

Recognizing and Informing the Volunteers and Supporters
of the Houston Livestock Show & Rodeo

MAGAZINE

*Sam Houston
Coliseum...
the Show's
home from
1932 to 1965.*

*Thirty Years
At The Astrodome,
Still Proud To
Call It Home!*



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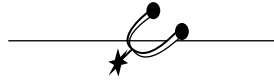
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A MESSAGE FROM THE PRESIDENT



The educational aspects of the Houston Livestock Show and Rodeo are obvious — or are they? We are all familiar, or should be, with the fact that our Show is the world's largest donor of agricultural scholarships. We read about the many scholarship programs, both agricultural and non-agricultural, that benefit young Texans all over the state. These opportunities are something all of us associated with the Show can be proud of, but there is so much more to our educational scope than the obvious.

Everyone who walks through the doors of the Astrohall, Astroarena or Astrodome during the Houston Livestock Show and Rodeo experiences a learning event. Urban children and adults alike see where meat, milk, wool, mohair and other agricultural products originate and how much care it takes to raise the animals that provide these resources.

Our spectators see thousands of volunteers working together for a common goal, and learn that men and women from every profession and all parts of the community can become a team. And, they learn what teamwork can accomplish, because our volunteers are responsible for this entertainment extravaganza, for the buildings in which the Show is held, for scholarships to Texas students and so much more.

The boys and girls raising animals learn that responsibility to another living creature is hard work, but that the hard work pays off — sometimes in financial ways, but always in self-satisfaction. These young FFA and 4-H members also discover financial control, time management and goal-setting skills.

Students working on school art projects are exposed to their Western heritage in a way that makes it exciting and fun. It may be the first time many city kids get a chance to learn about the agricultural background of Houston.

The trail riders bring history to life for all of us, whether we're on the trail ourselves or watching the reports on television. These hardy souls on horseback and in covered wagons are a reminder

that our pioneering ancestors didn't drive up I-10 to build this city.

The rodeo arena is full of life's lessons, as well. Cowboys and cowgirls, competing for thousands of dollars in prize money, never hesitate to help each other. One year we watched Ty Murray and Cody Lambert in a tight race for the championship of the Houston Rodeo. Our cameras showed a close-up of Ty helping Cody secure his rope on his bull. That's an example of sportsmanship in an arena where rules against "taunting" your competition aren't needed. These professional athletes treat their animals, their competitors and themselves with respect, regardless of what's at stake.

These men and women are also great examples of how determination can help an individual accomplish his or her goals in any endeavor. If a 150-pound cowboy can hang on to the back of a one-ton bucking bull, then many things are possible.

The Exceptional Rodeo, where mentally and physically challenged youngsters participate in fun rodeo events with real cowboys and cowgirls, is another great learning experience for anyone who watches it. Those kids, despite the challenges they face every day, enjoy this opportunity to experience something new. They and their parents could give up and say "it's too hard." But if you watch this event, you'll see a bunch of great kids having the times of their lives, and striving to accomplish what some would believe to be impossible.

You'll also see professional athletes taking time to help these youngsters. The bull riders, barrel racers, ropers, doggers, bronc riders and rodeo clowns aren't receiving money or publicity for their endeavors, but they'll tell you that they are doing it for selfish reasons — helping these kids makes the athletes feel good, too.

Don't tell your friends, children or grandchildren that the Houston Livestock Show and Rodeo is just a good learning experience. Tell them that it's great fun and that there's something out here for everyone. The rest will be obvious.



Sam Pierson

DON D. JORDAN
PRESIDENT

THIRTY YEARS AT THE DOME



Story by
Freeman
Gregory

In the vortex of media attention that surrounded Astrodome-based professional sports franchises during 1995, a significant Houston anniversary has had to take a back seat for a while. But when February rolls around, all decent footwear is pointed and bare heads are rare, it's time to talk about that night 30 years ago when the Houston Livestock Show and Rodeo closed its collective eyes and stepped out into the great unknown.

In 1966, the Show moved from the cozy but limited confines of the Sam Houston Coliseum to the just completed Astrodome/Astrohall complex, forever leaving behind any notion of maintaining a small operation. And that was quite all right with the Show's leaders, because they knew it had to grow or was going to die.

When H. Stuart Lang Jr. accepted the Show's presidency during the

summer of 1963, the organization was in transition. Essentially, it had outgrown the downtown Coliseum, and was even having to discontinue some exhibitions because there was nowhere to put them. "By the time I became president, we had to do away with the rabbit show and the poultry show," said Lang. "We had the hogs bivouacked under Memorial Drive where it comes into Texas Avenue."

The Show had little space to conduct the cattle sales, and what few cattle exhibitors remained in 1963 were growing uneasy about the Coliseum's facilities. "Our good exhibitors were leaving us, because their cattle had to walk up a steep incline to get into the exhibit area. Their animals would slip, fall and skin themselves. The exhibitors just weren't coming," said Lang.

Conditions for the *rodeo* actually were rather pleasant. That year, the chief attractions were singer Eddy

Arnold and "Bonanza" actor Michael Landon. The Coliseum could hold 9,200 people, so every seat was a close one. The venue's snug atmosphere was also its chief drawback, however. It had almost no parking, and 9,200 tickets per performance were not enough to keep the Show moving along at the pace it needed.

"There was no question about it," Lang remembered, "if we were ever to become a first-class stock show, we had to get out of there." But where?

Under Neill Masterson Jr., Lang's predecessor, the Show had purchased 167 acres of land near where U.S. 290 and the 610 North Loop intersect today. The plan was to build a series of sheetmetal barns on the property that would hold an expanded stock show. Eventually, a rodeo arena would be constructed there, as well.

When approached about assuming the Show's presidency in 1963, Lang was hesitant, partly because he questioned the wisdom of moving the event to the North Loop site. "I certainly didn't want to break up the Show into two segments and not know what the future held for us," Lang said.

Growing financial obstructions also plagued the project, so the Executive Committee voted to look elsewhere to find the Show's future. It wasn't long before the future found the Show.

Former Harris County Judge Roy Hofheinz sought out Executive Committee members, including Lang and Building Committee Chairman Leopold Meyer, to pitch the idea of using the Astrodome to house the Show. "Everyone laughed when we first heard it," Lang remarked. "We didn't think it was a very good idea. The place was going



Leroy Shafer

The multi-million dollar Astroarena construction began in 1975, with the initial purpose of providing additional space for the horse show.



HLS&R Archives

A full house and the need for more room to exhibit livestock prompted Show officials to initiate a move to a larger facility.

to be *so big*.”

The sell was even more difficult because many of the Show’s leaders were downtown merchants who resisted a move. Negotiations extended into 1964 and ultimately produced a deal that both sides appeared to like.

In addition to the 30 days each year that the Show occupied the Astrodome, the organization also would office and operate on the grounds year-round, rent-free. In return, the Show would build the Astrohalla, a phenomenal exhibition facility that would not only house the livestock show, but also would be available for other events.

Construction began in 1964, and the Show held its breath, anticipating a February 1966 move to the Eighth Wonder of the World. Everything sailed smoothly until the autumn and winter of 1965 when the rains came. “It started raining around November, and we were committed to a February rodeo and livestock show. And the rain didn’t

stop. When there was a sunny day, they’d be up, trying to put the roof on. Finally, it got close to showtime, and I said, ‘You’ve got to finish the roof.’ They did,” Lang said.

Well, almost. “On opening night, out there just inside the Astrohalla where the cattle were being exhibited, we gave Mr. R.E. ‘Bob’ Smith a prime location, and the roof caved in,” recalled Lang, “right over his cattle. The rain just gushed in.”

The weather wasn’t the only thing that posed problems for this new endeavor. The sheer size of the Show’s new home offered potentially daunting logistical challenges. Literally, maps had to be drawn of the Astrodome/Astrohalla complex so that volunteers and employees could find their way from one point to another within a reasonable time. Communication systems also had to be installed to ensure proper sequencing of events.

And the vastness of the Dome changed many of the approaches the Show had used to produce the

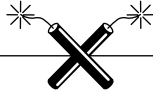
rodeo. Going from the intimacy of a 9,200-seat forum to a 45,000-seat stadium could have made the whole rodeo experience impersonal. The Show was determined that would not happen. “At first, we thought we’d have to drape the upper areas of the Dome so it wouldn’t look so empty,” Lang said. “But then, I just told them to go out and sell tickets.”

