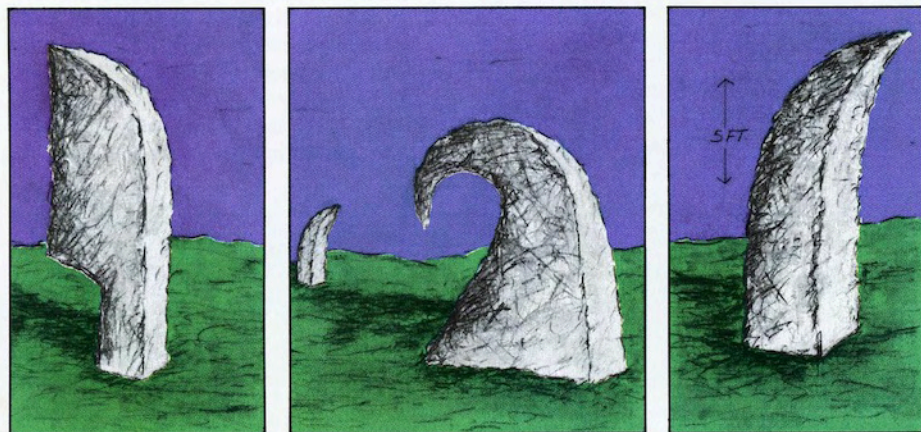
see the geometric patterns of her design. But pedestrians, lured into *Labyrinth* by curiosity might not realize they are walking amidst art.

That doesn't bother Winters. "I don't want to disrupt nature," says the Washington, D.C., artist. "I would want you to come upon this space and feel a quiet, as if you were locked in time."

Coming upon the white primal forms of triangles and horns that Winters has placed on the site, pedestrians might begin to wonder what they have stumbled upon. The realization that "this is art" becomes a quality of the work, and sometimes jolts viewers to take a fresh look at their surroundings.

"I want people to look at what already is there," says Maren Hassinger, for whom the essence of art is our relationship with nature.

The New York artist arranged lengths of steel ropes in repeating groups to "imitate the way nature builds itself." She carefully chose a place to "plant" the ropes so that the piece resembles a cluster of weeds growing among some trees. The subtle twists of the ropes evoke the flowing water



SCULPTURES: TO BE PLACED WITHIN 100 FOOT PATERRE ON SITE. PATERRE: LOW GROWING EVERGREENS PLANTED IN SPECIFIC PATTERNS ACROSS THE SITE WITH SEASONAL FLORAL PLANTINGS TO ADD COLOR AND ACCENTUATE THE PATTERNS.

PERFORMING

LET US ENTERTAIN YOU!



Janice Rubim

Noontime Concert featuring the TSU Jazz Ensemble, 1984.

Count them. Eight stages filled with music and dance, mime and magic, theatre and comedy. The Houston Festival transforms the landmarks and landscapes of downtown spaces into an outdoor theatre for the city's best performing artists.

Enjoy it. From ballet to bluegrass, classical to rock and pop, country-western and jazz to music and dance from around the world.

The show doesn't stop from 10:30 a.m. to 6 p.m. on Festival weekends. Weekdays, make music your main course with lunchtime performances at several locations daily.

Fiddler Leon "Pappy" Selph will be there. So will the Roberta Stokes Dance Company, the Houston Balalaika Orchestra and other well-known names. What counts, though, is excellence not fame. So you'll see the emerging talent

ARTS

& MEDIA

of lesser-known dance troupes and musicians out there with those who already have established their reputations.

Li-Mei Hua, for example, is a new group which so impressed Festival planners that they asked the Chinese folk dance academy to perform at opening ceremonies at the International Stage.

Newcomers to all the stages are a measure of the vitality of Houston's performing arts. "It's an indication of how the arts are thriving at all levels," says Jerry McCathern, Festival performing arts manager. "We see many serious young artists trying to make their way."

The show actually started in the fall, when professional musicians and dancers met to listen and watch the tapes sent by groups who wanted to be part of The Houston Festival. The Festival relies on the expertise of the panel members for each stage to determine the outstanding performers in each special area. When the judging was completed, groups were notified, contracts signed and the difficult job of scheduling more than 200 groups began. The results give festival-goers who walk from stage to stage a sampling of what goes on year-round in the city's theatres, clubs and cafes.

