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DEPARTMENT OF PARKS
AND COMMUNITY SERVICES

CITY OF SACRAMENTO
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Budget and Finance Committee
Sacramento, California

Redevelopment Agency for the City of Sacramento
Sacramento, California

Honorable Members in Session:

SUBJECT: Downtown Programming Plan

SUMMARY

This report presents the Downtown Programming Plan for City Council review. In addition, it is recommended that City Council approve a pilot project for the summer of 1987 to be conducted primarily at City Plaza and St. Rose of Lima Parks; and amend the FY 1986-87 City operating budget for the pilot project.

BACKGROUND INFORMATION

Revitalization of the downtown Sacramento area has been the focus of the efforts of the Mayor's Downtown Action Committee, proposed Urban Design Plan, and the Sacramento Metropolitan Arts Commission (SMAC), as well as several ongoing capital improvement projects. Following a study of other revitalized American cities by SMAC, the City Council, on December 16, 1986, approved funding to hire a consultant to develop a plan to animate downtown Sacramento through cultural activities for summer 1987. This was supported unanimously by the Mayor's Downtown Action Committee, the Urban Design Task Force, and SMAC.

A request for proposal (RFP) was initiated in mid-December and the consultant team of Adams and Goldbard was chosen by selection committee members Dennis Wilkerson, Carol Borden, David Mogavero, Kathy Les and Wendy Ceccherelli.

The pilot project focuses on two key sites: Plaza Park and St. Rose of Lima Park. The consultants designed the project in four phases, including extensive preliminary research, interviews and public meetings to develop goals and specific recommendations for the preliminary Downtown Programming Plan (Attachment A).

Phase I consisted of reviewing existing planning materials and interviewing the SMAC director and staff and other key downtown redevelopment officials to establish the project framework and to ensure that all appropriate questions and concerns were brought out early in the process.

During Phase II, the consultants investigated programming options through over 200 interviews with artists and key representatives from local and regional cultural groups. Also during this phase, the consultants conducted the first public meeting on February 25, 1987 with approximately 125 merchants, downtown residents and representatives from arts organizations attending.

Phase III involved preparation and circulation of the first draft Downtown Programming Plan. On March 11, 1987, SMAC endorsed the preliminary plan for the pilot program, anticipating minor revisions from the second planned public meeting which was held March 18, 1987. A final plan was made available on March 25, 1987 with final approval by the Commission expected at their meeting of April 8, 1987.

Major program goals, concepts and recommendations developed during the final phase of the consultant study include:

1. establishing downtown Sacramento as a viable venue for cultural activities which incorporate Sacramento's highly diverse cultural traditions and creative skills and which attract broad public interest and participation;
2. building on local interests and local arts resources to develop collaborative programming efforts; and
3. adopting an experimental spirit toward programming during this pilot project.

The consultants recommend that the Downtown Programming Plan combine regular weekly events with special weekday programs and a series of major weekend events on a large scale. The pilot program would then culminate in the Sacramento World Summer Celebration festival reprising some of the activities of the previous two months, bringing in new activities, and utilizing both City Plaza and St. Rose of Lima Parks and a variety of adjacent spaces.

Regular weekly events suggested are a series of musical events on Farmer's Market Days in Plaza Park, small scale gallery events at St. Rose of Lima Park, and a series of children's programs.

The consultants recommend that SMAC experiment with three potential time slots for other weekday events in order to encourage diverse participants and audiences: mornings for programs targeted for children; the 11:30-1:30 period for lunchtime programs targeting those who work and shop downtown; and the hours between 4:30 and 7:30 to attract participants at the end of the workday before they go home.

To coordinate, implement and evaluate the Downtown Programming Plan pilot project, staff recommends that a Program Coordinator be hired for a six-month term. The Sacramento Housing and Redevelopment Agency has agreed to fund this position for the pilot project only, not to exceed \$20,000. The Executive Director of SHRA will enter into a contract with the City to provide this funding.

The preliminary Downtown Programming Plan describes three budget options based on the level of programming for the proposed summer 1987 pilot project. The first level of programming, at \$150,000, would involve an intense schedule of programming, bringing in touring groups, allowing for equipment and providing start-up funds for programs which follow the pilot project period. The second option is for \$73,750 for the two-month pilot program, and includes costs for artists' fees, technical support, publicity and co-producers' fees. The third option for programming is at the \$50,000 level which provides a reduced level of activities, eliminating two weekends of activities and cutting one day a week of activities. SMAC endorses and Department staff recommends the second option for \$73,750 for the summer 1987 pilot project.

FINANCIAL DATA

Staff recommends an amendment of the FY 1986-87 City operating budget by transferring funds in the amount of \$20,425 from the General Fund Administrative Contingency to the Metropolitan Arts Division operating budget, for start-up costs for the summer 1987 pilot project for the Downtown Programming Plan.

The Sacramento Housing and Redevelopment Agency has agreed to fund a Program Coordinator position in an amount not to exceed \$20,000 for a six month limited-term, in order to coordinate, implement, and evaluate the pilot project. If the pilot project is successful and the Programming Plan continued, the City Council will be asked to fund the position from General Funds. In-kind services and outside resources will be pursued for the balance of \$3,325.

The remaining costs of \$50,000 will be requested as part of the City Manager's FY 1987-88 proposed budget.

RECOMMENDATION

It is recommended that the Budget and Finance Committee approve this report and refer it to the full City Council for action. In addition, this report recommends that City Council, by resolution:

1. approve the summer 1987 pilot project for the preliminary Downtown Programming Plan; and
2. amend the FY 1986-87 City budget by transferring \$20,425 from the General Fund Administrative Contingency to the Metropolitan Arts Division operating budget for the purpose stated above; and
3. amend the FY 1986-87 City operating grant budget to reflect contribution by the Sacramento Housing and Redevelopment Agency of \$20,000 to support a Program Coordinator for the Downtown Programming Plan; and
4. Amend the FY 1986-87 Metropolitan Arts Division operating budget to reflect the addition of a .25 FTE Program Coordinator.

Respectfully submitted,

for - B. Ealing Luzzi
ROBERT P. THOMAS, Director
Parks and Community Services

William H. Edgar
WILLIAM H. EDGAR, Executive Director
Sacramento Housing and
Redevelopment Agency

Recommendation Approved:

Jack R. Crist
JACK R. CRIST
Deputy City Manager

RPT:ja

March 31, 1987
All Districts

RESOLUTION NO.

ADOPTED BY THE SACRAMENTO CITY COUNCIL ON DATE OF

RESOLUTION AMENDING THE FY 1986-87 CITY
OPERATING BUDGET FOR THE DEPARTMENT OF
PARKS AND COMMUNITY SERVICES
(METROPOLITAN ARTS DIVISION)

BE IT RESOLVED BY THE COUNCIL OF THE CITY OF SACRAMENTO:

1. That the summer 1987 pilot project for the preliminary Downtown Programming Plan is hereby approved.
2. That the FY 1986-87 City operating budget is hereby amended by transferring \$20,425 from the General Fund Administrative Contingency to the Metropolitan Arts Division operating budget, and to reflect a contribution by the Sacramento Housing and Redevelopment Agency of \$20,000 to support a Program Coordinator, as follows:

101-OGR-G206-3599	\$20,000
101-710-7012-4999	<u>20,425</u>
	\$40,425

101-OGR-G206-4101	\$20,237
101-OGR-G206-4258	<u>20,188</u>
	\$40,425

101-450-4641-4101	\$10,118
101-450-4641-4715	[10,118]

3. That the FY 1986-87 Metropolitan Arts Division operating budget is hereby amended to reflect the addition of a .25 FTE Program Coordinator.

MAYOR

ATTEST:

CITY CLERK

**Downtown Programming Plan:
Pilot Project for City Plaza & St. Rose of Lima Park
Summer 1987**

prepared for the Sacramento Metropolitan Arts Commission
by Don Adams and Arlene Goldbard

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Summary of Research

This Downtown Programming Plan comprises recommendations for a pilot program of downtown cultural activities to take place in the summer of 1987, in Sacramento's City Plaza and St. Rose of Lima Park. These recommendations are based on the following types of research carried out since late January, when Adams & Goldbard began work on this planning project:

- ¶ Reviewing many reports and documents pertaining to downtown Sacramento's cultural development, including the Urban Design Plan, the Mayor's Downtown Committee proposal, the Sanger Downtown Development Plan, accounts of the Arts Commission's '86 planning process, census data and other related materials;
- ¶ Reviewing the Sacramento Metropolitan Arts Commission's (SMAC) documentation of artists and groups who might participate in the pilot program, including directories and grant applications;
- ¶ Meeting with SMAC's Executive Director and program staff to identify potential project participants and to discuss these recommendations in draft form;
- ¶ Interviewing, in person and by telephone, representatives of various public and private agencies concerned with the project, including several divisions of the Parks Department (incorporating a tour of both program sites), the City Manager's Office, the Mayor's Office, Housing and Redevelopment Agency, Downtown Association, and the Downtown Plaza Association;
- ¶ Interviewing, in person or by telephone, representatives of fifty local arts organizations working in many different communities and art forms;
- ¶ Conducting a public meeting on 25 February to gather ideas for the Downtown Programming Plan, attended by 125 people;
- ¶ Surveying hundreds of local artists and groups as to their availability, fees and technical requirements;
- ¶ Conducting a second public meeting on 18 March, attended by approximately 80 people, to enable Sacramentans to respond to these recommendations in preliminary form; and
- ¶ Researching touring artists available and appropriate to this program, sources of support, and program models which have been successful in other settings.

The project timeframe has changed since planning began. It was originally hoped that the Programming Coordinator hired to oversee the pilot program would join SMAC's staff by mid-March, allowing him or her to participate in planning and providing approximately 3½ months lead time. It now appears that this position will not be filled until mid-April, a significant reduction in project implementation time. Participants in the second public meeting suggested moving the pilot program back one month, to August and September. We think this would be wise, and have included notes in several sections of these recommendations when we've felt that such a change of time period would necessitate a change in plans.

General Observations

Response to our inquiries has generally been enthusiastic and favorable. Virtually everyone we contacted in the course of this project agreed to be interviewed, and both public meetings were well-attended, especially by people who work in the arts.

Interviewees and public meeting participants have been pleased to learn that SMAC is undertaking this project. Many people told us they see this pilot program as a first step in working with local arts organizations to translate into action the exciting ideas put forward in SMAC's 1986 planning process. This prospect was greeted with both optimism and skepticism. It is clear that the success of this pilot program will go a long way toward demonstrating SMAC's -- and the City of Sacramento's -- commitment to local cultural development.

Downtown cultural programming is a central feature of the new Urban Design Plan adopted by the City Council in February. The Plan contains a number of sections relating to cultural programs, summarized in **Appendix A**. The Plan envisions a downtown with the cultural life of a vibrant urban center; with many venues, many events, and many opportunities to experience the downtown area as a source of aesthetic pleasure, not just a place to pass through in the course of a day's work.

This vision is a far cry from the current situation described to us: Many people perceive downtown as abandoned, dilapidated and unsafe. Local papers couldn't resist headlines about "Wino Park" in covering the events of this planning project. Many of our informants reported that in terms of culture, there is a pervasive image of Sacramento as a second- or third-rate town. They feel that local residents are often more willing to travel to the Bay Area for cultural attractions than to seek out local counterparts.

In our opinion, two factors are key to remedying this situation. First, the City must make a substantial and ongoing commitment to cultural development, in terms of direct financial support and various types of assistance. Second, Sacramento's cultural resources must be actively and aggressively promoted as a whole.

Sacramento has the raw material to make the vision of the Urban Design Plan real. It has a sizeable pool of developing arts organizations and many less formal groupings of artists. With careful support, they will be the pivotal factor in creating the city's desired cultural life. But it must first be acknowledged that they are not now receiving an appropriate level of support. If this pilot program proceeds as hoped, it will provide a rare opportunity for many local artists to be invited to offer their work as a public service and to be paid for it at the same time.

We found that Sacramento is a wonderfully multicultural city, but balkanized. Audiences for Asian-American art have very little contact with Latino artists, and devotees of European art forms are likely to have equally little to do with either. Thus, although there is a great deal going on, few Sacramentans are conversant with the city's full range of cultural opportu-

ities. The overall impression is that much less is happening than is actually the case. Therefore, at the center of the citywide cultural development effort should be a plan to bring the city's many communities into enjoyable and mutually satisfying contact.

Downtown Programming Goals

With this general situation as a backdrop, we recommend adopting the following goals for this pilot Downtown Programming Plan:

- § To develop Sacramento's distinctive cultural identity;
- § To demonstrate the City's commitment to downtown revitalization and community cultural development;
- § To establish downtown Sacramento as a viable venue for cultural activities which can attract broad public interest and participation;
- § To begin to establish City Plaza as the central public cultural space described in the Urban Design Plan;
- § To experiment with modes of presentation which encourage audience members to seek out new forms of cultural activity available in the area;
- § To highlight and provide a public showcase for Sacramento's highly diverse cultural traditions and creative skills; and
- § To provide many types of artists and performers in the Sacramento area with new opportunities for public work.

Program Concepts

To implement these goals, the following principles and approaches should inform each decision about downtown programming:

- § **Build on local interests**, using your knowledge of the types of activities and events that attract people now. Many groups in the community have their own followings and succeed at attracting audiences for various events. This pilot program should build on such successes.

At the second public meeting, a number of the artists and arts administrators spoke in favor of narrowing the pilot project to exclude programs they felt stood "outside" the arts, objecting to recommendations for history-related cultural programs, for instance. This would be a serious strategic mistake. Our experience is that stressing the fine arts' separateness from other cultural activities is self-defeating. It discourages the participation of people who don't think of themselves as "into the arts." Sacramento's audience for what one group described as "serious arts organizations and artists" comprises only a small slice of the population, as is true everywhere in the United States.

We strongly recommend a more generous approach, including programs that will attract many different audiences along with the existing "arts audience." Not only will this involve a broader public; it will also

- serve local artists better in the long run, bringing them into contact with new audiences who just might stick around.
- § **Use local resources first**, to help them develop and give them support. As we have already suggested, these are the foundation of Sacramento's future cultural development. To obtain the greatest value for your investment, choose touring artists who can help in local cultural development, offering workshops for emerging artists and exemplifying cultures and forms where no local arts groups are yet active.
- § Expand the program's impact by entering into **collaborative producing relationships** with individuals and groups interested in Sacramento's cultural development and cooperating with merchants and organizations interested in downtown revitalization. A single new staff member has been proposed for implementing this pilot program; this makes co-production essential to the success of this Downtown Programming Plan. But apart from sharing the work, this approach will help involve some of the many freelance producers and presenting organizations who make Sacramento their home and deserve support.
- § Emphasize the City's appreciation of local artists and organizations through programs that **recognize the success of various local groups** in working for Sacramento's cultural development thus far. Some groups are celebrating milestone anniversaries; others have special holidays or commemorations coming up. The Downtown Programming Plan should highlight and build on these.
- § **Know what you're up against and address it directly**, whether it's an unfavorable public image or more concrete obstacles like noisy traffic, trying weather or inadequate equipment. A number of informants told us that City Plaza must overcome image problems to be a viable venue: it is widely seen as a hangout for transients and drug dealers, and its state of disrepair and location in a section of empty storefronts also make it uninviting. Some people are therefore reluctant to use the park. With traffic on four sides, noise can be a problem on weekdays. We therefore recommend emphasizing events in City Plaza which can compete with ambient noise, attract large and diverse groups, and create a physical environment of color and excitement. On the other hand, St. Rose of Lima Park, because of its small scale and relatively enclosed setting, seems to lend itself better to visual arts installations, readings, small concerts and other modest events.
- § **Adopt an experimental spirit in programming** as to times of day, days of the week, program modes, art forms, the scale of events, audiences and participants, local and imported attractions. Each experiment should be thoughtfully planned and evaluated, to guide future downtown cultural programming.
- § **Combine the new and the familiar**, featuring very different activities on the same program, bringing very different audiences into contact. Almost everyone we spoke with expressed interest in programming that created new formal and aesthetic juxtapositions. We predict the results will be very exciting.
- § To build participation throughout the pilot program, **experiment with multiple promotional and presentation techniques** and work toward a trial

large-scale festival event that effectively culminates the program. In subsequent sections of this report we suggest promotional and presentation techniques along these lines.

§ **Adopt a theme** which sums up the entire pilot program and use it to promote the program as a whole. Our recommendation is "**Sacramento World Summer: A Celebration of the Arts**," a title which evokes the theme of cultural diversity which will characterize the proposed program. How to develop this theme is discussed further in the section on "Publicity and Promotion," below.

Program Recommendations

Bearing these principles in mind, we recommend the following pilot Downtown Programming Plan for July and August, 1987. If the pilot program is delayed until August and September, a few shifts would be necessary. Weekday children's programs would have to be concentrated in August, before school starts; then school groups could become more involved in the project during September. The Programming Coordinator would have to look into other events planned for September, and rearrange the schedule in light of these, avoiding conflicts. See the calendar in **Appendix C** for a graphic representation of the proposed plan for July and August.

In an effort to make these recommendations concrete, we've suggested specific roles for many local artists and groups. We've supplied the Programming Coordinator with information gathered on these artists and many others not mentioned by name in this report. Ultimately, the selection of participants should be made with the aim of creating a showcase for local culture, involving the best people representing a full range of cultural traditions and creations, and taking into consideration the constraints imposed by the project's settings. These criteria should guide all who make decisions about program shape and content.

Overall, we recommend that the Downtown Programming Plan combine regular weekly events with an array of special weekday programs, targeting various audiences during **mornings**, at **noontimes** and in the period just **after work**; these would be punctuated by **special weekend activities** on a larger scale. The entire pilot program would culminate in a **festival** reprising some of the activities of the previous two months, bringing in new activities, and utilizing both parks and a variety of adjacent spaces.

Performances

There is a wide range of performing activities possible in these two parks: concerts, readings, drama, clowning, juggling, magic.... Our recommendations for performances are listed below.

We recommend that an **Old-Fashioned Band Concert and Ice Cream Social** be scheduled on a weekday to kick off the pilot program. This traditional hot weather event, suggested by public meeting participants, would make a festive beginning for the program. Ice cream vendors in the downtown area should be encouraged and assisted to sell their wares with the City's logistical

and technical support, and the concert could feature several band-type ensembles.

A certified Farmers' Market is planned for City Plaza every Wednesday between 10 A.M. and 2 P.M. during the pilot program period. Based on our conversation with Dan Best, Manager of the Sacramento Certified Farmers' Market Association, we recommend scheduling a series of **musical events from 11:30 to 1:30 on Farmers' Market days** -- peak lunchtime hours for area office workers. Each event should feature one or two artists or ensembles. Single-attraction events should consist of two sets of music, to catch both early and later lunch-goers. (In such cases, musical tapes might be played between sets.) With the same objective in mind, programs featuring two artists or ensembles should include two brief sets by each performer or group.

Lunchtime events should acknowledge that workers may not be able to stay and remain attentive through a lengthy program. The Programming Coordinator should emphasize events that people can drop in on. At St. Rose of Lima Park, these should be fairly quiet and small-scale.