The huge performance area also changed the kind of talent the Show attracted. At the time, TV Westerns were the largest talent pool for a Houston Livestock Show and Rodeo. Even for the inaugural Astrodome performance in 1966, the headliners were Milburn Stone and Ken Curtis (Doc and Festus in “Gunsmoke”) as well as Dan Blocker and Lorne Green (Hoss and Ben Cartwright in “Bonanza”). Sharing the spotlight with these TV icons was Texas singer/humorist Jimmy Dean. Although a great entertainer, he still wasn’t Lang’s first choice.

“The first year, I wanted Eddy

See THIRTY YEARS on Page 5

BETTER THAN THE FOURTH OF JULY



Story by
Nancy Burch

In 1985 Houston Livestock Show and Rodeo officials were approached by city and county representatives regarding the upcoming Texas Sesquicentennial celebration. The Show was designated as one of the focal events of the 1986 commemoration of our state's independence, and plans were developed for a special Tuesday night performance. While an outdoor fireworks

display had been a part of the Show for several years, this extravaganza marked its debut inside the Dome.

A spectacular pageant under the direction of Chuck Corson of Corson Productions took place on the floor of the Dome that night in 1986. Approximately 6,000 volunteers participated in a succession of vignettes portraying 150 years of Texas and Houston history, from the

Allen brothers to the space age. After a concert by Willie Nelson on a new, state-of-the-art stage with improved lighting, the performance culminated with a bang as the first indoor fireworks display amazed and delighted the audience.

According to Show Assistant General Manager Leroy Shafer, the result was spectacular. "It was phenomenal," he said. "Until then, we were unaware of just what could be done inside with fireworks, and what they add to the performance." He said, "It's important though that they be a part of the overall show. They are meaningless unless they are part of the whole presentation."

A decade later, fireworks remain an essential element of every rodeo performance. For the first few years, they were part of the introductory segment featuring a video presentation with emotional songs. In 1991, with the change in format moving the star to the end of the performance, the fireworks display was also moved to the close of the rodeo. "It gives us a much cleaner presentation," said Shafer, "and it saves on set-up and break-down costs for sound checks since the stage can be left in place until the next day. But more importantly, with the fireworks at the end, it's a much more impressive close."

Each year the fireworks display seems to get bigger and better. The man behind the scenes who creates this magic is Gene Evans of Performance Associates whose projects have included major rock 'n' roll shows, Las Vegas revues and Broadway-style productions.

Evans uses close to 400 total devices in each show, including 175 simulated aerial shell bursts, plus fountains, spinners, comets, mines, line rockets, illumination



Frank Martin

Bombs really do burst in air during the spectacular national anthem presentation at the start of every rodeo performance in the Dome.

fires and other special effects.

Describing the unseen equipment, Evans said, "It takes 75,800 feet of control firing circuit cable. That's over 14 miles stretched end-to-end. We also use 2,500 feet of 1,000 pound test stranded cable and 40 lengths of electrical conduit."

His shopping list of assorted apparatus includes pulleys, dowel rods, clamps, and even 100 shower curtain clips.

All of these elements come together under the talented hands of Evans to produce the magical fireworks display that is always a crowd-pleaser. "The fireworks are a real kicker—one of the three or four things that sets the Houston Livestock Show and Rodeo apart from everything else," said Shafer. "We continue to

add new elements each year, such as upgrading those that accompany the National Anthem and the opening ceremonies."

And those elements contribute to one of the most marvelous presentations inside the huge Astrodome as the likes of Reba McEntire, George Strait and Clint Black don't just gracefully exit the stage after their concerts... they all are accompanied by an unparalleled illumination of fireworks, ensuring that our entertainers as well as the thousands of rodeo fans leave the performance with a bang! And it really is better than the fourth of July!



Frank Martin

Reloading the fireworks arsenal after every performance is a delicate, time-consuming job, even for the professionals.

THIRTY YEARS

From Page 3

Arnold. I flew to Fort Smith, Ark., to see him. Eddy had been here a couple of times before, and he knew everybody. But, when I asked him to come open the Show, he said, 'Stuart, I love you folks. You're my dearest friends, but that's just too big for me. I like to be closer to my audience.'

Many entertainers shared Arnold's initial reticence. A combination of that and the ensuing decline of small-screen Westerns produced a gap that needed to be filled if audiences were to receive the entertainment the Show wanted to provide. Fortunately, country music had begun its rise, and the seemingly never-ending source of talent the genre generated made it possible for the Show to offer high-quality entertainment.

The first Show in the Astrodome went well. The higher profile acts were joined by the Frontiersmen and Joanie as well as a family of trick riders called the Zoppes. Attendance was wonderful. More than 25,340 people came to opening night. One night, attendance topped 40,000—almost four-and-one-half times the number of people who could see a performance in the Coliseum....and each found a parking place.

It would be nice to say that the Show, because of its great new venue, took off immediately, zooming to the heights of prosperity it now enjoys. But that wasn't the case, because growth was more steady than meteoric. The important thing was that it did grow into its new home, like a youngster into a new

pair of boots a half-size too large.

Anyway, it's safe to say that the Astrodome/Astrohall and the Show were pretty much made for each other, and that's proved truer as each year passes. It also puts into perspective the opinions of some who, at the time, were less than enthusiastic about moving into such a big place. Even one Executive Committee member leaned over to Lang during the Astrohall's dedication ceremony and whispered, "This has got to be the biggest mistake the Show has ever made."

To the benefit of the citizens of Harris County and thousands of young people throughout Texas, thirty years of successful history has proved that it was a great decision.



... THESE LITTLE PIGGIES WENT TO THE RACES



Story by
Mark Jones

DeWayne Woods and his wife Margie are in hog heaven.

They spend their lives crisscrossing the country with their little family of 17 racing pigs. These piggies spend their youth at the racetrack, but they never fail to bring home the bacon.

Their racing careers last a single season at most before they eat themselves out of a job—becoming too fat to be racers. In the meantime, the pigs capture the hearts and fascination of literally millions of people each year.

Pig racing was introduced at the Houston Livestock Show and Rodeo in 1986 and has been a popular event ever since.

Last year, the Woods traveled more than 25,000 miles and made appearances in 14 states before 19 million people. But nowhere, said DeWayne, is the racing pig show as

popular as it is in Houston. “Everywhere we go people will sometimes recognize our trailer and honk or wave,” he said. “But it’s nothing like Houston—where we feel like celebrities.” The Woods’ pig races are indeed a hit at the Show.

“Last year we were doing eight

“Everywhere we go people will recognize our trailer... but it’s nothing like Houston.”

– DeWayne Woods

shows a day, and at least five would have more than 1,000 people in attendance,” DeWayne said. Their first year at the Show, the Woods’ were interviewed 38 times in 17

days, mostly for television.

At the start of each race, four pigs sporting different colored banners come out of the trailer down a ramp. As in horse racing, the “call to the post” is played, the bell rings and the gates swing open. Four determined pigs race around the 15-foot oval track with one thing in mind—the Oreo cookie waiting at the other end.

According to DeWayne, audience involvement is what makes the race. “We usually divide the audience into four sections so each one has a pig to cheer on. We’ll pick a cheerleader out of each group, and the cheerleader for the winning group gets a package of Oreo cookies,” he said.

The pigs used in the race are purchased at the age of four weeks and are used for only a single, 11-month season at the most, often less, depending on the breed of the pig.

Training a pig to race isn’t really very difficult, according to DeWayne. Pigs love sweets, and they are very intelligent. “You kind of shoo them around the track when they’re little. When they get around the track, they find the cookie,” he said.

In a race, there’s only one cookie at the finish line. The pigs soon learn that to the victor goes the spoils—or in their case, to the winner goes the Oreo. The pigs pound the turf at up to 15 miles per hour for that cookie.

“The others will go back in the trailer because they know there’s a high-protein pellet waiting for them,” DeWayne said.

The life of a racing pig is really anything but tough. They travel the country in a shiny red 48-foot trailer equipped with amenities not found in any barnyard. These superstars enjoy such luxuries as air conditioning as well as heating and water



The well-trained porkers know exactly how to line up for the race as they leave their plush trailer home.