"It's a great showcase for Houston performing artists and mutually beneficial to the audience to see what is going on in Houston," says Shelton Berg, performing arts chair. "We highlight the variety, talent and culture that Houston has to offer."

••••• BAYOU BASH! •••••

This isn't just another party. This is *the* Bayou Bash, a huge outdoor party with pulsating music that gets everyone in a festive mood. Reigning over the revelry are two artists extraordinaire: Patsy Swayze and son Patrick.

Honoring a hometown celebrity each year is one of the many new traditions started by The Houston Festival. Singer-songwriter Shake Russell was Tex Rex last year. Tex Reg Debbie Allen stole the show in 1984, and jazz greats Milt

Larkin and Arnett Cobb had things jumping in '83 and '82.

The Swayzes are the first king and queen to share sovereignty over the city's biggest bash as Tex Rex and Tex Reg. Patrick set half of America's hearts throbbing last fall with a starring role in the miniseries *North and South*. Patsy is nationally known for choreographing *Urban Cowboy* and *Liar's Moon*. But she left her mark on the Houston dance and theatre world long before Hollywood discovered her.

The show gets underway in Town Square, at Milam and McKinney streets, on April 12 at 7:30 p.m. when Pavlov's Band (formerly Trout Fishing in America) takes the stage. Be ready to rock all night... they're followed by Xtra Xtra and Dr. Rockit.

It's a sure thing that the coronation won't slow down the tempo. Patrick has received rave reviews for his stage and film work since he hit Broadway eight years ago as the lead in the musical *Grease*.

His mom says Patrick was just an "ordinary Texas kid" who played football in high school and earned spending money teaching ice skating at the Galleria rink. But she should know better because she was his dance teacher. A ballet scholarship took him to New York where he studied and performed with the Harkness, Joffrey and Feld dance companies before moving into show dancing and then acting.

Patsy Swayze was one of the movers behind Main Street, the annual celebration of the arts

(Continued on page 39.)

NEW IMAGES

Lorna needs your help. An agoraphobic, she hasn't left her apartment in four years. You can "free her" by playing the first interactive video disk developed for general audiences.

Artist Lynn Hershman created an elaborate branching system in which the viewer becomes a player in the narrative by operating a device similar to a TV remote-control unit.

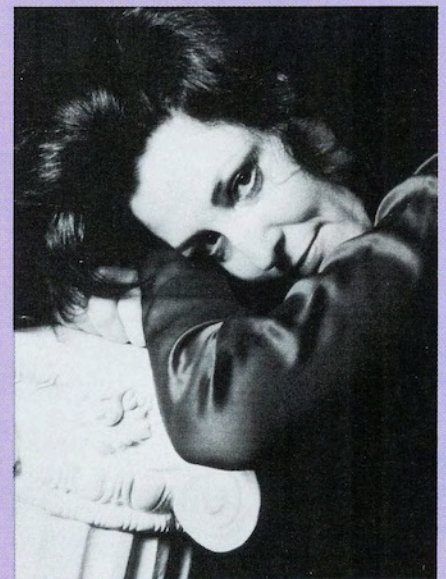
Lorna is set up at various locations during The Houston Festival. For information, call the Southwest Alternate Media Project at 522-0165.

The artist talks about her work on April 4 at 8 p.m., at Diverse Works.

TEXPO 10

The best and most recent work by regional media artists is premiered at TEXPO, an invitational program held by The Houston Festival and the Southwest Alternate Media Project.

The tenth annual TEXPO is presented at 7:30 p.m. on April 10 at the Rice University Media Center, University Boulevard at Stockton Street.



Media artist Lynn Hershman, creator of *Lorna*.



▲ Danceplanade, 1985

◀ Houston party band Dr. Rockit will perform at the 1986 Bayou Bash.

Janice Rubin



John Gill

LITERARY

BEYOND THE RAINBOW.

Little more than a decade ago, she was acting out her poems in schools and women's cafes around San Francisco with friends who were dancers and musicians. Today, Ntozake Shange's novels and poems are translated into five languages, her pieces for the theatre are among the most produced in the country, and she is a celebrity wherever she goes in the world.



1986 Literary Commission recipient Ntozake Shange and her daughter, Savannah.

Living in Houston since 1983, Shange knows her adopted city well enough to write about it. When she received The Houston Festival's 1986 literary commission to write about the Bayou City, she decided immediately that it would be about the black rodeo.

