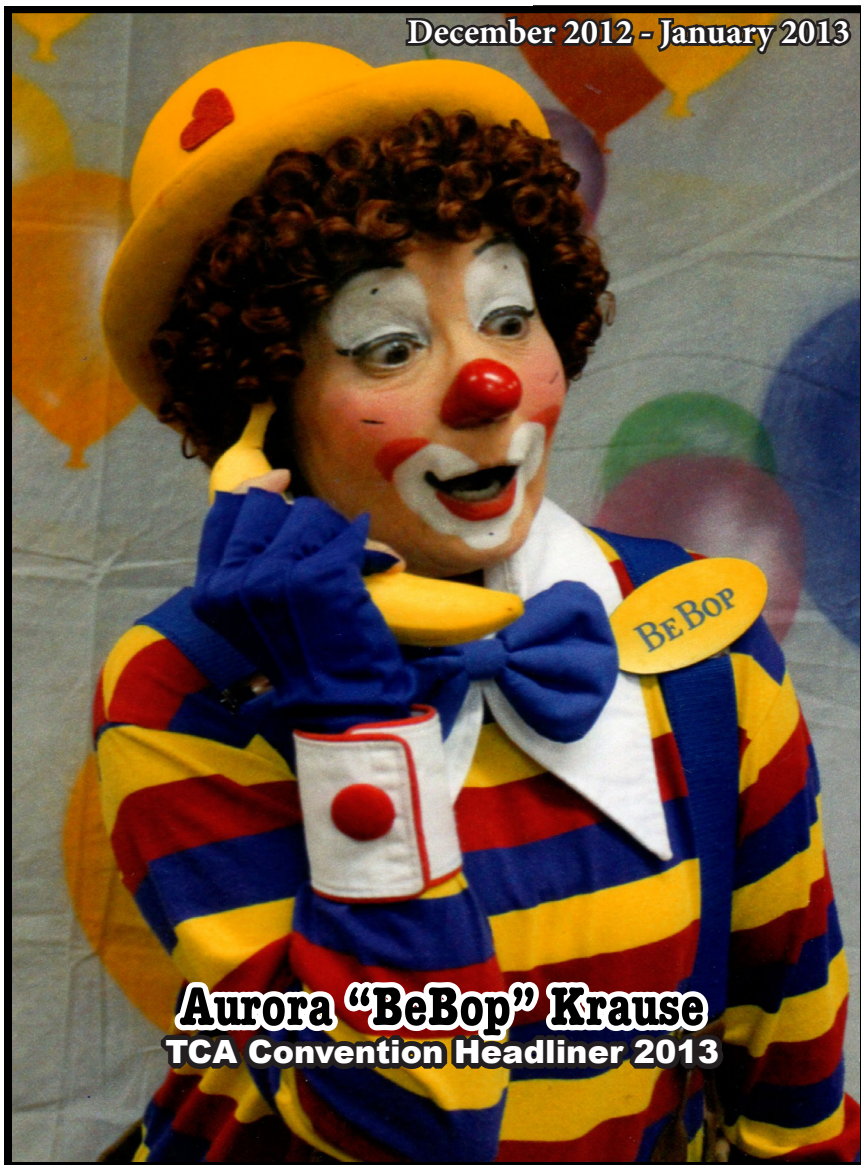


The **Joey** **Journal**

The Texas Clown Association



December 2012 - January 2013



Aurora "BeBop" Krause
TCA Convention Headliner 2013

THE JOEY JOURNAL

Published Bi-monthly for Members of
The Texas Clown Association, Inc.
Greg “Zoots” Stanford, Editor

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Purpose of the Texas Clown Association

1. To promote, preserve, and improve the profession of clowning.
2. To provide the opportunity to study the art, history, and philosophy of clowning.
3. To educate its members and the general public in the wholesome and clean entertainment that is provided by the profession of clowning.
4. To provide news to the members of all clown events in the state of Texas.

