

T C A

COMPETITION

MANUAL

By
MaryAnn Beck and
Phyllis Sheffield
September 1, 2000

Phyllis Sheffield
October 2001
September 2002

Mike Stephens
September 2004

Robert Whitley
Christie McNeill
February 2010

Robert Whitley
August 2011

Diana McCurtain-Talbert

April 2013

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.

INTRODUCTION AND OBJECTIVES

TCA wishes to join our associate clown organization, Clowns of America International, as well as the International Shrine Clown Association and the World Clown Association in developing a resource of trained and talented judges who will be able to critique contestants intelligently and competently at its conventions and competitions.

Competition has been deemed to be educational and beneficial to First of Mays who come to conventions to be instructed in the art of clowning. Their learning experience should be a positive one from which they will be able to reap the benefits of other clowns' expertise. As contestants, they have the right to be judged by qualified, knowledgeable judges who determine how well they create and maintain their characterizations.

Therefore, it is TCA's aim to foster a corps of well-qualified judges who will know and understand the objectives, mechanisms, techniques of judging, and have the experience and skills needed to judge competently.

It is difficult to find well-defined, measurable standards. As in most forms of art: painting, literature, music, drama, there are few absolutes.

In order to help contestants with as much standardization as possible, this manual contains standards that have been widely accepted by TCA professional clowns for several years. TCA contestants and judges should adhere to these as much as possible.

Even so, much depends upon the judges' individual taste. The judges will judge the makeup, wardrobe, and performance of the clown(s) using these guides and their experience to determine what is excellent.

What appeals to one judge may not appeal to another. The choice of first, second, and third place clowns depends on the individual judge's taste in clowns.

This is as it should be, because if all judges had the same taste or if the standards were too narrowly defined, competing clowns would become clones. Variety is essential to clowning, both individually and as a group.

The three national clown associations are working toward some standardization of clown competition guidelines. It is hoped that someday, with the three organizations working toward the same goals, judges from all parts of the USA and Canada will be able to come together in the same competition and select the same 10 or 15 best clowns in each category. This seeking universal definition of the clown types is an agreement on excellence—it will benefit those clowns who belong to two or even all three of the groups.

In the mean time, the grade sheets have been revised (Feb. 2010) for ease of use and to reflect both the technical standards and the more subjective performance standards so contestants will be able to plan their makeup, wardrobe, and performances accordingly.

The top part of the grade sheet is more black and white while the bottom part allows the judges to freely express their personal taste and experience. The Competition Director will appoint personnel/committee members to add and record the scores.

This February 2013 revision is primarily a reorganization and clarification of the outstanding work presented in the past. It is the hope of this board that both participants and judges will have the same standards to follow. It is to encourage our seasoned clowns to come and participate as judges and participate in the competition as examples of what clowns are and do. We encourage young clowns to take advantage of this wonderful opportunity to be evaluated by the best while allowing the audience the privilege of enjoying the presentation.

ACKNOWLEDGMENTS

Thank you to Clowns of America International, the International Shrine Clown Association and the World Clown Association for their constant efforts to improve the art of clowning.

The ISCA Judging Seminar in Houston February 2, 3, 4, 1995, and the COAI Judging Seminar in Puerto Rico April 17, 1996, provided most of the material and suggestions set forth in this manual.

Many passages are quoted directly from the COAI Judge's Handbook revised 2/18/94 by Leo "DAPPER" Desilets, COAI's Competition Director.

Thanks also to Linda "ROLY POLY" Green of Houston who furnished information from the WCA.

Special thanks go to Phyllis "DAISY" Sheffield of Houston who presented the first Judging Seminar at the 1999 TCA Convention in Mesquite. Phyllis' input was invaluable with comments, corrections, and critiques to make this manual workable.

Thanks also to Mary Ann Beck, Mike Stephens and Ed Fitzgerald for their contributions to TCA competition.

This TCA Board and Competition Staff would like to acknowledge all the past judges who have graciously given of their time and expertise to help our young clowns to properly learn the art of Clowning. We would acknowledge all the competitors who have put aside their fears, be they big or small, and stepped out and braved the audiences and critiques at TCA competition in order to better present themselves to the clown public. We would also like to praise the audiences who have responded so wonderfully to these presentations. So all come and compete, judge, or laugh and we will be the best there is.

Robert "UhOh" Whitley

TABLE OF CONTENTS

Purpose of the Texas Clown Association - 2
Introduction and Objectives - 3
Acknowledgments - 5
Table of Contents - 6
COMPETITION GUIDELINES AND RULES - 8
General - 8
Judging - 8
Eligibility - 9
Awards - 9
Conduct - 12
Competition Categories and Rules - 12
EVALUATIONS - 26
Makeup/Costume Evaluations - 27
General - 27
White Face Clowns - 27
Straight White Face - 27
European (Classic) White Face - 30
Comedy White Face - 32
Auguste Clown - 35
Tramp/Hobo/Bag Lady Clowns - 38
Character Clowns - 40
Individual/Group Skit Evaluations - 41
Balloon Competition Evaluations - 44
Individual/Group Paradeability Evaluations - 46
Performance Evaluations – 48
Face Painting Evaluations -- 49
ADDITIONAL DOCUMENTS - 51
Suggestions for Conducting Judging Seminars - 51
Job Description/Mechanics of Judging - 52
Duties of the Competition Director - 54
Competition Checklist – 58

Texas Clown Association, Inc.

ATTACHMENTS - 59

Staging for Skits/Performances – 59

Judging Profile - 60

COMPETITION SCORE SHEETS (Found in attached Plastic Covers)

COMPETITION GUIDELINES AND RULES

I. General

- A. The **TCA** Board of Directors will appoint a Competition Director to serve at TCA conventions. A Competition Co-Chairperson and committee should also be selected by the Competition Director. The Co-Chairperson will coordinate Chair duties with the Chairperson.
- B. The TCA Competition Director will be responsible for maintaining all rules and guidelines for competition and judges.
- C. The TCA Competition Director and their committee will be responsible for preparing a list of judges for each competition at the convention.
- D. The TCA Competition Director is the advisor to the Convention Committee regarding rules and guidelines for the competition.
- E.

II. Judging

- A. An uneven number of judges, 5 or 7, will be utilized.
 - 1. Selection
 - a. The TCA Competition Director will select and contact all judges.
 - b. All judges must be TCA members in good standing and must have been approved certified as a TCA judge by the TCA Competition Director.
 - 2. To qualify as a TCA judge, members must:
 - a. Have a minimum of five (5) consecutive years experience in clowning and Makeup prior to the convention.
 - b. Have experience in clowning through public performances, education, and teaching the art of clowning or competition. Competition experience should include placing within the top ten in international, regional, and/or local competitions.
 - c. Have attended a judging seminar conducted at a TCA annual convention (on or after September 30, 1999), or a COAI judging seminar, an ISCA judging seminar or any other judging seminar certified by the Competition Director.
- B. Each judge will complete and sign his/her name legibly on the appropriate score sheet for each participant in each category of competition.
- C. All score sheets will be turned in to the Competition Director for final tallying. When seven (7) judges are used, the highest score and lowest score will be eliminated. The remaining score sheets will be totaled. In the case where only five (5) or three (3) judges are used, all scores will be added. Score sheets will be distributed to competitors prior to the end of the convention, **usually after the awards banquet.**

- D. No participant in the competition may speak to the judges during the competition, unless answering a direct question asked by one of the judges.
- E. All judging will be done in the designated area announced by the Competition Director
- F. The decision of the judges will be final.
- G. The judges reserve the right to recommend that the Competition Director disqualify participants in any competition category for an infraction of any competition rule or the TCA Code of Ethics. It will be the judges responsibility to write "Disqualify" and the reason why on a sticky note and attach to the score sheet. Nothing should be written directly on the score sheet.

III. Eligibility of Competitors

- A. A competitor must be a member of Texas Clown Association, Inc. (TCA) as described in the TCA By-Laws (Article II).
- B. A competitor must be registered for the convention at the full rate of registration.
- C. All Convention Committee members are eligible to compete, including the Convention Chairperson, Co-Chairperson, Convention Treasurer, or any convention committee head, as long as their participation in competition does not conflict with their convention duties.

IV. Awards

- A. Awards will be presented for First Place, Second Place and Third Place all categories: Makeup, Skit (single and group), Balloon (single and multiple), Paradeability (single and group), and Performance categories. In the event of a tie, a duplicate award will be presented as soon as possible. Groups will be given one award but can purchase additional awards if they so choose.
- B. For Face Painting, there will be a First Place, a Second Place, and a Third Place Medal awarded to the winning competitors in each of the two design categories (Cheek Art and Full Face).
- C. Certificates for Top Ten may be awarded dependent upon the total number of competitors entered in each category. The Competition Director will determine if Top Ten Certificates will be awarded to those competitors who score in the Top Ten of all competitors. Awards will be presented at the Awards Banquet. Photos of the winning designs may be shown, via slide show presentation, during the banquet awards ceremony. A list of all competition winners will be included in the next issue of the Joey Journal following the convention. Models will receive no awards or compensation for their participation in the competition, other than the gratitude of their competitor.

- D. The TCA Competition Director will keep an updated list of competitors placing in the top 10 in their various divisions. This list will be used to find members who qualify to serve as judges for future TCA competitions.

E. For Makeup and Wardrobe

1. To receive a first place award, the competitor must receive 85% or better of the available points.
2. To receive a second place award, the competitor must receive 70-84% of the available points.
3. To receive a third place award, the competitor must receive 55-69% of the available points.
4. If two or more competitors receive over 85% of the available points, then the highest score is awarded first place and the second score is awarded second place.
5. If the top two competitors receive over 70%, but not over 84%, the top competitor would receive a second place award, and the other competitor would receive a third place award. In this case, a first place award would not be given.

F. While we no longer have a novice category, competitors have the option to enter ANY category for critique only. They must meet all other rules of category 9(i.e. sign up on time, and category specific rules)

G. All Other Categories

Awards will be presented based on the total points given by the judges. The competitor with the highest number of points will be awarded first place, second highest point total – second place, etc.

H. All awards will be presented at the banquet during the convention.

I. All awards (trophies) will be approved and provided by the TCA Board of Directors.

V. Conduct

- A. All clowns must conduct themselves in a professional manner at all times while in makeup and wardrobe.
- B. Judges, Convention Committee members, or members of the TCA Board of Directors reserve the right to recommend that the Competition Director disqualify participants in any competition category whose conduct is deemed unfavorable by the judges.

VI. Competition Categories and Rules

- A. Makeup and Wardrobe

Each category must have at least 5 competitors for the category to make. In the event that a category has fewer than 5 competitors, that category may be combined with another and the competitors will be judged as one category. For example: if only 3 Tramp/Hobo clowns register to compete, they could be combined into the Character category for judging. The displaced entries will be judged using the guidelines for their respective makeup category. When a category is combined, the person announcing the next competitor should ensure that they announce the category that the competitor had signed up for, so as to ensure they are judged by the appropriate standards.

All Makeup and Wardrobe categories will begin with a parade before the judges. If a competitor is not present for the parade, the competitor will be disqualified.

Each clown will “show his/her stuff” with a 15 to 45 second performance. For any time beyond the stated time limits there will be a penalty of one (1) point per second. If the time reaches 60 seconds, the time keeper will call time and the performer(s) will stop and 15 points will automatically be deducted. The total penalty will be deducted from each judge’s total score by the scorekeepers. The competitor should demonstrate a skill that does not take any set up time. Props may be carried if they lend themselves to the type of clown and the performance.

