

THE NEW CALLIÖPE

For Members of Clowns of America International

Volume 41 • Number 2

JACKIE

REYNOLDS



*Clown
of the
Year*

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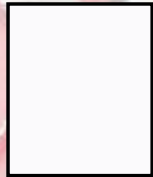
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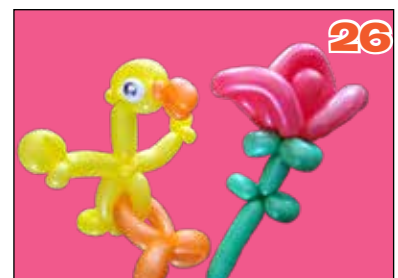
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Permanent Membership Cards

Membership cards sent out by the COAI Business Office are intended to be permanent, so no expiration date is included. Your card is valid only as long as you are a current member. In years past, a new membership card was generated and mailed each year. During the pandemic, the COAI Board of Directors voted to discontinue that practice as a cost-saving measure. If your card is damaged or lost, you may still request a replacement.

JACKIE “BEE BEE” REYNOLDS

CLOWN OF THE YEAR

By Brooke Fiedler

Before she became “Bee Bee the Clown,” Jackie Reynolds had a career that couldn’t have been more different—she was a chemical engineer. As a 1984 graduate of the University of Pittsburgh, she earned a degree in chemical engineering and spent several years working as a process engineer at Polaroid in Boston.

“I actually didn’t originally go to college to become an engineer,” she said. “I met people who were [engineers] and I wanted to learn to think like that. I knew I couldn’t teach myself that, so I studied it.”

At the time, Jackie’s husband was also an engineer, working at IBM in Poughkeepsie, New York. They lived together in western Massachusetts and had grueling daily commutes—Jackie drove ninety minutes each way to work, while her husband drove two hours. After starting a family, Jackie left her job at Polaroid to focus on raising her children, while her husband worked on his engineering career, served as an officer in the Naval Reserves, and pursued his master’s degree. His schedule was jam-packed, often keeping him very busy and away from home.

It was during these years as a stay-at-home mom that Jackie realized she wanted to return to work—but on her own terms. “I knew that I had to have something very flexible,” she said, “and I feel as though if I joined IBM as an engineer, the word ‘flexibility’ wasn’t going to be part of that job description.”

In 1992, Jackie found that flexibility—and joy—in clowning. She embarked on her self-taught journey into the world of clowning after joining Clowns of America International and receiving *The New Calliope* in the mail. It was through that connection that she created “Bee Bee the Clown.” With no formal training and no nearby clown community to lean on, Jackie designed her own costumes, perfected her make-up, and learned magic and balloon tricks on her own. “There were no clown alleys where I was,” she said, “and this was in 1992, so the online presence wasn’t really what it is now.”

Despite the challenges of learning on her own, Jackie found herself drawn deeper into the art of clowning, realizing how much it aligned with the things that brought her joy. “I became a clown because my perception of my personal skills was that I was a very good public speaker,” she said, recalling an experience from the second grade when she stood before the PTA to ask if her Girl Scout troop could sell cookies. “I remember just going to the PTA meeting, standing in front of them, speaking that question, and leaving the cafeteria thinking, ‘oh my goodness, that was amazing.’”

That moment sparked a lifelong love for public speaking, which continued to grow as she got older. During her junior year of high school, she remembers thinking about her dream job. “I said to myself, I would be a public speaker. I’d be very good at it. I don’t know what I would speak about, but people would call me and say, please come speak to us,” she said.



Jackie Reynolds.

Years later, those childhood dreams led her to clowning. In her small, rural town in upstate New York, she got her start by joining the recreation committee and becoming the MC at Easter, Halloween, and Christmas parties in the town hall. Eventually, this led to her performing as a birthday party clown. What started as a part-time gig quickly grew into something much bigger. “Suddenly, I had engagements,” she said. “I often did seventy-five to a hundred shows a year, and then that increased. Now I have been a clown a long, long time.”

And with that, her career as a clown and magician took off. Today, she performs hundreds of shows as Bee Bee the Clown, Jackie the Magician, Mrs. Claus, or even as a fairy godmother—but her



Jackie in her current Lite Auguste makeup and blue costume.



Balloons, and buckets, and balls. PHOTOS BY LOUISA VILARDI PHOTOGRAPHY



While she initially started as a traditional white-face clown, she gradually shifted toward lighter, Auguste-style makeup.

most frequent performances are as Bee Bee the Clown and Jackie the Magician. “I can do something for four-year-olds, ten-year-olds, seniors, or family audiences—there doesn’t seem to be a sweet spot for age,” she said. “If it makes me happy, I can bring that joy to the people that are my audience.”

To Jackie, Bee Bee the Clown isn’t just a character, it’s an extension of who she

truly is. While she initially started as a traditional white-face clown, she gradually shifted toward lighter, Auguste-style makeup, which she feels better reflects her true self. “I always perceive Bee Bee the Clown as more of who I am, as if she gives a license to be in the world in a bigger way,” she said.

Jackie’s approach to clowning is something that is deeply rooted in her

belief that joy and authenticity are key to connecting with an audience. “My motto for Bee Bee is: ‘Creative, Funny, and Refreshing,’” she said. “These three key concepts have guided my clown journey because that’s what I wanted my entertainment to feel like. I wanted it to feel unique and filled with humor, and I wanted them [her audiences] to feel uplifted and refreshed.” The things that



Top: Jackie as Mrs. Claus. Bottom: Jackie snaps a selfie before a performance.

bring her happiness are the same things she aims to share through her performances. Jackie's goal isn't just to entertain, but to spread a sense of genuine, uplifting joy.

Beyond being named the 2025 Clown of the Year, Jackie has earned many other recognitions and awards for her various skills in clowning. In 2021, she was honored with the CHARLIE Award for International Clown Week. She has also won multiple awards at various clowning conventions, including first place in an individual skit competition in Saratoga in 2002 for her ice fishing routine. That same year, she placed in the top ten for makeup and costuming.

In Erie, Pennsylvania, in 2015, she and Connie Morrow both took first place in

the comedy Whiteface category. She also has several first-place awards for ventriloquism, performance, balloons, and makeup at World Clown Association conventions.

Among Jackie's favorite routines is her ventriloquism act with Dudley the bird, a puppet she has performed with for over twenty-five years. Dudley is a crowd favorite, singing the ABC's forward and then backward—always getting a great reaction.

Another of her signature acts is her re-imagined version of the classic cups and balls trick, which she calls Ducks and Cups. Instead of the traditional balls, she uses plush little duckies—perfect for her family-friendly shows. There's even a surprise ending where a fourth duck

appears. She loves the versatility of this trick because she can perform it either on a big stage with foot-tall buckets, or at a small gathering with little red plastic shot glasses and baby duck erasers.

For Jackie, the true magic of these acts lies in the audience's reactions. "I love it when I see the surprise in their eyes," she said. "Especially when it's a young boy who's skeptical, and then you see that 'wow' moment when he can't believe it. That's the real joy of performing."

Throughout her years of clowning, there is one particularly humorous and insightful experience that stands out. "It was a Saturday, maybe ten or fifteen years ago," she recalled. "I had a birthday party, a little bit of time in between, and then a community day event. I had my show all packed, so I went upstairs to get a cup of hot green tea, came back downstairs, got in the van, and drove to the party."

When she arrived, ready to perform, she opened the back of the van only to find it completely empty. "I had no show with me!" she said. So, she had to go up to the mom and admit that she had forgotten everything. Thinking quickly, she asked if the mom had any puppets or props around the house. "I entertained five four-year-olds and six adults with the four balloons that I had in my pocket, whatever puppets they had at their house, and a couple things from their kitchen," she said.

Despite the missing equipment, the show went on, and the party was a success. However, she still needed her equipment for the community event later that day. She asked the party if they were going to be there for a while, and they said they would be. So, Jackie told them she would be back in fifty minutes. She drove home to retrieve her show, drove all the way back, and still gave them a full birthday party show before her next event.

This experience left her with a sense of security and confidence. It taught her that the true essence of clowning isn't in the props or costumes, but in the ability



Top and Bottom Right: Jackie's comedy white face look that landed her a first-place spot at the COAI convention in 2015. Bottom Left: Jackie the Magician posing with Dudley the Bird.

to bring joy and laughter to the audience with whatever you have. "I can be a clown with nothing," she said. "If I've forgotten something and I can't survive without it, then I'm not as good of a clown as I should be."

Outside of her life as a clown, Jackie has a wide range of hobbies and interests. One of her greatest passions, which blossomed later in life, is reading. Having spent much of her life focused on academics and raising a family, she didn't have much time for leisure reading. But as her children grew older, she

discovered the immense joy that comes from immersing herself in books.

Jackie enjoys exploring a wide range of topics, from history to literature. One area of particular interest to her is the history of the circus, a topic that resonates deeply with her as a performer. She loves to read about performers like Dan Rice, who was a clown during Abraham Lincoln's time. "I wanted to immerse myself in what it was like to be a performer back then," she said. She finds that learning about the lives of early performers like him is fascinating

and helps her understand the roots of what she does today. Beyond reading, Jackie also enjoys yoga, flexibility training, and walking in nature.

One of the most fulfilling aspects of Jackie's career as a performer has been the opportunity to give back to the clowning community. Having learned much of her craft on her own, without easy access to formal training, she has always made it a point to share her knowledge with others. Whether it's through mentoring or teaching at clowning conventions, she deeply values the tradition of teaching and passing down skills to the next generation.

