

# The Clown Library

My mom was a librarian, so I was practically raised in a library. Naturally, I'm pretty comfortable with books, and reading has always been both a favorite pastime and a learning tool. When I am interested in a subject, I begin to search out books on the topic and, while I'm not a collector for the sake of collecting, I do tend to accumulate a lot of material on the stuff I find really interesting... like clowns, for instance. Of course, this accumulation includes 'skills' books and booklets on balloons, magic, puppets, skits etc. But I think more important to me in my development as a creative performer have been the books that are less 'how-to' and more 'why'. I'm talking about clown history, biography, literature, even clown philosophy. These have been the books that really made me think about this art as an *art*. My research on clowning revealed many subjects that were related to clowning, and this knowledge of the history and theory of theatre, circus, vaudeville, silent movies, mime, comedy and magic contributed to the depth and texture of what I was trying to know and understand, which was, ostensibly, just clowning. More specifically, my own clown. You might be thinking, "I just want to make the kids laugh at the birthday party, why do I need to know about Joey Grimaldi and the history of English Pantomime?" I know, it's not rocket science, so why in the world *would* we need to know the history of the circus or the life of Buster Keaton? Because these things can inform what we do, these loosely related parts can inspire unexpected creativity. Knowing about the singing voice and comedy songs of the great 19th century American clown Dan Rice might inspire me to write a comedy song celebrating the beauty and wonder of the weiner dog. It might, and in fact it did! Knowing about the life of Buster Keaton might inspire me to seek out his films, watch them and learn from them and then, perhaps, ask myself "How would Buster Keaton make this routine funnier?" It might, and in fact, it DID! There are so many explorations that started with "The Big Book of Clowns" when I was 5 years old and still haven't ended, one thing leading to the next and the next. And each piece becomes a part of my own library of ideas, choices and possibilities.

David Pitts



# THE JOEY JOURNAL

Published Bi-monthly for Members of

**The Texas Clown Association, Inc.**

Kay "Nannie Belle" & Andy "Banjo" Quittner, Co-Editors

David Pitts, Cover Art

**Read it online via your TCA website:** [www.texasclownassociation.com](http://www.texasclownassociation.com)

**Letters to the Editor**, articles and other related items may be mailed to The Joey Journal, 116 Nichols Drive, San Marcos, Texas, 78666 or by sent by email to [joeyjournal@yahoo.com](mailto:joeyjournal@yahoo.com). Only letters addressed to the Editor which are signed will be considered for publication. Submissions accompanied by a stamped envelope with return address will be returned after publication. Submitted photographs may be black and white or color prints; please, no slides, copies, or Polaroids.

**Advertisements:** Advertisements must be prepaid and camera ready. Rates: Full page-\$50; half page-\$30; 1/3 page size \$20

**Multiple placement discounts on full, half, and quarter page ads are 10% for 2-5 editions and 20% for six editions. Payment must be received in advance.**

Clownified ads: Free to members if you have clown-related items for sale or donation. Vendor businesses not included.

**Publication deadlines** On or before January 5, March 1, May 1, July 1, August 1 (special convention edition) and November 1. Articles can be sent to [joeyjournal.com](http://joeyjournal.com) in Word format or in the body of your email for the easiest exchange of information.

<b>Membership and Dues</b>	Regular Membership:	\$ 25.00
	Family (each add'l):	15.00
	Junior Membership:	12.50

**Central membership mailing location:** Send all membership questions, dues, renewals, reinstatements, address changes and applications to TCA, Inc., P. O. Box 820, Hurst, Texas 76053

## ***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.

# **WINTER ISSUE**

## **JANUARY-FEBRUARY 2012**

### **Index**

Joey Journal Info .....	1
Index .....	2
President's Message.....	3
Ask Minnie.....	4
What You Can Do for TCA .....	6
Program Ads—Reward Offered .....	8
Upcoming Events.....	9
Face Painting Judging and Competition Rules .....	10
Options - I Can Pick Your Card .....	17
TCA Scholarship Guidelines .....	19
Next Joey Deadline .....	23
New Members.....	23
TCA Board of Directors Info.....	24

## A Word from the Prez.....

Hello Clown Friends,

Well it's time for TCA annual dues. We want and need each and every member we can round up. If you have a clown friend that is not a member of TCA tell them about our organization and how much fun we have at our Convention. On our web page is a list of Benefits for TCA membership that may help you. Don't forget the Spark Plug Award, if you sponsor over 6 new members in one year you have a chance of getting your registration for the next years convention paid.

