


THE NEW CALLIÖPE

For Members of Clowns of America International

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**Connie
"Punkin"
Morrow
CLOWN
OF
THE YEAR**

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THE NEW CALLIOPE

OUR COVER

4 Connie “Punkin” Morrow: Clown of the Year Rose Cardenas

HOW-TO

10 Face Value Mark Renfro

15 Richard Smith’s Evolution of a Hobo Rachel Strnad

20 Wrap Up Your Season Like a Pro

Patricia “Pricilla Mooseburger” Manuel

24 Dinosaur Hat Patricia “Pockets” Bunnell

INSPIRATION AND HUMOR

9 The Clown Summit Sandra “Strawberry” Winstead

14 Member Spotlight: Mark “Pokey” Thomford Beth Cedarholm

19 Harry’s Hilarities Harry Allen

22 Find Your Next Great Adventure in Niagara Falls

Rose Cardenas

28 You Won’t Have to Follow in Nik Wallenda’s Footsteps

31 Clown Comics Ann “Tuttles” Sanders

OFFICIAL BUSINESS

8 From the President Mike “Bonkers” Cox

12 COAI Scholarships Adam Schill

13 From the Director of Conventions Frank Bunton

30 From the Membership Director Carrie “Shimmy Giggles” Ray

NEWS

8 We’ve Got Mail!

19 Junior Joey’s Leader Wins National Video Award

22 Welcome, New Members

22 Clown Calendar

23 COAI’s 35th Annual Convention in Niagara Falls, New York

27 Snapshots

27 Clowning Basics Online—Free for COAI Members

MISCELLANEOUS

2 Officers, Directors, and Committees

11 Our Good Cheer List

22 COAI Insurance



COAI'S 2020 CLOWN OF THE YEAR

Connie "Punkin" Morrow

By Rose Cardenas

Connie "Punkin" Morrow is shocked and thrilled to be named the 2020 Clown of the Year by Clowns of America International. She feels honored to be recognized in this way and to join the ranks of many of her mentors who have received the award in years past.

Connie began clowning on a whim back in 1996 when her sister talked her into joining her in providing some light entertainment at the grand opening of a new Goodwill Industries Main Office. Because they had no clown costumes and it was near Halloween, they headed to a Halloween store and left with two clown costumes, big plastic shoes, tiny top hats, and ugly wigs. They had no idea how to do clown makeup, but they figured out how to make it up as they went along.

Connie and her sister were scared of the one professional clown at the event and afraid of what he would think of them, but he was very nice and encouraged them. They ended up staying at the event for eight hours, walking around, talking to everyone, and telling silly jokes.

The grand opening turned out to be the beginning of years of volunteer services to Goodwill, as well as the beginning of a life of clowning for Connie. She had recently retired from her career as a medical receptionist, assistant bookkeeper, and office manager and was ready to start something new, something she could do while also caring for her mother.

Someone from the Erie County Fair spotted Connie at one of these events and suggested she participate in the fair. Through her involvement at the fair, Connie met Kasper who had been clowning at the Erie County Fair for many years. Kasper took her under his wing, helped and mentored Connie, and taught her beginning clown skills, such as balloon art.

During her four years with the fair, Connie's skills grew. She learned more balloon art and began face painting. She also learned that she needed more education in clowning. About a year after she started working at the fair, she took a ten-week class at Clown School, during which she learned many new skills.

Through her connections at clown school, Connie realized she could gain much from getting to know other clowns. She joined her first clown alley, the Buffalo Clown Alley, in 2003, and was active as the secretary and newsletter editor. In 2006, she founded a new clown alley with her sister, the Corn E Clowns Alley, COAI #394. The new alley in Buffalo was made up of clowns who were members of both Clowns of America International and World Clown Association, allowing them to be a part of the greater clowning community. Connie served as the founder, president, and newsletter editor. The alley was very successful, winning many awards. However, as the members aged, commitments and time with their grandchildren took over and the alley's meetings became more and more infrequent. Eventually, the alley disbanded. In 2015, Connie met Jim "Donuts" Donoughe, and he invited her to join the Niagara Clown Alley. Though it is a bit of a drive away from her home in Buffalo,



Connie as "Cow Patty."

Connie found a home with the alley and continues to be very involved there.

Connie provides a wide range of clowning skills in her professional performances. She has worked at many corporate events, reunions, and parties. Once, she was even hired by a man to deliver a singing telegram for his mother on her ninetieth birthday. Another time, she was working at an RV show being held at the Buffalo Bills' stadium in Orchard Park, New York. She made a child a balloon sculpture of a football player, and when Bills' famous running back, Fred Jackson, saw it, he asked her to make one of him. When she complied, he asked her to autograph it for him. She was amazed that this football star would ask for her autograph. Jackson was very humble and approachable.



Punkin with her namesake.



Top: Making an anteater by special request. **Middle:** Connie poses with her plaque for the Individual CHARLIE Award in 2014. **Bottom:** Punkin performs at the Erie County Fair, 2008.

Connie's favorite aspect of clowning is her interaction with children. She not only performs at children's birthday parties but keeps in touch with "her" kids

over the years. Some are now high school graduates. She feels that her kids are the most important thing in her clowning and that, through clowning, she's developed a big extended family. Her birthday parties and children's events include balloon art, face painting, games, huge bubbles, and comedy magic. (She says she can't cut anyone in half because she wouldn't be able to put them together again!) Connie specializes in toddler birthdays, which many professional clowns won't do. She enjoys providing age-appropriate activities, such as a mini ball pit, bubbles, and "Punkin's Kitchen Band," for the small children. Her summer party specialty is her "sloppy games," with activities which include paint, water, and shaving cream.

In addition to her primary character of "Punkin," Connie has a few other personalities. At Christmastime, "Holly Berry," an ornate clown who is Santa's accountant, and "Forgetful," one of Santa's elves, come to entertain. She portrays the Easter Bunny at Easter, mainly for shows at daycare centers, and "Wanda" the bad witch and "Wendy" the good witch at Halloween. "Cow Patty" is her country girl with brown braids, missing teeth, round glasses, and a hearty country accent. Connie also caters to party themes with Alice in Wonderland and princess costumes.

Connie began teaching balloon classes at her local public library in 2015. Now, one of Connie's favorite current projects is her Clown Club. The club meets once a month and includes both beginning and advanced level classes in balloon art and other clown skills. Her youngest student is five years old and her oldest is over eighty. Connie is inspired by the interest she has seen in these clown classes. She's concerned that the interest in clowning has decreased over the years, and she doesn't want to see the art die out. She has also been very concerned by the rise of "scary clowns," who have been a tremendous detriment to art of clowning. She has taken the time to speak at local elementary schools to explain the true art of clowning to the children.

Connie has also enjoyed writing for *The New Calliope*, *Clowning Around*, and *The Cross and the Clown* magazines and hopes to increase her time spent writing in the future.

Connie is the recipient of many awards in addition to this Clown of the Year honor. She received the Spirt and Alice B Awards from the Buffalo Clown Alley, the Nickelodeon Parents' Picks Winner as the Best Children's Entertainer in Buffalo, New York, in 2009, and the COAI CHARLIE award in 2015. She has placed in a wide variety of clown competitions for lite auguste, paradeability, face painting, and balloon art and has been in the All Top Ten twice. Connie also received the Teddi Award from Camp Good Days and Special Times in 2014 for being the most helpful volunteer.



Top: One of Punkin's birthday party fans created a cake with her likeness. Sweet! **Bottom:** Performing as a costume character in a daycare center.



Connie Morrow was nominated for the COAI 2020 Clown of the Year for her extensive service to clowning, service to her community, dedication to clown education, clown appearance, and clown performance.

Sue Marranconi (2015 Clown of the Year), Glenn “Clyde D Scope” Kohlberger, and Barbara “Sparky” Bird all wrote letters of support for Connie to receive this award, though many others provided recommendations for Connie.