Frank Martin



Sam Fleeson

The front-runner is leading by a ham as the speedy swine round the club house turn, while delighted audiences consistently fill the stands.

holding tanks. They are washed daily by their handlers, and while training, they "pig out" on high-protein food to keep them in top condition. There's also a color television and a stereo for the pigs' leisure time, and they even have their very own piggy potty.

Because the pigs travel interstate, and because new pigs are being purchased as others are getting ready to retire from racing, the U.S. Department of Agriculture keeps a close watch on the pigs' health.

They are visited promptly every 30 days by a veterinarian who checks them from snout to tail and updates their travel documents. The

animals' needs are attended to by their handlers 24 hours a day.

The Woods' "Swiftly Swine Productions" out of Miami, Okla., has been featured at the Show for three years, and the event provides more than entertainment. When the pigs' racing careers end, 4-H Club and FFA youths continue to raise the pigs as club projects.

A new feature at the 1995 Show, and returning again for 1996, was the swimming pig who plunged into an eight-foot tank in an attempt to break the world's record for the fastest swimming pig. Whether there is really any such record, the Woods don't know, but it adds to the presentation.

This year's pig races will be held daily in Astrohalla Plaza at 10 a.m. noon, and 2, 4, 6, 7 and 8 p.m.

DeWayne said he really doesn't know why people are so fascinated with pig races. "I guess it's because they're short, fat and cute," he said with a laugh. "We try to make our show something for everyone. Some of the older people are more fascinated than the kids."

Prior to getting into the pig-racing business, the Woods operated a barbecue concession. "We went from cooking pork to racing pork," he said.



SOUND, STAGE, LIGHTS, ACTION!



Story by
Beth Johnson

Faced with the acoustics of a tank, meager lighting and the challenge of setting up a stage on eight inches of dirt in 20 minutes, hosting the world's largest rodeo in the Astrodome is a major undertaking. Yet through the years, the Houston Livestock Show and Rodeo has overcome these obstacles to provide the very best in audio and visual presentation to millions of rodeo fans.

Long before the first calf roper is announced, crews have been busy in the Dome working to make sure

seek out alternative sound systems for the last 16 years. The Show started replacing the Astrodome's house audio system in 1979 when it contracted with McCune Audio/Visual, a California sound firm. The audio challenge was even greater in those days with the original scoreboard that basically created an echo wall in 25 percent of the Dome.

"We had to have 360 degrees of sound on the lower level and 270 degrees on the upper level with no speakers on the floor," Shafer said, adding that the Show has been

year when another major revamping was completed.

"We brought in a new company, LD Systems, out of Houston, who utilize a computer-managed system involving 24 speaker clusters, 12 on an inner ring and 12 on an outer ring. Each cluster has its own equalization and amplification, which is computer controlled," Shafer said of the latest system, which is typically used for large stadium concerts. "If one section of the Dome has fewer people, the computer realizes that and the sound is compensated for the situation. It measures 24 separate sections in the Dome and offers an unbelievable improvement."

These upgrades, which aired for the first time during the '95 rodeo, were appreciated by both fans and entertainers. The Show received several compliments from both the talent and their sound personnel.

As the rodeo increases in popularity and moves into new markets through pay-per-view performances, improved sound is more critical than ever before. The ability to offer television audiences stereo sound was another hurdle Show personnel cleared last year.

Because the Astrodome offers only mono sound, fiber optic cables were set up between it and the Astrohall so personnel could do a stereo mix of the concert. "So, for the pay-per-view performances, we had to do a total concert mix twice—one for the Dome and one for television," Shafer said.

The lighting is another challenge that has been considerably improved over the years. From a single gondola suspended in the center of the Dome, which offered such poor illumination that it was impossible to do any television camera work, the Show has come a long way, especially with the addition of



Frank Martin

Despite the high-tech aspects of the stage and sound system, the well-buried power and connective cables are literally "dug up" with shovels after the stage is driven to the center of the arena.

the sound is loud and clear.

"Because the rodeo announcers are talking continually through the performance, the sound is a critical part of the rodeo," said Assistant General Manager Leroy Shafer. "If you can't hear the announcers, you can't enjoy it like you should."

This critical need for a quality audio system has led the Show to

constantly upgrading the sound since then.

In the late '80s, McCune and the Show jointly funded a major research project to have an acoustics engineering firm analyze the Dome. Following that analysis, a point-source sound system was created, using four major speaker clusters. That system was in place until last

the current stage.

In 1985, Show management set the ball in motion to roll out an entirely new stage and lighting system for 1986. The stage, which will mark its 10-year anniversary this February, is a unique engineering phenomenon. FM Productions, a San Francisco-based firm, built the staging for the 1984 Olympics ceremonies, held in Los Angeles. That apparatus caught the eye of Show officials, and they turned to the company in 1985. FM Productions teamed up with LD Systems, a Houston lighting company, to create the current stage.

What makes the Houston Rodeo stage one-of-a-kind is its unique ability to drive itself onto the floor of the arena and be set up in less than 20 minutes. The '86 stage was quadruple the size of the old one and featured a revolving 40-foot turntable,

as well as many sophisticated drive and hydraulic pump systems.

"This stage is a 50,000-pound wonder that was put together over many months of planning, headaches, breakdowns and repairs," Shafer said. The stage is stored in the warehouse on the edge of the Dome property and requires year-round maintenance.

"That stage is the most performance-critical piece of equipment working at the Show. If it doesn't make it, we've lost a performance. It's an absolute engineering monster as well as a marvel. With its hydraulics and systems, the stage is similar to a high-performance piece of aviation equipment, and when it performs, it's just as beautiful."

Also adding to the beauty of the total stage package are the extensive lighting upgrades that came with its debut. The showpiece features 300

lighting instruments, compared to 64 on the old stage. Also, the Show has added many other entertaining lighting amenities over the years, including foot lighting and backdrop lighting, which is an integral part of the stage, and a rope ring of lights that circle the inside perimeter of the Dome in different colors.

"We now have TV-quality lighting and the latest in crowd-pleasing concert lighting for any venue. We may not have the backdrops that a tour would have, but with that limitation set aside, you'll see every piece of lighting you'd see at any large concert," Shafer said.

Despite the miracle it is, the Show continues to work to make the entertainment experience even better for rodeo patrons and entertainers, and crowds can expect to see a major modification to the stage at the 1996 Show.



Sam Pleinson

Quickly and efficiently setting up the mobile stage and sound system would not be possible without the massive control panels, mixing boards and communications systems used by the sound and lighting crew.

1996 ATTRACTIONS AND ENTERTAINMENT



CARNIVAL

Ferris Wheels, ring tosses, fun houses, hundreds of games and prizes, thrilling rides, delicious food....don't miss a bit of the action at the 1996 carnival.

Location: Astrodome parking lot

Times: Open daily throughout the duration of the Show

COUNTRY MUSIC MIDWAY

This entertainment stage showcases country music newcomers as well as the very best in local entertainment.

Location: Astrohall Plaza

Times: Feb. 16 - March 3: 10:30 a.m. - 11 p.m. daily

Live shows: Monday - Friday 4 p.m. - 8 p.m.

Live shows: Saturdays & Sundays: noon - 8 p.m.

DAILY SHOW PARADE

This colorful and festive attraction features fire trucks, Astroworld singers and dancers, marching bands and youngsters rounded up from the Show grounds, riding on floats and trains. The parade travels throughout the Astrodome complex.

Location: Begins at the Astrohall South Entrance

Times: Weekdays - 5:30 p.m.; Saturdays & Sundays - 3 p.m.

ELEPHANT RIDES

Children of all ages will enjoy this delightful attraction. For \$2, a person can take an exotic elephant ride in Astrohall Plaza. Photographs of your ride also are available for a nominal charge.

Location: Astrohall Plaza

Times: Monday - Friday: 10:30 a.m. - 10:30 p.m.

Saturdays & Sundays: 9 a.m. - 10:30 p.m.

MILKING PARLOR

This unique exhibit is fun and educational for people of all ages. Actual milking demonstrations are conducted, and the entire milk production process, from the cow to the grocery store, is colorfully presented. This demonstration also includes special commentary by university professors accompanied by informative video presentations.

Location: Astrohall, West Wing

Times: Fri., Feb. 16: 3 - 8 p.m.

Sat., Feb. 17, 24 and March 2: 10 a.m. - noon and 3 - 8 p.m.

Sun., Feb. 18, 25 and March 3: 1 - 3:30 p.m. 5:30 - 8 p.m.

