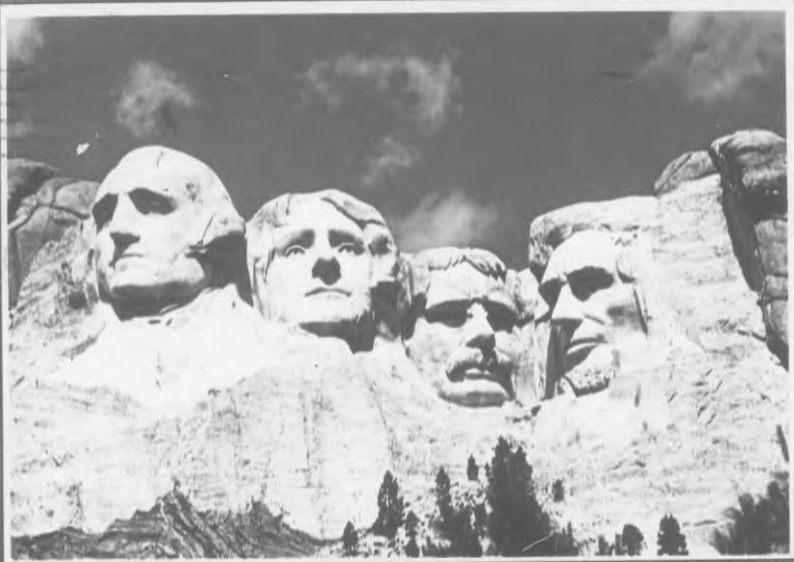


1. SCRAPBOOK

C. 1979



Greetings

Margaretta Bob and  
Alexander

Everything well. Enjoying the  
trip. Beautiful scenic drives  
Alexander very good. Bye.



Mr. & Mrs. B. Lang  
2210 Staples  
Houston 77026  
Texas

**MOUNT RUSHMORE;** carved by Gutzon Borglum out of ageless granite, a memorial — not to men — but to the spirit of our country. It is an inspiration to every American.

**Black Hills, South Dakota**  
X112243

RP 249



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## Where Is The Art?

For this first venture (adventure) of Bert Long, Artist and Chef Consultant into your cozy hearth, I am going to attempt to destroy some of the myths and mystery surrounding the so-called "High Prices of Art" (I love good art, but it is 80 expensive!). There is a particular syndrome about Black artists, and their art, being inferior.

Ring, Ring (Doorbell)

"Hello there beautiful homemaker, what a lovely home you have here. Such lovely furnishings. Why that sofa must have cost a fortune, what with the inlaid stone and pure rosewood carved back. I must compliment you on your exquisite taste. That stereo - it's a phono from La Ritz Department Store, isn't it? It certainly shows where your money goes. I notice that you have no artwork, only bric a brac here and there. Why is that?"

"(Here it comes again) Oh, good art is 80 expensive."

I begin thumping my chest violently. My shirt rips down the

back. I grow two inches taller and I turn all the colors of the rainbow. I yell "Good Art is NOT always expensive!"

I know many good artists who are literally starving, who cannot afford to buy canvas, nor paint, who would cover your walls with some of the finest of art for much less than you've spent for the cardboard print with the little lights that blink on and off which hangs over your sofa. (Not worth a dime, honey). Less even than the dough re mi which you spent at the Chicken Shack last night on four so-called running buddies who won't know your name the day that you don't grease them.

\$10.00, \$20.00, \$50.00, \$100.00, \$200.00—too much? sure, there is art that costs thousands, even millions more. But the ironic part is that many of these so-called expensive pieces of art were bought at these low prices, some traded for a crust of bread or sip of wine. I personally attended a show recently which featured a fine young black artist with persistence. I

believe that barring death or dismemberment he will go on to artistic stardom). There wasn't a piece of his work priced above \$200.00, and many pieces at the low prices quoted above. "Where is the Art?" That is the wrong question. It should be "Where are the art patrons?"

Let me make a vow to seek out a young (or old) artist, be he black, white or green, choose the painting that matches the color of our carpet, or sofa, or our husband's wild green eyes (who cares?! ) but buy it. Who knows, when you file your financial statement, you might find out that your stereo has depreciated in value to less than \$0, and that the value of your painting has increased substantially, keeping pace with the rate of inflation. (Art is an excellent hedge against inflation). But wait - that is the subject of another column entitled "Investing in Art."

I intend, in the columns to follow, to elaborate more on the plight of the Black Artist in Society, their philosophy, their eating habits, their living habits,

and any other related topics.

Interviews of that minority of black patrons which buy black artist's works and reviews of black artists work and black art galleries.

I intend to undertake some investigative work upon our local museums and galleries in an attempt to find some answers to our poor representation in their spaces.

For those interested in finding young Black Artists the Forward Times and I will try to provide the sources. Meanwhile, attend every opening you can, and who knows...just maybe you might be the patron to purchase the next Rembrandt for \$20.00. Sounds like fun to me.

Anyone wanting a personal replay to any statement, recipe, or inquiry on artists, etc., are requested to state their questions and send it with a stamped, self-addressed envelope to:

Bert L. Long  
2210 Staples  
Houston, Tx. 77026



Christmas  
Originals  
3-325  
Made in U.S.A.



HAPPY HOLIDAYS

cc P. P. to compute all these  
thousands of dollars" —  
from our share in Feb.  
"W. R. Sibley & Co. 33"

SALVATORE SCARPITTA

195

Feb 23 19 79

1-2/210

DAY  
TO THE  
ORDER OF

Bert Long

\$ 250.<sup>00</sup>

Two hundred and fifty DOLLARS



CHASE

The Chase Manhattan Bank, N.A.  
Madison Avenue at 79th Street, New York, N. Y. 10021

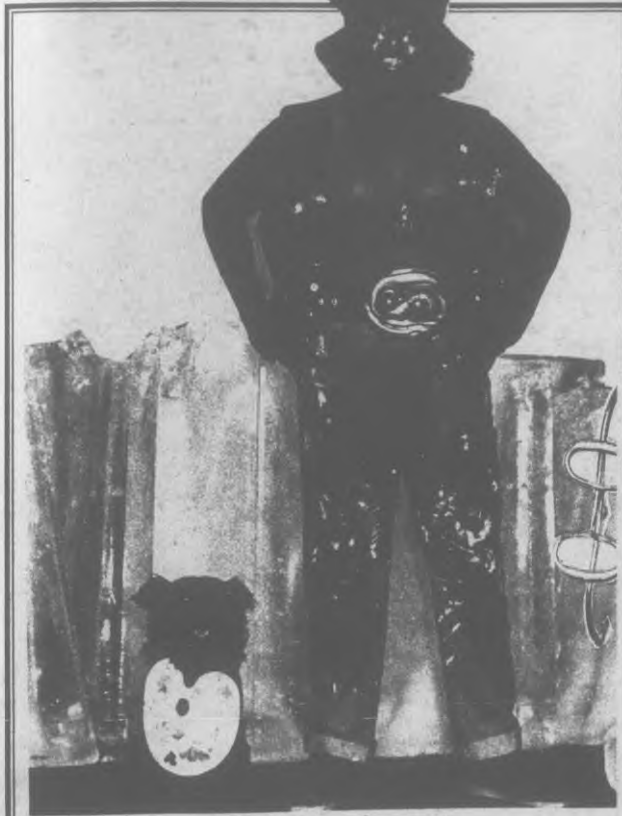
FOR \_\_\_\_\_

Salvatore Scarpitta

INBETWEEN'S

THAT'S  
ENTERTAINMENT





## The Ice Man Cometh to the Strand.

A new ice age coming to Galveston? You might think so when Bert Long, Jr. brings his unprecedented presentation of ice as a fine art form to the Galveston Arts Center on The Strand, 202 Kempner, July 4.

Long, who is exhibiting his one man show of recent paintings and ice sculptures through July 20 at the Center, will open his show with the carving of a 3,000 pound ice sculpture in the street in front of the Center. This artistic feat will be accompanied by a foot of manmade snow.

The exhibit housed in the Center itself will be no less spectacular, featuring not only Long's Dali-type paintings, but also four ice sculptures (of the melting variety) and a free standing permanent collectible ice sculpture.

Long, a Houston-born artist, made his first excursion into the world of art in the culinary arts—as one of the first black executive chefs in the world.

As a chef, Long painted part-time and created his own food sculptures. After 15

years in the culinary business around the country, Long returned to Houston to commit himself fulltime to art.

His paintings and sculpture have been exhibited throughout the United States in many one person and group shows. His one man show at the O'Kane Gallery at the University of Houston was the subject of a television documentary.

With work compared to Salvadore Dali, Long terms his style as "representational surrealism." It is romantic with mystic symbols and Long feels that art without romance and mystery is like franchise food. "There's nothing there," he contends.

The opening reception and ice sculpture demonstration will be held from 4 to 8 p.m. Friday, July 4. It is free-of-charge and the public is invited.

The Galveston Arts Center on The Strand is open seven days a week. Gallery hours are 8 a.m. to 5 p.m. Monday through Friday; 11 a.m. to 4 p.m. Saturday; and 1 to 4 p.m. Sunday.

## THIS IS NOT A RESTAURANT AD

Sea-Arama Marineworld does have snack bar facilities all over the park for the convenience of our guests. We even invite you to help us feed our seals and sea lions several times each day. We invite you to watch our brave underwater diver feed the sharks and fishes in the giant oceanarium. In addition to the Oceanarium Show, we feature daily the Water Ski Show, the Marineworld Revue Sea Lion/Dolphin Show, the Jungle Fantasy Wild Cat Show, the Snake Show, the Exotic Bird Show and the Marine Animal Training Workshop. Don't miss our great educational exhibits.

Open Daily 10:00 a.m.



**sea-arama  
marineworld**

West Beach at Seawall Blvd. & 91st  
Galveston Island, Texas

Present this coupon at gate for 50¢ discount from regular admission prices of \$6.95. Adults, \$4.95 Children (Ages 3-12). Cannot be combined with any other discount offer. Offer expires September 2, 1980. All prices, shows, operating hours subject to change without notice. Major credit cards accepted.

**SAVE 50¢ ON EACH TICKET**

In Between Magazine

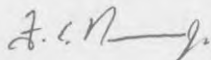
Among those who dare to exist in a world of competition are a few who dare to oppose the dominate trend and create images of controversy. Elaine de Koning states, "The whole idea about being an artist is to follow your own direction." This is Bert Long's style. He has set out to paint purely from his inner most being.

The results are so dynamic one is compelled to go through the entire exhibition to satisfy his curiosity of the painter's intentions. What are Mr. Long's intentions? Romare Bearden best summarizes that by saying, "I have some interest in the truth - at least in presenting my view of what it is." Mr. Long's intention is to evoke from you some form of reaction, whether it be shock, disconcertment, or ecstasy. The reactions evoked have no limits or lines of demarcation.

His imagery is one of man's struggle for and with success. He employs many symbols in order to convey his messages, as many artist have, however Bert's symbols belie the immediate response. The ghost or spirits within a series of his paintings to most viewers represent woman, but, to the contrary, they can represent either sex. The emotional, contrasting colors only add to the viewers perception that underneath the surfaces of each painting is that other side of Bert Long that you do not see when you meet this joyful person.

The exhibition is one that many will remember for several reasons. His juxtaposition of objects, vibrant color, application of medium and subject matter itself, will hold fast in the memory of all who view his work.

Floyd E. Newsum, Jr.





3-26-81

Portrait of  
Bert by  
Catherine Powers  
CURCI

# Asks sale estate Merrily on

Post  
6/3/79

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**Marge  
Crumbaker**

**THE FAST LIFE** — Hill and Knowlton vice president Henry Flur and his wife Marsha and son Kevin are once again living in their Spring Branch home. A January fire at their neighbor's house damaged theirs. ★ Pro golfers and architects Bob Von Hagge and Bruce Devlin will toss an Independence Day hard hat party to show off the first phase of their latest project, Raveneaux. It is a \$5 million country club and golf complex. ★ And in Ireland, Houston-born businessman Mark Edwin Andrews and his architect wife Lavone have received a Diploma of Merit from Europa Nostra, a leading European cultural and natural heritage organization, for their restoration of a 15th century castle near Shannon Airport. It is their residence and is called Knappogue. It was in total ruin when they purchased it 15 years ago. The work was done in cooperation with the Shannon Development Company and the Irish Tourist Board. Part of the castle is now open to the public. Mark is a former assistant secretary of the U.S. Navy. Lavone, who has designed everything from oil refineries to museums, personally directed the castle's restoration. They're our Wednesday photo stars, along with Ireland's Dr. T.J. O'Driscoll.

**MOVERS AND SHAKERS** — Ch. 13's Jan Carson was in the Bowery deli crowd. ★ Chili cookoff winner Ed Paemel got a call from his pal Roger Yassen, who edits *Chain Letter*, a gourmet mag. Roger said Houston chef and artist Dick Long will have a painting on the cover of the summer issue. ★ The Industrial Bank's Gabriel Jimenez was in New York as the guest of United Artists for the world premiere of the latest James Bond flick, *Moonraker*. ★ Interior designer Charlie Bobb and Galveston's Bernard Snitzer are

## Pair of artists' shows reflect own world views

BY CHARLOTTE MOSER  
Chronicle Staff

When an artist depicts mankind, how much is that image a self-portrait and its context the artist's world view?

In his prints and paintings showing at Harris Gallery, 5701 Kirby, French artist James Coignard puts a gnarled profiled face in the middle of graffiti surroundings. Stenciled letters of the alphabet, collaged newspaper clippings, scribbles and scrapes suggest a world of media confusion, perhaps even visual over-stimulation, whirling around the wide-eyed impastoed figure who watches it all with befuddlement. At times, the figure becomes a victim, literally lashed to the canvas with twine.