For Jackie, clowning is about more than just performance—it's about creating meaningful, lasting moments. "I am honored represent our organization as COAI's 2025 Clown of the Year," she said. "Beyond me, this award is about having had the opportunity to create lovely connections with audiences." Through years of performances, mentorship, and dedication to her craft, Jackie has proven that clowning is so much more than just tricks and costumes—it's a way to uplift, inspire, and remind people of the joy that exists in everyday life.

"This is a gift, she said. "To release the many concerns and responsibilities that a person carries for a few minutes and allow them space to breathe, to laugh, and to forget for a moment the things that might make their life complicated. This intangible gift of laughter and the value of relaxed joy cannot be minimized."

Brooke Fiedler earned a degree in English literature from the University of Florida. After digitizing the original Calliope magazines for the Vault in 2024, she decided to join COAI and has recently recruited one of her friends. Brooke currently serves as the COAI Business Office Manager and as editorial assistant for The New Calliope. You may reach her by email at thenewcalliope@gmail.com.



From the President

Dan "Fitzwilly" Langwell

We are just a few weeks away from Happy Campin' in Denver, Colorado. We have a beautiful, newly renovated hotel hosting us this year. A variety of top-notch speakers, aka "Camp Guides," will be teaching many brand-new classes. Our goal, which we've been working on with our Camp Guides, is to structure the classes as interactive experiences instead of classroom lectures. When the mind and body are both active in the process, we learn better and retain more. That means you will take home more useful information to include in your clowning!

By the time you read this, Myke Hutchings will already be comfortably settled in his new easy chair as our regional vice president (RVP) for Eastern Canada. Dale McKenzie remains the go-to RVP for Western Canada. The board decided it was time to add a second RVP and lay the groundwork for a third central region in the future. Please congratulate Myke, who has already contributed greatly to the board and COAI.

As you will or have already seen in *The New Calliope*, the Bylaws Committee is suggesting several changes this year that are supported by the board. This reflects the speed with which we can communicate with each other due to the internet, social media, and other electronic means. We ask that you affirm these updates at the annual meeting this spring.

Spring is coming and that means a new season of gigs. It's show-and-tell time! We are looking for short snippets and pictures from each of you about the ways you update your show, wardrobe, props, and jokes. Please send these to thenewcalliope@gmail.com with the words "Show and Tell" in the subject line. **TNC**



From the Vice President

Alene "Rufflez" Kraus

Denver, here we come!

It is so exciting and so much hard work to plan an excellent convention! I've enjoyed working with Patricia Moyer Shadel and Julia Swanson to create an unforgettable experience for our members. Don't forget those auction items that benefit the scholarship program.

We've built in a few surprises, cool awards, and prizes for the various events and games planned. We've also added entertainment experiences and the first-ever COAI's Got Talent event! This event will highlight single skits. If you want to try a new routine in front of an audience, let us cheer you on!

We have proudly hired Lee Andrews to be our headliner. On the Monday before the convention, Lee will also present Christmas Entertainers from 9 a.m. to 5 p.m. for only \$100.00. COAI will provide lunch that day for those who attend Lee's useful, intimate, and inspiring program.

Oscar Liendo, Jr. will delight us with a spotlight performance on Tuesday evening, and no one wants to miss Nick DiFatte! By popular demand, balloon and facepainting challenges have returned. The competitions will be held for Group Skits. Let the creativity flow!

We've planned a community outreach trip for Friday afternoon. Paradeability will be held as a People's Choice at the Colorado Mills Mall on Friday at 12:30 p.m. The mall plans to invite special-needs groups and we will be able to clown! Balloons and facepainting are encouraged! We still need drivers to take people to and from the event, so let me know if you can help.

As you can see, we have a jam-packed schedule. Please plan to attend the general meeting, as we need you to vote on a few beneficial bylaw changes.

Colorado Clown Alley continues to be a wonderful and helpful ally as we plan this convention. They will host the Theme Party Hospitality Suite and have offered to provide transportation between the airport and hotel. (Check the Friends of COAI Facebook page for their information.)

Finally, when you see Patricia and Julia, thank them for a job well done. They are both new to their positions and have jumped in with both feet. Luckily, they can swim with the tide!

I hope you will join us in Denver—it will be the best kind of Rocky Mountain High!

If you have questions about the convention, please contact Alene at srateach@gmail.com or at 610-864-5969.

25 Years go

By Lauren Jurgensen

Twenty-five years ago, circus clown Eric “EZ!” Zander snagged the cover of *The New Calliope’s* March/April 1999 issue. His cover story (page 4), written by fellow clown and longtime admirer Linda “Shylo” Hulet, tells the tale of his clowning journey—from clowning around in all three Ringling Brothers units to becoming a telegram-singing, stiltwalking performer on the Las Vegas Strip. Linda said when she first met Eric in 1996, she couldn’t look away. “He was average in height but bigger than life,” she wrote. “His flawless makeup and wild wisps of hair set him apart from all the rest of us. He had an easy way with the crowd and I found myself watching his every move, thinking ‘I want to be like *him* when I grow up!’”

Linda said Eric was the clown who taught her that while it’s inevitable that almost every clown will feel “stuck in a rut” at some point in their lives, the secret to survival is to keep challenging yourself and never let an opportunity pass you by. This was apt advice, especially since the next article was all about the perils of clown burnout. Margaret “Maggie the Magical Clown” Clauder’s “Got the Burnout Blues?” (page 6) shared insights into how amateur, professional, and semi-professional clowns can overcome burnout when “the joy and excitement that once were there have left.” Maggie’s recommendations included taking regular breaks (especially if you’re a joey who works a full-time job), developing at least one new character every year, and learning new skills. Volunteering for charity work, she added, is one of the best ways to reignite your passion for clowning.

In his detailed meditation on “Perfecting a Routine” (page 10), Bruce “Charlie” Johnson shared the story of how it took him ten years to finally perfect his Mismade Flag routine. “Notice that I didn’t say it took me ten years to perform. I said perfect. There is a difference,” he wrote. “I’m not going to tell you my method because it won’t work for you in the same way. It seldom works for me if I try to use somebody else’s handling for a trick, because while it is natural to the person who developed it, it seems awkward and contrived to me.” Every person is different, he noted, and should work to find the handling that feels most natural to *them*.

On page 14, readers will find “Clown Creed 2000,” a “philosophical base” for understanding “who we are as clowns, what is expected of us, and [how we can] embrace our past while moving confidently into a very different future.” The full creed is worth reading, but here are a few of the highlights:

“We nurture and care for the clown in us so that it always continues to grow.”

“We respect and learn from clowning, a rich past. We also understand that clowning has always changed and grown to adapt to the society of its day.”

“Clowning is, and ought to be, inclusive and not restrictive.”

“This is a very individual creed. Embrace it or toss it as you see fit. Its essence is to help you follow your heart’s direction.”

Nine joeys worked in collaboration to write the creed: David “Mr. Rainbow” Bartlett, Marcela “Mama Clown” Murad, J.T. “Bubba” Sikes, Carol “CLarol” Crooks, Steve “Peachey Keene” Long, Bruce “Charlie” Johnson, Bob “Bunky” Gretton, Teresa “Blinky” Gretton, and Randy “Simon de Clown” Christensen.

Karen “Peppermint” Reinholt shared her ideas for overcoming the challenges of hosting birthday parties for children ages six, seven, and eight in her article “Elementary,



My Dear Watson” on page 18. She wrote that in her experience as a birthday party clown, children who are shy or afraid of clowns will often feel more willing to participate if they don’t have a parent or someone else to hide behind. “At this age, peer pressure works in mysterious ways,” she wrote, describing how one child with a fear of clowns suddenly felt more comfortable after her mother left. “This is a good example of how parents, when trying to protect and comfort their child, can actually instill uncertainty and even fear in certain situations.”

Pages 24-26 contain prop and performance ideas for parades courtesy Bob “Rags” Stanek, pages 30-32 offer Mike “Buster” Bednarek’s takes on several creativity-boosting concepts from Roger von Oech’s book *A Whack on the Side of the Head*, and pages 40-41 outline Lee “Juggles” Mulally’s ideas for funny pocket gags. Meanwhile, Kathy “Pickles” Dhingra (page 46) and David “Mr. Rainbow” Bartlett (page 46) each share plenty of tips on how clowns can better market their businesses.

If you’re a COAI member who’s eager for more issues of *The New Calliope*, www.mycoai.com has you covered! Every back issue of the magazine has been digitized and uploaded to the website’s Vault for your reading enjoyment. Whether you’re brand new to the organization or a COAI veteran, past issues of *The New Calliope* are a whole new experience—and a time capsule!

So, what are you waiting for? Start reading classic issues of *The New Calliope* today! **TNC**

Remembering My Mentor Cesareo Pelaez

In a recent issue of The New Calliope, President Dan Langwell invited COAI members to submit a tribute to a mentor who made a significant impact on their clowning, and perhaps in their personal life as well. I found this invitation resonating deeply with me. Thank you for allowing me to share thoughts about my mentor, Cesareo Pelaez.

By Rick “Albert Ping Pong” Heath

On Sunday, February 20, 1977, as the clock struck three, and as the gong sounded three times, the golden contour curtain rippled skyward, and an intrepid band of performers, led by a then-unknown theatrical wizard who went by the name of Marco the Magi, took to the stage of the Cabot Street Cinema Theatre in Beverly, Massachusetts.