The Sacramento Poetry Center is interested in coproducing a **series of poetry readings**, which should stress writers whose work and styles of presentation lend themselves to this type of setting. Given the small size of the existing audience for poetry, efforts should be made to bring in new audiences. It might be interesting to schedule theme readings that tie poets in with other social groups: for instance, "Poets of State Government" might feature readers with "day jobs" in the state bureaucracy; some intrepid soul might read found poetry from government memoranda.

Brass ensembles or country and western groups could work well in St. Rose of Lima. The Sacramento Opera has produced successful **brownbag opera performances** on the K Street Mall in the past and would be willing to participate in this program. Opera performances should stress arias and other highlights from various works, as opposed to the performance of an entire work. A **mime, clown or juggler** would also work in this setting.

City Plaza needs more sound and color to attract a crowd. The Screamin' Pygmy Orchestra, Harmony Arts and Celebration Arts, three of the area's **multi-media performance ensembles**, have expressed interest in this pilot program and would be expected to attract noontime crowds in this larger setting. Lunchtime in City Plaza would also work for **louder musical attractions**.

Imaginative combinations of different performers can pique interest and encourage audiences to enjoy unfamiliar artists. For example, informants have mentioned an interesting array of bands that combines genres and influences: the Native American Band, a rock'n'roll band based in the Bay Area; Robert Nakashima and the Soul Prophets, a rhythm and blues band that plays at On Broadway; Los Trios Gallos, a country-and-western influenced mariachi band; and a Hmong rock'n'roll band. Public meeting participants pointed out the need for programs aimed at teenagers and young adults. The group Musicians Advocate is interested in helping to produce young people's rock'n'roll bands.

Colorful teasers for theatrical productions -- intended in part to encourage downtown viewers to attend the full production elsewhere -- would also work at noon in City Plaza. For instance, Sacramento City Actors' Theatre is willing to perform scenes from its upcoming Shakespeare-in-the-Park productions, a good example of a type of theater that will work without a formal stage or scenery.

City Plaza and St. Rose of Lima should each be tried as venues for **after-work events**. These can be geared to a more adult audience, and can feature events of somewhat longer duration, since workers may be more interested in sitting still for a full performance after work than during the lunch hour. City Plaza events at this time will be appropriate for programs which feature **two or three related but diverse attractions**. For instance, it would probably be possible to attract a large crowd with a program of percussion ensembles. For example, the San Jose or San Francisco Taiko Dojo Japanese drum troupes; El Tambor Caliente, a conga drum ensemble recommended by Frank Lizarraga of the annual Latin Music Festival; and a jazz percussion ensemble.

Another possibility for after-work events is to book **short performances by bands that will be playing in the area in the evening**. St. Rose of Lima Park would be well-suited for brief performances by small ensembles, but they should be loud enough to compete with the sound of Light Rail at its peak schedule. It seems logical to plan Thursday evening appearances by groups performing Friday night in local clubs. Club owners should be approached with this idea, as should local agents, who may see it as a good opportunity for publicity.

The after-work period also lends itself to **more aesthetically adventurous events**. Richard Montoya is creating a one-man show with financing from the Arts Commission's New Works in Performance program; he is interested in mounting this or another piece especially created for City Plaza. His work would make a good companion piece to a proposal by Linda Williams, a dancer and performance artist also funded through the New Works program; she has mentioned a piece in which dancers apply paint to their own bodies and use them as "brushes" to paint a large canvas backdrop with their dance movements. "Performance art" is a genre situated between visual arts and theater, and its practitioners may come from either field.

The improvisational theater group RSVP would be available in this time-slot and might be able to use the park differently. Instead of setting up a stage and focusing the performance there, RSVP might want to move around the park or split into smaller ensembles for a time, taking the audience along.

We recommend that additional noontime or after-work events be scheduled for Tuesdays from the last week in July through the end of the pilot period. This will allow some time to see whether noon or evening events provide better audiences before scheduling these additional programs.

Announcers or masters of ceremonies should be used in programs with multiple attractions. Emcees may be comedians, dramatic actors or poets who

perform a little bit between sets of the principal attractions. Or they may be other local figures, for instance athletes.

Visual Arts and Media

Michael Himovitz of the Himovitz-Salomon Gallery has stressed the importance of involving downtown galleries in this pilot program and suggested a weekly program along the following lines. Given St. Rose of Lima Park's suitability for small-scale events, we recommend that **downtown galleries and studios be offered the opportunity to use St. Rose of Lima Park on one of the eight Tuesdays during this pilot period.** Each gallery could use the space for a temporary exhibit or site installation, a demonstration of artistic materials or techniques, a reception, or in any other way that calls attention to the art work shown locally.

Galleries should be free to distribute information and invite the public to visit their spaces; but they should not see this event as a sales opportunity per se and emphasis should not be on marketing but on introducing the public to the community's cultural resources. Part of SMAC's agreement with the participating galleries should be that no sales should be consummated at St. Rose of Lima, but that galleries are free to follow up sales possibilities which emerge from this program. The Programming Coordinator hired to administer this pilot program should invite all local galleries and studios to submit simple proposals for the Tuesday use of St. Rose of Lima Park. SMAC should provide logistical and promotional support for the entire series.

Participants in the second public meeting also suggested that visual arts events during the pilot program could be planned to complement gallery openings and activities such as the upcoming "Introductions '87" exhibitions.

On a sporadic basis, **St. Rose of Lima Park should also be made available for arts exhibits, installations and demonstrations** to freelance artists and groups and galleries not participating in the regular Tuesday event. It should be made clear that installations must be temporary and that while every effort will be made to provide adequate security, they should not include materials the artist wishes to preserve unless the artist is willing to take responsibility for security. SMAC should encourage work that uses ephemeral, disposable material and work that encourages interaction with passers-by. The Programming Coordinator should solicit and consider simple proposals; SMAC should provide technical support, support for materials, publicity, and a modest honorarium for the artist. Calls for proposals can be put out through local galleries and art centers, through arts education programs in local high schools and colleges, as well as through conventional channels.

The same methods should be used to solicit proposals for **installations of visual art or video in vacant shop windows bordering on City Plaza**, if permission can be obtained from the owners and the Redevelopment Agency. These could be mini-exhibits of paintings, prints, pieces of sculpture, and video art; or they could be single works -- tableaux or environments, continuous tapes -- created especially for these windows. These installations can remain in place for longer periods.

Painter and video artist Gary Dinnen has expressed interest in a **video** project that would involve users of both parks through interviews or other techniques. We envision a project that functions as art and, to an extent, documentation. Video monitors could be temporarily installed in both parks to exhibit the tapes thus produced, thus returning to park users the images they contributed to the project. An alternative would be to install monitors for longer periods of time in disused shop windows adjacent to City Plaza.

Public meeting participants suggested a "**graffiti wall**," the temporary installation of vertical panels which are decorated with images executed in graffiti art materials -- spray paint, markers, and so forth. A variation on this idea is to have a graffiti artist stationed in the park offering passers-by technical assistance in adding their own words and images to the wall.

Rudy O. Cuellar and Louie the Foot Gonzalez have experience with **demonstrations** of silkscreen printing and propose a demonstration for the pilot program. Other arts and crafts techniques could also be demonstrated.

In addition to these more experimental visual arts projects, Lynn Ray has experience producing **outdoor art exhibits and sales** and would like to enter into a coproducing relationship with SMAC to mount displays in these parks. The Kingsley Art Club has proposed an exhibition of works rejected for exhibition in its 62nd annual competitive exhibition planned in cooperation with the Crocker Art Museum; if this idea were accepted, the Club would announce this exhibition opportunity to artists picking up their works on 15 and 16 May, after the jury has made its decisions.

Children's Programs

A special concern of participants in both public meetings and of many other informants was that the Downtown Programming Plan make adequate provision for children's involvement. We therefore recommend scheduling a **regular series of Thursday morning children's programs**, available primarily for participation by organized groups (e.g., daycare center groups, Indian Education Program classes, Parks and Recreation Program groups, Scout troops). Programs may include hands-on workshops, arts and crafts demonstrations, performances and other events. One person suggested "Pied Piper" tours for kids, with leaders winding groups through one park site and then the other, having a series of creative adventures at each location.

We recommend that SMAC convene a meeting of children's program sponsors in May to minimize work in planning these programs; sponsors can provide SMAC with their summer schedules, logistical constraints, and information about the types of activities they would like to see. A follow-up meeting once programs have been planned would be an efficient way to schedule and coordinate participating groups.

If funds should be allocated for the pilot program beyond the basic budget level detailed in Appendix B, additional **morning events for children** should be scheduled. These should be similar in format to the regular Thursday program discussed above, but should be targeted for family groups

and children not affiliated with formal recreation or education programs. Tuesday morning in City Plaza is a possible time for these sessions.

Programs for Seniors

Many older people live in the downtown area. On a nice day, passers-by will see a number of older residents taking the sun or playing chess in City Plaza. These opportunities for "passive" recreation should continue to be encouraged in future redesign and use of the downtown parks. Public meeting participants suggested that other pastimes such as shuffleboard and bocce ball could bring older residents to the parks.

A variety of cultural programs should be scheduled to speak to the interests of seniors. Some feel that **sing-along music programs** would attract older people who live in the downtown area. **Oral history-based drama workshops** have been proposed, where a theater artist and oral historian meet several times with a group of seniors to collect, edit, and produce a dramatic reading of participants' own stories. **Big band dancing** was also suggested, perhaps on Fridays just before Saturday events requiring a large stage so as to consolidate technical expenditures. The Programming Coordinator should poll senior centers and service groups in the area to find out what people are interested in seeing and to coordinate logistics.

Participatory Programs

Some public meeting participants suggested **participatory drama** programs -- theater games, improvisation, collaborative development of skits. Our feeling is that this can work if the participant group is well-defined and available for a reasonable period of time; certainly one hour would be a minimum. It is difficult to bring a group of strangers together and expect them to instantly develop the necessary trust for this kind of group activity. We recommend using this type of program mainly with organized groups, as in the Thursday morning children's series described above.

Other hands-on programs may present fewer difficulties. One public meeting participant suggested an **ice sculpture** workshop as perfect for a hot day. Another mentioned **kite-building**. The graffiti wall described above is only one example of **participatory mural-making**. Artists can be hired to assist participants in making **banners** to be used in a parade and/or hung in the parks: tables, glue, fabric and paints can be made available to anyone who wishes to try a hand. **"Open mike"** readings are popular with local poets.

The pilot program should feature a good mix of participatory programs and opportunities to see the work of others. Artists performing in more conventional, on-stage formats or leading demonstrations should be encouraged to introduce participatory elements into their presentations.

Major Weekend Programs

We have designed a series of seven major weekend events, one for almost every available weekend during the pilot period, as follows:

Twentieth Anniversary Salute to the Voices of Faith: This ten-member Black gospel choir is celebrating its twentieth anniversary in 1987. We envision a diverse program including the newly-formed Bagels and Fraylachs klezmer band, whose members are Symphony musicians and have expressed interest in playing on this program, and the jazz choir at the Catholic Cathedral as well as other groups. Sunday morning might be ideal for this program, or it could be seen as too much in conflict with Christian church-going, in which case Saturday would probably be preferable.

Salute to Downtown Artists: This event would recognize the large community of performing, visual and literary artists who live and/or work downtown, as well as the downtown galleries and other arts organizations based in the area. We envision multiple performances and other activities taking place simultaneously in both parks: installations, exhibitions of work, a stage and sound system set up for local performance artists and musicians in a continuous series of brief performances, a miked and partially enclosed area for poetry readings. We see this event as involving a very diverse group of artists and audience members, and stressing the program's relationship to downtown revitalization.

Salute to First Americans: In the State Indian Museum, Sacramento has one of the state's richest resources of Native American Indian culture. Elsie Gillespie of the Museum's staff has expressed great enthusiasm for coproducing an event of this kind which could encompass Maidu, Miwok and Pomo dance groups, drum ensembles, storytelling, puppetry, a fire starting ceremony, food tasting, and a variety of arts and crafts demonstrations which might include soapstone carving, turquoise and silver work, beading, costume-making, shawl-tying, rock painting, sand painting, tule skirt-making, pump drill-making, clamshell disk bead manufacture, the making of elkhorn purses and sinew bowls, horsehair tying and acorn processing.

Sacramento History Celebration: Participants in the 25 February public meeting suggested events that relate to "pre-Sutter Sacramento." We see this event as featuring early history, but also encompassing aspects of the city's more recent past. Manuel Pickett, director of CSUS' Teatro Espejo, has expressed interest in creating a series of skits or an episodic performance piece dealing with early Hispanic Sacramento history especially for City Plaza. Elsie Gillespie of the State Indian Museum is in contact with Native American storytellers, a puppet troupe and other artists who might participate. Our list of potential pilot program participants provides the Programming Coordinator with names and contact information. This event can be timed to coincide and build upon Sacramento History Week, scheduled by the Sacramento County Historical Society for August 1-8.

Folkdancing in the Park: Informants provided us with a long list of dance groups in the area specializing in folk or traditional dance. Many of these forms are suitable for outdoor performance, since they emphasize broad movement and colorful costumes and their technical requirements are more modest than many ballet and modern dance troupes'. Some folkdance groups could also involve audience members by offering workshops as well as performances. The Ballet Folklorico has expressed interest in participating, and considering the size of this troupe it would make a fine centerpiece. A

Saturday or Sunday sometime during the six central weeks of the pilot period would be suitable for this event. It would add immeasurably to the event's attractiveness to feature booths offering the foods of participants' heritage cultures.

Salute to Galeria Posada on Its Fifteenth Anniversary: This long-lived downtown arts organization is also celebrating a special anniversary this year. We recommend a Saturday or Sunday program, co-produced in conjunction with the Galeria, and featuring multiple performing and exhibiting events. While this event should feature a variety of Latino artists and groups, it should also represent other communities' acknowledgement of the Galeria's cultural contribution and feature works from a wide variety of approaches and cultural backgrounds. (If the pilot program is postponed to begin in August, this special event should be scheduled for the weekend of 12 and 13 September, just before Mexican Independence Day.)

Sacramento World Summer Celebration: This should be the big culminating event of the pilot program, taking place on the last weekend in August (or September, if the program is moved back a month). It should utilize both parks as well as Merchants Alley, which would form a corridor between them. If possible, the blocks of I and 9th Streets immediately adjacent to City Plaza should be closed to automobile traffic and used in mounting parts of the Celebration; since these streets contain no operating businesses, this would present no interference to commercial access. If adjacent merchants are amenable, the K Street Mall between 7th and 9th Streets should also be included and further street closures could be effected. With sufficient funds and cooperation from various merchants' associations, the Celebration area could be extended even farther -- to Downtown Plaza or even Old Sacramento to the west, and to Cathedral Square and even the Convention Center to the east.

The Celebration should be kicked off with a parade, featuring both traditional attractions (e.g., marching bands, lion dancers) and special events like an artists' parade within the larger parade, featuring a competition for original floats.

The Celebration itself should include many attractions, drawing on all of the program ideas discussed above: readings, concerts, performances, demonstrations, hands-on workshops, exhibits and installations, food, decoration, and so on. It should feature local performers who've played successfully in earlier segments of the pilot program, and if the budget allows, this is the place for imported attractions as well.

Publicity and Promotion

As noted above, we recommend that the pilot program's theme be **Sacramento World Summer** and subtitled **A Celebration of The Arts**. Response to the "Sacramento World Summer" theme has been mixed. Artists and arts administrators suggested making the arts connection explicit in the program theme. To accommodate them we have added the subtitle. We think this theme works for the following reasons: It sums up the vibrant cultural diversity we encountered in learning about the area's artists and arts organizations; by

implication, it makes a statement about Sacramento as a world-class city, the center of something; it sounds big and important; and it lends itself to interesting graphics and promotional activities.

Other people's suggestions have included "City Celebration," "Sacramento Celebration," "Sacramento: A World Class City," and "Create Sacramento!"

The Arts Commission asked us to tie in the pilot program with SMAC's tenth anniversary celebration. We think this is a good idea if it is seen as an expression of SMAC's community service and not a form of self-congratulation. Our advice is to feature a notice on all promotional materials to the effect that the program is "a gift to the people of Sacramento from the Sacramento Metropolitan Arts Commission on the occasion of its 10th anniversary."

SMAC's promotional campaign for the pilot program should comprise many elements, each reinforcing and extending the impact of the others. We recommend against purchasing ad space in publications or time on broadcast media. The pilot program consists of public events available free-of-charge; as such, they should be able to get ample free publicity. Scarce program resources ought to be reserved for artists and technical people. SMAC should enlist the help of the Mayor's office and other city agencies in making the pilot program newsworthy. It should provide attractive photo opportunities whenever possible. For example, the attached timeline (**Appendix D**) recommends holding a meeting of all project participants well before programs begin to coordinate plans, discuss logistics and get acquainted; this would be a perfect photo opportunity, especially if held in City Plaza.

The key element should be a **poster campaign**. We recommend commissioning a design by a Sacramento artist whose work lends itself to this type of campaign: colorful, exciting, accessible. A well-produced, colorful poster should include an image which represents the pilot program's theme and a complete listing of events for the two-month period. Copies of the poster can be sold at events to recover part of the cost of promoting the pilot program. A **flyer-sized version of the poster image** should be the main mailing and hand-out piece.

Banners promoting the pilot program should be produced and placed above J Street near City Plaza and above the freeway on and off ramps at Q Street and J Street, which have by far the highest peak hour traffic volumes in the area. If affordable, banners should be situated over other downtown-area offramps to cover less heavily-trafficked entries to the area as well.

Special promotions should be planned in conjunction with the new Light Rail system. If possible, ad cards should be placed inside Light Rail cars; public transit systems generally offer reduced rates to nonprofit and government advertisers. Light Rail may be willing to underwrite a promotion on the theme of "Let Light Rail Take You to Sacramento World Summer!"

Arts Commissioner Maggie Upton suggested that some small-scale arts activity be sited at each station -- a mime, musician, a small show of visual art works. Sacramento World Summer information could be handed out at each

stop, heralding City Plaza and St. Rose of Lima events. Participants in the second public meeting suggested that Light Rail could offer special fares to senior riders coming downtown for pilot programs. Someone recommended placing kiosks at Light Rail stops and equipping them with pilot program calendars and directions to the two parks. Larger signs at Light Rail stops could advertise events; for instance, "Concerts every Wednesday noon in City Plaza."

Promotional materials should list transportation and parking options. There is ample parking in the City Plaza area on weekends and after work, but during normal working hours parking is tight. Posters and flyers should tell people how to get to the program sites by public transit and where to park for weekends and after-work programs.

SMAC should establish a complete **distribution system for press releases and public service announcements.** This system should be as simple and easily-managed as possible, to facilitate distribution of information on individual events throughout the pilot program, making sure that promotional efforts are coordinated through SMAC. It will be important to avoid deluging media outlets with program information from many different sources. Once set up, this distribution system can be used to help local arts organizations promote their own events; for instance, they could pay a small fee and order a complete print-out of address labels for print and electronic media in the area.