There is a violated innocence about Coignard's work that brings to mind the "art brut" of Jean DuBuffet. Raw, spontaneous and somehow naive, Coignard's figure becomes archetypal modern man baffled by everyday confusion.

There's no mistaking the role Bert Long plays in his paintings, now showing in O'Kane Gallery of University of Houston-Downtown, 1 Main Street. A hotel chef once known for his ice sculptures, Long has developed a painting imagery of an unusual psychological world with himself at the center.

A few years ago, Long's painting dealt with Christian symbols and religious emotions depicted in high realism with a touch of naivete. Though firm and clear, Long's

drawing is personal enough to avoid slickness. Since he's committed himself more to art, that personal quality has remained but his images have become more complex. Rather than religious icons, he now presents an array of psychological situations, many of them revolving around art. Indeed, the name of his current show is "The Spirit of Art IS Coming."

Spirits, in the form of translucent ghost figures, were important visual elements in Long's progression from the transition from pure religious iconography to more subtle associations. Some of his literal spirit paintings are today among his most appealing.

However, new paintings like "Feast" point to a new sophistication with some references to Mexican surrealist Frida Kahlo. In this work, body parts, including a self-portrait of Long, are spread around a table, doubtlessly further reference to Long's chef background. More tongue-in-cheek about his restaurant experience are self-portrait paintings called "Spirit of a Chicken Plucker" and "Rest in Peace Chef."

Long is on his way to finding visual symbols that are personal to his unusual background. This first show, spanning several years work, is a promising one.

Saturday, February 10, 1979

Houston Chronicle

Section 3, Page 9



Self-portraits are the center of art by Bert Long, chef-turned-artist whose work is showing at UH-Downtown. Spirits and food, as seen in this print "Spirit of Temptation," are among the personal images in this promising work.

# Houston Chronicle



Saturday  
Feb. 10, 1979

Houston's Family Newspaper

Vol. 78

No. 120

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Houston, Texas 77002

© Houston Chronicle Publishing Company, 1979

★★

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MOODY GALLERY



MORE WILL BE  
THE MORE YOU  
HEART FUND



Mr. Bert Long  
2210 Staples  
Houston, Tx. 77026

NOTIFICATION CARD

- NAME Bert L. Long Jr.
- A. TITLE Spirit of Everlasting  
~~Love is Forever Love~~  
SELECTED   
NOT SELECTED
- B. TITLE Best of Energy Past  
SELECTED   
NOT SELECTED
- C. TITLE \_\_\_\_\_  
SELECTED \_\_\_\_\_  
NOT SELECTED \_\_\_\_\_

Congratulations A  
won \$250 cash  
award!

NOTIFICATION CARD - JURIED EXHIBIT

The Art League of Houston - 1953 Montrose Blvd.  
Houston, Texas 77006

713 523 9530

ENTRY #	Accepted	<u>Not</u> Accepted
190	✓	

Entries not accepted are to be picked up \_\_\_\_\_

\_\_\_\_\_ between 10 a.m. and 4 p.m., or as soon  
as possible. Exhibit preview/opening: Sat Feb 17

1-4 PM



John Hancock

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CHILDREN'S STRIP  
DENTAL HEALTH WEEK

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Houston Texas

# The Informer

Vol. 86 No. 8

35¢

And Texas



Freeman

Houston, Texas, Saturday, February 24, 1979

## Man shoots, kills wife at church

LUFKIN — UPI — Police filed murder charges last Thursday against a man who defied an officer's order to surrender and then shot his estranged wife on the parking lot of the church where she attended Wednesday night service.

Police Chief Leonard Latham identified the woman as Mrs. Barbara Spears, 46, who died at a hospital of three .38-caliber bullet wounds in the chest.

Her husband, Robert Spears of nearby Huntington, was wounded

in the arm and leg by three bullets and remained hospitalized, is charged with her slaying.

Latham said the Spears apparently had been having family problems and began arguing in the parking lot. Police were called and noticed Spears had drawn a

gun on his wife.

"He ordered the guy to drop the gun and he looked right back around at the woman and started shooting. This all happened within 30 seconds. The officer shot the guy and brought him under control and the guy by that time had done shot the woman three times while the officer was shooting at him," Latham said.

The shootings occurred on the parking lot of the Timberland Church of Christ.

"The services were over with," Latham said. "Some members were just hanging around late before they went home. They wound up in the parking lot right beside

the church.

"Apparently he went up there to see her, Mrs. Spears. The daughter came out with her mother.

Then the daughter went in to tell somebody to call the police and we went down there and it all started."

### 'Roots' returns

The most popular television series in history was back on the screen Sunday night as the next 100 years of Alex Haley's "Roots" picked up where the last 100 left off.

There are new faces. Avon Long was tapped to replace Ben Vereen in the scene-stealing role of "Chicken George" because Vereen refused to return saying he dislikes sequels of any nature.

Henry Fonda joins the new cast, as does Marlon Brando in the role of American Nazi leader George Lincoln Rockwell, and James Earl Jones portrays author Haley who turns up at this point in his own family chronicle.

The 14-hour series, seven-segment series is being broadcast by ABC-TV. It is aired in the Houston area by KTRK-TV (Channel 13).



ARTIST-CHEF BERT LONG (right) pulls a limited edition of original lithograph prints with David Folkman, owner-operator of Little Egypt Enterprises. (See story, Page 8).

## Woman dreams hubby unfaithful, kills him

A 28-year-old woman, who dreamed that her husband was

### E.S. Harrison, retired Scout executive, dies

Funeral services were held last Saturday at Trinity United Methodist Church for Rev. Edwin Stafford Harrison, 66, a United Methodist minister of the Angleton Circuit and retired Boy Scout executive. He died February 14 after a long illness.

Rev. Harrison was born in Houston September 16, 1912. He was a graduate of Jack Yates High School. He earned a bachelor's degree at Prairie View College, a master's degree at Texas Southern University and attended Perkins School of Theology at Southern Methodist University and M.L. Schiff National Training School of the Boy Scouts.

Rev. Harrison was a Scout executive from 1944 until his retirement in 1975. He became a minister with the Texas Methodist Conference in 1951.

Survivors include a wife, Mrs. Sylvia Harrison; two daughters, Dr. Cecile E. Harrison and Mrs. Sandra Lee; a son, Edwin Charles Harrison; two brothers, Eugene Harrison and Lee Harrison; a sister, Ms. Alvora Harrison; and numerous relatives and friends.



REV. E.S. HARRISON

having a love affair with another woman, was arrested and charged last Friday with killing him.

Homicide officers said Mrs. Alma D. Reed, of the 7000 block of Record Street, was charged with the murder of her husband, Calvin Lee Reed, 27.

Police said Reed spent all day last Thursday working on his automobile at his mother's house in the 8700 block of Bertwood. He decided to spend the night there, relatives told police.

Mrs. Reed told detectives that she was at home on Record Street and dreamed that her husband was sleeping with another woman. She said she was so perturb-

ed by the dream she decided to go to her mother-in-law's house to check on her husband.

Police said she told them that when she arrived about 3:30 P.M., she found out her dream had been a reality.

However, police said others in the Bertwood residence made no mention of a woman being in bed with Reed.

Mrs. Reed told investigators that her husband jumped on her and beat her after she arrived. They argued and went into the living room, where he was shot several times with a .22-caliber pistol. He was pronounced dead at the scene.



#### HCCO TO HOLD RECEPTION AT JB'S

The Harris County Council of Organizations will sponsor a "Reflection of Progress" reception, in observance of Black History Month, Friday, February 23, from 7 P.M. to 2 A.M. at J.B.'s Entertainment Center, 3730 Scott.

Curtis Graves, director of Community Affairs Division at NASA, Washington, D.C., will be guest speaker. Too, there will be a dramatic skit by The Writers Clinic Theater Production Group, and a black art exhibit.

The proceeds will benefit HCCO's Voter Education Program.

#### PV PROF TO SPEAK AT TSU

The first annual Texas Conference on Black History and Culture will be held at Texas Southern University Friday, February 23.

Dr. George Ruble Woolfolk, chairman and professor of history at Prairie View A&M University, will be the keynote speaker at the convocation scheduled for 9:15 A.M. in the School of Education Building auditorium.

Twelve workshops are scheduled to be held following the convocation.

#### TSU READING CLINIC SATURDAY

The fifth annual Texas Southern University reading mini-conference is scheduled for Saturday, February 24, in the TSU School of Education Building. The confab will be sponsored by the TSU Reading Council.

The purpose of the conference is to share relevant, practical, and serviceable ideas, strategies, procedures, and practices for use in the general classroom and home setting which will foster the improvement of reading instruction and increased competency in reading for all boys and girls, Dr. E.B. Aaron of the TSU School of Education said.

## Cop says shooting accidental

Patrol officer R.H. Thomas told Houston Police Department officials that he accidentally shot Levi Thomas Wyatt with his .357-caliber revolver. Thomas said he tried to get Wyatt to stop a stolen milk truck he was driving last Wednesday.

According to Thomas, Wyatt, 35, of the 2200 block of Lorraine, was spotted near a cafe in the 2100 block of Campbell about 4:15 P.M. and police gave chase.

Police caught up with the truck at the corner of Sumpter and

Mary streets, got out of the police cruiser and, ordering Wyatt to stop, jumped on the driver's door of the truck while it was still in motion.

Police officials have not revealed, if it has been determined, what caused Officer Thomas' weapon to discharge.

A witness, 18-year-old Kelvin Williams, of the 2200 block of Sumpter, said he was standing on the porch of a house nearby when he heard the clanging noise of the milk truck with the rear lift device down. He said the policeman got

out of the police car as he ordered the 35-year-old Wyatt to stop, opened the door of the moving truck and reached inside the cab for the keys.

However, Williams said he was not at a vantage point to see what happened next, but after a moment of silence, he saw the policeman raise his hand with the gun in it and there was a shot.

Wyatt, suffering a gunshot wound in the chest, was in critical condition at Ben Taub Hospital late Monday.

## White inmates file reverse bias suit against prison officials in U.S. Court

Three white Texas Department of Corrections prisoners filed a "reverse discrimination" suit in federal court in Galveston, claiming black inmates are the prison plurality, hold all the preferred jobs, control the lives of white and Mexican-American prisoners and actually "run" the prison system.

The suit was filed last Thursday by Gary William Warner, Francis Xavier Leaky, and Stephen Jay Caldwell, all prisoners at TDC's Ramsey Unit at Rosharon, some 28 miles south of Houston.

The suit names Ramsey Warden T.D. Durbin, TDC Director W.J. Estelle Jr. and James M. Windham, chairman of the Texas Board of Corrections.

The suit alleges that the last reported TDC ethnic breakdown was 44.4 percent black, 38.4 percent white, 16.9 percent Mexican-American and 3 percent

Indians and Orientals.

The suit alleges that TDC filed a federal Affirmative Action Plan, ordered to achieve integration and it "imposes harsh and discriminatory quotas and conditions of confinement on white inmates."

The plan, filed last March 1, according to the suit, gives blacks "exclusive privilege and favorable consideration in all aspects of institutional rights."

The plaintiffs say inmates, regardless of color or "personal tastes, characteristics, vocabulary, humor, behavior (or) language" are crowded together into small cells or dormitories, where racial and personal conflicts are aggravated and often flare into violence.

The suit charges that because blacks control the prison, they control the television and radio program selections.

The suit says, "The white in-

mate is forced to hear 'soul' or 'Chicano' music blasting, while conversely, the Latin-American or black inmates are hardly amiable to 'country western' or white-oriented rock music."

The plaintiffs charge that "fratious militants" of the ethnic groups frequently fight and that blacks rape white prisoners.

The suit says summer temperatures in the cells exceed 100 degrees, causing sweating and body odors that, while offensive but bearable in each ethnic group, mingle and, because of their difference, become unbearable to all.

The plaintiffs ask an injunction to forbid the alleged violations, an order for a plan to be approved by a federal court to "protect the rights" of the white minority, and damages of \$20,000 each from each defendant to each complaining prisoner.



THIS WEEK'S EYESORE is the old, abandoned building at the corner of Bastrop and Hadley. The ground floor of the rambling shack was once a grocery store and the upper level was the grocer's living quarters. It's a pity that city fathers won't have the structure demolished. Informer photo by Jerry Gibson



**GREAT KINGS ARTISTS** convene for the filming of commercials for Budweiser's sponsorship of ABC-TV's "Roots: The Next Generation." They are (left to right) Alfred J. Smith, painter of Osei-Tutu; Higgins Bond, painter of Mansa Mussa and Akhenaton and Nefertiti; and Paul Collins, painter of Shaka.



**THE WHEATLEY HIGH SCHOOL Stage Band**, under the direction of Charles Stephens, made its debut appearance in a non-school event recently. The band entertained a crowd of approximately 400 at the February 8 opening of a major art exhibit by Bert Long in the O'Kane Auditorium at the University of Houston Downtown College. Long's exhibit continues on view through March 2. Films of the band and other highlights of the evening may be seen Saturday, February 24, at 12 noon over KTRK-TV (Channel 13).