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From the President

by Diana McCurtain-Talbert

Hello to my TCA Family, As I write this article I am getting ready to celebrate Christmas with my family and friends. It's hard to believe that December is almost over and January is just around the corner. Time really does fly.

As we end 2012, I want to say a very heartfelt thanks to Andy and Kay Quittner for all their years of service in getting the Joey Journal out to you guys. As you may know Kay "Nannie Belle" has served as our Editor for somewhere around 7 years. And Andy "Banjo", let's just say he did a lot the grunt work that goes with being married to the Editor. So, from all of us to you guys, "THANK YOU"! I also want to say thanks to Andy Anderson for taking over the TCA Website over the last few months. You guys have really given a lot to TCA.

Now let me proudly introduce our new TCA Webmaster and Joey Journal Editor, Greg "Zoots" Stanford. Greg will be taking over the website sometime after the first of the

year, so be on the lookout for an updated and fresh website. This is also Greg's very first edition of the Joey Journal. Before you get too far into the journal, we thought you should know a little something about Greg.

Greg attended the Clown Arounds Clown Clinic in 1998. His goal was to start a clown ministry at his church but it never quite took off. Finally, in 2004 he realized he needed to join an alley so that he could truly learn and grow in the art of clowning. The happy news is that the clown bug bit him and he has been with the Clown Arounds ever since. One of Greg's favorite experiences as a clown was when he was clowning at a park during Halloween. A little boy dressed as Darth Vader saw him across the park and held up his two fingers to give him that famous death squeeze that only Darth Vader can do... From across the park, that crazy clown Zoots, drops to the ground, holding his throat. The little boy was so surprised that his mask came

off as he gave a double take, and then took off to tell his friends what he had done. In Greg's words, "priceless". Greg was born and raised in Wichita Falls. While in high school he had the opportunity to be the editor of his school paper for 2.5 years. He graduated for Midwestern State with a degree in Social Work. He worked with abused children for a few years, and has been working as the Children's Minister at the Tenth & Broad Church of Christ for 15 years. Greg has written a book, and hopes to get it published one day. And finally, Greg loves working with computers. He has built and maintains about 16 websites. He is the creator of BumpaNose.org, an

online, global clown network.

All I can say is WOW!!! What great experience Greg brings to the table. I look forward to seeing all he has to offer TCA. And I know that we will all benefit from his expertise and passion.

As I bring this article to a close, let me just say that I hope that you and yours have a wonder season filled with joy and love, and I wish you all a very blessed and happy new year.

Keep Smiling,
Diana "Buttons" McCurtain-Talbert
dmccurtain@att.net

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Whassup With TCA 2013?

by Christie “Louella” McNeill

Did you know that the 2013 convention is TCA’s 30th..... can you believe it? 30 years, where has the time gone? As they say “time flies when you’re having fun”.

The convention planning committee is hard at work to bring you another awesome convention. We would love to have been able to provide an “all Texas Convention”, but unfortunately that is impossible, so we are trying to use as many of our Texas clowns as possible. We are extremely excited to announce that San Antonio’s Aurora “Bebop” Krause will be our headliner. Aurora Krause She may be “just a li’l thang” but she has a wealth of clown knowledge. Bebop will present numerous lectures and also will perform a show followed by a question and answer session. She is such a conscientious clown that she is hoping to have an article in



this issue of The Joey Journal and each issue between now and the convention. These articles will help us know her better and pique our interest for her convention lecture topics. She is truly a teacher at heart and wants to make sure that each of us learns as much as possible from her.

Who else will be at TCA 2013 you ask? Well I’ll tell you who we have lined up to lecture; Brenda Marshall, Brennon Spikes, Viv Pena, Rosalie Perryman, Kathy Keaton and David McCullough. Of course this is not the entire list, just those we have confirmed so far. And some of our venders will be Steve Roeske, Pam Muenchow, David Thomason, All American Balloon and Dave Hill with more to come.