- 1. Senior Division
 - a. Clowns 55 years of age or over prior to the date of competition. This is not mandatory. The clown has the option of competing in the Joey Division if they so choose.
 - b. All Makeup and Wardrobe types will be judged as one category.
- 2. Joey Division is open to all registrants.
 - a. Clowns may compete in only one of the following categories:
 - 1) Whiteface
 - 2) Auguste
 - 3) Tramp/Hobo
 - 4) Character
- 3. Junior Joey Division
 - a. Clowns who are between the ages of 10 to 15 prior to the date of competition.

- b. All Makeup and Wardrobe types will be judged as one category.
4. Registration
 - a. Registration for Makeup and Wardrobe competition will be held close to the convention registration area. Registration will be available at the same time the convention registration is open. Any other time will be at the discretion of the Competition Director.
 - b. At the close of registration, the TCA Competition Director will determine if all categories make or if combining needs to be done.
 - c. A random drawing will be led by the Convention Competition Director at the close of registration. A number will be assigned to each competitor, which will be the line up order for judging. The list will be posted **at least** 1 hour prior to the start of the competition.
 5. Procedures
 - a. Only Makeup applied by the competitors themselves will be allowed in competition.
 - b. Wardrobe shall be suitable for clown's character type and for clowning in general. Wardrobe is used to refer to the costume, wig, head covering, and accessories as a whole.
 - c. A prop may be carried only if it is part of a clown's character (what the public normally sees with the clown), but the prop may not be demonstrated in any way during the judging of the competitor (except when called for by the judges as a part of the performance requirement).
 - d. Clowns should display their characters' basic qualities or carriage from the time they enter the judging area.
 - e. No performing by the competitor is allowed during the judging of the Makeup and Wardrobe categories except when called for by the judges as a part of the performance requirement.
 - f. A clown may enter **ONLY ONE (1)** Makeup and Wardrobe category.
 - g. Clowns shall line up in order as assigned by the competition committee at the designated time.
 - h. Failure of a competitor to be present when the parade of competitors begins will result in disqualification by the Competition Director.
 - i. All clown identification tags, badges, or patches must be removed or concealed. Identification is that which states one's name, clown name, alley or club name. Officially recognized associations such as TCA, COAI, WCA, or ISCA are acceptable.

- j. Each clown will be judged separately in the judging area in the order assigned by the competition committee. The competitor will be asked to slowly turn and then demonstrate the performance requirement. At no time will a judge touch a competitor.
- k. Appropriate provisions will be made for physically challenged participants.
- 7. Makeup, Wardrobe and Performance will be judged on criteria such as:
 - a. Makeup Design
 - b. Makeup Application
 - c. Costume
 - d. Accessories
 - e. Wig/Head Covering
 - f. Performance
- 8. Order of Presentation
 - a. Clowns shall line up in order as assigned by the Competition Director at the designated time.
 - b. All Makeup and Wardrobe categories will begin with a parade in numerical order before the judges. If a competitor is not present for the parade, the competitor will be disqualified. **The competitor may be critiqued by the judges if they desire. It will be done after all of the competitors have been judged.**
 - c. Each clown will be judged separately in the judging area in the numerical order assigned by the Competition Director. **The judges will ask the competitor to make 4 quarter turns so that they may be viewed from all sides.** There is no performing during this time. At no time will a judge touch a competitor.
 - d. Afterwards each clown will “show his/her stuff” with a 15 to 45 second performance. For any time beyond the stated time limits there will be a penalty of one (1) point per second. If the time reaches 60 seconds, the time keeper will call time and the performer(s) will stop and 15 points will automatically be deducted. The total penalty will be deducted from each judge’s total score by the scorekeepers. The competitor should demonstrate a skill that does not take any set up time. Props may be carried if they lend themselves to the type of clown and the performance, **and only used during the performance segment.**

B. Skit Competition

- 1. Single (Individual) Skit - Any skit that involves only one (1) clown. A competitor may not be assisted by live voice off stage. Use of stagehands or audience members are prohibited during the skit.

2. Group Skit - Any skit that involves two (2) or more clowns. Names of all participants must be listed on group sign-up sheet. Use of stagehands or audience members is prohibited during the skit.
3. Registration
 - a. **A clown may participate in no more than one (1) single skit and one (1) group skit.**
 - b. Registration for skit competition will be held close to the convention registration area. Registration will be available at the same time the convention registration is open. Any other time will be at the discretion of the Competition Director.
 - c. At the time of registration, competitor(s) must indicate how props/equipment will be placed on the stage, **diagram sheet will be provided by TCA.**
 - d. A random drawing will be done by the Convention Competition Director at the close of registration. A number will be assigned to each competitor(s), which will be the order of performance. The list will be posted **at least** 1 hour prior to the start of the competition.
4. All identification tags, badges, or patches that give the competitor's name and/or alley/club name must be removed or concealed. Officially recognized associations such as TCA, COAI, WCA, or ISCA are acceptable.
5. Specific Rules
 - a. Single skits will have a maximum time limit of three (3) minutes and Group skits will have a maximum time limit of five (5) minutes. Any time over the maximum will be penalized one (1) point per second. The total penalty will be deducted from each judge's total score. After the completion of the Master of Ceremonies' introduction of the skit, time will be started when the competitor enters the stage or the start of the background music and/ or sound effects, whichever comes first. The only exception is when a clown is "loaded" into or is part of a prop set by stagehands prior to the skit beginning. The skit is over when the last person has left the stage, **(all clowns must leave the stage)** the music ends and/or the curtain closes.
 - b. All skits will have a maximum of two (2) minutes to set up and two (2) minutes to tear down for the performance. Any time over the maximum will be penalized one (1) point per second. The total penalty will be deducted from each judge's total score by the scorekeepers. The stage must be left in good condition for the next competitor.
 - c. Skits must be suitable for all ages and in keeping with good clowning. They must be kept clean and decent in both word and suggestion.

- d. Any skit that could cause injury to anyone or result in damage to the facility will be stopped immediately and disqualified.
 - e. Skits will be presented in the sequential order as established at the drawing. Only the Competition Director can approve any change in this order.
 - f. Skits using pies, water, confetti, etc., must clean up the stage completely during the allotted tear down time. Anything landing in the audience must be cleaned up by the performer(s) in the skit at the conclusion of skit competition.
 - g. No skit may contain explosives or fire of any type. Use of these will result in disqualification. This includes but will not be limited to flash paper, flash powder, flash cotton or any device to ignite it.
 - h. Live animals are prohibited in competition of any type.
 - i. A prop crew will be supplied to assist competitors with setting up and tearing down of props and scenery used in the skits.
 - j. Stage size should **be** a minimum of twelve (12) feet deep by eighteen (18) feet wide and a minimum height of twenty-four (24) inches is optimal. However, some stages may be only 12 inches high based on hotel accommodation
 - k. Competitors shall supply their own music and/or sound effects on IPODs, MP3 players, and CDs, properly cued. The competitor should be prepared to use multiple methods as we may not be aware of sound capabilities until we arrive to our competition location. If using cassette tapes, they may need to supply their own sound system as well. The Convention Committee will ensure a sound system and operator are available. The operator will not be allowed to stop or start the tape or CD again once it has been started. No other cueing will be allowed.
6. Skits will be judged on criteria such as:

SKIT:

Skit was original or twist of an old skit
Performance was well planned/complete
It had a definite beginning, middle, end
It had a beginning that set the scene
It had a middle that developed the scene
It had a good blow off(s)

PERFORMANCE:

Skit was well performed
Projection, pace & timing were good

Professional behavior was exercised
Performance was appropriate for audience
All the clowns were involved

WARDROBE and CHARACTER

Wardrobe and character were appropriate
Makeup was appropriate to character
Clown(s) remained in character

PROPS/MUSIC/SCENERY

Props, music & scenery appropriate/well utilized
Props, music & scenery were of good quality
Props, music & scenery were effective, set mood

Consider overall rating and Audience's reaction

1. C. Balloon Competition Categories.
 - a. Single Balloon Sculpture: A sculpture using only one (1) of any type single balloon without the use of an adhesive. No foil balloons of any type are allowed.
 - b. Multiple Balloon Sculpture: A sculpture using any combination of balloons the same or varying sizes, without the use of an adhesive. No foil balloons of any type are allowed.
2. Registration for balloon competition will be held close to the convention registration area. Registration will be available at the same time the convention registration is open. Any other time will be at the discretion of the Competition Director.
3. Rules
 - a. Competitors must be in the competition area when competition begins. Competitors entering late will be disqualified.
 - b. Competitors must furnish their own balloons. Rubber gloves are not to be used in balloon competition —they are not balloons.
 - c. Balloons may not be inflated or stuffed or prepped in any way ahead of starting time. Competitors may use pumps to inflate balloons.
 - d. Only one (1) sculpture may be submitted per category.
 - e. No adhesives, glue, glue sticks, etc. may be used to hold balloons together.
 - f. Artwork on the balloons is **allowed. Stickers are not allowed.**
 - g. In the Single Balloon category, competitors will have fifteen (15) minutes to complete their entries. In the Multiple Balloon competitors will have thirty (30) minutes to complete their entries.
 - h. Competitors may enter both categories.
 - i. Competitors must clean up their area before leaving the competition room.
4. Judges will not enter the competition area until all competitors have completed the sculptures and have departed the area. Judges may not touch the entries.
5. This competition is not open to the public unless otherwise noted by the TCA Competition Director. Entries will be on display after the judging is completed, **and photographs have been taken.**
6. Balloon Sculptures will be judged on criteria such as:

- a. Technical Execution: Knot showing that shouldn't, uneven bubbles, quality of work, craftsmanship, attention to details, or deflated/popped balloon bubbles.
 - c. Aesthetic Appeal: Appropriate colors, artwork (markers), proportions or relative size bubbles, pleasing arrangement, resemblance of the intended object or caricature rendition.
 - a. Originality: New design, new twists, novel techniques, innovative concept or a new arrangement or version of standard ideas.
 - d. Overall Appeal: Cuteness, charm or appreciation of artistic effort.
- D. Paradeability Competition
- This competition is designed to judge a clown or group's ability to perform, entertain, or bring laughter during a parade. Competitors may use a sight gag, an object or prop using signs or vocal expression. Parade gimmicks may be carried, pushed, pulled and do not require a set-up or teardown time. Objects used are those that can be "reloaded" on the move. No gas motors may be used.
1. Single Paradeability - Any gimmick that would be used in a parade which involves only one (1) clown.
 2. Group Paradeability - Any gimmick that would be used in a parade which involves more than one (1) clown. Names of all participants must be listed on the group sign-up sheet.
 3. Registration
 - a. A clown may participate in no more than one (1) single paradeability entry and one (1) group paradeability entry.
 - b. Registration for paradeability competition will be held close to the convention registration area. Registration will be available at the same time the convention registration is open. Any other time will be at the discretion of the Competition Director.
 - c. A random drawing will be done by the Competition Director at the close of registration. A number will be assigned to each competitor(s), which will be the order of performance. The list will be posted 1 hour prior to the start of the competition.
 4. All identification tags, badges, or patches that give the competitor's name and/or alley/club name must be removed or concealed. Officially recognized associations such as TCA, COAI, WCA, or ISCA are acceptable.
 5. Specific Rules

