

The **Joey** **Journal**

The Texas Clown Association



December 2013 - January 2014



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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.

From the President

Looking Behind.... Looking Ahead
by Diana “Buttons” McCurtain-Talbert



Greetings TCA Clowns!

By the time you get this next article from me, we will be well into January of 2014. My, but how time flies when you're having fun.

I hope you all have been doing clowning that has kept you growing your skills, but more importantly sharing the happiness and smiles that only a clown can provide.

2013 has been a great year for me in regards to clowning. I had a great first-year as President of TCA. I believe we had a great convention, and I was able to include my passion of photography and editing when we were without both photographer and videographer. I learned a lot, and am looking forward to growing those skills. In 2013, I went to Malaysia. I competed internationally and saw some great talent from around the globe. In addition to that I was able to do some mission work with some great clown friends in Malaysia, and was able to strengthen those friendships while making new clown friends that I will hold dear. In 2013, I did more paid work as a clown than I have done in the past because I took the step of advertising and getting my name out there. I took the step of helping someone desperately needing an entertainer to offer services

as a comedy magician when they did not want a clown.

While that is not my preference, it helped me to realize how much clowning has impacted what I can do when not in makeup. This is hopefully making me a better entertainer.

As December was drawing to a close and January was just around the corner, I sat and started to think about my goals for the coming year. I have plenty of goals, but I wanted to think about my goals as they relate to clowning, and I actually came up with a few. I thought I would take a few moments to share them with you:

- 1. Enjoy being a clown** – Don't let the business and administration of clowning come before the joy of being a clown. When you get involved in the administration of this work, it can be easy to just do the work and not put on makeup, not to clown at all. I must make the time for my clown to come out to play!
- 2. Try to improve one skill this year** – for me that will be face painting.

3. **Don't just be a face painter-** Figure out how to be a clown while doing face painting.
4. **Try to be a better President and leader for TCA in 2014 than I was in 2013** – I promise to give you my very best.
5. **Try to make Convention 2014 a great convention** - that leaves you looking forward to 2015.

So, I've looked back on 2013 with fondness and no regrets, and I look forward to 2014 with anticipation and excitement for the great things ahead.

Until we meet again,
 Keep Smiling,
 Diana "Buttons" McCurtain-Talbert
 dmccurtain@att.net
 210-391-6087

2013 Hospital Volunteer of the Year - Odessa

By: Kathy Keaton

TCA Area Director ~ Panhandle/West

OOPS Alley member Susan "Tinker" Butler was recently awarded "The 2013 Hospital Volunteer of The Year" from Medical Center Hospital in Odessa. Susan has been a volunteer hospital clown for over seven years and first got her start after attending a Youth Ministry Workshop in Carlsbad New Mexico. Kay "Klynky" Henry was her inspiration. Susan clowns once a week after her job as a teacher of the visually impaired. She delivers her own special type of gentle humor to patients of all ages. When asked what she likes best about hospital clowning Susan said, "on days when I feel tired from a whole day of work and think I don't really want to go - I always come home feeling better and lifted knowing I have made a difference. One of my most memorable visits was to a Jr. High student. I offered her a coloring page and then had second thoughts that she might be too old for coloring. Later her mother told me that getting the coloring page had made her daughter smile for the first time in several weeks and that she had tried to commit suicide the night before. I left feeling thankful I had been able to make a difference. I don't always know when it happens but just always hope my visits make people smile and feel a little better. Susan was 2010 TCA Ambassador.



TCA Clown Alleys

Panhandle / West Region

Oops Alley - TCA #2

North Central Region

Cowtown Clowns - TCA #9

Happi Tymes Clown Alley - TCA #12

The Clown Arounds - TCA #16

North East Region:

Tejas Klown Club - TCA #1

Texas Mid-Cities Clown Alley - TCA #13

Payasos Latinos de America - TCA #23

Cedar Creek Clowns - TCA #24

South East Region

Space City Clown Alley -TCA #6

Montgomery County Clowns - TCA #11

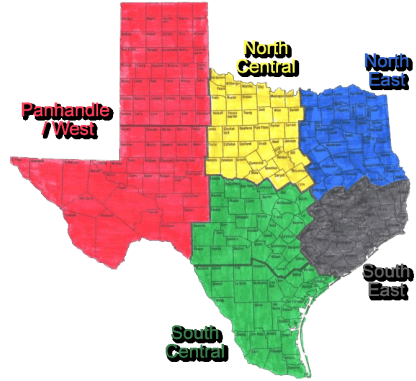
Cheerful Clown Alley - TCA #14

Coastal Confetti Clowns - TCA #18

South / Central Region

Jolly Joey Clown Alley - TCA # 19

The Clown Alley - TCA #15



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Stickers – Don't Leave Home Without Them!