We hope these names will get you excited about TCA 2013, and you will start planning those skits and

paradeability gags. Keep watching The Joey Journal and the TCA website for more convention details as they are announced. We look forward to seeing you all at TCA 2013, July 31 thru August 4, 2013.

Save money by registering early and remember to make your hotel reservations too.

Bump a nose.

The 2013 Convention is on the Horizon, so get your Boots A Movin!

By the time you read your “Joey Journal” it will be 2013 and only about 6 months to our next Convention. The convention is being held in the Westin DFW in Irving, the same one we have used for the last two and this year they are offering free Wi Fi in the rooms. Don’t procrastinate make your reservations now at <https://www.starwoodmeeting.com/Book/TxClown2013>. The rates are the same: \$89 for a standard room with either 2 queens or 1 King bed and \$149 for a suite which only comes with a king size bed and a sleeper sofa. The rates are good for up to 4 people. If you haven’t registered for the Convention you will find a copy of the registration form in your JJ so fill it out and send it in before the rates go up to \$165 on 3/1/2013.

This year we celebrate our 30th year in existence and the convention committee is working on great things. Don’t miss out on this year’s convention, mark your calendar, make your hotel reservations, and mail in your registration for a great Texas Anniversary.

If you have any questions concerning reservations at the hotel or any other information regarding the hotel, please feel free to email me, Judy “Peep” Cornett at judy.a.cornett@gmail.com or call me at (832)467-4746.

SEE Y’ALL IN IRVING! YEE HAW!!!

TCA Convention Registration Scholarship

We all realize that we need to be constantly learning and improving our skills. In order to do this we need to attend workshops & seminars. TCA Convention is an excellent way to accomplish this task. Convention offers a wide variety of classes for attendees. In addition to classes, we learn from others in jams and just visiting in our free time. To help defray the cost of Convention, TCA established the TCA Convention Registration

Scholarship. By applying for and being awarded this scholarship you save the cost of registration. In 2012 not one person applied for these funds. The application and guidelines were in several Joey Journals last year and are included in this issue. Please consider applying yourself or encourage someone you think would benefit from the award to apply.

Rhea Anderson
TCA Education Chair

TCA Convention Registration Scholarship Guidelines

1. The number of scholarships awarded for each TCA Convention registration each year will be determined by the Board and/or the Education Committee and based on funds available. Scholarship fund must maintain a minimum \$500.00 balance.
2. All applications must be received by April 1, 2013 to the Education committee.
3. All applicants must be TCA members who have maintained membership for the last two years or more.
4. Education Committee, Board Members, and their immediate families are not eligible to apply. Recipients must wait two years before reapplying.
5. Applicants must agree to write an article for The Joey Journal regarding their experiences at the TCA Convention they attended within thirty days of the convention.

6. It is strongly suggested that the recipient participate in one or more competitions at the convention.
7. Attach with the application form: A letter of reference from a TCA member who has first-hand knowledge of your clowning abilities & a picture of you in costume & make-up. (Photo will not be returned.)
8. Questions for the application form.
 - a. How long have you been clowning?
 - b. What clowning venues are you most comfortable clowning and why?
 - c. What clown skills are you interested in developing?
 - d. What clown educational programs have you attended in the past two years?
 - e. Have you received a TCA scholarship in the past two years?
 - f. How will you apply the education you receive as a result of receiving this scholarship?
 1. In your community?
 2. In your alley?
 3. In the Art of Clowning?
 - g. Have you attended a TCA Convention in the past & when?



Clown Skits: A Learning Process

Aurora “Bebop” Krause

When we’re ‘clowning’ we can create some of the best entertainment for our audiences, especially if it’s obvious to them that we’re having fun while providing this entertainment. It’s my thought that performing clown skits is one of the best ways to create fun and enjoyment for both clown(s) and audiences. When we create skits we may be incorporating a creative thought process along with comedy, imagination, improvisation, music and props. All of these efforts come to life when we add a well-developed clown character, facial expressions and physical movement to a skit presentation.