Participants in the second public meeting suggested an **insert in local papers** featuring a calendar of events for the entire pilot program. It would be worthwhile to ask papers to contribute all or part of the cost of producing these inserts.

SMAC should enlist the local media's cooperation in covering the pilot program. Local newspapers have consistently referred to City Plaza as "wino park." This can only hurt pilot efforts before they've been given a chance. If the papers are unresponsive to requests for a more constructive approach, a letter-writing campaign may be in order.

SMAC should also attempt to **place articles on the pilot program in area publications.** Besides newspapers and general-interest magazines, arts publications such as On The Wing should be interested in the project and willing to be approached. Don't overlook the several special interest papers distributed in the downtown area -- Office Hours, Single File, Parents' Monthly, and others. Area radio and television stations should be approached for **interviews** as well.

Not everyone pays attention to the media, however. It will be important to use **alternative methods of information circulation** such as placing flyers in the cafeterias of state buildings, in the many hotels in the area, in galleries, community centers, local cultural institutions, laundromats and other gathering-places. Daycare centers, summer schools and other summer programs for children should be on this distribution list, as should churches and senior citizen's programs.

SMAC should look into systems of getting information to hotel guests and other visitors: visitors' bulletins, internal newsletters and closed-

circuit television calendars. It would be wise to set up a system for this kind of distribution along with the more conventional press distribution system; again, other organizations could certainly make good use of it in disseminating their own materials. Displays in rest stops on major highways leading to Sacramento might encourage tourists to stop off for noon concerts or other regularly-scheduled events.

Several participants in the 25 February public meeting suggested special **promotional items** that might be sold to benefit and publicize the series. Imprinted sun visors and hats were favored, given the heat to be expected during the July-August pilot period. T-shirts are another possibility. If city regulations don't prohibit it, SMAC (or Friends of the Arts) might enter into a licensing arrangement with suppliers of promotional items, granting the right to manufacture and distribute the items in return for a modest royalty to go toward the costs of mounting the pilot program.

Downtown area merchants are key to the Urban Design Plan and every effort should be made to work with them to promote both the pilot program and their own sales. Food and drink should be on sale during programs and **local food vendors should be given preference over outside suppliers**. SMAC should make this easy by looking into the relevant city regulations, assessing the available space in the parks, and proposing a mechanism for deciding how to allocate the space. An announcement should go out to local food vendors inviting them to apply and specifying a deadline. Spaces should be awarded on a first-come, first-served basis to those who qualify.

The Programming Coordinator should **work with local merchants to carry out special promotions linked to the pilot program**. For instance, area restaurants could offer special brown-bag lunches for noontime performances. They could distribute flyers in the area beginning a week or so before the opening events of the pilot program, offering the brown-bag specials to people who call in and reserve them. That would make it easy to track the level of business activity generated by noontime events in the pilot program.

For after-work events, local restaurants could again distribute flyers featuring a coupon for post-performance dinner specials. For instance, if performances end at 7 P.M., dinner specials could be available from 7:00 to 8:00 to anyone presenting a coupon. Again, this would be very easy to track.

Participants in the second public meeting suggested that merchants could distribute coupons at Sacramento World Summer events, entitling recipients to a discount on special merchandise or services. Merchants could judge the impact of the program by the number of coupons redeemed. Meeting participants also suggested that merchants could gear special promotional events and window displays to the pilot program. Finally, they suggested that merchants could schedule complementary events in their own business places, promoted in conjunction with events in the parks.

Implementation Guide

This is an ambitious project to undertake as SMAC's first experience in producing series of events. As the pilot program is conceived, only one new

member will come onto SMAC's staff to plan, coordinate and evaluate the program -- a Programming Coordinator. Clearly, this person must have the assistance of other SMAC staff members. But even so, the Arts Commission cannot administer such a large program unaided. It is essential to the success of this pilot to enlist wide community cooperation in all phases of the program. It will also be important to avoid time-consuming and cumbersome tasks wherever satisfactory energy-efficient approaches may be found.

For instance, we recommend eschewing the use of a panel to select participants. Though this conventional mechanism is thought to diversify decision-making authority and enhance the quality of decisions by lending them the force of a group, actual panel decisions often represent compromises among panel members. Instead of increasing diversity, they blunt it. Committees are unlikely to achieve the wide-ranging taste or agree on the fresh configurations of programming we believe this pilot program requires. Moreover, assembling and staffing panels absorbs precious time and energy.

We recommend that SMAC use another mechanism to diversify decision-making and share the work of producing at the same time: Sacramento is home to many independent producers and producing groups. Collaborating with the full array of these entities should be part of all of SMAC's efforts to facilitate public cultural events.

The Importance of Collaboration

Coproducing relationships should be entered into whenever possible, with coproducers taking primary responsibility for selecting and staging the work to be featured. SMAC should work closely with coproducers, providing overall coordination, publicity, and technical support as necessary. SMAC should clearly communicate its wish for each producer to design a program featuring the widest possible range of artists and events, not only the existing members of the coproducing group. The production process should emphasize personal contact and written documentation, so that potential problems can be spotted and avoided.

For instance, say SMAC enters into a coproducing relationship with the Sacramento Poetry Center to mount a noontime reading series in St. Rose of Lima Park. A letter of agreement between SMAC and the Poetry Center should define their working relationship, specify fees and payment plans, and state any parameters for the scheduling and actual conduct of program events. Any other program guidelines should appear in the letter of agreement as well; for instance, the requirement that the series include a very diverse group of poets, going beyond the Poetry Center's own membership to draw on a wide variety of poets with different backgrounds and approaches.

In turn, the Poetry Center should be required to complete a simple letter of agreement with each reader (SMAC should provide a simple form), stipulating the date, time and location of the reading, its duration, and the fee and method of payment. SMAC and the Poetry Center should convene a meeting of all invited participants to doublecheck schedules, technical requirements and financial arrangements in person. Ideally, this meeting should take place in the park, or nearby, so that participants can inspect the site.

Quite a few local groups and individuals have expressed interest in coproducing relationships, among them the State Indian Museum, Galeria Posada, the Latin Music Festival, SARTA, the Sacramento Poetry Center, the Kingsley Art Club, Asian Cultural Exchange, Sacramento Community Arts Network and Sacramento Asian Community Resources. There are also a number of independent producers who might be involved, such as Robbin Ware, Bill Carroll, Bennie Powell and Leonard Humphrey.

Other kinds of collaborative relationships can also help this project. Fees for many touring events are substantial, and in most cases touring groups will not be able to mount a full performance in either of the pilot program sites. The expense of bringing these touring groups in cannot really be justified for a noontime performance in City Plaza. But **other program sponsors in the area** -- the State Fair, for example, and UC Davis Arts & Lectures -- may be booking these touring attractions during the July and August period. For a vastly reduced figure, SMAC could feature "teaser" performances as part of the pilot program. We have spoken with some sponsors in the region and Appendix F supplies the Programming Coordinator with contact names and information.

One of the most critical collaborative relationships will be that among **SMAC's own staff** members. In meetings to discuss our draft recommendations, a number of people expressed reservations about the staff's ability to mount such an ambitious program, given the agency's inexperience in producing cultural programs and staff members' feeling that workloads are already unwieldy. While the organization and management of the agency's overall work was beyond the scope of this consultation, we met with the staff on 18 March to hear responses to this report in draft, and to offer suggestions for coordinating their pilot program work. We have recommended that SMAC's staff use time at its retreat on 24 April to begin a new kind of action planning, charting the entire pilot program on a comprehensive timeline along with other SMAC programs and activities, so that each staff member's deadlines and responsibilities can be anticipated and seen in context. It will require the close collaboration of all staff members to ensure the success of this pilot program.

There are many tasks involved in this pilot program that can be carried out by **volunteers**, and SMAC should use this opportunity to set up a simple volunteer program. SMAC could work with four different types of volunteers:

- 1) Participating arts groups are likely to have access to their own volunteers, and SMAC should encourage them to have people on site to help with technical tasks, distribute information, and assist in audience counts and other evaluation activities.
- 2) Various agencies and institutions have access to people who might be mobilized as volunteers for the pilot program. For instance, Eric Heilman of SMAC's staff has a letter of support for this program signed by 100 students in CSUS' Music Department. It may be possible to involve student groups through classes or extracurricular activities. Volunteer agencies, other departments of city government and internship programs might be enlisted to supply volunteers.

- 3) SMAC has access to volunteers already belonging to Friends of the Arts. Some of these people have volunteered assistance to the Arts Commission in the past, but SMAC needs a system to give them clearly-defined, useful and satisfying roles.
- 4) Finally, new volunteers may be attracted explicitly for this pilot program. Some participants in the second public meeting suggested advertising for them.

SMAC's volunteer system should be easy to administer. The ideal is to have one or more volunteer coordinators responsible for supervising the other volunteers. Each volunteer should complete a simple application form listing contact information, days and hours of availability, skills and preferences, and any special considerations. This information should be kept in a form that's accessible and easily updated: stored in a computer, or in a card file or loose-leaf binder with entries color-coded to reflect availability and/or special ability or interest.

When a particular task is being planned, the volunteer coordinator should contact prospective volunteers, invite them to participate and clearly describe the task and time commitment involved. Volunteers who accept should be asked to complete a simple letter of agreement describing the job and listing deadlines for reporting on progress and finishing the task. The letter of agreement should be signed by the volunteer and SMAC's volunteer coordinator; signing one's name to a commitment makes it more serious and underscores the mutual nature of the commitment. This is especially important in a context such as this pilot program, where timely, reliable performance is essential.

The volunteer coordinator will need to be systematic to keep SMAC's volunteer system operating smoothly. We recommend using a large wall chart as a timeline for the pilot project, so that the coordinator can see at a glance where volunteers are needed and where coordination and supervision must be provided. Volunteering will go most smoothly if the coordinator can find time before the actual event to put the volunteer in touch with the person he or she will be assisting, and that's only possible when volunteer needs can be anticipated in advance.

Whenever possible, it's smart to use a team approach, assigning two volunteers to work together on the same task. That way each member of the team spurs the other one on, and there's always a back-up person in case one volunteer has last-minute problems.

Volunteers need a sense of accomplishment and reward, so the volunteer coordinator should be sure to assign achievable tasks, and to thank everybody for their time and trouble. It would be nice to hold a picnic or reception at the end of the pilot to honor the volunteers who've been involved.

Start-Up Activities

The following steps should be taken as soon as possible: SMAC's Executive Director should contact her counterparts in other agencies relevant to this pilot program to stress the urgent need for immediate physical improve-

ments to City Plaza and the importance of adequate security for both sites to the relevant authorities. Copies of this report should be sent to Parks and Community Services and the Police Department; the Programming Coordinator and other SMAC staff should follow up these contacts as needed.

The Executive Director should also **approach potential funders** as soon as possible, arranging meetings with the American Federations of Musicians' Music Performance Trust Fund (MPTF) and the California Arts Council's (CAC) Touring Program to discuss the feasibility of underwriting elements of the pilot program.

The MPTF is willing to explore the possibility of contributing to the pilot's overall program of musical offerings; MPTF guidelines enable a contribution of up to \$4 for every \$6 contributed by the sponsor; musicians must be compensated according to MPTF guidelines. MPTF awards are made on a first-come, first-served basis from a pool of some \$50,000 for the northern California region and there are numerous restrictions as to the eligible events. Elements of the pilot program certainly qualify for MPTF, as long as conditions in MPTF's guidelines are observed; we will provide SMAC with a complete list of the Fund's guidelines.

The CAC's Performing Arts Touring/Presenting Program offers up to 50% fee support for sponsors of artists and groups listed in its annual directory. It also operates on a first-come, first-served basis. Demand is high, and it is possible that all funds for the coming year may be committed as soon as this May. It is therefore imperative to move as quickly as possible to apply for support from this program. **Appendices E and F** include several CAC touring groups that could be appropriate for the pilot program.

SMAC should develop adequate administrative infrastructure for this program as soon as possible. This should include the press distribution systems we've described in these recommendations; information on permits and requirements for park use, parades and food service; standardization of SMAC's working relationship with the Special Services Division of the Parks Department; and the creation of omnibus agreements that can be adapted for all coproducers and participant artists.

There should be written agreements with all individuals and groups working in the pilot program. A provision of each agreement should be to specify that artists cannot solicit additional donations during these free public events. The standard procedure is to pay artists for their work on the day of the performance or event, and SMAC should adhere to this practice.

The Programming Coordinator should be hired as soon as possible. At this writing, it appears this person can be brought on board around 15 April. In brief, it will be the Programming Coordinator's job to produce and oversee the events of the pilot program, and if the program is seen as worthy of extension along the lines recommended by the Urban Design Plan, to continue throughout the year as a facilitator of arts programming.

A proposed job description has already been provided to SMAC. It includes the following duties: Negotiating contracts with artists and groups

while keeping within budget parameters; meeting participants' technical and other support requirements; supervising on-site arrangements and ensuring a timely, orderly and effective program; maintaining good and helpful working relations with cosponsors, area merchants and other divisions of the Parks Department; participating in public relations for the pilot project; and coordinating the evaluation of this program.

In the event this position is extended beyond the pilot period, the Programming Coordinator should continue to advise local artists and groups about possible sponsors, venues, sources of technical equipment and support, and other resources available for arts programming of all kinds in the Sacramento area; help to facilitate "matches" between possible sponsors and artists and presenting groups; and advise SMAC on the needs and interests of local artists and groups.

The individual hired to fill this position should be multi-faceted and multi-talented, with a thorough working knowledge of Sacramento's cultural resources and of event planning and production. This person must be able to work with a culturally diverse range of individuals and groups, having widely differing levels of experience. He or she must be receptive to new ideas and willing to experiment, while maintaining an awareness of the need for public accountability in SMAC's work.

At the same time, the Programming Coordinator should be able to work well within a city agency. This person should be able to communicate clearly orally and in writing and to prepare timely and clear written reports. He or she should be able to work well with other SMAC staff members, with Commissioners, and with other city agencies whose requirements and policies may differ from SMAC's.

Once in place, the Programming Coordinator should proceed at once to solidify the program plans outlined in this report by pursuing the contacts listed in Appendices E and F, moving as quickly as possible toward firm commitments.

In conjunction with SMAC's public relations staff person, another immediate step should be to **establish a complete timeline for promoting all events** taking into consideration the press and printing deadlines listed in Appendix D.

The Programming Coordinator should also move as quickly as possible to **plan the technical elements** of the pilot program along the lines recommended under "Site and Logistical Arrangements," below.

Food retailers in the area should be contacted as soon as possible to discuss their participation in special promotions which can enhance both their businesses and the pilot program, as recommended earlier.

The Programming Coordinator should follow up on our contacts by **getting in touch with local presenters** such as the State Fair and UC Davis Arts & Lectures to ascertain which touring attractions they've booked during the pilot period. Wherever appropriate, the touring groups can then be contacted

to explore the possibility of a "teaser" performance or other small event to complement and encourage greater interest in the larger engagement.

Site and Logistical Arrangements

Our research has revealed consensus on two key short-term logistical and technical issues for this pilot program:

§ **Rehabilitation and maintenance of existing restroom facilities** in City Plaza should proceed immediately; Parks Department authorities assure us that this will be done. All that currently remains are the shells of restrooms, without proper stalls or fixtures. Families are reluctant to bring children to a site lacking proper facilities. If renovated facilities are deemed overly seductive to vandals, they can be locked at night and reopened each morning. If for some reason renovations cannot be accomplished in time for the pilot program, adequate portable toilet facilities should be in place. Participants in the second public meeting stressed that facilities should be well-maintained, and that this will require vigilance.

§ Many people expressed reservations about the **security of City Plaza**. It is imperative that an adequate visible police presence be maintained throughout pilot program events. Night lighting in the park is very dim. Although programs will not take place after dark, night lighting should be brightened in order to signal new uses of City Plaza and improve security. The Department of Community Services' rough estimate is that upgrading existing lighting from mercury vapor to 150 watt high pressure sodium lights would cost approximately \$10,000 for all eighteen existing fixtures. This should be explored, providing funding does not have to come from the pilot program budget.

Beyond these two unanimous priorities on short-term logistical needs, we recommend attention to several other considerations:

§ **Sunlight will be a factor in siting daytime programs.** As noted in the timeline in Appendix D, sun checks should be conducted beginning 13 April, when the sun is in the same position as during the Labor Day weekend. (If the program is pushed back to August and September, checks should be begun immediately.) Checks should be made every couple of weeks through the Summer Solstice. The data thus gathered will enable the Programming Coordinator to predict which sections of the park will be in shade during the pilot period and to determine the correct orientation for stage and audience for any planned event.

Heat may be a major disincentive to participation and should be considered in evaluating the pilot; records should be kept of temperatures during programs and these should be considered in light of attendance figures. Some public meeting participants questioned the wisdom of scheduling the pilot program in the hottest part of the summer, with most events to take place in the heat of the day. It will be important to have cold drinks and ice cream for sale and to use the sun checks recommended above to assure that neither performers nor audience members have to look into the sun nor sit in full sun when the temperature is

above 85 degrees. If natural shade is inadequate, SMAC should look into renting or purchasing awnings or screens.

We've provided the Programming Coordinator with a copy of Chris Long's student study of City Plaza, dated 6/19/86; it contains a site analysis which includes sun and shade charts with a format suitable for use in the pilot program.

§ Other logistical factors should be investigated. **Garbage and noise** are probable nuisances. Public meeting participants stressed the need for adequate trash containers and suggested decorating them, either by commissioning artists to do so on their own or by creating the opportunity for members of the public to participate in a trash can paint-in. The Programming Coordinator should take careful note of noise levels in both parks at different times of day. St. Rose of Lima sound checks should take into consideration the noise of buses and Light Rail cars. It would be wise for SMAC to ask City government for a list of building permits and noisy street repairs in the vicinity during the pilot period; it may be possible to negotiate with city agencies and builders to make sure that pile drivers don't drown out concerts.

§ Ideally, the City should own adequate portable **staging, sound and lighting equipment** and make it available at nominal cost for cultural events in the area. The Parks Department's current portable equipment is woefully inadequate, consisting of plywood stage modules in three heights and a podium public address system. As noted in discussing the pilot program budget (Appendix B), Parks Department stages should be used whenever better equipment is not absolutely necessary. If feasible, two stages should be erected on days when multiple groups will appear, so one group's set doesn't have to be struck before the other can perform.

For this pilot effort, SMAC should encourage artists and groups to provide their own technical equipment and support whenever possible. It should also be borne in mind that this sort of free outdoor performance is not the place for high-end technical requirements. **Nevertheless, rental of adequate staging and sound equipment will be necessary for the pilot period**, unless increased funding enables purchases. Also consider use of portable sound shells if these can be located.

The Programming Coordinator should proceed as soon as possible to assemble a sample schedule for the pilot program, with equipment and personnel estimates based on the technical needs of respondents to our survey of potential participants. This document should be circulated to various sound providers to get **bids on technical equipment and support** before artists' contracts are consummated. Ideally, SMAC should enter into a contract with one provider for the entire program at discount rates.

§ Quite a few performing groups require a **piano**. This can be expensive. Effort should be made to consolidate events requiring piano rental into concentrated periods within the pilot, and to seek out special rates for the pilot periods.