- a. A simulated parade route will be provided approximately forty (40) feet long and twenty (20) feet wide, (this may be amended based on accommodations available) Appropriate parade music may be playing. Competition may be held indoors or outdoors at the discretion of the **Competition Director**.
 - b. At a time designated by the Competition Director competitors must assemble and line up in numerical order in designated assembly area.
 - c. One by one, each competitor/group will travel down the “parade route” and must demonstrate their parade prop or entertain at least twice within a one (1) minute time frame. **A** one (1) point penalty per second per judge will be **deducted** for failure to cross the finish line of the parade in a one-minute time frame.
 - d. At no time should a competitor/group touch a member of the audience.
 - e. Judges will be placed **at 2 areas** along the “parade route”.
6. Paradeability entries will be judged on criteria such as:
- a. **PARADE:** Is the paradeability well planned and possible to be performed in a parade?
 - b. **WARDROBE-CHARACTER:** Are the wardrobe, characters, and props appropriate and well utilized?
 - c. **PERFORMANCE:** Audience reaction: Did it project to the audience?
 - d. **ORIGINALITY:** Is the paradeability an original performance or original twist to an older performance?
- E. **Performance Competition**
This competition is designed to allow a clown or group of clowns to showcase their talents in a wide variety of ways with the primary focus of entertaining the audience. Performances should be something that would ordinarily be performed in clown. Examples include but are not limited to: puppetry, pantomime, juggling, or magic routines, etc. This could be a skit, but is not limited to such. **This category has a maximum time limit of five (5) minutes.**
1. **Single (Individual) Performance** - Any performance that involves only one (1) clown.
 2. **Group Performance** - Any performance that involves two or more clowns. Names of all participants must be listed on group sign-up sheet.
 3. **Registration**
 - a. A clown may participate in one (1) single or one (1) group performance, but not both.

- b. Registration for performance competition will be held close to the convention registration area. Registration will be available at the same time the convention registration is open. Any other time will be at the discretion of the Competition Director.
 - c. At the time of registration, competitor(s) must indicate to the how props/equipment will be placed on the stage. A diagram sheet will be provided by TCA.
 - d. A random drawing will be done by the Competition Director at the close of registration. A number will be assigned to each competitor(s), which will be the order of performance. The list will be posted at least 1 hour prior to the start of the competition.
3. All identification tags, badges, or patches that give the competitor's name and/or alley/club name must be removed or concealed. Officially recognized associations such as TCA, COAI, WCA, or ISCA are acceptable.
5. Specific Rules
- a. Performances will have a maximum time limit of five (5) minutes. Any performance will be stopped if the time limit is exceeded. Time will be started when the competitor enters the stage or the start of the background music and/ or sound effects, whichever comes first. The only exception is when a clown is "loaded" into or is part of a prop set by stagehands prior to the performance beginning. The performance is over when all clowns leave the stage, the music ends, and/or the curtain closes.
 - b. All performances will have a maximum of two (2) minutes to set up and two (2) minutes to tear down for the performance. Any time over the maximum will be penalized one (1) point per second. The total penalty will be deducted from each judge's total score by the scorekeepers. The stage must be left in good condition for the next competitor. Performances using pies, water, confetti, etc., must clean up the stage completely during the allotted tear down time. Anything landing in the audience must be cleaned up by the performer(s).
 - c. Performances must be acceptable and suitable for all ages and in keeping with good clowning. They must be kept clean and decent in both word and suggestion.
 - d. All clown participants must be in full Makeup and wardrobe. **Use of non-clown audience members is permissible.**
 - e. Any performance that could cause injury to anyone or result in damage to the facility will be stopped immediately and disqualified.

- f. Performances will be presented in the sequential order as established at the drawing. Only the Competition Director can approve any change in this order.
 - g. No performance may contain explosives or fire of any type. Use of it will result in disqualification. This includes but will not be limited to flash paper, flash powder, flash cotton or any device to ignite it.
 - h. Live animals are prohibited in competition.
 - i. A prop crew will be supplied to assist competitors with setting up and tearing down of any props/scenery used in the performance
 - j. Stage size should be a minimum of twelve (12) feet deep by eighteen (18) feet wide and a minimum height of twenty-four (24) inches is optimal. However, some stages may be only 12 inches high based on hotel accommodation
 - k. Competitors shall supply their own music and/or sound effects on IPODs, MP3 players, and CDs, properly cued. The competitor should be prepared to use multiple methods as we may not be aware of sound capabilities until we arrive to our competition location. If using cassette tapes, they may need to supply their own sound system as well. The Convention Committee will ensure a sound system and operator are available. The operator will not be allowed to stop or start the tape or CD again once it has been started. No other cueing will be allowed.
6. Judging
- a. There will be 5 judges.
 - b. Each judge will award a single overall score along with constructive comments to each entry.
 - c. Scores will be totaled. The awards will be presented in the same manner as in the skit competition.
7. Performance entries will be judged on criteria such as:
- PERFORMANCE (as a Title):
- Skit was original or twist of an old performance
 - Performance was well thought/out/planned
 - Performance was acceptable (clean & decent).
- PERFORMANCE (as in how performed):
- Skit was well performed
 - Pace, timing, and projection were good
 - Performer(s) remained in character
- WARDROBE
- Wardrobe and character were appropriate

Makeup was appropriate to character

PROPS/MUSIC/SCENERY

Props, music & scenery were effective, set mood

Props, music & scenery appropriate/well utilized

(Consider overall rating and Audience's reaction)

E. Face Painting Competition

Face Painting will be judged on criteria such as:

Originality
Creativity
Difficulty

SEE www.texasclownassociation.com competition page for new detailed information on FACEPAINTING.

F. Best All Around Clown

It is not necessary to sign up for this category. All competitors who enter a minimum of 5 of the 10 possible categories will be automatically considered.

Scoring

- a. For each category you enter, you receive one point.
- b. For each category in which you place third, you receive an additional three points.
- c. For each category in which you place second, you receive an additional six points.
- d. For each category in which you place first, you receive an additional nine points.
- e. If you enter all ten categories, you will receive an additional ten points.

EVALUATIONS

MAKEUP AND WARDROBE EVALUATIONS

GENERAL

The following guidelines will be used when judging makeup and costumes for competition. The costume, not just the makeup alone, establishes the appropriate classification. These guidelines are to help the contestants classify themselves for competition.

The total character should be well coordinated. Each element should have a strong positive influence on the whole character. Each item should be a necessary part, the absence of which could leave the character incomplete.

There are some clearly defined rules for judging TCA clowns. Some rules apply to all categories of clowns, while others apply only to specific categories.

All identification tags, badges, or patches, which give the contestant's name, clown name, clown alley/club must be removed or concealed.

Clowns may carry a prop in Makeup and Wardrobe competition only if it is part of the clown's character **(i.e. a shepherds hook for Mary had a little lamb character)**. It **may not** be demonstrated during the judging of the contestant (except when called for by the judges as a part of the performance requirement).

No performing by the competitor is allowed during the judging of the Makeup and Wardrobe categories except when called for by the judges as a part of the performance requirement (i.e. no shtick).

The Whiteface Clown must wear gloves. **Auguste, Character, Tramp/Hobo Clowns generally wear gloves, but in these categories the clown may go without.**

All exposed areas of the face, ears, & neck (except for Tramp/Hobo and Character Clowns) must be covered with makeup. All makeup must be well applied, patted, powdered and dry.

Colors must be blended smoothly together, except where separated into distinct areas, i.e. mouth and cheek, or by outline.

Lines should be well defined, wide enough and dark enough to be seen at whatever distance the clown is from the audience. The lines should generally follow or mesh with the natural lines of the face and not be just painted on.

A nose may be painted on or a false nose may be worn. The size, shape and color of the nose should coordinate with the face, wig, and costume to emphasize and add to the character the individual is portraying.

The mouth should not be too large (spread from ear to ear like a slice of watermelon) but should exaggerate and/or caricature the individual's mouth. It may turn up at the corners into a perpetual smile, or turn down to depict sadness. However it is treated, it should coordinate with and emphasize the impact of the other features to create a clown character.

WHITEFACE CLOWNS

There are three different types of Whiteface Clown: Straight, (Classic) European and Comedy. They will be judged in the same category. The judges will be grading on how well the contestant portrays the type of clown.

Straight Whiteface

MAKEUP DESIGN: Appropriate to the clown type
Design features and color attractive and/or funny

Makeup -- All exposed flesh, face, neck and ears, are covered in white makeup. Minimal lining color(s) and/or glitter will be used to express the features of the eyes, nose, cheeks and mouth.

Is the design clear? Clean (uncluttered)? Distinctive? Natural (does it follow the natural lines and contours of the face)? **Is the design** visible (does the wig hide part of the face)? Is it too busy (too many designs or colors)? Are mouth, eyebrows, etc. contrasting colors? Or outlined with a contrasting color? Do the colors enhance the design? Are some of the features (mouth, eyebrows, etc.) too large or too small for the face? Is the clown nose too large or too small? Is it the best shape for the character portrayed? Would a different nose improve the face design? Does the design adequately mask facial hair? Or is the hair worked into the design? Is the design appropriate for the character portrayed? Does the mouth (smile) design cover upper lip?

MAKEUP APPLICATION: Smooth, Powdered, Well-blended
Coverage (ears, neck, throat)
Lining/lines

Is the makeup well applied, complete, dry and powdered? Is the makeup complete? Applied to back of neck (except Tramp and Character Clowns) and ears? Is makeup thick enough so that the skin does not show through? Dry? Powdered? Smooth? Blended well? Are there sharp distinctions between colors? Does the application appear sloppy? Can the outlines be seen at the distance the clown is working (3 - 40) feet? Are the features even (symmetrical--same shape/size/height)? Is facial hair adequately covered?

COSTUME: Appropriate to character
Design and color
Appearance

Costume -- The most common whiteface costume is the one or two-piece jumpsuit. However, a two-piece suit or tuxedo style is also acceptable. Satins, sequins, rhinestones and theatrical fabrics **may** be used. Everything should be color coordinated. The costume should fit well.

Does the costume from the collar to the waist, front and back, appear clean, complete, and appropriate for the character? Does the clown look cartoon-y?

Is the costume appropriate for the character portrayed? Does the shirt/tie area (front) look complete? If no bow or tie, does front seem empty, appear to need something? Is the costume neckline clean or is makeup transferred from the neck to the collar or shirt? Is the costume neat and pressed? Are jacket/coat, vest, shirt, and tie coordinated? Is back of costume from collar to waist clean and neat? Is there a design or accessory (e.g. buttons) that make it more interesting

than a plain back? Are there too many colors--is the costume too "busy"? Are the colors bright or faded?

Does the costume from the waist down, front and back, appear clean, complete, and appropriate for his/her character? Does the costume "end" at the hemline or is there interest even at shoe level?

Do trousers/bloomers/skirts coordinate or contrast with the coat/jacket, vest, shirt, cummerbund, shoes, socks, etc.? Are they clean, neat, and pressed? Do they contribute to the whole image? Or do they detract?

ACCESSORIES: Gloves
Shoes
Socks/hose, buttons, tie, etc. appropriate to design

Do the accessories add to and/or make the costume more effective? Accessories (e.g. gloves, belts, suspenders, buttons, and other decorations are vital - they make the costume unique! Gloves (usually white) are mandatory for all Whiteface clowns. Consider each accessory. Does it contribute to the clown character? Does it detract? Does it make any difference (is it neutral)? Is it in good taste? Is there an area that needs something, i.e. a button, a flower, a design, a bit of color, etc.?