Mon. - Fri., Feb. 19 - 23 and Feb. 26 - March 1:

9:30 a.m. - 12:30 p.m., 3:30 - 8:30 p.m.

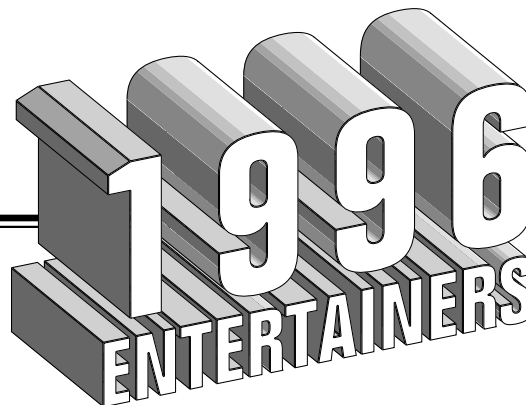
(demonstrations are each half hour)

PIG RACES

Contestants in this exhilarating and very official Show event race around a 150-foot track in a quest for an Oreo cookie. The stands are packed with enthusiastic audiences cheering on their favorite swine in this fast-paced dash to the finish line.

Location: Astrohall Plaza

Times: Daily at 10 a.m., noon and 2, 4, 5, 6, 7 and 8 p.m.



Friday, Feb. 16, 7 p.m.	Vince Gill
Saturday, Feb. 17, 11 a.m.	Travis Tritt Rick Trevino
Saturday, Feb. 17, 7 p.m.	Clay Walker
Sunday, Feb. 18, 4 p.m.	Wynonna
Monday, Feb. 19, 7 p.m.	George Strait
Tuesday, Feb. 20, 7 p.m.	Clint Black
Wednesday, Feb. 21, 7 p.m.	Clint Black
Thursday, Feb. 22, 7 p.m.	Brooks & Dunn
Friday, Feb. 23, 7 p.m.	George Strait
Saturday, Feb. 24, 11 a.m.	Gladys Knight Kool & the Gang
Saturday, Feb. 24, 7 p.m.	Toby Keith Martina McBride
Sunday, Feb. 25, 4 p.m.	Oscar de la Rosa & La Mafia La Differenzia
Monday, Feb. 26, 7 p.m.	Hank Williams Jr. Lynyrd Skynyrd
Tuesday, Feb. 27, 7 p.m.	Tracy Lawrence Tracy Byrd
Wednesday, Feb. 28, 7 p.m.	Alan Jackson
Thursday, Feb. 29, 7 p.m.	Alabama Patty Loveless
Friday, March 1, 7 p.m.	Reba McEntire
Saturday, March 2, 11 a.m.	Reba McEntire
Saturday, March 2, 7 p.m.	Reba McEntire
Sunday, March 3, 4 p.m.	Tim McGraw Emilio

P E T T I N G Z O O S

Brahman bulls and bucking horses aren't the only animals at the rodeo. Anyone can enjoy these miniature "zoos," filled with exotic miniature goats, potbellied pigs, baby deer, llamas, Chinese silky chickens and many other furry critters. Zoo visitors can hold, feed and play with these unique animals.

Locations: Astrohalla Plaza, Astrohalla/Astroarena divider street, Astroarena South Annex

Times: Wed., Feb. 14 - Thurs., Feb. 15: noon - 9 p.m.
(Astroarena location only)
Fri., Feb. 16 - Sun., March 3:
10 a.m. - 10 p.m. daily (all locations)

P O N Y R I D E S

A delightful time for the Show's youngsters, pony rides will be available daily for \$2 per person. These beautiful Welsh ponies walk carousel-style for the enjoyment of their young riders.

Location: Astrohalla Plaza

Times: Monday - Friday: 10:30 a.m. - 10:30 p.m.
Saturdays & Sundays: 9 a.m. - 10:30 p.m.

R E M I N G T O N A T T H E R O D E O

In conjunction with the Museum of Fine Arts, this spectacular exhibition will feature 14 original works and six life-size photographic enlargements by Frederick Remington. The display is featured in a new area dedicated to art exhibitors and working artists.

Location: Western Heritage Gallery, Astrohalla

Times: Open daily throughout the duration of the Show

W I L D W E S T S H O W

The Wild West Show will highlight four amazing acts this year: Jerry Diaz' performance will feature fancy riding and roping in the traditional Charro Style of Hispanic culture; Max Reynolds will thrill audiences with his unique trick and Roman riding; Rice and Renee, The Wacky Women of the Wild West, will perform a comical act including a fascinating rope-spinning and whip-cracking exhibition; and TC Evans is sure to win over spectators with his popular basketball-playing dog troupe.

Location: Astroarena

Times: Tues. - Fri., Feb. 20 - 23 and Mon. - Fri.,
Feb. 26 - March 1: 5:30 p.m. nightly
Sun., Feb. 25 and March 3: 7:30 p.m. nightly

W O R L D O F C A T T L E E X H I B I T

This educational and instructional exhibit informs Show visitors about the nutritional value of beef, the benefits of beef cattle byproducts and the importance of food safety issues. Everyone will have the opportunity through this hands-on, interactive display, to learn about cattle and how they affect consumers' lives.

Location: Astrohalla, West Wing

Times: Open daily throughout the duration of the Show

H O R S E S H O W S

All horse show events are held in the Astroarena

Appaloosa - Wed., Feb. 28 - Thurs. Feb. 29
Arabian/Half Arabian - Mon., Feb. 26 - Tues., Feb. 27
Cutting Horse Contests - Wed., Feb. 14 - Sun., Feb. 18
Donkey & Mule Shows - Sat., March 2 - Sun., March 3
Miniature - Sat., March 2 - Sun., March 3
NCHA Finals - Thurs., Feb. 15 - Sun., Feb. 19
Paint - Thurs., Feb. 29 - Fri., March 1
Palomino - Thurs., Feb. 22 - Fri., Feb. 23
Quarter Horse - Mon., Feb. 19 - Sun., Feb. 25

J U N I O R A U C T I O N S

All auctions are held in the Sales Pavilion

Commercial Steers - Tues., Feb. 27, 5 p.m.
Lambs - Fri., March 1, noon
Poultry - Wed., Feb. 28, noon
School Art - Sun., March 3, 1 p.m.
Steers - Sat., March 2, 10 a.m.
Swine - Thurs., Feb. 29, noon

O P E N L I V E S T O C K S H O W S

All open livestock competitions are held in the Astrohalla

Angora Goats - Sat., Feb. 24, East Arena
Beef Cattle - Fri., Feb. 16 - Fri., Feb. 23, Main Arena
Breeding Poultry - Sat., Feb. 17 - Sun., Feb. 18, East Wing
Breeding Rabbits (Open) - Tues., Feb. 20 - East Wing
Breeding Rabbits (Youth) - Fri., Feb. 23 - Sat.,
Feb. 24 - East Wing
Breeding Sheep - Thurs., Feb. 22 - Fri., Feb. 23,
East & West Arenas
Cavies - Tues., Feb. 20, East Wing
Dairy Cattle - Sun., March 3, Main Arena
Dairy Goats - Sat., Feb. 17, West Arena
Llamas - Fri., Feb. 16 - Sun., Feb. 18, East Arena
Wethers - Fri., Feb. 16, West Arena

J U N I O R L I V E S T O C K S H O W S

All junior livestock competitions are held in the Astrohalla

Beef Scramble and Livestock Judging Contest Heifers -
Sat., Feb. 24, Main Arena
Dairy Cattle - Fri., March 1, West Arena
4-H/FFA Dairy Judging Contests -
Sat., March 2, 9 a.m.; Main Arena
4-H/FFA Dairy Scramble and Dairy Judging Contests
Heifers - Fri., March 1, West Arena
4-H/FFA State Tractor Mechanics Contest -
Tues., Feb. 27, 5:30 p.m., Main Arena
Horse Judging Contest - Tues., Feb. 20, Astrodome
Intercollegiate Wool and Mohair Judging Contest -
Tues., Feb. 27, Ballroom C
Livestock Judging Contest - Tues., Feb. 27, Main Arena
Breeding Beef Heifers - Sat., Feb. 24 - Mon., Feb. 27,
Main Arena
Market Lambs - Thurs., Feb. 29, East Arena
Market Poultry - Tues., Feb. 27, Main Arena
Market Steers - Thurs., Feb. 29 - Fri., March 1,
Main Arena
Market Swine - Tues., Feb. 27 - Wed., Feb. 28,
West Arena

SCHOOL ART GOES TO AUCTION



**Story by
Leslie
Worsham**

The School Art Program was started in 1964 and its purpose remains the same now as it was then—to provide those students who do not have agricultural projects at the Show an opportunity to participate.