Sue expressed how Connie touches lives wherever she goes and “loves deeply with her clown heart.” She also described how supportive Connie has been to her and how much time she devotes to promoting the art of clowning in her community through her clown programs.

Barbara became acquainted with Connie during the early days of the Red Nose Response. She was impressed by how Connie quickly jumped in to help whenever there was a need. Barbara wrote, “This is who she is, whether in clown or not. She is one who reaches out. Her clown heart glows big and bright.” She has also been impressed with Connie’s support of clowns helping each other and promotion of clown education. Barbara has appreciated the many articles Connie has written, saying, “The words she has shared with clowns worldwide via *The New Calliope* are learning tools and best practices.”

Each of these supporters clearly described how well Connie “Punkin” Morrow has earned the distinction of COAI Clown of the Year.



Top Left: Connie appearing at the Warsaw Public Library in Warsaw, New York. **Top Middle:** Punkin (Connie Morrow) and Donuts (Jim Donoughe) taking a big break. **Top Right:** Parading with alley members in West Seneca, New York, 2007. **Bottom Left:** Connie as “Holly Berry” with her friends from the North Pole. **Bottom Right:** Connie as “Sherry Scarecrow.”

In addition to her regular clown activities, Connie has been involved in a variety of charitable efforts. For years, she was the New York representative for the Red Nose Response. She particularly remembers the group’s fundraiser for victims of the Greensburg tornado, collecting donations for hurricane relief, and providing help for the students and community after the Virginia Tech University shooting in Blacksburg, Virginia. Currently, Connie is involved with Camp Good Days and Special Times, a camp for children with cancer or with relatives with cancer. She has devoted many years to providing fun clowning to the children of the camp and is now one of the camp counselors.

Connie has also dedicated her time and involvement to the Hunter’s Hope Foundation, a charity founded by Buffalo Bills’ superstar, Jim Kelly, to provide help for children like his son, Hunter, who suffered from Krabbe Disease, and their families. The foundation raises money for leukodystrophy and other neurological disease-related research and provides support for affected children and their families. Events are held twice

a year, on Hunter’s birthday in February with Hunter’s Day of Hope and Prayer for Children and each summer with the Hunter’s Hope Medical Symposium held at the Holiday Valley Resort.

Connie has worked hard to develop education in clowning. She puts her heart into all she does as a clown and as a member of the clown community. She is a cheerleader for COAI and is proud to be an active member in this organization. Even now, most of her time is devoted to working with Jim Donoughe and the entire Niagara Clown Alley work to prepare the very best COAI convention for 2020. She can’t wait to have everyone arrive and experience all that they have in store for the convention.

Find out more about Connie on her website, www.punkintheclown.com.



Rose Cardenas recently began writing for The New Calliope after working for several years as a copy editor for SPS Publications. She holds a Master of Education degree in Teaching English to Speakers of Other Languages and spent many years directing adult education English programs in Central Asia.

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From the President

Mike "Bonkers" Cox

Happy New Year to everyone! The holidays are past, and we hope 2020 brings good things to COAI and our membership.

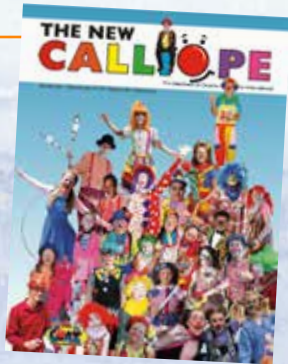
We are pleased to announce that the 2020 Clown of the Year is Connie "Punkin" Morrow! Please send her congratulations. She will indeed be a great COAI ambassador. Now is the time to start looking around to see who the 2021 Clown of the Year might be. It is never too early to nominate a member for this prestigious award.

Convention time is fast approaching. Have you made plans to be in Niagara Falls this April? It is not too late! You do not want to miss out of all the activities and education that this year's COAI convention has to offer.

The year 2020 is also an election year for COAI. By now, all nominations have been submitted, and in the next issue of *The New Calliope*, you will see the COAI members who have stepped forward to help guide the organization into the future. Voting is a COAI privilege, so please vote when the announcement is made in the *Calliope*. The 2020–2022 board will have a lot of new faces, as well as a new president as I am stepping down after being on the board for twenty years. What a ride it has been. There is

still a lot ahead for COAI, and this great organization will be ready to meet these challenges head on.

If your alley (or any COAI member) is considering proclamations for Clown Week (August 1–7), now is the time to start sending out requests. In my experience, it takes time to get requests out and receive them back in time. One of the factors that the Awards Advisory Council considers for the CHARLIE Award is the number of proclamations the individual or alley receives. Even if you live in a rural area, you can reach out to state legislators, mayors, county boards, U.S. legislators, and even the President of the U.S.! If you need guidance, please contact our COAI Director of Membership as soon as possible. Now is the time. Why wait? **TNC**



We've Got Mail!

I just finished reading the latest issue of *The New Calliope* [November/December 2019] from cover to cover. One of the best issues ever! I loved the cover and the profiles of the Junior Joeys! Thanks for your hard work and dedication to COAI.

Judy "Dear Heart" Quest

Past COAI President

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Clowns United in Love, Hope, and Humor: The Clown Summit

PHOTO CREDIT: istock/Glopphy

By Sandra “Strawberry” Winstead

Those in the clown world today find themselves in a unique time. While having a rich history and foundations in the ancient and honorable art of clowning, we also perform in the present day. Our craft has evolved through the centuries and continues to evolve today. While we build upon the successful principles and concepts passed down to us, we also engage a contemporary culture which will cause us to adjust our presentations.

During International Clown Week, a host of notable experienced clowns gathered for more than eight hours of discussion. These clowns from different venues, genres, and organizations met for one overarching purpose: to evaluate the state of clowning in North America and look forward, find common ground, and help create positive steps so the art of clowning may continue to evolve and be loved by audiences everywhere. Past and present leaders from Ringling Brothers and Barnum & Bailey Circus, the International Shrine Clown Association, Clowns of America International, World Clown Association, and other programs participated in this discussion, which was hosted at Mooseburger Clown Camp in Buffalo, Minnesota.

The Clown Summit is not another organization. It is a wide range of clown leaders who are working together to bring a unified effort amongst those who embrace the positive image of the clown. The participants in this think tank are aiming to develop a collaborative effort to strengthen, support, enhance, and advocate for the evolving art and craft of clowning (and physical comedy) in all its positive forms. Great variety exists in the clown world, and there is room for everyone at the table. All agreed that the current challenges for our cherished art are bigger than any single organization. This gathering concerned itself with examining the present and preparing a positive future.

The group briefly discussed the horror genre of characters. The reality is that some people enjoy the scary clown. We understand that. At the same time, we choose not to

focus on the negative stereotype that is often seen in the media but to focus upon the uplifting, comedic, nurturing, child-friendly, wonder-evoking, fun experiences which the clown may provide, collectively and individually. When we paint bright and colorful pictures for our audiences, the dark fades away. The best way we can influence the current culture is not by complaining, criticizing, and calling out the horror genre but providing great experiences and interactions with quality clowns. We must show them what fun can be had and what comic relief can bring to our communities. Performers with the true heart of a clown bring love and hope to their audiences through the vehicle of humor.

Each of the participants at the Clown Summit is committed to this ongoing dialogue among clown groups and organizations. We are strategizing, not to limit any clown or organization, but to provide resources, systems, advice, and practical steps to help clowns across North America as they embrace their audiences. Additional leaders and influencers are being formally invited to share their thoughts and ideas as this think tank continues to analyze, process, and formulate strategies. We hope that numerous organizations and training camps will provide opportunity in their gatherings for in-depth discussions and sharing of information, building upon the continuing work of Clown Summit participants. This is not an event sponsored by Mooseburger Camp or COAI. It is a gathering of hearts and minds focused on the evolving art of the clown in North America. We are evaluating and strategizing for the preservation and propagation of positive clown images and experiences in today's culture. **TNC**

For more information, you may contact Randy Christensen at prococomedy@earthlink.net. Watch for upcoming information and opportunities for discussion and involvement in the near future.