Speaking of the TCA Convention it's just around the corner. Registration forms are in this Joey Journal and on the web page. We have some great Lecturers coming to help us in Engineering Better Clowns. The TCA convention is a wonderful opportunity to network, meet new friends, help you improve your clowning skills and just have a great time. Don't forget to reserve you Hotel room soon. On the registration form is a phone number and web site to make reserving your room easier. Going online is the best way. This helps TCA meet our room block and that helps pay the bills.

We have a TCA Registration Scholarship now. There is information and an application form in this Joey Journal and on the web page. Those applications have to be in by April 1<sup>st</sup>.

We will be electing Officers to lead our organization for the next two years at this year's convention. Diana McCurtain-Talbert is the Nominations' Committee Chair person. If you or a friend are interested in running for an office contact her. Her contact information is in the list of TCA Board of Directors in this Journal.

I hope to see each and every one of you in Irving for the 2012 TCA Convention. We are going to have a great time.

Bump A Nose

Andy A.



## *ASK MINNIE*

Dear Minnie,

I make my backdrop and puppet stage with PVC and fabric (flat sheets) but when I put it together I have to spend a lot of time. Any suggestions.

Really Blue Roadie

Dear Really Blue,

I suggest to put staging together once with out the fabric and maybe glue fittings to one piece and not the other. Then number each unglued joint. Put the same number on each side of the break. When all numbers match things should be in the same form you prefer. You could also number the back of the fabric but often that is pretty clear without cheaters.

Minnie

Dear Minnie,

I bought a really cool air cannon at our alley Swap Sale and now I'm at a loss of how I should use it. Do you have any ideas? Boomless

Dear Boomless,

A single clown on stage might not have a lot of options, but I have used mine at a party with kids aged 9-11. I stacked the slightly heavier plastic cups (about 8-10oz ones) into a pyramid. We lined up and did target practice. I was amazed at the competition at this event. With two clowns

there are many slapstick type things that would get a laugh and loosen up your audience. Others might have suggestions, if so please send them and I'll write a follow-up. — Minnie

Dear Minnie,

I've crafted my own business cards, but am still not pleased with my total look. I added a photo for color, but I need a suggestion. — Lackluster

Dear Lack,

My first suggestion is to arrive at the TCA Convention early or call Dave Thomason before convention to get on their schedule for quality photos. This is a professional photographer that understands the needs of an entertainer. After a great photo shoot with your props, puppet, etc., and in costume you receive a CD that contains lots of variation and that you own the total rights. No royalty fees, or battling a printer that refuses to be a part of copyright infringement. There is a form right on the CD that gives you the right to do with it as you please. If your wording seems wrong, ask a friend that you trust or a good printer person. You may only get one shot to show your stuff.

Minnie

To the friends that noticed the Writing last month, about making some of your magic/illusion pieces, look for :  
\$\$\$\$OPTIONS\$\$\$ for another idea that helps add to your collection of gags without breaking the bank.

## WHAT YOU CAN DO FOR TCA

If you are reading this article you are most likely a member of the Texas Clown Association (TCA). So why is this article in "The Joey Journal"? I wanted to stir your interest in becoming more involved in your organization. Have you ever wondered how the TCA Board works? Have you had ideas of how TCA could do things different? Ever wanted to volunteer on a committee for the TCA? Have you ever had information related to clowning education that you would like to share but didn't have an avenue to share it? So many questions, but I can help you find an answer.

Let's start with "How does the TCA Board work?". They work very well together and accomplish a lot of things. Want to know more about them, then run for an office at the next general meeting which is held at the annual convention. All of the positions are up for grabs and you can find the requirements and roles for each position on the TCA web site [www.texasclownassociation.com](http://www.texasclownassociation.com). Being on the board for the past two years has given me great insight into the Board. With every meeting I learned more about the organization, the health of each Alley, helped to finalize several changes to competition categories, and participated in the 2012 convention committee, and the networking with the other Board members has been a lot of fun.