Who would have imagined that this program, which began with the works of 700 students from the Houston Independent School District (HISD) in 1964, would grow to involve more than 300,000 students in approximately 80 school districts in 1996! More students are involved in this program than in any other offered by the Houston Livestock Show and Rodeo.

"This committee was formed to provide opportunities to inner-city kids in HISD who didn't have the means to raise an animal," said Tom Northrup, officer in charge of the School Art Committee. "Over the years it has allowed the children to express, in the art form, their ideas and what they feel about the rodeo, Western heritage, and of recent, wildlife. When you consider what kids are exposed to these days, it's obvious they need outlets. This program provides an uplifting alternative to drugs and gangs for self-preservation. Let's get them involved in the Show instead."

With such a terrific program that involves so many people, what could possibly improve it? The committee has set its sights on one way...the first School Art Auction!

"I have been involved in the School Art Program for 18 years and in other areas of the Show before that," Northrup said. "I spent many hours around the Hayloft Gallery and not a night would go by that three or four people wouldn't ask me about purchasing the artwork. We have always had a policy that no one could purchase any of the art. It

just wasn't appropriate during the selection process. However, there was such a genuine interest in buying the work that we decided to look into the possibility of an auction."

Cheryl Lansing, chairman and 14-year veteran of the School Art Committee said she, too, had been approached about the purchasing of the youngsters' artwork.

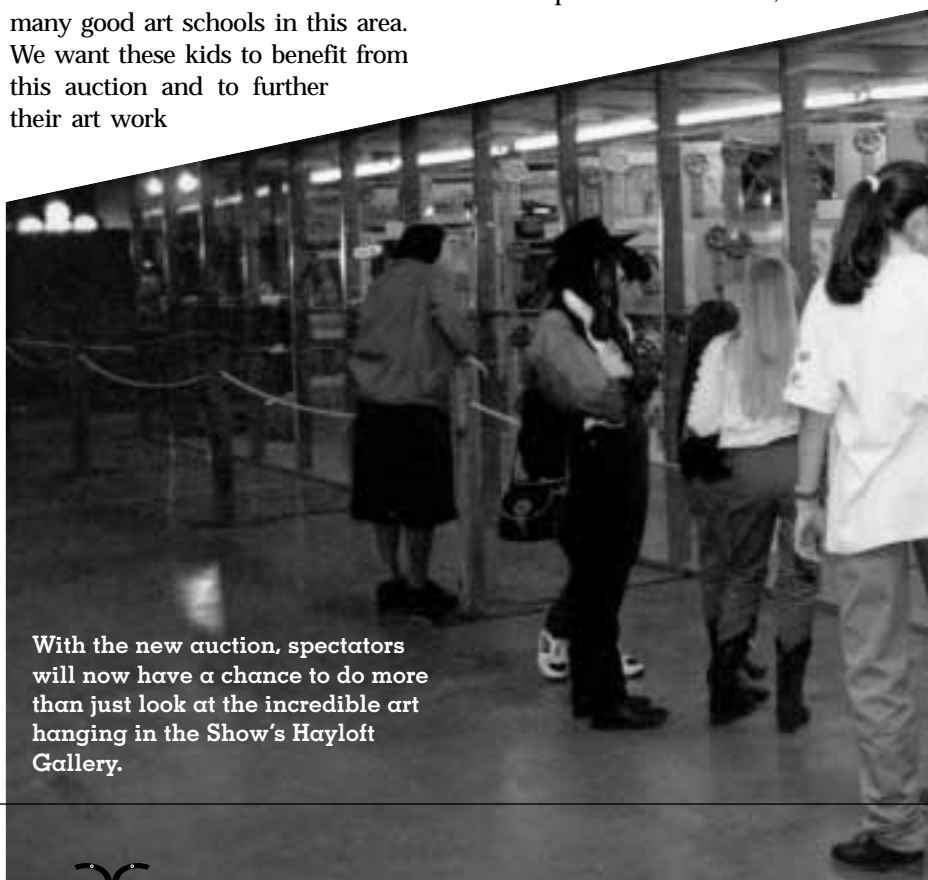
"The School Art Auction came about partially for this reason, but mainly because we wanted to further help the kids involved," Lansing said. "The School Art Program currently awards four, four-year scholarships and four, one-year scholarships. These are awarded by the Show, which has very stringent criteria. We see so many talented artists who are not necessarily strong enough academically to compete for these scholarships. Many of them cannot even afford art supplies to continue the work on their own, much less afford to attend one of the many good art schools in this area. We want these kids to benefit from this auction and to further their art work

and art education. This is the real reason for the auction. After I see their artwork and see their talent, it breaks my heart to think that it might go by the wayside and not be utilized. They should have the means to use their God-given talent. This auction might make that possible," Lansing concluded.

"I am very excited that the auction is finally going to happen," said Melinda Ruman, division chairman of the School Art Committee. "It is great that the group who has been supporting this idea didn't give up. I know we will be able to help a lot of the kids whom before we couldn't reward for their talent."

The judges will examine more than 23,000 pieces of art in a two- to three-week period and will choose those that will be exhibited in the Hayloft Gallery.

"Besides the Best of Show awards and the Gold Medal awards, there will be Special Merit awards, as



With the new auction, spectators will now have a chance to do more than just look at the incredible art hanging in the Show's Hayloft Gallery.

Sam Pierson



well,” said Ruman. “The Special Merit Award has been added because many times there is so much talent in one district that it is hard to choose just one Best of Show from a grade level. This gives another very talented artist a chance to show his or her work. These award-winning works will be displayed in the Hayloft Gallery throughout the entire Show.”

The artwork from the senior high level will be judged to determine the Grand Champion and the Reserve Grand Champion. These, along with the other top pieces at this level, will be placed in the auction if the student has agreed to sell his or her work.

“The School Art Auction will run just like the other auctions at the Show,” said Ruman. “It will be small this year with a maximum of 50 pieces. The guarantees are

set at \$3,000 for the Grand Champion, \$1,500 for the Reserve Grand Champion and \$300 for the remaining lot numbers. All monies exceeding the guarantees will be placed into the Show’s Educational Fund.”

The students will be present while their work is being auctioned just as they do at the animal auctions. “We are hoping for a good response,” Ruman added. “We are so thrilled to have the opportunity to reward excellence. These kids will know that if they work hard and create a good piece that it could be placed in the auction, and that’s exciting.”

The auction will be held Sunday, March 3, the last day of the Show. It will be held in the Sales Pavilion imme-

diately following the pre-auction reception.

“The auction will add more depth and character to the School Art Program,” said Northrup. “It will also give more credibility to the program. It will benefit the kids in that it puts a financial value on their work. It shows them that quality counts. It will also make them work harder knowing there could be a financial reward. For some of the kids involved in our Show, this achievement may be a real milestone. We hope that it will have a positive effect on them for the rest of their lives.”



THE WILD WEST LIVES



Story by
Beverly
Rosenbaum

One of the tenets of the Houston Livestock Show and Rodeo is tradition, and that is nowhere better exemplified than in the Wild West Show. While it provides entertainment, it teaches and continues the skills that form the cowboy heritage.

In 1872 ex-military scout William Cody (best known as "Buffalo Bill") took Wild West acts east to show the American population centers the life of the West. From then until today, the Wild West Show's purpose, even obligation, has been to carry on that legacy.

Originally a part of the rodeo performance, the Wild West Show was discontinued and then brought back as a separate event in 1985 and was held in the 1,600-seat main arena in the Astrohalls. Overflow crowds prompted its move to the 6,000-seat Astroarena in 1995. Since time constraints dictated by other events prevented the scheduling of additional performances, it was decided to increase the audience capacity. The larger arena also benefited certain

performers in their acts.