Face Value

Some Advice to the Players on the Subject of Paint

By Mark Renfro



“God has given you one face, and you make yourselves another.” That’s what Hamlet observed about actors. I don’t think Shakespeare had modern-day clowns in mind when he wrote those words, but, perhaps more than any other performer, clowns are identified by that “other” face.

We care about what people look like. We care about faces. Every face has the same basic elements: two eyes, a nose, and a mouth, yet nobody looks the same. We can identify an individual out of the billions of people by his face alone. In humans, the face is “information central.” Nations build portrait galleries to house paintings of faces, police track down criminals by releasing mug shots of faces, infants innately fix their gazes on faces. The multibillion-dollar beauty industry exists in the vain attempt to help us save our faces. It’s beyond logic. No science or philosophy provides an explanation. We seem hard wired at the deepest biological level to respond to other human faces.

What’s a clown to do? In clowning, we express ideas through the medium of people. If people are important, their faces are eminently important. No wonder “finding my face” seems a holy grail for new clowns! They have their natural faces, and now they have to go about the business of creating another.

For many years, I began the first day of any clown makeup class I was teaching with this question: “Is clown makeup really that important?” Without fail, every student would agree, “Yes, of course.” They were in a makeup class – what else could they say? When I asked them why, the same reasons turned up again and again: “Kids expect to see someone with a painted face” and “My makeup lets people know that we are going to have fun.” They had no argument from me. Makeup is a vital tool for establishing an atmosphere of performance, and these responses reflect that. It visually communicates to our audiences, letting them know what they might expect from us.

Clearly, clown makeup is important to the people in front of the face. I asked, “Are there reasons clown makeup is important to the performer?” Again, a few of the same answers kept turning up:

“I don’t feel like a clown without it.”

“My mirror time is an important tool for disengaging from my normal life.”

“I like the ritual of the process. It helps me focus on the upcoming performance.”

Yes, of course. Again, no argument from me.

I know when clown performers enter the ring, stage, or living room, before we have a chance to do anything, the audience has already formed impressions about us solely based on the way we look. For better or for worse, first impressions count. So, it’s true, I guess. Clown makeup is important. It’s a good thing we finally got that one cleared up, isn’t it?

I don’t know who it was that pointed out the opposite of a truth is not always a lie. Sometimes, it can be another truth. Along the way, I’ve discovered that other truth about clown makeup. Are you ready for it? Do you promise not to call the clown police? Here it goes: clown makeup is not really very important at all.

Let’s be honest, paint just isn’t funny. You can smear greasepaint from ear to ear, and it won’t make you a clown. Can we really fool ourselves into thinking that hours of obsessive devotion to developing the perfect face will hide a complete lack of attention to the broader range of clown performance skills? That perfect face is nothing but a gimmick without a performer to animate it. Imagine an eight-year-old asking, “Mommy, let’s get that clown who isn’t funny for my party. You know, the one with the really impressive blending!” Maybe I’m playing it a little broad here, but I think you get the point. Makeup is just another tool to be used and is not an end in itself.

If all you have to offer your audience is a pretty face, your performance will be done as soon as your audience sees that face. Even on the best days, makeup is no substitute for character. For better or worse, first impressions do not last. When it is all out and over, it is who you are and not what you look like that your audiences will remember.

We are left with two truths: makeup is important, and makeup is not important. It is our job as artists to find and keep the balance between the two.

Makeup is a tool that clowns use as an outward expression of an inside character. This can be a difficult thought to express in a beginning makeup class because the students, new to the many aspects of clowning, often have undeveloped (or certainly unassimilated) characters. Design becomes something that gets tacked on from the outside instead of being clearly motivated from the inside.

What is the rush to find the face? The discovery of one’s face is a journey

of a thousand steps, not a hundred-yard dash. Still, my experience tells me that many people will not be dissuaded. They are going to get “the” face before the first class is over! They seem willing to grab on to the very first impulse that comes along, hanging on for dear life, without the benefit of any input or modification. However, if any idea is to work, it is because of growth in the working and execution of subsequent ideas arrived at in the process.

As performers, we can never say to an audience, “Well, what I wanted to look like was...” An idea is just an idea if you don’t have a way to express it in the physical world. When we face the challenge of expressing an artistic idea, we must begin with technique. Clown makeup can be art. But long before we set our sights on artistry, we must master the craft of clown makeup.

The most valuable tool in a clown’s makeup kit is the mirror. It is indispensable as we move from idea through technique to artistry. The process of making up begins in the mind. First, we have the idea. Then, using our bones and muscles, we move that idea right to the end of our hands. There, with a fingertip or brush, we pick up some pigment and transfer it to our face.

So far, so good – makeup is on the face, but this is only the halfway point of the creative process. To complete the cycle, we have to get the expression of the original idea back where it began. Don’t just glance in the mirror and reach for some more greasepaint. Move that image in the mirror back to the brain. When that happens, you can begin to make artistic decisions about your efforts. You have used your fingers. Now use your eyes. Stop and look carefully. Connect with that image in the mirror. You are your first audience.

Do you see on your face what you imagined in your mind? Sometimes, the result is close to what we wanted, and sometimes it is not. Didn’t get what you expected? Don’t be upset. It’s just greasepaint. Wipe it off and try again.

Stay open to the twists and turns of the creative process. Learning what you don’t like is as helpful as learning what you do like. You can discover useful things in the process, even when you are trying to render a preconceived idea. Creating a clown face is a partnership between ideas and actions. First, the idea, then the action. Your mirror is where they meet.

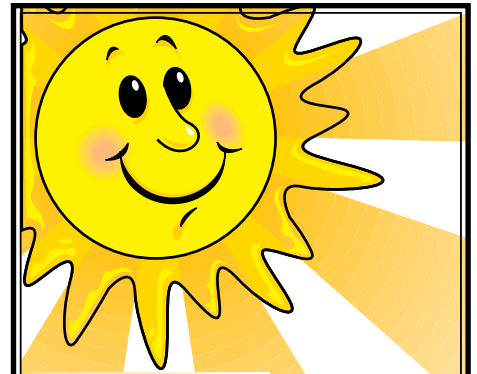
Clean, simple, and true. That’s all I know about successful clown makeup. The faces that seem right, the ones with the most face value, are always clean, simple, and true.

Clean. Use virtuoso technique, whatever that may be for you. Work at the top of your abilities as a craftsman every time you sit at the makeup table. Not everyone is blessed with great application skills, but everybody can commit to looking the very best they can. Practice and improve. Perfection may be an unattainable goal but never settle for “it’ll do.” Work clean.

Simple. I know lots of humans with eyes, cheeks, eyebrows, noses, and mouths. I know very few faces filled with hearts and stars and rainbows. Use the power of makeup to enlarge and animate your natural features. Even performers with highly stylized makeups must still allow their audiences to connect with the human face underneath. Design does not mean little drawings. Keep it simple.

True. Makeup is an art of continual discovery. There is a moment for all of us when we look in the mirror and see our clown looking back. Before your audience can believe that your makeup is real or authentic, it must be true to you. Picasso said, “Art is a lie that tells the truth.” With our paints and powders, we tell a lie. After all, no human really looks like a clown; that’s why we use makeup. We spend so much time and effort on creating this false front, this façade. Still, even the most finely crafted clown face gets wiped off and discarded at the end of the day. These other faces can and do reveal truth about an inner character. That’s quite a challenge, and it is also quite an opportunity. Be true.

Clean, simple, and true. Don’t settle for less.