# Snoopin' Sunnyside

## GETTIN' IT TOGETHER:

What with signs of Spring bursting out all over, Unionites are shucking their shivers and are getting garden spots and flower beds all squared away for Spring planting. Spied **MARLYN ADAMS** digging like mad so we moseyed over to run a quick inspection. Marilyn was designing a rose garden, pruning perennials and setting out crocus which were already a-bloom. Sorta got ye ole one's adrenaline flowing so we got out the pruning shears, dusted off the old garden gloves and proceeded to work out. After a couple of hours during which time we managed to clear one flower bed, we had to shuck the shovel. Spent the rest of the day in a prone position. Oh, well! Maybe, tomorrow ..... The Love Club of Philadelphia Baptist Church tossed its annual Fashion Show and Banquet in the grand ballroom of the Houston Oaks recently. The evening's program featured music by Kashmere Stage Band under the direction of **SYLVESTER LeBLANC** and **SAMUEL JACKSON**, guest speaker, **REV. ASA SAMPSON**; presentation of 'Miss Philadelphia and the Fashion Show, **MILDRED JOHNSON**. Committee members of the Love Club and hostesses for the affair included **ERMA EVANS, OLEVIA JACKSON, ELIZABETH JONES, DAISY D. LEE, MARTHA MAYS, MARY B. LEE, CLYDE EVANS, HATTIE VALLIER, LIDDEYAN NICHOLS, APRIL TAYLOR, ROSEMARY WHITING, LOUISE RIDEQUX, JANICE WRIGHT, ALENE SHANNON** and **JENNIFER FOLEY**. Seen among the crowd enjoying the show and the food were, **LOUCRETIA JACKSON, BENNIE RUBEN, ANN WHITE, REV. DON SPILLER, REV. WILLIE POWELL, REV. WILLIAM LAWSON, MRS. FRANCIS FLANNAGAN** and **ALICE THOMAS, REV. I.S. WALKER** is pastor of Philadelphia Baptist ..... **MRS. OTIS JACKSON**, along with other members of Pisidia Baptist, car-pooled to transport the children's choir of Pisidia to Sunnyside, where the group rendered a musical program at Zion Methodist last Sunday ..... **AGNES ANDERSON** entertained her niece and nephew, **LULA** and **GOREE BIRDWELL** and their jewel, **SHARON**, last week ..... **CUDDLIN' COUPLES: POOKIE** and **GERONIMO, MICKEY** and **JOE, ANGIE** and **RJKEY, SHERRY** and **HAROLD, SARA** and **DARYL, JACKIE** and **ZACKERY, REGINA** and **GREG, SHEILA** and **TERRY, BERYLE** and **KEVIN, JENIFER** and **NONNIE, DEBBIE** and **RANDY, TRINA** and **KEVIN, JACKIE W.** and **TERRY, and RENA** and **GERALD** ..... **THE SICK LIST:** You should've get-well-carded **LINCOLN ALEXANDER JR.**, who is hospitalized with a broken leg ..... **MRS. RUBY WILSON**, Past Ancient Matron of April Chapter #199, O.E.S. PHA, is recovering from a recent illness ..... **GERTRUDE HAYWOOD** is still ailing ..... **LOUISE BASS** is still shut in ..... Read Your INFORMER. Your call made me so happy, **MARCY!**

## Chef-artist featured on Ch. 13

Bert Long, Houston's famous artist-chef, will be the subject of a documentary, to be aired Saturday, February 24, at 12 noon over KTRK-TV (Channel 13). Long will

appear on "The Show '79," hosted by Claudette Sims.

Film for the program was shot at the recent opening of Long's art exhibition at the Univer-

sity of Houston Downtown College.

Some 400 persons attended the event which was billed as a food festival and jazz concert. It attracted one of the largest crowds for an art show in recent Houston history.

The film includes shots of painted ghosts circulating through the assemblage while a band blares away.

Food was prepared and donated by many of Long's chef friends, including La Quiche Restaurant, Lott Marketing Company, Star-Kist Foods, Holiday Inn, St. Joseph Hospital, and the Hyatt Regency Hotel. Ed Paetzel, king of the chili cook-offs, served the art lovers a sample of his soon-to-be marketed national chili dish.



**KC AND THE SUNSHINE BAND** will launch the 21-carat entertainment facet of this year's Houston Livestock Show & Rodeo on Friday, February 23, with matinee and evening performances.

### CANCER PREVENTION LECTURE ANNOUNCED

Dr. Owen Robins will speak on non-toxic cancer therapies at 7:30 P.M. Thursday, March 1, at the Houston Lighting and Power Energy Information Center, 2121 West Loop South. The lecture is free and is open to the public.

For additional information call 668-4218.

# GREETINGS FROM KPRC TV, AN EQUAL OPPORTUNITY EMPLOYER.

### Department Heads

Clifton W. Smith—Community Relations Director  
 Ethel Porter—Public Service Director  
 Gilbert Garcia—Chief, Building & Maintenance  
 Ed Shannon—Radio Community Relations Director/Program Host, Positively Black

### On Our Big 2 News Staff

Jay Berry  
 Bob Brandon  
 Armando Cantu  
 Paul Flanagan  
 Roberto Gutierrez  
 Napoleon Johnson  
 Sam Rodriguez  
 Jo Ann Wallie Rush  
 Alex Sanchez  
 Maria Sanchez  
 Charles Scott

### On Our Production Staff

Tony Bruni  
 Carlos Calbillo  
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 John Merritt  
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 Larry White

### On Our Engineering Staff

Clifford Blackburn  
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 Raul Garcia  
 Jennifer Jones  
 Charles Ragland

### On Our Sales Staff

Frances Jones  
 Pamela Washington

### On Our Administrative Staff

Judi Ballesteros  
 Connie Bass  
 Georgia Craft  
 Raymond Delgado  
 Jesse Gonzales  
 Nora Gutierrez  
 Vicki Jarg  
 Evelyn Johnson  
 Rudolph Kidder  
 John Lampkin  
 Eduardo Ortiz  
 Eloise Talamantez  
 Ollie Williams



1979 Houston Livestock Show & Rodeo

Rodeo Feb. 23 - Mar. 4  
 In the Astrodome  
 Livestock Show Feb. 21 - Mar. 4

THE GREATEST LINEUP OF STARS IN RODEO HISTORY

<b>KC AND THE SUNSHINE BAND</b> Fri., Feb. 23 (Mat. and Evening)	<b>PAT &amp; DEBBY BOONE</b> Tues., Feb. 27 (Evening)
<b>THE OSMONDS with DONNY &amp; MARIE</b> Sat., Feb. 24 (Mat. and Evening)	<b>OAK RIDGE BOYS EDDIE RABBITT</b> Wed., Feb. 28 (Evening)
<b>LEIF GARRETT</b> Sun., Feb. 25 (Matinee)	<b>LORETTA LYNN</b> Thurs., Mar. 1 (Evening)
<b>CRYSTAL GAYLE</b> Sun., Feb. 25 (Evening)	<b>KENNY ROGERS DOTTIE WEST</b> Fri., Mar. 2 (Evening) Sat., Mar. 3 (Mat. and Eve)
<b>CONWAY TWITTY</b> Mon., Feb. 26 (Evening)	<b>CHARLEY PRIDE</b> Sun., Mar. 4 (Mat. and Evening)

Ticket prices \$3, \$4 and \$6 include admission to the Livestock Show and all Horse Show events. Tickets at the Astrodome Box Office on Kirby Drive and Top Ticket locations at all Foley's and in Greenway Plaza and Galleria II. To order ticket by phone call 1-800-352-3796 toll free.

P. O. Box 20070, Houston, Texas 77025



**SINGER NATALIE COLE**, center, is shown receiving her star in the Hollywood Walk of Fame as her mother, Maria Cole (second from right), wife of the late Nat 'King' Cole, looks on. Ms. Cole's star marked the first time in the 75-year history of Hollywood's recording industry that a father and daughter have had stars placed in the Walk of Fame. The late Nat Cole has two stars, both installed in recognition of his accomplishments in television and the recording industry.

# Homelife

•Furnishings

•Food

•Fashions

•Home  
Improvement

A touch for every taste for life around the house

Forward Times Homelife, January 20, 1979



*Italian  
Seasonings  
Star In  
Easy Veal Dish*

SEE PAGE 2

*She Walks Four Miles  
From Home*



**Mrs. Dora Lambert  
Tells Reason Why**

SEE PAGE 6

The Lambert  
girls with their mother, Dora.



# Arts

Bert Long, Jr.

## A Rare But Beautiful Combination

Bert L. Long, Jr., of Houston, has achieved many prestigious appointments and awards in the culinary arts, as an executive sous chef and executive chef. Through the years, another kind of art began emerging, and he now has an additional creative direction in painting.

### Culinary

As he earned higher and higher plateaus in the food service industry, the urge to paint continued to assert itself, and Bert Long's career has now shifted principally to that art. His style on canvas is what he terms "representational surrealism," using watercolors and acrylics to illustrate subjects, sometimes from different angles focusing on the same

point.

Mr. Long was born in Houston and graduated from Wheatley High School.

A career in food preparation is continually augmented by courses and training seminars, and Mr. Long began receiving certificates and awards by the dozen for his creations in these sessions. In 1972, he won the "Gold Augie," the top plaudit bestowed by the Chefs de Cuisine Association of America.

### Painting

As a chef, Bert Long began painting part-time, then began to receive commissions for his works. His paintings have been exhibited at the Las Vegas Art Museum, MGM Grand Gallery, Paris Convention Center

(France), Museum of Science and Industry (Chicago), World Art Tours (Denver), Chapultepec International Galleries (Chicago), Laguna Gloria Art Museum (Austin, Texas), Tohono Arts Gallery (Ajo, Arizona), Houston Art League, and the Cooperstown National Art Competition (New York City). He has assembled one-man shows from Boulder City, Nevada, to Chicago. Numerous banks and public facilities feature his commissioned works.

Mr. Long returned to Houston in 1977 with the dream of devoting more time to painting and engaging in an active round of exhibitions, from the Hyatt Regency Hotel to The Woodlands to Texas Southern University to Houston National Bank.

A one-man exhibition of his paintings will be on view February 8 through March 2, 1979, in the O'Kane Art Gallery at the University of Houston Downtown College. Mr. Long has been working with the staff of Little Egypt Enterprises to pull lithos for presentation at the UH exhibition, along with his paintings.

He has been cited by the Texas Fine Arts Association, the Professional Educators of California, and numerous food associations for excellence in his fields of endeavor.



Forward Times Homelife, January 20, 1979

**EDITOR'S NOTE:** Bert Long, Jr. has consented to do a Food Column for us in his own eminent manner. We trust you will enjoy the first one and the many other unique recipes to come.

### THE CHEF'S TOUCH BY BERT LONG, JR.

My life is a crook, uh, I mean my wife is a cook. So the guy in the back row stands up and says, "So what! So is my wife!" And all the other guys in the audience stand up and yell in unison that their wives can cook too.

Some guys started to roll up their sleeves and rip up the auditorium seats. I started to run, but turned and actually halted the charging beasts with, "But can your wife cook burnt jello?" That stopped the little fat one with the ruffled bib apron decorated with huge yellow

mums on the big patch pocket. Then I hit them again with, "How about it, fellas? Can your wife cook white bottom pie?" The six-foot-four gorilla with the hairy chest and the dishpan-reddened hands looked like he'd been hit in the solar plexus with a watermelon. Finally, the one that sent all of them reeling like they were slipping on the banana peels from a giant banana split for two thousand people, was when I shouted, "I'll bet you a thousand dollars your wife

cannot cook fluffy biscuits that look like pancakes!"

Don't feel sad fellas. It took my wife 33 years to reach this perfection and although she is the wife of Big Bert, she is the very good friend of Alka Seltzer. She hates to cook and shows it. So I'm going to offer some ways to improve your wife's cooking. This will be the last lecture of this type you'll have to attend.

1. Stay away from home for a week. Make sure when you

come home that you have gravy stains on your tie and shirt, and leave receipts in your pockets (for orders for one, of course) from such places as the Benihana Village at the Hilton Hotel, or that fabulous place where they shoot at you while you're eating, the Speakeasy Restaurant at the Flamingo.

2. Throw away all her pots and pans and eat over at your mother-in-law's house. That's guaranteed to last only about one week. Your wife will get tired of her mother telling her how to take care of the kids and what color lipstick to wear.

3. Hire a cook - French with dimensions 38-18-36 - who will only work nights and take orders only from a male.

4. Order 2,000 pounds of Kentucky Fried Chicken (my wife hates chicken!)

5. Climb in the oven and refuse to come out unless she agrees to attend Big Bert's Gourmet Cooking School (to be opened eventually) if only to get something decent to eat.

6. Take a twelve-course Chinese buffet to bed with you the night she's feeling amorous; then you whisper such sweet nothings as "Wanna egg roll, Baby?"

If none of this works tell your wife that you're going out for a Whataburger and stay gone for thirty years. You'll keep in touch with her though the headlines reading "Husband Passes On From Overdose of Alka Seltzer," or "Husband Eats 12,000 twelve-course Chinese buffets."

But if you're as lucky as I am you'll have a wife that loves you and can fix this dish:

#### CONNIE'S CHICKEN

2 chicken fryers dredged in flour and seasoned to taste with paprika, salt and fresh-ground black pepper.

Fry to a light golden brown. Place in deep baking pan on bed of chooped onions.

Cover with 2 cans Cheddar cheese soup and a good do of white champagne.

Bake at 320 degrees until bubbly and cheese is slightly browned.

(I love you, Silly Goose!)  
To all the Silly Goose Everywhere:  
Big Bert and the Guys Love You!



ONE OF BERT'S "REPRESENTATIONAL SURREALISM" PAINTINGS

Bert Long continues his culinary career as consulting chef at Holiday Inn downtown and will be instrumental in the opening of 4 or 5 Mariner Corp. Hotels this year.

His 'One-Man' show which opens on February 8 promises to be one of the most exciting ever.

# Texas Chefs Association

## NEWSLETTER



8602 CROWNHILL BOULEVARD • PHONE 828-3566  
SAN ANTONIO, TEXAS 78209

FEBRUARY, 1979

Welcome to membership:

ERNESTO D. LONGORIA, Exec. Chef/ Food & Beverage Director, LaPosada Motor Hotel, McAllen  
JOHN L. JONES, C. E. C., Executive Chef, River Plantation Country Club, Conroe  
SALES SYSTEMS, INC., P. O. Box 515, Hurst - Deborah Horn, Representative  
and, the following Apprentices in Dallas have qualified for JUNIOR MEMBERSHIP in  
TCA and remitted 1979 dues:

STEPHEN C. BERTINO, Ewalds Restaurant  
JAMES McCONNELL, Dallas Country Club  
OTIS HAYNES, Sheraton-Dallas Hotel  
CERVANDO PENA, Chaparral Club  
THOMAS VINCENT BEATY, Le Baron Hotel  
NANCY CROWELL, Affiliated Clubs & Restaurants  
REFUGIO (TONY) JASSO, JR., Le Baron Hotel  
CARLOS R. STEWART

### NEWS BRIEFS

Change mailing address of ALI ZOUBI, Dallas Hilton Hotel, to his residence  
, Dallas 72228.