Trick-rope artist J.W. Stoker's appearance last year reprised the first of many performances from 1961 in the Coliseum, when Rex Allen and Johnny Puleo's Harmonica Gang were the headliners. Last year, Stoker's jumping lariat loops atop his trusted mount Hot Diggity was as fresh as Allen's and Puleo's act 30 years before, and the skills equally impressive. From Buffalo Bill's Traveling Wild West Circus of 1883 to Will Rogers' homilies and rope tricks, this traditional cowboy entertainment is still as popular today as it was more than a century ago.

Audiences in 1995 also thrilled to Vicki Adams, costumed as her native American Yakima Nation ancestors, riding her dancing horse Silverado. Her husband Leon rode Roman style his two Brahman bulls, Geronimo and Apache. While captivating, they actually were demonstrating the tremendous training of each animal, making performer and animal appear as

one synchronous unit.

The return of John Payne, "The One Arm Bandit," herding his long-horned Watusi bulls atop their trailer, highlighted the 1995 performance. Voted the Professional Rodeo Cowboys Association Specialty Act of the Year for six years in a row, he typifies the kind of performer that Special Attractions Director Gina Ritter secures to perform at the Show.

"It is our goal," said Skip Wagner, assistant general manager of operations, "to get people to come out during the week earlier than just in time for the rodeo performance, and to keep them on the grounds after the Sunday afternoon show, thus enhancing their total rodeo experience." Therefore, the 11 Wild West Shows start at 5:30 p.m. Monday through Friday, and at 7:30 p.m. on Sunday, from Feb. 20 through March 3. Each show lasts 45 minutes, leaving ample time to get over to the rodeo.

"This year's presentation will be upgraded by technical improvements to the lighting and sound in the arena," said Wagner. "Also, for the first time, the Wild West Show is a sponsored event."

Prior to this year, assistance during the Show was provided by members of the Livestock Committee. This year, a new Special Attractions Technical Support Group has been formed to manage the props and logistics, while the Marketing and Presentations Department will provide professional sound mixing, spotlight control and production assistance.

Ritter searched for the cream of the crop to provide something different for repeat visitors. The 1996 event will feature Max Reynolds performing trick and Roman riding, jumping through fire, gun spinning and sharpshooting mid-air targets from a running horse.

Rice and Renee, a mother-daugh-



Publicity Photo

Todd "TC" Evans will feature his canine basketball team at the Wild West Show.



Publicity Photo

Jerry Diaz will bring his fascinating roping and riding talent into the Astroarena.

ter team who call themselves “The Wacky Women of the Wild West,” will delight the audience with their comedy and diversity. While daughter Rhonda Renee sings and plays the fiddle, mother Joyce Rice performs a spectacular rope-spinning and whip-cracking exhibition.

Rodeo clown and barrelman Todd “TC” Evans will bring his popular basketball-playing dog troupe, “The Lil’ Sweethearts of the Rodeo.” The nine enthusiastic mixed breeds of various ages were all rescued from a pound or veterinary hospital. Four high-leaping shooters, paced by Air Bandi, a Queensland blue heeler, and refereed by a basset hound named Colonel, produce a hilarious and unpredictable game of basketball. The traveling squads of the Canine Hoopster League, the Dog Pound Blues and the Australian Fire

Hydrants, do not allow any rules to interfere with their game, but they are occasionally distracted by the smells from the nearby hamburger stands.

Returning to anchor the 1996 Wild West Show will be Gerardo “Jerry” Diaz, who performs fancy riding and roping as the traditional Charro of Hispanic culture. The heritage of the Charro combines the historic military feats of bravery in Mexico’s struggle for freedom from Spain almost 200 years ago and the roping and riding skills necessary during the daily work with cattle.

His authentic, finely-tailored regalia and the complicated pacing of his horses harmonize to produce a symphony of movement. He competes in annual national Charro competitions, where he has won both team and individual championships. When not performing, Jerry spends

most of his time at home at the Charro del Bajio Ranch in San Antonio with his father, Jose, who established the first Charro organization in the United States in the 1940s. The training and working of horses daily allows Jerry to alternate up to six horses during his spirited performances.

Coming over from the rodeo to announce for this year’s Wild West Show will be Boyd Polhamus, currently the youngest PRCA announc-



Publicity Photo

Rice & Renee will add a touch of the “wacky” west to each of the shows.

er and already a crowd favorite.

“People love Western entertainment like this,” said Wagner. “It’s very popular. Since we sell out the Astrodome, we want to provide additional entertainment to attract people who never set foot in the Dome. The Wild West Show is a real cornerstone to that additional entertainment.”



COMMITTEE SPOTLIGHT



Go Texan Contests Committee

Story by
Melissa
Manning

The 157 members of the Go Texan Contests Committee have a reputation that is known in 61 Texas counties. However, this band of hard-working committee volunteers aren't outlaws; they're good sports, and fierce and friendly competition aimed at promoting the Houston Livestock Show and Rodeo is what they are all about.

Back in the 1950s, the Houston Livestock Show and Rodeo organized Go Texan events to publicize the Show and encourage the public to join in the festivities associated with the event.

To give Texans of all ages a chance to compete in events that don't require matching wits with a feisty bull or bronc, the Show features several Go Texan competi-

tions: the World's Championship Bar-B-Que, hay hauling, horseshoe and washer pitching, dominoes, quilting, photography and team penning contests.

"Prior to coming to Houston to compete in the various events," said John Montalbano, officer in charge of the Go Texan Contests Committee, "the participants have won preliminary competitions in their respective counties or areas. Approximately 1,800 finalists earn the right to compete in the final showdown for their event in Houston."

These individuals also are competing for more than just bragging rights and a trophy—their participation helps earn points for the county or area they represent. These points increase the dollar amount of the youth scholarship the Show awards

to that area for the year.

Each of the Area Go Texan counties is guaranteed a one-year, \$2,500 scholarship for a student from their respective areas. Depending on the county's performance in these special competitions, the award may be upgraded to a two-year, \$5,000 scholarship. For the top performing counties in each of the eight Area Go Texan districts, their scholarships are increased to four-year, \$10,000 awards.

Montalbano added that once the contestants arrive in Houston, the Go Texan Committee members serve as hosts to the participants and conduct the events to ensure that the contest rules are followed.

Committee Chairman Adrian McDonald said that hosting numerous events simultaneously throughout the Astrodome complex is quite an accomplishment, but it is possible because of his committee members' dedication and commitment to teamwork. "Our enthusiastic members work year-round to make the endeavor both a fun and well-organized event," McDonald said.

Two coordinators, three vice chairmen and seven subcommittee chairmen (one for each event) help pull the contests together. McDonald also works with Show managers Leroy Shafer and Suzy Brown, and Go Texan Director Janice Lunsford to streamline the competitions for the hundreds of participants who've traveled to Houston from all over the state.

This extraordinary group of volunteers who comprise the Go Texan Contests Committee see to it each year that a unique touch of down-home, good-ol' fun and competition are a vital part of the Show's festivities.



Sam Pierson

Multiple rounds and many simultaneous games make the horseshoe and washer pitching contests some of the most complicated events for volunteers to track.

Health Committee

Every year, hundreds of parents face a week full of great anticipation and anxiety as they send their sons and daughters off to the city to compete in the Houston Livestock Show and Rodeo.

While these moms and dads know the value of such an experience, their parental instincts also tell them that anything could happen to their prized possessions while away from their watchful eyes. If it weren't for a dedicated group of physicians and nurses that comprise the Health Committee, their worries might be greater.

But for that one week, these parents know that if their sons or daughters become ill, there's someone at the Show who will help them.

The Health Committee consists of 20 area physicians, nurses and staff support personnel who, besides their love of medicine, have a love for the Show. These care-givers provide a free clinic to the junior exhibitors during their stay at the Show. The committee's main function is to treat routine illnesses such as upper respiratory colds, sore throats, minor cuts and sprains or, to put it generally, "lumps and bumps" as Committee Chairman Dr. William T. Edwards explained.

Dr. Edwards is a board-certified family emergency physician who practices at Memorial City Hospital's emergency department. According to Edwards, information about the Health Committee and its free clinic is included in the Show material sent to the various participating youth groups. "The information is well received," said Edwards. "Parents rest easier knowing there is someone else looking out for their children if they become ill while at

the Show."

While most of the committee members are family doctors, the group also has dentists, orthopedic specialists, internists and surgeons as members. Dr. David Mouton, an internist at Kelsey-Seybold, serves as officer in charge while Dr. Red Duke serves as the surgeon/liaison to Hermann Hospital. The committee sees an average of 200 children during the Show.