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
1355 Shannon Dr., Apt 103
Iowa City, IA 52246

Miriam “Senorita Soto” Kleinberger
2 Maple Lane North
Loudonville, NY 12211

Kathy “Noodles” Gurak
18 Park Avenue
Garfield, NJ 07026

Richard “Design-O” Smith
97 Grafton Street, Back Door
Shrewsbury, MA 01545-5646

Fran Etkorn
1015 Champion Circle
Longmont, CO 80503

Dale McKenzie
867 Raynard Crescent SE
Calgary, Alberta, Canada
T2A 1X6

Good Cheer Chairperson:

Crissy “Miz Daisy” Melnitzke
crissy@mizdaisyentertainment.com
863-221-4183



The Exciting News about COAI Scholarships By Adam Schill Director of Education

Did you know that COAI offers scholarships? That's right! We have a fund set aside that is *only* for education scholarships for our members, and that fund is replenished yearly by our convention auction!

Scholarships are not just available for our annual COAI Conventions—they can also be used for any other clown-related educational opportunity.

Planning on going to Mooseburger Camp or American Clown Academy? Yep! You can use a COAI Scholarship for those! Twist and Shout? KIDabra? Kapital Kidvention? Yep! You can use a COAI Scholarship for those, too! Have another clown or entertainment related workshop or convention? Yep! You can probably use a COAI Scholarship for that!

Highschooler getting ready to head off to college, and applying for every scholarship that you can get your hands on? Nope! Sorry, this ain't for that! I actually *do* get applications around FAFSA time, believe it or not, and always have to chuckle a bit!

So at this point, you may be asking yourself: "Self, how does one receive one of these COAI scholarships? What are the requirements? Is there a limit?"

Those are excellent questions, and I'm about to answer them!

How does one receive a scholarship? You can apply for a scholarship on the COAI website at www.mycoai.com/education-scholarship, or if you like doing things the hard way, go to the COAI website, www.mycoai.com, and click on the "Education Scholarship" link under the "Education" tab. Those applications are e-mailed directly to me, and I present them to the COAI board for a vote. Up to this point, since I have been Director of Education, we have only had to deny one scholarship, and that was due to the person not meeting all of the qualifying criteria. More on that in a minute.

If you have trouble filling out the application, you can call, text, or e-mail me and I will be more than happy to help you however I can. (My contact info is inside the front cover.) However, please don't call me to explain or justify a scholarship if you haven't first filled out an application. Without the application, there's not much I can do. If it's something that would help you grow in your clowning, it probably qualifies.

What are the requirements?

The requirements are pretty simple.

You need to be a COAI member in good standing, for a minimum of one full year. ("Good standing" just means your dues are and have been paid and current.)

The event must be a family entertainment educational program which runs a minimum of ten hours of educational activities if the event is three days or less, or at least thirty hours for longer events of four-plus days.

The scholarship must be used for the requested program during the requested year, or it will be forfeited. Scholarship funds may not be used for transportation, food, or merchandise.

The scholarship recipient must write an article for *The New Calliope* after the event. It can be an educational article or just an article detailing their experience of the event and the kinds of things they learned.

Scholarship applications must be submitted a minimum of sixty days prior to the start of the event for which the scholarship is requested.

Is there a limit to the scholarships?

A recipient may not receive scholarships in two consecutive years.

Scholarships for the COAI Convention will include a complete registration.

Scholarships for other events will be partial scholarships, with the amount to be set yearly based on the lowest tier full registration cost of the COAI Annual Convention.



So now that you know the ins and outs of the COAI Scholarship, I expect to have my e-mail flooded with applications! Can't wait to see you in Niagara Falls! **TNC**



From the Director of Conventions

Frank Bunton

How to Host a COAI Convention

Okay, you have decided to host a convention, picked out a hotel that will work, and chosen a great theme. Great! Now what do you do? Here is a list of possible committees and what each does. It is only a bare-bones listing, but you can add more detail or even combine them to fit your needs. Some committees will need to do their jobs before other committees can start doing theirs. If you need more assistance, give me a call or send me an e-mail, and I'll help you.

- **Registrar/treasurer:** Keeps track of all incoming registrations, makes bank deposits, pays convention bills.
- **Registrations at time of the convention:** Signs in registrants, hands out goodie bags, name tags, dinner tickets, and registers walk-ins. You might create a signup sheet for the host alley's members to run the signup/registration desk during the convention.
- **Name badges and tickets:** Designs name badges and meal tickets and prints them out.
- **Goodie bags:** Collects and stores all the items for the convention goodie bags, makes them up, keeps a tally of who donated, and sends thank-you cards when the convention is over.
- **Banquet:** Creates the schedule and does all the set-up for the evening's awards, works with the decorations committee to set up decorations, collects volunteers to do the banquet tasks.
- **Theme:** Creates the schedule and does all the set-up for the theme party, works with the decorations committee to set up decorations, collects volunteers to do the tasks for the evening.
- **Decorations:** Puts together a team to make, assemble, and put into place all the decorations for the entire convention and keeps track of all the decoration expenditures.
- **Dealers and Dealers' Room:** Contacts the dealers prior to the convention and gets commitments for the number of sections, makes and collects contract agreements, keeps track of payments and billings, lays out the Dealers' Room prior to arrival, shows dealers their assigned areas, is responsible for the opening and closing of the Dealers' Room itself.
- **Tentative schedule:** Puts together the classes and lectures and their time allotments for the convention, makes the needed Commitment Contracts, collects returned contracts, keeps the contracts on file, keeps track of expenditures and fees paid.
- **Advertising:** Oversees all the advertising time frames, makes sure items are sent out with all the necessary information and checks, keeps track of expenditures.
- **Program booklet:** Puts together the program book for the convention: layout, ads, opening and welcoming letters, keeps track of expenditures.
- **Hospitality room:** Finds hosts for the times provided for hospitality, those will be present in the room at assigned times and make sure the room is ready.
- **Competition contact:** COAI has its own "Competition Director(s)", a contact person from your own Alley that knows the area and the Hotel should be

available should the Competition Director(s) have a particular need from the area. This person will be responsible for contacting that year's Competition Director at least two months prior to the convention to open communications and let them know of your position and assistance availability.

- **Hotel contact:** Is responsible for contacting the hotel and maintaining open communications with the hotel representatives who are assigned to the convention, makes meal selections (chosen by the host Alley), sets up rooms and schedules, and provides for any and all special needs prior to and during the convention. The pre setup with the hotel is known as Banquet and Equipment Orders (BEO).
- **Auction:** Oversees the annual auction, makes sure the room being used is available for set-up, and assists the COAI board members setting up the auction, making sure their needs are met.
- **Headliner contact:** Provides a contact person for each headliner, who takes care of the headliner during his/her stay, answers any questions, and handles any concerns or issues.

These are only suggestions and can be used, discarded, or changed as you wish. It may be possible to combine the Banquet, Theme, and Decorations committees into one or the Advertising, Program Book, and Schedule as one. A website committee may also be necessary. It could promote the convention, post the schedule, and provide lecture descriptions.

Good luck with whatever you decide, and as always, if you need help, you can give me a call at 812-371-5742 (EST) or e-mail me at buffphoon@gmail.com.

MEMBER SPOTLIGHT

MARK "POKEY" THOMFORD

By Beth Cedarholm



"Have you ever seen a clown museum? This is my clown museum," says Mark "Pokey" Thomford, as he opens the door to his single-room apartment at the senior living center in St. Paul, Minnesota, where he has lived for the past seventeen years. Shelving units filled with hundreds of clown figurines line three of the four walls. There are clowns everywhere—framed portraits of clowns (including Pokey) on the walls, clown decals on the windows, a clown wall clock, clown music boxes, and even clown bedding.

Mark, at age sixty-five, says his love for clowns began when he was a child, and a Shriner clown gave him a ride in a parade. When his mother presented him with an Emmett Kelly figurine, he began collecting clowns. Being surrounded by his clown collection stirred a passion inside of him. "The more clowns I got, the happier I was," he says. "I decided I wanted to be a clown."