"When I moved, I started going to all these black rodeos and now I do something called barrel racing," she says. It took the longtime city dweller just six months of working with local trainer Melvin Glover to go from learning how to get on a horse to riding on the circuit.

ARTS



WORDS ALIVE!

Taken together, the poetry and prose commissioned by The Houston Festival since 1981 form a kaleidoscope of Houston. For the Sesquicentennial, Ntozake Shange brings a Texas tradition to the stage in her original play about the black rodeo. Shange, recipient of The Houston Festival's 1986 literary commission, will appear for a special public performance of her work on April 10 at 7:30 p.m. in the Brown Auditorium at the Museum of Fine Arts.

Sharing the limelight are the top winners of The Houston Festival's literary competition, Words Alive! Elizabeth Davis reads a section of her novel in progress, *The Hawk, 1920*; and Lisa Lewis reads her poems, *One Another, A Partial Cure, Cloudlight, Revisions, and Sophistry On The Well-lit Desk*.

Other winners read their works at Munchies, 2349 Bissonnet, on April 6 and April 9, at 8:30 p.m. In this group are prose writers John Ben-nion, Carol Wyatt, Babette Fraser, Mary Branan and Brian Mondschein. Poets are G. S. Khalsa, Ron Cuccia, Patricia C. Lamb, Nancy Dahlberg and Helen Williams.

YOUNG WRITERS

Hear the best of the younger generation's creative voices at the downtown Houston Public Library on April 5. Reading their own poetry and prose will be the winners of The Houston Festival's new literary competition designed for students in grades four through twelve.

The idea for the event grew out of Literary Arts Panel Chair Elizabeth McBride's conviction that even diffident students can be inspired to read and write through their own creative writing. "They have so much fun doing it, they don't realize how much they're learning," says McBride.

Two winners in each grade will be awarded a \$25 prize as well as the opportunity to read their work before an audience during the Festival.

"Being in the spotlight makes them aware that reading and writing are highly valued skills," says Diane Heath, chair of the competition. Heath coordinated the project through the Houston Independent School District, surrounding school districts and private schools.

Come to the library and discover that children are writers, too.

Shange burst into the nation's consciousness in 1976 with *for colored girls who have considered suicide/when the rainbow is enuf*. The "choreopoem" crashed the barriers between poetry, music and dance.

The Broadway hit turned the struggling poet into a reluctant star. Explaining why she left New York, Shange says: "I got tired of being dealt with as a name. I want to be dealt with as a mother, as a friend, as a struggling artist.

"I'm still struggling to find out what my limitations are, what I really want to do, what I really want to talk about."

She is grateful for the creative opportunities she has in Houston. Here, she has broadened her exploration of other art forms with installation works and graduate studies in fine arts at the University of Houston-University Park, where she also is an associate professor in the drama department. Still, she continues to churn out a startling range of writing.

Three Pieces won a Los Angeles Times Book Review award for poetry; she quickly followed her first novel, *Sassafrass, Cypress & Indigo*, with a second, *Betsey Brown*; and has written four other volumes of poetry and nine plays. She currently is working on three new books.

Shange sees her writing as a way to "document that we are alive." At its heart is her own search for identity amid the rich textures and unsettling conflicts of her world, a black world.

"I just want people to know how black people I have known in my life have felt while they're alive," she says. "I don't give a damn about plot. I only care about my characters. That's what my job is, to introduce real, viable, feeling black characters that everyone will remember because they cared about them.

"If I can give this to somebody in a way they find amusing or stimulating, heartwarming or inspiring, however they take it, then I've done my job."

The skill with which she writes of the conflicts among human relationships comes from an acute sense of who she is. The sheltered daughter of a surgeon and a social worker raised in a world of books and music and family discussions, her

life took a fractious turn when she became the first black student at a previously all-white school. Shange turned more and more to the safety of books. "I was so lonely as a child that I didn't even make friends. They left me alone as long as I was reading because, you see, I wasn't bothering anybody."

She was among the first generation of blacks to be admitted in large numbers to Ivy League schools, mostly as a measure of the civil rights movement. Then she and her friends turned around and became black power advocates.

Shange today considers herself part of a movement to break the constraints of the United States' European heritage and "weld together a culture" of the Western Hemisphere that "truly reflects with dignity everything that all of us have done."

Falling back onto a poem to explain how she feels, Shange quotes Thulani Davis: *We who so wanted to change the world/now deadly decadent anarchists go*.