Also, change mailing address of ROLF MEITLER from , Houston to ,  
Bellaire, TX 77401.

JOHNNY CURTIS, formerly with Oak Farms in Dallas, is now in San Antonio. He says "hello"  
Dallas-Fort Worth Chapter, and offers to help the San Antonio Chapter ...call on him,  
Tel. ; mail address Oak Farms, P.O. Box 18248, San Antonio 78218.

Our well wishes to DONALD PENNYCUFF who is in Parkland Hospital, 5201 Harry Hines Blvd.,  
Dallas 75235. Report is that he will be in the hospital for some time so send him a  
card ( ) or a telephone call ( , extension ).

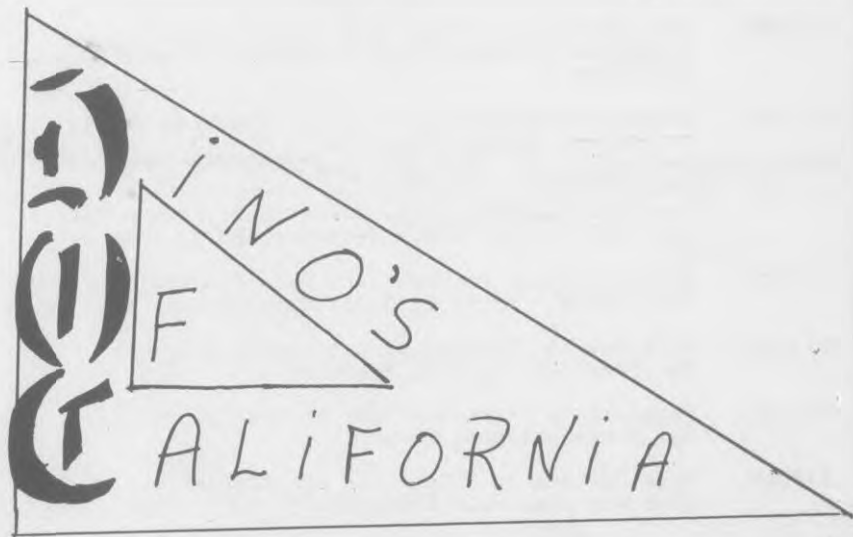
HENRY P. AUDLEY is in St. Luke's Hospital, 6720 Bertner, Houston 77030, tel. .  
He'll appreciate hearing from you.

In remitting for his 1979 membership dues LESLIE LEE BARTOSH, formerly at Holiday Inn Town  
Lake, Austin, gives his current address as , Atlanta, GA 30308

The fine art works of CHEF BERT L. LONG were on exhibit by O'Kane Gallery of the University  
of Houston/Downtown College, February 7th thru 27th. He has received a number of citations  
and awards for his work.

In memory of Conrad Hilton, who passed away on January 3, the Houston-Galveston Chapter of  
TCA made a contribution of \$100.00 to the Hilton College of Hotel & Restaurant Management.

AFFILIATED WITH AMERICAN CULINARY FEDERATION



J.E.'S Entertainment Center  
3730 Scott Street, Houston

Sunday, February 18, 1979  
3:00pm to 11:00pm

PROGRAM

- 3:00pm Music for your listening pleasure.....  
Texas Trinsetters Steel Orchestra, Mr. T. Thomas,  
Band Captain
- 3:30pm Fashions by "Chic Set, Inc.".....  
Sir Charles Flagg, Cordinator
- 4:00pm Hair Designs by "Dino's Of California"....  
Featuring Children hour, Dino and Liz Hair  
Designers
- 4:30pm Fashion Entertainment by "Star Fashions Models.....  
Mr. Ramont Conrad, Producer
- 5:15pm *Hair styler Cheryl Bush, Wanda Polk, Wanda Polk, Wanda Polk*  
Hair Designs by Students of "Franklin Beauty Colleges" *scope*  
Featuring *Cheryl Bush*, Belva Banks, Wanda Polk,  
Charlie Johnson, Annie Seamster and Rosetta Baty.
- 6:00pm Intermission: No Host Bar, Open Concession Stand  
for snacks. Music by Texas Trinsetters Steel Orch.
- 6:30pm Fashions by "Cattani of California, Lingerie"  
Ms. Erma Jean Benson, Producer
- 7:15pm Fashions by "European Look in Fashions".....  
Ms. Resia Briscoe, Owner
- 8:00pm Hair Designs by "Dino's Of California".....  
Dino and Liz, Hair Designers
- 8:30pm Hair Designs by "Guest Hair Designers" of various  
Beauty Salons here in Houston
- 9:15pm Remarks- Audience participation on how to care  
for their Hair and Beauty needs.  
Ms. Dino Whitfield
- 10:15pm Dancing  
Texas Trinsetters Steel Orch.
- 11:00pm CONCLUSION

Dino's Of California would like to acknowledge the following persons and business that made their show a successful show.....

Franklin Beauty Colleges

Espanalo Beauty College

Bobby Winn Sales

Jessica's Warehouse

European Look in Fashions

Star Fashions

Chic Set, Inc.

ALa Josephine Beauty Salon

House of Fashions by Bobby

Freddie's Beauty Salon

Hair Station, LTD.

Glamourette Beauty Salon

Taylor's House of Style & Cuts

Journet Beautyrama

Mr. Michael Yarbrough, Universal Advertising

Mr. John T. Whitfield.....for putting his money in the right direction.....ME

Mr. Gene Norris, Forward Times Publication

Experience is what makes you recognize  
a mistake when you do it again....

"Dino"

1979

Feb 9-

MARCH -

2<sup>nd</sup>

SHOW DATES

O'Hane Gallery  
1 Mann St.

Veta Winick  
749-1950

Bert S. Long

27 Feb.

Macanthur

1801 North Main

1801

# The "Spirit" Of Art Is Coming

**BERT LONG...A GENIUS OF THE ARTS**

**BY ED WENDT**

Whether or not you're a big fan of the arts, you best do yourself a favor by viewing the fantastic exhibit of local artist Bert L. Long.

The native of "Bloody Fifth Ward," as he refers to it, has placed the name of a genius with the names in the historical scrolls of the city founded along the banks of Buffalo Bayou.

Long's works were exhibited at the University of Houston, downtown last week and an estimated 500 people viewed his displays.

Among those attending were Cathy Joe Smith, Ms. Delores Morant, Mr. and Mrs. Clarence

Talley, Dennis Charry, Mrs. Denise Armstrong, Claudette Sims and Dianna Fallis of KTRK-TV.

The display was entitled "The Spirit of Art."

Long is noted for his paintings of ghosts.

"They're on everything," he says. "The spirit of art is coming. I think it is coming to me."

Bert Long is also an artistic chef.

As for his paintings, he said he wants people "to read their own messages" from his paintings.

However people read his paintings, the fact is that the name of Bert L. Long will surely go down as one of the nation's greatest artists."



(L-R) Ms. Delores Morant, prominent Art collector; Sherry Lee, Mrs. Talley and renown artist husband, Clarence Talley of Prairie View A&M and Robbie Sutton of Sutton's Black Art Gallery.

Forward Times Homefile, February 17, 1979



Lovely Dianna Fallis of Channel 13 and Bert



CLAUDETTE SIMS of Channel 13.



DR. BONEY, President of U of H downtown College shown here in front of unusual painting by Bert Long. Mr. Long's collection of paintings may be seen at O'KANE Gallery through March 8.



DINO (r) of Dino's of Calif. Beauty Salon with husband John.



Beautiful music was furnished by Wheatley High School stage band under the direction of Mr. C.J. Stevens.

## Beauty Vibrations

Cont. from pg. 4

burning up process.

4. Cut down on coffee. It is thought to affect the insulin balance that hinders the burning up process. Try to limit yourself to one cup at each meal.

5. No eating between meals. If you can eat the combination of foods suggested, until stuffed, you won't be hungry between

meals.

6. Note that this diet completely eliminates sugars and starches which form lipids and lipids are what form fat. Fat does not form fat, it helps burn it up and you may fry eggs in butter.

7. Note that with this magic diet you can eat what your

family eats except desserts, breads, and white vegetables. While your family eats this, you may have a double or triple helping of meat, salad or vegetables. Eat until you stuffed and then force yourself to eat more. The more you eat of the proper combination, the more you will lose.

8. You can lose 10 pounds in 10 days. There will be no weight loss for the first 4 days, but you will suddenly drop 5 pounds on the 5th day. Thereafter you will suddenly drop 5 pounds on the 9th day. Therefore you will lose 1½ pounds every day until you get down to your proper weight.

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THE ART LEAGUE GALLERY  
1953 MONTROSE BOULEVARD  
HOUSTON

\*\*\*

WINTER MEMBERSHIP EXHIBIT

February 17 - March 29, 1979

\*\*\*

Juror: CLINT WILLOUR, Director  
Watson/deNagy & Company

First Award:

PHYLLIS NOLD - Abstract

Second Award:

JEAN CROCE - May I Help You ...

Third Award:

DEBBY BRECKEEN - Artichoke Hearts

Juror's Merit Awards:

JUNE ADLER - Old Shoes #2  
BARRY BAKER - Laurene  
DEBBY BRECKEEN - Torn Ligament  
ROSE COLBY - plicity  
RICHARD E. FLUHR - Landscape Study  
LINDA GRAETZ - Untitled  
ANN HARTLEY - Black & White Study  
ELVA MOORHOUSE - Orbiting Glares  
LINDA OBERMOELLER - New York  
Central  
JANET SPECHT - Navajo Medicine  
Man  
E. TURPIN - Untitled  
TEXAS TIM WEBB - The Horse Auction

EXHIBITORS:

JUNE ADLER  
Old Shoes #2  
Movement of Life

BARRY BAKER  
Laurene

DEBBY BRECKEEN  
Torn Ligament  
Artichoke Hearts  
Bad Breaks

JEFF COLBY  
Hey, I'm Not A Martyr

ROSE COLBY  
-plicity

LIDUINE BEKMAN COWAN  
Adversaries  
Antarctic Hero  
Limited Edition

JEAN CROCE  
May I Help You With Your  
Selection, Ma'm

ADELE DAVIS  
Head

P. W. DICKSON  
1-9

LARI EHNI  
Watercolor Sky II

JOAN E. ELLIOTT  
Still Life

RICHARD E. FLUHR  
Landscape Study III

LINDA GRAETZ  
Untitled

WINNIE HAMILTON  
Untitled

ANN HARTLEY  
Black and White Study

KAREN JONES HORNE  
Homage to Andrew  
Untitled

ERIKA JUST  
Tulips

FRAN KNUEPPEL  
Newborn  
Weeds

DOLORES LANDRUM  
Eric

BERT L. LONG, JR.  
The Spirit of Art is Here

HELENKA MATRISCIANI  
Barn Yard Friends  
Twigs & Things

DELIA MITCHELL  
From Nolde

ELVA MOORHOUSE  
Princely Vision  
Orbiting Glares

PHYLLIS NOLD  
Abstract

LINDA H. OBERMOELLER  
New York Central

ANN PACE  
Untitled

M. F. RUTHERFORD  
Whistle Stop

RAMONA SPAIN  
Strange - to be a Grown Up  
and Still be Wondering

JANET SPECHT  
Black Belly  
Navajo Medicine Man

LAUREN STONE STANLEY  
The Only Chair in the Room

SHIRLEY STERLING  
Cuernavaca, Mexico

E. TURPIN  
Dissociation  
Untitled

LINDA VER HOEVE  
First Encounter

TEXAS TIM WEBB  
The Horse Auction  
Dancing Trio

###



**THE WHEATLEY HIGH SCHOOL Stage Band, under the direction of Charles Stephens, made its debut appearance in a non-school event recently. The band entertained a crowd of approximately 400 at the February 8 opening of a major art exhibit by Bert Long in the O'Kane Auditorium at**

**the University of Houston Downtown College. Long's exhibit continues on view through March 2. Films of the band and other highlights of the evening may be seen Saturday, February 24, at 12 noon over KTRK-TV (Channel 13).**

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The film includes shots of painted ghosts circulating through the assemblage while a band blares away.

Food was prepared and donated by many of Long's chef friends, including La Quiche Restaurant, Lott Marketing Company, Star-Kist Foods, Holiday Inn, St. Joseph Hospital, and the Hyatt Regency Hotel. Ed Paetzel, king of the chili cook-offs, served the art lovers a sample of his soon-to-be marketed national chili dish.



**KC AND THE SUNSHINE BAND** will launch the 21-carat entertainment facet of this year's Houston Livestock Show & Rodeo on Friday, February 23, with matinee and evening performances.



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*Valentines*, Moody Gallery, 2015-J West Gray.

*Carl Embrey: Recent Works*, Meredith Long & Co., 2323 San Felipe.

*Dean Fleming: New Paintings*, Max Hutchinson Gallery, 1100 W. Alabama.

*For Men, For Women; Four Men Four Women*, works by eight artists, sponsored by Womens' Caucus for Art, Alley Theater Lobby, 615 Texas Ave.

*Rube Goldberg: Inventions and Sculpture; J.M. Sorg: Drawings and Constructions*, Hooks-Epstein Galleries, 1200 Bissonnet.

*Marianne Hornbuckle: Earth Forms*, Archway Gallery, 5200 Montrose.

*Bert Long: The Spirit of Art*, O'Kane Gallery, University of Houston Downtown College, One Main St.