Is the appearance of the collar, tie, neck apparel, etc. coordinated and effective? Are the coat, shirt, collar, and tie coordinated? Are they appropriate for the character portrayed? Does the area appear complete? Or do you feel that something is lacking? Is the upper portion well framed?

Is the appearance of the footwear effective and appropriate for the character? Shoes can be large or small but should be kept simple. Are shoes neat, clean, polished, and in good repair. Whiteface clown shoes are often white or a combination of white and some other color. They are rarely black. If tennis shoes or street shoes are worn by the Whiteface, have they been changed or altered enough to contribute much to the illusion of a clown?

Is the head covering appropriate and effective? Does the style go with the makeup? The character? Does it add to the effect or is it just there? Is it coordinated with the rest of the costume? Is the hat (or no hat) appropriate for the wig?

Consider the head covering (top) the shoulder, collar, tie area (bottom) and the wig (the sides) as a picture frame. Does the frame direct attention to the eyes? Or is the focus scattered? Is the frame distinct or does it all blend into a common mass? Does the makeup design coordinate with the frame?

WIG/HEAD COVER: Wig/hair style/head cover appropriate to costume
Styled - groomed - fit
Color appropriate to costume

Is the wig/skull cap/ appropriate and effective? (If the contestant is wearing a skullcap it should be judged under this category. Different styles and colors of wigs are used. The color of the wig is generally chosen to accent another color in the costume. If a wig is used, has it been trimmed? Is it well brushed out? Is it trimmed away from the eyes so that the eyebrows are visible? Is the color and style appropriate to the costume?

If a skullcap is used, does it fit the head well? Is the color of the skullcap close to the base makeup of the clown?

PERFORMANCE: Well executed
Appropriate to audience
Audience response

Character -- An elegant clown. Decent in manners. Performances are artistic and skillful. This clown will remain in charge by setting up the routine. This clown is more comical than the European Whiteface, but is more reserved than the Auguste. The total character should be well coordinated. Each element should have a strong positive influence on the whole character. Each item should be a necessary part, the absence of which could leave the character incomplete.

European (Classic) Whiteface

MAKEUP DESIGN: Appropriate to the clown type
 Design features and color attractive and/or funny

Makeup -- Commonly called the Pierrot or Harlequin. All exposed flesh will be covered with white makeup. Minimal lining color(s) and/or glitter will be used to express features. A white skullcap would be worn instead of a colored wig. Generally does not wear a comedy nose, false eyelashes, or large ears.

Is the design clear? Clean (uncluttered)? Distinctive? Natural (does it follow the natural lines and contours of the face)? Is it too busy (too many designs or colors)? Are mouth, eyebrows, etc. contrasting colors? Or outlined with a contrasting color? Do the colors enhance the design? Are some of the features (mouth, eyebrows, etc.) too large or too small for the face? Is the clown nose too large or too small? Is it the best shape for the character portrayed? Would a different nose improve the face design? Does the design adequately mask facial hair? Or is the hair worked into the design? Is the design appropriate for the character portrayed? Does the mouth (smile) design cover upper lip?

MAKEUP APPLICATION: Smooth, Powdered, Well-blended
 Coverage (ears, neck, throat)
 Lining/lines

Is the makeup well applied, complete, dry and powdered? Is the makeup complete? Applied to back of neck and ears? Thick enough so that the skin does not show through? Dry? Powdered? Smooth? Blended well? Are there sharp distinctions between colors? Does the application appear sloppy? Can the outlines be seen at the distance the clown is working (3 - 40) feet? Are the features even (symmetrical--same shape/size/height)? Is facial hair adequately covered?

COSTUME: Appropriate to character
 Design and color
 Appearance

Costume -- The clown would be outfitted with the traditional one or two-piece jumpsuit of white or colored material. Styles may vary but are generally roomy but well fitted. Accessories should be of a contrasting color, i.e. buttons, pompons. The clown hat should fit the clown character.

Does the costume from the collar to the waist, front and back, appear clean, complete, and appropriate for the character? Does the clown look cartoon-y?

Is the costume appropriate for the character portrayed? Does the shirt/tie area (front) look complete? If no bow or tie, does front seem empty, appear to need something? Is the costume neckline clean or is makeup transferred from the neck to the collar or shirt? Is the costume neat and pressed? Are jacket/coat, vest, shirt, and tie coordinated? Is back of costume from collar to waist clean and neat? Is there a design or accessory (e.g. buttons) that makes it more interesting than a plain back? Are there too many colors--is the costume too "busy"? Are the colors bright or faded?

Does the costume from the waist down, front and back, appear clean, complete, and appropriate for his/her character? Does the costume "end" at the hemline or is there interest even at shoe level? Do trousers/bloomers/skirts coordinate or contrast with the coat/jacket, vest, shirt,

cummerbund, shoes, socks, etc.? Are they clean, neat, pressed? Do they contribute to the whole image? Or do they detract?

ACCESSORIES: Gloves
Shoes
Socks/hose, buttons, tie, etc. appropriate to design

Do the accessories add to and/or make the costume more effective? Accessories (e.g. gloves, belts, suspenders, buttons, and other decorations are vital - they make the costume unique! Gloves (usually white) are mandatory for all Whiteface clowns. Gloves should cover the hands and wrists and should be white or colored to fit the character. Consider each accessory. Does it contribute to the clown character? Does it detract? Does it make any difference (is it neutral)? Is it in good taste? Is there an area that needs something, i.e. a button, a flower, a design, a bit of color, etc.?

Is the appearance of the collar, tie, neck apparel, etc. coordinated and effective? Are the coat, shirt, collar, and tie coordinated? Are they appropriate for the character portrayed? Does the area appear complete? Or do you feel that something is lacking? Is the upper portion well framed?

Is the appearance of the footwear effective and appropriate for the character? Ballet or dance slippers would be worn instead of comedy shoes. Are shoes neat, clean, polished, and in good repair. Whiteface clown shoes are often white or a combination of white and some other color. They are rarely black.

Consider the head covering (top) the shoulder, collar, tie area (bottom) and the wig (the sides) as a picture frame. Does the frame direct attention to the eyes? Or is the focus scattered? Is the frame distinct or does it all blend into a common mass? Does the makeup design coordinate with the frame?

HEAD COVER Is the skull cap appropriate to costume/character
Styled - groomed - fit
Color appropriate to costume

Is the skull cap/natural hair appropriate and effective? Does skull cap fit the head well? Is the color of the skullcap close to the base makeup of the clown?

PERFORMANCE: Well executed
Appropriate to audience
Audience response

Character -- An elegant clown, artistic, colorful, bright and cheery. The performance is highly artistic and skillful.

Comedy Whiteface

MAKEUP DESIGN: Appropriate to the clown type
Design features and color attractive and/or funny

Makeup -- All exposed flesh, face, neck and ears, are covered in white makeup. The coloring and design of the facial features is what makes this face different from the classical. The classical is kept simple while the comedy design may include large false eyelashes, a larger mouth, a clown nose etc. Some features may be outlined in black. Glitter and sparkles **may be** used. Different styles and colors of wigs are used. The color of the wig will coordinate with the costume.

Is the design clear? Clean (uncluttered)? Distinctive? Natural (does it follow the natural lines and contours of the face)? Visible (does the wig hide part of the face)? Is it too busy (too many designs or colors)? Are mouth, eyebrows, etc. contrasting colors? Or outlined with a contrasting color? Do the colors enhance the design?

Are some of the features (mouth, eyebrows, etc.) too large or too small for the face? Is the clown nose too large or too small? Is it the best shape for the character portrayed? Would a different nose improve the face design? Does the design adequately mask facial hair? Or is the hair worked into the design? Is the design appropriate for the character portrayed? Does the mouth (smile) design cover upper lip?

MAKEUP APPLICATION: Smooth, Powdered, Well-blended
Coverage (ears, neck, throat)
Lining/lines

Is the makeup well applied, complete, dry and powdered? Is the makeup complete? Applied to back of neck and ears? Thick enough so that the skin does not show through? Dry? Powdered? Smooth? Blended well? Are there sharp distinctions between colors? Does the application appear sloppy? Can the outlines be seen at the distance the clown is working (3 - 40) feet? Are the features even (symmetrical--same shape/size/height)? Is facial hair adequately covered?

COSTUME: Appropriate to character
Design and color
Appearance

Costume -- The traditional jumpsuit can be worn, but the comedy whiteface is just as acceptable in brightly colored shirts, pants, suits and dresses. Costumes **usually are** glitzier and **are** color coordinated. Even when using cotton fabrics the total look should be pretty and elegant.

Does the costume from the collar to the waist, front and back, appear clean, complete, and appropriate for the character? Does the clown look cartoon-y?

Is the costume appropriate for the character portrayed? Does the shirt/tie area (front) look complete? If no bow or tie, does front seem empty, appear to need something? Is the costume neckline clean or is makeup transferred from the neck to the collar or shirt? Is the costume neat and pressed? Are jacket/coat, vest, shirt, and tie coordinated? Is back of costume from collar to waist clean and neat? Is there a design or accessory (e.g. buttons) that makes it more interesting than a plain back? Are there too many colors--is the costume too "busy"? Are the colors bright or faded?

Does the costume from the waist down, front and back, appear clean, complete, and appropriate for his/her character? Does the costume “end” at the hemline or is there interest even at shoe level?

Do trousers/bloomers/skirts coordinate or contrast with the coat/jacket, vest, shirt, cummerbund, shoes, socks, etc.? Are they clean, neat, pressed? Do they contribute to the whole image? Or do they detract?

ACCESSORIES: Gloves
 Shoes
 Socks/hose, buttons, tie, etc. appropriate to design

Do the accessories add to and/or make the costume more effective?

Accessories (e.g. gloves, belts, suspenders, buttons, and other decorations) are vital - they make the costume unique! Gloves (usually white) are mandatory for all Whiteface clowns. Consider each accessory. Does it contribute to the clown character? Does it detract? Does it make any difference (is it neutral)? Is it in good taste? Is there an area that needs something, i.e. a button, a flower, a design, a bit of color, etc.?

Is the appearance of the collar, tie, neck apparel, etc. coordinated and effective? Are the coat, shirt, collar, and tie coordinated? Are they appropriate for the character portrayed? Does the area appear complete? Or do you feel that something is lacking? Is the upper portion well framed?

Is the appearance of the footwear effective and appropriate for the character? Are shoes neat, clean, polished, and in good repair? Whiteface clown shoes are often white or a combination of white and some other color. They are rarely black. If tennis shoes or street shoes are worn by the Whiteface, have they been changed or altered enough to contribute much to the illusion of a clown?

Is the head covering appropriate and effective? Does the style go with the makeup? The character? Does it add to the effect or is it just there? Is it coordinated with the rest of the costume? Is the hat (or no hat) appropriate for the wig?

Consider the head covering (top) the shoulder, collar, tie area (bottom) and the wig (the sides) as a picture frame. Does the frame direct attention to the eyes? Or is the focus scattered? Is the frame distinct or does it all blend into a common mass? Does the makeup design coordinate with the frame?