This was the first of what became an incredible thirty-five-year run of performances by a troupe known as *Le Grand David and his own Spectacular Magic Company*.¹

Marco, whose real name was Cesareo Pelaez, was my mentor.

Cesareo was born on October 16, 1932, in Santa Clara, Cuba. He grew up absorbed in influences artistic, musical, literary, and theatrical. His love for magic began at age four, sitting on his father’s knee in Santa Clara’s majestic Teatro la Caridad, watching the legendary magician Fu Manchu perform wonders on its stage.

As a youth, he won a nationwide radio talent contest, and as a teenager, he formed his own theatre company and created *Mirre’s Follies* (Mirre being his nickname), a magical, musical, variety revue.

Cesareo was a gifted student and always graduated first in his class. He earned a doctorate degree in *pedagogia* (psychology and education). He was a beloved teacher at Santa Clara’s Marista Academy and the director of psychometric testing for his province of Las Villas. Cesareo was brilliant, talented, charismatic, and gifted with boundless energy. Only in his mid-twenties, his future was incredibly promising.

However, his personal and professional lives were shattered when Castro’s revolutionaries stormed Santa Clara on their push to Havana. There was a pitched battle and blood in the streets. Cesareo soon realized the promise of a democratic Cuba was simply a big illusion. When he was mandated to test the suitability of young men for Communist training, his refusal meant he had to leave the country—either that or be imprisoned or shot.

In 1962, Cesareo did leave Cuba and came to the United States. His passion for psychology led him to Abraham Maslow, the father of humanistic psychology, at Brandeis University in Waltham, Massachusetts. Maslow was studying psychological health and conducting groundbreaking research in what he called self-actualization, the realization of one’s full human potential.



Cesareo Pelaez, author Rick Heath’s mentor and a world-renowned clown.

Cesareo departed Brandeis in 1968. Two years later, he accepted a teaching position in psychology at Salem State College in Salem, Massachusetts. There he taught for twenty-four years until his retirement as professor emeritus in 1995.

By the early 1970s, Cesareo had begun forming a theatre company and mounting not just a “magic show,” but a “stage magic extravaganza,” with the aim of enabling individuals



An autographed promotional photo of a young Cesareo.



Cesareo performs in front of a bright and colorful floral backdrop.

to reach their full human potential, and to work together, over the long haul, in true cooperation.²

I met Cesareo in the fall of 1972. Within five seconds, I realized he was the most remarkable and perceptive person I might ever meet. Within ten seconds, I felt he

knew me better than I knew myself. He made it clear our relationship could continue—if I *valued* what he had to offer. At that moment, the trajectory of my life changed forever.

Cesareo's mentorship was not limited to my performing as a clown and working as a company artist. Thankfully, it included both my outer *and* inner lives. He made it clear my "job" was to learn, not only about theatre, but most importantly, *about myself*.

Such wisdom would rarely be at my convenience. Thankfully, too, Cesareo never made opportunities easy for me, given my susceptibility to the disease of *mañana* (tomorrow, tomorrow, tomorrow), and to the pleasure principle (maximum gratification for minimum effort). Growth as a human being had to be paid for, and in advance—the currency being



Left: A serious-faced Cesareo. Right: Cesareo without makeup.



Two images of Cesareo performing in East Asian-inspired costuming.

one's efforts. Only by facing difficulties head to head and with the proper attitude, while realizing that "success and failure are both impostors" (as Cesareo put it, borrowing from the Rudyard Kipling poem, "If"), does one grow.

To be a member of the company meant to be a good citizen—to organize my life; to hold a real job; to be dependable; to work for the greater good; to jettison negativity, self-pity, self-importance, and the delusion of entitlement; to develop a moral compass; to become truly educated; and, yes, to pay my taxes. Slowly but surely, I "joined the ranks of the responsables."

Be not mistaken: daily life and work was not all 24/7 "nose to the grindstone" stuff. Performing and painting were never "work," because I loved both, and each day was laced with lighthearted camaraderie, good humor, and Cesareo's brilliant insights into human behavior. Working with him was a masterclass in psychology and the launchpad for learning how to think and work creatively.

Cesareo placed great value on working together. A magician once asked, "What is the most important thing for you?" He answered, "Togetherness." Later I asked Cesareo, "Why a magic company, specifically?" He answered, "Stage magic is a way to do theatre, which is a way to bring

people together. That is what makes a true company—togetherness—doing things together."

Over time, it was brought to my attention that any value in my work existed not in the limited egocentrism of "I" or "me," but in the word "we," because everything and everyone is related. Today, I define Magic as the movement from "I" to "we." My hunch is the definition holds true for clowning as well.

Cesareo once said, "When we go to do magic, we go to do Beauty. That's why we are on stage, to do Beauty. Where there is Beauty, there is also Goodness and Truth—the Eternal Triad." Consequently, when one is True and Good and Beautiful *inside*, and in touch with one's authentic, essential nature, what one manifests in performance (and in life) will be True and Good and Beautiful. For me, the practical application became, "Perform so others look good."

So much more can be said. With age comes a greater understanding of my good fortune—of a "minor miracle" perhaps—that a brilliant psychologist with an abiding love for magic and theatre "took me under his wing." Thankfully, he never gave up on me.

Forty-five years ago, Cesareo inscribed a company poster for me in Spanish. The English translation reads:

For Rick,

*Even though the fruit
from the seeds you plant
may not always reach your hand,
always keep sowing.*

*Life is sowing,
sowing,
growing,
loving.*

*Marco the Magi
August 1980*

Cesareo planted seeds. I can imagine him now, saying, "Rick, wake up! You have been given everything, and perhaps more than you will ever need. Sow! Always keep sowing, and with no expectations. You may not be around for the harvest, but you keep at it. This is how you are to live your life." I've taken this teaching to heart. It is a daunting mandate.

Cesareo died on March 24, 2012, at age seventy-nine. Because he nurtured both my inner and outer lives, I offer this expression of gratitude, initiated on February 20, 2025, forty-eight years after our first performance on that snowy Sunday afternoon in 1977.

The Future is Bright!

By Tricia “Pricilla Mooseburger” Manuel

As clowns, we’ve had a lot of bad news over the past ten years! For those of us who remember the heydays of clowning, we never thought it would take such a nosedive. Nothing stays the same, but we’ve had a lot of help from the media and big box stores making money off of scary clowns.

But here’s the good news. Things *are* turning around—slowly, but change is coming. I’ve noticed for the past few years that fewer and fewer teenagers are shrieking in fake fear when they see a clown in a parade. I’ve had more calls to my shop asking if I know of a clown who does birthday parties. Kids come into my shop and are very curious about the clown shop in the back. We’ve had younger and younger folks signing up for Mooseburger Camp. Heck, last year we sold out! I am sensing a turnaround.

Granted, the new clowns have different ideas about clowning than the old guard (I have officially become a member of that guard and wear my uniform proudly). With all the new products available and *so* many colors, it is hard to keep up! (I remind myself to be open minded and closed mouthed!) New clowns get their start online making makeup videos of their progress, not attending their local clown club meeting! But they are creating community and starting to venture out to conventions and camps.

This week I had the best day ever when Milo’s mom Laura called and said she’d heard I was a clown and owned a clown shop. She wanted to know if she could bring her son Milo—who *loves* clowns—to see my shop. “Of course,” I said.

I really didn’t know what to expect, but it was a wonderful surprise to find out Milo was only three years old. When Milo and family arrived, he was wearing his very own clown costume and wig and had done his own makeup! He was also quiet and shy. His mother explained to me he had just woken up from a long car ride.

Luckily, my daughter Julia was working at the shop, so we were able to give them the full tour. Milo, also known as Popcorn the Clown, was very excited to see all the clown costumes. We even gave him a new nose. His mom said he was using makeup crayons (yikes!) and wanted to get him some real makeup. We steered her toward a high-quality, water-based Paradise Face Painting kit from Mehron—much



Popcorn picked up a new nose and makeup kit during his visit to Pricilla Mooseburger Originals.

better for a little clown than greasepaint for the time being. I received pictures of Popcorn’s new face, painted with the new makeup kit, the very next day.

Julia pulled out the ukulele and we performed a little routine for them. I showed him my office with all the clown pictures in it. I think we have a new fan! We told them about the Mooseburger Camp All-Star Clown Show featuring clowns from all over the world. We gave them one of our tickets from last year and made sure they knew the dates for this year’s event. “When you come, please tell one of the clowns to find Miss Moose and tell her that Popcorn the Clown is here!” I told them. I want to know so I can make a big fuss over him!

We also figured out that Popcorn’s mom possibly attended the Ringling Circus in Boston when I was with the show in the eighties! What a small, funny world. Thank you, Laura, for letting us be a part of Milo’s dream of clowning. What a privilege.

It’s the little things that give you hope! Being the owner of a very unique small business is hard work even on a good day, but I am blessed by the joy of my clientele! It is an honor to serve such a wonderful community of clowns both young and old.

Could it get any better than having Popcorn the Clown come to your shop? I think not. The future is indeed bright.



Left: Milo, better known as Popcorn the Clown, poses with Pricilla Mooseburger and her daughter Julia. Right: Popcorn the Clown shows off one of his original face makeup designs.

JUNIOR JOEYS

By Regina “Cha Cha” Wollrabe
Junior Joeys Director



HOW OLD IS A JUNIOR JOEY?