- § Ideally, every concert and performance presentation should provide **seating for audience members**. However it may be too expensive to achieve this ideal, especially when there is no way to predict the level of attendance at early events. Every effort should be made, however to provide enough seating for older audience members and others who might be uncomfortable standing or seated on the lawn. The Programming Coordinator should seek a program-long rate for portable chairs supported on runners (not pegs, which sink into the ground and do much more damage to the plantings); as an alternative, look into bringing in additional park benches during the pilot period.
- § **The parks should be decorated to mark the pilot period.** Beds of annuals are already planned. It would be ideal to commission a painted backdrop for performances, specifying the need for a design that symbolizes the program's intent and works with a wide variety of events. SMAC could also put out a request for banners and flags to decorate the parks, specifying dimensions and materials and encouraging artists and community organizations to contribute designs that represent them.
- § **Signage should be adequate to publicity and technical needs.** We have already noted in the section on publicity and promotion that signs should direct commuters from transit stops to the pilot program sites, and alert auto commuters to the existence of the pilot program. Special loading zones should be created along the perimeter of City Plaza on performance days to permit participating artists and technical people to unload their equipment.
- § A number of public meeting participants expressed concern about the problem of **insurance**. The City of Sacramento is self-insured. An essential part of its contribution to this project should be to indemnify participating artists and groups. Any alternative would push pilot program costs far beyond an acceptable level. Of course, part of each contract with participating groups should be their guarantee to watch their own equipment once it's on-site; the city should protect participants against unavoidable loss or damage, but not against their own carelessness.

Long-range Technical Needs

Following upon the experience of this pilot programming period, the Department of Parks and Community Services plans a major renovation of City Plaza; a renovation of St. Rose of Lima Park by Minneapolis artist Siah Armajani has been approved, but delayed in winning city approval. The following recommendations apply to these more permanent renovations:

- § **City Plaza should eventually have a permanent stage area** with a sound shell, arranged for suitable sun screening, so that neither the audience nor the performers must look directly into the sun. The stage should be situated on an east-west axis at the east side of City Plaza, so that it does not obscure the view of City Hall from the planned food galleria. The stage surface should be sufficiently resilient for dancers

though able to withstand the elements; minimum stage sizes from groups responding to our survey appear in Appendix F.

With a permanent stage and shell in place, the electrical supply should be adequate to run sound and light systems simultaneously and accessible in the immediate stage area, obviating the necessity of running extension lines out to the park's perimeter. (The current electrical supply is sited near the perimeter of the park and in the toolroom behind the restrooms. We are supplying the Programming Coordinator with a map of existing electrical service to City Plaza, provided by the Department of community Services.) The backstage area should be adequate to accommodate and secure a lighting system and other equipment, to avoid having to strike equipment each time an event takes place. It should also provide for secure dressing rooms for performers.

- § City Plaza features a fine fountain designed on the theme of the confluence of waters in the region. This theme of confluence would also work well as a metaphor for the city's cultural communities coming together in the City's official "front yard." **We suggest that this theme of confluence be used to provide design continuity** in renovating the restroom facilities and designing the stage and sound shell. It might be reflected in the shape of the sound shell and in murals or reliefs adorning this and other park structures.
- § **Seating should be adequate** to accommodate audiences on a regular basis. One option is a shallow bowl-type grassy seating area around the stage; another is to site benches on terraced ground.
- § As noted above, the **City of Sacramento should own good portable light and sound equipment** and assist in its use. The equipment should be stored in a central location and available on a reserved basis to Sacramento-area artists and groups.
- § Participants in the second public meeting felt that City Plaza should be made more attractive to children and older people, and had several suggestions along those lines. They felt that **an artist should be hired to collaborate with kids in creating permanent play structures** to be situated in the park; similar participatory projects could result in other physical improvements like murals, enhancing the sense of community involvement in City Plaza activities. They also urged that games equipment such as **chess tables, shuffleboard or bocci ball courts** be maintained.
- § **A final note about St. Rose of Lima Park:** The redesign planned for this K Street park incorporates a number of elements which would make it problematic as a venue for performance. The planned "stage" area, a slightly raised brick platform which will abut the Sun Building, would have only limited use for performances. The choice of bricks means a rough surface which could easily trip performers and would be entirely unsuitable for dance and other performances involving much stage movement. The platform will be interrupted by trees, making it impossible to unroll a temporary dance floor and unsuitable for performances requiring any but the simplest staging or for larger ensembles. Hanging any

sort of backdrop would black out the large windows directly behind the stage and leave office workers in the dark. But performing without a backdrop would mean a very distracting background of windows, venetian blinds, and of course the faces of those who work in the Sun Building. It should therefore be understood that this redesign will not provide adequate facilities for most performances in this particular site.

§ As suggested in the Urban Design plan, **Sacramento needs at least one mid-size performing space downtown.** SMAC should work toward establishing such a space in the Crest Theater or in another suitable setting, along with other cultural facilities provisions of the Urban Design Plan. SMAC should also monitor compliance with other provisions of the Plan which require or encourage developers to incorporate cultural facilities and programming sites into their plans.

§ Sam Burns of the Sacramento Convention Center has suggested that there would be many groups interested in participating in food-tasting events and ethnic food festivals if appropriate facilities and equipment were available. We endorse his idea that **the City should own and make available perhaps fifty portable food service booths** that meet health and structural standards and can be rented for a nominal fee for use in both indoor and outdoor settings.

Evaluating the Pilot Program

There are many methods of evaluation appropriate to this type of programming series. Our recommendation is that SMAC use all of them to achieve a complete picture of the program's ultimate strengths and weaknesses.

Since public meetings have been used to plan the program, SMAC should convene a **public evaluation meeting** along the same lines by mid-September, shortly after pilot activities end, inviting everyone who participated in earlier meetings and all pilot program participants. This meeting should take up evaluation of the past two months' events and ideas for the continuing downtown cultural programming mandated by the Urban Design Plan.

As the program progresses, each participating artist or group should be asked to complete a **participant evaluation form**, rating technical and other aspects of the program and inviting comments and suggestions.

SMAC should **invite suggestions and response from the general public.** The Master of Ceremonies at each event should encourage people to write or call and say what they think of the program. Program flyers should contain a similar message of encouragement, for instance: "This program is produced by the Sacramento Metropolitan Arts Commission for the people of Sacramento. When you attend a Sacramento World Summer program, let us know what you think. Did you enjoy it? Do you want to see downtown cultural programming continue? What would you like to see? Write to SMAC, 800 10th Street, etc."

Audience counts should be done at each event. Since people may drop in for part of many events, audience counts should be done at least every half hour or so. The resulting data will indicate which are the peak hours of

attendance, useful information for scheduling future programs. At the same time that audience accounts are taken, notations should be made of **weather conditions** and other factors which might be affecting attendance.

Random interviews should be conducted at each event. Each interviewer should be supplied with a pile of interview forms. Each form should contain a simple list of questions and a check-off list of demographic information. Interviews should be designed to be as brief as possible, no more than a few minutes for an interested respondent. Audience counts and random interviews can be conducted by volunteers.

One public meeting participant suggested that a silent mime ought to be equipped with pencils, cards and a suggestion box and instructed to wander around during large events, soliciting ideas and criticisms.

The Programming Coordinator should **meet with area merchants'** representatives at key points throughout the pilot program. A meeting of restaurateurs could be arranged to plan the special lunch and dinner promotions suggested above; if interest is sufficient, another could be scheduled mid-program to find out how successful special promotions have been and make any necessary adjustments. A meeting or series of interviews at the conclusion of the pilot project would provide overall evaluation and generate suggestions for the future.

Aside from the opportunities for food merchandising described earlier, it is unlikely that area merchants will feel any immediate impact on sales as a result of cultural programs. In the case of City Plaza, there are very few occupied businesses immediately adjacent to the park, the area of highest potential impact. In any case, it is unreasonable to expect an immediate measurable increase in business due to cultural events being held nearby. Other cities' experience has shown that the impact of downtown cultural revitalization is definite but gradual, changing the image of the downtown area and thus attracting more visitors and shoppers over time.

Marilyn Hirschi of the Downtown Plaza Association reported that some merchants oppose programming during the peak shopping hours of 11:30 A.M. to 2:30 P.M., unfortunately generalizing from immediate drops in sales during lunchtime programs there. Again, experience elsewhere indicates that cultural programs in commercial areas enhance activity levels in precisely the manner described in the Urban Design Plan. We have proposed a number of promotional efforts that might help alert merchants to customers attracted downtown by various cultural programs.

A final element of the evaluation should be to **meet with representatives of any other agencies with special concerns** or responsibilities with respect to the pilot program. The two clearest examples are the Police Department and Parks Department maintenance division. The Programming Coordinator should schedule meetings with each, both before and after the pilot program -- the first time to discuss anticipated effects of the program and later to discuss their actual impact. Naturally, the Programming Coordinator should also check in with these agencies from time to time during the pilot program to trouble-shoot and make any necessary mid-course corrections.

Longrange Implications

The Urban Design Plan recognizes the importance of culture to the overall development of a metropolitan area with a population now numbering more than one million. If the city's cultural development is to equal the planners' aspirations, existing arts groups need help. New institutions and new kinds of programs need to be developed.

SMAC's 1986 planning process revealed that people want the agency to take a much more activist role in local cultural development. This pilot program will be a first step. It will demonstrate SMAC's willingness to be of help and will therefore create continuing demand for the agency's services. SMAC should be prepared to respond.

The agency should gear up to provide year-round the same array of facilitative services for public performances and other arts events and the same level of assistance to local producers and presenters as described in this Downtown Programming Plan. Once the systems described here are in place, SMAC can use them throughout its service area to help any Sacramento groups mounting arts events. To make this possible, the City of Sacramento should allocate funds to year-round downtown programming in many sites, as called for in the Urban Design Plan. With additional support, program funds could be made available outside of the downtown area too.

Finally, we recommend that SMAC convene a task force on artists' housing and work space. The Urban Design Plan does not made adequate provision for maintaining artists' living and working spaces within the urban core. Without some special effort, the high-density office concentration called for in the Plan will certainly drive up rents and force artists' housing, studios and galleries out of the area. The task force should be empowered to study the problem and make recommendations to guide SMAC's advocacy in this area.

APPENDIX A:

Highlights from the Sacramento Urban Design Plan

Editor's note: Prepared by the Sacramento Housing & Redevelopment Agency and the Sacramento Department of City Planning & Development, the Sacramento Urban Design Plan calls for new cultural programming initiatives. The following selections, edited by Adams & Goldbard, are those most directly germane to cultural programming. These selections are drawn from the Plan Draft dated August 11, 1986; the Plan was approved by the City Council on February 18, 1987.

Creating the City Center

Plaza Park [City Plaza]...is the natural heart of the City....(I)t should be an active, programmed space functioning as Sacramento's public "living room."

...The blocks between 9th and 10th Streets should be developed as an intensive urban office and retail complex,...anchored by a multi-level retail galleria. The galleria would be the "front door" to K Street Mall from the Civic Center and provide a view of City Hall from K Street.¹

K Street should continue to be reinforced as the urban regional shopping street....it should have an evening life of its own -- diverse, compact, programmed and promoted....

Points of interest and different outdoor activities would be created along the mall. Opportunities to do this include

- § An outdoor amphitheater and cafes in front of the Convention Center and Hotel.
- § Outdoor cafes at 11th Street/Cathedral Square.
- § Vendors at Light Rail stops.
- § Programmed events at St. Rose of Lima Park.
- § Outdoor cafes at 4th and K Streets.²

Choreographing the Urban Experience [4th goal of the urban framework]

...A choreographed framework of special activity and event spaces, coupled with ground floor uses and building facades which engage and enliven the streets and places they define, is essential....A series of special activity and event spaces will be created at the crossings of important routes within the pedestrian network...(including) an amphitheater at K and 13th Streets and an informal event space at the K Street entry to the future retail galleria between 9th and 10th Streets.

¹ Urban Design Plan, p. 8.

² Urban Design Plan, p. 13.

Special areas should be designated for sidewalk cafes throughout the pedestrian network.....

There should be a coordinated program of outdoor events in Plaza Park [City Plaza], St. Rose of Lima Park, Cathedral Square and other appropriate places to create a lively, animated urban experience. Program events can include music, plays, dancing and related activities. An on-going schedule of entertainment activities and performances publicized in advance will draw local residents of all ages as well as appeal to tourists and visitors. This strategy is intended to attract more people to the downtown area to shop, dine and recreate over the entire day and evening hours and compliment [sic] the large employment population already present. The focus of activities on St. Rose of Lima Park, Plaza Park, and K Street Mall will have the benefit of making these areas attractive to a wider range of people.³

Development Concepts

The development concepts consist of a series of steps toward achieving the goals of the Urban Design Plan. Four of these concepts center around the goal of generating a critical mass in the vicinity of Plaza Park. Focusing private and public projects at the envisioned nucleus of downtown would create a clear sense of a lively urban center.⁴

The Downtown Urban Design Task Force recommends the City Council...(e)stablish a public space cultural activities program in the Downtown core under the direction of the Sacramento Metropolitan Arts Commission (SMAC)...[and] prepare a comprehensive Financing Program for funding projects related to streetscape/parks improvements; cultural facilities; Catalyst Projects; cultural entertainment and related outdoor activities proposed in the Urban Design Plan. The City shall pursue an aggressive implementation schedule giving Downtown projects the highest priority starting from Fiscal Year 1987-1988. It shall be recognized that implementation of the Urban Design Plan is of benefit to the entire City. As such, the City shall recognize it as their responsibility to finance implementation of the Urban Design Plan to the greatest extent possible. A cooperative effort to elicit private sector contributions for mutual benefit should be pursued when such is logical or necessary.⁵

Cultural Facilities

Expansion and renovation of the City's public and private cultural facilities is an integral part of revitalizing downtown. The classical arts, such as opera, symphony, ballet and theater, should be located within the CBD. These facilities, the Convention Center, and proposed hotels would contribute significantly to weekend and evening activity in the area. Other

³ Urban Design Plan, pp. 19-20.

⁴ Urban Design Plan, p. 21.

⁵ Urban Design Plan, pp. 25-27.

facilities which would contribute are cinemas, clubs, small experimental theaters and event spaces such as the proposed galleria and amphitheater.

Related dining and retail support activities would provide a mutually reinforced night life and together this broad range of entertainment opportunities would give the downtown a cultural presence unparalleled in the region. Recommended cultural projects include:

1. Renovation of the Memorial Auditorium as a cultural facility.
2. Renovation of the Crest Theater into a mid-size performance theater.
3. Development of the Esquire Theater into the "front door" to a four-plex cinema complex.
4. Inclusion of a significant cultural component in the library expansion such as an experimental video gallery, exhibition space, classrooms, auditorium space and related retail support.
5. Funding and management of outdoor and indoor cultural events in the downtown. Design each new or improved public space to provide for impromptu and scheduled events (i.e., stagelike area, orientation, storage, etc.).
6. Establish an area-wide group or position for managing the programming of the core area public spaces. Programs should include an open air market in the alleys on the weekends, park activities, mall activities, street closures for events, holiday signing, art competitions, children's activities, etc.⁶

...(N)ew developments which involve demolition of an essential or priority [historic] structure must prepare an environmental evaluation which addresses the following criteria...: ...D. Demonstrate community benefits which may be incorporated into a portion of a new project as compensation for the loss of listed structure. These benefits may include but are not limited to the following examples:

- § Public Art Space/Library
- § Performing Art Space
- § Public Recreation Facilities
- § Public Plaza and/or Open Space
- § Public Parking Structure and/or Light Rail Subsidies
- § Day Care Center
- § Other Measures Determined by City Council to have Community Benefit⁷

Design Concepts

The design concepts provide...physical and aesthetic goals for the urban design framework....They protect and enhance the unique character of

⁶ Urban Design Plan, p. 29.

⁷ Urban Design Plan, p. 36.

Sacramento's formal civic places and provide for the development of the desired diversity of retail and cultural activities....⁸

The downtown has opportunities for a variety of possible pedestrian places. Besides the K Street Mall and 11th and 13th Streets, interior public streets, arcades, and alleys can give the downtown a variety of public places each with its own character and scale.

...Activate the edges of the downtown parks and plazas with kiosks, pavilions, vendors, and cultural uses.⁹

Cultural Image

...A key component [of the Urban Design Plan's success], though less tangible than elements of physical design and improvements, is the magnetic thread required to draw interest, variety and enthusiasm to the downtown and the creation of an environment for people to interact pleasurably.

Every successful urban revitalization in the country has realized the economic value of creating such opportunities.

The Urban Design Plan recommends that the urban structure be brought to life by the introduction of elements which enrich the experience of being there. A choreographed framework of special activity and event spaces coupled with ground floor uses and building facades which engage and enliven the streets and places they define is essential.

To this end, the Urban Design Plan provides an integrated approach to the development and enrichment of cultural opportunities in the downtown core.

Recommended policies are:

1. Fund and manage a wide variety of outdoor, as well as indoor, cultural events in the downtown. The coordinated programmed activities should be scheduled for daytime and evening hours and weekdays and weekends.
2. Concentrate a focus of activities, features and pedestrian amenities in a central core area (7th to 13th and I to L Streets).
 - A. Program weekend events for "Pedestrian Streets", Merchant Street and alleys between J, L, 7th and 13th Streets when developed as pedestrianways.
 - B. Program spaces for entertainment, festivals, shows, etc., on "Pedestrian Ways" 4th Street (I to K), 11th Street (J to L) and 13th Street (J to L)...

⁸ Urban Design Plan, p. 41.

⁹ Urban Design Plan, p. 48.

4. Revitalize and program Plaza Park as an active urban center with new activities in both the day and nighttime....

To implement the cultural programming component of the Urban Design Plan, it is recommended that the Sacramento Metropolitan Arts Commission develop a plan to implement and coordinate a public spaces cultural activities program in the downtown core, with emphasis on the priority project areas as developed in each phase of the Urban Design implementation program. SMAC should also provide community-wide interest in and focus attention on the enriched vigor of the core area and the overall revitalization program.¹⁰

¹⁰ Points 5-7 summarized in previous sections. Urban Design Plan, pp. 61-62.