WIG/HEAD COVER: Wig/hair style/head cover appropriate to costume/character
 Styled - groomed - fit
 Color appropriate to costume

Is the wig/skullcap appropriate and effective? (If the contestant is wearing a it should be judged under this category.) If a wig is used, has it been trimmed? Is it well brushed out? Is it trimmed away from the eyes so that the eyebrows are visible? Is the color and style appropriate to the costume? If a skullcap is used, does it fit the head well? Is the color of the skullcap close to the base makeup of the clown?

PERFORMANCE: Well executed
 Appropriate to audience
 Audience response

Character -- The comedy whiteface is the most common whiteface today. It is more comical than the straight whiteface but not more than the Auguste. This whiteface is still in charge and usually sets up the routine.

AUGUSTE CLOWNS

MAKEUP DESIGN: Appropriate to the clown type
Design features and color attractive and/or funny

Makeup -- The base color is a flesh tone on the face and neck. The eyes and muzzle are usually covered in white to give a wide-eyed expression and to accentuate the mouth design. Designs around the eyes and mouth are usually black or red. A red shadowing is usually used around the muzzle and sometimes that is outlined in black. A comedy nose is usually worn that is appropriate to the size of the clown's face. This clown will usually wear a wig, in a style and color that will coordinate with the costume and flesh tones

Is the design clear? Clean (uncluttered)? Distinctive? Natural (does it follow the natural lines and contours of the face)? Visible (does the wig hide part of the face)? Is it too busy (too many designs or colors)? Are mouth, eyebrows, etc. contrasting colors? Or outlined with a contrasting color? Do the colors enhance the design? Are some of the features (mouth, eyebrows, etc.)? Too large or too small for the face? Is the clown nose too large or too small? Is it the best shape for the character portrayed? Would a different nose improve the face design? Does the design adequately mask facial hair? Or is the hair worked into the design? Is the design appropriate for the character portrayed? Does the mouth (smile) design cover upper lip?

MAKEUP APPLICATION: Smooth, Powdered, Well-blended
Coverage (ears, neck, throat)
Lining/lines

Is the makeup well applied, complete, dry and powdered? Is the makeup complete? Applied to back of neck and ears? Thick enough so that the skin does not show through? Dry? Powdered? Smooth? Blended well? Are there sharp distinctions between colors? Does the application appear sloppy? Can the outlines be seen at the distance the clown is working (3 - 40) feet? Are the features even (symmetrical--same shape/size/height)? Is facial hair adequately covered?

COSTUME: Appropriate to character
Design and color
Appearance

Costume -- This clown has the widest variety of costume designs to choose from. **The only exception is it would not wear the traditional Whiteface jumpsuit.** The Auguste is known as the tailor's nightmare. The costume's colors and patterns should complement the overall appearance, whether coordinated or mismatched. This clown could wear a jacket or coat or go without **a brightly colored t-shirt and bib.** Pants could be long or short or too large. The female Auguste could choose to wear a dress. All types of fabrics, such as colorful plaids, stripes, polka dots, checks and solid colors can be used for the costume. Outlandish accessories like large and small ties, vests, socks, comical collars and comedy clown shoes can be worn. The use of hats has many possibilities. They can be large, tall, crushed, round and in colors to coordinate with the costume. **The only things not allowed on the Auguste face and costume is glitter, sequins or the use of theatrical fabric.**

Does the costume from the collar to the waist, front and back, appear clean, complete, and appropriate for the character? Does the clown look cartoon-y?

Is the costume appropriate for the character portrayed? Does the shirt/tie area (front) look complete? If no bow or tie, does front seem empty, appear to need something? Is the costume

neckline clean or is makeup transferred from the neck to the collar or shirt? Is the costume neat and pressed? Are jacket/coat, vest, shirt, and tie coordinated? Is back of costume from collar to waist clean and neat? Is there a design or accessory (e.g. buttons) that makes it more interesting than a plain back? Are there too many colors--is the costume too "busy"? Are the colors bright or faded?

Does the costume from the waist down, front and back, appear clean, complete, and appropriate for his/her character? Does the costume "end" at the hemline or is there interest even at shoe level? Do trousers/bloomers/skirts coordinate or contrast with the coat/jacket, vest, shirt, cummerbund, shoes, socks, etc.? Are they clean, neat, and pressed? Do they contribute to the whole image? Or do they detract?

ACCESSORIES: Gloves
 Shoes
 Socks/hose, buttons, tie, etc. appropriate to design

Do the accessories add to and/or make the costume more effective? Accessories (e.g. gloves, belts, suspenders, buttons, and other decorations) are vital - they make the costume unique!
Gloves are generally worn, but in this category the clown may go without.

Consider each accessory. Does it contribute to the clown character? Does it detract? Does it make any difference (is it neutral)? Is it in good taste? Is there an area that needs something, i.e. a button, a flower, a design, a bit of color, etc.? Is the appearance of the collar, tie, neck apparel, etc. coordinated and effective? Are the coat, shirt, collar, and tie coordinated? Are they appropriate for the character portrayed? Does the area appear complete? Or do you feel that something is lacking? Is the upper portion well framed?

Is the appearance of the footwear effective and appropriate for the character? Are shoes neat, clean, polished, and in good repair? Auguste's shoes are colored - often bright, multicolored, and with designs. The colors should be picked up elsewhere in the costume. If tennis shoes or street shoes are worn by the Auguste, have they been changed or altered enough to contribute much to the illusion of a clown?

Is the head covering appropriate and effective? Does the style go with the makeup? The character? Does it add to the effect or is it just there? (i.e. An Auguste clown doffs his large derby hat to reveal a small one still perched on his head.) Is it coordinated with the rest of the costume? Is the hat (or no hat) appropriate for the wig?

Consider the head covering (top) the shoulder, collar, tie area (bottom) and the wig (the sides) as a picture frame. Does the frame direct attention to the eyes? Or is the focus scattered? Is the frame distinct or does it all blend into a common mass? Does the makeup design coordinate with the frame?

WIG/HEAD COVER: Wig/hair style/head cover appropriate to costume/character
 Styled - groomed - fit
 Color appropriate to costume

Is the wig/skull cap/natural hair appropriate and effective? (If the contestant is wearing a skullcap or his own natural hair it should be judged under this category.)

If a wig is used, has it been trimmed? Is it well brushed out? Is it trimmed away from the eyes so that the eyebrows are visible? Is the color and style appropriate to the costume?

PERFORMANCE: Well executed
Appropriate to audience
Audience response

Character -- The most comical of all clowns. **Auguste clowns thrive** on slapstick, which is typified by wild actions and manners. When appearing with a Whiteface, the Auguste is the brunt of the joke. However, with the Tramp or Hobo, **the Auguste** becomes the instigator and is in control of the situation.

TRAMP/HOBO/BAG LADY CLOWNS

MAKEUP DESIGN: Appropriate to the clown type
Design features and color attractive and/or funny

Makeup -- The makeup represents the soot deposited on the face from the coal and wood burning trains the original Hobo/**Tramps** rode. White makeup is used **around** the eye and mouth area to represent the areas wiped clean of soot in order to see and eat. The upper face is a blend of flesh tones. Red shading on the cheeks can help create the sunburned look. The beard line of the male is black, dark gray or brown, to reflect the soot and beard. A ruddy nose is **most commonly** used. The difference between the tramp characters is depicted by the shape of the eyebrows and mouth, either down or up to show happiness or sadness

Is the design clear? Clean (uncluttered)? Distinctive? Natural (does it follow the natural lines and contours of the face)? Visible (does the wig hide part of the face)? Is it too busy (too many designs or colors)? Are mouth, eyebrows, etc. contrasting colors? Or outlined with a contrasting color? Do the colors enhance the design? Are some of the features (mouth, eyebrows, etc.)? Too large or too small for the face? Is the clown nose too large or too small? Is it the best shape for the character portrayed? Would a different nose improve the face design? Does the design adequately mask facial hair? Or is the hair worked into the design? Is the design appropriate for the character portrayed? Does the mouth (smile) design cover upper lip?

MAKEUP APPLICATION: Smooth, Powdered, Well-blended
Coverage (ears, neck, throat)
Lining/lines

Is the makeup well applied, complete, dry and powdered? Is the makeup complete? **(Hobo/Tramps do not have to apply makeup to back of neck and ears).** **Is it** thick enough so that the skin does not show through? Dry? Powdered? Smooth? Blended well? Are there sharp distinctions between colors? Does the application appear sloppy? Can the outlines be seen at the distance the clown is working (3 - 40) feet? Are the features even (symmetrical--same shape/size/height)? Is facial hair adequately covered?

COSTUME: Appropriate to character
Design and color
Appearance

Costume -- Usually a dark suit or just shirt and pants made to look worn for the male, and an old worn-out dress and/or coat for the Bag Lady. The costume can be well patched with rags or other materials, with uneven stitching or with whatever is available. **The costume is made to look old and well worn or dirty, but is NOT actually dirty.**

Does the costume from the collar to the waist, front and back, appear clean, complete, and appropriate for the character? Does the clown look cartoon-y?

Is the costume appropriate for the character portrayed? Does the shirt/tie area (front) look complete? If no bow or tie, does front seem empty, appear to need something? Are jacket/coat, vest, shirt, and tie coordinated? Is there a design or accessory (e.g. buttons) that makes it more interesting than a plain back? Are there too many colors--is the costume too "busy"? Does the costume from the waist down, front and back, appear clean, complete, and appropriate for his/her character? Does the costume "end" at the hemline or is there interest even at shoe level? Do

trousers/bloomers/skirts coordinate or contrast with the coat/jacket, vest, shirt, cummerbund, shoes, socks, etc.? Do they contribute to the whole image? Or do they detract?

ACCESSORIES: Gloves
Shoes
Socks/hose, buttons, tie, etc. appropriate to design

Do the accessories add to and/or make the costume more effective? Accessories (e.g. gloves, belts, suspenders, buttons, and other decorations are vital - they make the costume unique! Tramp/Hobo clowns may wear gloves that have been treated to look dirty and distressed, full of holes, or no gloves at all. Consider each accessory. Does it contribute to the clown character? Does it detract? Does it make any difference (is it neutral)? Is it in good taste? Is there an area that needs something, i.e. a button, a flower, a design, a bit of color, etc.?

Is the appearance of the collar, tie, neck apparel, etc. coordinated and effective? Are the coat, shirt, collar, and tie coordinated? Are they appropriate for the character portrayed? Does the area appear complete? Or do you feel that something is lacking? Is the upper portion well framed?

Is the appearance of the footwear effective and appropriate for the character? Tattered shoes, hat, socks, and worn shirt and tie are **common** accessories. Tramp/Hobo shoes should be dark (black, dark brown) and "worn out". Holes in either the tops or soles are appropriate.

Is the head covering appropriate and effective? Does the style go with the makeup? The character? Does it add to the effect or is it just there? Is it coordinated with the rest of the costume? Is the hat (or no hat) appropriate for the wig?

Consider the head covering (top) the shoulder, collar, tie area (bottom) and the wig (the sides) as a picture frame. Does the frame direct attention to the eyes? Or is the focus scattered? Is the frame distinct or does it all blend into a common mass? Does the makeup design coordinate with the frame?

WIG/HEAD COVER Wig/hair style/head cover appropriate to costume/character
Styled - groomed - fit
Color appropriate to costume

If a wig is used, has it been trimmed? Is it well brushed out? Is it trimmed away from the eyes so that the eyebrows are visible? Is the color and style appropriate to the costume?