*Clarence Tallé: Spiritual Roots*, exhibit of paintings, Memorial Center, Prairie View A&M University.

*Jana Vander Lee: Common Core Threads*, works by Houston fiber artist, 8:30-4:30 p.m. weekdays (10 a.m.-5 p.m. this Saturday only) University of St. Thomas Art Department Gallery, 3900 Yoakum Blvd.

*Opening Exhibit*, European and contemporary artists, Art Gallery Duveen, 2024 South Post Oak Road.

*Bruno Zupan and Gay Lansdon: Prints*, opening Thursday, Dubose Gallery, 2950 Kirby.

Art



Bert L. Long, 1959 graduate of Wheatley High School, shows one of his works, at a program Wednesday commemorating February as Black History Month. He was one of several artists, scientists and history-makers honored at Wheatley. — Post photo by Roger Powers

THE ART LEAGUE GALLERY  
1953 MONTROSE BOULEVARD  
HOUSTON

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WINTER MEMBERSHIP EXHIBIT

February 17 - March 29, 1979

\*\*\*

Juror: CLINT WILLOUR, Director  
Watson/deNagy & Company

First Award:

PHYLLIS NOLD - Abstract

Second Award:

JEAN CROCE - May I Help You ...

Third Award:

DEBBY BRECKEEN - Artichoke Hearts

Juror's Merit Awards:

JUNE ADLER - Old Shoes #2  
BARRY BAKER - Laurene  
DEBBY BRECKEEN - Torn Ligament  
ROSE COLBY - plicity  
RICHARD E. FLUHR - Landscape Study  
LINDA GRAETZ - Untitled  
ANN HARTLEY - Black & White Study  
ELVA MOORHOUSE - Orbiting Glares  
LINDA OBERMOELLER - New York  
Central  
JANET SPECHT - Navajo Medicine  
Man  
E. TURPIN - Untitled  
TEXAS TIM WEBB - The Horse Auction

EXHIBITORS:

JUNE ADLER  
Old Shoes #2  
Movement of Life

BARRY BAKER  
Laurene

DEBBY BRECKEEN  
Torn Ligament  
Artichoke Hearts  
Bad Breaks

JEFF COLBY  
Hey, I'm Not A Martyr

ROSE COLBY  
-plicity

LIDUINE BEKMAN COWAN  
Adversaries  
Antarctic Hero  
Limited Edition

JEAN CROCE  
May I Help You With Your  
Selection, Ma'm

ADELE DAVIS  
Head

P. W. DICKSON  
1-9

LARI EHNI  
Watercolor Sky II

JOAN E. ELLIOTT  
Still Life

RICHARD E. FLUHR  
Landscape Study III

LINDA GRAETZ  
Untitled

WINNIE HAMILTON  
Untitled

ANN HARTLEY  
Black and White Study

KAREN JONES HORNE  
Homage to Andrew  
Untitled

ERIKA JUST  
Tulips

FRAN KNUEPPEL  
Newborn  
Weeds

DOLORES LANDRUM  
Eric

BERT L. LONG, JR.  
The Spirit of Art is Here

HELENKA MATRISCIANI  
Barn Yard Friends  
Twigs & Things

DELIA MITCHELL  
From Nolde

ELVA MOORHOUSE  
Princely Vision  
Orbiting Glares

PHYLLIS NOLD  
Abstract

LINDA H. OBERMOELLER  
New York Central

ANN PACE  
Untitled

M. F. RUTHERFORD  
Whistle Stop

RAMONA SPAIN  
Strange - to be a Grown Up  
and Still be Wondering

JANET SPECHT  
Black Belly  
Navajo Medicine Man

LAUREN STONE STANLEY  
The Only Chair in the Room

SHIRLEY STERLING  
Cuernavaca, Mexico

E. TURPIN  
Dissociation  
Untitled

LINDA VER HOEVE  
First Encounter

TEXAS TIM WEBB  
The Horse Auction  
Dancing Trio

###



# The ISA Communicator™

The Official Publication of the International Society of Artists



March / April 1979

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## Special Issue: Artists at Work

A Studio Visit with  
Everett Raymond Kinstler  
The Quayside Gallery in Florida  
An Expanded Members' Gallery

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## Members' Gallery



Anna May Crockett, from Warren, Maine, is shown here hanging a one-woman show. In addition to being an artist, she has designed clothes, has worked for the design and layout department of the *Rockland Courier Gazette*, has been a teacher and a consultant. Now she is concentrating full efforts on painting.



Alice Souigny is from Ponca City, Oklahoma. She feels painting is an excellent way to communicate her feelings about the West, landscapes, and the Cowboy. A native Cherokee Indian, she also depicts Indian legends and ceremonials in her paintings. The work above shows Hoot Gibson presenting a trophy to Paddy Ryan at the Rodeo Hall of Fame.



Neola Whipple, from Orland, California, spent several years with her husband as Peace Corps Volunteers in West Cameroon, Africa. When they returned, they built a studio-workshop, where Al Whipple makes the frames for Neola's paintings and prints.



Bert Long, from Houston, Texas, is not only an accomplished artist, but has also won awards in the food service industry as an Executive Chef. He has taught the subject, and at one time had his own restaurant and television show in Oregon. As his career in art also accomplished, with a recent one-man show at the O'Kane Gallery, Bert is currently devoting more time to painting.

# People

• Business • Markets • News



## Big city beat by Maxine

**FRIDAY FLASHES:** Real estate circles say Oiler star Earl Campbell and a partner are looking for property to open a steak house here . . . Town & Country mag's editor-in-chief Frank Zachary and the mag's editor of health and beauty, Nancy Tuck Gardner, were in Houston Thursday to look over the city with an eye to Town & Country's September issue all on Texas. My report is confirmed that they'll feature young girls of the state, about four from Our Town, rather than using the same old members of the Smart Set here who constantly appear in Women's Wear Daily, our local papers and other national magazines. Thursday the mag's brass took a look at some of the young lovelies of about 20 or so at a party hosted by Cynthia Taylor in her hacienda on Avalon. After the party, Zachary, Ms. Gardner and a group dined at Tony's . . . George Apolzon has just inked Gladys Knight and the Pips for a May 18-20 outing at his Celebrity Circle Theater. Incidentally, tickets are going at a fast clip already for Ray Charles' stint there May 26 . . . Peter Lorre Jr., who looks just like his late famous actor dad, has been in town and was an item over lunch at Harlow's with Tyler Associates' John Tyler. The crowd did a double take when they saw him. FYI: Young Lorre said his father died penniless . . .

**TRIPPING THE NIGHT FANTASTIC:** Oilman-rancher Forrest Warren and wife Emily hosted a swingin' 21st birthday party Wednesday night at Ruggles II for their daughter Katherine. Katherine's date, and most constant companion these days, was the restaurant's exec Deter Lehmann. Deter's parents, Friedrich and Helen L., are visiting from Germany for a month and were also at the party. Katherine's brother, Michael, and his wife Ann flew in from their home in Amarillo just for the occasion, and her other brother, James, and his bride Lynda were also on hand. Gill Watz, a newcomer who moved here recently from Canada, was among the group, as were

Ed "Chili Lee" Paetzel and artist-chef Bert Long take off next week for Miami where they've been invited by Pan American Airlines to do some Texas cookin' for the big kickoff party for the airline's inaugural flight from Miami to Houston and on to San Francisco. Ed, the Chili King of the area, will cook up a batch to serve 800 to 1,000 guests, and Bert will barbecue some of his famous ribs. Bert, formerly an exec chef at the Hyatt Regency, now devotes most of his time to his painting, but is a consultant to the Mariner Corp.

engineer Lambert Austin Jr. and wife Faith. They named her April Hope, and she makes Eve and Lambert Sr. and Hugo Malcuit of Houston and Francis Malcuit of Hampden, Md., grandparents . . . Architect Richard Vane and wife Sue hosted a birthday dinner 't'other eve in Charley's 517 for her mom, Sylvia Strauss. Sylvia's hubby, Simon, was, natch, also on hand . . . The American Business Women's Assn.'s spring fashion show is set for April 29 at 11 a.m. in the Galleria Plaza Ballroom. It's open to the public and Jo Ann Garcia is handling reservations. Personal Touch Boutique is doing the fashions, Frost Bros. the hair and makeup, and the doorprizes are coming from Galleria merchants . . . Lovis (Mrs. Curtiss) Brown, Julie and Ben Rogers and the Harvey Steinhagens are among folks heading to Washington for the ARCS (Rewards for College Scientists) Ball. Ex-Houstonian Mrs. Anthony (Cheryll) Callo is co-chairing it . . . Betty White, who formerly was a regular on the *Mary Tyler Moore Show* and later the star of her own comedy series, is taking a departure from that type



O'Neal



Ross



Rivera

## Personals

Ryan O'Neal is in Atlanta, trying to talk Diana Ross, who's doing a concert there, into taking her clothes off. Seems she was all set to star with him in his next film, *The Bodyguard* — until she got a look at the script and learned she'll be expected to do a nude scene. With that, Diana bowed out, saying she'll take the role only if the skin-flick segment is excised.

The on-again, off-again, on-again marriage of John and Greta Rideout is off again — this time, apparently, for keeps. The Rideouts were divorced in the same Salem, Ore., courtroom in which they made international headlines when she filed rape charges against him in December. He was acquitted — after \$18,000 worth of trial.

Chita Rivera opens a three-day engagement in style next week at New York's Les Mouches disco — with a rented live cheetah as a co-star.

Soviet poet Yevgeny Yevtushenko has returned home to Moscow with his British wife and infant son after a three-month trip to the West. The poet just concluded an extensive tour in the United States and Britain to publicize a new translation of his book of poems, *The Face Within The Face*.

Goldie Hawn gave birth at Cedars-Sinai Medical Center in Los Angeles to her sec-





Berdine Reese  
President

# Delta Sigma Theta, Inc.

A Public Service Sorority

## Houston Metropolitan Alumnae Chapter

P.O. Box 8055 - Houston, Tex. 77004

April 12, 1979

Dear Workshop Consultant,

The members of the Metropolitan Alumnae Chapter of Delta Sigma Theta Sorority wish to thank you for your participation as consultant during our Career Day/Job Opportunity Workshop at Attucks Jr. High School. The fine spirit which you displayed exemplifies real concern for our youth and their development.

We want to emphasize again our appreciation for the public service that you rendered.

Sincerely yours,

*Berdine Reese*  
Berdine Reese  
President

*Wilhelmina Ballentine*  
Wilhelmina Ballentine  
Chairperson

THE CEDAR CITY ART COMMITTEE  
THIRTY-EIGHTH ANNUAL CEDAR CITY NATIONAL ART EXHIBITION

April 29 - May 19, 1979

Work  
Due April  
23

AN OPEN COMPETITION IN TWO-DIMENSIONAL MEDIA: DRAWINGS, PAINTINGS AND PRINTS

**ADMINISTRATION**

The annual exhibition is administered by the Cedar City Art Committee, a non-profit organization. The Committee is financially supported by private donations and a grant from the Utah Division of Fine Arts and the National Endowment for the Arts, Washington, D.C., a federal agency created by an act of Congress in 1965. The Committee's objective is to provide a quality visual arts forum for artists and the public. An exhibition catalogue will be mailed to all participating artists.

**ADJUDICATION**

Jurors for the 38th Annual exhibition are competent practicing professional artists and recipients of numerous awards. Jurors' names will be released following the adjudication. The jurors reserve adjudication right on works accepted through slides and shipped for exhibition, particularly if the works vary from the slides submitted.

**AWARDS**

A minimum total of \$3,000 will be awarded--\$2,000 in variable purchase awards and \$1,000 in \$100, \$150 and \$200 cash awards. Purchase awards will be based on 80 percent of artist's sales price, allowing for a 20 percent commission.

**ELIGIBILITY**

Open to all artists residing in the United States. Entries must have been completed within the last three years and not previously shown in Southern Utah. Student work, completed under the supervision of an instructor, will not be accepted.

**ENTRY**

There is no entry fee. All entries will be juried from slides only. Each artist may submit two entries represented by cardboard-mounted 35 mm color slides. Up to two slides may be included to represent each entry. No work will be accepted which requires a shipping container that exceeds 6 feet in its largest dimension and requires more than two men for handling. Each slide must be marked with Entry No., Artist's Name, Title or Description, Weight, Dimensions, Medium and Price. Indicate "TOP" of art object on each slide. Only original work in two-dimensional media will be accepted. Mail slides, entry forms and stamped, self-addressed envelope for return of slides, to arrive not later than February 1, 1979 to:

Cedar City Art Committee  
c/o Fern Amend  
P. O. Box 1313  
Cedar City, Utah 84720

5869374

Slides and entry forms not accompanied by a stamped, self-addressed envelope will remain the property of the Cedar City Art Committee.

**SHIPPING**

Upon notification of acceptance, works must be shipped or mailed, prepaid, to arrive not later than April 23, 1979. Each work must be identified with complete information.

Ship accepted works to:

South Elementary School  
499 West 400 South  
Cedar City, Utah 84720

Works must be shipped framed and ready for hanging, in strong reusable containers which can be easily repacked. Works not sold in the exhibition, will be returned insured, collect, in the same packing materials and containers and by the same carrier from which works were received, insofar as practicable, within ten days after the exhibition closes. In addition to truck lines, U.S. Mail, major bus lines and United Parcel Service are recommended for shipping.

**SALES**

All works will be considered for sale unless otherwise indicated. Works not for sale should be given a value for insurance purposes. A substantial effort is made to promote sales. A 20 percent sales commission will be retained by the Cedar City Art Committee. For publicity purposes, participating artists are encouraged to provide biographical data and glossy black and white photographs.

**INSURANCE AND LIABILITY**

Every reasonable precaution will be taken to assure protection and careful handling of works. Accepted entries will be insured by the Cedar City Art Committee for the period of the exhibition and storage. Consent to reproduce for publicity and catalogue purposes is assumed, unless specifically reserved in writing. Submission of work shall constitute agreement with all conditions in this prospectus.