To change the world, Shange has chosen her weapon carefully: the written word. Through her active appearance schedule and her words, she says, "I am trying to have that second line not apply to me."

Shange is passionate about the "incredible link" that translations of her writing provide to the Third World where "there are more similarities between black people who speak any language than there are differences."

Of her commitment to her work, she says: "I really do believe—and it's not easy, sometimes I think I'm crazy—but I really do believe that art changes the world just as much as love does and bombs do." □



CRAFTS &

A SPECIAL CREATIVITY.

Early in Joan Fiala's career as a painter, someone told her she couldn't paint. Not just anyone, but the director of the Royal Ontario College of Art in Toronto, to whom Fiala had submitted several paintings in the hopes of studying fine arts.



Janice Rubbin

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Karen Kershner
and daughter,
Megan, enjoying
one of over
300 crafts
and arts
exhibits.

"He called me in and told me I had a great sense of color and texture but that I was a lousy painter," Fiala says. "I was devastated."

But time proved the art professor right. The aspiring painter became a weaver whose unique eye for color and texture is the hallmark of her distinctive work.

Fiala is one of the 125 artists and craftspeople exhibiting under the tents at Sam Houston Park on the weekends during The Houston Festival. Winning an invitation to the show isn't easy. More than 300 sculptors, weavers, painters, potters and other craftspeople sent slides of their work to the Festival, which set up separate juries on crafts and arts to select the most skilled.

Listening to Fiala talk about her path from

ARTS

erstwhile painter to professional craftsperson is a lesson in the commitment and training that all artists at the Festival have learned. But being in the business of producing things by hand in a world of mechanization takes more than just hard work; it requires a special creativity to give practical objects individuality.

Fiala stumbled onto weaving. While living in Norway in the early sixties, she happened to walk into a government-supported crafts store. The rooms full of shining birch looms and bright thread enthralled her and she decided on the spot to become a weaver. But she and her husband moved frequently because of his work. So it was almost five years before they were settled enough for her to order a loom through the mail and begin to teach herself to weave.

The couple was living at an oil camp in Venezuela and there was no one to consult for help. Not knowing any differently, Fiala wove in big quantities. Where other novices would weave enough fabric for placemats, she started by weaving 10 yards, then 35, then 90 yards at a time.

From the start, she made more than one of everything. One day, a friend of her husband's happened to see a pile of skirts in her dining room. He was a bachelor in need of gifts for his four girlfriends. Thinking that "everyone I knew already had one," Fiala sold him four skirts and has been in business ever since.

Fiala and her husband have moved many times since then. But wherever they've lived, she has been able to produce a product she can sell without compromising her standards of quality and design. There were commissions for wall hangings in Caracas, clothing for crafts fairs in Connecticut, and custom rugs for the American community in Indonesia.

When the couple arrived in Houston in 1980, Fiala noticed two things: Texas women entertain a lot and it's hot. So she began using more sophisticated patterns and mixing her warp with mostly silks and cottons, rather than wools, in the monochromatic range of color that is her trademark.

Her assessing of the market before she sat down to work demonstrates the mixed world of the modern craftsperson. "First and foremost, I'm a craftsman," says Fiala emphatically. "But I look at my weaving as a business. I try to make all of my decisions based on whether it would be good for business."

When her work at the loom is over, Fiala steps from her multiple roles as buyer, designer and manufacturer into sales.

Each spring, she looks forward to The Houston Festival. "Amongst craftsmen, it's considered the premier showcase for the Southwest," Fiala says. "It's my hometown show, it's beautifully run, and I'm proud to be in it." □

From top:
Mixed Media
by Yu Cha Pak;
Malachite &
Gold Pendant
by Ron Cordell;
Iron & Paint
Flower Pot
by Michael Moore;
Handwoven
Garments by
Joan Fiala;
and Oak and
Walnut Table by
Wayne Locke.



FEATURE EVENTS

SPECIAL FEATURES AREA: Have some old-fashioned fun at Sam Houston Park on Festival weekends. Everyone who wants to participate will get a chance to use a spinning wheel, help create a print, make a clay pot, or experiment with watercolors. The experts who will be there to demonstrate and sell their work are: the Contemporary Handweavers of Houston; the printmaking studio of Atelier 1513; the Art Department of the University of Houston, Clear Lake City; the Watercolor Art Society; and the Texas Heritage Quilt Society.