PERFORMANCE: In character
Well executed
Appropriate to audience
Audience response

Character -- There are some variations. The classic tramp is usually pictured as Emmett Kelly or Otto Griebling of circus fame. This is a forlorn and down trodden character that has nothing and knows he never will. He is generally a loner. His downcast and shuffling burdensome movements reflect the hard life. The vagabond, elegant or happy Hobo is the businessman, scholar or playboy who walked out of society for the wanderlust of travel **or is just temporarily down on their luck.** Red Skelton as Freddie the Freeloader portrayed this type of character. In addition, the Bag Lady is considered the female version of a Tramp/Hobo. Regardless of the type, this clown is the brunt of the joke whenever performing with a Whiteface or Auguste.

CHARACTER CLOWNS

Character clowns portray an identifiable character and/or occupation. Examples: fireman, nurse, doctor, cowboy, storybook character, policeman, sailor, etc. Realistic impersonations, no clown makeup, cannot be considered as clowns. As long as the contestant portrays the clown version of a famous personality he/she will be considered a character clown. The judges will grade the contestant on how well the costume helps to identify the character. The judges will be evaluating the contestant's makeup according to the appropriate makeup guidelines. No masks are allowed.

INDIVIDUAL/GROUP SKIT EVALUATIONS

Unlike the presentation(s) in a parade to many audiences, the individual skit is presented once to a single audience. The skit may include the use of magic, illusion, puppetry, juggling equipment, gimmick, etc. This could include any sign(s) or prop(s), which in them could bring laughter, but the sight of them is necessary to complete the skit.

During the individual skit no assistance on or off the stage is permitted at any time. Recruiting a volunteer from the audience to come up on stage is not permitted, however, getting the audience to respond verbally, shout, clap, etc. will be permissible for this event.

SKIT:

Is the skit well planned?

Was there a definite beginning, middle and end?

Does the clown(s) and/or props/scenery set the mood? Establish the setting? Do we know what is going on from the beginning?

How effective is the middle of the skit? This is where the most action takes place. Have the clown(s) continued to develop their character(s), **and** situation?

Is there a definite end, and is/are the blow-off(s) effective?

Does the act or prop provide the surprise of a good blow-off?

Does the act or prop provide the suspense of a good blow-off? Does the surprise lead to laughter? Was it completely unexpected? If a series of little blow-offs were used instead of one big one, were they relevant to each other and to the story?

Is the skit an original performance (or original twist to an older performance?)

Is the skit appropriate for the audience?

Is the performance complete?

Was there a definite beginning, middle and **end**/blow off?

Did the beginning set the scene appropriately?

Did the middle of the skit develop the action that was introduced?

Was there a good blow-off?

PERFORMANCE:

Was the skit well performed?

Was the skit well prepared and rehearsed? **Did** it run smoothly? **Were the** pace and timing good? Do the clowns carry out their parts well or **did** they appear to be "lost" **or were there too many clowns on stage**?

Was the timing good and the blow-off(s) effective?

Was the timing of the action(s), the delivery of the lines, and the blow-off(s) good? **Did they** add emphasis and/or suspense to the story? Does the act drag on or does it have any "dead" spots? Was the act so fast we could not understand what was going on?

Does the clown(s) exhibit appropriate facial expressions for the situation? Could everyone see them?

Does the clown use his/her body for expression? Were the movements and gestures broad enough to see?

Did the skit project to the audience? Was professional behavior exercised?

COSTUME / CHARACTERS

Are the costumes and characters appropriate?

Are characterizations and clown character involvement appropriate?

Was the action of the clown(s) appropriate to the character(s)? An Auguste clown is not going to throw a pie at a Whiteface clown. The Whiteface clown is going to be in charge when two or more clowns are present.

Does the clown(s) makeup/costume (Whiteface, Auguste, Tramp, or Character) contribute to the role he/she is playing in the presentation? Or does it detract? Or was it just what they happened to be wearing? A pair of cowboy chaps is usually not the best costume for a magic act, but if a clown produces a horse and saddle out of his/her ten-gallon hat, it could be great. Was the costuming complete and effective?

Was the makeup well designed, applied and **was it** complete?

While we are not judging makeup in the same way we judge it in the Makeup and Costume competition, it is an important factor in assessing the effectiveness of the clown's character; therefore we are concerned that the makeup be well designed, pleasing, complete (no skin showing except for Tramps and Characters), applied correctly, and appropriate for the character being portrayed in the skit.

Costuming is very important in any skit; it often "sets the scene" and tells the audience who the clown character is. The more complete the costume, the more detailed and coordinated the accessories, the more believable the clown character. The costuming should be appropriate for the character portrayed and the makeup used.

Does the clown (s) remain in character throughout the skit?

In the group skit, do **all** clowns take an active part in the skit? Was it obvious that **all** clowns **were** involved or **were** some on stage just as fillers with nothing to do?

PROPS/MUSIC/SCENERY:

Are the props appropriate and well utilized?

What was the quality of the prop(s)?

Was/were the prop(s) new, freshly painted, clean and in good working order? Were they appropriate for the skit?

Were the prop(s) effectively used?

Consider the clown category he/she represents. Do the prop(s) and story line fit the role he/she assumed? If music was a part of the act, was it effective?

AUDIENCE REACTION:

Does the skit have good crowd appeal?

Does the presentation evoke an emotion to you? Laughter? Sadness? Pity? Wonder? Fear? Observe the audience's reaction(s). A good indicator of crowd appeal is how much the children laugh and clap.

Does the presentation show originality?

We are not **as** concerned with whether or not the act or gimmick is original, but how it is handled. Even though we have seen the skit before, does the presentation have a new twist? Or is it the same old gag used in the same old way? Look for slight differences as well as large ones that make the presentation unique.

Did the clown(s) demonstrate professional behavior on stage?

Could the action be seen? Could the prop(s) be seen? Was a microphone used and used properly? Does the clown have stage presence? Does he/she turn his/her back to the audience? Upstage the other clowns?

Was the presentation in good taste?

Does it violate any part of the code of conduct? Was the language or action or use of props at all suggestive or vulgar? Does the clown pick on anyone in the audience? Does the skit make anyone besides the clown the butt of the joke? Is the skit scary? Does any part of the skit endanger anyone in the audience, e.g. throw something into the audience that could cause harm to someone?

OVERALL RATING OF SKIT:

Did the skit accomplish what it was supposed to?

Did you understand what the skit was about?

Did the skit keep your attention the whole time?

Was the presentation effective and in what degrees (fair, good, etc.)?

BALLOON COMPETITION EVALUATIONS

TCA currently holds two balloon competition events: single balloon sculpture, and multiple balloon sculpture, **No Mylar balloons are to be used in balloon competition.**

TECHNICAL EXECUTION:

- Is the front, middle, and back in proportion?
- Are proportions uniform and fit the design?
- Are the proportions correct? Are the parts even (legs the same length, etc.)

Are the bubbles in proportion and in size to the sculpture?

- Are bubbles uniform and do they fit in with the size of the sculpture?
- Does balloon look complete, i.e. not over-inflated at end or too much left over.

Does part of the balloon seem over-inflated or under-inflate—out of proportion because of too much or too little air?

Are the balloon sizes appropriate to the sculpture?

Does the sculpture seem out of proportion because the wrong size balloon may have been used?

AESTHETIC APPEAL:

Does the sculpture resemble the object intended?

Is the balloon sculpture recognizable as an object/character?

Is the sculpture recognizable as an object, e.g. a dog, a bird, a flower, etc. or one, perhaps subject to a little interpretation when the object is caricatured, e.g. “Garfield” would be a caricatured cat.

Does the artwork or lack of it improve the sculpture?

Is the sculpture one that requires some kind of artwork to communicate what it is? Does it require eyes, or a mouth? Would/does any drawing detract from the sculpture? Is the artwork in a single color?

Do/would various colored markings improve the sculpture?

Appropriate markers (if used) are indications of good planning and preparation.

Are the colors complimentary to the sculpture?

Is the color scheme pleasing?

The answer to this depends on the judge’s taste, but the appropriateness of the color to the object is a factor (a yellow daisy with a green stem is more appropriate than a green daisy with a yellow stem).

ORIGINALITY:

Is the sculpture an original (or an original twist to an older sculpture?)

Is the sculpture original or unique?

It is extremely rare that any balloon in competition is really original. Almost everything entered has appeared in a book or an article somewhere. It may be a fairly recent creation or it may have a slightly different use of sizes, twists, balloon types, or colors, which make it unique. Accept the less common sculptures as being original.

OVERALL APPEAL:

What is the degree of complexity? (Simple = 1 to 5, complex = 6 to 10).

The simple sword or three twists good is an example of the very simple single

balloon sculpture, while the single balloon poodle jumping through a hoop or “Snoopy” riding a unicycle juggling three balls represent the more complex.

Does the sculpture stay together?

Do the various parts remain in place? Are the ties effective?

Does the sculpture have crowd appeal? Is it Charming or Cute? (By the time you know the answer to this—demonstrated by crowd reaction—the judging has been completed and the winners selected. You will just have to base your response on your own experience and best judgment.)

INDIVIDUAL / GROUP PARADEABILITY EVALUATIONS

This is basically a sight gag, an object, a prop using signs, and/or vocal expressions, which can generate laughs during a parade. The competition is designed to judge the clown's ability to perform, entertain, or create laughter during a parade.

PARADEABILITY:

Is the presentation well planned?

Was the costuming and makeup appropriate for the gag/skit (can you tell the character they are portraying by their costume)?

Is it appropriate for the audience?

Does it violate any part of the code of conduct? Was his/her language or action or use of props at all suggestive or vulgar? A good clown should treat everyone (except another clown as part of an act) with respect. The act should not make anyone in the audience the butt of the joke or embarrass anyone. Does he/she entertain with abuse?

PERFORMANCE:

Is the presentation well performed?

Was the presentation well prepared and rehearsed?

Did it project to the audience?

Was professional behavior exercised?

Was the presentation in good taste?

Does the clown treat everybody with respect?

Is the gag safe? (Is there any possibility of anyone in the audience being injured—including young children running to the clown into the street?) Does the prop appear clean and fresh? Or is it obviously shopworn and dingy? Did it work without a hitch both times?

The rules state the clown is to demonstrate the prop or gag twice within the time limit of one minute. This is to simulate the performances along the parade route. What we are really concerned with is whether he/she can reload the gimmick twice along the parade route in one minute. If the gimmick does not require loading, he/she may continuously work it without penalty.

WARDROBE / CHARACTER

Are the costumes and character appropriate?

Do makeup and costume enhance or complement each other in the gag/skit? Is the costume made well, or just thrown together?

Did the clown portray the character well with his costume and makeup (i.e., does the clown look like a pirate, baker etc.)?

Consider the clown category he/she represents. Does the gimmick fit the role he/she has assumed? (Would a pirate be baking a birthday cake? Or carrying a first aid bag? Or would a Whiteface carry a bundle on a stick over the shoulder?)

Does his/her talent, skill, and act (musician, juggler, unicycle rider, tap dancer, roller skater, etc.) fit his/her character? One might see a Character, Whiteface, or Auguste on stilts, but would one be likely to see a tramp on stilts?

ORIGINALITY:

Is the paradeability an original performance (or a twist to an old performance?)

Does the act/prop show some originality?

Here we are not so much concerned with whether or not the act or gimmick is original, but with how it is handled. Even though we have seen the gimmick before, does the presentation have a new twist? Or is it the same old gag used in the same old way? Look for slight differences as well as large ones that make the presentation unique.