The Health Committee is housed

Although its focus is strictly the junior exhibitors, the Health Committee has been known to provide services to other facets of the Show. "A couple of years ago a child of one of the trick riders had a high fever and an ear infection," explained Edwards. "They were disjointed from their usual surroundings and I just happened to be out there. So I treated the child. It keeps them from having to search around town for local care."


*Story by
Pam Malone*



Sam Pierson

Committee Chairman Dr. William Edwards tells his young patient to "say ah" during an examination for a Showtime cold.

in a portable building within the East wing of the Astrohall. The climate-controlled building is equipped with an examining table, a breathing machine, various medical supplies and medications. The service is open for four hours every day during the junior division of the livestock show, with one nurse and one physician on duty from 7 to 9 a.m. and again from 5 to 7 p.m.

While the members of the Health Committee may not be the family doctors these children are accustomed to, they are a welcome face to many youngsters and families along the way. Their commitment to the children who work all year to compete in the Show is just one more reason why volunteers make the Houston Livestock Show and Rodeo "the Show with a heart." 

COMMITTEE SPOTLIGHT



M e m b e r s h i p C o m m i t t e e

Story by
Cheryl
Dorsett

Several Houston Livestock Show and Rodeo committees require good sales skills, but the people who make up the Show's Membership Committee have to be among the best.

Unlike other committees, the Membership Committee doesn't have the luxury of repeat clients. Once a sale is complete and a person becomes a member of the Show, he or she is either a lifetime member or just renews annual membership dues.

Committee members are forever in search of new perspective members, and they're doing an excellent job. This committee has consistently broken all the records, making each and every year another benchmark for its own hall of fame.

The officer in charge, George A. DeMontrond III, has been active with the Show since 1977. "My job is easy," he said. "The committee is in very capable hands and functions

like a well-run company."

At one time the committee was disbanded because Show officials believed membership had leveled out. However, six years ago it began again due to the efforts of then-Show President Dick Graves and officer in charge Jim Lightfoot.

DeMontrond said it's people like John Smelley, chairman of the committee, who help make his job so easy. Smelley, in his third year as chairman, works to motivate committee members and helps find new avenues to pursue memberships. Smelley said the Membership Committee is an excellent way for someone to become involved with a committee. But, he warns, it's not easy. Committee members must earn their badges the good old-fashioned way—through hard work and lots of sales.

Each committee volunteer must sell \$1,200 worth of memberships a year in order to earn his or her badge. Smelley said the committee

averages 130 people each year who accomplish that goal.

At the most recent count, the Show had 32,750 members. Finding new people to pay \$500 for a lifetime membership, or \$50 annual membership dues, isn't always easy, yet this committee excels. "I have some committee members who consistently sell between \$5,000 and \$8,000 a year," said Smelley. In 1994, the committee sold \$237,000 in memberships. Last year, it sold \$267,000, and Smelley said this year they are already 20 percent ahead of schedule.

The committee is composed of people from a variety of walks of life. That special formula could be one of the secrets to its success. "Various backgrounds and talents make the committee special," said Smelley. "Everyone sells to their own special niche."

Aside from earning their badges, members also can earn special prizes. From cowboy hats to commemorative Show jackets, Smelley said he tries to individualize the prizes so they become truly special to the recipient.

The people who purchase the memberships do it because they believe in the youth of Texas and want to have a special hand in their education. They may or may not become members of a Show committee, but they have the satisfaction of knowing that what they are supporting could potentially change a life.

"I enjoy this committee and I'm very proud of its members," said Smelley. "I got in it on the ground floor and I've gotten to see it come up from scratch."

Finding top quality new members to join the Show demands a top quality Membership Committee like this one.



Sam Pierson

(l to r) Committee Vice Chairman Tony DeHaas, Chairman John Smelley and Vice Chairman Philip Smith review membership sales reports prior to their final turn-in meeting.



EXECUTIVE COMMITTEE PORTRAIT



James M.
Windham Jr.

The spirit-filled effort that the leaders of the Show of today place into planning and contemplating the Show of tomorrow is embodied in Jim Windham, Executive Committee member. An investment banker by profession, he combines his business planning and analytical skills with a deep love and respect for the vitality of the Show to help ably guide it into the future.

At the invitation of a friend, Windham joined the Show's Membership Committee in 1971. He was taken with the organization's drive, and the next year joined the Steer Auction and Men's Souvenir Program committees. Windham became a director in 1979, served as a vice chairman of the Steer Auction Committee from 1979 through 1981, and was elected as a vice president in 1983. He was chosen to serve on the Executive Committee in 1993 and presently serves as chairman of its investment subcommittee and on the Long Range Planning Committee.

Windham also helped restructure the Special Scholarship Committee—which previously existed as the Show's vehicle for fund raising from the corporate community—which had faced difficult financial times in the mid-'80s. It was determined that a new approach to the corporate community was needed. In response, he organized the Corporate Development Committee and acted as its first chairman from 1988 through 1990.

Windham's vision for and sensitivity to the Show are further revealed by his involvement with the Long Range Planning

Committee, whose mission is to plan for the Show's future. This committee grapples with many difficult issues, such as how to handle the growth in attendance and activities at the Show, how to curb expenses and how to maintain and increase revenues to provide for more scholarships.

Yet for Windham, one issue overwhelms all others, and that is how to maintain the quality of the experience had by each person who attends or participates as a volunteer of the Show. He believes that the Show's volunteer organization is "a miracle and a wonder of the modern world." He acknowledges that this miracle exists because of the ability of each committee member to experience the Show's uniqueness and realizes that at all costs, "the soul of the Show must be maintained."

A native of east Texas and named East Texan of the Year in 1982, Windham was raised in Livingston, Texas, and received a bachelor's degree from the University of Texas. He began his career as an accountant, then became a banker and rose to president and CEO of Western Bancorporation, Inc., in Houston. In 1987 he founded Windham Capital Advisory Group, a corporate finance advisory firm, of which he is president and CEO. He serves on the administrative board of the First United Methodist Church and recently completed a six-year term as a member of the Board of Regents for Stephen F. Austin State University.

His commitment to our community and state is further evidenced by his election as chairman of the Texas Association of Business and Chambers of Commerce, the state's leading business advocacy organization in matters involving legislation and public policy.

Married to Lela Lynn Boyd of



Sam Pierson

James M. Windham Jr.

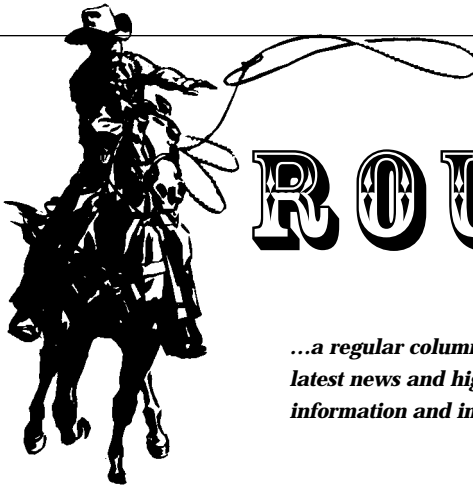
Houston, he and his wife have two daughters, Victoria, in college at Duke University, and Caroline, who is a junior at The Kinkaid School.

Windham sees the Show as a place where many diverse constituencies of our community meet for a common goal and experience a common spirit—and he is committed to keeping that spirit alive and strong.



Story by
Ann Jacobs

RODEO ROUND-UP



...a regular column in H Magazine featuring the Show's latest news and highlights as well as the most current information and important updates.

SAFETY FIRST

Safety first for Show guests. For the benefit and safety of Show patrons, please be aware that it is unlawful to carry any type of weapon on the Astrodome complex property. Any individual bringing a handgun on the premises will be in violation of Texas Penal Code, Section 46.03, a third degree felony. Show officials enforce this regulation for the safety of everyone on Show grounds.

MEMBERSHIP DANCE

Boot Scootin' in '96. All members of the Houston Livestock Show and Rodeo are invited to kick up their heels and join the official commencement of the rodeo at the 1996 Membership Dance.

This year's dance will again be held in the Astrohalls, Wednesday, Feb. 7. The doors will open at 7 p.m. Food may be brought in, and beverages can be purchased with Corral Club hospitality coupons. The evening will feature entertainment by Perfect Stranger and Terri Clark until midnight.