GYPSY MARKET: A broad range of handmade crafts are for sale in Bayou Park on Festival weekends.

INTERNATIONAL PLAZA: Nations from around the world join Houston's nine sister cities in turning the city hall area into an international bazaar on weekends. Native crafts are displayed along with demonstrations by people from around the world.

CITY MARKET: Collectibles, imports, antiques and manufactured goods are at the marketplace set up at Walker and Louisiana on the weekends.

MARKET SQUARE MARKET: A show and sale of African-American arts, crafts and folk art as well as heritage and cultural displays. It's at historic Market Square on the weekends.

FOLKLIFE DEMONSTRATIONS: Country crafts are demonstrated at Sam Houston Park on the weekends. Among the people at work are a blacksmith, furniture-maker, boot-maker, duck carver, basketweaver and broom-maker.

WEEKDAY FESTIVAL: Artists from the Juried crafts and arts show exhibit Monday through Friday at International Plaza from 11 a.m. to 2 p.m.

AUCTION: Bid on the pieces that each exhibitor in the Juried Fair and Gypsy Market has donated. The proceeds are used to award prizes to artists at the Festival. It takes place under the auction tent at Bayou Park on April 13.

LIBRARY SHOW: Work of 50 exhibitors invited from the Juried Show is displayed March 17 through April 13 at the Downtown Houston Public Library.

ON SITE/INCITE

(Continued from page 31.)

it a "relationship with time and space" that is "like a story being told," says Langworthy, who thinks of his work as surrogates for different ideas.

Alluvial Plain Power Source touches on insignificance, the futility of effort and the opposition of forces. The artist hopes it also suggests large landscapes such as the great sloping river plains of Arizona, where he grew up.

Like Langworthy, David Kidd looks to a landscape he is familiar with for inspiration. His monumental painting reflects his research into the geological past of Buffalo Bayou.

Kidd paints on a freestanding series of asymmetrical frames that he lashes together. Some of his images also come from the grain of the plywood he uses, which makes sense to the Houstonian because "all things come from the same source."

Dinosaurs and prehistoric fish lurk among the brightly colored shapes that suggest the earth, water and clouds and tell the story of the natural history of the bayou.

Atlanta artist Martin Emanuel is intrigued by creating a work that is consistent with the site. But he cautions that the bayou alone does not determine the piece. "I am not a blank slate. I arrive with my ideas to view the site," he says.

Emanuel deliberately gives his outdoor work the appearance of "not being totally manmade and not totally there with nature." It is up to the viewers to decide what they are seeing. □

LET US ENTERTAIN YOU!

(Continued from page 33.)

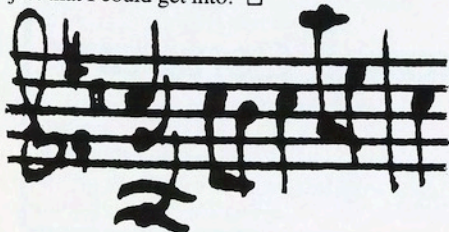
that doesn't even begin to acknowledge the impact that the energetic performer and choreographer had on the arts in Houston.

She was only in her twenties when she opened the city's first theatrical training school in 1941. Later, she founded and directed the critically acclaimed Houston Jazz Ballet Company.

The list of productions that Patsy participated in as a choreographer, casting director, dancer, singer and actress is a long one. Never one to say no, she worked with virtually every professional and community group in the area from the Houston Grand Opera to the Alley Theatre to University of Houston productions and children's theatre.

Patsy helped develop the High School for Performing and Visual Arts, and her concern for children led her to work with medical researchers to develop dance and swim therapy for handicapped youngsters.

Looking back, she says: "I was always involved in every community and cultural project that I could get into." □



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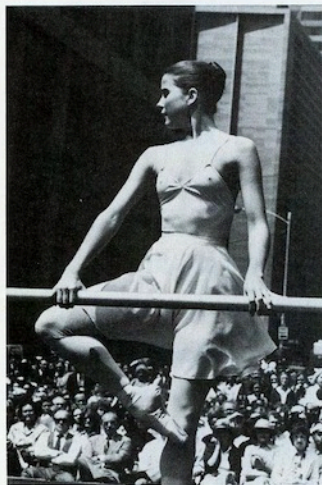
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James LaCombe



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Director,
Fiesta Hispano Americana
Kido Zapata
Professional Musician
Ricky Diaz
Musician and Agent