**INQUIRIES**

Address all inquiries to:

Cedar City Art Committee  
c/o Fern Amend  
P. O. Box 1313  
Cedar City, Utah 84720

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**DATES TO REMEMBER**

February 1, 1979  
March 20, 1979  
April 23, 1979  
April 29 - May 19, 1979  
April 29, 1979  
May 20 - 25, 1979

Slides entries due in Cedar City  
Jury notification  
Accepted works due in Cedar City  
Exhibition dates  
Opening program and reception  
Pick-up hand-delivered works.



**CEDAR CITY ART COMMITTEE**  
c/o Fern Amend  
P.O. Box 1313  
Cedar City, Utah 84720

Nonprofit Organization  
U. S. POSTAGE  
**PAID**  
Cedar City, Utah 84720  
Permit No. 92

Bert L. Long, Jr.  
2210 Staples St.  
Houston, Tx.

47026

**You did a super job!**

**DR. ARTHUR R. HIGGS**  
&  
**DR. DOUGLAS M. SIMMONS**  
Preventive Dentistry  
523-4408

# Congratulations...



**the drawing board, inc.**

© The Drawing Board, Inc., Dallas, Texas • Made in U.S.A.

Artist: Anne Wingert

BBC-30

HOUSTON, TEXAS 770  
PM  
FEB 15  
1979

HOUSTON, TEXAS 770  
15



ARTHUR R. HIGGS, O.D.S., INC  
SUITE 500  
HOUSTON, TEXAS 77004

To:

Mr. Bert L. Long  
2210 Staples  
Houston, Texas 77026

Bertran Long Pleasant School  
September 26, 1977. Sixth Grade

## Art

1 Art is something i like.  
2 even though it takes  
a lot of might

I don't really understand  
the pictures.

even the showing of  
these various adventures.

I can say it is smooth  
because it's cool.

I guess all i am  
trying to say is  
that art is my thing

I like art almost  
better than anything  
maybe you like art  
too.



**CEDAR CITY ART COMMITTEE**

c/o Fern Amend  
P. O. Box 1313  
Cedar City, Utah 84720

May 21, 1979

Dear Artist :

The Committee is pleased that you entered your piece in the 38th Annual Cedar City National Exhibition. Your entry contributed significantly to the success of our show.

Enclosed, please find your slide(s), and a copy of the exhibition catalog together with an announcement of the awards.

Thank you for participating.

CEDAR CITY ART COMMITTEE

*Raymond S. Gardner*

Raymond S. Gardner  
Chairman

RSG/kml

Enclosures



**CEDAR CITY ART COMMITTEE**

c/o Fern Amend  
P. O. Box 1313  
Cedar City, Utah 84720

**THE 38th ANNUAL CEDAR CITY NATIONAL EXHIBITION**  
A Juried Competition Featuring Paintings, Drawings & Prints

PURCHASE AWARDS

<u>Catalog No.</u>	<u>Artist and Residence</u>	<u>Title/Description</u>	<u>Medium</u>
13	James Michael Benedict Ft. Collins, CO	'Ranger II'	Intaglio/Zinc
42	Geneva Eads Las Vegas, NV	'Gyr Falcon'	Pencil, Pastel
52	John Fitzgerald Trona, CA	'Changes'	Watercolor
54	Patricia Forsberg Missoula, MT	'There are Thick Woods Where Sylvan Forms Abide'	Watercolor
90	Clinton Kuopus Painesville, OH	'Shoreline with Nuclear Plant and the Last Sunset'	Gouache/Pencil
101	Nancy Lund Bountiful, UT	'Walker Lane'	Oil
144	Arny R. Skov Boise, ID	'Ostrich Cage'	Embossed

\$200.00 CASH AWARD

150	Robert Steiner San Francisco, CA	'Expulsion'	Lithograph
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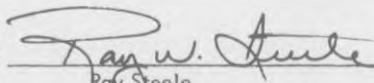
\$150.00 CASH AWARDS

27	Ronald Christ Wichita, KS	'Still Life'	Oil/Canvas
80	Judith Jacobs LaJolla, CA	'Blue Grid'	Dry Pigment/Rag Paper

\$100.00 CASH AWARDS

18	Dale Bratcher Louisville, KY	'The Creamery'	Watercolor
39	Mary Anne Donavan Missoula, MT	'Untitled'	Acrylic/Paper
82	Timothy Josephs Green Bay, WI	'Answer to a Medieval Argument'	Intaglio
113	Scott Moore Mission Viejo, CA	'Loading Lettuce'	Watercolor
155	Gary Townsend Norman, OK	'Assisi, Midday'	Watercolor

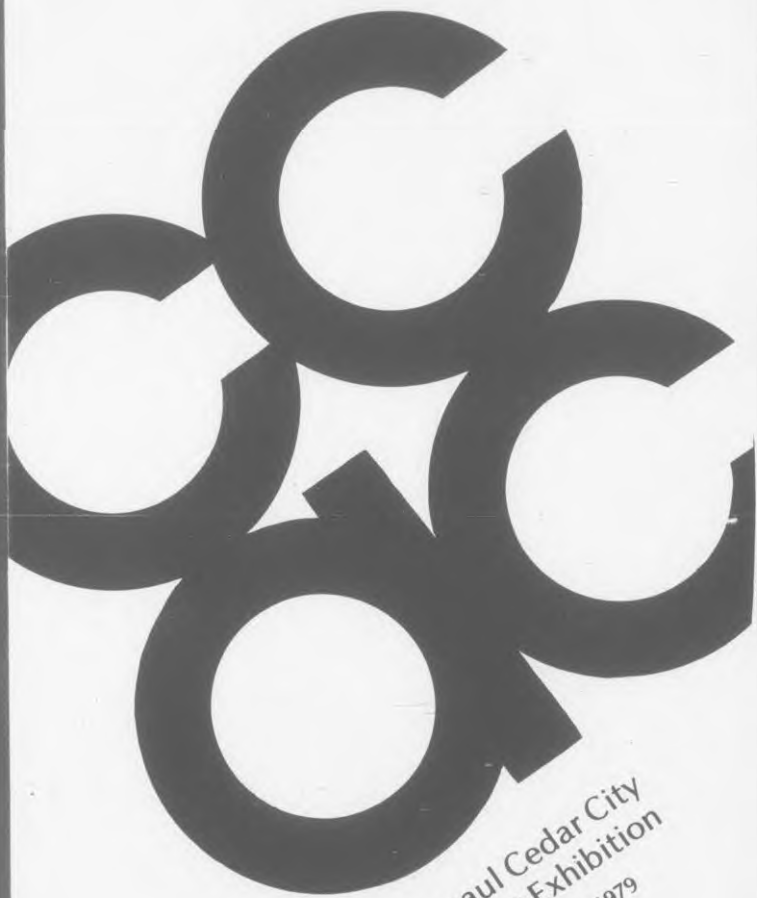
JUROR / JUDGE:



Ray Steele  
Director, C. M. Russell Museum  
Great Falls, Montana

98.	Bert L. Long, Jr.	Houston, TX	"Ghost of Material Wealth"	Acrylic	2,800.
99.	Norm Looney	Long Beach, CA	"Donut Eater"	Pencil/Paper	200.
100.	Nancy Lund	Bountiful, UT	"Tree Forms"	Oil	425.
101.	Nancy Lund	Bountiful, UT	"Walker Lane"	Oil	975.
102.	Duane Lutsko	New York, NY	"Peggy Day"	Oil	375.
103.	Kirk Lybecker	Portland, OR	"What Do You Think"	Watercolor	500.
104.	Kirk Lybecker	Portland, OR	"Auto Electric"	Watercolor	200.
105.	John M. Mathews	Jerome, AR	"Kingdom of Meander #7"	Watercolor	750.
106.	Katherine McGuiness	Denver, CO	"Backlots and Alleyways"	Intaglio, Relief	150.
107.	Christopher McKellar	Salt Lake City, UT	"Kinetica"	Acryl., Enamel, Oil	700.
108.	J.T. McQuesten, Jr.	Alexandria, VA	"Tuck's Farm No. 2"	Watercolor	400.
109.	Janet Karen Mehn	Oakland, CA	"Day of the Cats"	Prismacolor	NFS
110.	Ashley Miller	Tempe, AZ	"Totem"	Handmade Paper-Onion	50.
111.	James L. Miller	Spanaway, WA	"Eating at the Arches"	Watercolor	300.
112.	Scott Moore	Mission Viejo, CA	"Preparing Today's Catch"	Watercolor	700.
113.	Scott Moore	Mission Viejo, CA	"Loading Lettuce"	Watercolor	700.
114.	Jo-Ann Morgan	South Laguna, CA	"The Sun is a hole in the sky"	Acrylic	600.
115.	Charles Munday	Auburn, AL	"Caddy 1950"	Watercolor	600.

116.	Jon Eric Narum	Austin, TX	"Isolation"	Oil/Canvas	300.
117.	Jon Eric Narum	Austin, TX	"Sublimity"	Oil/Canvas	300.
118.	Peter Nickel	Austin, TX	"Family Portrait"	Lithograph	190.
119.	Peter Nickel	Austin, TX	"Northern Woman"	Graphic Crayon, Lithograph	100.
120.	Benton P. Patten	Bountiful, UT	"Off and Racing"	Acrylic	1,000.
121.	Eugene Pizzuto	Seattle, WA	"Figure #29"	Monoprint	250.
122.	Francine Porad	Mercer Isl, WA	"Tapestry #4"	Watercolor	150.
123.	Francine Porad	Mercer Isl, WA	"Tapestry #9"	Watercolor	150.
124.	Paul Punke	Bloomington, IL	"Man & Zucchini Series #2"	Mixed Media	100.
125.	Jan Ford Radford	San Clemente, CA	"As I Walked Up the Hill, I Came Upon These Quiet Companions Protected by the Trees"	Watercolor	150.
126.	Jan Ford Radford	San Clemente, CA	"The Summer Shadows of the Memosa Blossoms Danced on the Sunny White Walls"	Watercolor	150.
127.	Shirley M. Ransom	Camarillo, CA	"To Market To Market"	Acrylic	400.
128.	Shirley M. Ransom	Camarillo, CA	"Winter '77"	Acrylic	500.
129.	Helen B. Reed	Fullerton, CA	"Gathering Place"	Watercolor	NFS
130.	Helen B. Reed	Fullerton, CA	"Grainery Nocturne"	Watercolor	375.



38th Annual Cedar City  
National Art Exhibition  
April 29 to May 19, 1979  
Cedar City, Utah

Bert L. Long, Jr.

Houston, TX

# arts

Fine Arts /

BERT LONG JR.  
("Big Bert")

## Rejection Of The Contemporary Artist

Forward Times Homelife, June 23, 1979

Webster's New World Dictionary offers as its definition of the word rejection: "as being that thing which is refused to be used or believed."

Throughout history the CONTEMPORARY or NOW artists of each period of time have had to contend with rejection (disbelief) of their work. The question I would like to pose is: Why has this syndrome persisted throughout times evolution to 1979 and what are we as contemporary artists of now going to do to enable to help turn the tide of negativism toward what we know will be valid works of art.

Everyone now realizes the genius of Van Gogh's paintings. His paintings and tragic rejections have been captured within reams and reams of copy and many miles of film exposure. His paintings are in major museums and people actually have learned to like his bold tumultuous attacks of painting virtuosity. Why was he so violently rejected by his peers and possible patrons? We do not know, but can only guess, using the reactions of our peers and possible patrons of this age.

It appears that most people like to feel safe and can identify with art and artists that project this feeling of acceptance. The artists which have the most patrons must be doing the best work (safe work). That art which creates controversy and is different from the accepted art being done at that time is rejected. History has proven that the art most likely to be heralded in the future is usually birthed from within the bowels of controversy. Why does society continue to perpetrate the narrow-tunneled view of accepting only why they feel safe with.

### A THEORY OFFERED

Most museums exist to house that which is past. They acquire art works from many sources, donations, loans, and outright purchases. People acquire art to beautify their everyday condition from dealers, galleries and a few artists.

Corporations and businesses acquire their art through about the same channels as the aforementioned. The common thread which binds all of these potential patrons is the fact that they have to acquire these art works. While some are acquired through the thoughtfulness of an art patron, most I believe to be purchased outright. This immediately poses the question. What type of art can the most



money be made on? Theoretical answer: Most likely art which is established (old art). Therefore the dealers are going to push what they own and have a personal investment in.

This pushing of old art, art which was the breakthrough of it's day (the inspiration of many artists, even today) has been invested in heavily by dealers, collectors, galleries, etc. The value of these collections hinges on the thin thread of popularity, so what art is publicized the most? You bet, that art which has the most money backing it. Exit now contemporary artists...we are the possessors of that art which usually has the fewest collectors, and therefore the least money backing it. Hence, our art has no value.

AHA! Surprise. So our art is not being rejected because of its aesthetic prowess, but because of its newness, thus a lack of money backing it or making power for that narrow circle of money makers.

The contemporary artist which usually makes money today, (There are exceptions) are those artists which probably are innovators of popular art which is (right again) kept on a high visual level by the money makers. The really creative artists, someone which is probably breaking new aesthetic ground is more than likely the artist which is not getting very much acceptance, he certainly is not making money. Hopefully the rejection doesn't drive him to the point of cutting off his ear or committing suicide as Van Gogh and many other artists did (and still do).

If we accept the theory of money being the root of the rejection of contemporary art, what can be done to cultivate our money garden? (The June 9, 1979 column was entitled "The Artist and Money." It offers some possible solutions).

The end result of this influx of money is publicity and the right publicity will result in acceptance, which will set the wheels of acceptance into motion to roll over rejection. The more money made, the more publicity garnered, the faster the wheels of acceptance will roll over and eradicate that old Nemesis Rejection.

