

# THE NEW CALLIÖPE

For Members of Clowns of America International

July / August 2021  
Volume 38 • Number 4



Lee  
“Lew-E”  
Andrews

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# Lee Andrews



## From Junior Joey to Professional Clown

By Rose Cardenas

Lee Andrews grew up in High Falls, a small town in Georgia. One of the few television shows that he could see as a small child was *The Bozo Super Sunday Show*, starring Joey D'Auria, Robin Eurich, and Andy Mitran and produced in Chicago. At three years old, while watching Bozo, Lee said, "I want to be a clown and make people happy." During the past twenty-six years, Lee has dedicated his life to reaching that goal.

Because he was so young, Lee wasn't alone in his dedication. His father and mother understood how committed Lee was and spent all their extra time and money to make it happen. Later that year, Lee's parents dressed him in a rough clown costume with his mother's makeup serving as face paint and headed to a local carnival. They met a group of clowns there who took Lee under their wings and guided him as he began to grow as a clown. The attention, time, and education they gave him set him on a solid path to success.

Shortly after deciding on his career as a clown, Lee's father asked him what he'd like his clown name to be. At the time, Lee was fascinated with the Disney movie, *Jungle Book*, and loved the character, King Louie. Lee and his father decided on Lew-E – an easy name which was close to his own name, close to his heart, and not too outrageous. He has been Lew-E ever since.

At five years old, Lee participated in his first clown convention with the South East Clown Association. Lee recalls, "That was the turning point for me. This was how I was going to spend my life." At the convention, Lee and his parents realized that an entire subculture of clowns existed, as Lee remembers, "people like me." Lee met people who "fed the flame and shaped me," including Leon McBryde, Marcela Murad, and Michael "Coco" Polakovs. He and his father even sat in on workshops on making clowning a full-time job. Since that first convention in 1997, Lee has attended the Southeast Clown Association's convention every year.

Following this and with great forethought, Lee's father took him to the local bank on Piggy Bank Day to open a savings account for him. Because it was a small town, the president was aware of Lee's talent as a clown. He invited him to perform at

the next Piggy Bank Day. Lee asked if he could get paid because he wanted to earn the money to open his savings account instead of having his father pay for it. The bank president agreed, and a week later, following his performance, Lee opened his first bank account with the fifty dollars he earned. That was his first paid job, and it was a pinnacle for Lee. He immediately thought, "I'm going to do this for a living." With that resolve, even at six years old, Lee became committed to clowning with a new mindset. He worked at it all the time and learned everything he could.

Lee worked his first state fair at age twelve in his home state of Georgia. In fact, he worked that fair with some of the same performers with whom he continues to work the fair circuit today. He also began performing at circuses at thirteen or fourteen years old.

A few years later, Lee recalls being in an "amazing school situation" which allowed him to participate in a work release program. Although the program was intended for teens who worked in the normal youth jobs of fast-food restaurants or small shops, the administrators allowed Lee to be excused after



Top: Performing in the ring at the Cole Bros. Circus. Bottom: Lee at age ten as a member of the SMILE Clown Club with OG "Zero" Kitsmiller.

his third period every day to work in his own business. He performed more than a hundred fifty shows a year at schools, day cares, libraries, and children's birthday parties throughout high school. He even recalls being allowed to sit in the back of the class during third period so he could put on his makeup before he left school.

A week before Lee's high school graduation, his mother passed away, which was extremely hard for him. She had been such a great source of encouragement and support to his clowning and was well known in the clowning world.

In order to prepare for a full-time career as a clown, Lee enrolled in college to pursue a business degree. During his first semester, his math teacher asked the students what they intended to do with their business degrees. When Lee answered with his plan of full-time clowning, she said that was the stupidest thing she'd ever heard. Lee was devastated. A high school friend who was in the same class defended Lee, telling the teacher that Lee had worked all through high



Left to right: Lew-E on stage in the gala show for the Fellowship of Christian Magicians. Promoting the Cole Bros. Circus at a festival in New Jersey.

school, but the damage had been done. Lee finished the semester and never went back to college. He recalls, “I still didn’t know how to run a business.”

Soon after, Lee was introduced to some firefighters who hired him to teach them how to use clowning to promote fire safety. While he was teaching this class, he was contacted by the Cole Bros. Circus, who was looking for an immediate replacement as an advance clown. Lee discussed the opportunity with his high school sweetheart and took the job. He finished his contracts and joined the circus on the First of May. He worked as the advance clown for the circus from May to November, moving about two weeks ahead of the circus to make appearances at schools, hospitals, and businesses. That first year, he learned what his best skills were and how to create good performances. He also learned to adapt and be versatile, witty, and flexible.

Following that year, Lee was ready for a new challenge and joined No Joes Clown Circus. They worked fairs up and down the East Coast during the 2012 season, and this rekindled Lee’s love for the fair market. He went home, got married to his fiancée, Rebecca, and began doing fairs on his own with “Lew-E’s Comedy Circus.” For a few years, Lee



Top left: Lee teaching with mentor Ron Anglin. Top right: Lee’s favorite part of the show is talking with the children and getting to know them. Bottom left: Lee’s first promo photo at age seven. Bottom right: Lee at age five with the clowns who took him under their wings.



Lee visits with the woman he introduces as his mother at a South Carolina fair.



Top: On stage at the American Clown Academy.  
Bottom: Lew-E's full makeup during one of his days as advance clown for Cole Bros. Circus.

returned to work as an advance clown for the Cole Bros. Circus, working half a season as a fill in, and he worked a couple seasons for the Carson & Barnes Circus, but most of his time was filled with bookings at fairs and libraries.

Lee got his start in library programs in 2013, when his friend, Ron Anglin, invited him to attend a library showcase in Alabama with him. Each performer had a little booth to provide information for librarians. Ron had forgotten that he had a showcase spot and asked if Lee could take his place. He was totally unprepared and had nothing with him, but Ron gave him whatever he needed. Lee performed a ten-minute set and ended up booking seventy library shows throughout Alabama and Georgia. For several summers, Lee performed a hundred fifty shows each year. These library programs were big productions for the libraries' summer reading programs, what Lee calls "a hidden gem for parents."

Lee was doing five hundred shows a year at over two hundred venues, and then the Covid-19 pandemic hit. He took a much-needed year off and realized how much he enjoyed being home with his family. Lee had married Rebecca in 2012, and their son Ashton was born in 2016. Recently, they welcomed their

daughter McKenzie to their family. The time off Lee faced for the pandemic forced him to restructure his priorities in life. As a result, he has decided to stop performing his library shows and focus all his attention on Lew-E's Comedy Circus on the fair circuit. This will allow him to be home two weeks every month.

Lee's favorite part of clowning is being with people. Through this work, he has gained humility and become more grounded in life. That humility and grounding have helped him develop better relationships at home, as well. He feels that clowning has guided him into becoming a better father as he has learned to understand children better. He appreciates that his work has brought him into contact with people from all walks of life. The show is his priority, but between shows, he loves chatting with people and getting to know them.

For several years, Lee has worked a fair in South Carolina. One day he noticed that a woman in her late seventies watched the show over and over. She came every day and sat on a bench in the back. Between shows, Lee went over and asked her if she was bored. She told him she had no family and no children and added, "When I watch the show, I feel like I have a family. I see the children and their families enjoy the show." Lee was touched by this and spent the afternoon taking her around the fair, even riding on rides with her. At a later show, he introduced her as his mother and gave her a seat of honor on the front row. After the show, she gave him a big hug and left. Every year, she comes back. She sits on the same bench, and she and Lee spend an afternoon going around the fairground. He treats her to cotton candy and anything else she wants. This is one small way that Lee fulfills his professional goal, which he describes as, "Make everyone's day more special than it was before they came."