Now let's move on to the ideas you have to help the TCA. How do you do it? Just feel free to submit your ideas to the Board. There was an idea presented to the Board in 2011 to include facepainting in the convention competition

and the Board discussed it and presented it to the General Meeting in 2011. Guess what? It was voted in and will be a new competition category at the 2012 convention. So what are you waiting for, have an idea present it to the Board.

So you want to volunteer, we can use you, just let the Board know what you want to do and we will get you in contact with the right committee. One of the upcoming short term opportunities is the 2012 Convention. Just let us know and we will find you a spot.

Clown education is the most important thing that could be shared with others. If you know how to make props, have skit ideas you could share, ideas for helping a new or experienced clown with developing skits, props, or paradeability share it in an article for "The Joey Journal". We are always looking for educational ideas for our members and would love to get your ideas as well. Another way to help TCA is to attend their annual convention; this year's convention is being held August 1-5, 2012. The convention provides many opportunities to enhance your clown. There are classes, competition, jams, and networking. You can participate in as much or as little as you want and you will be helping TCA, while enhancing your clown. If you haven't been to a convention please make this your year. If you have been to conventions please continue to attend and please encourage your clown friends to attend with you.

Please become more involved in your organization because TCA needs YOU. An organization is only as good as its members, be active, get involved.

**WANTED - PROGRAM BOOK ADS  
FOR THE 2012 CONVENTION  
REWARD OFFERED!!**

This year there were no bids to host the convention, so your TCA Board is the host. But just like any alley host, the Board needs the convention to be successful - both as a convention and financially. The charity will be the TCA Education fund and your help is greatly appreciated.

It is time to begin putting together the Convention Program Book so the Board is ASKING FOR ALLEY ADS, PERSONAL BUSINESS CARD ADS, AND BUSINESS ADS!

AD DEADLINE: JULY 18, 2011

Maximum space on each page 7 1/2" x 4 1/4" - no bleed. (Final trim size: Same as Joey Journal). Rates are for camera-ready ads (over size ads will be reduced to fit ad space).

- 1) Inside Front & Outside Back Cover-Color: \$125 (7 1/2" x 4 1/4").
- 2) Inside Pages - Color: \$100 / Blk&White: \$75 (7 1/2"x 4 1/4").
- 3) Half Page Inside - Color: \$75 / Blk&W hite: \$60 (3 3/4"x 4 1/4").
- 4) Quarter Page Inside - Color: \$45 / Blk&W hite: \$30 (2"x 4 1/4")
- 5) Business Card Ad - Color: \$25 /Blk&W hite: \$15 (2 1/2"x 3 1/2") (Note: For best results, submit an original calling card. Card quality will determine the appearance of your ad in the program book).

Traditionally, alleys have purchased full page ads while individual clowns have invested in quarter-size or business card ads; dealers insert half-page or full page size ads.

REWARD. . .DRAWING...DRAWING...DRAWING

Each person submitting a business card ad will be entered in a drawing for a \$100 cash prize given at convention. If you submit a quarter page ad, you will get two chances to win, A half page ad, three chances. In other words the bigger your ad, the greater your chances of winning!!

Make checks to: TCA Convention 2012 - Mail you checks to 116 Nichols Drive, San Marcos, Texas 78666. Ads may be submitted by mail, but e-mail is preferred. Picture format is also preferred (jpg or similar files). If you have any questions please call Andy Quittner: 512-878-0998.

## **2011 DATES to NOTE**

World Balloon Convention—March 21-25, 2012—  
Dallas, Texas. Go to [www.rainbowballoons.com](http://www.rainbowballoons.com) for  
more information

TCA Annual Convention—August 1-5, 2012  
Send in you application now for the best rate!!