The contemporary artist should seek out publicity for his art. Publicity can sometimes be had without money and can often act as a catalyst for the making of money. Art is a business and as with most new fledgling businesses we must plow back

any money made into the business. It is perfectly acceptable to spend 25 percent or more of your budget in a new business on publicity. Ignore those that will offer the advice just to do the art work and it will take care of itself.

It is unthinkable of any other business to open and not try to assure that they have some acceptance through publicity. Yet artists are expected to sit in our studios and hope that someone will know that we exist.

It is our (artists) obligation to the world to provide the NOW patron with as much information possible concerning our art. In doing so, more people will accept our art, buy our art, collect our art, and thusly will its value be certified and enhanced. Our contemporary art and artists will be able to cast off the cloak of rejection and live as our constitution intended us to live, with life, liberty and justice for all.

Let us hope that we as artists will not allow ourselves to be turned into something which will create horror instead of beauty. Let us not become a rejected artist such as Germany's Hitler was.

The question will always plague humanity, if Hitler had become a successful, accepted artist, would he have turned his rejection into the production of pictures instead of turning his rejection into a tool for destruction?

Artist in Action  
Speaking on Behalf of Artists-  
Struggling for Acceptance  
BERT L. LONG



HITLER, A REJECTED ARTIST: Should his painting have been rejected? Very recently (June, 1979) one of Hitler's paintings was auctioned off at a substantial sum of \$12,000 plus.

### RESPONSE FORM

Your Name: \_\_\_\_\_

Your Address: \_\_\_\_\_

Your Phone N.: (Optional) \_\_\_\_\_

(COMMENTS OR RESPONSE)

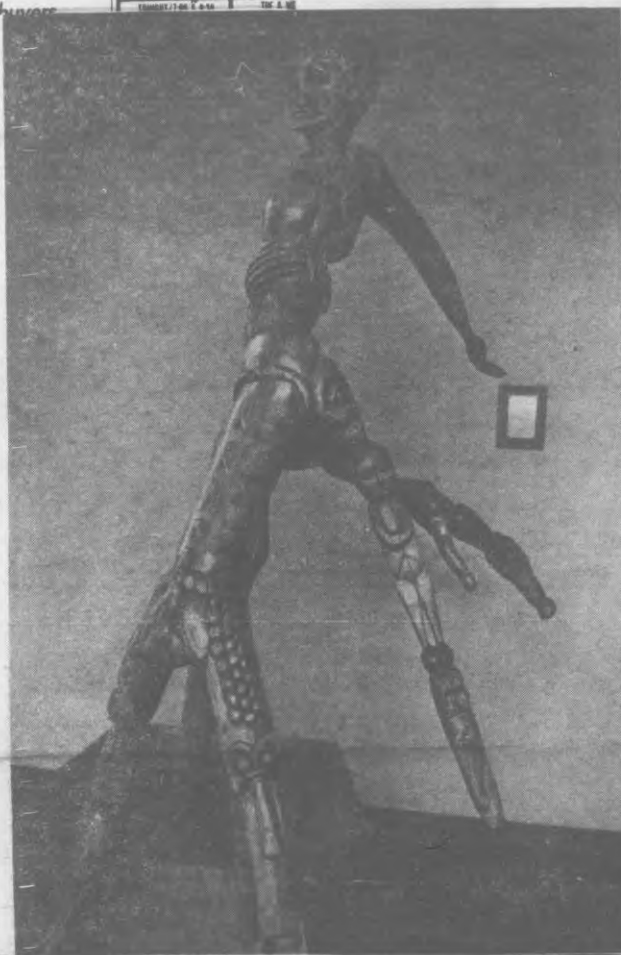
TO: BERT L. LONG (Big Bert)

### Items of interest:

1. This column is published weekly.
2. Your response may be made anonymously.
3. Please send in any black and white photos to support your response.
4. Your phone number listed on the response will allow us to notify you of our publication of your response.
5. We reserve the right to reprint responses in whole or in part, unless otherwise stipulated in writing.

ARTISTS IN ACTION  
BERT L. LONG

2212 Staples St. Houston, Texas 77026



Left: Kwaku Bedika's sculpture was bought by Almeda Clinic doctors. Right: Philadelphia-educated artist Floyd Newsum is one of Houston's young professional black artists.

BY CHARLOTTE MOSER  
Chronicle Staff

FOR THE UPWARDLY mobile Houston black, being a professional person has meant for a long time being a doctor or lawyer. Now, as the city diversifies with its new growth, there's a new image in town — the professional black artist.

"Blacks have been indoctrinated to think they shouldn't make art. Instead of doing something that they love, they believe they should do something that makes money," says Bert Long, one of the leaders in Houston's growing black art community. "I know better. I've already existed in the corporate world. I tend to take risks."

These days, Long is not alone in his views. Not long ago, the only black artist in Houston who came to mind was Dr. John Biggers, long-time chairman of the art department at Texas Southern University. A powerful influence in Houston's black art community, the Biggers' style has dominated a generation of black art students and a couple of decades of black art awareness in Houston.

Today, however, the list of young and independent black Houston artists is impressive. In addition to TSU-associated black artists like Biggers, Carroll Sims, and Kermit Oliver, new black artists are emerging as leaders not only among blacks but also in the white art scene.

"I'm a professional artist and I'm black," says Floyd Newsum, 29, Philadelphia-educated artist now associate professor at University of Houston-Downtown. "My problems are the same ones artists have everywhere — where to show, how to sell. No matter what color you are, you're going to have a tough time."

Among the young black artists assuming lead-

## The new black artists

ership roles in Houston today are Newsum, whose early directorship of UH-Downtown's O'Kane Gallery brought a number of black artists their first one-man Houston shows. He now shows at Toni Jones Gallery. Long, working since January as art columnist for the black Houston newspaper *Forward Times*, has also worked with Little Egypt Print Workshop. Fletcher Mackey, instructor at the Museum of Fine Arts School and recent recipient of the Casa Argentina Travel Grant, the first black to receive the award; and Jesse Lott, formerly associated with the defunct Robinson Gallery where he had a one-man show.

Other developing black artists on the scene are Benny Settles, Bertram Samples, Ed Mills, Bob Morrison, Karl E. Hall, Clifton Hoyle, Clarence Talley, Dolores Walls, Harvey Johnson, Edith Humphreys and Clifton Joseph.

Like artists everywhere in Houston today, this new group of black artists looks beyond the local art scene. Its heroes lie with eminent national black artists like Romare Bearden, Richard Hunt, Jacob Lawrence, Benny Andrews and Charles White. If not formally educated, they are often well-traveled. As often with their white colleagues, they feel a need to break away from rigid academic criteria and explore personal, often esoteric imagery.

"We all have a different point of view," insists Newsum, who says he had to work himself away from influences taught to him at the Tyler School of Art of Philadelphia's Temple University. "We're all still getting established."

A case in point is the range of art styles practiced among black Houston artists today. Bert Long claims that most black artists work in realistic styles, but there are varieties within that mold. While Biggers and artists like Buriord-

Evans advocate a black social realism in their work, artists like Kermit Oliver, Newsum and Long turn realism into mystical, surrealist subject. Lott constructs semi-abstract realistic works from found objects and urban refuse. Mackey, on the other hand, works within a totally abstract format.

Just as important as the new artistic independence among Houston's black artists is the emergence of support groups to back up the new activity. In the past, non-profit art centers like the Black Arts Center, the Adept New American Folk Gallery and the Jewel Woodard Simon Center for Emerging Art (formerly Fleming Gallery) were the main outlets for developing professional black artists. Though purposeful and high-minded, these outlets have never quite provided consistent commercial representation for black artists.

At the same time, in Houston, commercial representation for black artists has been more of an educational "service" than a professional business. Sutton's Black Heritage Gallery on Griggs Road, for instance, provides the first stepping stone for many developing black artists.

Yet, according to Alvia Wardlaw, TSU art historian and former curator at the Museum of Fine Arts, a fully professional art dealership for black artists has not surfaced in Houston.

"I hate to see our artists standing on the street corner selling work because they can't sell it in galleries," says Wardlaw, who believes there are many outstanding talents among black artists that are undiscovered. "No one yet has come up with the right kind of gallery or made a serious commitment to black professional artists."

Wardlaw would like to see a gallery for black

(Continued on page 13)

Sunday, August 12, 1979

## Artists

(From page 11)

artists located in Houston's art center on a par with New York's Midtown Gallery.

However, there is new activity among black artist associations in Houston. The oldest group, the Organization of Black Artists, was founded in 1970 and, until recently, has played a quiet role in providing fellowship for amateur, professional and student artists in Houston. It is headed by Alfred Blair, art teacher at Ross Sterling High School, and its members include TSU faculty members Biggers and Sims.

Last year, however, the group was the first black artists organization in Houston to receive a grant from the Cultural Arts Council of Houston for a touring exhibition of work by local black artists. The show, which pivots on the work of Biggers, is called *Mobil Art* and has been seen around the city, including Foley's Downtown. Currently, it is showing at Barbara Jordan Park.

Two more ambitious groups for black artists have also now been formed. The National Conference for Artists (NCA) is in the process of starting a Houston chapter headed by TSU student Sandra Craft. Last year, the group co-sponsored lectures at TSU by black New York artist Benny Andrews. Among the group's current plans are developing an index of black artists in Houston.

Four months ago, Bert Long began a group called Artists in Action. Designed to acquaint artists — black and white — with how to enter the art scene, the group is planning a series of workshops and exhibitions.

"Artists have got to help other artists," says Long, who left a career as a chef and food management administrator to become a full-time artist. "If something brings all artists together, everyone will benefit."

Pursuing this philosophy, Long is now working with prominent Houston sculptor James Surls to organize a late summer all-community extravaganza to be called the *Artists Model* ball. The free event on Aug. 31 will kick off the opening of a show of miniatures held at University of Houston's sculpture annex on Lawndale.

Working so openly with the white community is a new development for Houston's black artists. According to Newsom, it's not only necessary for economic support but a badge of professional acceptance because it's largely the white audience, not the black, that provides economic support.

"Most black people don't buy paintings. They'll go to an interior decorator and buy mass-produced pictures or African art," says Newsom, who has been in Houston for three years. "They don't think a black artist can be well-trained." In addition, most blacks of economic means buy investment art, like their white counterparts, and not contemporary work by young artists.

Unless it's a highly professional black gallery like New York's Randall Gallery, Newsom says he will never show at an all-black gallery. "I couldn't survive as a professional because nothing would ever sell," he says. What he would like to see, however, are museums of black art like Harlem's Studio Museum.

However, Newsom sees some changes taking place in Houston's black art audience. While the numbers are few, he says there are a handful of committed black collectors who buy work by young black artists. Dr. Edith Jones, Eleanor Hucklebee, Robert Jones and Dr. Arthur Hicks are among them.

For instance, three years ago, a group of three black doctors purchased a major nine-foot wood sculpture by black Houston artist Kwaku Bedika for the Almeda Medical Center clinic, Almeda at Binz. It was his first major Houston commission. Although Bedika has exhib-

ited his work in South America, he has never had a one-man gallery show here.

However, Wardlaw believes that it's the art structure, not the art itself, that is inhibiting the growth of Houston's black art audience. "There's no apathy among the blacks about art. They haven't learned the processes of being patrons or artists," she says.

The new involvement of blacks in Houston's art scene could change all that. "I know I'm high profile now,"

says Bert Long. "But I don't mind being a role model for young black artists. They can't go to the Museum of Fine Arts and find one."

# Zest

The Houston Chronicle magazine of people, places and pleasures



Photos by Buster Dean, Chronicle Staff

Bert Long, left, and James Surls are co-organizers of *Pow Wow* and the gala Contemporary Artists & Models Balls set for University of Houston's Lawndale Annex warehouse. It is an extravaganza to kick-off the Houston art season.

## Art is everywhere

And, so — it seems — is *Pow Wow*, a new group bursting onto the art scene with its gala Contemporary Artists & Model Ball.

BY CHARLOTTE MOSER  
Chronicle Staff

FIRST, THERE WAS Main Street, and then there was the Houston Festival. Now, a new blending of Houston's business community, artists and art institutions has arrived on the scene. It's called *Pow Wow*.

*Pow Wow*, as its name suggests, won't be the usual corporate-sponsored art event. A one night affair to take place on Friday, it will include a gala 1979 Contemporary Artists & Model Ball in an Eastside warehouse, up to 1,000 miniature artworks by Texas' top visual artists, an exposition of the finest culinary arts, and a fashion show of artist-designed costumes.

"We wanted to kick off the art season with a phenomenon," say the *Pow Wow* directors. "Art is everywhere. We wanted to touch as many definitions of art as possible."

University of Houston sculptor James Surls and Houston artist Bert Long are the masterminds behind the "by invitation only" extravaganza. Between the two of them, they've located 20 corporate and private sponsors for the event, contracted with two bands for the ball, and rounded up 500 visual artists and 25 of the city's top chefs. Some 1,500 people are expected to attend this art-opening-to-end-all-openings at the UH Sculpture Annex on Lawndale off Telephone Rd.

Surls and Long came together as a result of the Houston Area Artists group formed during the Contemporary Arts Museum's *Fire* show last spring organized by Surls. Feelings run high in the group that more communication needs to take place between local artists, art institutions, and the Houston public.

That philosophy is behind *Pow Wow* but the two organizers take a different approach to the problem.

"A university art department is supposed to be the hub of creative energy," says Surls, who had originally planned a more traditional first show for the year old Lawndale studio and exhibition space. "We're the ones who are supposed to take chances."

When the idea of *Pow Wow* began to take shape, Surls revamped his plan to include as many artists as possible for the opening show. Miniature artworks were the most logical solution to space limitations. So far, he has received about 300 miniature works which will be hung stacked in old art salon fashion.