Lee believes that the future of clowning is very bright. He's excited that younger people are interested, though he acknowledges that the younger generation



Lee's setup for traveling and working at fairs.

may not always choose to follow the traditional type of clowning. TikTok has caused a resurgence in clowning, causing many young people to be genuinely interested in growing in clowning. He says, "We need to show them what we do and let them show us what they do. We need to extend our hands to accept and learn from them." Clowning is a dated art form, Lee explains, and we have to dust off the cobwebs and not be afraid. "The younger generation is going to be the one to carry on the art, and we should celebrate them."

Lee himself has often felt out of place as a younger clown. He's been told he's



Lee as Santa Claus.

not a "real" clown, but he doesn't allow this to affect him. Because he's been around the clowning world for so long, he feels like an old dog even though he is so young. He says, "Everyone goes to conventions with different goals. Young people come, and people don't think they bring anything and are brushed off." Making clowning relevant to them gives him hope.

Lee says COAI has been doing a great job at seeing new opportunities to provide something extra for its members, such as the recent Zoom Booms. Like COAI, Lee wants to encourage others to be the best clowns they can be. In his workshops, his camp, his shows, and to his friends he can often be heard to say, "I love ya, and there's nothing you can do about it." COAI loves Lee, too, for bringing so much fun and laughter to the world. **TNC**



Above: Lee performs at the Ozaukee County Fair in Wisconsin. PHOTO BY REGINA WOLLRABE

Left: Rebecca, Ashton, McKenzie Rae, and Lee at home.





## From the President

Adam Schill

Hello, COAI! I've had a heck of a summer! I hope you've been busy clowning and enjoying yours, as well! I also hope you enjoy this issue and the great articles inside.

We are excited to announce that our COAI Convention will be held April 26 – 30, 2022 in Atlanta, Georgia. We have a phenomenal hotel rate of only \$99 (plus applicable fees and taxes) per night at the Sonesta Gwinett Place Atlanta. Convention registration through the end of 2021 is only \$240. You won't believe the amazing lineup of talent this year, including our headliner, Misha Usov! We hope to see you there! Go to [www.coaiconvention.com](http://www.coaiconvention.com) to register today!



Misha Usov.

Let me share a quick note about our insurance program. A member mentioned to me that she was turned down for insurance because she does bubble programs. After talking with her a bit, I reached out to our representative at American Specialty Insurance, who is the broker who handles all the COAI policies. I told him about this and mentioned that we have a growing number of clowns who use bubbles as part of their performances. I also told him that foam cannons are the next big party opportunity and asked about those, as well. I asked if he could approach our carrier, Philadelphia Insurance, and see if they would underwrite for these activities so that we don't end up losing out on business and, in turn, members because of this. When he got back with me, he unfortunately said that Philadelphia refuses to underwrite foam, bubbles, or fog. He said that anything that comes from the performer toward an audience member is considered a "projectile," which they will not cover, even something as harmless as bubbles. I will be digging into this a bit more in the coming months to see if we can figure something out to make sure our membership is fully covered for all their activities. Stay tuned!

You may have noticed that, in the last few issues, we've had some great articles about younger people involved in our industry. In this issue, our feature article is on Lee Andrews. In the last issue, we had a great article about clown artist, Rosetta McBride. Who knows where we may go next time! I wanted to point out, though, that this is intentional. There has been a lot of gatekeeping in the organized clowning world over the last few decades, and part of our board's initiatives to keep COAI thriving into the future is to make it attractive to a younger audience. During the last several years, we have been losing more members to age, retirement, and death than we have been gaining new members. As a result, our membership has been on a steady decrease. Unfortunately, this also means that COAI's finances have been getting steadily thinner with each year, as membership dues are our primary means of income. If you were at our annual membership meeting during the convention back in April, you saw some of the cost-saving measures that our current board has put into place that will help save us thousands of dollars per year, but that barely gets us to a break-even

point. To fully thrive, we need to figure out how we can stop the decrease and instead grow our membership. In turn, our income will rise. To do this, we need to get more younger people in the door!

I have recently joined a Facebook group called the Ultimate Clown Alley. It was created by a very talented young clown named Sizzle from the PNW, who clowns full time at the same types of events as most of us. She is a great-looking Auguste clown. In the fall months, Sizzle changes up her look and works for a haunt as the head of their Clown Town. Through getting to know her over the last couple of years, my mindset on the haunt industry has shifted greatly. Kids love her, and adults are terrified of her. It's amazing to me how well trained these clowns are, how well they know their audiences, and how they can do two things at once. Haunt clowns are definitely not the same as the people in the news who are walking through neighborhoods and parks with clown masks. They're actual performers who study and perfect their art, just as we do.

Sizzle started this group because of the lack of inclusivity in all the mainstream clown groups and organizations. She wanted a forum where clowning could be discussed in a raw format, and performers of all backgrounds could feel comfortable sharing their talents with other clowns without the fear of judgment from the long time "gatekeepers" of the big organizations or arguing about what genre of clowning was a "real" clown.

As I said in my article a couple of issues ago, we need to do better.

I would implore you to look up the Ultimate Clown Alley on Facebook and join it! Just remember, come with an open mind, as it's a judgment-free zone. You may see some types of clowning you have never even considered before. It's been eye-opening for me, and I've really enjoyed it. Be watching the future issues of *The New Calliope*! You never know which young up-and-coming performer we'll interview next! **TNC**



## From the Director of Education

By Alene Klaus

Conventions are taking place, and still others are being planned. No doubt we are all looking forward to seeing our colleagues and friends again. I know we are all looking forward to steadier work! It is exciting and heartwarming to see photos of many of us entertaining people once again!

As Director of Education, obviously, education is important to me. As gigs started to become available, I wanted to be a better clown and entertainer than I was before.

One of the best things I did this year, along with eight other brave clowns, was to enroll in A Fool's Tools. This three-week intensive program is a performance changer. In it, participants learn within a framework of intensive study, practice, and reflection. You are part of a supportive study group, and yet, you are learning independently of the group. You set your own goals and actions. Rigorously focusing on specific goals, applying what you have learned through reading, watching, practicing, and reflection is an unbeatable formula for progress.

Mike Bednarek, who created the program, and Leslie Ann Akin work as coaches, mentors, and study group facilitators. They are readily available to guide you

and offer ideas, if you wish. The group meets weekly to share and support each other's accomplishments. We were all at different stages in our clowning, and everyone's progress was honored within the group. Mike and Leslie were our cheerleaders. Mike says, "Clowning is a performance art, and as clowns, we are continuous works in progress." By nature, we are lifelong learners. The benefit of this program is that it gives you a path to follow, a way to continue to progress with a modest financial investment. It was worth every minute to this clown!

You can learn more about a Fool's Tools: Self-Study for Better Clowning by becoming a member of the A Fool's Tools Facebook group. The next study group is tentatively set for September 25 - October 16. Watch the COAI, A Fool's Guide to Clowning, or A Fool's Tools Facebook group pages for information. **TNC**

# MOOSEBURGER CAMP IS BACK!

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# CLOWNING IS ABOUT OPPORTUNITY

By Patricia "Pricilla Mooseburger" Manuel



Why do people get into clowning? Most of us get hooked on clowning because we love to see people smile and laugh. I believe that is the core of it. It can be very empowering to produce a smile out of thin air! Because clowning is such a personal and creative art form, we each have to craft our own path to those smiles and laughs. Every clown I have met has a story as to why he or she wants to be a clown. In preparation for Mooseburger Camp, I talk to all the campers to hear their stories and work with them to develop their own PEP (Personal Education Plan) before they come to camp. I can tell you that I have really missed chatting with my campers and can't wait for 2022!