By Kim "Tutti Frutti" Grice

What is the most common and least expensive give-away that clowns have? If you thought "stickers", you are exactly right! However, I would submit to you that stickers are more than just a give-away. I think they are much more—I believe they are the most under-rated and under utilized prop we have as clowns.

According to Wikipedia, a "prop" is an object used during a performance. In practical terms, a prop is considered to be anything movable or portable on a stage or a set, distinct from the actors, scenery, costumes and electrical equipment.

One definition in the Oxford dictionary is "a person or thing that is a major source of support or assistance." As clowns, we use props in our walk-around events, in stage performances, in skits, and even in the hospital setting. A prop is supposed to provide us with assistance in getting across the humor or message that we want to project to our audience. It allows us to do so without even saying a word sometimes! So, it is something visual that helps enforce our message or actions. A clown prop can allow us to "play" with our audience as well. We do this with our magic props, our puppets, our parade props.

Stickers are props that allow us to do this as well. Introduce yourself to a child and interact with them

first. Use your sticker to play with them. Then, you give them the sticker and they have a "souvenir" of their encounter with you. Remember, you, the clown, are what the audience is interested in, not just what you can give them. They want to talk to you, play with you, interact with you, and get a glimpse of your personality and character. I've always remembered what Mark Renfro (a former Ringling clown who lives in the Dallas area) said: clowning is the "gentle art of doing nothing." His point was that clowning is about "being" a clown, not "doing something." It is that interaction with us, the clown, that the audience will remember. Stickers are a great prop for doing this. In addition to being inexpensive, they are also the lightest and pack the smallest of all our props.

Two of my favorite ways to use stickers are appropriate in multiple settings. For instance, in the hospital setting, I like to interact with the patient (child OR adult) and then I sometimes use the "IYQ" and "URAQT" stickers as clown IQ tests. When they pass, I tell them they are officially qualified to be a clown! I can then make them an on-the-spot clown with a nose sticker or a foam nose. In walk-around, I like



to use stickers as photos from my clown camera. Smiley faces, or any goofy face stickers will work. When I take someone's picture, I produce an appropriate sticker. I then leave them with their "photo." I like to use them as a reward for anyone that assists me, such as kids at a birthday party who help with a magic trick or story I do. The ideas are endless!

So, if you are just using your stickers as a give-away, you are missing many great opportunities to clown around and play with your audience. Don't be a sticker dispenser.

BE your clown and use your stickers as props to play and interact with your audience. The great thing is, that in the end, you do get to give them that sticker as a memento of their brief encounter with a clown—a REAL clown! What other prop can you actually leave with your audience? In the end, all you need is yourself and your stickers to share humor and brighten someone's day! Never leave home without them AND never just "give" them away—clown them away!

Sharing Your Talents & Experiences

Hey everyone, your JJ editor here. We would love to have the chance to learn from you or hear about what your clown or alley has been doing. Why not write it up and share it with your TCA family here in the Joey Journal? You can demo a trick, share some patter, teach us how to make a prop or better use of a puppet. The sky's the limit. Do you need some help? Drop me a note and I'll help you all I can. And don't forget pictures, we love pictures! - Greg (greg@joeyjournal.com)

Next Deadline is Feb. 1st

Be sure to check out the
TCA website at

www.texasclownassociation.com

The members only
password is: sanantonio

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WANNA BE A HOSPITAL CLOWN?

By: Kathy Keaton~ “Piccolo the Clown”

What’s the difference between A Hospital Clown, a Caring Clown and a Therapeutic Clown?

Whatever you call it, hospital clowning is a program in hospitals and medical centers involving visits from specially trained clowns. This specialty area of clowning can also be shared in nursing homes, assisted living and with hospice patients.

Hospitals are beginning to focus on treating the whole person, not only the illness. This is creating new and exciting opportunities for the TC Clown community.