When it comes to classic skits, I can tell you that I’ve seen the same classic skit performed by different clowns and have been educated by just watching the differences in presentation and the audiences’ response. It’s not the actual skit, props or costumes that audiences will focus on; it’s in the

entertainment value of the skit performance, the commitment to the character(s) and the confidence in the presentation.

Clown skits tell a story, create an emotion or deliver a message. In any case, they should be entertaining by connecting with the audience. The best make-up, costume or props alone will not make a skit entertaining if the clown(s) performing it have left out well-developed clown character(s). It’s essential that the characters are real in order to make this connection with the audience. This can be accomplished with eye contact or some form of acknowledgment incorporated with a pause, facial expression or comedy gesture. If an audience is engaged their response can teach us much about what makes an effective skit presentation. Practice learning from watching others perform skits on stage. Critic skit presentations from your prospective and determine what you consider a successful

skit and why, this is part of the learning process.

We can also take advantage of skit competition at clown conventions; this endeavor can be very educational. It's true that we may not agree with all of the judges' comments. However, gathering input from experienced individuals is always a step in the right direction. I encourage you to attend as many clown conventions and educational programs as your circumstances will allow. Apply what you've read and learned about skits to what you see in general skit performances or competition. Your observations can be very educational; the process may take a little time but is well worth the effort. If a skit was bad many times it lacked character and confidence in presentation, if it was good it may have been funny but lacked energy and enthusiasm. However, if a skit was excellent chances are the characters were real and confident and the skit was filled with energy that engaged the audience and

therefore was entertaining.

If you enjoy performing clown skits on stage learn some of the elements of presentation. Take time to study clown skit presentations and build confidence by taking risks and learning what works best for you and your clown character.



If you have any questions or thoughts regarding skit presentations, send me an e-mail I'd like to hear from you and share info.

bebopclown@hotmail.com

Just The Right Amount Of Wrong: Performing Tips

Sue Kleinwachter, WCA Marketing Director

I hope you read the title of this article and noticed the way the font difference caught your eye. By using a mix up of small changes in either advertising, marketing or performing, you can create multiple reactions from your audience and readers along with more attention to what you have to say and do. They include taking more time to read titles because of something that is out of place or stands out from the “ordinary”. Reasoning effects of our brain tell us something stands out and how it was suppose to read and a reaction from you and most of all... A bit of giggles or laughter if something is misspelled or written incorrectly. You can use this effect of your advertising and marketing to make what you do be more memorable and attractive.

Over the past twenty five years of performing I’ve

had countless times of an unexpected surprise of things that didn’t go as planned. I thought by perfect rehearsals of my show, timing, music, movements, laughs, jokes and even with my choice of volunteers I hand picked from the audience, the results would be perfect! As a result, I learned that the best laughs came from the wrong thing happening rather than the planned outcome and using a change up effect to change my timing.

Here is one example and tools to experiment with for receiving a bigger laugh with your performance by adding a little bit of wrong to it.

Example #1: A few years back, I had been changing into multiple characters throughout the entire day for different events doing back to back shows. At one of my birthday shows I went to introduce

myself while being in my clown character and forgot for a split second which character I was. I had previously been a princess, a super hero, Grandma Shooshgbooger ; the storyteller and then my clown character, Pancakes.

As I started my introduction of myself I paused for what seemed to be an eternity to me. I began to hear giggles and laughter from the children as if I had lost my mind because I forgot which character I was currently in. The beauty of this situation was the empowerment it gave the children to help me along with the show. Their involvement to come to my aid within just seconds of my attempt at my introduction set the tone of easement and fun along with building some self esteem for them before I even started the show. It is extremely important when working with younger children to give them the opportunity to show their importance and intelligence while being present at any of the parties. While everyone yelled out loud my name to help

me out of this embarrassing moment, the creation of an unspoken gratitude came across to them for getting me out of this uncomfortable situation that I would forever be grateful for to them.