Children are adorable when they’re beginning to clown, and babies in costumes add a cuteness factor at parades. By the time they’re old enough to talk and go to a gig, you can see the potential in teaching them how to communicate and share laughter. Before you know it, your children and grandchildren are clowning for real, potentially earning an income from the skills they’ve acquired.

The current COAI Junior Joeys age range is from eight to sixteen. Having seen my own children begin clowning with our family as toddlers convinced me that we would benefit from lowering the age when children can be considered Junior Joeys. At the COAI Convention in Denver, Colorado, I plan to present a motion at the Annual General Meeting to accept Junior Joeys as young as age three and to raise the maximum age to seventeen.

Three may seem pretty young for a Junior Joey, but if you think that’s young—my children began clowning with me when they were still in the womb! Once they were born, they were introduced to my clown world as a normal and natural part of life. They knew nothing else because I had already been a performer for fifteen years before they were born. Getting my kids started at clowning when they were still babies was sometimes necessary for me to be able to clown, but it was also the key to their success.

Each of my children naturally gravitated to performing because they had grown up around it. As adults, they have taken what they love about clowning and added it to their lives in different ways. Rudy traveled with Ringling in a show about electricity called *Fully Charged*. He is now an electrician with a wife and child. Their child has already been introduced to clowning and has worn the same clown outfit that all my children wore when they were one and two years old. Teo clowning until he was eleven and still has respect for clowning. He is now active in digital art and has worked with clown publications, including *The New Calliope*. Eddie went to film school and is pursuing movie acting, film making, and modeling. Dre has gone the music route and signed with a record label in

Los Angeles, California. Eddie and Dre released a creative music video called *Top Ramen* (using the names “Yung Chef” and “Doughboi”) that has reached 2.7 million views on YouTube. They think highly of their clown days and still get into clown when their busy schedules allow, occasionally working with me when the family is called to perform at a big event, and sometimes on their own.

Dre was two years old when he first performed with me. After hearing laughter and applause, he asked, “Mommy, I make people happy?” I said “Yes, they really enjoyed watching you.” He loved clowning with me and was completely hooked. He took it very seriously and knew that in order to clown with me, he had to be professional.

My kids knew what I meant by “professional” because we talked about it. They were rewarded for having professional attitudes and using clown ethics with pay that would result in them getting to buy something on their wish list. They learned my tricks and how to act surprised. Over time, they learned how to do their own makeup. As they got older, clowning with them got easier and became less work on my part. They have attended conventions and workshops

since they were babies. This was not always appreciated by adults who got distracted by them, but being aware of this, I worked hard to keep their behavior under control and brought babysitters with me so I could attend classes. The kids were used as volunteers on stage during many of our regional conventions, which got them used to being in front of large crowds. They visited the dealers rooms and saw all of the tools for our craft. They watched all our great clowns in the Northwest and learned more about clowning than I realized.

When my kids were four years old, they wanted to help make balloons so I let them do the easy designs. I filled the balloons with air, tied them, and put them in a bag for them to work on. A two-hour gig with breaks was not hard for them since there was no pressure to be fast. They provided the cuteness factor and had fun being with me and making people laugh and feel happy.

Eddie, who is now twenty-eight, says he has multiple journals from childhood where he wrote about how much he loved seeing people feel happy and making them laugh. The greatest fun for him was developing a character who was silly and coming up with ideas to perform, such as

After hearing laughter and applause, my two-year-old asked, “Mommy, I make people happy?”



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the one he created with toilet plungers. Eddie's first appearance as a clown was at a parade with our Rose City Clowns in Portland, Oregon. He was pushed in a stroller at first, but eventually in other parades he rode a mini bike or unicycle as he got older. Magic, juggling, unicycling, stilt-walking, plate spinning, trampoline, Chinese yo-yo, Rolla Bolla, and the art of being funny were part of our at-home curriculum. They attended circus camps for kids and later attended conventions and workshops when they got older. Early involvement in clowning normalized it for them, giving them a unique vocabulary as they grew to love what we do and how it makes people feel.

COAI would benefit from documenting and acknowledging younger kids for clowning. The age change would help the Junior Joey Director know who our up-and-coming Junior Joeys are and help us think of creative ways to reach out to the families of children who are clowning. Yes, many might drop off, but I see

COAI as a place where people can learn about clowning and help their children learn about it, too. We could do more to celebrate and encourage the families who are including their children.

If you see the value in acknowledging younger children for their involvement in the art of clowning, I hope you will vote to change our bylaws at our general meeting in Denver, Colorado, or send an electronic "yes" vote if it is approved at the general meeting. Our team has also been exploring ideas for how to support young people between the ages of eighteen and twenty-five in the art of clowning. They are voting age in the United States and considered adults, yet it seems they could use a break in membership fees. We will not be voting on anything for this age group at this time, but please share your creative thoughts with your RVPs and your Junior Joey Director.

As they enter their adult years, Junior Joeys often end up with jobs that were shaped by the skills they learned from

clowning. They have the heart of a clown and keep the art of clowning alive and appreciated. Even if non-clown parents sign up their children to receive a document of membership from COAI, they would receive helpful information and have access to mentors.

I've known a few adults who got into clowning after their own children showed interest. Lowering the age of our Junior Joey program would be one way to acknowledge their families for training their kids to learn and love the art of clowning. It would also create opportunities for many of you to dream up fun worksheets and activities for preschoolers and other youngsters to learn from.

Families, I want to encourage you to reach out and share your stories in *The New Calliope*. Email them and your photos to coaijrjoeys@gmail.com. We would love to see what your family or kids have done or are still doing. Bump a Nose!

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Once upon a time, in a southern town called Goldsboro, there was a man who became a clown. This man became a friend to all who were lucky enough to meet him. We remember him by his big smile, huge laugh, kind heart, comical antics, and his eternal friendship, help, and putting family first.

These are descriptions we all use to describe friends and family. We don't always hear every story about someone, and not everyone had the pleasure to meet Dave Hill. Here are a few stories shared by some of Dave's thousands of friends.

Alene Kraus

Dave was the first vendor I met at my very first SECA convention. Needless to say, I spent my entire allotted amount of money right there at Dave's table. And I continued to do that at every single event. I'm pretty sure I paid for Dana's first year of college and, if not that, at least one family vacation. It was a pleasure to give that man my money!

When I became more involved in the organizations within the clown world, Dave would say, "Girl, just tell me what you want, I'm here to serve." I could always count on Dave to take control of the vendor's room, of auctions, of master of ceremony duties. He always had a big smile, a kind and helpful heart, and that mischievous twinkle in his eyes.

Dave gave me a big compliment after seeing photos of my granddaughters. "Yep," he said, "Why, those babies are almost as good looking as my granddaughters!" There are so many funny and even touching stories. One day I'll tell you the story of The Bear.

Dave Risley

Dave and I often lectured together, and we presented in many cities. We called ourselves Dave to the Second Power or Dave Squared. One time, we drove from our homes in North Carolina. It was a warm September day and it remained warm until we reached Dover, Delaware. Now, neither one of us had brought a long-sleeved shirt. As we continued the drive toward Cleveland, Ohio, the temperature was dropping quickly and worse yet, it was snowing. We panicked and turned off the road into a Pennsylvania town looking for a thrift shop. We found a Goodwill store where we both bought coats. However, Dave wanted this nice Steelers jacket. I asked, "Dave, do you know where we're headed?" He said, "Yes, Cleveland, Ohio." I had to remind him that The Browns and The Steelers were mortal enemies and fought like the Hatfields and McCoys. He understood and put back the Steelers jacket, buying a nondescript coat instead. I'm sure I prevented him from bodily harm that day. I surely miss him.

Gary Shelton

I was privileged to have Dave Hill as my best friend for more than thirty years. He served as my best man fifteen years ago.

Dave and I worked together as clowns. He was Rex The Wonder Clown and I was Kernal Klown, aka The Klown in Charge. We managed to work events with celebrities like Nicholas Sparks, Drew Brees, and Joe Pesci.

Our most famous gig was a visit to a federal prison for family day. It started out very early and I arrived late. "Rex" was already performing and had a large crowd seated on a hill with the sidewalk between us and the audience. We never scripted these shows. We just played.

During the show, a man wearing a suit walked between us and the audience. He was wearing sunglasses and an earpiece like a Secret Service agent. I followed behind him as if he really was Secret Service and said, "It's all clear, the president can come through." The man spun on his heels and at that moment I noticed his name tag, which said "Warden." He curled his finger in my direction and I began the classic clown cry. He stated emphatically, "The one rule we gave you was no making fun of the staff." This was obviously something he'd said during the meeting I'd missed. The prisoners booed him, shouting that the clowns were cool while calling the warden names. By the end of the day, we'd turned down three invitations to join different prison gangs!

We narrowly escaped a prison riot and somehow got booked again for the following year. When I went to the gate, I was taken aside and told to prepare for a cavity search. Dave set me up! He and the warden got the last laugh.

Dave stopped saying goodbye many years ago. He just said, "Down the road." So, I choose the same and say, "Down the road, Dave, down the road."

Bonnie Corcia

Dave Hill was one of the best. I always valued his patience in the way he would teach you the same trick over and over again. One time I told him I was putting together a little magic kit for my grandson. Dave took the time to go over his products on his tables and help me pick out the best ones my grandson could do. I paid and was walking away when Dave said, "Girl, get back over here." With

that he threw some magic into the bag for my future magician.