M	T	W	Th	F	Sa	Su
29	30	JULY 1 Pilot Project KICK-OFF 11:30 - 1:30 (Farmers' Market 10-2)	2 Kids in Plaza St. Rose Poetry St. Rose Perf'ce.	3 Plaza Perf'ce. Plaza Perf'ce.	4 WATER FESTIVAL	5
6	7 St. Rose Gallery Event	8 Plaza Market & Music	9 Kids in Plaza St. Rose Poetry St. Rose Perf'ce.	10 St. Rose installation Plaza Perf'ce. Plaza Perf'ce.	11	12
13	14 St. Rose Gallery Event	15 Plaza Market & Music	16 Kids in Plaza St. Rose Poetry St. Rose Perf'ce.	17 St. Rose installation Plaza Perf'ce. Plaza Perf'ce.	18	19 VOICES OF FAITH 20TH ANNIV'Y.
20	21 St. Rose Gallery Event	22 Plaza Market & Music	23 Kids in Plaza St. Rose Poetry St. Rose Perf'ce.	24 St. Rose installation Plaza Perf'ce. Plaza Perf'ce.	25 SALUTE TO DOWNTOWN ARTISTS	26
27	28 St. Rose Gallery Event Plaza Perf'ce.	29 Plaza Market & Music	30 Kids in Plaza St. Rose Poetry St. Rose Perf'ce.	31 St. Rose installation Plaza Perf'ce. Plaza Perf'ce.	AUGUST 1 SALUTE TO FIRST AMERICANS (start of Sacto. History Week - August 1-8)	2
3	4 St. Rose Gallery Event Plaza Perf'ce.	5 Plaza Market & Music	6 Kids in Plaza St. Rose Poetry St. Rose Perf'ce.	7 St. Rose installation Plaza Perf'ce. Plaza Perf'ce.	8 SACRAMENTO HISTORY (Tomato Festival) (Buddhist Festival)	9
10	11 St. Rose Gallery Event Plaza Perf'ce.	12 Plaza Market & Music	13 Kids in Plaza St. Rose Poetry St. Rose Perf'ce.	14 St. Rose installation Plaza Perf'ce. Plaza Perf'ce.	15 FOLK DANCING	16
17	18 St. Rose Gallery Event Plaza Perf'ce.	19 Plaza Market & Music	20 Kids in Plaza St. Rose Poetry St. Rose Perf'ce.	21 (STATE FAIR) opens St. Rose Install'n Plaza Perf'ce. Plaza Perf'ce.	22 GALERIA POSADA 15TH ANNIV'Y	23 (State Fair Hispanic Day)
24	25 St. Rose Gallery Event Plaza Perf'ce.	26 Plaza Market & Music	27 Kids in Plaza St. Rose Poetry St. Rose Perf'ce.	28 St. Rose installation Plaza Perf'ce. Plaza Perf'ce.	29 SACRAMENTO WORLD SUMMER CELEBRATION	30 (State Fair Asian-Pacific)
31 (End of Pilot Period)	SEPTEMBER 1	2	3	4	5 (State Fair Black Culture Day)	6
APPENDIX C: Sample Calendar						
LABOR DAY (State Fair Ends)	7	SCHOOL Begins...	8			

APPENDIX B:

Baseline Budget & Budget Options

At the optimum level of programming described in the Downtown Programming Plan, we estimate the costs of production and promotion to total approximately \$73,750 for the two-month pilot program, as summarized below:

Baseline Budget: Downtown Programming Plan

Artists' Fees	\$ 51,225
Technical Support	11,750
Publicity	6,130
Co-producers' Fees	3,600
Computer rental	1,045
Total Estimated Cost	<u>\$ 73,750</u>

This budget would support approximately 50 performance events, most comprising two or more attractions; at least 16 visual arts exhibits and installations; about 36 workshops and demonstrations; and seven weekend events combining these elements. The pilot program would involve hundreds of Sacramento-area artists and thousands of audience members.

These are necessarily ballpark figures; final costs will depend on the fees for artists and technical support negotiated by the Programming Coordinator. Whenever possible, we have used fee and technical support requirements supplied by artists and groups mentioned in the body of these recommendations. Where these were not available, Musician's Union scale has been used to estimate performance fees. We have allocated \$150 in fees and up to \$100 for materials and supplies for temporary visual arts installations. Technical support costs are based on low-end estimates from local suppliers.

The actual value of the proposed pilot program is considerably higher than this cash budget reflects. Our estimate does not include the Programming Coordinator's salary for the pilot program (approximately \$15,000), which has been contributed by the Sacramento Housing and Redevelopment Agency. Nor does it include the services of other SMAC staff members and the agency's contributions in providing office space, telephone service, duplicating services and other forms of overhead for the project. This budget assumes free use of the Parks Department's portable stage modules and podium public address system whenever possible; the ability to borrow seating from elsewhere in the Parks Department; and rental of sound equipment at reasonable rates. It assumes that the need for rented stages will be minimized by concentrating those groups which need special flooring in the large culminating festival.

Finally, this budget does not reflect the value of the many contributions which will be made by participating artists and groups, including: in-kind services and overhead of coproducers, above and beyond the modest compensation provided for them; technical equipment and support personnel supplied by the participating groups; the services of amateur groups whose members are not paid and whose fee requirements are therefore much lower than their

professional counterparts; the out-of-pocket costs and services provided by other divisions of the Parks Department in renovating and maintaining the program sites and supplying them with power; and the services of volunteers in mounting and publicizing the pilot program. Were all these costs to be represented in the cash budget, a very rough estimate would call for doubling the bottom line.

We are providing SMAC with a spreadsheet containing detailed breakdowns for this basic budget option.

Reduced Level Budget Option

If it is necessary to reduce program costs, we would advise the following reductions of pilot program activity to reach the \$60,150 level:

- ¶ eliminating the Tuesday noon series in City Plaza, concentrating performance programs in the Wednesday through Saturday period;
- ¶ eliminating two of the weekend events (we've omitted the Sacramento History Celebration and Folkdancing in the Park, though the final choice would be up to SMAC);
- ¶ eliminating the video documentation project; and
- ¶ eliminating the series of Friday visual arts installations by independent artists.

As the budget figures below indicate, most of this reduction would be felt in artists' fees, with a corresponding but smaller reduction in technical expenditures. Publicity costs naturally remain more or less the same so long as the pilot program takes place:

Reduced Pilot Programming Budget

Artists' Fees	\$ 39,925
Technical Support	9,950
Publicity	6,130
Co-producers' Fees	3,600
Computer rental	1,045
Total Estimated Cost	<u>\$ 60,150</u>

After careful consideration, we've concluded that the pilot program's necessary scope and integrity could not be preserved were the budget cut below this level, to the \$50,000 figure cited in the Commission's original Request for Proposals. Instead, if it is necessary to reduce SMAC's expenditures for this project, the reduction should be accomplished by obtaining the additional \$10,000 from other sources.

The Music Performance Trust Fund and the California Arts Council are potential sources of additional support for the program, though it should be borne in mind that lead time on this pilot program is very short in terms of raising outside funds. If permissible, some income could be generated for the pilot program by selling posters and promotional items and collecting licensing fees and/or royalties from food vendors.

Expanded Programming Budget Option

Should additional support bring the budget for this pilot to \$150,000, we recommend using it in the following ways:

- § to expand children's programming to include Tuesday events for unaffiliated children and families;
- § to employ the Programming Coordinator for the balance of FY '88 (8½ months, from 15 October 1987 through June 1988);
- § to provide a fund to produce and promote city cultural events from October through the balance of the fiscal year; and
- § to purchase sound and staging equipment as suggested in the section on "Site and Logistical Arrangements" in our recommendations.

As we note in the body of these recommendations, this pilot program will certainly stimulate ongoing demand. While it makes sense to wait until the pilot program has been evaluated to decide specifically how outdoor downtown programming should be arranged in the future, public demand has already proven that SMAC has a vital role to play as a facilitator of cultural programs in all kinds of settings and at all times of year. It makes good sense to enter into the pilot program knowing that the support is there for continued service. This is the most desirable budget option in our view.

Expanded Pilot Programming Budget

Pilot Downtown Programming Project:

Artists' Fees	51,225	
Technical Support	11,750	
Publicity	6,130	
Co-producers' Fees	3,600	
Computer rental	1,045	
Sub-Total, Pilot Program:		\$ 79,295

Public Cultural Programming, October-June:

Programming Coordinator	25,000	
Artists' Fees	25,000	
Publicity	2,000	
Technical equipment purchase	20,000	
Sub-Total, Continuing Program:		<u>72,000</u>

Total Estimated Program Cost: \$ 151,295

APPENDIX D:

Summary Timeline for Downtown Programming Plan

- Immediate** All the tasks outlined under "Start-Up Activities" in the "Implementation Guide" section of the Downtown Programming Plan (pp. 18-21) should be initiated as soon as possible
- 3/31 Budget and Finance Subcommittee of City Council considers Downtown Programming Plan
- 4/7 Final version of Downtown Programming plan to City Council for approval and appropriation
- 4/8 Application deadline for Program Coordinator
- 4/13 Begin sun check in both parks (sun is in same position as on Labor Day weekend -- for late September events, checks should begin immediately)
- 4/15 Programming Coordinator begins work
Horizon Valley Arts July/August issue deadline
- 4/24 SMAC staff retreat to make plans through September
- 5/1 Finalize plans for public relations campaign; Select designers as necessary
- 5/10 Sacramento Magazine July issue deadline
- 5/18 Agreements with participating artists should be consummated by now
- 5/26 Overall promotional materials to the printer by now
- 6/1 SMAC should convene a meeting of all local participant artists and groups to coordinate plans, discuss logistics and get acquainted
- 6/8 Press releases go out by now; posters start to go up; materials are placed in strategic locations so that they are distributed to both visitors and local residents
- 6/12 Pilot Program kick-off deadline for Sunday Section of Sacramento Bee (other newspapers' deadlines are later, so information can also go out now to them)
- 6/22 Banners go up
- 7/1 First week of pilot program kicks off; press conference; programming continues through July and August
- 8/31 Sacramento World Summer Celebration, the concluding event of the program
- 9/16 SMAC convenes a public meeting to evaluate the entire pilot program and discuss future plans

APPENDIX E:

Potential Participant Artists and Groups

Sacramento Downtown Programming Plan -- Summer, 1987

The following list comprises all the artists, technical support resources and related groups and individuals recommended by interviewees and public meeting participants for involvement in the Downtown Programming Plan. This list is not intended to be exclusive, nor does a listing here guarantee involvement in the program. Additional recommendations should be addressed to the Programming Coordinator at the **Sacramento Metropolitan Arts Commission, 800-10th Street, 2nd Floor, Sacramento, CA 95814.**

S after a listing indicates a survey was received
by the 24 March 1987 completion date of the Downtown Programming Plan --
I indicates interviewees by phone or in person

- *All-City Band (being assembled for Optimist Football Game, 8/7/87)
- *American Federation of Musicians, Local 12
- *American River College Music Dept
- *Amiri Productions Company
- *Anderson, Jim
- *Asian Cultural Exchange (S)
- *Associated Sound
- *Backwoods Jazz
- *Bagels and Fraylachs (I)
- *Ballet Del Sol
- *Ballet Folklorico de Sacramento (S/I)
- *Ballet Mizoc
- *Barrios, Benny
- *Bay, Richard
- *Best of Broadway
- *Black Rep, Davis
- *Black Unity Day
- *Blues Festival
- *Boudov, Jeff
- *Broadway Academy Theatre
- *BSCC
- *Buddhist Church of Sacramento
- *Burge, Bob
- *Cabin Fever (S)
- *California Cultural Assembly (I)
- *CA State Fair
- *California State Indian Museum
- *CA State Railroad Museum
- *Camellia Festival Association
- *Camellia Symphony (S/I)
- *Capitol City Ballet (I)
- *Capron, George G.
- *Carmichael Artists League
- *Carroll, William R.
- *Celebration Arts
- *Centro Screenprint (S)
- *Chamber Strings (S)
- *Chandler, Bob
- *Charm II
- *Chautauqua Playhouse
- *Children's Museum
- *Commins, Rona (S)
- *Concilio Latino
- *Connor, Julia
- *Crest Theater
- *Crocker Art Museum (I)
- *Crow, Ivan
- *CSUS Music Department (S)
- *Cultural Association of India
- *Dance Alliance
- *Dancers of the Oasis (S)
- *Danzas Folklorica Des Sacramento
- *Danzates Quetzalcoatl
- *DaPrato, Richard (S)
- *Davis Comic Opera
- *Davis Summer Arts (I)
- *Deeva Productions
- *Diamond, Joyce
- *Diversion Island Video (S/I)
- *Dixieland Band
- *Downtown Plaza Association
- *Drum and Dance Festival
- *El Dorado Brass Band of Old Sacramento (S)
- *Exchange for the Performing Arts
- *Fair Oaks Theatre Festival
- *Fantasy Theatre
- *Festival of New American Music
- *Festival of the Arts -- defunct?

- *Filipino Cultural Association
- *Filipino Dance Association of Sacramento
- *First Baptist Church
- *Fisher, Stefan
- *Flowing Stream Ensemble, San Francisco
- *Foothill Theatre Company
- *Frazier, Wendell (S)
- *Freitas, Lou
- *Frasco, Dan
- *Fuoco, Mark (S)
- *Galena Street East
- *Galeria Posada (I)
- *Gallery So-To-Do
- *Garbeau's Dinner Theater
- *Gardner, Terry Lon & Nancy Jean (S)
- *Gifford, Susan (S)
- *Gilli, Maureen
- *Gordon, Dr.
- *Gray-Duffy, Miriam
- *Greek Festival
- *Griffin, Edith (Combo) (S)
- *Guenter Gumnor's Band
- *Hallmark, Richard (S)
- *Harmony Arts Mobile Unit (I)
- *Heartsman, Johnny
- *Heilman, Eric
- *High Life
- *Higher Works Gallery
- *Himes-
- *Himovitz-Salomon Gallery (S/I)
- *His Majesty's Minstrels
- *Humphrey, Leonard (I)
- *Ibex Public Relations
- *Illingworth, Rich
- *Incredible Strolling Duo
- *Indian Education Program
- *Institute for Design & Experimental Arts (IDEA Gallery) (S/I)
- *Jack's House of Music
- *Jang, Jon
- *Japanese-American Citizens' League
- *Jazz-ee Dance Company
- *Jazzworks (S)
- *Jewish Community Choir (I)
- *Johnson, Melinda
- *Jones, Clarice
- *Jordan, Bill
- *Junior Music Sponsors
- *Junior Science
- *Kahu'e, Jim
- *Kan-oh Sanjo School
- *Kennedy, Bari L.
- *King, John
- *Kingsley Art Club (S)
- *KUOP Radio, Sabor Latino
- *KVIE Channel 6
- *KXPR Radio
- *LaPena, Frank
- *Lao Family Community Center
- *Latin Music Festival Association
- *Lawson, Jody
- *Lewitsky Dance Company
- *Living History Program
- *Longfish, George
- *Los Elegantes
- *Los Gallos
- *Mackenroth, Cookie
- *Macky, Don (or Dan)
- *Maidu Dancers of Sacramento
- *Mardi Gras Cultural Association
- *Mark, Stan Big Band (S)
- *Mark, Stan & His River City Stompers (S)
- *Matrix Gallery
- *Mayhand, Ernest
- *Mayor's Press Office
- *McClintock, Bob
- *McGrath, Mary Lynn
- *Melarkey's
- *Mica Mime (S)
- *Military bases
- *Miwok Dance Group
- *Miwok Dancers of Sacramento
- *Monzu, Kamal (sp?)
- *Monte, Sal Bell
- *Montoya, Jose
- *Montoya, Richard (I)
- *Munson, Monty
- *Musicians Advocate
- *Music Circus
- *NAACP Blues Festival
- *Robert Nakashima and the Soul Prophets
- *The Native American Band
- *Nelson, Thomas G.
- *New Beginning
- *Noise Church

S=Survey respondent as of 3/24

I=Interviewee

- *Oldtime Fiddlers' Association, Roseville
- *Omniscience, Inc. (S)
- *On Broadway
- *On The Wing (I)
- *O'Neill, Jennifer J. (S)
- *Passage
- *Performing Arts, City Parks Dept. Recreation Division (I)
- *Phares Theatre Ballet (S)
- *Poetry Inc. -- The Sacramento Poet Tree Center
- *Pickle Family Circus, San Francisco
- *Pomo Dancers, Point Arena
- *Process Theatre
- *Purcell, Freddy
- *Ray, Lynn (I)
- *Recuerdos de Oro
- *Robinson, Jimmy Quartet (S)
- *Robinett, Henry
- *Royal Scottish Country Dance Society -- Sacramento Branch (S)
- *RSVP
- *Sabia
- *Sacramento Area Regional Theatre Alliance (SARTA) (S/I)
- *Sacramento Asian Community Resources (S/I)
- *Sacramento Ballet
- *Sacramento Banjo Band
- *Sacramento Bee Fund for the Performing Arts
- *Sacramento Certified Farmers' Market Association
- *Sacramento Children's Theater
- *Sacramento Chinese Community Service Center
- *Sacramento City Actors Theater (I)
- *Sacramento City College
- *Sacramento Community Center
- *Sacramento Community Gospel Choir
- *Sacramento County Historical Society
- *Sacramento Dixieland Jubilee
- *Sacramento Downtown Assn (I)
- *Sacramento Feminist Writers' Guild (S)
- *Sacramento History Center
- *Sacramento Koreans for Improvement of Professional Awareness (SKIP) (I)
- *Sacramento Men's Chorus
- *Sacramento Modern Jazz Society
- *Sacramento Old City Association (I)
- *Sacramento Opera Association (I)
- *Sacramento Public Library
- *Sacramento Recorder Society
- *Sacramento Repertory Theatre
- *Sacramento Symphony (I)
- *Sacramento Theatre Company (S/I)
- *Sacramento Theatrical Lighting
- *Sacramento Traditional Jazz Society
- *Sacramento Unified School District
- *Sacramento Valley Woodwind Association
- *Salvio, Kathy
- *San Francisco Mime Troupe
- *San Francisco Taiko Dojo
- *Sanfield, Steve (S)
- *Scott, Nathaniel (S/I)
- *Screamin' Pygmy Orchestra (S/I)
- *Sierra II Center
- *Siliyan Group
- *Sims, Denise
- *Skip's Music
- *Skolnick, Jamie
- *Sons and Ancestors
- *SOS Players
- *Special Services, Dept of Parks (I)
- *Ms. Stone
- *Strauss Festival, Oak Grove
- *Summer School of the Arts, City Parks Dept (I)
- *Sutterville Stompers
- *Sweet Adelines, Sacramento Valley Chapter
- *Symphony Chorus
- *Symphony of Fashion Charm and Modeling Agency
- *Take A Bow Productions (I)
- *Takseena, Ana (S)
- *El Tambor Caliente
- *Teatro Espejo (I)
- *Tinnen, Freeman
- *Turntables Unlimited
- *UC Davis Arts & Lectures (I)
- *UC Davis Medical Center
- *U-Zulu Dance Theatre of South Africa (S/I)
- *Vaughn, Pepper

S=Survey respondent as of 3/24

I=Interviewee

*Visual and Performing Arts Center
(VAPAC) at Sac Hi
*Voices of Faith
*Wah Sound
*Waite, Pam
*Walker, George
*Walker, Ray and Garland, Pam
*Water Festival Association
*Way Out West

*Weber, Fred
*Whiskey Before Breakfast
*Williams, Jessica Jennifer
*Williams, Linda (I)
*Williams, Velica
*Windows (S)
*Wood, Victor Lawrence and Joan
Bergren
*Youth Symphony

*All-City Band being assembled for Optimist Football Game, 8/7/87 -- contact Tony Aiello 451-6117 (per Nick Angiulo, Sacto Schools)