This one moment of an unplanned pause forever taught me a simple rule of thumb I seldom took advantage of before or put to use. It taught me so much of how a change up can cause so much reaction that I purposely create this in every one of my shows now.

This situation created the help of having the children say my name out loud which helps with retention of who you are and what your name is. The gratefulness I shared with them for helping me quickly showed them their importance of their help I needed. How great to learn something from a situation that went slightly wrong!

Example # 2: While performing magic tricks, both younger and older children like to think they are really smart! I love when they tell me “I

know how you did that trick!" By wrongfully and deliberately doing something that is extremely obvious and letting them catch you in the act of deception, the more they will pay attention and the more they like you for letting them take charge for being smarter than you. The big surprise to them along with the respect of the build up of wrongful attempts to fool them comes from when it doesn't turn out as planned!

Enjoy your wrong failure moments and try to create using more of them for spontaneous thinking. Learn from them, work with them and take advantage of creating the right situations to make them asking for more!

Most important, it sure feels good to be able to laugh at yourself and use these situations to your performing advantages!

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Announcing a Scholarship Opportunity for a “Caring Clown”

The Red Skelton Caring Clown Scholarship for the 2013 AATH Annual Conference in San Diego, April 4-7.

Created by the Red Skelton Museum of American Comedy (located in Vincennes, Indiana), this scholarship honors Red Skelton’s legacy of laughter and compassionate, ‘healthy humor.’ Though he liked to be introduced simply as “One of America’s Clowns,” Red was one of the world’s most beloved, multi-talented entertainers, a humanitarian and a patriot. This conference scholarship will be awarded to a “Caring Clown,” active in hospital and/or community healthcare environments, bringing smiles to patients and/or residents, young and/or old, in need of gentle comic relief.

For this year, the scholarship recipient will receive one complimentary conference registration fee and a gift bag of souvenirs from the museum’s Gift Shop. The scholarship recipient is responsible for all other conference costs, travel and lodging.

Applicants are to submit essay answers (up to 250 words each) to the following questions:

- How do you presently apply your knowledge and skill in the “Caring Clown” community?
- What prompted you to become a “Caring Clown?”
- In honoring Red Skelton’s legacy, why do you feel you are most deserving of this conference scholarship?

Applications must be received by January 25, 2013.

To apply, see: <http://www.aath.org/scholarships>

(For more information about “The American Association of Applied Therapeutic Humor organization contact: Kathy “Piccolo” Keaton - Southwest Regional Rep 325-650-1301)



What To Do When Your Puppet Doesn't Speak

by Greg Stanford

Have you ever considered using a puppet in your performance but just couldn't find a voice or maybe you weren't comfortable doing a voice because you aren't a ventriloquist? Well, first you don't have to be able to voice your puppet without moving your lips. I've seen several great performers use their voice and their puppet and their lips moved. If you bill yourself as a ventriloquist, then yes people will be watching to see if your lips move.

I regularly use puppets and none of them speak out loud. My puppets whisper in my ear and it has been so effective I can no longer come to some places without my puppets. You see, it isn't the voice they need, it's the illusion of life and humor of the interaction between the audience, the puppet and myself.

I work with puppets purchased from Amaze Healing Wings. Each of these fun animal puppets

have a heart pocket, and a cloth heart on a string that can be removed so that you can check the puppet's heart for what it may be feeling or thinking. So now you've combined puppetry with an object lesson. Kids love to check my puppets' hearts.



I was lucky enough to train with the creator of these puppets, Darcie Maze, at her workshops for a couple of years. One thing she instilled was to keep the puppet alive. Keep it moving, looking around and reacting to keep the kids focused on what you are doing.

A few years ago, I met a children's entertainer who kept an audience of 50 preschoolers laughing and cheering using his puppet. Dave Risley used his rabbit in a hat puppet, Rufus, so effectively that he did the same routine, three different ways, almost back to back for 15 minutes and the kids were still cheering.