Are the props appropriate and well utilized?

Was the prop clean, fresh, and in good working order? A prop means prop, gag, gimmick, or vehicle.

AUDIENCE REACTION

The best way to evaluate this item is to place yourself where there is a group of people watching the parade or skit and observe the audience's reactions. During the individual competition, watch the children watching the clowns. Their laughter is a good indication of crowd appeal.

OVERALL RATING OF PARADEABILITY

PERFORMANCE EVALUATIONS

This competition is designed to allow a clown or group of clowns to showcase their talents in a wide variety of ways with the primary focus of entertaining the audience. Performances should be something that would ordinarily be performed in clown. Examples include but are not limited to: puppetry, pantomime, juggling, or magic routines, etc. This could be a skit, but is not limited to such.

- 1 Judging
 - a. There will be 5 judges.
 - b. Each judge will award a single overall score along with constructive comments to each entry.
 - c. Scores will be totaled among the five judges. The awards will be presented in the same manner as in the skit competition.

2. Performance entries will be judged on criteria such as:

PERFORMANCE (as a Title):

Was the performance original or twist of an old performance?

Was the performance well thought out/planned

Was the performance appropriate (clean & decent)

PERFORMANCE (as in how performed):

Was the skit well performed?

Were the pace, timing, and projection good

Did the performer(s) remained in character

WARDROBE

Were the wardrobe and character appropriate?

Was the makeup appropriate to the character?

PROPS/MUSIC/SCENERY

Were the props, music & scenery effective, and set mood?

Were the props, music & scenery appropriate and well utilized?

Consider overall rating and Audience's reaction

FACE PAINTING EVALUATIONS

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 competitors 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.

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.

Face Painting Competition Rules created by TCA Board-appointed Committee: Mary Morris, Committee Chairperson Missy Dunbar and Phyllis Sheffield, Committee Members January 20, 2011

ADDITIONAL DOCUMENTS

SUGGESTIONS FOR CONDUCTING JUDGING SEMINARS

Use pictures or slides of EXCELLENT examples of each category of clown character, including both head/face and full body to show costume for Straight, European (Classic), and Comedy Whiteface, Auguste, Tramp/Hobo, and Character Clowns. Pictures are to be used with the description of categories of clowns.

Use pictures of both GOOD and POOR makeup as examples of design and technical applications.

FIRST FIND SOMETHING GOOD TO SAY ABOUT THE MAKEUP AND COSTUME, AND THEN POINT OUT WHERE IMPROVEMENT COULD BE MADE. WHEN USING PICTURES AS AN EXAMPLE, BE VERY CAREFUL NOT TO RIDICULE IN ANY WAY THE CLOWN USED AS THE EXAMPLE. EMPHASIZE THE POSITIVE. Be sure to point out to the class that you are not picking on anyone that you are using the pictures only to clarify what you are talking about.

Use many slides (10 to 50 depending on the time available) of clowns in each category separately. The slides should cover a range of excellent to poor. Ask the class to discuss the makeup and costume in light of the criteria for defining the clown types. Encourage everyone to participate. Point out items missed by the class by asking them, if time permits, questions such as: What do you think about the mouth? Is it too large for the face?

Try to show about 20 slides of clowns in each category Whiteface, Auguste, Tramp/Hobo and Character with five EXCELLENT clowns, five VERY GOOD clowns, five FAIR clowns, and five POOR clowns.

Some should have good makeup with poor costumes or the wrong type of costumes. Provide judging score sheets to everyone and allow each participant to judge the 20 clowns. Discuss the results with the class. (Did it select the same Top Ten?)

Repeat this procedure for each of the categories. Be sure to offer the opportunity for questions. Make sure the different scores were due to personal taste and not misinterpreting the criteria or overlooking an item. Give each member of the class the opportunity to change his/her mind without embarrassment. This exercise may be conducted in several sessions.

It may be possible to secure a group of clowns willing to be judged. This would be a real learning experience for both the class and the clowns.

Judging techniques and mechanics should be covered in one of the sessions. Point out the number of points awarded on any individual item or in total is irrelevant AS LONG AS THE JUDGE IS CONSISTENT. The judge's score will rank the clowns, and if a score of 80 points is awarded a clown— and 80 is the highest number of points awarded any clown—that clown will be in first place. When judging the contestants one at a time it is better not to give the first clown a high number of points because it doesn't leave any room for a clown you think is better. It is better to give the first contestants a score of 75 - 80 if he/she is very good. This leaves you room to score a contestant higher if he/she is better: you can always go lower if needed.

LISTEN TO THE CLASS! There will be many new ideas flowing out of the interaction. **GRAB THEM! USE THEM! PASS THEM ON!**

GOOD LUCK!

Leo "DAPPER" Desilets, Competition Director 2/18/94

JOB DESCRIPTION/MECHANICS OF JUDGING

TCA judges should be drawn from the ranks of current TCA members in good standing. They should have a minimum of five consecutive years experience in clowning, makeup and competition. Judges with extensive experience in all phases of clowning, performance and competition should be sought.

Judges should not only have participated in competition, but also should have won recognition in the Top Ten at the national, regional, or local level. The judges' ability to do a good job can only be enhanced by their having had broad exposure to the art of clowning. Professional attitude, preparation, commitment, and good conduct are needed.

Hooray for the TCA Competition Director and who start the recruiting process to find judges before a convention starts. The judges would be able to reserve the dates and times necessary and the Competition Director could furnish guidelines, rules, and score sheets to the judges well ahead of time. Judges would also be able to plan to attend any meetings or training sessions to be arranged.

The judges should have a chance to study and become familiar with TCA rules of competition and be guided by them during their judging stint--especially helpful if they come from another venue (i.e. COAI, WCA, ISCA).

It's important for the judges to be thoroughly familiar with TCA rules ahead of time. Knowing what do's and don'ts apply to the particular competition being staged would enable the judges to know if the clown was following the rules for a particular phase of competition (regarding the wearing of gloves or the handling of props, etc.).

The judges do not determine the eligibility or ineligibility of the contestants. The Competition Director --not the judges-- will be responsible for disqualifying a contestant. However, the judges may recommend to the Competition Director that a participant be disqualified for an infraction.

To be consistent in a category a judge must be committed to completing all sections of all entries in each category he/she starts to judge. Judges should not be changed/replaced prior to the completion of a category. Before the judging of a category begins, a judge should make himself/herself comfortable (i.e. take any medication, have a rest room break or partake of a snack if necessary).

A judge should be neutral, impartial, and not show favoritism to friends. A judge should be ethical, dependable, competent and consistent. A judge should treat each clown with respect at all times. Each clown should be treated exactly the same by each judge. Integrity is needed before and after (as well as during) the competition.

A judge is charged with rating how well each clown character is created/maintained in Makeup category. How believable is the clown's character? How good is the contestant to what he is trying to portray. How entertaining, funny, or complete is the character in paradeability and skits?

A judge needs to ask himself/herself: Does the clown stay in character--does the clown stay "on"? Does the clown look relaxed or too "stiff"? Does the clown make eye contact with the judges? Does his/her expression say, "Look at me! Here I am! I know I'm good!" Are the clown's actions consistent with good conduct? Does the clown's behavior conform to the code of ethics?

A judge's job is to compare the contestants to the prescribed guidelines, not to one another. A judge must avoid giving approval to a "look" just because it is popular. If a clown has the "popular item" (i.e. "little girl" wig) but does not otherwise fit the description for the category it should be ranked lower in accordance with the proper standards.

The judge should be prepared to make brief comments on the score sheets as a semi-critique, or to give encouragement. Give the clown a compliment. Make a suggestion, not a criticism. Write “try” or “consider” adding, removing, or changing something. The clown must be comfortable with any recommendations for them to be effective, so the Judge should not appear to demand that the clown make any changes. The judge **must** sign his/her complete name on each score sheet. (it must be legible, so that the competitor knows who provided that feedback)

Remember, that the competitor may have spent quite a bit of time and money putting a costume together. Suggestions for a change or two would be more appropriate than telling a clown to get rid of everything and start all over again.

Helping clowns to become better is the major objective of competition. Judges should educate clowns by offering options during critiques after the competition is over. If any clown wishes a Judge to critique his costume or makeup, the Judge should accommodate the clown by pointing out areas where improvement could be made and suggesting options to try.

Judges should know and understand the objectives, mechanisms, and techniques of judging. When filling out score sheets, it really doesn't make any difference how high or low you score a clown on any individual area in the Makeup and Costume category—as long as you are consistent in your ratings. Your task is to rank the clowns from top to bottom. Your highest score might be 50. Another judge's lowest score might be higher than 50; but if your scores reflect your ranking of each clown, the number of points awarded on any individual item or any total is irrelevant if you keep your judging consistent.

If you are required to judge clowns skits or paradeability sequentially, do not score the first clown/skit with the very highest marks listed on the score sheet. This will leave room to give a higher score to better acts that may follow (and of course, you will give a lower score to lesser ones). You should keep a note of how high you scored your top three skits so that you can accurately insert the score of a subsequent skit you judged to be one of the best, and not inadvertently change the placement of them.

Remember, it takes years to develop a clown character, so you know that you can't become a judge in only an hour or two. Stick with it, review and update your knowledge of the guidelines. Offer critique nights to your local alley in order to keep your skills and techniques sharp. Practice, practice, practice!

DUTIES OF THE COMPETITION DIRECTOR/Co-Chair/Host Alley Chair or Committee Members

Duties during Competitions:

The Competition Director is responsible for running the competition. It is highly advisable that an experienced Competition Co-Director and staff be assembled and trained, if necessary, to help during the competitions.

Make sure that the persons who volunteer for this job are seasoned clowns. A seasoned clown is one that has competed in both state and national competitions. A seasoned clown also has at least 5 years of clowning experience. Please realize that although there is preparation beforehand, you will be very busy during the convention. It is suggested that this position be co-chaired. This is a very stressful job for one person!

Competition Registration: (Competition Chair/ Co-Chair/Host Alley Chair should assist)

Please have a table set up for registering competitors. This table should be near the Convention Registration table. Some type of sign needs to indicate registration for competition. The Competition Director needs enlist an assistant to assist at this table. A chart or easel will be located on or near the competition table to display the competitor's Order of Competition.

Meetings:

The Competition Director should meet with all personnel associated with the competition as early as possible during the convention to include the TCA Co-Director, and any other volunteers,. Competitor meetings will be organized as needed. The Competition Director should hold meetings with his/her staff as needed.

Supplies to assemble: (Co-Chair/Host Alley Chair – Responsibility)

Hard mints/goodies and water for the judges' tables

Pens for the judges' tables (the hotel is usually great about supplying pens)

Straight pins

Safety pins

Bobby pins

Masking and scotch tape

Needle and white thread

3 full-length mirrors

Straws and water for the competitors

Black Sharpie for numbers on the cards

3x5 cards for numbers—you will need these for make-up and balloon competition only

The TCA Competition Director assigns numbers and a list will be provided to the check-in person.

ROOM SELECTION: (Co-Chair/Host Alley Chair)

Make-up and Wardrobe Area:

This is conducted in a large room set up with chairs for the spectators. There should be two stages of at least 12'x12'x24", or one large stage that will allow 2 competitions to run concurrently without interference. There should be steps on both ends of the stage. There should be a holding area with access to the stage for the contestants. This area is usually right behind the stage. There does not need to be any microphones or sound equipment. Lights are optional. It is nice to have a dark color backdrop. Tables need to be set up in front of the stage(s) that will sit 5 judges (per stage area) comfortably. Water and pens need to be on the tables. Off to the

side of this room and close to an electrical outlet, there needs to be a skirted table with water for the Competition Director and the Computer Person.