Jazz/Rhythm & Blues

Mickey Mosely
Performing Artist
David Goldstein
Manager,
Sunrise Recording Studio
Bubbha Thomas
Professional Musician
David Donaldson
Professional Musician

Country/Western

Buzzy Smith
Recording Producer and
Performer
Huey Meaux
Record Producer
Pat Hunt
Professional Musician
Herb Remington
Musician & Owner
Steel Guitar Parlour
Johnny Cantrell
Recording Artist

Dance

Clare Duncan
Principal
Houston Ballet Academy
Delia Stewart
Director
Delia Stewart Dance Company
Sara Irwin
Professional Dancer
Glen Hunsucker
Glen Hunsucker Dance Company

Children, Magic, Mime

Rebecca Green Udden
Artistic Director
Main Street Theater
Sara Norton
Director, Sherwood Forest
Montessorri School
Nancy Rutherford
Director, Young Audiences of
Houston, Inc.

Folk/Ethnic

William Holford
President, ACA
Recording Systems
Glenda Kay Joe
Director, Asian-American
Festival Association
Ken Knezick
Ethnomusicologist
Jerry Ford
Theater Manager
San Jacinto College
Dr. Madeline Wright
Houston Community College

Theater

Kathy Drago
Comedy Workshop
John Meixner
Playwright
Pat Miller
Co-Producing Director
Chocolate Bayou Theatre
Ted Swindley
Artistic Director
Stages

LITERARY ARTS PANEL

Elizabeth McBride, Chair
Diane Heath
Children's Literary Panel Chair
Denise Armstrong
Heather Bohanan
Shirlene Bridgewater
Virginia Carmichael
George Christian
Terrell Dixon
Gail Donohue
Lionel Garcia
Eric Gerber
Alan Grob
Nick Kanellos
Karl Killian
Phillip Lopate
Doug Milburn
Elise Peavy
Rita Saylor
Gladys Washington

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Barbara Metyko, Chair
Michael Rohde
Mildred Coffman
Sara Holden
Patti Stump
Carolyn Dahl
Veta Winick
Vickie Nash
Lois Sutton
Betty Hennessy
Robbie Lee

SOUVENIR COMMITTEE

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Mary Bromlett
Teresa Byrd
Cherie Muller
Alan Shinkman
Richard Parris
Greg Placette

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Katherine Blount
Betsy Coe
Ray Coe
Shirley Keeney
Barbara Parrott
John Paugh
Frances Rieser
Kathy Siersma
Cindy Crane

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Marc and Jeri Shapiro, Vice-Chair
Sue Van Horn
Deanie Keating
Susan Jeffers
Katherine Mize
Barbara Cox
Sherman E. Stimley
Betsy Griffin

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Alison de Lima Greene
Assistant Curator
The Museum of Fine Arts
Neil Printz
Research Curator
Menil Collection
Elizabeth Glassman
Partner, Glassman-Lorenzo
Cultural Planners
Caroline Huber
Visual Arts Curator
Diverse Works
Martin Puryear
Sculptor

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Susan Carr
Art Consultant
Patricia Stump
Fiber Artist
Val Link
Professor, Art Department
University of Houston,
University Park
Nick de Vries
Professor, Art Department
University of Houston,
Clear Lake City

ART JURORS

Lidaine Bekman Cowan
President
Watercolor Art Society
Charles Gallagher
Director
Diverse Works
Kersti Andersen
Artist

POETRY JURORS

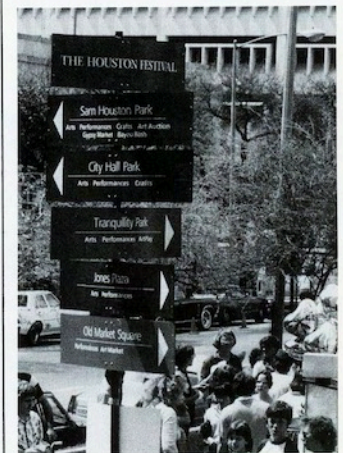
Patricia Clark
Gail Donohue
Terrance Doody
Kit Wallingford

PROSE JURORS

Ruth Barzel
Helen Foley
Julia Mazow
Mary Tobin

MAYOR'S AWARDS COMMITTEE

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The Ensemble
Cynthia MacDonald
University of Houston
Department of English
Louisa Sarofim
Brown Foundation



Jeff Debevec