Mark's clowning aspiration became reality when, in 1987, he took part in a "clownology" workshop put on by Twin Cities clown and costume shop owner Michael O'Shaughnessy, who became his mentor. He then received the Mark Anothony Grant for Clown Camp, in LaCrosse, Wisconsin. Mark says he has attended Clown Camp five times, and has attended three of the camp's reunions.



Mark has been an active member of COAI since 1995, and he has attended many annual conventions, including last year's gathering in Las Vegas. When asked if he planned on attending the 2020 convention in Niagara Falls, he hesitated, saying he was worried that he might slip into the falls. "I'm a weak swimmer," he explained.

Mark says that he enjoys competing in Paradability,

adding that he has a hard time doing balloons or face-painting, due to his partial blindness and poor hand-eye coordination. He said he has never placed in clowning competitions, but that doesn't stop him from trying. He said that he *did* win some ribbons in the 1970s in Special Olympic track and field.

In 1997, Mark completed a pastoral care clowning workshop at St. Luke's Hospital in Cedar Rapids, Iowa, where he says he learned how to be a compassionate caregiver.

Mark's interests are not limited to clowning. He's a Knights of Columbus member, and enjoys being a greeter for events held at his residence center. He is a devout Catholic and rarely misses Saturday mass. If he's going to be out of town, he said he's certain to let the priest know the reason for his absence.

And his advice for fellow clowns? "Be happy, enjoy life, and have fun." **TNC**



Beth "Pickles" Cedarholm is the Midwest Regional Vice President for Clowns of America International. You may reach her by e-mail at clownypickles@gmail.com.

RICHARD SMITH'S EVOLUTION OF A HOBO

By Rachel Strnad

When someone decides to become a clown, one of the next questions they must ask themselves is What kind of clown should I be? Everyone comes to their clown character differently, and many stay with whichever they choose for most of their career.

For Richard “Design-O” Smith, one kind of clown wouldn’t do. Design-O had to master ALL of them! “Design-O is a character that’s always evolving,” he explains. “He won’t show up in the same outfit twice.” Quite appropriate for a clown who, at heart, is a tailor. However, it wasn’t just about the outfits for Richard. Since he planned on competing in each category, he had to study the competition criteria, the specific qualities the judges were looking for, and find something to pull him into the mindset of his new character. “If you can identify with something that makes you unique or speaks to you and figure out what category that fits in, you’re well on your way.”

Never was this more difficult than when he decided to tackle the Hobo category. Richard’s first obstacle was simply getting into the mindset. As a generally happy person, it was hard to make himself feel sad enough to look genuine. However, the death of his grandmother inspired grief aplenty. “I inherited all her things, and my great-grandmother’s crazy quilt, with all the memories attached to them, so I decided I’d make my costume from the crazy quilt in memory of them both.”

About the same time, one of the organizations Richard worked with called Why Me contacted him about an award for outstanding services in raising money for children with cancer. “They knew I didn’t want a trophy,” he explains. “They’d been to my house and seen all my trophies and plaques and heard me complain that you needed to find a place for each one.” Hoping to avoid adding to his trophy clutter, the organization asked Richard how he wanted to be honored. “I told them I’d just lost my grandmother and I’m very sad and this is helping me develop my Hobo character. So, if each kid asked their dad for a tie, I’ll create my Hobo costume out of all your ties and be wearing a bit of each of you.” This also helped connect a further inspiration; the success rate of cancer treatment for children was not so good as it is now, and Richard had grieved the death of a child who loved Design-O more than once. Their loss



Ties in the second of the three costumes he made from the donated ties. At the time, he thought these were given with the full approval of their parents. It wasn’t until the Christmas party when he encountered many surprised fathers that he discovered they had no idea their Armani silk ties had been pinched for a clown costume.

blended with the loss of his grandmother and created Ties the Hobo.

Ties showed up at Why Me’s Christmas party that year, and the MC called him up on stage along with every child who’d donated a tie to clothe him. They asked Richard to turn around several times, and each child pointed to their tie and said, “That’s me.” “That’s me.” “That’s me.” The costume was now a living trophy. “The most moving trophy I’ve ever received,” says Richard. “I also told them they gave me so many ties that I was able to make three costumes. Of course, the kids wanted to know where the other two were. I said, ‘I didn’t know this was going to be a fashion show!’”

It was as Ties that Richard first competed in the COAI international competition for the Hobo category, and where he encountered his next obstacle. Previously, he’d competed and won in Auguste, Classic Whiteface, and Comedy Whiteface, all fairly straightforward categories. One simply has to work in clowndom for any length of time



Left: Richard’s Hobo costume from his great-grandmother’s crazy quilt. Again, his face is not quite in keeping with the bright colors of the costume.



Left: Ties, Richard's first Hobo. Notice the difference in the two faces. The first is an expression more becoming of a tramp than a happy Hobo. The second's is more in keeping with a Hobo character. Right: Richard's Hobo costume from his great-grandmother's crazy quilt. Again, his face is not quite in keeping with the bright colors of the costume.

to get an idea of their particular characteristics. Not so with the Hobo; Richard found himself dreadfully underprepared. "Did I read the rules? Did I know what a happy Hobo was versus a Tramp? Did I know what pose to use for a specific kind of hobo? No." That was the last time he would make such a mistake.

The judges did not make things easier, either. "Out of all the contests I ever was in, these were five judges with the most severe faces. You'd think they'd all just come from a funeral. They eyed you up and down, looking for whatever it was they were looking for, and said nothing." According to their comment sheets,

however, Richard did not have what they were looking for. His costume was too crisp, too new. His face was too downcast for the bright colors. "I hadn't had such a harsh judgement since the first time I'd competed."

Such critiques took him back to the drawing board and to the library. He researched the origins of the Hobo, which came from the 1929 stock market crash. Many businessmen lost their jobs and began riding trains from town to town looking for work. The stippled beard and grubby face emulated the soot-blackened features of someone who lived in the wake of a coal-powered smokestack. Richard also discovered the research rabbit hole of Hobo symbols. In each town, the hobo community would mark the fences of certain houses, telling their fellows if the family who lived there would give them a hand-out, make them work for their meal, run them out of town, and a myriad of other notes. Richard began to see such marks crop up in the clown community as well, especially among women Hobo clowns, who



For most of his character, Richard has an accompanying activity page for kids. It's a fun, personal hand-out, and it gives the kids something to do, especially since the visiting clown can't give undivided attention to everyone all the time.

often incorporated the signs into their costumes.

One further piece of information Richard learned was the distinction between a Hobo character and a Tramp, a distinction often overlooked in competition. A Hobo, or happy Hobo, is the type of character who is willing to work for an hour or two to buy his next meal or a second-hand suit of clothes from the rummage bin. He is a Hobo by choice, whether he became one voluntarily or not. His makeup is more like that of a grubby Auguste: a little bolder, more clownish. He will laugh and smirk as well as mope. His costume is ragged, but can incorporate bright colors and touches of the dandy. The Tramp, on the other hand, has just had everything ripped from him. He is downcast perpetually. Though he may have a tin for donations, he is too ashamed to ask out-right for anything. His makeup is more

natural. His clothes look like they have been through the wringer. Nothing will induce the Tramp to smile.

It took two more tries to fully grasp these concepts, however. In his second competition, Richard had gotten the face he wanted, but the judges still told him his clothes looked too clean. Finally, for his third costume, he chose an easily distressed linen and conveniently forgot to prewash it before constructing a three-piece suit. Everything shrank an inch. "I thought, well, Tramps are supposed to wear clothes that are patched and don't fit." So he let out hems here, pieced extra fabric in there, and took the whole thing out to his yard to do the worst thing Design-O could ever do with a costume: he tore it up. He ripped it in strategic places. He rubbed at the elbows and knees to make them worn. He took a lighter to certain edges to make them fray. He covered the whole

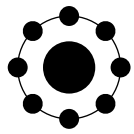
with innumerable coats of spray paint to simulate years of dirt and grime seeping into the fibers. All the work and tears paid off with another first-place trophy in the Tramp/Hobo category.