Paradeability Area: ((Co-Chair/Host Alley Chair)

This is usually conducted in the hotel. We have tried to have it outside but the weather is always a factor. Please let the TCA Competition Director know beforehand where you plan to hold this event.

The parade route should be 40 feet long and 20 feet wide. There needs to be a specified starting and stopping mark on the floor (tape). Two skirted tables should be provided and set up on opposite sides of the parade route for the judges (3 judges at one table and 2 judges at the other table). **These tables need to be staggered so that the competitors are able to re-set their gag/prop and demonstrate it 2 times in the designated parade route.** There needs to be a chair for time keepers. Water and pens need to be provided.

Skit and Performance Areas:

This is usually held in the same area as make-up and wardrobe. There should be a sound system in place. We accept cassette tapes and CDs. They must be queued and ready to play. There needs to be a table for the sound system and a place to put the tapes. The Sound person needs to be familiar with the sound system and the sound system needs to be adequate for a large room. Please check this out before the competition. The MC will need a microphone but we do not provide microphones for the contestants. It is nice to have some type of curtain for the wings of the stage. The stage size is the same as for make-up. There needs to be tables in front of the stage to sit 5 judges comfortably. Water and pens need to be on the judges table. There needs to be a skirted table off to the side of the room and close to an electrical outlet for the Competition Director and the Computer Person. There needs to be a chair for the time keeper.

Balloon Competition Area:

This needs to be a fairly large room set up with a maximum of 2 competitors per table. It is nice if each competitor has his or her own table. The tables need to be covered. There needs to be a large trash can in this room for left over balloons. The perimeter needs to be lined with tables on all 4 sides. This is where the contestants will display their balloons during judging. Spectators are not allowed during the competition. The photographer needs to come into the room directly after the judging and before the balloons are removed. The balloons may be left in the room for others to view after the judging and photography session for a period of time designated by the Competition Director.

PEOPLE NEEDED:

1. Master of Ceremonies – The Co-Chair/Host Alley Chair should find an MC to entertain while the judges are completing their score sheets.
2. Check in personnel -- The Co-Chair/ Host Alley Chair needs to supply people (at least 1 probably 2) to check-in the competitors as they show up for their categories
3. Data Entry Person – Competition Director should find assistants to enter judges scores into computer during competition.

COMPETITION:

Make-up and Wardrobe Competition

2 timekeepers

2 stop watches (provided by TCA Competition Chair)

2 runners

2 people to assist the competitors on and off the stage

Backstage – someone to check in the competitors and pin on their numbers

A person to get the contestants in line and keep them ready to go on stage (this will take 2 people because this competition runs simultaneously)

Someone to keep everyone quiet backstage!

Someone to take care of any problems such as something that breaks or needs repair.

Skit and Performance Competition

2 timekeepers

2 stopwatches (provided by TCA Competition Chair)

2 runners

Someone to be in charge of gathering up the music and getting it to the person doing the sound and then returning the music to the competitor.

Person to check in the competitors backstage and make sure they are ready to go on stage.

Several people to help with set up and take down before and after each skit.

Balloon Competition

The Competition Director/Co-chairperson will be in the room while the competitors assemble their balloon(s) and are responsible for time keeping. He or she is also responsible for providing index cards for making numbers. If you are going to have a Power Point at the banquet of the winning balloons, you need to make sure the official photographer comes to the balloon room and films immediately after the judging is completed and before the balloons are moved to the display area.

Paradeability Competition

Timekeeper (1)

Stopwatches (provided by TCA)

Runners (2)

Someone to line up and start competitors.

The TCA Competition Director will:

- Prepare and publish any Guidelines and Judging criteria well in advance of the competition.
- Register competitors
- Provide score sheets
- Tally the scores
- Be responsible for the security of the scores
- Announce the winners at the banquet
- Hand out the score sheets after the banquet
- Report the list of winners to the Joey Journal Editor and Webmaster for publication
- Select and approve competition judges

The TCA Competition Director will have the final say in all decisions made regarding competition.

The TCA Competition Director must approve anything that the Competition Committee wants to do that would not be considered within the norm of competition. The TCA Competition Director must approve any articles about competition before they are put in the Joey Journal. Remember that the Convention Chairperson, Co-Chairperson, Convention Treasurer, or any convention committee head shall be ineligible to participate in the competition. Host alley members with the above exceptions may compete.

Taking Pictures of the Competitors:

When a photographer is available, the Convention Committee will arrange formal picture taking. The official photographer is responsible for taking pictures during the competition. Individual and group pictures for each category of competition must be arranged ahead of time and **MUST NOT** interfere with the competition. Competitors will be advised ahead of time where these pictures may be taken. More than one photographer may be required. Official pictures and videos may be used on DVDs or power point used or sold through the TCA. It is up to the Competition Director to ensure that all categories of competition are scored and tallied and winners provided to the photographer within 3 hours of the competition. This will allow for the photographer the time necessary to get photos ready for the Awards Banquet.

The photographer should provide pictures back to the Competition Director within 2 hours of receiving winners, for inclusion into the slide presentation.

Trophies:

It is the responsibility of the TCA Board to secure a contract for ordering the trophies awarded for competition.

Slide Presentation:

When a photographer has been secured, it is up to the TCA Competition Director to ensure that winners are entered into a slide presentation for the awards banquet. It is furthermore the Competition Director's responsibility to ensure that someone with experience in running Power Point Presentations performs this function.

Competition Checklist

- ___ Pens for the Judges' tables (ask the hotel)
- ___ Hard mints for the Judges' tables
- ___ Straight Pins
- ___ Safety pins
- ___ Bobby pins
- ___ Masking and scotch tape
- ___ Needle and white thread
- ___ 3 full-length mirrors
- ___ Straws and water for the competitors
- ___ Black Sharpie for numbers on the cards
- ___ 3x5 cards for numbers
- ___ Sound System
- ___ Stage
- ___ Microphone
- ___ 2 Stopwatches
- ___ Large backdrop
- ___ Water on the judges' tables
- ___ Photographer and place to photograph
- ___ Large trash can in balloon room
- ___ Clipboards for judges for balloon competition
- ___ Skirted tables
- ___ Room for Judges' and Competitors' Meeting
- ___ Table for Registration/pens on the table
- ___ Bulletin Board
- ___ Power Point presentation (optional)

ATTACHMENTS

STAGING FOR SKITS / PERFORMANCES

Type of Skit/Performance _____

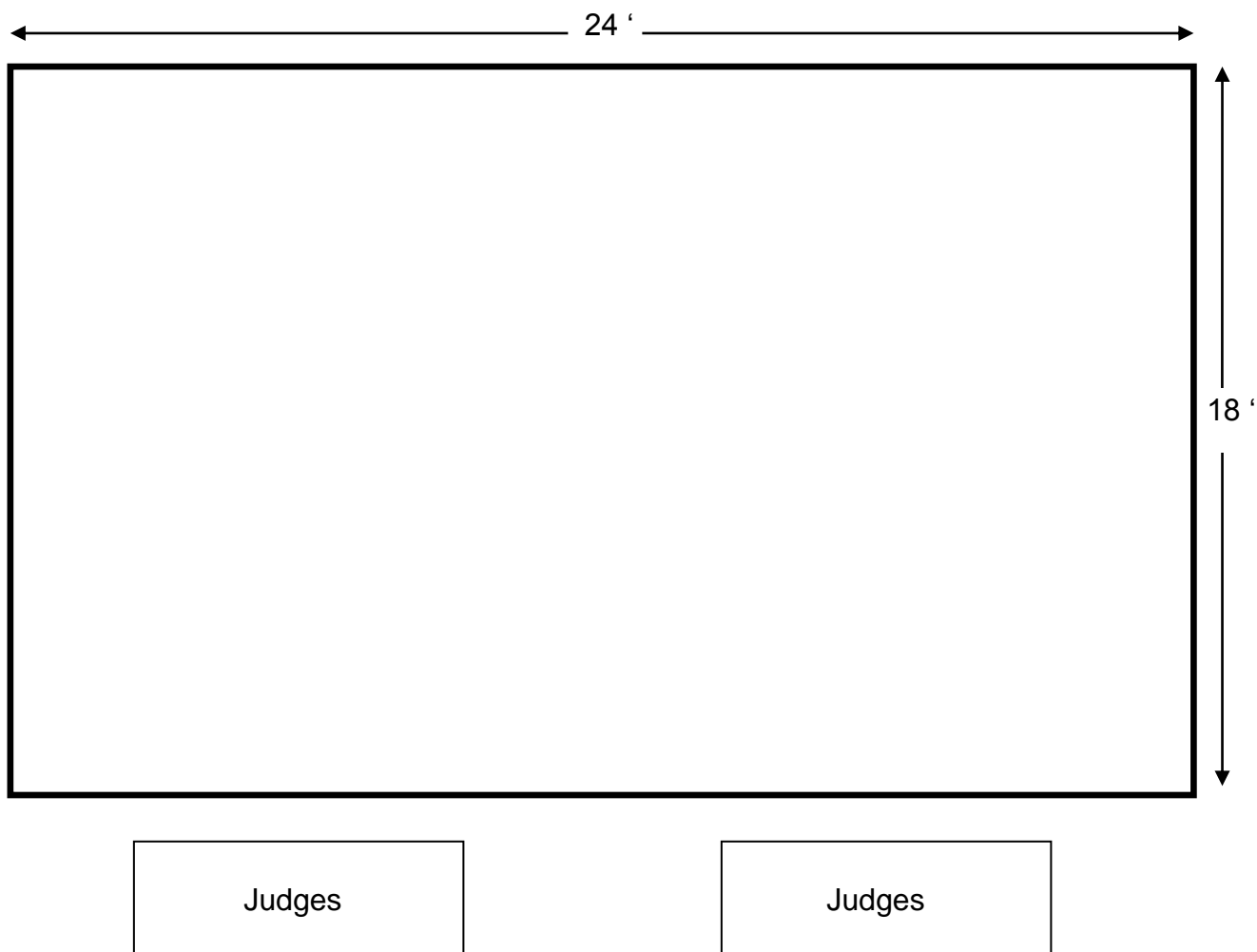
Title of Skit _____

Contact Name _____ Cell Phone _____

Additional props needed (that you didn't bring with you):

Do you have a cued tape/CD/USB Memory Stick?

Lay-out of props on stage for your skit:



JUDGES PROFILE

Name _____

TCA # _____ Years of experience _____

List competitions won/Top Ten. Include the category, year, and the location:

I feel that I am qualified to judge the following categories:

Make-up and Wardrobe:

Whiteface ____ Auguste ____ Tramp/Hobo ____
Character ____ Juniors ____ Seniors ____

Single Skits ____ Group Skits ____

Single Paradeability ____ Group Parade ability ____

Balloons ____ Performance ____ Face Painting ____

Qualifications:

- Minimum 5 consecutive years clowning experience
- Experienced in clowning through public performances, education, and teaching the art of clowning or competition
- Placed in Top Ten in international, national, regional, and/or local competitions
- Attended a Judges' Seminar conducted by TCA, COAI, WCA, ISCA, or other judging seminar certified by the TCA Competition Director