EVERYONE'S RODEO!

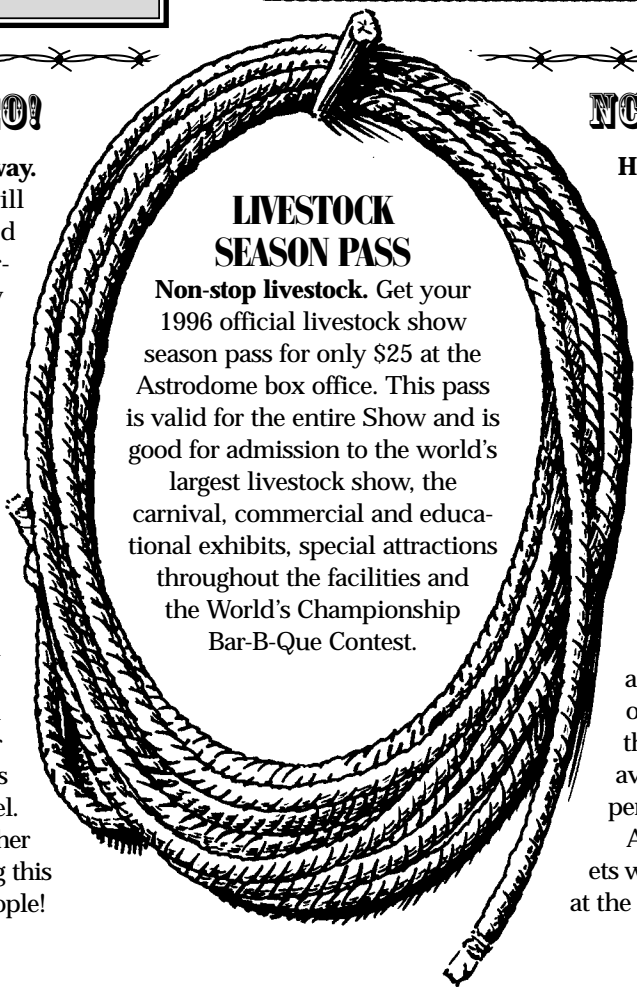
Seeing rodeo action a different way. For the second year, the Show will accommodate visually impaired persons at three rodeo performances. At each of the Saturday matinees, Feb. 17, Feb. 24 and March 2, volunteers from the Taping for the Blind Association will give detailed descriptions and analyses of rodeo events during the performance.

These individuals will be able to enjoy the world's richest regular-season rodeo as the announcers give "play-by-play" details in a special area equipped with headphones.

Additionally, the downtown rodeo parade will be broadcast for visually handicapped individuals on the Public Access Radio Channel. This unique program is just another way the Show reaches out to bring this spectacular event to even more people!

LIVESTOCK SEASON PASS

Non-stop livestock. Get your 1996 official livestock show season pass for only \$25 at the Astrodome box office. This pass is valid for the entire Show and is good for admission to the world's largest livestock show, the carnival, commercial and educational exhibits, special attractions throughout the facilities and the World's Championship Bar-B-Que Contest.



NCHA FINALS!

Houston home for NCHA Finals. The Show recently signed a three-year contract with the National Cutting Horse Association to host its prestigious finals competition through 1998. This year marks the 13th consecutive year that Houston has hosted the NCHA finals.

The 6,000-seat Astroarena will be the site of superior cutting competition, the International Cutting Championships and all other horse show events, beginning Wed., Feb. 14, and continuing through Sun., Feb. 18.

Advance tickets for NCHA events are available from the Show ticket office and at the Astroarena the day of the event. Season box tickets also are available. All reserve tickets are \$10 per NCHA Finals performance.

Additionally, general admission tickets will be sold for \$5 the day of the event at the entrance to the Astroarena.



PRCA HONORS!

Another trophy on the shelf. The Houston Rodeo was recently honored as the Professional Rodeo Cowboys Association (PRCA) Indoor Rodeo Committee of the Year. Presented as part of the activities at the National Finals Rodeo in Las Vegas held in December, the Show was given this honor for the fifth consecutive year. The PRCA established this award in 1991, with Houston being the sole recipient since its inception.



PARK -N- RIDE!

Additional parking for Show visitors. A new location has been added to the Show's shuttle bus schedule. Patrons can now enjoy the convenience of the METRO Park-n-Ride lot at 7821 N. Shepherd at Steubner Airline. Please note that the service is no longer available at the Northline City Mall location! Each of the six park and ride locations runs from 5 p.m. to midnight on weekdays and from 9 a.m. to midnight on weekends.

WYNONNA

Oh, say can she sing. MCA recording artist Wynonna will be recording the National Anthem for the 1996 Houston Rodeo. Featured at the beginning of each of the 20 performances, the National Anthem is accompanied by the posting of the colors and a spectacular fireworks display.



RODEO PAY - P E R - V I E W

Sign of the times. Billboards, advertisements, posters, promotional material....you'll see the '96 RodeoHouston logo everywhere promoting the Show's pay-per-view telecasts. Remember, this is your chance to see championship rodeo action and top-notch concert entertainment for only \$29.90 for the three-event package. The first performance, Friday, Feb. 23, will feature rodeo action and a live concert with George Strait. The second pay-per-view telecast on Thursday, Feb. 29, will highlight the week's events and competitions followed by a live concert with Alabama and Patty Loveless. The final telecast on Sunday, March 3, will be a live broadcast of the rodeo finals in its entirety. Coupons for \$5 off will be available at Houston- and Dallas-area Kroger stores for cable television customers. RodeoHouston also will be available on DIRECTV and TVN Entertainment Theater.






DRILL TEAM AT 1996 RODEO

Drill team added to rodeo agenda. 1996 rodeo performances will feature for the first time a precision drill team on horseback. This new group will perform routines during the National Anthem and the rodeo overture. The drill team also will set pivots during the grand entry and will be featured between rodeo events. This group will certainly add an extra flair during the 20 performances.



CALENDAR OF EVENTS

 FEBRUARY							 MARCH							 APRIL						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
				1	2	3						1	2		1	2	3	4	5	6
4	5	6	7	8	9	10	3	4	5	6	7	8	9	7	8	9	10	11	12	13
11	12	13	14	15	16	17	10	11	12	13	14	15	16	14	15	16	17	18	19	20
18	19	20	21	22	23	24	17	18	19	20	21	22	23	21	22	23	24	25	26	27
25	26	27	28	29			24 31	25	26	27	28	29	30	28	29	30				

FEBURARY EVENTS

- 3 - Humble/Kingwood Kick-off Dance*
- 3 - Conroe/Willis Go Texan Parade*
- 3 - Tomball/Montgomery/Magnolia Go Texan Dance*
- 3 - Lamar/Needville Boot Scootin' Ball*
- 3 - Pasadena Denim, Diamonds and Boots Dance*
- 7 - Membership Dance in Astrohall
- 8-10 - World's Championship Bar-B-Que Contest, Astrodome parking lot
- 10 - Downtown parade and rodeo run; Go Texan hay hauling competition and dominoes, horseshoe and washer pitching contests
- 11 - Go Texan team penning competition
- 14 - Horse show opens in Astroarena
- 16 - Opening of livestock show and carnival; first rodeo performance at 7 p.m.; school art, photography and quilt entries on display

FEBURARY EVENTS cont.

- 16 - 25 - International Days
- 17 - Rodeo performances at 11 a.m. and 7 p.m.
- 18 - Rodeo performance at 4 p.m.
- 19 - 23 - Nightly rodeo performance at 7 p.m.
- 21-23 - International Livestock Congress
- 24 - Rodeo performances at 11 a.m. and 7 p.m.; 4-H Day
- 24 - Go Tejano Fiesta Charra
- 25 - Rodeo performance at 4 p.m.
- 26-29 - Nightly rodeo performance at 7 p.m.

(* Go Texan committee events; for more information, contact the Go Texan Director at (713)791-9000

MARCH EVENTS

- 1 - Rodeo performance at 7 p.m.
- 2 - Rodeo performances at 11 a.m. and 7 p.m.
- 3 - Championship rodeo finals at 4 p.m.

APRIL EVENTS

- 5-8 - Spring Break; Show offices closed



Houston Livestock Show and Rodeo
P.O. Box 20070
Houston, Texas 77225-0070

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