As the art salon notion began to jell, the idea to

make the exhibition opening into a costumed Artists and Models Ball, a la the 19th century, came into being.

On the other hand, Long sees the event as a way to incorporate Houston-businesses into the art community. A former master chef and restaurant owner, Long recently left the business world to become a full-time artist and part-time art columnist for *Forward Times* newspaper.

"The miniature show will give Houston corporations a chance to acquire works by a large number of local artists. If they buy a block of 50 miniatures, chances are good that some of these young artists will develop into important artists," Long reasons. At the same time, such purchases will give Texas artists the chance to be represented in the collections of Houston corporations.

Long is also responsible for the dazzling array of food planned for the gala. He has master chefs from Houston's leading hotels, including the Warwick, the Plaza, the Shamrock Hilton, and the Hyatt Regency, planning competition class food artworks for the evening. Hyatt Regency has donated its kitchens for food preparation. Chefs will also be given a special gallery area for their non-edible artworks.

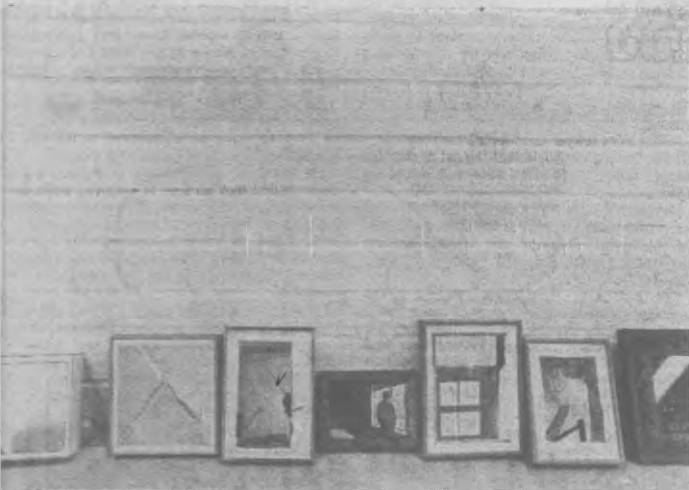
He has also arranged for food products companies like Sysco, Erenwest, and Lott Marketing to introduce new lines of finger food at *Pow Wow*. He says Wakefield Crab Co. from Seattle is shipping down king crabs for the occasion.

Entertainment for the evening will be equally unique. Five professional fashion models from Ben Shaw Modeling Studios will model costumes designed by Houston artists Jean Romeril, Mel Chin Susan Smith, Charmaine Locke and Sonja Zarek. Television hostess Warner Roberts will emcee the fashion show. Also scheduled are dance performances by James Clouser of Space Dancer Theater and up to 50 dancers from the Mahal Academy of Belly Dancers. The Rocky Hill Blue Band will provide music.

Long also hopes to document the event with an art catalog. So far, a major publications donation from First City National Bank has allowed for the printing of 1,000 multi-color invitations.

"It's up to the artists to take the initiative," says Long. "If we want to get help from the Houston community, we have to reach out."

*Pow Wow* begins at 8:30 p.m. at the Lawndale Annex at the corner of Dismuke and Lawndale, entrance on Hillman. Invitations are available by calling 749-4953.



Some 500 artists from Texas and Louisiana will contribute 1,000 miniature artworks for the *Pow Wow* exhibition.

THE  
SPIRIT  
OF  
ART  
IS  
COMING

# BERT L. LONG

## EXHIBITS

UNIVERSITY OF HOUSTON DOWNTOWN COLLEGE — O'KANE GALLERY  
Houston, Texas February, 1979

Little Egypt Enterprises Christmas Show  
Houston, Texas December, 1978

Suttons Black Heritage Gallery Christmas Show  
Houston, Texas December, 1978

National Society of Painters and Acrylics 25th Annual Exhibition  
National Academy Galleries, New York December, 1978

12th Annual Baytown Art Exhibit - Baytown Art Association  
Baytown, Texas December, 1978

Cooperstown Art Association 50th Anniversary National Art Competition  
New York, New York July-August, 1978

Laguna Gloria Art Museum, State Citation Winners Exhibition (group)  
Austin, Texas December, 1977

Operation Breadbasket of Texas, Inc., First Annual Fund Raising Banquet, Marriott Hotel  
(group)  
Houston, Texas October, 1977

Brown & Scurlock Galleries, Beaumont Art League, 56 paintings (one man)  
Beaumont, Texas August-September, 1977

Region IX Citation Exhibit, Texas Fine Arts Association (group) Houston Art League  
Houston, Texas July, 1977

State Representative Craig A. Washington's office  
Houston, Texas June, 1977

Tri-State Art Exhibition, Beaumont Art League (group)  
Beaumont, Texas May, 1977

Houston, National Bank, for Channel 8 art auction (group)  
Houston, Texas April, 1977

Houston Art League (group)  
Houston, Texas April, 1977

Texas Southern University, Creative Art Society Invitational (group)  
Houston, Texas April, 1977

Hyatt Regency Hotel, Back Room, Gallery, 17 paintings (one man)  
Houston, Texas March-May, 1977

Tohona Arts Gallery, 15 paintings (one man)  
Ajo, Arizona December, 1976-present

Chapultepec International Galleries (representative exhibit)  
Chicago, Illinois May-June, 1976

Southside Community Art Center (sales galleries)  
Chicago, Illinois April, 1976-present

Black Aesthetics of Chicago Charities, Museum of Science and Industry  
Chicago, Illinois March, 1976

Independence Bank, 25 paintings (one man)  
Chicago, Illinois February, 1976

American Painters in Paris, Exhibition Centre Internaitonal de Paris (group)  
Paris, France Dec. 1975-Jan. 1976

MGM Grand Gallery, MGM Grand Hotel (representative)  
Las Vegas, Nevada November, 1975-present

Clark Country Fall Art Round-Up, Las Vegas Art Museum (group)  
Lorenzi Park, Las Vegas, Nevada February, 1975

## Awards

\*\*\*3rd CASH AWARD \$250.00  
Baytown Art Association  
12th Annual Exhibition  
Baytown, Texas

\*\*Citation Award  
Texas Fine Arts Association  
July, 1977

\*\*\*Dorothy Oudin Memorial Prize  
Cooperstown Art Association  
New York, New York  
August, 1978

*This show is dedicated to my patient  
wife Connie.*

*Bert L. Long*

University of Houston  
Downtown College  
One Main Street  
Houston, Texas 77002

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Houston, Texas

Bert L. Long, Jr.  
2210 Staples  
Houston, TX 77026

Jury Results  
20th Dixie Annual

Artist Bert L. Long Jr.

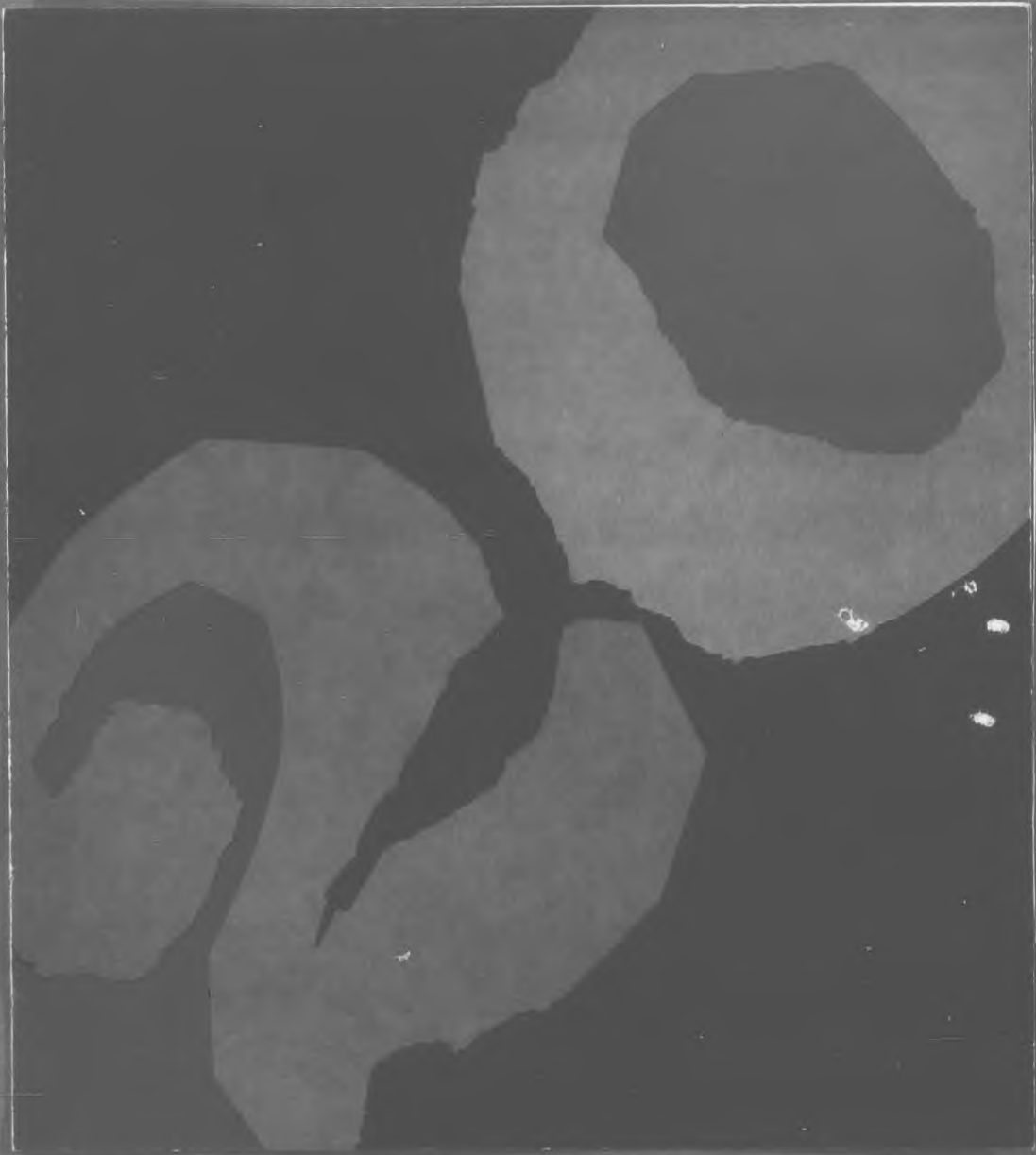
Title Spirit of Temptation  Accepted  Rejected

Title Spirit Within

Montgomery Museum of Fine Arts  
440 South McDonough Street  
Montgomery, Alabama 36104



Bert L. Lang, Jr.  
2210 Staples Street  
Houston, Texas 77026



20th Dixie Annual  
Works on paper  
May 18 through July 5, 1979

**Please read thoroughly.** Submitting an entry to this exhibition shall constitute agreement with all conditions in this prospectus. Each entering artist will receive a free exhibition catalog.

## Juror

Jay Belloli, Curator of Modern Art  
The Detroit Institute of Arts  
Detroit, Michigan

## Artists Eligible

Any artist who is now residing in one of the following states: Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, Missouri, North Carolina, South Carolina, Tennessee, Texas, Virginia.

## Entries Eligible

All two-dimensional works on paper. Each entrant may submit up to two original works. All entries must be matted or mounted on firm backing and wrapped with a clear acetate covering to protect the entire front surface. Overall dimensions should not exceed 60 inches in either direction. All entries must be for sale with prices clearly indicated. Accepted entries cannot be removed before the close of the exhibition.

Works submitted under glass and/or framed, and works previously exhibited at the Montgomery Museum of Fine Arts are ineligible.

## Fees

A non-refundable fee of \$10.00 is charged each artist. Make checks payable to the Montgomery Museum of Fine Arts and send in mail with entry form (not in carton with entry) to arrive not later than March 30, 1979.

## Shipping

All entries must arrive at the Museum by 5 p.m., Friday, March 30, 1979. Shipment must be made in strong reusable cartons. The Montgomery Museum of Fine Arts will not assume responsibility for damage occurring in transit to the Museum; damaged cartons will be returned unopened. Works by more than one artist may be packed in a single carton.

Ship to: 20th Dixie Annual  
Montgomery Museum of Fine Arts  
440 South McDonough Street  
Montgomery, Alabama 36104

Hand delivered entries will be accepted from February 20 through March 30 between 10 a.m. and 5 p.m., Tuesdays through Saturdays.

## Return of Entries

All entries will be returned in the same cartons in which they were received. Entries which do not exceed U.S. Postal Service size regulations (84 inches combined length and girth) will be returned parcel post if the shipper includes \$4.00 with his entry fee (no stamps or exact postage will be accepted). Otherwise, the shipper may select from other carrier options listed on the entry card. One return shipping preference must be indicated. The Museum will not be responsible for unclaimed cartons returned by any carrier.

Rejected entries will be returned as quickly as possible; however, entrants should allow 45 days after notification for return shipment. Hand delivered entries remaining after August 3, 1979, will be disposed of at the Museum's discretion.

## Awards

Prizes are in the form of Museum purchases. The juror may select a Best in Show and any number of Honorable Mentions; however, this does not assure automatic purchase by the Museum. All works, except those purchased by the Museum, will be for sale.

## Calendar

March 30, 5 p.m.	Final date and time for receipt of entries and entry cards.
May 18	Exhibition opens
July 5	Exhibition closes
August 3	Final date for pick up of hand delivered entries

YOU ARE CORDIALLY INVITED TO PREVIEW  
THE WORKS OF

John Barber  
Joan Bishop  
Pam Johnson  
Cathy Kuntz  
Tom Livesay  
Bert Long

R. D. Morrison  
Dennis Moser  
Gerald Patrick  
Roylee Thetford  
Jonathan Wallace  
Tricia Ward

THE ARTISTS WILL BE PRESENT

Saturday, July 7, 1979  
10 a.m. until 8:00 p.m.

T. V. ROBINSON GALLERIES  
1200 Bissonnet 77005