The routine basically consisted of having the rabbit look one

way, while he attempted to get something or do something without the rabbit seeing him. Each time the rabbit would look to see what was happening, the kids would yell to let Dave know the rabbit was peeking. Dave would turn back, only to find Rufus looking away, not catching



him peeking. He would repeat this several times until he finally caught him peeking. The kids went crazy trying to get Dave to catch the rabbit.

I have used this basic idea with my puppets, and the kids love it. They can't wait to tell me that my puppet is looking or peeking but I never catch him until I'm ready to move on.

Combining the methods of both instructors, I have created a method for my puppets that lets me easily put a routine together. Basically, I decide on the lesson topic, my object and then I just have a conversation with my puppet. I repeat out-loud what the puppet whispers in my ear. Someone checks his heart to find the object, and then often times I do something

I don't what the puppet to see, while he peeks and tries to see. Revealing the gift or the object which wraps up the routine.

Some tips to make your silent puppet performance more effective would include:

- Make your puppet have eye contact with the audience.
- Keep your puppet "alive" by keeping him moving.
- Give your puppet a history and a personality. This makes the conversations you have easier.
- If your puppet whispers in your ear, make his mouth open and close a believable enough times for what he says.
- Do not take your puppet off and lay him down in view of the audience (my puppets all have bags they go in & come out of).
- Go on Youtube and watch how ventriloquist move their puppets, using fast and slow movements, double takes and pantomime.

Mentoring a New Clown

By Martha “Miss Cookie” Warren

To mentor or to be mentored; can you be one or use one? Is mentoring a short-term position or a long-term commitment?

The meaning of *mentor*, according to the dictionary, is a wise advisor, a teacher, or coach. Who needs it? Probably everyone who is a first of May can use some advice and guidance from a seasoned clown!

I know as a new clown, 13 years ago, I needed mentoring. But, as a neophyte clown I didn't know what to ask, much less who to ask. Looking back my hesitancy was most likely out of fear!

I was literally dragged into clowning. I just wasn't going to do it. But a friend at work persisted, without shame, begging me to take a clown course until I agreed. “OK I'll go with you” I said, “But I'm not going to do anything after the class!”

Those were the “famous last words” you hear people talking about. After the class I was hooked, but still a novice. Even before a year went by, my friend, who was *so passionate* about clowning, had dropped out leaving me with a birthday party booking, alone -- Scared, you bet, but I got through it. I was still learning who

I was as a clown and wanted to make friends with other clowns. I joined an alley, took another class, and finally met several clowns along the way who helped me with make-up, gave me some direction for my character, and included me in skits they were practicing. My first skit ever was *The Hamburger Stand*.

And when “patter” was mentioned, I asked. “What is that? Fortunately, the person who brought up the topic decided to stick with me for a while and let me tag along to see first hand what she meant. What an eye-opener. I was beginning to understand.

I started in one clown alley but didn't find the answers I needed to grow. I finally joined Happi Tymes. That is where I first met the intimidating and a bit frightening (for me as a novice still trying to find my way) “Maggie the Magical Clown”. Ha! Love ya Maggie! I also signed up for her clown course. After one class we all went to a Denny's in clown. There, I started “clowning” with some young people before our meal and made them laugh.

Maggie liked how I interacted with these people and this is how I truly became “mentored”!

My original “clown” friend and I had been winging it at birthday parties. We did what we thought was a fun show together, balloons, and a little bit of puppets. But, Maggie talked to me about *being professional!*

Yikes! When I heard her describe professionalism, I finally realized since I was *getting paid* for what I was doing, I needed to begin thinking professional -- about the content of my shows and making them better. Maggie and I talked more about birthday parties, music, and puppets. This is when I really became serious about the business of clowning. As a mentor and now a friend, she was extremely helpful and gave me so many pointers I needed. Then she hired me for a birthday party, and I was on my way.