I really enjoy these conversations. Before I can help someone develop a plan, I need to know what they want to accomplish. It is important to have goals, but how you go about achieving your goals is just as important.

Taking the time to set goals takes – guess what? – time! Be sure to carve out some personal time in order to do a good job. It will save you time and frustration in the long run. Trust me, I have read about it somewhere!

Here are four questions I ask people who are coming to Moose Camp or getting a new costume. Consider asking them yourself.

Why did you get into clowning?

What kind of clowning do you want to do? Parties, stage shows, parades, walk-arounds, caring clowning in nursing homes and or hospitals?

What kind of skills do you want to learn to get your smiles and laughs? Magic, balloons, skits, puppetry, balloons, face painting, music, storytelling, juggling?

On a different level, what kind of personality does your clown character have? Think of three adjectives that describe your personality when you are in your clown makeup and costume.

Clowning is really about storytelling. Kevin Kling, a famous storyteller, said it best, "Comedians close a door with a joke. They get the laugh and move on. Storytellers open a door." I think we are terrific storytellers! Our costumes and makeup tell a story before we even open our mouths! The kind of props we have and the performances we do tell stories, as well. Don't be afraid to be selective in how you tell your story.

When I talk to a new clown, the questions are a bit different. They are just starting on the road to self-discovery and all the wonderful opportunities that will open up once they put on a red nose! New clowns need to be mentored. They have many questions. Be available and ready to listen. Have you ever heard of verbal processing? It's when you talk through an idea, problem, or issue. New clowns need to do this, too!

It doesn't matter how long you have been clowning, it is still valuable to ask yourself these four questions and come up with your own plan. Because there are so many options for ways to perform, it makes sense to weigh your options and your budget. When I say budget, I mean time and money. To do certain types of performing, it takes the proper tools of the trade. Magic can be expensive, but there are books on magic you can build yourself. This is just one example. All these skills take practice. Be sure you are willing to devote some of your time out of makeup to learn these skills. Don't take on too much at one time. You don't need to be able to do all these skills to be a good clown, but you do need to pick out a few to get started with – or at least zero in on – in order to accomplish your goals.

Your goals need to be realistic. Opportunities for circus clowning have dwindled dramatically over the past ten years. Chances are that, if you are over thirty, your life as a circus clown may be limited. That's okay; you may be able to be in the center ring as a guest clown or join a Shrine unit that sponsors a circus. You may not be in the position to give up your day job and put a school or library show on the road, but you may be able to be a Red Nose Reader at a school, library, or even a senior living center ([www.rednosereader.org](http://www.rednosereader.org)). I am not saying you should limit your ideas. I am saying you should look at creative ways to make your clowning dreams come true. Perspective is everything. Look at it through a different lens. Ask yourself, "How can I make the right choices to fulfill my dreams of clowning?" It makes your goal setting more fun!

It is very important to keep family obligations in mind. Many a clown has gotten in trouble because they dove in too fast and too deep. Take a long-term approach to learning. Keep your loved ones in the loop and get them involved in the process! How about some public accountability? Let a few people you trust know about your specific goals. It will get you one step closer to achieving them. Once you tell someone else your goals, you will feel the nudge of commitment more strongly.

Remember, it takes practice...to touch people, to make a difference, to provide a service, and to make a joyful connection.

Change your little piece of the world and make it a better place one smile at a time. If you go about it this way, you will be successful beyond your wildest dreams! **TNC**

*Tricia Manuel is "Pricilla Mooseburger," the founder of Pricilla Mooseburger Originals, Mooseburger Clown Arts education, and Red Nose Readers. Contact her by email at [pricilla@mooseburger.com](mailto:pricilla@mooseburger.com) or by phone at 320-963-6277. You can also visit her online at [www.mooseburger.com](http://www.mooseburger.com).*



Brenda "Flower" Marshall graced the cover of the July/August 1996 issue of *The New Calliope*. At that time, there were no cover stories in the magazine, and the subject's name did not appear on the cover. A sentence or two on the contents page sufficed: "OUR COVER: Moving up the ladder: That's Brenda "Flower" Marshall, just re-elected president of COAI and also recently returned from a gig in Africa with two other clowns." The photo credit was given to Mark Patterson, Texarkana, Texas.

The first issue of *The New Calliope* was dated September/October 1984. All issues are available in "The Vault" and can be accessed by COAI members at [www.mycoai.com](http://www.mycoai.com).

# SNAPSHOTS



## VIRGINIA CLOWNS RIDE IN FOURTH OF JULY PARADE

Mike "Bonkers" Cox, Sandra "Strawberry" Winstead, and Paula "Petunia" Ward participated in a Fourth of July Parade in Beaverdam, Virginia, for the second time, this year riding in a car due to the pandemic.



# JUNIOR JOEYS

By Regina “Cha Cha” Wollrabe, *Junior Joeys Director*

## MIME

What did the mime say to the brain? A mime is a terrible thing to waste! That’s exactly why I thought it’s time for a Mime Pin. The techniques that you learn from mime are very useful in clowning, but let’s not forget that, with a little skill, you can also get hired as a mime for silent auctions and other walk-around events. Let’s jump right in and talk about the fun skill of mime and some of its basics. Mime is a silent art that uses technique, attitude, expression, and skill to tell a story, but you can also use it when performing a talking skit, making balloons, or doing magic.

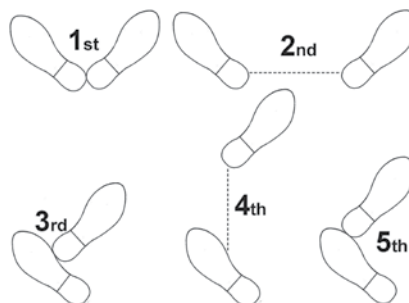
**EMOTIONS** (happy, sad, mad, surprise, shock, fear). When you look into a mirror and practice different emotions, work on exaggerating your facial expressions to be as big as possible. Sometimes, they look so funny you’ll laugh at yourself. When you are performing, make your expressions as big as you can. This helps your audience understand the emotions you are using to tell your silent story. Showing your emotions in your body is important, too.

**HAND POSITIONS.** These are only a few hand positions, but they are a good start.

- **Flourish** is a beautiful fan like swoosh of the hand that starts with the pinky. Every finger fans out as you bring them to a closed hand. Magicians use this hand position a lot.
- **Classical hand** is used in ballet. When holding a relaxed hand, the middle finger drops down a bit.
- **Jazz hand** is having all fingers spread out. In dance, you shake the jazz hand. In mime, jazz hand means to open up the hand and stretch it out. We say “leaf hand” in mime when we want to shake the hand.
- **Geometric hand** is a flat hand with fingers altogether. It is a great position to show the sides of a box or show the outline of a window.
- **Identification hand** is when you use your thumb and finger to pick something up. You put all your other fingers in the air and stretch them as big as you can.

## FOOT POSITIONS.

Learn the basic foot positions of dance because they will help you to line up your body correctly so you do not damage your knees. Different dance styles teach them slightly differently, but these are the basics of first through fifth position (**Fig. 1**).