## **TCA Face Painting Competition & Judging Rules**

### **GENERAL RULES AND CONDITIONS:**

All face painters (henceforth referred to as '*competitors*') must be current paid members of Texas Clown Association (TCA) and must have paid the full convention registration fee in order to participate in the competition. Each competitor must supply all of his or her own face painting supplies including paints, brushes, rinse water for brushes, water container, sponges, sponge-tipped applicators and other tools and supplies necessary to complete the task. Competitors may not share paints or other supplies during competition. Models will be the responsibility of the competitor. Must be 18 or older, male or female, and do not need to be registered for the convention nor do they need to be TCA members. Competitors may not use photos or drawings to refer to while painting. All designs will be painted free-hand. A complete set of the face painting competition rules will be made available to the competitors at the convention on the Competition Registration Table. A printable set of the Competition Rules are posted on the TCA website. Competitors are encouraged to become familiar with the rules *well in advance of the competition*. Not following the rules may result in point reduction or complete disqualification from the competition.

### **SUPPLIES:**

Competitors ***MAY USE*** any or all of the following items:

- Only professional makeup (cosmetics) and paint products made specifically for the skin.

- Products may be applied wet or dry.

- Skin-safe adhesives & adhesive removers

Paint brushes, makeup brushes, sponges, sponge-tipped applicators,

a stylus (a tool that makes "dots").

Glitter in loose, gel, or liquid form (glitter must be polyester glitter *only*)

Gemstones (stones may have adhesive backing or be applied with skin-safe adhesive)

Loose and Pressed Powders, including Shimmer Powders

Feathers (to be used on the face only, not in the hair)

Competitors ***MAY NOT*** use:

Any paint not specifically made for use on the skin.

An airbrush system

Stencils or stamps of any kind

Masks over any part of the face

Prosthetic pieces that are glued or taped to the face (i.e. fake cuts, scars, warts, noses, etc.)

False eyelashes, special effects contact lenses, novelty eyeglasses or sunglasses. Regular prescription eyeglasses or contact lenses will be allowed on the models.

#### **RULES FOR COMPETITION DAY:**

Competitors and models must be in the competition area at the designated check in time, checked in and ready to set up. Upon checking in, the competitor will be given a competition number (or two numbers, if competing in both categories). Once the competitor receives a competition number(s) the competitor and model(s) may enter the competition room to set up in preparation to begin the competition. Tables and chairs will be provided for the competi-



tors and models. (No more than 3 (three) competitors per table). Number of competitors per table will be directly dependent upon the size of the tables. Each competitor must work alone. Model is not allowed to add to the design in any way. Models must be available for the judging process and photography immediately following the competition. Models will not receive any compensation or prize for taking part in the competition other than the gratitude of the competitor. Prior to the start of the competition, a person designated by the Competition Director will inspect the painting materials of each competitor to be sure they are in compliance with the rules for the face painting competition. The inspector will not be a face painting judge, a model, or a competitor.

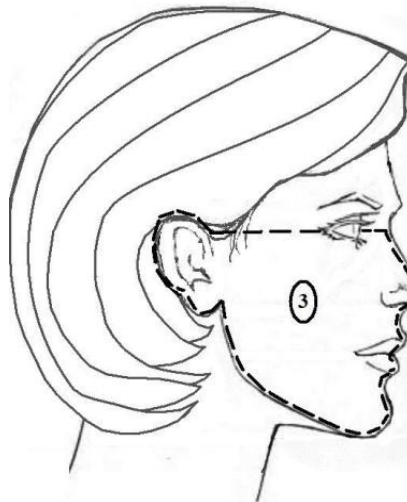
#### **COMPETITION CATEGORIES:**

There are two competition categories -- Cheek Art and Full Face Designs

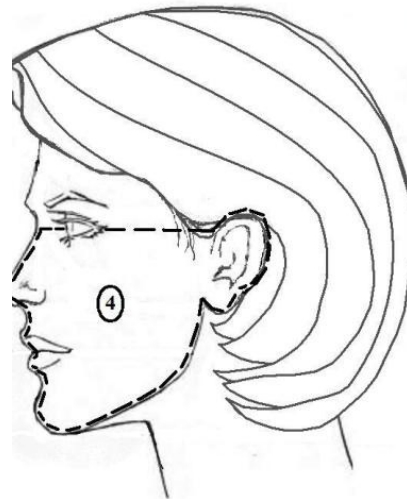
#### **CHEEK ART:**

1. Competitor will have 10 minutes to complete the cheek art design. No part of the design may be applied to the model's face prior to the starting of the time clock for this competition period.
2. Competitor may choose to paint the right or left cheek, but not both cheeks.
3. Competitor may not paint the forehead. (refer to areas 1 & 2 in drawing below).
4. The design may also include the ear, but may not include the neck or chest.
5. The design may not be painted past the natural hairline of the model. The hair may not be painted.