*American Federation of Musicians, Local 12
2623 1/2 J Street, Sacramento 95816
Jay Allen
448-6660
¶ music
administers \$50K MPTF fund -- new allocation 3/1, allocated 5/1 on -- "Band list" of 96 soloists and ensembles (also Joe Rounds per Steve Dee, Symph dispute inv't)

*American River College Music Dept
4700 College Oak Drive, Sacramento 95841
484-8011 gen'l info 484-8124
(theat/perfs)
¶ music

active per J. Allen: Shelly Rink (orch)-- Lester Lehr (per Kingman, tried to start band) -- Perla Warren jazz choir (per SMAC staff) -- see also, Fred Weber, ex-orch

*Amiri Productions Company
PO Box 5464, Sacramento 95817-0464
Bennie Powell 457-7624
Producer/director -- 2/18 meeting

*Anderson, Jim
c/o Short Center
2331 St. Mark's Way, Sacramento 95864
456-7540
¶ theater
actor, director, teacher per S. Townsend -- Short Ctr also booked Miko (CAC mime)

*Asian Cultural Exchange (S)
1601 28th Street, Suite A, Sacramento 95816
Elizabeth Yep 452-4001 (per SMAC multicultural survey)
¶ Produces Asian and Asian-American events, including State Fair Asian-Pacific Day -- dance, music, arts and crafts, food demos, fashion shows, children's plays
¶ Mikes, chairs, tables -- cassette players w/ PA -- crew to set up above
¶ Negotiable fee as consultant to produce -- additional fees for 1-30 artists -- available Jul/Aug (weekends yearround)

*Associated Sound
443-4773
¶ technical equipment -- per Randy at Photo & Sound, have much more outdoor sound eqpt than P&S -- contact for bids

*Backwoods Jazz
8036 California Ave
Fair Oaks, CA 95628
Tom Schmidt 967-3269
¶ music
jazz/folk trio -- per Maggie Upton, Harmony Arts

*Bagels and Fraylachs (I)
10505 Malvasia Dr., Rancho Cordova 95670
Joe Benson 361-0493
¶ klezmer band
Symphony musicians; cd go to 2 sites w/i 3 hrs. No probs playing w/other groups tho not want to be eclipsed by loud rock
¶ \$425 for 3 hrs

*Ballet Del Sol
P.O. Box 1671, Sacramento 95808
Robin Corralejo 455-5028
¶ dance
per Armando Cid

*Ballet Folklorico de Sacramento (S/I)
80 Primrose Lane, Sacramento 95819
Ralph Baez, Jr. 457-0063

¶ Dances of various Mexican regions
(specified in survey), with authentic
costumes -- highly recommended by
many -- experienced w/outdoor prog'ng
-- various groupings and programs
possible -- video at SMAC

¶ Wooden stage, 16'X24' minimum (Park
Dept's are ok if lashed) -- lights
after dark -- need costume changing
facilities (6-7 changes/show)

¶ \$150 for one-hour show -- 20 danc-
ers, 6 wardrobe -- available Jul/Aug
(anytime in summer, eves/weekends in
school year)

*Ballet Mizoc
Michael Hernandez 324-6859

*Barrios, Benny
4220 Watkins Drive
Fair Oaks, CA 95628
967-9370

¶ visual artist
per Galeria Posada -- design for Plaza
Park -- former gallery owner

*Bay, Richard
CSUS Theatre Arts
6000 J St, Sacramento 95819
278-6617

¶ theater
puppeteer per S. Townsend

*Best of Broadway
Broadway Academy of Perf'g Arts
5802 Robertson Ave, Carmichael
Fair Oaks
483-2775

¶ performance
fundraiser for Stanford Home -- David
McDonald per Dennis Wilkerson -- "B'way
Acad Theat" -- see Fred Weber

*Black Rep, Davis
Leslie K. Smith, director
¶ dance, per Paula Munson -- school
yr only? Also per Faye Kennedy, Bl
Unity Day

*Black Unity Day
6 De Fer Circle, Sacramento 95823
Faye Kennedy 453-1586

¶ festival
Millers Park (under renov'n -- need
facil -- McKinley ideal: indr/out)
-- Father's Day (same as Latin Music
Festival) -- insurance probs

*Blues Festival
Phil Givant, c/o American River Math
Dept
¶ music
Old Sacto, 3rd wk in September

*Boudov, Jeff
CSUS Theatre Arts
6000 J St, Sacramento 95819
278-6167 or 441-5315
¶ theater
actor, director, teacher

*Broadway Academy Theatre
5802 Robertson Ave, Carmichael 95814
David McDonald 483-2775
¶ performing arts
per SMAC staff, D. Wilkerson -- Best
of B'way? -- w/Weber?

*BSCC
per 2/25 pubmeet, grp 3

*Buddhist Church of Sacramento
2401 Riverside Blvd, Sacramento 95818
Molly Kimura 451-9130
¶ 8/8/87 festival
10K people to 2-day festival -- int'd
in drum grps, others from San Jose,
SF, Japan -- folk dance, koto players,
tea ceremony demos, calligraphy,
sand-painting, flower-arranging

*Burge, Bob
1701 West El Camino Ave, Sacramento
95815
925-6816
¶ visual art
per Robbin Ware, murals at Sac Hi

*Cabin Fever (S)
PO Box 532, North San Juan, CA 95960
Kay Hansen 265-6437
¶ Traditional American country music
(guitar, violin, bass) -- see brochure
¶ Need 6 mikes and 2 speakers (can
provide own system if necessary) --
Elevated stage is nice
¶ \$350/day for up to three sets -- 3
performers (slightly higher if provide
own sound) -- available Jul/Aug (year-
round)

*California Cultural Assembly (I)
4102 65th Street, Sacramento 95820
731-8900
Robbin Ware
¶ producer -- music, art exhibits

*CA State Fair
P.O. Box 15649, Sacramento 95852
Mark LiCalsi, Entertainment Dir.
924-2046
¶ presenter 8/21-9/7/87 -- per Scott/-
Humphrey, contact Dorothy Benjamin
per Black Culture Day --
8/22-23: Theatre Flamenco (CAC) --
8/30: Taiko Dojo, SF (CAC) -- Sept:
Bluegrass, Cajun -- other events pend-
ing, set by 6/1

*California State Indian Museum
2618 K Street, Sacramento 95816
Elsie Gillespie
¶ interested in co-producing perfor-
mance and craft events -- EG also
Honored Elders Committee -- Museum's
annual festival is final weekend of
September

*CA State Railroad Museum
111 I St., Sacramento 95814
Barry Garland 445-7387
¶ per 2/25 pubmeet -- weekend train
excursions th/out summer -- joint
ticket program being introduced w/
Crocker, History Ctr, State Indian,
Sutter's Fort, Gov's Mansion -- good
for joint promo

*Camellia Festival Association
917 7th St., Sacramento 95814
442-7673
¶ festival
March or so -- month-6 wks

*Camellia Symphony (S/I)
P.O. Box 163317, Sacramento 95816
Ronit Reiser (gen'l mgr) 451-9466 --
Dan Kingman (conductor) 929-3710
¶ Quartets, other chamber groups from
orchestra
¶ Raised stage, sound shell, sound
equipment -- 20'X30' for modest cham-
ber orch, 30'X40' for larger group
¶ Sunrise pays almost \$1K for Mothers'
Day perf (full orch) -- concerts in
other venues (Roseville, Placerville,
Auburn) -- \$2K for special program
-- Viennese night -- late Sept/Oct
-- future summers possible, fall best

*Capitol City Ballet (I)
2791 24th Street, Sacramento 95818
Nolan T'Sani 451-7437
¶ Recommended by many as best of area
ballet groups for outdoor performance
-- new work on the homeless
¶ Resilient dance floor, minimum
25'X30' (preferably larger) w/ some
backstage or a wing, dressing area,
sound system for tapes
¶ Fees negotiable -- available summer
-- suggests 4-7 pm as best time

*Capron, George G.
122 Cobbleoak Way, Folsom, CA 95630

988-2116
¶ public relations consultant; at-
tended 3/18

*Carmichael Artists League
per 2/25 pubmeet, grp 4

*Carroll, William R.
6005 Verner Ave, Sacramento 95841
332-6016
¶ done some producing -- director,
writer

*Celebration Arts

1609 68th Avenue, Sacramento 95822
James Wheatley, Dir, 322-3664
Paula Munson, Pres.

¶ multi-discipline performance
frequent outdoor gigs -- reputed to
be exciting perf
¶ performing at State Fair; otherwise
available Jul/Aug

*Centro Screenprint (S)

402 12th Street, Sacramento 95814
Rudy O. Cuellar 442-6593, Luis (Louie
the Foot) Gonzalez

¶ Silkscreen demos (schools, parks,
own studio -- posters, etc.
¶ Tech needs adaptable -- electricity,
water, protection from wind are con-
siderations for what's possible
¶ Fees variable, depending on activ-
ities -- have charged \$300 for uni-
versities, less for schools -- 2-4
artists -- available Jul/Aug (year-
round)

*Chamber Strings (S)

7379 Alix Parkway, Sacramento 95823
428-7379

Rejean Anderson
¶ Informal concerts -- trio, quartet
or quintet -- strings, w/ or w/o a
woodwind (clarinet, oboe or bassoon)
-- classical favorites, lite pops,
Joplin rags, etc. -- also, educational
programs for all ages
¶ Need 3-5 chairs w/o arms
¶ \$200-400 (depends on size) -- avail-
able Jul/Aug

*Chandler, Bob

442-8182
¶ sax player, per Leonard Humphrey

*Charm II

1405 T St., Sacramento 95814
448-7817

Allen Cutting
¶ per Dee McConico and 2/25 pubmeet

*Chautauqua Playhouse

5325 Engle Rd, Carmichael 95608
Rodger Hoopman 489-PLAY

¶ theater
Hoopman also for Old Eagle Theater --
per Townsend -- Sierra II

*Children's Museum

457-8959
¶ per 2/25 pubmeet

*Commins, Rona (S)

3001 Joseph Avenue, Sacramento 95864
487-2137

¶ Soprano presenting programs of folk
music and art songs in English,
French, German, Italian, and Spanish
-- classic concerts, light entertain-
ment, educational lecture/recitals
(see resume)
¶ Adequate piano, sound system
¶ \$200/performance (Commins) -- \$50/-
performance for assisting vocalists
-- \$60/performance for accompanist --
available Aug

*Concilio Latino

449-1400
¶ Cinco de Mayo parade -- Sept Mex'n
indep day -- Latin Music Fest 6/21
(sponsor per Walt Thompson)

*Connor, Julia

2265 2nd Avenue, Sacramento 95818
456-7540

¶ poetry
per Robbin Ware

*Crest Theater

K Street Mall
Linda McDonough 442-7378
¶ film presenter
also heads Palms Playhouse, Davis

*Crocker Art Museum (I)
216 O Street, Sacramento 95814
Barbara Gibbs, Dir -- K.D. Kurutz,
Ed'n 449-5423

¶ visual art -- some perf, festivals
per public meet 2/25 and AG inter-
view -- Family Fun Days, dates set
approx 2 mos/advance -- site of Fes-
tival of the Arts -- involved in Urban
Plan devel -- 7/18-21: Western Art --
8/20, CA painting

*Crow, Ivan
2610 J. St #2, Sacramento 95816
448-6455

¶ theater
actor, director, teacher per Townsend

*CSUS Music Department (S)
6000 J. St, Sacramento 95819
Dr. Lorna Adams, chair 278-6514

¶ music producer and presenter -- per
Kingman, Ron Hollway (band) w/ass't
Jack Foote -- good student woodwind
quintet (scholarship prog), contact
Ted Lane -- Herb Harrison jazz (once
prod'd State Fair) -- Dr. James
McCormick (Amer. music prof) student
petition to support pilot (per Heilman)
¶ No summer program, but interested
in other time periods per Adams

*Cultural Association of India
P.O. Box 971, Fair Oaks 95628
Mr. Subhash Chand, Dir 966-0747
¶ ethnic cultural organization
8/16/86 Ali Akbar Khan at H. Johnson
HS per CAC touring report

*Dance Alliance
Connie Mockenhaupt
933-6481 or 454-8746
¶ dance coalition
produces Choreographers' Wkshop --
summer -- 6 new works in 8 wks per
T'Sani -- check for July-Sept programs
-- Connie also can provide contact
names for smaller ethnic groups

*Dancers of the Oasis (S)
4112 Ernestine Way, North Highlands
95660
Fatima Johnson 739-2502
¶ Folk dances of Egypt, Greece,
Persia, Tunisia, Turkey, etc.
¶ Staging, lighting (?), PA -- can
provide PA, sometimes live music and
video equipment
¶ Fees negotiable -- 4-10 performers
-- available Jul/Aug (year-round)

*Danzas Folklorica Des Sacramento
1901 F St., Sacramento 95814
Senora Cobb 443-0767

*Danzates Quetzalcoatl
3402 7th Avenue Sacramento 95817
Jesse Chuy Ortiz 739-1105
¶ dance
per Armando Cid

*DaPrato, Richard (S)
1716 Broadway, Sacramento 95818
442-4858
¶ Manages bands: 1 contemporary jazz;
1 rock; 1 "new age" w/dancers and
visuals
¶ Can usually supply all necessary
equipment -- two to seven performers
¶ Varies; between \$100 and 300 --
available Jul/Aug

*Davis Comic Opera
P.O. Box 640, Davis 95617
¶ musical theater
per 2/25 pubmeet

*Davis Summer Arts (I)
23 Russell BLVD, Davis 95616
Bob Bowen -- Kathy Les will coordinate
business district street artists --
Make a Circus at annual festival (8/1
-- 4:30-7:30, Central Park)

*Deeva Productions
P.O. Box 611 Sacramento 95803
Dee McConico
424-4351

¶ music, dance, fashion, talent shows
producer recommended by Leonard
Humphrey, also 2/25 pubmeet

*Diamond, Joyce
3128 Brophy Drive, Sacramento 95821
483-3776
¶ vocalist per Robbin Ware, 3/18
pubmeet

*Diversion Island Video (S/I)
1717 26th Street, Sacramento 95816
Gary Dinnen 455-8725 or Melinda
Johnson's studio 448-7095
¶ Proposes video on pilot program in
downtown parks (see survey file) --
painter, video artist per Himovitz
¶ \$3,000 -- could investigate Sacra-
mento Cable Fndtn funding (nd. to
negotiate rights, per Dinnen) -- could
negotiate to lower fee

*Dixieland Band
per 2/25 pub meet

*Downtown Plaza Association
596 Downtown Plaza, Sacramento 95814
Marilyn Hirschi (mkting) 442-4000
¶ merchants

*Drum and Dance Festival
per Robbin Ware -- when?

*El Dorado Brass Band of Old
Sacramento (S)
Ken Brungess, Assoc Conductor (per
Kingman) -- 2724 Elvyra Way,
Sacramento 95821
485-7366 (messages 488-2533)

¶ Mid-19th Century (Victorian) brass
band music (popular dance music, na-
tional aires, concert repertoire) --
Ray Hicks, founder/music director
¶ PA for oral historical program notes
and anecdotes (optional, depending
upon setting) -- sufficient light-
ing to read music at night
¶ 14 musicians -- fee negotiable,
waived depending on circumstance --
MPTF in past -- available Jul/Aug

*Exchange for the Performing Arts
P.O. Box 19152, Sacramento 95819
Robert Mullen 448-2904
¶ theater presenter/producer per
S. Townsend -- also rec'd at 2/25
pubmeet

*Fair Oaks Theatre Festival
P.O. Box 1231, Fair Oaks 95628
Pat Wiley, Mgmt Coordinator
967-2381
¶ Performs Shakespeare in park --
Midsummer Night's Dream teasers pos-
sible, per Upton, Townsend

*Fantasy Theatre
719 J. St #132, Sacramento 95814
John Hardy 442-5635
¶ touring children's theater per Town-
send -- unavailable in summer?

*Festival of New American Music
CSUS Music Dept
6000 J. St, Sacramento 95819
Gene Savage, Festival Director
278-6514
¶ music presenter
CAC touring program 11/5-16/86

*Festival of the Arts
defunct?
Sacto Reg'l Arts phone disconnected,
Gloria Burt, former Director, not
working on it

*Filipino Cultural Association
Letti Woo Ming
ethnic org'n
per SMAC staff

*Filipino Dance Association of
Sacramento
2945 California, Carmichael 95608
Nancy Ogan Gibson (coord), Clem
Fernandez (choreog)
486-9444 (NG) 424-9125 (CF)
¶ dance per Paula Munson

*First Baptist Church
2324 L, Sacramento 95816
Duane Kennedy 443-6537
¶ NWIP gospel work

*Fisher, Stefan
2521 Bates Drive, Davis 95616
756-1282
¶ Juggler/Musician and Clown
per Maggie Upton, Oakes Faire '85

*Flowing Stream Ensemble
San Francisco
per 2/25 pubmeet

*Foothill Theatre Company
401 Broad St, Nevada City 95959
Les Solomen 1/265-9320
¶ per 2/25 pub meet

*Frazier, Wendell (S)
7865 Magnolia Avenue, Fair Oaks 95628
967-2967

¶ Readings and memorized presentations
(e.g., "Casey at the Bat," Lincoln
speeches, Shakespeare, Robt Burns,
selections from old family books
¶ No tech support needed
¶ \$45 donation to Fair Oaks Theatre
Festival -- available Jul/Aug (year-
round)

*Freitas, Lou
¶ per Lizarraga, one-man Top 40 band

*Frasco, Dan
¶ per Mockenhaupt, good tech person,
less expensive (Best of Bdwy) -- reach
at HS during day 454-8265

*Fuoco, Mark (S)
3129 Broadway, #5, Sacramento 95817
451-1714

¶ Proposes artist parade down J Street
to City Plaza, followed by performance
on stage -- everything would be video-
taped -- 65-100 artists -- organized
similar event for St. Pat's parade
(SEE ALSO *Screamin' Pygmies)
¶ Parade permit, sound, lighting (?)-
and crew members
¶ \$1,200 -- available Jul/Aug --
should negotiate lower fee

*Galena Street East
1209 Robertson Way, Sacramento 95818
786-8000
¶ per Wilkerson, husb/wife, ex-Osmonds
on TV; River City Revue (Sacto his-
tory-based)

*Galeria Posada (I)
15th & G, Sacramento 95814
Armando Cid 446-5133
¶ visual arts, bookstore, also contact
with perf and music
15th anniversary this summer; inter-
ested in coproducing event -- founder
Phil Santos per Steve Dee, Terra
Martinez, friend at CAC
¶ Would like \$1,000 for coproducing
event; would prefer weekend of 12-3
Sept. if project extended

*Gallery So-To-Do
Broadway
Theodore Di Ricco, owner 441-0623
2020 N Street, Sacramento 95814
¶ temporary gallery/perf space on
B'way -- contact for list of experi-
mental/performance grps

*Garbeau's Dinner Theater
12401 Folsom Blvd, Rancho Cordova
95670
Diane McShan-Hofsomer 985-6361
¶ per Maggie Upton