- A lunge starts with your feet in first position. Step forward with one leg landing with a bent knee. The leg behind you stays straight.
- Neutral position is a good starting point. Feet are in second position, body is straight, arms slightly bent at the elbows, and palms held toward the body. Shoulders relaxed but back, and face has no expression.

## SURFACES AND PRESSURE.

- **Pass a box.** Use geometric hands with fingers closed and a straight hand to hold the side of a box. To let go of the box, pull your hand away in a relaxed position. When grabbing the box again, snap your hand into a geometric position. Try the top, bottom, and sides of the box.
- **Tabletop.** Put your hands on an imaginary tabletop in a fixed position. Try bending your knees or standing on your tiptoes without moving your hands. Try moving side to side without moving your hands.
- **The Wall.** Use a flexed jazz hand when touching the wall and a relaxed hand when you pull your hand away. Always leave one hand on the wall when moving your hands to keep the illusion of the wall believable.
- **The Lean.** Put your elbow up on a mantle. Keep your elbow even with your shoulder. If you used your left arm, take the leg from the same side and cross it diagonally over your right leg. All your weight is on your



# **MiME**

# **BASiCS**

# **PiN**

Learn to express emotions with exaggerated expression on your face and body. Learn at least four hand positions. Learn different mime techniques and illusions. Create a mime act. Learn who Marcel Marceau and Charlie Chaplin were. Demonstrate to your parent or mentor or send a video. Have them sign and date your criteria page then write to the COAI Junior Joeys Director via E-mail at [coaijrjoeys@gmail.com](mailto:coaijrjoeys@gmail.com) with your COAI#, your name and age to receive your Mime Basics Pin.

- Emotions: Happy, Sad, Mad, Surprise, Shock, Fear.
- Hand positions. Flourish, Classical, Jazz, Identification.
- Feet Positions. 1st, 2nd, 3rd, 4th, 5th, Lunge, Neutral.
- Surfaces & Pressure: Pass a Box, Table Top, Wall, Lean.
- Illusions: Mime Walk, Ladder, Balloon.
- Isolations: Robot, Click, Head, Neck, Torso, Legs, Arms, Hands.
- Opposite Movement & Exaggeration: Flower, Drink from a glass.
- Weight & Resistance: Weight lifter, Ball, Pull a rope.
- Create a short mime act. Use illusions and expressions.
- History: Who is Marcel Marceau? Who is Charlie Chaplin?
- Parent/Jr. Joey Leader Signature: \_\_\_\_\_  
Date: \_\_\_\_\_



right leg. Your left toes will help you balance as you give the impression of leaning.

**FOCUS.** Your point of focus will also be the audience's point of focus.

- **Double take.** Look at something to your right, look back to the front, and then very quickly look back at the item on your right. This is a funny move when done correctly with the right timing.
- **Listen.** Lunge to the right, put your hand up to your ear as if you are listening, and make your eyes go to the right, also.
- **See an object first.** Notice a cup or an apple. See it first and then grab it.

**ILLUSIONS.** There are as many illusions as there are actions in real life, but let's try these for a starting point.

- **Mime walk.** There are two kinds of walks: a profile walk and a pressure walk. They take time to learn, but the profile walk is easier. It starts with the feet in first position with one leg bent at the knee. The foot goes forward and

lands. With a straight leg, you pull the foot back next to the other foot. The other leg bends at the knee, and the foot comes off the ground. You place the foot down and move the straight leg back to first position. Use a straight leg when pulling back and bend the opposite leg when your feet come to the end of that move. This gets you ready to make the next imaginary step.

- **Ladder.** The feet alternate on tiptoes in first position. Imagine that your hands are on a ladder. One hand goes higher than the other, holding the rungs of the ladder. When switching your feet, pull your hands down at the same time. Stop, let go of the bottom rung, and reach up twelve inches to grab the next rung. Pull both hands down again as you switch feet.
- **Balloon.** Stretch an imaginary balloon, hold the nozzle, and blow into the balloon. With each breath, make each hand into a curved jazz hand, which is called a grapefruit hand. Make the balloon get bigger and bigger. Tie the nozzle and play with the balloon – make it float, pull it down, try pushing it, and pretend that it won't move. Have fun.

**ISOLATIONS.** Isolating each part of the body or movement is what makes these illusions work.

- **Robot.** Try putting a blank expression on your face and keep your arms bent with your hands in classical or geometric position. Slide your feet while keeping your legs straight.
- **Click.** This is a very important move in mime. It is a fast, sharp movement and can be done with the hand, head, neck, torso, trunk of your body, knees, arm, wrist, or hands. When you use a click in an

illusion, it finishes the move like a period finishes a sentence.

**OPPOSITE MOVEMENT AND EXAGGERATION.** In many movements, to get the correct amount of exaggeration, there is an opposite movement to a real movement.

- **Flower.** Notice the flower or do a double take. Instead of reaching for the flower, make your hand go away from the flower like a graceful wing pulling back. Then, bring your arm toward the flower with the wrist of your hand bent back, grabbing the flower with a click and ending in identification hand. Before picking the flower, make the identification hand go down and then quickly up with a click, showing you picked the flower. Bend your knees and, while sniffing the flower, straighten your knees.
- **Drink from a glass.** See the glass. Your arm goes away from the glass and toward the glass. Grab the glass with your hand shaped like a C. Use a click when you grab it. Pick up the glass. Bend your knees and straighten as you drink, putting your thumb at the bottom of your lower lip. Lift the glass as if you drank the whole thing. Bring the glass down and pull it away from your lips (opposite movement). Bring the glass up in the air first and then down to the table (click). Stop, let go of the glass with a relaxed jazz hand, and pull your hand away.

**WEIGHT AND RESISTANCE.** This is the technique that makes an imaginary object look heavy or hard to open with actions such as opening a refrigerator door or pulling a rope.

- **Weightlifter.** Expression is the big part of this fun illusion. Use imaginary spit or powder and rub your hands together. How does

that feel? Show it. Ground your feet, grab the weightlifter bar with both hands, and wiggle your bottom a bit as you prepare to lift the bar. Struggle to pull it up and use your face and body to show how heavy and hard it is. Bring the bar to your hips and rest. Bounce your bent knees a bit to show the weight. Lift the bar up to your shoulders and rest. Then, lift it up in the air. You struggle, but you succeed. Bring the bar back to your shoulders, bend your knees, and bounce a bit to show it was heavy. Then, bring the bar to your hips and back to the floor. Show the struggle and the weight each time.

- **Ball.** Toss a ball from hand to hand. Bend your knees, bring a C-shaped hand down first and then toss the ball. Turn your hand into a flat geometric hand when you let go of the ball. Use your eyes to watch the ball go up in the air and into your other hand that is lifted in a straight geometric hand ready to catch the ball. Catch it with a click into a

C-shaped hand. Bend your knees to show the weight.

- **Pull a rope.** Just try it! Imagine you are in a tug-of-war game and your arms are reached out in front of you, holding the three-inch-thick rope. Lunge forward when grabbing the rope and use your face to show how hard it is. Pull the rope back until your legs are in a backward lunge.
- Create a two-minute mime piece using different illusions, exaggeration, and expressions. If you can't think of anything, try acting out your morning routine or try making a peanut butter and jelly sandwich. Try acting out a magic trick. Walk a dog and show how he pulls you. Paint a picture. Ride a roller coaster using a real chair. Have fun!