Hospital clowning begins with a sincere desire, persistence, a kind heart and research. How do you transition your clown from a birthday clown to become a more gentle and lighthearted clown? You’ll be clowning for an entirely different audience than for a party, festival or event. How do you work with the nurses and other staff members? Lots of questions to ask yourself before you move forward. Sharing your gift of laughter for those whose health has been compromised is rewarding and beneficial. Just showing up can immediately changes the atmosphere in a room.

Studies and research being done today that prove laughter is beneficial to patients as well as staff, helps reduce stress and anxiety, distracts from pain and creates positive



chemical changes in the brain. TC's are making a difference for patients of all ages, not just children.

Training is more available than ever and is a necessity as well as an investment in the growth of your TC clown character. Listed below are “some” of the clown training resources that specifically teach and train for this rewarding work. Check the Internet, Facebook and Youtube to see what others are sharing. You will be surprised at all that is happening worldwide!

“Oops Alley” clown and TCA Panhandle West Area Director Kathy “Piccolo” Keaton recently had the opportunity to visit The Red Skelton Museum of American Comedy in Vincennes, Indiana. Kathy is a member of the faculty of nationally recognized Therapeutic Clowns who are working with “The Association for Applied and Therapeutic Humor” to offer intensive training for Therapeutic Clowns during the AATH Conference to be held at Vincennes University in April 2014.

Hospital Clown Resources (a small selection)

- **The Funnyatricks** at Children's Medical Center in Dallas. They recently held auditions and are expanding into the Ft. Worth area.
- **Hearts and Noses** - Hospital Training Workshop scheduled for April 5 & 6, 2014, in Needham, Mass. Includes a 160 page manual, "The Art and Joy of Hospital Clowning." www.heartsandnoses.org. Needham, Mass.
- **World Clown Association** – One day Caring Clown Workshop March 24th, the day before their annual conference, March 25-29, 2014. www.worldclown.com. Northbrook, Chicago.
- **Therapeutic Clown Connection** – Intensive Therapeutic Clown Studies, April 3-6, 2014. www.therapeuticclown.org. Red Skelton Museum of American Comedy, Vincennes, Indiana.
- **Association of Applied an Therapeutic Humor** www.aath.org.

TCA, TNT, Joy to The World, Mooseburger Camp, Bumper T. Clowns, and many other clown programs offer short classes or breakout sessions at annual conferences for those wishing to explore hospital clowning. Clowns like myself, clowns in Dallas, San Antonio and Houston are already working individually or in small groups in hospital programs and will gladly share or allow shadowing for those interested. There is a growing worldwide movement happening for clowns to share humor and laughter in the area of healthcare. Beginning a program or getting involved with a group is a process, takes time, study, desire and a willingness to learn and share from within.

Your homework begins now!

Happy Clowning – Keep sharing your smile!

“Pic”

What's So Punny?

A Banking Crisis

Following last week's word that Origami Bank had folded, we are hearing that Sumo Bank has gone belly-up, and Bonsai Bank plans to cut back some of its branches. Karaoke Bank is up for sale, and it is going for a song. Meanwhile shares of Kamikaze Bank have nose-dived, and 500 back office staff at Karate Bank got the chop. Analysts report fishy activities at Sushi Bank, and staff fears they may get a raw deal.

Ethics of Clowning

By Tricia “Pricilla Mooseburger” Manuel

Recently I was asked about the ethics of clowning and why some clowns choose not to do certain things while in make-up. I thought this would be a good topic for a newsletter.

Here are my core beliefs. The rules of clowning: Do not drink alcohol, swear, smoke, or act crudely or suggestively.

There are other things that I never really thought about but make sense. Do not go out in public in partial costume (i.e. make-up and no wig or costume). Make sure your costume is clean and neat in appearance. Arrive on time, leave on time, exceed your customers expectations. Be proud of your work.

The better question may be: Why do we take the art of clowning so seriously?

We don't just act like a clown, like an actor playing a role. We ARE real clowns. This isn't some kind of role-play. We work on our characters so we can become better entertainers. If our characters are built on true personality traits -- no matter how hidden -- they will ring true with our audiences. In other words, we are invested. We invest time emotion and money to develop our



characters. They are close to our hearts.