*Gardner, Terry Lon & Nancy Jean (S)
8037 Twin Rocks Road, Loomis, CA 95650
791-2960
¶ Solo violin or guitar interpretations of classical music -- Duet concertina and guitar, North American folk and classical music -- Collected music for Cathedral Square -- Also, sidewalk art show w/ music (seascapes and landscapes)
¶ Provide own tech -- 5" set-up
¶ Solo: \$25/2 hrs. -- Duets: \$50/hour -- and/or donations -- available Jul/-Aug (spring-fall, 10 am-Noon or 1 pm -- Duets in afternoon)

*Gifford, Susan (S)
2229½ P Street, Sacramento 95816
326-3489 or 448-4831
¶ Art performance and/or art in action with audience participation
¶ Variable fees, number of artists -- available Jul/Aug (Spring-Fall)

*Gilli, Maureen
6154 Viceroy, Citrus Heights, CA 95610
721-1668
¶ visual artist -- baker's clay murals with kids, mask/movement/mime workshop w/Cookie Mackenroth

*Gordon, Dr.
CSUS Visual Arts Dept
¶ per Faye Kennedy, Robbin Ware (fewer commu connections than others)

*Gray-Duffy, Miriam
916 E. Street, Sacramento 95814
448-5337
¶ actor, director, solo pieces per S. Townsend

*Greek Festival
¶ ethnic and food fest
big annual draw at Convention Ctr per Sam Burns; successful fundraiser

*Griffin, Edith (Combo) (S)
600 Kegle Drive, Broderick 95605
372-3191
¶ 5-7 musicians -- program not specified
¶ Local 12 member -- available Jul/Aug (Spring-Autumn)

*Guenter Gumnor's Band
7012 Kingsmill Way
Citrus Heights, CA 95610
Linda Saxey 726-0406
¶ "American, European Standard and Modern Music" per 3/18 pubmeet

*Hallmark, Richard (S)
2225 67th Avenue, Sacramento 95822
393-8699 (home) -- 456-9359 (sister)
¶ Lipsync and dancer per Dee McConico -- modern pop music (e.g., Prince, Jessy Johnson)
¶ Record or tape, mike w/ stand
¶ Variable fees -- 1-2 people -- available Jul/Aug (yearround)

*Harmony Arts Mobile Unit (I)
8036 California Ave, Fair Oaks 95628
Maggie Upton, Mging Dir 944-0962
¶ multimedia perf
extensive touring, various settings.
¶ \$500/2 hrs

*Heartsman, Johnny
¶ jazz musician per 2/25 pub meet

*Heilman, Eric
¶ SMAC staff, bass player, writer

*High Life
David Lynch or Jerry Pineda
451-2452
¶ jazz trio per John Van Hoof

*Higher Works Gallery
Dennis Friar
¶ visual art per Robbin Ware

*Himes-Tucker, Carolyn
14 Big River Court, Sacramento 95831
427-3417
¶ dancer, NWIP \$ for wheelchair dance
at Davis Med Ctr

*Himovitz-Salomon Gallery (S/I)
1020 10th St, Sacramento 95814
Michael Himovitz 448-8723
¶ hands-on demonstrations or exhibi-
tion -- interested in Salute to Down-
town Artists -- recommended Gary Dinnen
¶ Tech req'ts/fees variable -- avail-
able Jul/Aug (spring-summer)

*His Majesty's Minstrels
1601 Heskett Way #18
Sacramento 95825
Ellen Kunz 922-6382
¶ per Maggie Upton, Oakes Faire '85

*Humphrey, Leonard (I)
Sequoia Hotel
911 K St, Sacramento 95814
442-8973, messages
¶ ex-TV producer, getting back into
producing, many contacts

*Ibex Public Relations
130 J Street, , Sacramento 95814
Laurie Hensley 443-7815
¶ P.R. for Old Sac Merchants' Assn;
came forward to offer assistance at
3/18 pubmeet

*Illingworth, Rich
Charles Salter Associates
415/397-0442
¶ Acoustician who's worked on similar
projects, per Steve Dee

*Incredible Strolling Duo
Tom Schmidt 967-3269
¶ guitar and clarinet -- Harmony Arts,
per Maggie Upton

*Indian Education Program
¶ per Elsie Gillespie, programs in
San Juan, Sacramento, Washington and
Elk Grove districts -- can bring chil-
dren to programs

*Institute for Design & Experimental
Arts (IDEA Gallery) (S/I)
2716 S Street, Sacramento 95816
Claudia Chapline 452-0949 (daytimes
445-1530)

¶ Art installations, performance art
events (already scheduled: 7/18
Crocker Park reception for new
artists)
¶ \$1,000 -- 1-5 performers --
available Jul/Aug

*Jack's House of Music
2528 Yorktown Ave, Sacramento 95821
487-8654
¶ technical equipment source per 3/18
pubmeet

*Jang, Jon
¶ Oakland-based
pianist, original compositions incor-
porating Asian 5-note scale, jazz
per Myra Young, brought in for
festivals

*Japanese-American Citizens' League
¶ amateur singing and folkdance group
per Molly Kimura

*Jazz-ee Dance Company
CSUS
6000 J Street, Sacramento 95819
454-6004
¶ dance per John Van Hoof

*Jazzworks (S)
2642 Rio Bravo Circle, Sacramento
95826
Dale Scholl, 364-USA1 -- also assoc.
artistic director Jambi Steward
685-6097,
¶ per 2/25 meeting
Mini concert, full concert or lec-
ture/demo on jazz dance styles
¶ Stage w/ Marley floor -- minimum
24'X16' -- good PA for cassette or
reel-to-reel -- sound operator (light-
ing for evening performance -- have
own light tech'n)
¶ \$275 for 30-45" concert, 7 dancers
-- available Jul/Aug (year-round)

- *Jewish Community Choir (I)
1261 Silver Oak Way, Carmichael 95608
395-2546 Louise Bourne
¶ per AG telecon: not good experience
w/outdoor perfs -- Choir operates
from Sept through May
- *Johnson, Melinda
3468 J Street #C, Sacramento 95816
447-5195, 448-7095
¶ sculptor, teaches art to kids
- *Jones, Clarice
¶ vocalist -- best in Sacto per Robbin
Ware
- *Jordan, Bill
442-8973
¶ commercial artist per Leonard
Humphrey
- *Junior Music Sponsors
¶ per 2/25 pubmeet
- *Junior Science
¶ per 2/25 pubmeet -- Science Center
- *Jim Kahu'e
7181 Havenside Dr, Sacramento 95831
(wk) 323-0238 (hm)422-1574
¶ in touch w/Hawaiian and Tongan art-
ists, per Myra Young
- *Kan-oh Sanjo School
Kanoh Sanjo, Yumiko Kitade 456-1859
¶ school of Kabuki Theater
- *Kennedy, Bari L.
2020 26th Street, Apt B, Sacramento
95818
457-6806
¶ poet/perf artist per SMAC staff,
G. Burt
- *King, John
¶ painter -- mural at Women's Civic
Improvement Center -- per Leonard
Humphrey, Robbin Ware
- *Kingsley Art Club (S)
c/o Avis J. Mitchell, 6660 South Land
Park Drive, Sacramento 95831
393-3316
¶ Proposes "Salon des Refuses" from
Crocker-Kingsley Annual Exhibition
-- 5/15-16 deadline for notifying
possible participants (see survey
and letter) -- might counterpropose
vacant store window installation, w/
them coordinating own paperwork, in-
stallation
¶ Wants space for at least 100 pieces
-- security, insurance -- assistance
in installation, paperwork -- have
tech equipment for about 40 works (for
long installation, watch out for sun-
bleaching locations)
¶ \$7/work (reimburse for prior entry
fee, paperwork) -- feasible for pilot
period (April-May optimal, in conjunc-
tion w/ Crocker show) -- recommend
negotiating lower fee
- *KUOP Radio, Sabor Latino
Stockton
Barbara Torres 209/946-2582
¶ music media per Steve Dee
- *KVIE Channel 6
Chris Cochrane, Exec Producer
929-5843
¶ media per Robbin Ware
- *KXPR Radio
Gary Vercelli, Jazz Manager
454-7100
¶ music media per Steve Dee
- *LaPena, Frank
CSUS
¶ painter -- involved in traditional
Maidu dancing w/family per Dennis
Wilkerson

*Lao Family Community Center
5840 Franklin Blvd
424-0864
By Khang, director
¶ ethnic dance/music, crafts
Hmong, Mien and Lao dancing -- music
is very quiet -- crafts, costumes,
6,000 attend Hmong New Year's, late
Nov/early Dec, Rancho Cordova

*Latin Music Festival Association
3121 29th Ave, Sacramento 95820
Frank Lizarraga 444-0159
¶ 6th Annual Festival 6/21/87 (Father's
Day), Southside Park -- int'd in pro-
ducing events at other times of year
-- Jamie Zuniga/Co-Dir 442-6519 -- FL
also member of Suenos band -- FL al-
ready helpful in recommending several
artists

*Lawson, Jody
7528 Guildewood St, Sacramento 95824
395-8409
¶ vocalist per Dee McConico and 2/25
pubmeet

*Lewitsky Dance Company
Barbara Collin, Booking Mgr
849 S. Broadway, Suite 811
Los Angeles 90014 213/627-5557
¶ per 2/25 public meeting
on CAC tour; fee range \$10,000-28,000

*Living History Program
Eileen Hook, West Sacramento 445-9672
¶ per Elsie Gillespie, organizes living
history programs at Sutter's Fort,
including Mountain Men -- history
programs for children

*Longfish, George
Gorman Museum, UC Davis 95616
¶ Native American artist per Wilkerson

*Los Angeles Dept. of General Services
Room 800, City Hall East
200 N. Main, LA 90012
Sylvia Cunliffe, City Purchasing
Agent/Gen'l Mgr 213/485-5801
¶ programming agency
produces Street Scene, Beach Scene,
LA International Music Festivals

*Los Angeles Performing Arts Division
200 N. Spring, Los Angeles, CA 90012
Rodney Punt, Director 213/485-2437
¶ programming agency
also Bill Vestal, Coordinator

*Los Elegantes
2238 67th Ave, Sacramento 95822
Fred Sanchez 391-8562
¶ salsa band per Frank Lizarraga

*Los Gallos
3216 San Diego Way, Sacramento 95820
Jose Rodriguez
¶ musical trio per Frank Lizarraga

*Mackenroth, Cookie
3608 Thornwood Drive, , Sacramento
95821
481-4599
¶ dancer -- masks/mime/movement work-
shop w/Maureen Gilli

*Macky, Don (or Dan)
422-9932
¶ singer per Leonard Humphrey, 2/25
meeting

*Maidu Dancers of Sacramento
¶ per Elsie Gillespie

*Mardi Gras Cultural Association
8977 Autumnwood Dr., Sacramento 95826
(w) 972-5470 (hm) 362-4555
Rose Malone
¶ event sponsor per SMAC staff

*Mark, Stan Big Band and
*Mark, Stan & His River City Stompers (S)
6776 Frates Way, Sacramento 95831
393-7826
¶ Big Band: 18 members, rock to Harry James (State Fair) -- Stompers: 8 member Dixieland (both play Jubilee)
¶ Stage, sound system
¶ Fees negotiable -- available Jul/Aug (year-round)

*Matrix Gallery
2424 Castro Way Sacramento 95818
456-8337
¶ visual arts per SMAC staff
women's art gallery Th-Sun 12-4

*Mayhand, Ernest
920-5348
¶ music agent per Steve Dee, Mayhand & Associates

*Mayor's Press Office
City Hall Sacramento 95814
Kristine Olson, City PR person
¶ Per Kathy Les, involved in promoting 11/86 City Plaza picnic

*McClintock, Bob
Summer Chamber Orchestra
481-4776?
¶ MPTF -- per Kingman, SMAC

*McGrath, Mary Lynn
¶ storyteller -- SMAC funded in past

*Melarkey's
1517 Broadway, Sacramento 95818
448-2797 Pat Melarky
¶ presenter jazz, RSVP revue

*Mica Mime (S)
7524 Thorpe Way, Sacramento 95822
Michael Hutchinson, 422-0321
¶ Solo/ensemble mime (20-30" -- presentable as series of short perfs) and Ensemble Commedia del Arte original 20-30" comedy scenes (acting and mime) -- per Townsend, Upton
¶ Uncluttered stage (i.e., no other performers' equipment) -- mike/PA for sketch announcements and cassette deck for bkgrnd music (can provide cassette deck)
¶ Solo: \$75/hr, one hour minimum -- Duet Mime: \$125/hr, 1 hour minimum -- Ensemble Mime or Commedia (4 actors): \$200/hour, 1 hour minimum -- available from late August on (spring, fall, late summer)

*Military bases
¶ per 2/25 meeting -- source of performing groups?

*Miwok Dance Group
P.O. Box 687, Sloughhouse 95683
Bill Franklin 351-0848

*Miwok Dancers of Sacramento
¶ per Elsie Gillespie -- different from Miwok Dance Group

*Monzu, Kamal (sp?)
¶ percussionist per Robbin Ware

*Monte, Sal Bell
Alkali Flats
¶ per 2/25 meeting, sheltered workshops with alcoholics etc.

*Montoya, Jose
2119 D Street, Sacramento 95814
446-6362
¶ CSUS Art Department
poet and visual artist per Armando Cid

- *Montoya, Richard (I)
695 Sotano Drive, Sacramento 95833
929-4025
¶ theater -- Culture Clash -- mounting
1-person show for NWIP -- in CSUS
prod'd on We Won't Pay -- thinking
about what could do in the park --
stand-up, couple of characters from
show, etc.
- *Munson, Monty
¶ technical per Robbin Ware
sound for Modern Jazz Festival
- *Musicians Advocate
P.O. Box 355, Elk Grove CA 95624
Rita Reis (209)9450 or
Marilyn Sherwin (916)685-3281
¶ connections to bands per 3/18 pubmeet
- *Music Circus
1419 H St. Sacramento 95814
Russell Lewis 441-3163
¶ summer music theater, per 2/25 pub-
lic meeting -- Ron Cisneros, choreog.
- *NAACP Blues Festival
Adele Nelson
442-4308 NAACP
¶ per SMAC staff -- Festival has been
in Aug, but probs recently -- per
Ware, Joe Stinson of Observer is coor-
dinator
- *Robert Nakashima and the Soul Prophets
¶ r&b band, plays at On B'way on Sun-
days, per Myra Young
- *The Native American Band
522-15th, #309, Oakland, CA 94612
Ray Flores, Jr. 530-9875 (12-1 week-
days)
¶ Oakland-based rock band per Elsie
Gillespie
- *Nelson, Thomas G., Mgr
The Francesca
1127 12th Street, , Sacramento 95814
443-6342
¶ manager of hotel in area, attended
3/18 pubmeet
- *New Beginning,
¶ per 2/25 pubmeet
- *Noise Church
¶ per 2/25 pubmeet
- *Oldtime Fiddlers' Association,
Roseville -- per Daniel Kingman, spon-
sors annual festival/contest
- *Omniscience, Inc. (S)
1317 F Street, Sacramento 95814
448-0933
¶ Agent for jazz, Top 40, rhythm and
blues music groups -- black one-act
plays and dance troupes -- per 2/25
meeting
¶ Fees, requirements variable --
available Jul/Aug
- *On Broadway
1872 Broadway, Sacramento 95818
443-8492
¶ music presenter, books jazz
- *On The Wing (I)
200 P St, C-12, Sacramento 95814
Gloria Burt, publisher
446-0019
¶ newsletter, arts news
- *O'Neill, Jennifer J. (S)
3841 Redding Avenue, Sacramento 95820
457-4305
¶ Poet, performs poetry and song --
Feminist Writers Guild -- has worked
w/ other artists in variety of venues
-- suggests 2-10 artists in an event
¶ Mike/PA, chairs
¶ \$25/performance -- available Jul/Aug
-- feels Saturday afternoons, weekday
noon hours are best
- *Passage
Les Moncado 685-8445
¶ Latin Jazz/salsa
per Dee McConico

*Performing Arts, City Parks (I)
Dept. Recreation Division
Coloma Community Center
4623 T St., Sacramento 95819
Judith Rogers 449-5995
¶ theater and music
River City Talent Bank -- runs theater
(150-200 seats) at Coloma; costume
shop; limited equipment; cooperates
w/ SCAT on Land Park summer shows

*Phares Theatre Ballet (S)
4403 Marconi, Sacramento 95821
Marguerite Phares, Artistic Director
485-7244
¶ Dance - Variations or short ballets
-- 1-10 or 12 dancers -- repertory
performances (2/25 meeting)
¶ Sound -- non-concrete floor, at
least 20'X30'
¶ \$50 for 4 or fewer dancers -- \$250
for 45-minute performance -- nego-
tiable
-- possibly available 1st two weeks
in Aug -- spring is best time

*Poetry Inc. -- The Sacramento Poet
Tree Center
2791 24th St. #8, Sacramento 95818
Mary Zeppa, Dir. 739-1885
¶ Require mike and p.a.; some things
will be mixed media.
¶ pays \$10 for local poets; thinks \$60
is decent. Would coproduce a series
for \$500. Mary's home contact
info: 2119 I St. #1, Sacramento 95816;
daytime work phone 322-4212

*Pickle Family Circus
400 Missouri, San Francisco 94107
Judith Grezaffi, booking mgr
415/826-0747
¶ per 2/25 pubmeet
on CAC tour, fee range \$5-26,800
tech requirements not suitable for
either pilot site

*Pomo Dancers, Pt. Arena, CA -- per
Elsie Gillespie

*Process Theatre
P.O. Box 661768, Sacramento 95866
Joe and Alice Parente 489-7000
¶ theater -- mainly original works
w/"special populations" per
S. Townsend

*Purcell, Freddy
5200 Sacramento Blvd, Sacramento 95820
454-5859
¶ percussionist per Robbin Ware

*Ray, Lynn (I)
1706 11th Street #7, Sacramento 95814
¶ per telecon DA: from Phoenix, exper-
ienced mounting outdoor art shows,
interested in volunteering help w/pi-
lot program

*Recuerdos de Oro
30 Penasco, Sacramento 95833
(hm)323-0485 (wk)925-9125
Alex Orozco
¶ Mexican and other Latin folk music

*Robinson, Jimmy Quartet (S)
2708 El Cerro Court, Sacramento 95827
363-5463
¶ Contemporary jazz quartet -- music
for all ages -- percussionist per
Robbin Ware, NWIP application for
percussion composition
¶ Stage, sound system, lights (?)
¶ \$400 -- 4 performers -- available
Jul/Aug

*Robinett, Henry
1716 N Street #3, Sacramento 95814
442-6641
¶ guitarist, jazz ensemble
per Robbin Ware

*Royal Scottish Country Dance Society
-- Sacramento Branch (S)
1491 University Avenue, Sacramento
95825
George Carr 452-9622
Dorothy Carr 922-9351

¶ Scottish country and highland dancing, some solo bagpipe, variations of Scottish dancing -- usually 6-8 performers -- per Wilkerson, annual festival w/bagpipe grp, games, food
¶ Suitable platform, preferably smooth wood -- 16'X24' minimum (not much larger, doesn't need to be more than 6"-1' high) -- PA for tapes, small cassette (theirs not powerful enough for outdoors) -- prefer St. Rose of Lima Park
¶ No set fees -- accept donations (6-12 performers unpaid) -- available Jul/Aug