What does he have to say to those considering taking up the Hobo beard? Do your research. Do you know what goes into a happy Hobo or a Tramp? Do you know the difference between the two? Can you get yourself into the right frame of mind? Check out resources like our *Clowning Basics* book as a start. Then go talk to a Hobo clown—COAI has plenty. Find those who have been judges and ask them for advice.

Not sure a Hobo is right for you? Keep an eye on this spot for more character creation stories. As always, if you have questions, or want to hear more on this topic that wasn't covered in the article, contact our editing team at thenewcalliope@gmail.com. **TNC**



Left: Ties, Richard's first Hobo. Notice the difference in the two faces. The first is an expression more becoming of a tramp than a happy Hobo. The second is more in keeping with a Hobo character. Right: Design-O's winning linen costume.



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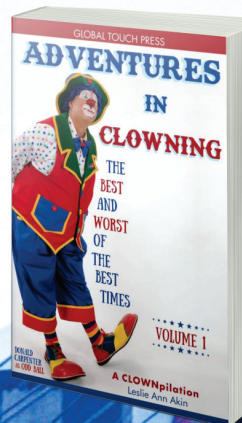
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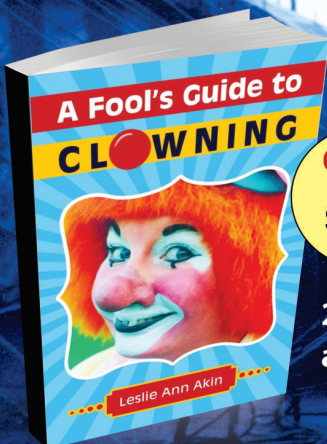
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COAI Junior Joey Director



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HARRY'S HILARITIES



PHOTO BY MAEVA GARCIN/METROEAST COMMUNITY MEDIA

Junior Joeys Leader Wins National Video Award

The Alliance for Community Media presented COAI's Junior Joey Director Regina Hernandez Wollrabe with a national award for her public access television program, *Clowning Helps Me Overcome Depression*. As one episode of the Cha Cha the Clown show, the program on overcoming depression won her the award for Best Spiritual/Inspirational Independent Producer. Regina's YouTube channel (COAI Jr. Joeys) features eighteen videos she has filmed and produced. Her clown makeup video alone has had more than 24,000 views. Subscribe to her channel at www.youtube.com.

Comedy fillers are good for those awkward moments when there's a longer pause on stage than expected, such as when a volunteer takes too long to get to the stage or there is some other delay in your show. Here are a few short fillers to buy time and earn laughs.

My uncle drank a quart of shellac. He died, but what a finish!

Have you seen me in the movies? I go there often.

To be a clown [or magician], I rely on wit, cleverness, and humor, which amounts to one heck of a lot of trouble!

If I told you once, I've told you a million times—don't exaggerate!

Once I thought I was wrong, but I was right.

I'm moving from the tenth floor to the ninth floor, but that's another story.

Did you hear about the clown who called the airline and asked how long it takes to fly to California? The clerk said, "Just a minute, sir." The clown replied, "Thank you," and hung up.

I would like to show you a trick with a coin. I don't know one, but I would like to.

Harry Allen is the co-owner, with Irv Cook, of Daytona Magic in Daytona Beach, Florida. Harry tours extensively with his dealer show, demonstrating the latest in magic supplies, combined with his quick-witted delivery. Visit him online at www.daytonamagic.com.

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\$25 of the COAI membership includes a one-year subscription to *The New Calliope* magazine. Subscriptions are not a benefit of the family memberships. (Only the Individual Membership in the household receives *The New Calliope*.)

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Wrap Up Your Season Like a Pro!

By Pricilla Mooseburger

The Christmas tree has been taken down, the fruitcake has been eaten, and the radio is no longer playing Christmas carols. But *your* holiday season isn't over yet!

Now you have to wrap up the loose ends of your performances. Whether you are a volunteer elf or a Santa Claus for hire, it's important to be professional and make the very end of your dealings just as jolly as the beginning. Follow these steps to ensure future customer relations and good will toward all.


Keep a **record of your client contact information** and performance notes in a spreadsheet or database. If you don't use the computer, you can use an old-fashioned Rolodex. Even if you perform for free, you should still keep track of this information. You can mark down which gags or magic tricks you performed, how many balloons you used, how long the event was, etc. Don't assume you will remember ten months from now! This is important information to use in preparing for next year's holiday events.

Mail out a thank-you **card** to each client, even if you volunteered your time for the event. It reinforces professionalism, and it's the kind of touch that will make you stand out because it's such a rarity in this day and age. Invite them to post their photos of the event to your Facebook page. **Include a few business cards with all your contact information, so they can pass them on to their friends.** Remind them to book early for the upcoming year. Don't be afraid to offer a discount if they pay in advance. Business typically slows to a crawl in late winter. Instead of sitting by the phone waiting for it to ring, be proactive. Consider including a discount coupon if they hire you again within three months. Do you have other theme shows to offer? This is a great opportunity to mention it in the card!



Update your **Facebook page** with photos from the events; make an album for each event if you have dozens of pictures. **Edit all those pictures now** while it's still fresh in your mind. Make them ready for your website and set a date on the calendar for when you will update your site with those photos and your 2020 booking information. I recommend no later than September.

Before you pack it all away in the attic, **examine your performance tools.** Look over your props and supplies. Does anything need repair? Fix those small problems now



before you forget about them and they become big problems later. Take stock of what you used and how much you used (face paints, balloons, give-aways, stickers, etc.). To save on shipping, wait to replenish your supplies until later this winter when you place a big order for your spring events. Before you pack them away, give your holiday costumes and accessories a thorough cleaning. If you need instructions on how to wash a Santa Beard, check out my blog: www.mooseburger.com.

Set calendar notifications in your e-mail or smartphone to remind you in September to send off your newspaper ads, contact your clients, restock your supplies, update your website and social media accounts, and get your props and costumes aired out.

Now that you have had time to review your winter season, take a few hours to think about how you did. What worked? What didn't? Did you try something new? Make notes about what you would change, and what you would keep the same.

Let's talk about long-term planning and education. Now is the time to look



at the year ahead. Are there any conferences, workshops, or camps you want to attend? Wouldn't it be great to be looking forward to a fun educational vacation? Now is the time to talk to your family, get time off from work, sign up

for an easy payment plan, or drop some big hints with family and friends who never know what to get you for the holidays! Seriously, plan now for more fun later. This gives you time to save money for the trip. Start by taking a little money out of each paid clown job, earmark your tax return—you get the idea. Planning turns a dream into an attainable goal! What is the worst thing that can happen? At Mooseburger Camp you can purchase refund insurance in case you need to cancel. Do your homework. Don't assume that every program will have what you are looking for. Check out their schedule before you register. Know what their refund policy is. That way you can plan your travel schedule with confidence and have something fun to look forward to!


Write down at least two things you would like to **improve before**

September. Keep these goals posted where you can look at them on a regular basis and remind yourself to improve these things. If you start now, then you won't feel rushed when the leaves start to fall next year. Here are some ideas:

- Upgrade your face paint supplies
- Learn another balloon creation
- Build a new prop or trick
- Get a new costume
- Try a different venue
- Look for new music or decorations
- Try other marketing materials
- Develop another character

I wish you much success and look forward to hearing about your progress!


Find more practical and inspirational clown articles on Pricilla Mooseburger's blog at www.mooseburger.com.




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in

Niagara Falls



Niagara Falls State Park. View from the front of the American Falls. In the background: Horseshoe Falls. Wikipedia Commons/Ad Meskens

By Rose Cardenas

The 2020 COAI Convention will be packed with outstanding lecturers, shows, and dealers. But the Niagara Falls, New York, area also offers outstanding sights to see. Here are some highlights.