In every art form – clowning, magic, or mime, we must learn its history and the artists who made it so popular. Marcel Marceau was a great mime artist who started performing when he was six years

old. He studied silent film artists and teachers of movement. See if you and your parents can find videos on YouTube of Marcel Marceau performing “The Lion Tamer,” “The Mask Maker,” or “Bip as a Skater.” Watch a documentary about Marcel Marceau.

Marcel Marceau was fascinated by Charlie Chaplin, a great silent film artist. Look on YouTube to find Charlie performing “The Circus” or the “Oceana Roll Dance.” You can also see the video my son Eddie made when he was thirteen called “Eddie – All Alone” on YouTube.

Mime is close to my heart. It is a skill I studied in my beginning theater class when I was fifteen. I knew about physical comedy through mime before I became a clown in my late twenties. I hope you will try to understand and learn some of the techniques and actions of the disciplined art of mime. **TNC**

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A JOURNAL FOR AND BY CLOWNS CELEBRATING THE ART OF CLOWNING.

# Building a Puppet

Richard "Design-O" Smith

Puppets are one of the best ways to connect with kids. There's something about a creature the child knows isn't alive talking and moving about that's always delightful.

I started making puppets as a teenager when I taught first grade Sunday school. I've since made dozens of different kinds and used them for Sunday School, charity events, and hospital work. In the process, I've streamlined my construction, and I hope it will be helpful to you in creating your own, unique band of friends.

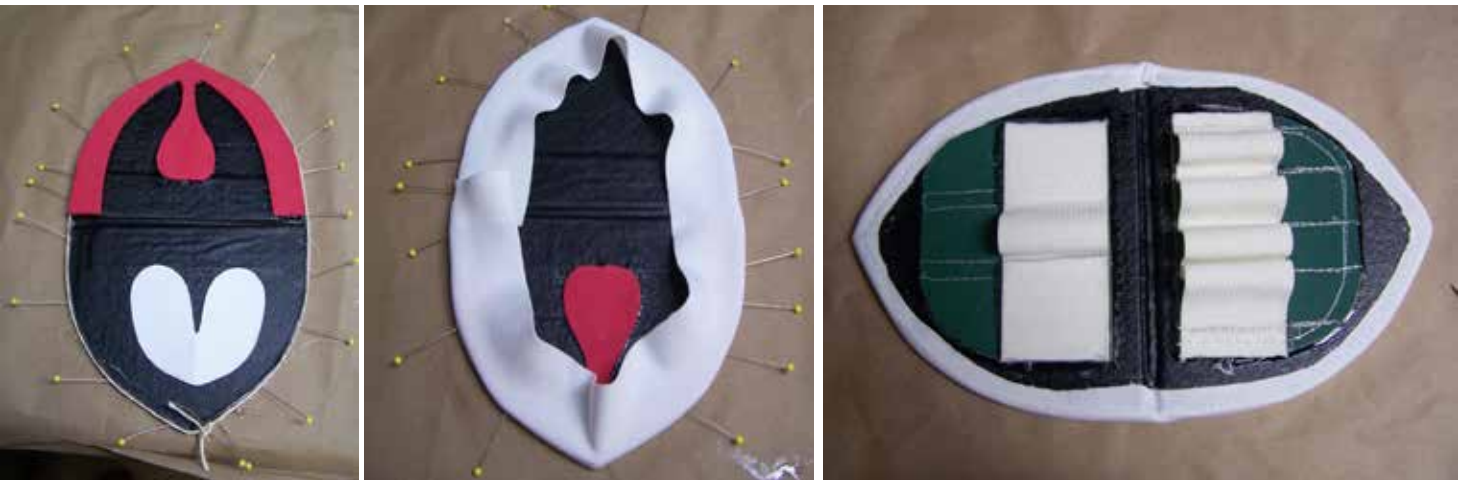
The most important part of a puppet is the mouth, which is what we are going to focus on in this article. Once you have a hinged mouth that is comfortable and will last a long time, you can build a puppet on top or insert the mouth into a stuffed animal.

There is one caveat with using a stuffed animal, though. Choose one whose mouth depth is big enough to accommodate your hand fully open inside. I've included pictures of some of my converted stuffed animals to give you an idea what this looks like. You want a stuffed animal with a more structured face rather than a sock monkey, for example.

If you have a flat-faced stuffed animal you are enamored of, it is possible to reconstruct the face to make space for the mouth, but that's a more advanced technique for another article. Let me know through e-mail or Facebook if you'd be interested in a tutorial. For now, on to construction.

## 1. Top and bottom jaw.

Because you want your puppet to last a long time, I recommend choosing heavy duty materials that can withstand a lot of wear and tear. I have found I like using old hardback book covers, thin birch plywood (which you can find at the craft store), or plastic from the lids of old totes. Some people also use heavy cardstock in multiple layers. The key is to use a material that is going to last a long time.



Left: The jaw prepped for the white fabric. I put twine underneath to make more of a smooth edge and pin it in place while I'm gluing the fabric on. Middle: The jaw with the white fabric glued in place before it's folded over. Right: The finger elastic finished.

Don't cut into this first, though. Create a pattern with something like cardstock by holding it in your hand like you'd hold the puppet. Trace an arch around your fingers, starting at the crease where your thumb starts and ending at your last pinky knuckle. The arch should be about half an inch wider than your fingers on either side and extend half an inch past your longest finger. Cut the arch out and use that as a template for the top and bottom of the jaw.

## 2. The Hinge

Once you have your top and bottom pieces cut from cardboard or whatever material you are using, create a hinge to connect them. You want this to be soft enough that your hand won't tire out making the puppet speak, but sturdy enough that it won't wear out. I once used duct tape, which is handy for quickly assembling a puppet, but gets tacky with age. I recommend something like leather. You don't need very much, and you can find second-hand leather fairly easily at your local thrift store in the form of purses or coats.

Mark out and cut a rectangle that is as long as your jaw piece is wide, and wide enough to leave some room between the two jaw pieces. Remember, you're working with thick cardboard and your mouth needs to open and close easily. If you butt the two pieces together, they won't have enough room to move. Attach the leather to the cardboard with heavy duty glue. The leather side of this piece is now the inside of the mouth.



*Snowball finished.*

### 3. Elastics.

There are two ways you can do the top jaw elastic.

#### *Method 1: One piece.*

Hold the jaw piece in your hand like you're going to operate the puppet. Draw a line from the edge of the piece to your middle finger, then draw a straight line down to the hinge. Put your hand back on the piece, lining your middle finger up with the line you just drew. Spread your fingers a little and draw parallel and perpendicular lines on either side of your fingers just past your second knuckle or wherever it's going to be most comfortable for the elastic to hit. Make sure to leave some room between your fingers and the edge of the cardboard.

Punch two holes in the cardboard where the parallel and perpendicular lines meet, making sure the holes are parallel to one another. Anchor one end of your elastic with sturdy thread, using two holes on one side as stitching holes. Think back to kindergarten days of sewing cards.

For this method, I recommend using two-inch elastic. To decide how long you need it, put your hand back on the jaw and stretch the elastic over your hand. You want it to be snug enough that your hand can get in easily and stays with the cardboard, but not so snug you can't

move your fingers a little or your circulation is cut off. Anchor the elastic using the second set of holes and trim.

#### Method 2: Loops for each finger.

This one is a little more complex. Begin as you did for Method 1, but once you've drawn the center line, spread your fingers a little and draw straight lines between each finger. You want, maybe an eighth to a quarter inch between each finger.