If we act in a way that degrades the clown character, then we degrade ourselves. Thanks to the Internet, clowns need to be on their best behavior. Pictures of scary clowns or clowns behaving badly now go viral quickly before you even know it. Their images stay in cyber space literally forever. All it takes is lowering your standards once. They can be retrieved at a click of a mouse and used in a myriad of ways that are detrimental to all real clowns.

I own a costume rental shop. I refuse to do scary clown make-up and costumes. Sadly, folks are just amazed. “You mean you won't take my money and make me the costume I want to scare people as a clown?” No. I have spent my adult life helping

clowns achieve a higher standard. If I help someone scare people, even if it is only one day a year, the impact is lasting. Folks who are scared by a clown at Halloween will be less likely to have a favorable impression of clowns the rest of the year. Period.

So think about it. Is it really worth the comfort of taking your wig off in public? Do you really need that alcoholic beverage on the way home from a parade? Do you really want

to be a scary clown at a haunted house? You get the idea.

Besides it so much more rewarding to make people laugh!

This article is a re-print with permission from the Oct. 2013 Moose burger Newz, written by Tricia "Pricilla Mooseburger" Manuel at www.mooseburger.com



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 **Therapeutic Clown Connection**

Last Walk-Around

Van Grace Chauvin

April 26, 1943 - August 24, 2010

Obituary

Van Grace Chauvin Pinney (67) of Hot Springs Village, Arkansas, formerly of Austin, died Tuesday, August 24, 2010, after a valiant battle with cancer.

Mrs. Pinney was born April 26, 1943, in Austin, Texas, to Dr. E.V. Chauvin and Van Enola Bailey Chauvin. In 1961, she graduated from high school in Austin, Texas. She earned a baccalaureate degree in nursing from the University of Texas Medical Branch (Galveston) and Masters of Science degrees from the University of Texas (Austin) and the University of California (Davis).

She devoted thirty-three years to nursing practice and nursing education. Nineteen years were spent in the Houston and Dallas Public Schools as a school nurse and family nurse practitioner. Mrs. Pinney was selected by the Texas Association of School Nurses as Texas School Nurse of the Year in 1991 and selected one of the Top 100 Nurses in the Dallas Fort Worth Area in 1992.

She taught twenty-three years in Nursing programs at the University of Texas (Austin), University of Nevada (Reno), University of Texas (Arlington), Texas Woman's University (Denton), and Alcorn State University (Natchez).

Mrs. Pinney was happily married to Dr. William E. Pinney for thirty years after a six month courtship and a marriage proposal on their first date. He was her best friend and dearest companion. She was an attentive and loving stepmother, grandmother, sister,

stepsister, niece, cousin and friend and she was especially thankful for her devoted sister, a precious gift from God. She was indebted to her parents, grandparents, aunts and uncles, who contributed to her upbringing and life lessons. Her family was the highlight of her life and she delighted in their many achievements, successes, services, activities and travels.

Mrs. Pinney was always grateful for her merciful and compassionate Creator. She was an active member of Holy Trinity Episcopal Church, Hot Springs Village, Arkansas, and Trinity Episcopal Church in Natchez.

Membership in other community service and activity organizations included: American Red Cross, American Cancer Society, Clowns of America International, Natchez Garden Club, Natchez Scottish Heritage Society, Natchez Historical Society, Friends of the Natchez City Cemetery, Arkansas Chapter of Daughters of the American Revolution, Col. John Washington Chapter of Colonial Dames of the XVII Century, Hot Springs Village Audubon Society, and Hot Springs Village Symphony Guild.

Known for her enthusiasm and love of adventure, Mrs. Pinney sampled many different life experiences including: SCCA sports car road racing regional champion; professional clowning and instructing as "Blossom"; hot air balloon student pilot; and local community theater productions.

Problem Child

Personal Experience in the Movie Problem Child by Lou “Honey” Flowers-Stoddard

In March of 1990, Bobby Gibbs, a friend of Robert and Lou Flowers-Stoddard, called and told Lou that there were people from Universal Studios at Donny Johnson’s Circus winter quarters in Seagoville, TX. They were looking for circus acts and clowns to shoot in a new ending to their movie, “Problem Child,” starring John Ritter, and they wanted to know if Lou could find for them ten clowns and some scout troops.