At the top of the list of local activities is, of course, the Niagara Falls. There is plenty to see and do, even with the convention coming so early in the season. At the Niagara Falls Visitor Center within the Niagara Falls State Park, you will be able to experience the Niagara Adventure Theater, Prospect Point, and the Observation Tower. Be sure to take the time to view the film, *Niagara: Legends of Adventure*. The Cave of the Winds, Maid of the Mist, and Niagara Scenic Trolley tours may also be available, depending on the weather. Just outside the state park is Old Falls Street with a variety of restaurants and family-friendly activities.

Adjacent to the convention hotel is the Seneca Niagara Resort and Casino. The resort is a center of adventure and high-quality cuisine, entertainment, and nightlife. Each convention participant will receive tokens each day for use in the casino.

If you are a history buff, you will want to visit Old Fort Niagara. The Fort will allow you to step back in time to the 1700s when several countries fought for control of North America. You can visit buildings from the eighteenth century and take part in living history programs. The visitor center has exhibits of artifacts and an introductory film. You can also participate in the hourly musket presentation and meet a soldier from the fort to learn about his uniform, equipment, weapons, and living conditions.

A short drive away from Niagara Falls, the Erie Canal Discovery Center is an interesting place to learn about the canal and its importance in the nineteenth century. The center is open on Fridays and Saturdays

in April and full of interactive displays that allow visitors to try their hands at moving a boat through locks and hear from people who built and worked on the canal. Visitors can also view the film, *Gateways East and West*, which describes the building of the canal. It includes a simulation of a nighttime ride through one of the 1820s locks. In addition to the Visitor Center, Lockport offers various nineteenth-century homes to view.

The Niagara Falls Underground Railroad Heritage Center is also worth a visit. The Center's mission is to reveal authentic stories of the Underground



Seneca Niagara Resort and Casino is next door to the convention hotel.



Railroad freedom seekers and abolitionists in Niagara Falls to inspire visitors to recognize modern injustices and take action toward an equitable society. The Center is open daily, with daily Freedom Conversation Tours at 11:30 am and 2:00 pm.

Herschell Carrousel Factory Museum is one of only two surviving manufacturing complexes associated with the production of carrouseles during the nineteenth and twentieth centuries. The museum includes a fully functioning 1916 carrousel with two styles of hand-carved horses and the 1940s aluminum Kiddie Carrousel with small-sized horses. The museum will be open Wednesdays through Saturdays, 12:00 noon to 4:00 p.m., in April.

In addition to these historical adventures, the area surrounding Niagara Falls is full of outdoor fun. Depending on the weather and conditions, Niagara Falls State Park is the gateway to multiple hiking trails with beautiful views of the Falls for all ages. The Town of Lockport Nature Trail also offers family-friendly hiking through wooded areas with wildflowers and waterfalls. For more adventurous hiking, head to Whirlpool State Park or Devil's Hole State Park.

For more urban adventures, take some time to view the street art at the Third Street Art Alley, a public art gallery with nineteen murals. You can also take time to visit some of the many antique stores in Niagara Falls and the surrounding area.



Top left: Niagara Falls Underground Railroad Heritage Center. Wikipedia Commons/ Mitchazenia Top Right: Herschell Carrousel Factory Museum. Wikipedia Commons/ Uwe Dederling Right: Carrousel istockphoto/mariusz_prusaczyk.

Just five miles outside of Niagara Falls is one of the best science exhibits in the country at the Niagara Power Vista at the Niagara Falls Power Authority. Visitors experience a thrilling virtual-reality ride, learn the science of hydro-electric power production, and conduct hands-on experiments focused on the power of nature.

At the Aquarium of Niagara, animal lovers will be able to visit Humboldt penguins, seals, and sea lions and get to know more about them during feedings and trainer presentations. The Aquarium also has extensive exhibits of marine ecosystems with fish and invertebrates. A short drive away, the Buffalo Zoo is the nation's third oldest zoo. It offers an innovative exhibition of diverse species of mammals, birds, amphibians, reptiles, and fish.

Just a few minutes outside of Niagara Falls is one of the newest wine-producing regions in the U.S. with a unique micro-climate ideal for the long growing season perfect for the fruit for wine, meads, and ciders. Follow the Niagara Wine Trail to visit more than twenty wineries for tastings, dining, and enjoying the beautiful countryside.

Across the border in Canada, entertainment venues continue with Ripley's Believe It or Not, Louis Tussaud's Waxworks, Bird Kingdom, and Clifton Hill.

Convention participants will have plenty to do outside the convention itself. Be sure to schedule enough time in your itinerary for taking in some local adventure and entertainment. **TNC**



Dinosaur Hat

By Patricia "Pockets" Bunnell



1. Make a violet hat base using a 260. Form a four-finger bubble at the front of the hat base.

2. Inflate a 260, leaving a seven-finger tip. Burp to soften, and then tie off. Form two six-finger bubbles and turn into loops.

3. Twist in at the top of the bubble on the hat base.

4. Form a three-finger bubble.

5. Make a four-finger bubble.

6. Make a pinch twist and finish with a two-finger bubble. This cluster is the inner face.

7. Form a loop to go around the pinch twist on the inner face.

8. Make a six-finger bubble and twist in at the top of the head.

9. Form three three-finger bubbles. This is his nose.



- 10.** Twist this cluster together at the top of the inner face. Make sure the bubble nestles in the triangle cluster. Use the remaining balloon and form another six-finger bubble for the other side of its face. Twist in at the bottom of the head.
- 11.** Inflate a white 160, leaving an eight-finger tip. Twist the nozzle in at the top of the head. Wrap around the inner face and under the top of the nose.
- 12.** Stretch the white 160, pulling as much air out as possible and twist in at the bottom of its face.

- 13.** Make the bottom teeth by forming a loop at the base of the inner face. Discard remaining.
- 14.** Inflate a white five-inch round about three fingers. Tie off and cut off the nozzle.
- 15.** Pinch in half.
- 16.** Place one bubble in at each of the loops at the top of the head.



Patricia "Pockets" Bunnell is an award-winning balloon artist from the Portland, Oregon, area. You may reach her by e-mail at oddballoon@gmail.com.

Welcome, NEW MEMBERS!

- | | |
|--|--|
| Doug "Krunchie" Brandt, MA | Melissa "Milly McSilly" Morgan, TX |
| Dom "Dom Chambers" Chambers, NV | Judith "CalamityRae" Munro, WA |
| Fausto "Magic Sam and Friends" Colet, TX | Brian "Kool Ade" Noland, IN |
| Preston "Scoop" Eakins, MI | Thomas "Pop" Patterson, TN |
| Mark "Markus Steelgrave" Farris, ME | Nikki "Molly Magic" Reed, Canada |
| Wesley Fields, IN | Ron Severini, FL |
| Greg "Dudley" Harrington, FL | Arthur "Archie" Smith, PA |
| Robin "Auntie Roo Clown" Holder, NY | Ivan "The Amazing Ivan" Stratiencio, NY |
| Christine "Daisy" Lambert, NY | Jillian "Flutter" VanderBurgh, NY |
| Errol "Lippy" Lipschitz, Canada | Daniela Viotti, FL |
| David "Davidsito" Melendez Ramos, Peru | Triston "Tristo the Clown" Wilkinson, MS |
| Zachary Messick, KS | |

CLOWN CALENDAR

January 17–19, 2020

Northeast Clown Institute
Plymouth, Massachusetts
www.clowninstitute.com

January 17–19, 2020

Kapital Kidvention
Tysons Corner, Virginia
www.kapitalkidvention.com

February 19–23, 2020

International Shrine Clown Association Mid-Winter
San Antonio, Texas
www.shrineclowns.com