Anchor one end of the elastic just outside your fingers, maybe half an inch away from your hand, and start looping the rest over your fingers so it touches the marked lines on the cardboard between each. Mark the points where it touches. I usually sew two lines of stitching along these points with the sewing machine, but you could also hand sew it through pre-punched holes in the cardboard. Either way, I add a bead of glue over the stiches for extra reinforcement. Goop is a brand I particularly like for this, which you can find at any hardware store.

When I anchor each loop, I sew from the middle of the hand out, since I find that keeps things as even as possible.

Depending on how large or small your fingers are, you might want to use something narrower than two-inch elastic for this method.

For the thumb loop, use Method 1.

### 4. Mouth Interior.

To make the mouth more durable, adhere a piece of black vinyl to the inside



*Me in one of my first Design-O costumes with a handmade friend.*

of the mouth. I use spray adhesive to do this. Make sure it's nice and smooth over the leather hinge, and trim the edges of the fabric around the cardboard.

To make the tongue, cut out a rough heart shape in pink craft foam. The outside edges should echo the outside edge of the cardboard, but leave about a half-inch of black vinyl visible.

Attach this with spray adhesive. I've found some red, glittery craft foam that has an adhesive back to it, so if you can find that I highly recommend it. That's what you see on the larger puppet in the picture.

For the top of the mouth, cut an arch that will go all around the top edge, and a uvula that will extend most of the top piece's length in red craft foam. Again,



*Left: The foundation for the head and face. If you can find hollow Styrofoam spheres, that's great. Otherwise, I recommend hollowing it out yourself. Right: This is what it looks like if you don't touch up the eyes after printing them. She looks a little ghostly.*

## HOW-TO

if you don't have any with an adhesive back, use spray adhesive.

If you like, you can add white spots for teeth in that half-inch of black space beyond the tongue. It all depends on the type of character you are going for.

The last thing I do is create an edge around the jaw as a base to sew on the fabric sleeve. In order to create a smoother edge, I first glue a piece of twine around the edge of the mouth, then attach a one-inch strip of stretchy fabric like Spandex all around over that. You can potentially sew this to the cardboard, but I usually just glue it. You can see in the picture that I've pinned it waiting for the glue to dry.

Once the glue is dry, fold the outside fabric edge over half an inch, then wrap it snugly around the cardboard and secure, whether with glue or stitches. The white fabric should now be hugging the cardboard all around the edge. I used white fabric, as you see in the pictures, but you can also use black. Again, don't skip this step; it's crucial for attaching the fabric sleeve onto the mouth because it creates a base to sew on.

Before moving on, test your mouth. Slide your hand into the elastic and move it around. Make your puppet talk, sing, anything you're planning on doing with it. Does it move the way you want? Is it easy to maneuver? Can you keep this up for a while without getting tired? If



Left: I like to use black stretch fabric for the arm sleeve. Right: The mask glued onto the Styrofoam. Notice the Styrofoam doesn't come down all the way behind the mask.

you need to make any adjustments, now is the time, because it's a whole lot more difficult to fix after you've put the sleeve on.

### 5. Arm sleeve.

The arm sleeve is also made of stretch fabric. I prefer to use black.

Again, put your hand in the puppet mouth. Now, measure from the tip of the mouth all the way over your elbow. This may seem like a lot of fabric, but it's much easier to shorten later if you need to than to add fabric.

The tube itself is going to need to be as wide as the puppet mouth when it's fully open. The best way to get this shape is to fold your fabric in half and lay the closed puppet mouth along the folded edge, with the hinge edge parallel to the

folded edge. Trace around the mouth's arch with sewing chalk, then extend the outer edge as long as the measurement you took for your arm. You should end up with a long rectangle that's pointed on one end. Add five-eighths of an inch all around to accommodate seams, and cut out the rectangle. DO NOT cut the fold.

Sew the long side of the rectangle together to create a tube. Turn down the edges of the pointy end of the tube five-eighths of an inch and hand sew them to the white strip you put around the edge of the mouth. It should sit fairly close to the vinyl, as you can see from the picture: right on the corner of the cardboard edge. Again, a curved needle is helpful for this step.

Hem the other end of the arm sleeve and you have your puppet base.



Above: Mitsy finished. Right: Friends I have made.



Here are examples of stuffed animals I've converted to puppets.

## 6. Notes on building your puppet.

You've successfully made the most important part of your puppet. Now it's time to have fun. From here, you can insert the mouth into a stuffed animal or build a puppet on this base.

### Building a puppet.

For this example, I chose to build my own cat puppet. Both cats, Snowball and Mitsy, are built the same way. I purchased a Halloween cat mask that had a terrific shape and attached that to half a Styrofoam sphere.

I recommend going this route to give the head a nice shape without needing to worry about stuffing. However, you do need to cut out a hollow bit in the bottom of the Styrofoam to give your hand more freedom of movement when operating the puppet.

I had fun finding the image for the eyes online and printed them off at home on some cardstock, brightening the colors with a marker. I recommend putting the eyes in last, though, because you will need to spray the whole head to adhere the fur fabric cover, which will ruin the paper eyes. Once you place them, you might need to add eyelashes or lash lines, depending on the gender and personality of your puppet.

When making a puppet, I usually do most of the face first, then pull the fabric over to the back. Always give yourself

enough fabric to transition smoothly into the body.

If you are making a bigger body, you can use a stuffed child's T shirt as a base. In this case, I planned on the cats coming out of a prop, with just their head visible, so I didn't bother with much of a body.

The front jaw is done similar to how you attached your sleeve, tapering excess fabric out as you go along the jaw line. I would fold and pin out the excess fabric first and get it all fitting the way you want before cutting the excess and sewing.

The amount of detail you give the face is up to you. I find that if I've done the mouth right, and given the character, like Mitsy, their own nose, ears, and eyes, those are the most important parts for showing character. The rest comes from your performance.

### Puppet from a stuffed animal.

If you're using a stuffed animal as a puppet, remember the stipulation I mentioned earlier. The face should be structured enough to accommodate the full extension of the mouth you've built.

I usually like to have my arm go in through the back of the puppet rather than the head, since I want it to snug up in my arm comfortably and move more dynamically. So, I undo the back seam and pull out stuffing until I come to the mouth.

Slit the mouth horizontally, then push your mouthpiece up through the puppet and work it into place. Secure it there and fill in around it with the stuffing.

You can see in the pictures where I rushed construction on a few of the stuffed animal puppets and secured the mouths with glue. That was a huge mistake; the glue discolors the fabric over time and results in an amateur puppet. Sewing is the best option in this case. Use sturdy thread that matches your puppet and a curved needle. You can easily get these at your craft store; they are often called upholstery needles.

When I first made a stuffed animal puppet, I found that the bottom jaw didn't always have a ton of room under the chin, even though the face was fairly structured. Tapering this area in helps, but it can be tricky. I suggest slightly pinching the fabric in and seeing what it looks like and how your hand moves. Keep pinching little by little until you have it where you want it before cutting anything.

Again, remember that your mouth needs to open to the fullest extent. If you can't get your mouth open very far, you are missing half the expressions you can make with your new, lovable character.

And that's it! I hope this inspires you to make your own puppet pals that fit with your personality and clown persona.

Personally, I find making these friends and creating back stories for them as fascinating as making up my own clown characters. If you'd like to hear more stories of my puppets, you can visit my Facebook page. I plan on listing each of the stories as I show each of the characters. Some I've used in Sunday School and some, as I said, at the beginning, I used when I did hospital work for children with cancer. I hope some of you will take this article and make more friends in my memory to bring a smile to a child in need. **TNC**

# POCKETS'S

## #12 Healthy Humour



**Heather  
"Pockets"  
Wuersching**

Still they come! I thought that Pockets must be scraping the bottom of the barrel for Gag Bag ideas, but now I'm starting to think she has started working on the next barrel.