The scouts were needed for riding a merry-go-round in some background scenes, and the clowns would walk around throughout the areas being filmed in this circus, which was called “The Diablo Bro.’s Circus.”

Lou responded to the Universal Studios’ folks request that she would check with her friend, Jacki Jenkins, about the scout troops, since her son John was still a Cub Scout. Lou also said she believed there also wouldn’t be any problem getting ten clowns to participate for as long as Universal Studios needed them.

Lou called Jackie, and soon they had everything arranged for allocating a few Cub Scout troops for their movie appearance. The scouts would have very long hours to work in this filming adventure, but they were very excited about this oppor-



tunity, and they performed like real troopers. The only slightly awkward moment was when on little boy couldn’t wait until the scheduled potty break time, so he awkwardly slipped away during the filming, and then sheepishly crawled back onto the set as inconspicuously as he could.

Then Lou got in touch with her clown friends in Texas Mid-Cities Clown Alley #85 and with some of her other clown friends also, and these are acknowledged here for their helping in making the “Problem Child” movie a great success. Participating clowns included “Lilo” Murrillo (Performance Director for Carson and Barnes Circus), and “Flip” Bayless (The Boss clown with the same circus). Lou was able to get “Lilo” and “Flip” because Carson and Barnes Circus had not yet gone out for the season.

Other participating clowns, in addition to Robert (“Boppo”) and Lou

("Honey") Flowers-Stoddard were Debbie ("Posie") Davis, Roberta ("Rosie") and George ("Sir Loin") Burke, Sue ("Possum") Wallace, James ("Jim-Bow") Decker, Retta ("Princess Polly Watt") Robertson, Ruth ("Teddy Bear") Van Noy, Mel ("Happy") Hall (the world's most famous unicyclist turned clown on a unicycle after he retired from the circus), and his clown partner Eleanor ("Miss Elly") Etherington, and Jeff "Tharpo" Tharp. When all of the clowns were not needed for clown shoots, Robert ("Boppo") and Lou ("Honey") Flowers-Stoddard worked to fill in for audience shots.

The hours were long and very tiresome, but it was a very exciting experience for everyone. Each day started by entering the gate at Fair Park in Dallas, Texas, to a trailer restaurant set up by Universal Studios. Everyone was served their choice of either a hot or cold breakfast. Lunch and dinner meals were served by a catering company. People in the audience were filmed holding popcorn and old drinks, which were also provided by the catering company.

When there was a break in shooting a scene, the clowns had the opportunity to play with the Problem Child (Michael Oliver) and his five stand-ins, and to speak with John Ritter, who was very gracious to everyone, and also to meet the "bad guys," Michael Richards, who played the part of Martin Beck in this film. Michael Richards, as

many know, also played the part of "Cosmo Kramer" in the TV show "Seinfeld."

Universal Studios also had another trailer set up on the set and this was filled with clothes used by the actors and camera people. Our people were allowed to look through these and buy anything that tickled their fancy. Many of the extras on the circus lot did find some piece of clothing which they added to their own wardrobe or to their collectibles.

Everyone who participated in the making of the circus film ending of "Problem Child" worked long hours and were very tired at the end of the eight days of filming. But I don't think that any of them would trade their experience of meeting John Ritter and the other actors for anything. Universal Studios had an exclusive premiere showing of the "Problem Child" movie at the Inwood Theater for all the people who participated in the filming of the Dallas/Fort Worth Metroplex area scenes.

And we clowns, and the scouts, had a most excellent experience that we will never forget. If you haven't seen the movie yet, or if you saw it awhile back, maybe you should see it now that you have read this article. "Problem Child" is still available to be seen. And if you notice that we are smiling in the movie, know this: we're smiling at you!

Trick or Technique?

By Randy Christensen

Most of my programs are done as a one man variety arts show. I perform magical illusions, mime, ventriloquism, comedy mime, music and juggling regularly in my programs.

An often heard question is, “How did you do that?” Sometimes that curious parent will come to me and ask with a wry grin, “Okay, what’s the trick?”

Sometimes there is a “trick” to it: A secret knowledge or a secret maneuver that they could not perceive. I never tell them what it is. I usually respond by acknowledging their question as a compliment. I say, “That was really cool, wasn’t it?” And then I smile really big. “I’m glad you liked it.” So, I do not answer the question but just step past it by stating that I had fun with them too.