6. The hair may be clipped or pinned back from the face to fully expose the design area.
7. The design should be painted to fit within the designated area of the face. (Refer to the drawing shown below for the approved cheek art design area)



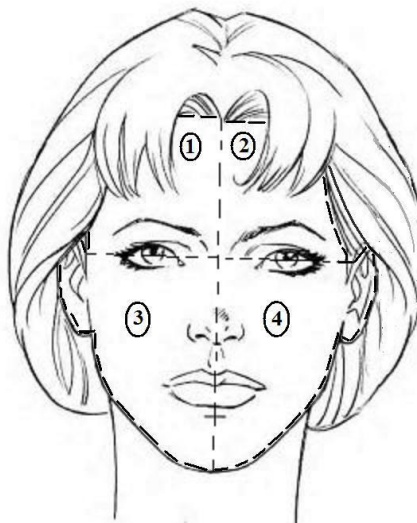
**Note: This quadrant includes the right ear.**



**Note: This quadrant includes the left ear.**

**FULL FACE:**

1. Competitor will have 20 minutes to complete the full face design. No part of the design may be applied to the model's face prior to the starting of the time clock for this competition period.
2. Competitor must have at least a portion of the design on all or part of each of the four quadrants of the face for the design to be considered a Full Face design. See drawing below of the four approved design quadrants of the face.
3. Design may include the ears, but does not have to include the ears.
4. Model's hair may not be used to enhance the design. Design must not extend past the natural hairline of the model. If the model is bald, the design must stop where the natural hairline once was.
5. The hair may be clipped or pinned back from the face to fully expose the design area.
6. Design may not extend down the neck or onto the chest, shoulders or back area of the model.



Note: Quadrants 3 & 4 include the ears.

## **JUDGING:**

Judging will take place immediately following the competition. Judges will not be allowed in the competition room while the competition is taking place. Judges will not be allowed to know who the competitors are or see them at work. Models are not allowed to tell the judges who painted their design. Judges will base their opinions of each design according to the following guidelines / criteria, for a possible total score of 30 points, using a 10 point scale in each section of the score sheet, with 1 being the lowest and 10 being the highest possible score per category, for each of the three categories. The Cheek Art and the Full Face categories will be judged separately. The three categories being judged in each competition category are:

### **1. Originality:**

- (1) Is the design fresh, new, different or has this design, or something very similar to it, been done often by others?
- (2) Is the design a "new twist" on an old idea or is it commonplace and ordinary?

**[Minimum Score is 1 point and Maximum Score is 10 points for this section.]**

### **2. Creativity:**

- (1) Is the design artistic and creative?
- (2) Does the design suggest that care was taken when choosing to paint this particular design?
- (3) Did the competitor take the model's bone structure and facial features into consideration when choosing this design (does the design work well with the model's face)?

(4) Did the competitor select the proper materials to enhance the creativity of the design (example: flat finish versus metallic paint, glitter versus no glitter, gems or feathers versus no gems or feathers).

**[Minimum Score is 1 point and Maximum Score is 10 points for this section.]**

**3. Difficulty of Design / Technique:**

- (1) Is the design detailed, properly scaled / proportioned?
- (2) Has the competitor added detail that shows depth and dimension?
- (3) Are the lines crisp and clean?
- (4) Has shading been added?
- (5) Is the blending smooth?
- (6) If embellishments were added, (gems, feathers, glitter) did this add to or detract from the overall design?

**[Minimum Score is 1 point and Maximum Score is 10 points for this section.]**

Note: Any infraction or violation of the Competition Rules will be subject to possible point reduction or disqualification at the discretion of the Judges and / or Competition Director.

# \$\$\$OPTIONS\$\$\$: I CAN PICK YOUR CARD

by Peggy Barton

I use a simple gag very often. It is so cheap and it keeps working. I purchase a deck of cards any size. I prefer the ones that are classic back and are red or blue. I have two gags that follow this one nicely and according to what will be the next gag decides which color that I will choose. I also buy a package of lunch bags.