February 20-23, 2020

Show Me Clowns for Jesus
Branson, Missouri
showmeclownsforjesus.org

February 28–March 1, 2020

Circus Magic Convention
Williamsburg, Virginia
circusmagicconvention.com

March 22–26, 2020

WCA Convention
Jacksonville, Florida
www.worldclown.com

April 14–19, 2020

COAI Annual Convention
Niagara Falls, New York
www.mycoai.com

July 8–11, 2020

International Brotherhood of Magicians Convention
Pittsburgh, Pennsylvania
www.magician.org

July 21–26, 2020

Mooseburger Clown Arts Camp
Buffalo, Minnesota
www.mooseburger.com/moosecamp/registration



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The Mighty

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Hosted by: Niagara Clown Alley



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OR OLDER) IS REQUIRED FOR EACH ROOM BE SURE TO MENTION THE CODE!
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in the Calliope or Online

PLEASE COMPLETE ONE FORM FOR EACH INDIVIDUAL REGISTERING:

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STATE _____ Zip _____ COUNTRY _____
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IS THIS YOUR FIRST COAI CONVENTION? YES [] NO [] ALLEY AFFILIATION _____

Updates and information: "Conventions" tab at www.MyCOAL.com Questions? Jim Donoughe at 1-716-471-3684 or Email COAICnv2020@aol.com

A person in a red jacket and black pants is walking a tightrope over Niagara Falls at night. The falls are illuminated with lights, and the scene is shrouded in mist. The person is positioned in the center of the frame, balancing on a thin wire that stretches across the width of the image.

TO GET A SPECTACULAR VIEW OF NIAGARA FALLS—

You Won't Have to Follow in Nik Wallenda's Footsteps!

At 10:15 p.m. on June 15, 2012, Nik Wallenda, the “King of the High Wire,” began crossing Niagara Falls on a tightrope stretched 1,800 feet across the widest part of the Falls, over the two-hundred-foot-deep gorge. “Walking directly over the 600,000 gallons per second roaring over the Horseshoe Falls, he battled wind swells and dangerously thick mist at the center of the falls, before emerging to the delight of 120,000 fans on the Canadian side awaiting his arrival.” The walk was broadcast live on ABC before an audience of more than 16 million. It was the fulfillment of the dream he’d had since he was a child and the longest unsupported tightrope walk in history.

Nik Wallenda is a seventh-generation performer of The Flying Wallendas, a family that has its roots in the eighteenth-century Austro-Hungarian empire. Karl Wallenda, Nik’s famous great grandfather, brought his family to the U.S. to be a part of The Greatest Show on Earth. Nik began performing professionally at age thirteen, though he’d been part of the family performances since birth. Nik holds closely to the Wallenda family legacy of “Never Give Up.” In addition, his Christian faith is a central aspect of his life.

Nik is the holder of eleven world records, including such feats on the high wire as steepest incline, highest blindfold walk, longest tightrope crossed by a bicycle, and

his own Wheel of Death. In 2013, Nik fulfilled another of his life dreams by crossing the Grand Canyon.

As he fulfilled his lifelong dream and joined the ranks of legendary daredevils at the Falls, Nik handed his passport to the Canadian passport agent and gave the purpose of his journey as, “To inspire people around the world to follow their dreams and never give up.”

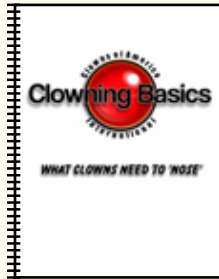


Come see the incredible Niagara Falls for yourself during the COAI Annual Convention, April 14–19, 2020. Register today at www.coaiconvention.com. We promise you won't have to cross the falls on a tightrope in order to get a spectacular view of this incredible natural wonder!

Snapshots

Get COAI's Clowning Guide
FREE!

Clowning Basics is our organization's go-to master course for all things clowning. In its pages, the novice clown learns all he needs to know, from choosing a clown type and persona, to detailed instructions on makeup application.



The experienced clown has plenty to learn from this manual as well. Brush up on your clown safety or review the organization's rules for skits and paradeability.

Want to teach a clown class? This manual is perfect! It even includes a clown skills quiz and graduation certificate.

Best of all—COAI members now have access to this wealth of information absolutely free! Simply log in to your account on www.mycoai.com and start learning!

Printed copies of **Clowning Basics** are still available from the COAI Business Office for \$25 plus \$3 shipping. To order, call 1-352-357-1676.

During Clown Week 2019, members of Kolonial Klowns participated in the Cook Foundation-sponsored photo contest by posing with Seward Johnson Sculptures on Main Street, Gloucester, Virginia. The sculpture displays were a part of the Gloucester Art Festival's annual summer 2019 arts event. The life-size cast bronze sculptures depicted people engaged in everyday activities such as reading the newspaper, playing the guitar, and sharing a story with a child.



Evelyn "Giggles" Smith took top honors with her submission for the Week 2 contest with the "Weekend Painter" sculpture. The picture features Jeremy "Dilly" Manning pointing out a spot the artist missed.

Ann "Tuttles" Sanders' winning submission was for Week 5 - INNER WORLD, OUTER WORLD. Tuttles' entry shows Tim "Sawdust" Laynor walking his "chili dog" while Tuttles waits for the bus.

Each winning photo was awarded a gift certificate to a Gloucester Main Street business.

Participating, on behalf of the Alley, as creative consultants, photographers and/or photography models were Courtney "Dally" Harris, Tim "Sawdust" Laynor, Jeremy "Dilly" Manning, Ann "Tuttles" Sanders, and Evelyn "Giggles" Smith.

Contest sponsors, The Cook Foundation, founded in August 1999, is a non-profit 501c3, private foundation whose primary purpose is to enhance the quality of life in Gloucester, Virginia through support of local arts and architecture. The Foundation promotes aesthetic awareness and pride in the community.





From the Membership Director

Carrie "Shimmy Giggles" Ray

Happy New Year! I want to take a minute to thank you for being a member of COAI. Without you, we wouldn't be an organization with professional, talented, and amazing members. The COAI board always focuses on how we can provide more benefits, services, and educational opportunities for our members. I hope each and everyone of you goes to our website (www.mycoai.com) and utilizes the resources we have in place, such as the Vault. Also, did you know we have a Facebook page that has updates, events, reminders, and more? Take time to visit the Facebook page to see what's posted.

Have you set your goals for this year? One of my goals for 2020 is to find ways to build up our membership, both locally and internationally. Create an online video on how to submit a nomination for awards to ensure what you're sending me for the Nomination packet includes everything needed to meet the award requirements.

The more detailed you are, the better the chances you have to win.

If you have an idea or a problem, feel free to call me. I'm here to support you. You can find contact information for me and all board members on page 2 of every issue of *The New Calliope*.

Don't forget to send pictures and updates of your alley to thenewcalliope@gmail.com and copy updates@mycoai.com. The COAI Convention is right around the corner; please try to attend. Go to the COAI website (www.mycoai.com) for more information. Also, elections are coming up, so please vote. Your vote matters.

Take care, and have a happy new year!

Giftng a COAI membership is fun any time of the year!

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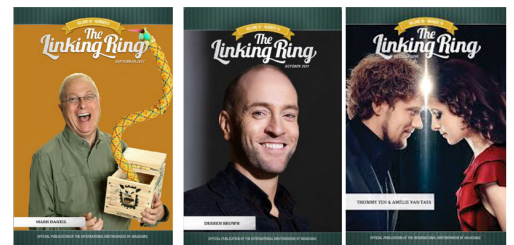
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WWW.MAGICIAN.ORG

CLOWN COMICS

NAME GAME

By Ann "Tuttles" Sanders

★ Starring: Kathy "Sparkles" McPherson, Jeremy "Dilly" Manning, Jerry "Dr. Dufus" Dodson, Evelyn "Giggles" Smith, and Courtney "Dally" Harris. Kolonial Klowns of Williamsburg - Alley #357

Photos by Tim "Sawdust" Laynor



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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**

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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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