Rarely, in my performance, is there a “trick” to what I do. But, there is technique. And that takes a lot of practice. With magic tricks, usually the audience enjoys the presentation, not because of the “trick” (the secret move) but because of the way it was presented. That also has to do with technique.

A number of years ago I purchased a book on Circus Skills. It was interesting to read about all of the different techniques in performing the acts. There was even a section on “Fire Eating.” It was the shortest section in the book. It said, “Never learn fire eating from a book. Find an expert and learn the technique from him.”

While watching a television talent show, a friend asked me about a sword swallower we were viewing. It was an amazing act. She asked, “What’s the trick?” I answered that one. “There is no trick. But, there’s a lot of technique!” She was amazed, as I am, that there was no trick...but that doesn’t mean that there isn’t an incredible amount of training, practice and precision. Actually, it takes MORE to do a performance well if there is NOT a trick to it. Technique and talent walk hand in hand and a person does not develop them without study and practice.

A quote is posted on the wall in the “clowning area” of my house. It’s right over my treadmill. It says, “Talent is wanting something bad enough to work for it.” It motivates me. I understand that there is no “trick” to being a talented performer. Technique is developed over invested time.

Jugglers understand that one does not start with seven balls, or six, or five, or three. A juggler begins with one ball. One. If a person cannot control one, he will never be able to control more than one. Begin with one and learn the technique.

A proverb states, "Do not despise humble beginnings." Start small and add to your array of talent. Take time to master the technique. That only happens as one takes time to practice multiple times. It is worth the investment. There is rarely a "trick to it." But, great performers have polished their technique.



Two snowmen were standing in a field when one of them says to the other, "Do you smell carrots?"



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Clowning from the Heart with Robert “Boppo” & Lou “Honey” Stoddard

By Jeanette Sanders and Lou Stoddard

The following is a compilation of stories told to Jeanette Sanders by Lou Stoddard. Please enjoy her memories.

Listening to Lou “Honey” Flowers Stoddard talking about her clowning experience was like living it through her thoughts. Lou is so descriptive and remembers every detail of her rich history in clowning.

Lou and Robert Stoddard became interested in clowns, not clowning, during 1974 -1975, when the couple was passionately involved in art clubs, art lessons and painting. Lou and Robert painted still life, landscapes and profiles, but Lou wanted to paint clowns. Then Robert started painting Indians. The couple attended Indian pow wows where Lou would get permission to take their pictures and Robert would paint their portraits. Then Lou found a clown portrait in one of her art books. From that moment Lou was hooked on painting clown portraits. All of her clown portraits, with the exception of the one from the art book, are performing clowns, most of them in circuses.

At the mall near their home in Duncanville, Texas, in 1976, G. Elmar Jones (Jo Jo Jingles) was entertaining children for parents at

their special Mothers Day Out. Lou asked Jo Jo Jingles if she could take a snap shot with her “Big Shot” instamatic camera for the purpose of using him as a model to paint clown portraits on canvas. Jo Jo Jingles approved and posed for the shot. Jo Jo Jingles asked why Lou and Robert didn’t join COA Clowns of America. Lou told Jo Jo Jingles she hadn’t heard of COA and asked him for more information. He mailed her a couple of Calliope’s and she was hooked on clowning, too. Jo Jo Jingles chose Lou “Honey” to carry on his stand up shows with patter and balloon animals when he retired.

In 1976-1977, several people in the Metroplex area that were interested in clowning got together to form a clown alley. They applied to COA for a charter in 1977, and got their alley charter in 1978. The alley became known as Texas Mid Cities Clown Alley 85. The alley adopted the rules and regulations of COA.

The Alley volunteered to entertain at nursing homes, orphanages, hospitals, the Love for Kids Picnic at Lee Park, and Christmas parties at a Dude Ranch and also a dance for Seniors held at Dewy Grooms Night club in Dallas, Texas. Alley 85 teamed up with the Circus Fans of America, the oldest Circus tent active at the time. The Ed Milette tent

#5 entertained the people at Traders Village a couple of days in a row and many other charities. Traders Village put a picture of Lou “Honey” Flowers Stoddard in their seasonal brochure in 1983. Lou made sure the clown alley members were paid for any gig they worked. “If anyone at that event were paid, our clowns were paid,” Lou said.