To pre-load the gag, I separate the deck of cards into two piles. One pile will contain clubs and diamonds. The other pile will contain spades and hearts. I get two of the lunch bags and place one pile of cards into each bag. Toss the jokers and instruction page unless you can find another gag for them. Then I fold the bags flat and place in my case for the performance.

When I am ready to perform this gag. I get two volunteers on stage with me. After introductions and some opening instructions about choosing one card and pressing it to their chest to hide it from me, we are ready to proceed. Tell them both that once each has a card, they will have an opportunity to show the audience their card. At this point you are in the middle with a volunteer on each side of you. Tell them you are going to turn your back and count to 7?? , to allow them to show their card to the audience. You will be holding the bags in front of you with the broad side facing the audience and one bag will be

directly behind the other. **THIS IS THE MAIN POINT YOU MUST NOT FAIL ON:** Do not forget which bag which volunteer chose their card from. I do a little casual moving of the bags while I am making this turn away from the audience to allow for their inclusion into the trick. Now everyone but me knows the card each drew from the bag. **I am now going to select the opposite bag for each to drop their card back into,** to allow me to select their card from the bag. At this point I make some patter about how I will let the person dropping the card to really stir the cards all around, and/or I look really thoughtful and say, " I bet your card is either red or black, right?" This often gets a response, ...one that I'm not always ready for, but it still brings a laugh. During this patter, I'm straightening the cards, I also mess with them if I need to, to look like I'm making quite an effort to get all the cards facing one direction. Once that is achieved, you can play longer if you want or start looking through the cards from one bag carefully studying each to find THE card that was replaced. Don't over do the struggle, but finally look excited and show their card, while asking them for verification that this is their card. **OF COURSE IT IS...** it is the only card from that suite in the bag. Now turning to the remaining volunteer, you are ready to do more play with the same result.

## **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, 2012 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. Recipient's must wait two years before re-applying.
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?

**Cheerful Clown Alley #166  
Proudly Presents...the One &  
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**Kelly James Ballagh**

**Kelly does advance and  
specialty work for Ringling  
Brothers and Barnum &  
Bailey Circus as well as instruction at clown conventions  
& camps throughout the U.S. and Latin America.**



**Saturday, July 21, 2012**

**8:30 a.m. Check-in and shopping with Kelly**

**9:00-1:00 Classes**

**11:30-1:00 Lunch Break and more shopping**

**WHERE:** Grace Presbyterian Church, 10221 Ella Lee Lane, Houston, Texas 77041 (Sam Houston Beltway 8/Tollway & Westheimer) Classes held in Massy Tucker Building.

**Costs:** Free to paid members of Cheerful Clown Alley; Guests are \$25.00 if payment is received by July 9, 2012. At the door- \$30.00 cash or credit (no checks).

**Pre-Ordered Box Lunches** will be served onsite. Cost is \$6.00 per lunch (sandwich, chips, snack and drink). Lunches must be paid for by the July 9th deadline. No Extra lunches will be available.

**Classes:** The art of Juggling, Voices in my head, make your puppets stand out, Clown Character Development; the art of sticking stickers and Slapstick comedy.

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**A BILLY PRINCE SHOE**

### **PLEASE SHARE YOUR TALENTS**

We still need some articles for the Joey Journal. Please help us make this a better newsletter. It is another way to share your talents. Send those articles to [Joeyjournal@yahoo.com](mailto:Joeyjournal@yahoo.com).

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**[www.kudosclownandmagic.com](http://www.kudosclownandmagic.com)**

Next JJ Deadline is March 25, 2012

\*\*\*TCA Minutes and past Joey Journals\*\*\*

may be found on our website at  
[www.texasclownassociation.org](http://www.texasclownassociation.org)

Password: traintrack

may be found on our website at  
[www.texasclownassociation.org](http://www.texasclownassociation.org)

Welcome these new members:

Eva Nwokah  
10810 Rue Des Lac  
San Antonio, TX 78249

## **The Texas Clown Association—Board of Directors**

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judy.a.cornett@gmail.com

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