Our world may be packed with stress, but you can lighten it all up by giving these laughter-inducing Gag Bags to your family, friends, and anyone else you meet. They are full of hilarity, puns, and corny jokes that even Dad would approve of. These seriously funny gift ideas are something that people will either love to hate, hate to love, or a mix of both. Either way, no one can deny that laughter is the best medicine.

We have set up a page of four labels which you can print and use if you do not want to design your own. Email me and ask for the PDF called "Healthy Humour," and I will send the page to you. All the previous sets of labels are still available if you want any of them as well. I can also send you the

**DON'T WANNA PILLS:** We all have those times when we are fed up with the whole world, and we don't want to be involved in anything. Here is the answer:

"If you don't wanna rake the lawn or tidy up your room, don't wanna weed the garden, or don't wanna use a broom, if you don't wanna bowl of porridge or don't wanna toast some bread, grab all these Don't Wanna Pills and spend the day in bed."

Dosage: Don't wanna get out of bed: take one orange pill. Don't wanna go to work: take one yellow pill. Don't wanna clean the house: take one green pill. Don't wanna do anything: take the whole bag and stay in bed.

In the bag are orange, yellow, and green Smarties, jellybeans, or M&Ms.



**MARRIAGE SURVIVAL KIT:** Finding peace and tranquillity when you have a niggly, nagging spouse can be nearly impossible. Male or female, Pockets has come to your rescue with this Instant Nag Relief pack.

In the bag, Pockets places two ear plugs and a couple of paracetamol tablets, but any analgesic tablets can be used.

# GAG BAGS

By Ted "Twaddles" White

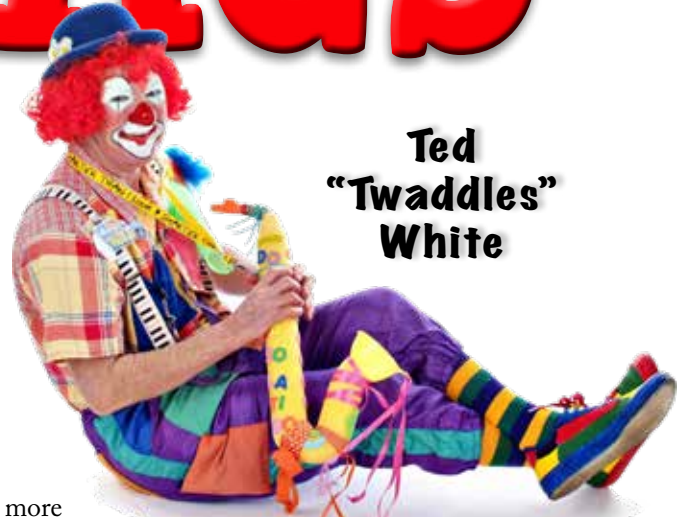
issue in which they each appeared in *The New Calliope*, and you can check them all out in The Vault via the COAI website, [www.mycoai.com](http://www.mycoai.com).

The clear plastic resealable bags currently in use are about four inches across the top, so these labels are four inches long. If you want to use narrower bags, you may prefer to have the page of labels sent to you as a JPG, and you can adjust the size to suit.

What has she put in the bags?

Most importantly, have fun. Have fun making them, and then have a lot more fun handing them out and interacting with the people in front of you.

Ted "Twaddles" White served as the COAI International RVP 2014–2020. Contact him by email at [twaddles2014@hotmail.com](mailto:twaddles2014@hotmail.com). **TNC**



Ted  
"Twaddles"  
White

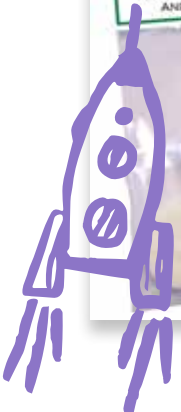
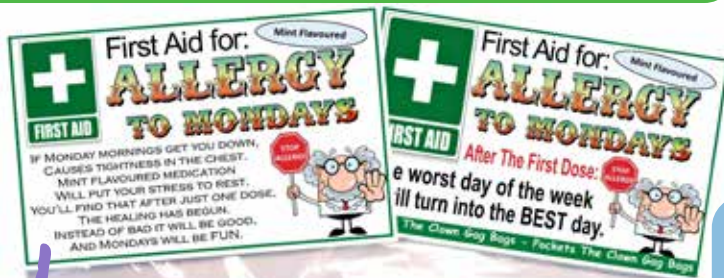


## FIRST AID FOR ALLERGY TO MONDAYS:

Monday morning can be distressing at the best of times. Sometimes, after a fun weekend, it is very difficult to cope. Here is something to turn the worst day of the week into the best day.

"If Monday mornings get you down, cause tightness in the chest, mint-flavoured medication will put your stress to rest. You'll find that, after just one dose, the healing has begun. Instead of bad, it will be good, and Mondays will be fun."

Obviously, the bag has a quantity of mint candy. We use Nestle Extra Strong Mints, but many other types of mint candy could be substituted.



**MEDICAL ALARM SYSTEM:** Are you or someone you are close to getting on in years and sometimes need a bit of urgent attention? Here is the serious solution, guaranteed to get people to take notice.

"Crossing the street and the light changes? Just blow! Too tired to call out 'Bingo'? Just blow! Fallen down and can't get up? Just blow!

Pockets places a whistle in each bag.

# Toby's American Clown Museum

## RECIPIENT OF HOLY PHILANTHROPY

By Nicholas "Doc the Clown" Reed, MD

In April 2019, Toby's American Clown Museum became the recipient of a generous gift from a most unusual benefactor. About twelve years ago, my wife Nancy introduced me to Sister Marge Tousignant at a Lake Placid Women's Club function. A few months later, Marge's house was on the Lake Placid Garden Club's Christmas Tour of Homes. It was there that I first saw her collection of Emmett Kelly Jr. figurines.

Marge told me that she had been a friend of Emmett Kelly Jr. and had attended his fiftieth and seventy-fifth birthday celebrations. She had approximately a hundred thirty ornate figurines with their elaborate wooden pedestals, a collection valued at \$40,000. She had also kept their matching boxes.

About four years ago, Marge told me that she was going to donate the collection to Toby's Clown Foundation. It was her desire to have the world see the collection, rather than have them sold on eBay after her death. She asked me to put them back into their original boxes and store them at my house until Toby's Foundation had the proper cabinets to house them. A friend of mine, Jim Mitchell, and I built cabinets for the figurines, and in April 2019, the figurines were moved to their permanent home at Toby's American Clown Museum. I introduced Toby to Sister Marge Tousignant in January 2019. Not long after that meeting, in February 2019, Marge died. Toby (Keith Stokes) passed away soon after, on March 19, 2019.

Some of the figurines date back to 1970, and many were personally autographed by Emmett Kelly Jr. She also collected hundreds of ornate elaborate angel figurines and several hundred elegant hats, akin to the ones seen at the Kentucky Derby. In Lake Placid, she was known as the "hat lady." Her husband, who died before her, had been a professional cabinet maker.

Toby's Clown Foundation would like to thank Sister Margaret Mary Tousignant for her philanthropic donation of the extensive Emmett Kelly Jr. figurine collection. They are available for viewing at the American Clown Museum. God bless you, Sister Marge.