Robert helped to organize Circus and clown days at the Texas State Fair in Dallas, an annual event. Alley 85 invited clowns from all over Texas to attend this event. The State Fair of Texas furnished free passes to everyone who requested them. Robert and Lou mailed the passes out. Robert also got a number of the clowns who were attending a spot to perform in the Doctor Pepper Circus. Different clowns were picked for each show in order for more clowns to have that honor. Robert was a very good PR person to make sure the event was publicized in all the local newspapers as well as the Circus Report a circus news magazine which had news about circus and clown events. Robert kept the Clown Alley in the news.

For several years Rosalie “Superstar” Perryman and Lou made all of the trophies for competition at the State Fair of Texas. They purchased porcelain clown figurines and glued them to marble bases that they purchased from a trophy shop. Any clown that attended was very proud to take one of those hand made trophies home with them.

The clown class at UTA Arlington, Texas, organized and taught by Van “Blossom” Chauvin & Rosalie “Superstar” Periman who also had a puppet shop. She sold puppets and taught puppetry. There were student clown hopefuls in each clown class who helped keep our Mid Cities clown Alley 85 membership at top shape (Lou tried hard to remember all of the clown alley member names but found it impossible after all these years).

The manager of the Forum 303 Mall at the time was a big clown fan. She was so excited when the clowns came to the mall for any reason. They volunteered for Mother’s Day Out, National Clown Week and several other events. The alley members would face paint, some would twist balloons and some would walk around and play with the children and crowd. Nursing Homes and Day Care were bussed in to the mall for events. Sometimes there would be a show in the amphitheater style open theater in the west end of the mall. The shows were scheduled for 11:00 am and again at 2:00 pm. Lou shared a memory that is still vivid to her. The teachers, moms and troupe leaders had the toughest time keeping their group organized. However, there was one preK teacher who had a rope and each child was holding that rope and told not to let go for any reason. The class walked to the theater and sat down in an organized manner, not one child let go of that rope.

Lou said everybody touched her memory in some form. If she was there with them they left a remarkable impression. They helped some clown members get to and from the events. There was one clown member Lou was impressed with. His name was Jimbo the clown (James Decker) and he lived at the YMCA and attended the clown events. Lou, Robert and Jimbo were friends for years. With reflecting thoughts Lou wondered about where her friends could be today.

Lou "Honey" Flowers Stoddard (the clown and the artist) continued painting clown portraits on canvas and entered her work in the State Fair of Texas Women's building competitions in 1978. The manager of the Women's building invited Lou to set up a booth for the seventeen days of the 1978 State Fair of Texas. Lou painted as the public strolled by or stopped to admire her brush stroke technique. Lou stated, "It was a great honor to be invited to display in the Women's building," which was by invitation only. Lou was able to sell her paintings but kept a few for her own private collection as well.

The Circus Report was created by Don Marks Publication in California many years before Mr. Marks asked Robert "Boppo" Stoddard to write articles about circus and clown news for the magazine. Robert became a regular writer for Circus Report and Carnival News and wrote many articles for Calliope, White Tops Circus News and 3

Ring News. Robert organized photographers, events schedules, planning and wrote a weekly column for the Circus News. In 1979, Robert created the picture for the Alley 85 logo patches and Alley stationary, which is still used in the alley today. Lou held every position on the board for the two-year term allowed for each position. Robert was always in charge of the public relations through the city newspapers throughout the Metroplex area. He had the events covered in 28 newspapers, nine of them front pages, and some in color, like the Dallas Morning News on Sunday morning.

In 1982, the Texas Clown Association (TCA) was formed by a group of Texas clowns. The ones on the charter papers were Lou "Honey", Robert "Boppo" and Rosalie "Superstar" Perryman. Many others from around the State made up a committee to form TCA. A proclamation was signed for a charter and TCA was born. Kay Veale Henry's husband "Wink" was the first President of TCA. The first area 214 Director was Robert "Boppo" Stoddard. Several years later when the Joey Journal was created, Robert served as Editor for six and half years. Lou acted as assistant editor and was the second 214 State Director and served three years as State Treasurer. Lou kept scrapbooks of newsletters, snapshots and other memorabilia for proof of all volunteer alley activities and the meetings. These records were organized by Lou and Rosalie.