I always enjoyed talking with him about his family. His eyes would light up and he would just beam. Of course, he pulled out pictures as he was saying, "Want to see the most beautiful babies in the world?" He was so proud of his family. I would tell Dave, "You are so very blessed." Dave's reply was, "More than you know, so much more than you know."

Steve Kissell

We were in Branson in February at a Show Me Arts Ministry convention. Folks who knew Dave Hill know he had to have his morning McDonald's sweet tea. He drove to the restaurant in icy weather and upon entering the hotel, slipped and fell on the ice.

He said the worst thing was not the fall, but spilling his iced tea! Roy Stone

made a small sign to commemorate the site that read "Dave Hill Fell Here." Someone else made a vase with balloon flowers to mark the spot. It was hilarious!

Lori Swink

As a new clown, one of my first Dave Hill purchases was an energy stick. I clearly recall his high energy as he explained several different items that were perfect for beginners. Of course, this was not the only item I purchased from his tables. He took the time to explain how to use each item. I still use the energy stick to this day.

Another great memory was seeing his rendition of *The Blues Brothers* with Dana. *The Blues Brothers* is one of my favorite movies. These are just two of the many great memories of a man who always lit up when talking about his family, especially those granddaughters. He will always have a special place in my heart.

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Cla'rance

By Dave Hill

The following short story is based on Boudreaux, a character in Cajun folklore who frequently appears in popular jokes and tall tales within Louisiana's Cajun culture and oral tradition. Boudreaux is often portrayed as a stereotypical Cajun man who finds himself in funny or absurd situations. The stories are usually written in a phonetic dialect resembling a heavy Cajun accent. Although the jokes sometimes rely on stereotypes, they're often told with affection by Cajuns themselves as a way of expressing their cultural identity, heritage, and sense of humor. This example of a Dave Hill story, frequently heard at magic and clown conventions, was prepared for publication by Bob and Teresa Gretton, with assistance by Lauren Jurgensen.

Boudreaux, he live down in the bayou all he's life.

Ever mornin' he'd come out of his house, he'd see he's beautiful weeping willow. "Oh, I so proud to look in dis place."

Then his day, he got ruined! He look across the river and he look over dare and he see Cla'rance! Cla'rance es he's arch eme'ny!

"Oh no, Cla'rance," he sed. "I hate you Cla'rance! If I could come across dis here river, I would hit you, I would hurt you Cla'rance."

Cla'rance just laughin'. He laughin' in Boudreaux face.

Boudreaux he go back inside. Next mornin' he come out. "Oh wha a beautiful shiny mornin'" Oh I see, life is

good, life is beautiful here in de bayou. And sure enuf, he look across the river. He see Cla'rance.

Boudreaux sed "Oh no! Dare's Cla'rance, my arch eme'ny. Clarence, you are the ugliest Cajun you ever been in this world. No Cajun as ugly as you."

Cla'rance just say, "Hahaha!"

He sed, "Cla'rance, if I could swim, I'd come across this river and pop a knot on yor head."

Cla'rance sed, "Hahaha!"

Boudreaux went back inside. This went on for years. Same thing ever day.

Now, one mornin' Boudreaux git up. His wife say, "Are you a man or you a mouse?"

He sed, "What you talkin' bout woman? You knod I am a man!"

She sed, "What ever day you look over there at Cla'rance and you tell Cla'rance you gonna fight him, you gonna whop Cla'rance!"

He sed, "Yes, I would do it but that river'll stop me."

She sed, "That river ain't ever gonna stop you no more."

He sed, "What you mean?"

She sed, "They built this new bridge. You go down the road about a mile, they build a new bridge across the river. If you a man you say you are, you go across that river and you can whop Cla'rance."

"I would do it woman!"

"I know you will."

Boudreaux, he put on his fightin' clothes, he put on his fightin' boots, he goes stormin' outta da house. "I'm a go whop Cla'rance."

About an hour later, he come back and he look at his wife. She sed, "What you doin' back, you ain't had time enuf to go and whop Cla'rance."

He sed, "No, I don't wanna mess with Cla'rance after all."

She sed, "Why is that? You say you can whop him ever day."

"No, I just don't wanna mess with Cla'rance any more."

"Why you say that? Why you say that?"

He sed, "Well, I got halfway across that brand new bridge they build and they was a sign hangin' from it, and it sayin' Cla'rance twelve feet, one inch! That's a big man! That's a *big man!*"

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International Clown Festival of India's Tenth Anniversary Tour

By Ron "Toto" Johnson

Have you ever had to pinch yourself to make sure you weren't dreaming? Well, I'm still suffering from countless bruises after pinching myself several times in the last few weeks.

You see, something so absolutely amazing has taken place in my life (and the lives of tens, perhaps hundreds of thousands of people in a land far from my home in Davenport, Iowa) that I can barely believe it happened. This isn't the first time it's happened, either, and each and every time it does it feels like a dream.

What I'm talking about is the International Clown Festival of India, which recently went on a grand tour in celebration of its tenth anniversary!

My connection to the International Clown Festival of India actually began well before its first true tour ten years ago. More than thirteen years ago in 2011, I was invited to Mumbai, India, by the husband-and-wife entertainment and show producers Martin and Roshni D'Souza to write and perform in an eight-clown theatre show at Saint Andrew's Auditorium in Mumbai. Martin, also known as Flubber the clown, and Roshni brought clowns from the United States, Canada, and Malaysia to continue their dream of bringing high-quality, professional clowning to the people of India. The theatre show was very well received, as did our smaller shows in various venues around Mumbai. For me, the highlight of the smaller venue shows was a show we performed for kids with cancer and their families at Tata Memorial Hospital. My introduction to the dream, vision, and future of what would become the International Clown Festival of India lasted a magical eleven days!

They invited me back to India in 2014 to perform in the first true, multi-city International Clown Festival of India tour. For thirty-two days, I and five other clowns from the US, Canada, and India traveled to six cities to perform in large shopping malls, hospitals, and other venues. An additional performer or two joined us in a few of the cities. The malls were unlike any I've ever performed in, often five or six stories tall. Large stages were set up inside of expansive atriums. Hundreds—sometimes thousands—of people would attend each show, either sitting near the stage or lining the many railings overlooking the atrium. It was phenomenal!

Martin and Roshni continued to dream and the festival grew bigger and better every year. I returned for my third trip to India in 2019, when I worked with the six-clown "Dream Team." This time, the International Clown Festival of India included performers from the US, India, Mexico, and Peru. We spent twenty-five days on tour. Sometimes we would divide into duos or trios and head to different parts of the country to perform in malls and other venues. Sometimes we all performed together in theatres and gigantic mall shows. How gigantic, you ask? In Bangalore, when I looked out from the stage the audience spread farther than I could see. Some five thousand people were there to see our show, which blew my mind.



Ron "Toto" Johnson, a veteran of the original International Clown Festival of India, returned in 2024 to perform in the tenth anniversary tour.

That festival wrapped at the beginning of January 2020, right before the Covid pandemic changed our world. Due to certain needs and life changes at that time, I moved from my thirty-five-year career as a full-time international family entertainer into a position as a special education paraeducator and professional therapy dog handler in an elementary school. Of course, I still perform part time during the school year and perform full time during the summers.

Now, let's move on to the *real* reason I'm writing. In 2024, I was invited back to India to help celebrate the tenth anniversary of the International Clown Festival. I very nervously approached the principal of my school, thinking there was little chance he'd give me three



More than twenty clowns traveled from other countries to participate in the 2024 International Clown Tour of India.

weeks off to fly to the other side of the earth and be a clown. Thankfully, I had nothing to worry about! He instantly said we'd find a way to work it out. The school district approved my brief leave of absence and the rest is history.

Because I only had three weeks off, I could only participate in a portion of the ten-city tour. Martin and Roshni flew me in to join the festival's stops in Mumbai and New Delhi. These cities had the largest venues (and the most clown performers—sixteen) of the festival's tour. Over the course of the ten-city tour, more than twenty clowns participated in the International Clown Festival of India's tenth anniversary celebration, with a total of one hundred performances. I'd venture to say about ten million laughs were heard along the way, too!

Every trip to India has been an amazing adventure. Whenever I think that Martin, Roshni, and their hard-working, dedicated team can't improve the festival's quality any further, they somehow do—and completely annihilate the limits of what I thought was possible!

So, how did they do that for this very special tour? Well, let's start with the clowns. All but one of the six clowns from the original "Dream Team" were back. We were joined by eleven clowns with whom I'd never worked before, and all were extremely gifted performers. Talented unicyclists wowed audiences while riding unicycles that ranged from five to twelve feet in height. Jugglers manipulated balls and clubs—some of which were illuminated and shined brightly in the dark—earning *oohs* and *aaahs* from



2024's three-week tenth anniversary tour included stops in Mumbai and Delhi.

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As performers manipulated balloons, rode unicycles, juggled, and performed comedy skits across India, audience members often entered the aisles to join in on the dancing and fun.



the crowd as they juggled three to five objects and formed intricate club-passing configurations.

Flubber brought plenty of verbal comedy to the show in his role as Master of Ceremonies, telling many jokes (and laughing at those jokes as much as the audiences did). Of course, I cannot forget the physical comedy, which is my personal specialty. The laughter rose louder and louder from “children of all ages” with every hit of a balloon to my nose, every mis-timed attempt to crash my cymbals, every comedic gesture or fall, every rubber-faced expression, every whack of the clown boxing gloves, every lift of the rotund ballerina, and every prance of the “circus horse” and its acrobatic riders. Musical numbers written by Martin, with choreography by some of Bollywood’s finest, were interspersed throughout the show. Audiences were invited to join in and dance with the clowns, filling the theatres’ aisles with dancing families.