Being “mentored” is important to guide you into the business. Just because you take one clown course doesn’t make you a professional clown. There is so much to learn in clowning and unless you’ve had other training, you can’t learn it all in one class. A mentor can make you or break you. What I mean by that is, if you find someone who will help you, someone you can shadow, answer your questions, who will guide you until you are ready to break out on your own; this will really help you to become comfortable in your new career. It’s like a mama bird helping its young, then pushing them out of the nest so they can fly on their own. If she pushes to early though it could kill the baby bird---the same with a baby clown, who may just give up and stop clowning. (continued on pg 22)

Notice:

Regarding the Roster Issue of The Joey Journal, with the entry for Jeanne “Ce Ce” Williams, the related email address is incorrect. No email is available for “Ce Ce”. We apologize for this error.

The TCA Board

Thanks, Mauri

There are numerous ways to gain knowledge for your new clown. Joining a clown alley will, if one is near, can help you meet other clowns. You will see what the clowns are doing in your area. Most alleys have an education segment in their meetings. One of the most valuable learning tools is volunteering and going out with the seasoned clowns to alley gigs. Try to crawl under another clowns wing...there will be someone who will be willing to help you.

Another way of learning is going to the Texas Clown Convention. Talk about mentoring...there is an array of opportunities for you to learn and grow at these conventions. Classes on building your character, puppets, magic, balloons, face painting; it's endless. But not to overwhelm you, be sure to sign up on the buddy list. As a new clown you will be so glad you attended the convention.

And there are always the clown magazines you receive when joining the clown organizations. Being a TCA member you will

receive the *Joey Journal*. You'll want to join COAI and you will receive *The Calliope*. And if you join the World Clown Association you will receive the *Clowning Around* magazine. All of these magazines are full of learning opportunities for a new clown.... this is another way of being "mentored".

In my 13 years of clowning I'm still learning. I've attended every convention since I've started, plus some. I have taken hundreds of workshops in Texas and across the country: balloons, face painting, clowning, etc.! So, new clowns don't give up. It's like any new job, it takes time and work, but you will get there! I really enjoy mentoring new clowns and watching them grow.

TCA is in need of fresh, young, new clowns. Seasoned clowns grab yourself a baby clown and "mentor" away! New clowns... jump on board and enjoy your new life!

Happy Clowning and Bump a Nose!

Joey to the World

If you are looking for a great Christian Clown convention, then look no farther. Joey to the World has moved to Hurst, Texas and will be held January 25-26, 2013.

Check out their website at www.joeytotheworld.org.



If you have ever wanted to be a Real Clown or if you are a Clown now, but need professional training, here's your chance.

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Join us for this FUN & Exciting educational weekend. Bubba is a working clown that will provide you with information you can use immediately in your act. You won't fall asleep in his classes.
CLASSES: New Makeup Techniques, Stupid Stuff for Funny People, Character Development, Ministry Clowning, Effective use of Music & The Business side of Birthday Clowning.

You don't want to miss this DYNAMIC Training!

Note: Age Restriction

Sorry, No Children under 11 yrs.
Children 11 & older MUST be registered & accompanied by a registered adult. No Exceptions.



For More Information email: oxford@uthscsa.edu
or contact Kim "Tutti Frutti" Grice...Phone:210-698-8820

Bubba's University Training, TEXAS
Registration Form

Feel free to copy this form & give to your friends.

Need Lodging????

Days Inn Fiesta Park
11790 Hwy 10W
San Antonio, TX 78230
(Call for more choices)

Name: _____
Address: _____
City/State/Zip: _____
Telephone: () _____
Email: _____



NO Video Recording

Clown & Magic Supplies will be available for purchase.

Send Registration Form and Check or Money Order to:

Kim Grice
106 Tallow Trail
San Antonio, TX 78256

****Note****

Make Checks payable to:
Jolly Joeys Clown Alley
Clip

WANTED



**Attendees for the 2013
TCA Clown Convention
July 31 - August 4, 2013**