Texas Mid Cities Clown Alley 85 received the Charlie Award two years in a row. Lou also booked jobs for clown events for several years.

Alley 85 set the precedence for future Alleys in Texas. No alley could be organized within 50 miles of any other alley without the permission of the existing alley. A group requested a charter to organize an alley in Fort Worth, which is now known as Cowtown Clowns. This alley could not become an organization without the specific permission from Texas Mid Cities Clown Alley 85.

The first TCA Convention was held in October 1983. The convention competition was held in the Forum 303 Mall. Nancy Noise with the Cable company in Duncanville, Texas, videotaped the first TCA convention activities, competitions and banquet. The entertainment for the banquet was a young Mime named David Hira. Everyone was amazed how David made it look like those invisible walls really were there to see. Lou commented that David Hira was an amazing act at the convention. Lou "Honey" recalls she paid David Hira by Alley checking account. David had accidentally dropped the check on a public sidewalk after leaving the convention. That check made its way back to the Alley and Lou's attention via US postal service. It was amazing that someone was a good Samaritan and mailed that check to

the address on the check.

In 1978, Lou's clown portraits were featured in the Calliope and Robert did the front cover of the first Calliope ever in color.

Lou and Robert served as judges for TCA conventions for several years. Lou was awarded the Ambassador of Clowning Award in 1991 at the TCA Convention in McAllen, Texas. Robert received his Ambassador of Clowning Award in 1992 at Convention in Amarillo, Texas. Boppo and Honey are both Auguste clowns. Boppo and Honey received several spark plug awards each for bringing new members into TCA. Robert made a wooden cutout of a large clown portrait that Lou painted and painted a copy of the clown portrait for the front of the Alley 85 clown bus.

Boppo and Honey performed with the TNT and Royal Olympic Circus when the circus was working the malls in the Metroplex area and at the CFA Convention in San Antonio, Texas, in 1976. Boppo and Honey also clowned at Six Flags over Texas for the month of April one year.

Lou and Robert joined other artists and rented space at different malls in the Metroplex such as Valley View Mall and Red Bird Mall with their art and sold them for a number of years before getting so involved with clowns and clowning.

Boppo and Honey were in the first coloring book shared between

Texas Mid Cities Clown Alley 85 and Cowtown Clown Alley #135. Boppo and Honey joined other Alley 85 clowns posing with mayors in all the cities in the Metroplex proclaiming August 1st through 7th as National Clown Week each year and marched in the Christmas and 4th of July parades in Plano, Arlington, Lancaster, Duncanville and Irving for a number of years, earning many first place trophies for the Alley.

Lou was known as “The Duncanville Town Clown” for a number of years. Her clown portraits were displayed in the Duncanville Library with much other clown memorabilia during National Clown week. Her clown portraits traveled the Nettles Libraries network for displaying one year. Lou was the Easter Bunny for two years for the City of Duncanville. Lou also received a plaque from the Mayor of Duncanville, Texas, in 1991 for the free community service hours she devoted to the city including the eight years she served on the Library Board. There is a stone under a tree outside of the New Library and Community Center with Lou’s name on it honoring her along with the Librarian, Karla Bryant and other friends of the library members at that time.

Lou recalls riding the circus train from Baraboo to Milwaukee which was by invitation only. One year, Robert’s invitation was late arriving but everyone insisted he get on

the train. Robert made the remark that he wasn’t invited but he went anyway. His invitation arrived after he got back home. A musical group, who were friends of Robert’s, wrote a song to surprise him called, “I wasn’t invited but I went anyway.” Robert became ill and wasn’t able to attend the following year so the musical group mailed a copy of the music lyrics to him and wasn’t he surprised.

Lou stated that the time she spent with her clown friends and the events they shared would always be a bright spot in her life. She is proud of the hard work, fun, energy and heart that the alley members contributed over the years. Lou commented that she’s not sure why there are not as many clowns as there once was or more clown alleys anymore, but said, “I do feel there is a greater need to bring more younger clowns into the program. They are the future and are an absolute must in order to keep the interest of clowning alive. Please include your children and grandchildren and encourage your friends to involve their children and grandchildren, nieces and nephews. We must keep the interest of clowning alive.”

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