All of this was presented under lighting that was designed not just for each and every act, but for each and every performer *in* the act. The musical numbers were composed to highlight the tempo, mood, and “feel” of each act. Every detail was considered in the creation of



Ron "Toto" Johnson on stage in India. From left to right: Enthusiastically playing the cymbals. Prompting the audience to clap on cue. Snapping a selfie to commemorate the joyful experience.

the lighting, music, and staging, and it showed. Backstage in the green room, or "Clown Alley" to us circus clowns, the food was plentiful and had something to fit every taste. I *love* the masala spice blend, which was always available.

When we weren't at the theatres, we often picked up food on our own or dined in marvelous restaurants, but most of our meals were prepared by cooks who took very good care of us in our apartment building. Home cooking at its finest! When we weren't performing or eating, we were taking astounding sightseeing trips. I love visiting the Gateway of India and Elephanta Island, located forty-five minutes off the coast of Mumbai, so I knew exactly where I wanted to go when I was given a choice. In New Delhi, we visited the Lotus Temple, ancient Qutub Minar, and Swaminarayan Akshardham. All were breathtaking!

Over the past thirteen years, Martin and Roshni D'Souza have gone from show producers to personal friends to close family. I cherish our time together. It means the world to me that they value me as a consultant and clown. The tenth anniversary celebration of the International Clown Festival was double the size of previous festivals, and I'm honored to have been a part of it: behind the scenes planning and consulting, on the stage as a clown, and off stage simply spending time together as a family sharing meals, boat rides, or quiet conversations.

I don't know who will be clowning at the next International Clown Festival of India, where it will tour, or when it will happen. What I *do* know is that I want to be a part of it. I started thinking about the next festival within five minutes of boarding my plane to fly home. I might have to pinch myself again.

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The Story of Stinky

Some Patter Ideas for a Skunk Puppet with a Nose for Perfume

By Richard “Design-O” Smith

This is a cute little story and background of a character named Stinky. He is of French heritage and has made his fortune in creating unique perfumes. One of his favorites is called *Stink de Your*. It’s one of his most expensive, but people buy it and never regret it.

Why is this perfume so sought after? It’s the pure smell—and I mean *smell* versus fragrance. It’s a terrific gift to give your friend. Once they put it on, they can never wash it off. People will be so repelled by it, you won’t ever worry about meeting that friend again.

It comes in three levels of pungency. The first is “Oh My Gosh!,” the second is, “I Think Garbage Smells Sweet,” and the third is, “I Think I’m in a Cow Pen.” Each of these wonderful scents will keep you laughing, as well as help you get rid of those people you want to keep at arm’s length—or further.

His second best-seller is *Scent of the Swamp*, only second to my favorite—*Septic Tank*. If you haven’t guessed it by now, he says his original ideas came from his only source—himself. He believes he smells like a “rose garden stink.”

He has a sensitive side to his personality, but it’s as pungent as his perfume line. He is always looking for romance. He will search high and low, but for some mysterious reason, the person of his choice runs from the slightest whiff of his perfume of the day.

Will Stinky ever have a partner? That’s the question. I always tell him “You have to look for your own kind.” I don’t think he understands that, because he’s always looking for a good-looking cat. His heart is out there, hoping for a romantic rendezvous. He has some beautiful swamp roses and a box of toads as a gift for that special someone.

The thing Stinky is most proud of himself for is his teeth-brushing habits. He brushes his teeth all the time. In fact, he’s brushed them so much he doesn’t have any left!



I hope you liked the story of Stinky. In the future, he’ll have a belt around his waist with different perfumes he offers. Remember, he’s made his millions selling the fragrances that thousands have desired for years.

Stinky would like to thank you for listening to this short story showcasing his personality and what he’s all about.

Richard Smith is a dedicated, longtime COAI member who launched the Richard Smith Membership Drive, adding one hundred new members to the organization in recent months. You may reach him by email at resdesig-no@gmail.com.

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DAVID GARRARD'S SKETCH-O-MAGIC

Show a sketch pad of a dozen different faces. The pages are cut into three segments—forehead, eyes and nose, and mouth. Show the audience how you can create a variety of funny faces by flipping to different segments of the pages.



Ask three spectators make random selections as you flip through the book, stopping at the top of a head from one picture, eyes and a nose from another picture, and a mouth from another. Another spectator opens an envelope you previously gave him. He pulls out a picture—and it matches perfectly the audience's selection!

Strong, visual magic that gets the audience involved. Great for close-up or stage. You'll flip over it! **\$25**

SAMMY SMITH'S SUPER FROG

Show a picture of Super Frog wearing his hero cape. Slide him into an envelope, and give it to a magic helper for safekeeping. Then display an empty envelope and give it to another helper. Say the magic words, and Super Frog will jump from one envelope to the other ... or will he?

This cute and highly visual trick with a twist ending is easy to perform, and printed in three colors on high-quality materials. Made to last! **\$20**



SAMMY SMITH'S DEJA ZOO



A completely baffling trick for kid shows or grown-up audiences! No skill required!

Show a set of animal flash cards, each with a different zoo animal—Zebra, Kangaroo, Giraffe, Elephant, Lion, Tiger, Panda Bear, Snake, etc. The cards are large enough to be seen from a distance.

Two people in the audience THINK of an animal. You pick up two blank cards and make a quick sketch of the animals you believe they have thought about.

Your predictions are placed on a wooden display stand. When you turn the stand around, you have correctly guessed the two animals. You're a genius!

Absolutely no artistic skill is required! You never actually have to draw anything. The trick is gimmicked and ready to use right out of the package!

Everything is supplied: gimmicked cards, marker, card stand, and a routine by Samuel Patrick Smith. **\$35**

SAMMY SMITH'S PUFF THE MAGIC RABBIT

One of our most-requested items, this is part of our "Sammy Signature" series, and comes complete with a quality hand puppet and Sammy Smith's original "Puff the Magic Rabbit" routine word-for-word. **\$40**



SILLY BILLY'S MAGIC PARTY PICTURE

Turn any child in your audience into a magical artist! Show a simple, black-and-white drawing of a room set up for a birthday party, except there are no balloons, decorations, presents, or birthday candles. Have your volunteer write his name across the cake, draw candles on it, and write his age on a party hat in the crayon colors of his choice. Then he holds the picture facing away from the audience while they all say the magic words. When he turns the picture around, balloons, presents, and decorations have appeared in full color in the drawing! **\$20**



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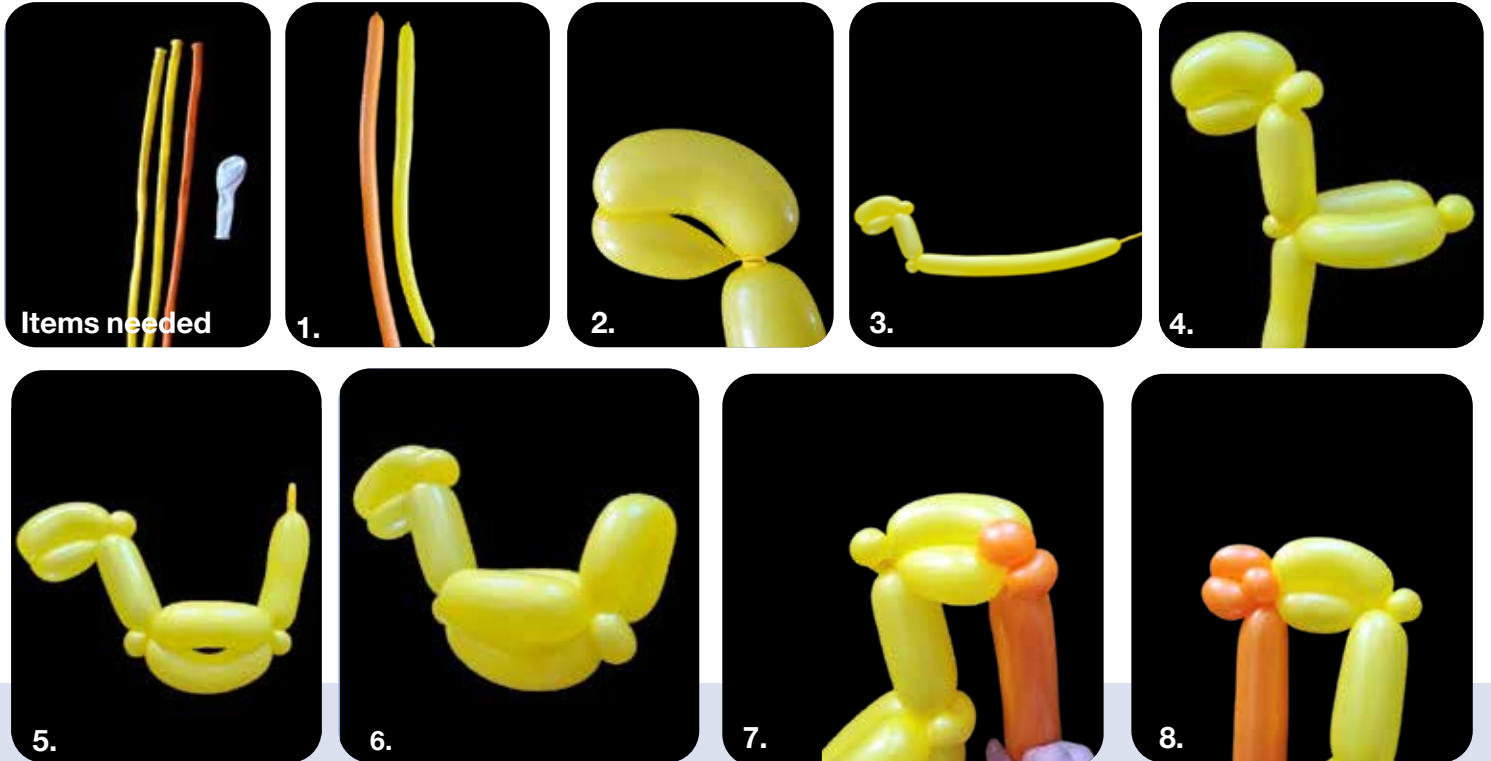