*RSVP
2222 P St, Sacramento 95895816
John Van Hoof 321-2548
¶ comedy improv
perfs Sunday nites at Melarkey's
-- possible consider something special, ambulatory, for park
¶ \$250/45" set
avail 5 P.M. or later weekdays

*Sabia
Nancy Clark
12313 Moorpark St, Studio City, CA
91604
818/505-9817
¶ nueva cancion group, on CAC tour, played well at Latin Music Fest'l per F. Lizarraga
¶ fee range \$800-2,500

*Sacramento Area Regional Theatre Alliance (SARTA) (S/I)
P.O. Box 161867, Sacramento 95816
Sara Townsend (interview) 443-6574
Linda Sutcliffe (survey) 925-3303 or 967-6532

SARTA Theatre Newsletter -- resource center
¶ Willing to act as consultant, resource or coordinator of short performances (excerpts, scenes or one-act plays)
¶ Stage, lights (night), sound, crew -- performers would provide props and set pieces)
¶ \$500 minimum -- available Jul/Aug

*Sacramento Asian Community Resources (S/I)
1903 14th Street, Sacramento 95814
Myra Young 427-4957 -- Jeff Ogata 447-7971

¶ Produces Asian American Performing arts events (e.g., contemporary jazz, blues, rock; traditional music/dance; theater; bilingual storytelling) -- has produced Asian Film and Music festivals
¶ Requirements/fees variable -- available Aug

*Sacramento Ballet
4050 Manzanita Ave, Carmichael 95608
Cathy Randlett 487-8687
¶ per 2/25 pubmeet, SMAC staff

*Sacramento Banjo Band
¶ per 2/25 pub meet

*Sacramento Bee Fund for the Performing Arts
P.O. Box 15779, Sacramento 95852
Ellen Snodgrass, Marketing Dir
321-1796
¶ performance funding
Butch Cox, programmer per SMAC staff,
Robbin Ware

*Sacramento Certified Farmers' Market Association
9975 Vanguard Drive, Sacramento 95827
Daniel Best 363-3663
¶ farmers in City Plaza around perimeter of circular walk -- backdrops -- Weds, 10-2 (may start earlier) -- thinks music wd be great (anything except rock...don't want to stick w/country)

*Sacramento Children's Theater
9413 Golden Avenue, Orangevale 95662
Alex Urban 707/253-0206
¶ per SMAC staff

*Sacramento Chinese Community Service Center
1412 S St. Sacramento 95814
Ann Tong 442-2574

*Sacramento City Actors Theater (I)
3835 Freeport Blvd, City College
Donna Sparks 449-SCAT
¶ Much Ado opens 7/2, Othello 7/10 -- run through 8/1 (Land Park)-- per S. Townsend -- also, Pennywhistle Players touring kids' State Fair & 1 earlier -- Jerry Sutherland, tech
¶ no tech requirements
¶ \$50 minimum don'n -- avail year-round -- thought 7/1 wandering perf'rs would be good for opening day

*Sacramento City College
Shirley Brown, dance instructor
1001 Silver Lake Dr., , Sacramento 95831
424-5929
¶ per Dee McConico

*Sacramento Community Center
Sam Burns
¶ v. interested in multicult'l prog'ng -- restoration of Crest and mid-size theater -- per 2/25 pub meet, has "sourcebook for ethnic grps"

*Sacramento Community Gospel Choir
Shiloh Baptist
3565 9th Avenue, , Sacramento 95817
Clarence Eggleton, Dir. 452-5052
¶ 3/28 Camellia concert w/Tuskegee's Wm Dawson -- recordings per Kingman -- contact Daphne Taylor, per Scott/Humphrey

*Sacramento County Historical Society
PO Box 1175, Sacramento 95806
Gregg Campbell, President 457-8340
¶ Coordinates Sacramento History Week, August 1-8, 1987 (per Rick Bettis letter) -- sponsored RR Museum band concerts, per MPTF

*Sacramento Dixieland Jubilee
2787 Del Monte St., West Sacramento 95691
¶ music presenter -- 5/26-30/87 -- Downtown Plaza teaser wk before -- 250-300K attend -- 25-30 concerts in downtown area -- buses -- 1-2 staff, 3K volunteers -- all per Walt Thompson

*Sacramento Downtown Assn (I)
200 P. St, Sacramento 95814
Howard Evanson 442-2183
¶ willing to work w/SMAC as long as not cost SDA any \$; okay to approach area restaurants w/ or w/o his help -- K St above 7th

*Sacramento Feminist Writers' Guild
(S)
6005 Verner Avenue, Sacramento 95841
Mary Carroll 332-6016
¶ Poetry readings, sometime w/ music
(Two 30-45 minute sets, w/ intermis-
sion) -- some members write/perform
original songs -- others have visual
artwork for display -- some experi-
menting w/ performance art, but no
public performances yet -- per 2/25
pubmeet, Kim Heckes
¶ Mikes and PA -- for performances,
stage w/ backdrop wd. be nice
¶ \$150/participant seems reasonable
-- 4-6 artists -- available Jul/Aug
(spring through fall) -- prefer
St. Rose of Lima (SEE ALSO, O'Neill)

*Sacramento History Center
101 I St, Sacramento 95814
Fred Bremerman (mkting & prog)
Kathryn Gaeddert (dir)
¶ "Day camp" program 3rd wk June-end
of July (no field trips so far)

*Sacramento Koreans for Improvement
of Professional Awareness (SKIPA) (I)
Prof. Eugene Kim
CSUS Ethnic Studies Center
Sacramento 95819
278-5856; home 489-2161
¶ interested in importing folkdance
and musical ensembles

*Sacramento Men's Chorus
c/o 2851 Castro Way, Sacramento 95818
456-1062
David Newnham, Dir -- Steve Mabs,
Bsns Manager (3/18 meeting)

*Sacramento Modern Jazz Society
¶ per pubmeet 2/25

*Sacramento Old City Association (I)
PO Box 1022, Sacramento 95805
David Mogavero, President 443-1033 --
home 452-1168; Kay Knepprath, vp
443-1596 -- home 457-3793
¶ per Rick Bettis Letter -- Downtown
promotion group -- annual home tour,
architectural awards -- active on
issues

*Sacramento Opera Association (I)
650 University Avenue #206, Sacramento
95825
Jackie Sheridan 920-4587
¶ per A & G interview: small ensem-
bles avail -- St. Rose exper and
Cathedral Sq w/brownbag perfs -- also
Marianne Oaks per Wilkerson -- Aida
in Sept, Don Gio in Nov -- Brian
Gardner has done good brown bags
¶ mike for narrator, piano
¶ \$40-50/singer, depending on length,
same for accompanist -- narrator/dir-
ector \$125

*Sacramento Public Library
7000 Franklin Blvd, Sacramento 95823
Mary Mijares 440-5926
¶ presenter -- MM programs systemwide
Marguerite Sullivan progs downtown
MS phone 449-5203
Friends of Library pay ensembles
\$50-75 to perf on landing, done at
noon and 4; Downtown Library open
9-6 MWF, 9-9TT, 1-5F, 9-5 Sat

*Sacramento Recorder Society
8155 Sunbonnet Drive, Fair Oaks 95628
Dick James 722-3889
¶ per Maggie Upton: perform in costume
in Fair Oaks area

*Sacramento Repertory Theatre
3116 Stockton Blvd, Sacramento 95820
Michael or Dorothy Benjamin 457-8827
¶ black theater group -- M.B. also
teaches City College

*Sacramento Symphony (I)
2848 Arden Way #210, Sacramento 95825
Ben Green 973-0300
¶ members have own ensembles -- Symp
doesn't usually book these
¶ mobile stage -- don't usually let
others use (wd have to use their crew
-- costs \$1,-2,000/set-up)
¶ charge \$5,000/perf (they match w/
bsns contribs) -- not avail this summer

*Sacramento Theatre Company (S/I)
1419 H Street, Sacramento 95814
Dennis Bigelow 446-7501 -- Jackie
Stephens, per survey
¶ not avail June/Aug, but interested
during Sept-May period -- per Townsend,
2/25 meeting

*Sacramento Theatrical Lighting
212 13th Street
Steve Odehnal, owner per Steve Dee
447-3258
¶ STL employee Joan Liddicoat; also
works w/Jazzworks, has own Marley or
Roscoe floor to rent -- STL floor
good, per Dance Alliance, but black
surface needs shading per T'Sani

*Sacramento Traditional Jazz Society
422-5277
¶ possible source of portable sound
shell per 3/18 pubmeet

*Sacramento Unified School District
Nick Angiulo -- music -- 454-8584
¶ special citywide events in Mar/Ap-
ril; area festivals Feb thru May;
Downtown Plaza noon concerts in pub
schls week 4/2-6/87; August 7 Optimist
game will have All-City Band. Call
Optimist Coordinator Tony Aiello.

*Sacramento Valley Woodwind Associa-
tion
2119 Fair Oaks Blvd #3A
Sacramento 95825
Daina Nishimoto 927-5398
¶ per Oakes Faire '85, Maggie Upton

*Salvio, Kathy
Spectrum Productions
452-1886
¶ music agent per Steve Dee (2/25
meeting)

*San Francisco Mime Troupe
Nola Mariano, booking mgr
San Francisco International Artists
Management, Inc.
231 Franklin St., Suite 6
San Francisco, CA 94102
415/861-0315
¶ per 2/25 pubmeet
on CAC tour
fee range \$5,000-\$20,000

*San Francisco Taiko Dojo
Seiichi Tanaka
15 Western Shore Lane #3
San Francisco 94115
415/921-5863
¶ drum ensemble; also contact for San
Jose Taiko group (more Japanese-Ameri-
can per Myra Young)

*Sanfield, Steve (S)
22000 Lost River Road, Nevada City,
CA 95959
292-3353
¶ Storytelling sessions 15"-1 hour --
any age group
¶ No special tech needs listed
¶ \$200 minimum -- available Jul/Aug
spring/summer best)

*Scott, Nathaniel (S/I)
Sequoia Hotel
911 K Street, #411, Sacramento 95814
422-8973 (messages)
¶ Poetry readings
¶ Needs raised platform, lectern, mike
and p.a.
¶ Recommends poets be paid \$150-200/-
hourlong reading, negotiable (up from
\$50-150, depending on whether pub-
lished etc, rec'd in our interview)
-- available Jul/Aug

*Screamin' Pygmy Orchestra (S/I)
3129 Broadway, #5, Sacramento 95817
Mark Fuoco (survey) 451-1714
Steve Vanoni (interview) 441-7025
¶ Musical/Poetic performance with
dancers -- would like to have parade
around the park and videotape -- 10
artists or more w/ parade -- per SMAC
staff & 2/25 meeting
¶ Need lights (?), sound -- can pro-
vide video, costumes
¶ \$800 or less (for musical tapes,
documentation) -- available Jul/Aug
-- should be able to negotiate lower
fee

*Sierra II Center
2791 24th St, Sacramento 95818
Carol Conti 452-3005
¶ presenter per John Van Hoof -- fa-
cilities for arts groups

*Siliyan Group
Dan Ante (wk)440-1390 (hm)395-5817
¶ Filipino music and dance group per
Myra Young

*Sims, Denise
4503 25th Avenue, Sacramento 95820
454-3102
¶ singer per Dee McConico

*Skip's Music
2740 Auburn Blvd, Sacramento 95821
484-7575
¶ technical equipment source per 3/18
pubmeet

*Skolnick, Jamie
¶ visual artist, mask maker, former
resident artist per SMAC staff

*Sons and Ancestors
CSUS Theatre Arts
6000 J Street, Sacramento 95819
Michael Gates 278-7723

*SOS Players
Save Our Seniors
9281 Oak Ave, Orangevale 95662
988-3476
¶ theater per Townsend

*Special Services, Dept of Parks (I)
5730 24th St, Bldg 12, Sacramento
95822
Barbara Todd, Pks Gen'l Supervisor
449-5325
¶ technical
stages: 9", 18", 27" & 36" tall, rein-
forced 4' x 8' plywood, wood steps,
one podium w/p.a. and several 100'
extension cords, no lights.
Esther Sato at Coloma maintains inven-
tory and deals w/special use permits

*Ms. Stone
445-3433 (work)
¶ jazz singer per Dee McConico

*Strauss Festival
Oak Grove
¶ summer of 87 -- \$100K budget per
Wilkerson

*Summer School of the Arts (I)
City Parks Dept
4623 T St, Sacramento 95819
Cynthia Wynn 449-5993
¶ multimedia educ'n
6/22-7/24, 8 AM - noon at McClatchy
Hi -- grades 1-8; CW also coords
visual arts for Recreation Div'n

*Sutterville Stompers
Bill Richards 920-2020 or 451-4810
(hm)
¶ Dixieland music grp per Maggie Upton

*Sweet Adelines, Sacramento Valley
Chapter
Naomi Hauge, 6230 Eel Court,
Sacramento 95842
334-3110
¶ Chorus, quartets and a double quar-
tet comprising mothers and daughters
-- per Rick Bettis letter

- *Symphony Chorus
‡ Mary Gifford (per Steve Dee)
- *Symphony of Fashion Charm and Modeling Agency
Brenda Johnson, Dir., 682-8974
‡ fashion shows -- per 3/18 pubmeet
- *Take A Bow Productions (I)
Elaine Lew or Henry Lum
EL wk 739-2984; hm 422-4270
theater
just mounting 1st prod'n for June opening, FOE -- call ltr in yr -- also planning wkshops
- *Takseena, Ana -- "Beautiful Willow" (S)
2416 18th Street, Sacramento 95818
442-8612
‡ Solo "gypsy" folk musician (flute, guitar, voice) -- favorites and original work (over 5 hrs of material) -- possible visting musicians this summer -- rec'd by F. Lizarraga
‡ 2 mikes, amp, mixer (optional) -- can provide all but last
‡ \$25/hour -- negotiable for longer engagements -- available Jul/Aug
- *El Tambor Caliente
‡ conga ensemble
per Steve Dee, plays Harry's Bar and Grill and State Fair
- *Teatro Espejo (I)
CSUS Theater Arts
6000 J Street, Sacramento 95819
Manuel Pickett 278-6167
‡ interested in producing episodic piece or skits about early Sacto hist'y -- has pool of 80+ students and ex-students -- ALSO, has list of bands he said he'd send, but we never received it
- *Tinnen, Freeman
‡ visual artist per Robbin Ware
- *Turntables Unlimited
1139 Fulton Ave, Sacramento 95825
482-0800
‡ possible technical equipment source per 3/18 pubmeet
- *UC Davis Arts & Lectures (I)
Davis 95616
Kevin Argys 752-2523
‡ presenter
3 summer events: 7/16 LTD Unlimited (tap dance from LA); theater -- either Miko (mime) or Duck's Breath Mystery Theater, both on CAC tour; considering Rova Saxophone, LA Brass Quintet or Quartet Music for music event, all on CAC tour. Will book by early April.
- *UC Davis Medical Center
2315 Stockton Blvd, Sacramento 95817
Vicki Davis, arts prog coor
‡ per SMAC, perf series 3/6-6/12/87 on alt Fridays at 1:30, "to assist children in healing process"
- *U-Zulu Dance Theatre of South Africa (S/I)
c/o Alexander Artists Management
13906 Ventura Blvd #305, Sherman Oaks, CA 91423
Michael Alexander 818/785-1185
‡ Traditional and urban music and dance from South Africa by Bay Area-based expatriate company (12 artists) -- Have two-hr piece w/music, dance, drama -- several ½-hrs, mostly music -- willing to accommodate -- teaching of dance, instrumental and vocal music also possible
‡ Splinter-free stage, preferably not cement or brick -- 24'X30' minimum -- PA w/ 2-4 mikes to reinforce singing and dialogue -- must have private, secure dressing rooms nearby -- at least one tech crew
‡ On CAC tour -- fees from \$2,250-18,000 (quoted at \$3750 on tour) -- available Jul/Aug

*Vaughn, Pepper
¶ dance -- Black dance group per Faye Kennedy

*Visual and Performing Arts Center (VAPAC) at Sac Hi
2315 34th St., Sacramento 95817
Muriel Payne, prog coor 454-8149
¶ multimedia per Wilkerson; CAC touring contact
also Connie Mockenhaupt, dance Jazz'n'Pizazz

*Voices of Faith
Precious Craft
8260 Anton Way, Sacramento 95823
393-1139
¶ gospel music -- 10 membs -- 20th anniv this yr; nice to do commem theme -- perhaps "homecoming"
¶ requires miked upright piano, voice amplification -- wd like bleachers or chairs for older aud membs
¶ \$200-300

*Wah Sound
915 Fee Drive, Sacramento 95815
Dave Weil 924-9911
¶ technical equipment, support

*Waite, Pam
¶ puppets/storytelling
per Paula Munson, African fables

*Walker, George
Consumnes River College Music Dept
¶ percussionist, per Robbin Ware

*Walker, Ray and Garland, Pam
442-7325
¶ visual artists per Robbin Ware

*Water Festival Association
1311 I St, Sacramento 95814
422-8370 or 442-5542
¶ 7/3-5 1987, 10-6 daily, Tower Bridge to Pioneer Bridge; boat races, "anything that floats parade; firewks and lighted boat parade on 4th

*Way Out West
Bill Edwards 451-4880
¶ jazzy country, per Maggie Upton (Harmony Arts)

*Weber, Fred
1002 Natoma, Folsom 95630
351-0599
¶ music -- per J. Allen, Best of B'way director, "puts together gd stuff" -- ex-orch dir, Am River College

*Whiskey Before Breakfast
c/o Fox & Goose Restaurant, 1001 R Street, Sacramento (443-8825 -- other local groups also perform here)
¶ Excellent local folk group, per Rick Bettis letter (survey file)

*Williams, Jessica Jennifer
6233 24th St., Sacramento 95822
391-7613
¶ jazz pianist, NWIP grant

*Williams, Linda (I)
2522 E Street, Sacramento 95816
442-1282
¶ performance artist/dancer, got NWIP grant w/Marco Fuoco; ideas for outdoor perfs

*Williams, Velica
8228 Auberry Drive, Sacramento 95828
682-7456
¶ dancer per Dee McConico

*Windows (S)
Box 2050, Route 2, Davis, CA 95616
Donna and Bob Wrenn 753-0616
¶ Violin and piano -- "Bach in the Park" (also acoustic folk, Baroque per literature)
¶ Need piano -- can provide all other tech
¶ \$100 for 2-hour concert -- available Jul/Aug (yearround)

APPENDIX F: For SMAC's INTERNAL USE ONLY!
Potential Downtown Program Participants

Confidential
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*Wood, Victor Lawrence and Joan Bergren
6036 Riverside Blvd, Suite A-9
Sacramento 95831
391-3922
¶ visual artists; attended 3/18 pubmeet

*Yotura Fashions
7809 36th Avenue, Sacramento 95824
Yolanda Clayton 383-4915
¶ fashion shows
per Dee McConico and 2/25 pubmeet

*Youth Symphony
Mary Gifford per Steve Dee
(also Symphony Chorus)
¶ per pubmeet 2/25