Ducky Balloon

ITEMS NEEDED:
 One or two yellow 260s
 One orange 260
 One white five-inch round

By Merrily Johnston



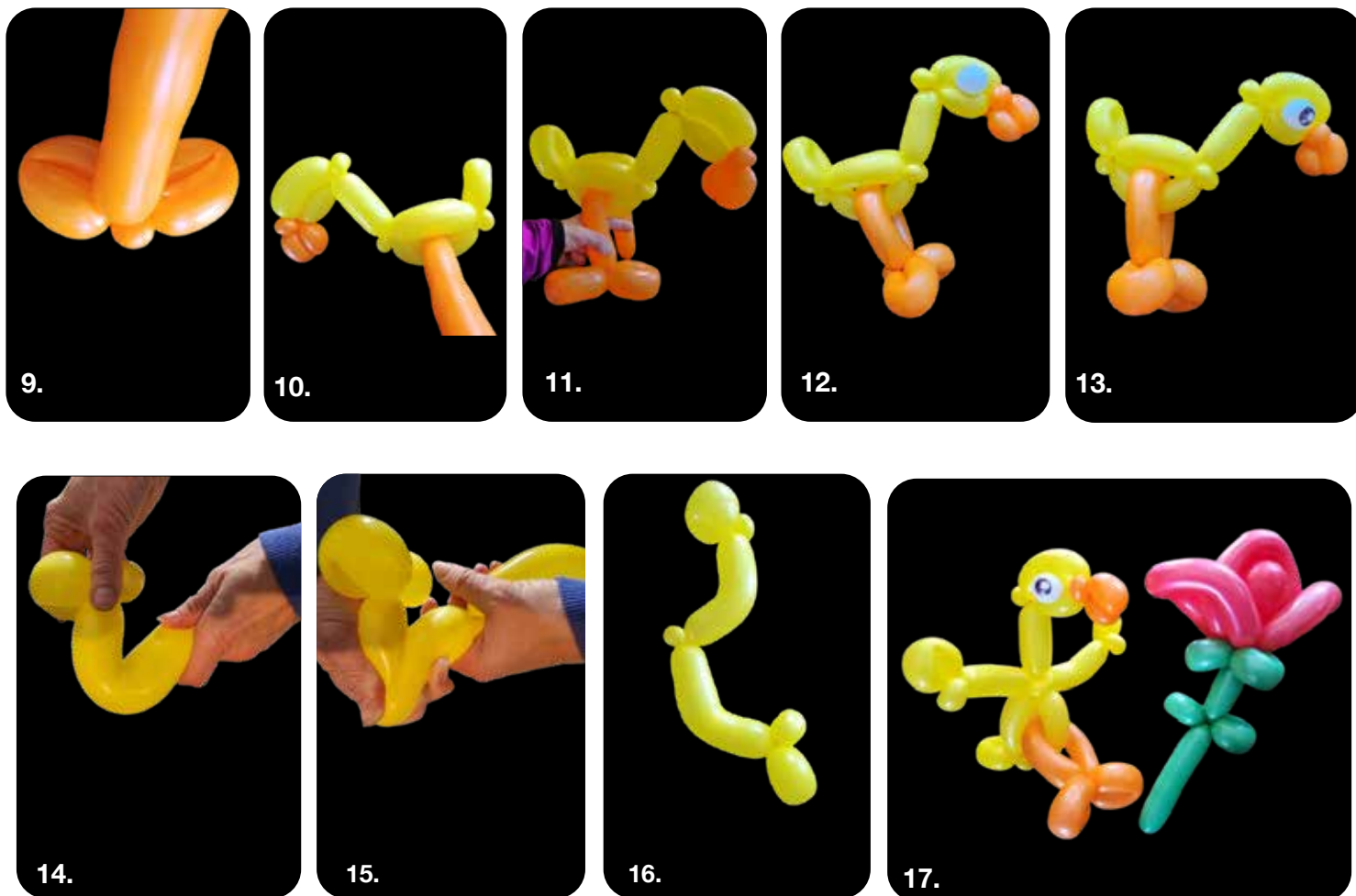
1. Inflate one yellow 260 and one orange 260, leaving a five-finger tail on each.
2. Starting at the nozzle end, make a three-finger bubble followed by a six-finger bubble. Twist the nozzle between the two bubbles several times to lock them into place.
3. Make a two-finger bubble and pinch twist. Follow with a six-finger bubble and another

two-finger pinch twist. This will be the neck.

4. Add a seven-finger bubble followed by a two-finger pinch twist, then another seven-finger bubble and wrap into the second pinch twist.
5. Make an eight-finger bubble and wrap into the third pinch twist.
6. Squeeze the remaining balloon a bit to soften it, bend it in half to make the tail, tie it off, and wrap

the remainder around third pinch twist to lock in place.

7. With the orange 260, make two one-finger pinch twists. Push one pinch twist between the two yellow bubbles that form the duck's head, then wrap the pinch twists around each other to lock in place.
8. Make a four-finger bubble followed by a three-finger bubble. Fold in half and lock into the



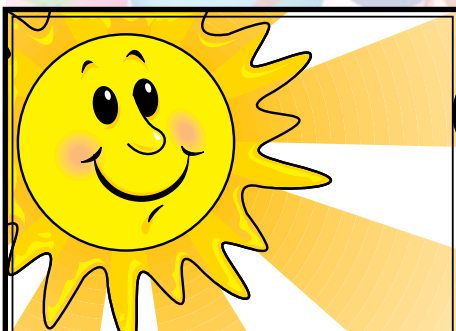
- two pinch twists. Cut, tie off, and wrap into the pinch twists.
- 9.** Reinflate the remaining orange balloon, leaving a one-to-two finger tail. Make a two-finger pinch twist followed by two five-finger loops. Wrap around the pinch twist to lock in place.
- 10.** Push other end between the two upper and one lower yellow bubbles that form the body.
- 11.** Bring it down toward the feet and wrap into the pinch twist to form the legs and feet.

- 12.** Inflate the white five-inch round to the size of a ping pong ball. Twist in half and insert between the two yellow balloons forming duck's head.
- 13.** Add artwork.
- If you would like to add arms, here are a few additional steps:**
- 14.** Inflate a yellow 260, leaving an eight-finger tail. Make a two-finger pinch twist followed by a three-finger loop and lock in using nozzle end. Then make an

- eight-finger bubble followed by a pinch twist.
- 15.** About halfway along the eight-finger bubble, make a bend by pushing the balloons together and pinching the middle.
- 16.** Repeat on the other side of the pinch twist to form second arm and hand.
- 17.** Wrap the arms between duck's neck and body. Feel free to add a flower if you like.

Welcome, NEW MEMBERS!

Angelena "Mzz Puddin" Joyce Southfield MI
 Brian "Professor Cehcil" Rust Allston MA
 Amber "Bam-Bam" DeAragon Denver CO
 Misael "Metalito" Paniagua Aurora CO
 Isabel "Chevecita Ya Quisieras" Reyes Denver CO
 Rosalina "CHICA" Trevino Denver CO
 Michael "Lucky" OBrien Kennesaw GA



Our Good Cheer List

Please take a moment to spread a few words of good cheer with a card or note to one of these members.

Ruth "Sweet Sue" Hoppe

Parkview Manor
 516 13th St. Room 111
 Wallman, IA 52366

Miriam "Senorita Soto" Kleinberger

2 Maple Lane North
 Loudonville, NY 12211

Richard "Design-O" Smith

97 Grafton Street, Back Door
 Shrewsbury, MA 01545-5646

Fran "Cuddles" Smith

St. Joseph's Manor
 6448 Main St
 Trumbull, CT 06611

Taris "Beans" Delgado Yorktown Heights NY
 Rayven "Topsy Turvy the Clown" Barcelou Lacey WA
 Charlotte "Chickie" Selby exmore VA
 Hannah "Chirpy" Gibson Painter VA
 Samantha "Goose" Marcone Medway MA
 Gabrielle "Bits The Clown" Blonder Somerville MA
 Dan "Alfie" Lumnah Utica NY
 Wisdom Duhe Baker LA
 Darryl "Goody-Goody" Dugan Lakewood CO
 Dakota "Scamp" Hettel Boston MA
 Matthew Arenas Long Pond PA
 Joshua "Sunshine" Webb Vermillion OH
 Jason "Makko" MacKeen Quincy MA
 Hunter "Punny FauxPa" Churchill Intervale NH
 Blair "Sunbeam" Bubar Spring Hill FL
 Robyn "Yob" Song Schenectady NY
 Marcia "Clipper de Cown" Howell CANDLER NC
 Brian Arcand Lancaster NY
 Mildred E "Mimi" Perez Giovannetti Bayamon
 Nibia Liz "Payasita Primavera" Marrero Vega Alta
 Eileen "Payasa Riisita" Scott Cidra
 Delmaris "Tiruli" Irizarry Morrado Adjuntas
 William "Payaso Patinin" Quinones Morales Carolina
 Janette "Morenita" Nieves Toa Baja
 Peter "Pistachio Pete" Burr Boulder CO
 John "PATCHES" Werts Dewey OK
 Arnaldo "Fosforito Show" Escobar Ramos Santa Rosa CP
 Perla Isabel Diaz Marrero El Paso TX
 Susan "Susi Oddball" Maxwell-Stewart Brighton BNH
 Oscar "Botoncito Jr." Perez El Paso TX
 Jorge I "Tiki" Padillo Lopez Villas de San Anton Carolina
 Cesar Augusto "Torrejito" Carbajo Herbozo Rio Oro Santa Ana SJ
 Rafael "Rafiky" Torres Nava Toluca MEX
 Jhonny Alexandre "Barrilito" Loaiza Jacome Manta M
 Diego Leon "Mr. Coffee" Loaiza Jacome Manta M
 Luis Alfredo "El Mega-CiVo'S" Tiburcio Sanchez Ensanche Luperon 1
 Wallater "Isaac" Perez Santa Rosa de Lima
 Waleska "Lovely" Quinones Nunez Dorado Puerto Rico
 Emma "Rainbow Riot" Lleverino Sanford FL
 Marcy "Twinkle Star" Poland Tukwila WA
 Beth "B" Wahlers Wheat Ridge CO
 Brian "Slinky McGriddle" Irizarry Manchester NH
 Tomi "Pebble" Lasley Wellington UT
 MaKenna "Kenna Clown" Hutchinson Maniwoc WI
 Shelby "Pixie" Taylor Orlando FL
 Gage "Eli the Speaker" Craft Newark OH
 Mira "Bipiddy" Blakely New Orleans LA
 Brianna "Dingus Doofer" Nelson Portage IN
 Madilyn "Depeche A La Mode / Maddi dame" Morton Elgin TX
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 Shawn "Fizzille the Clown" Pierson Middleboro MA
 Anna "Bananas" Botanica Weaverville NC
 Kristy "Polka Dottie" Collins Worcester MA
 Matt "Ziggy" Spence Edgewater FL
 Ashley "Sprinkles" Powell Edgewater FL
 Meredith "Butterfly" Sweeney Reston VA
 Illiana Irene "Estrellita" Mojica Fajardo San Pablo H
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 Alex "Dizzy" Huenink Sheboygan WI
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 Meshia "Meno A Clown" Housen Williston ND
 Alexandra Brummett Lehigh Acres FL
 Samantha Figueroa Fort Wayne IN
 Kaitlin "Conky" Brughelli Bristol RI
 John "Dooney" Johnson San Diego CA
 Patrick "Pat the clown" McGuire Tampa FL
 Matthew Donnell Wake Forest NC
 Brian "Blotto" Kinney Knaphill Woking SRy
 Kathleen "Coco" Steidel Englewood NJ
 Cayla "Dr. Dizzy" Steger Aurora CO
 Anita Tomczyk Brooklyn NY
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 Rich "Ralfie" Persell Cottage Grove MN
 Joe "Sevie" Sevenich Cannon Falls MN
 Randu "Funny Bones" Bennett Jacksonville FL
 Mason "JustMason" Soye St.Paul MN
 Jessica "Jess" Hayhoe St. Thomas ON
 Terri Pugh Amsterdam MO
 Mayrim "Payasa Mika Lunarcito" Ojeda Orlando FL
 Rob "Mr Twist" Corba Clio MI

Special thanks to those who have recently gifted memberships:



NAMES

By Skip Way

Way back in my early childhood days, the children's TV show *Romper Room* would end with the hostess looking through a "magic mirror" and naming the children she saw watching from television land: "I see Kathleen and Owen. There's Julie and Jimmy and ..." I eagerly joined thousands of children waiting along to hear our names. Names hold a powerful magic!

The ability to address each child by name rapidly elevates this performer above all others! Remembering and using a child's name instantly creates a bonding connection between you, the child, and the parents. It's easy to master and I encourage you to consider it if you aren't already doing so!

Consider this. How do you feel when a person you've just met uses your name? Remembering and using our names expresses a subtle level of genuine interest in us. They are telling us that we mean more to them than a simple handshake and a bland "Nice to meet you."

Children love hearing their names. Each time we use a child's name during a performance, we demonstrate that they are more than mere props to use and cast aside. It shows that we care about them.

Names make controlling the occasional attention-seeking child easier. They're no longer an anonymous face in the crowd. They receive the attention and recognition they crave. Children tend to relax when they feel valued. This intimate connection means they are more likely to respond positively and respect you.

So, how do we learn and remember each child's name at a large party or event? If you're one of those who says, "I'm so bad with names," stop right there! Change that tune! Self-fulfilling prophecy is a real thing. These mental labels make it harder to improve. Get those positive vibes flowing! Practice and it will come!

Start with the birthday child and siblings. Make a note of their names during the booking process and address them by name as you walk through the door.

I always do a preshow warm-up. Always! At birthday parties, restaurants, or stage shows, I greet as many children as I can with whatever magic I can place in their hands. I ask their names as I invite them to join the fun, and I use their name repeatedly during their routine. I ask the name of each new child and repeat the process. This draws new arrivals into the crowd, overcomes shyness, and forms a personal connection. This ensures that I am pronouncing the names correctly and locking them firmly into short-term memory.

Focus on each child. Make that one child the most important person in the room at that moment. Mastering well-rehearsed hands-on tricks helps here. If you're thinking

about your next move or line of patter, you'll never be able to remember the names.

Mentally repeat obvious physical features that make each child stand out. Michael with the Spiderman shirt. Jenna with the large pink ribbon. April with bright piercing blue eyes and blond hair. If you forget a name, simply ask! The fact that you care enough to ask is what matters here.

If you're working a large audience, ask each child's name but focus on a few select and memorable children seated in different parts of the audience. Addressing these few kids by name during your show creates the impression that you remember everyone's name. This is also a great time to pre-select your ideal stage volunteers.

Learning and using names elevates us above the mediocre entertainers who simply can't be bothered. It's well worth the effort and so easy to do! Try it! **TNC**

Skip Way has been a professional children's entertainer for more than forty-five years. Upon retiring from the Air Force, he settled in Raleigh, North Carolina, and began working stand-up comedy and military clubs along the East Coast. While lucrative, he missed the laughter of children and returned to a career in family entertainment as a classic kidshow performer named Happy Dan. Reach him by e-mail at rway@nc.rr.com.

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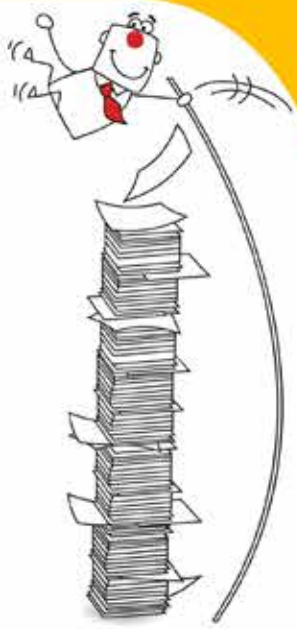


12 + 37 equals...



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Vaulting Over The 15,000 Page Mark!

Since 1984, Clowns of America International has focused on clown education through conventions, alley meetings, and *The New Calliope*.

In 2018, SPS Publications (the folks who produce *The New Calliope*) digitized more than 10,000 pages for COAI and launched The Vault—giving members free online access to every issue of *The New Calliope* ever published!

But wait—there’s more! Last year, SPS Publications went back to the original Clowns of America publication, the *Calliope*, from the 1960s and ’70s, and added another 5,000 pages to The Vault!

The accompanying chart shows areas of instruction and inspiration that we strive to provide to our readers. Our Creative Consultant, Regina “Cha Cha” Wollrabe, came up with this chart back in 2013. We think it’s a fun and useful way to look at what we’ve learned as clowns, and can still learn, to be our best as Ambassadors of Joy.

If you haven’t spent much time in The Vault, we encourage you to login to your account at www.mycoai.com and check it out. If you need help logging in or setting a password, don’t hesitate to call your COAI Business Office at 1-352-357-1676 on Tuesdays and Thursdays. (On other days, leave a message and we’ll get back to you as soon as possible.)

Remember that COAI still offers print copies of our magazine, unlike many other organizations. We love creating a robust online experience with The Vault (and our “Free Books in the Clown Cloud”), but we also want to keep providing the printed magazines that so many of our members enjoy. And we’ll keep doing that as long as we have your support to make it happen! So tell your friends about COAI, gift some memberships, and plan to attend the convention! Let’s keep the ball rolling!

Together we can make the world a better, happier place by spreading joy through the art of clowning.



Don't forget that COAI members also have free access to books online under the EDUCATION tab at www.mycoai.com, including *Crash Course on Kidshows*, *Keep It a Secret*, *Clowning Basics*, *Starting in Magic*, *Big Laughs for Little People*, and—coming soon—*American Vaudeville!*





Bee My

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