The following is Marge's eulogy given by her niece, Marilyn Krump.

I am Marge's niece, Marilyn Krump, and I am here on behalf of Marge's extended family in Minnesota and Wisconsin. Marge and my mother were sisters, with my mother, Marie, being the oldest of the four sisters in their family. Her sister, Liz, whom many of you have met during her visits to see Marge, is now the only surviving member of the William and Johanna Underberg family.

But Marge was never Marge to our family. For the first thirty years of my life, Marge was Sister Margaret, as young Margaret had joined the order of Franciscan Sisters in Hankinson, North Dakota, in 1946 during her sophomore year of high school at St. Francis Academy. She became Sister Margaret Mary upon taking her final vows in 1950. In addition to being a sacristan and mentor to the school's boarders, Sr. Margaret Mary began a teaching career, participated in managing the convent farm, and cooked for various households of sisters. During all her "vacations," Marge worked toward



*Then the caption will fit on two lines, and the photo and caption can move down one line away from the top of the page.*

the completion of her bachelor's degree from Alverno College and master's degree from Marquette University, both in Milwaukee, Wisconsin. Sister Margaret taught home economics and math classes in widely scattered parochial schools. At the age of thirty-three, the Order of St. Francis sent her to California and afforded her the opportunity to promote religious education films for the Franciscan Communications Center in Los Angeles. That work took her to nearly every state in the nation, introduced her to an independent lifestyle, while she simultaneously came to know the changes occurring as a result of Vatican II.

Sister Margaret was thrilled about the progressive changes happening in religious life, but the slowness and trepidation with which the changes were happening were making Sister Margaret restless. That, along with her introduction to independent lifestyle that suited her very well, caused her to leave religious life in 1977. Thus began the life change from Sister Margaret to Marge. A new start to life required a new name, or at least a new version of the name.

I don't think I have known anyone as Catholic (in the universal sense) as Marge. Her life was always centered around her faith and love for the Catholic Church, especially in her later years. On the other hand, Marge is without a doubt the most colorful of all my aunts. Marge has always been unique in her lust for life and in her dedication to her faith. Who else in this gathering has an eighty-nine-year-old aunt who goes home from Sunday mass, changes into her blue jeans, snazzy leather jacket, and

matching helmet, and goes for a motorcycle ride? I bet no one else!

Marge always enjoyed being on the move, whether that was on a cruise to some exotic location, a dance floor, a motorcycle ride, or merely a car ride on a Sunday afternoon. Once Marge was behind the wheel of a vehicle, you were going to move – now and fast! Marge also loved moving around the dance floor at great speed. She was still quite the dancer into her eighties. One of my favorite memories of a younger Marge was at my grandparents' fiftieth wedding anniversary. My grandfather, Marge's dad, always loved to dance, too, but he was in a wheelchair then and was on the sidelines of the dance floor. Marge noticed him tapping his foot to the music, and the next thing you knew, Marge had him moving around that dance floor in his wheelchair at a speed you, nor he, could believe. He had the biggest smile on his face, a father/daughter dance I will never forget.

My comments wouldn't be complete without mentioning Marge's stylish appearance. She may have invented the stylish marriage ensemble by selecting the brightest colors for her dress, shoes, and of course, hat. Her husband was in the same or complimentary bright colors with his suit, tie, socks, and shoes.

Marge will also be remembered as a high energy, hardworking woman who was generous with her time and resources. She always wanted to be helpful and assist those in need. She gave meaning to the phrase, "live big." There aren't many people who would even think of throwing themselves a ninetieth birthday party early, just in case they didn't make it to ninety. She loved to celebrate and enjoyed being the center of the celebration.

We will miss our dear Marge, but I already smile while remembering her great smile, her ready laugh, her colorful hat, and the speed at which she moved! Thank you for showing us a life well lived, Marge. God bless. **TNC**

## Welcome, NEW MEMBERS!

- |  |  |
|--|--|
| Sherry "Giggles" Cannal Marysville WA                  | Paul "Doc" Hart Boca Raton FL                        |
| Tami "Missy The Clown" Hindes Adrian MI                | Matthew "Cabbages" Zaremski Richmond VA              |
| Kathy "Shamrock" Steele N. Tonawanda NY                | Amy "Gumdrop" Medrano Union OH                       |
| Gwen "Chicklets" McCuallum N. Tonawanda NY             | Larry "Larry the Magic Man" Wertman PalovAlto CA     |
| Cynthia "DollyDee" Alvord Lockport NY                  | Wilnelia "Brillo" Reyes Holyoke MA                   |
| Eddie "FunnyEddie" Medrano Northridge CA               | Dawn Hofmeister Eustis FL                            |
| Liang "Vico" Jinwei Shenzhen Guangdong China           | Kennedy "Flying Fool" Schultz Plainfield IL          |
| Geng "Choubobo" Xiaobo Suqian Jiangsu China            | James "Mr Fun! Jibber-Jabber" McCarthy Harrisburg PA |
| Li "Clown Haipeng" Haipeng Weifang City Shandong China | Paul "Pobo" Boatman Liverpool NY                     |
| Ding "Clown Ding Ding" Yin Bin Nanjing Jiangsu China   | Taylor "Tater Tots" Zelaya Whittier CA               |
| Wang "Chaplin Wang" Jufu Beijing China                 | Kaela "Twinkles" Wells Los Angeles CA                |
| Li "Joker, Yuan" Yiyuan Huangshan Anhui China          | Christina Evans Los Angeles CA                       |
| Hu "Sanky D Clown" Zengbo Yuncheng Shanxi China        | Caitlin "Skittles" Withington North Hollywood CA     |
| Xu "Mr. Hanz" Kehan Nanjing Jiangsu China              | Bethany "Snuggles" Koulias Los Angeles CA            |
| Wang "Mr. Harry Spinach" Dongqing Linyi Shandong China | Aviva "Rainbow" Pressman Los Angeles CA              |
| Lou "Uncle Lanchou" Zhijan Lanshou City Gansu China    | Chelsea "Freckles" Spirito Saugus CA                 |
| Shen "Mr. Grey" Danhui Puning City Guangdong China     | John "Kappy" Goulet The Villages FL                  |
| Wang "David" Qingfeng Xiamen City Fujian China         | Amanda "AppleJacks" Hickok Canyon Country CA         |
| Liang "Martin" Dong Foshan City Guangdong China        | Charlotte "Kiddo" Stacey The Villages FL             |
| Xin "Xinwen D Clown" Wenjuan Xuchang City Henan China  | Susan "Suzie Q" Coppola Monroeville NJ               |
| Ma "Mr. Elephant" Qiang Urumqi Xinjiang China          | Kathy "Kiki" Foley The Villages FL                   |
| James "Jimmy" Rana Teaneck NJ                          | Susan "Bookworm" Blalock The Villages FL             |
| Phyllis "Merry Mollasses" Pederson The Villages FL     | Craig "Mr. Guy" Wheeler Richmond Hill GA             |
| Christian "Calzoney" Bleistein The Villages FL         | Derick "Poe Poe" Velez DeLand FL                     |
| Dola MacLeod Nyssa OR                                  | Terry "Pepperoni" Gigure Alexandria VA               |
| Mary "Merrie Mary" Evanoff Oakland CA                  | Midge "Dr. Poke A. Dottie" Pappas Greenwich CT       |
| Lizzy "Nu-Nu's" Rivera Boise ID                        | Dominique "Yinky" Wilkins Greensboro NC              |

A big thank you to  
**Clare Cox**  
**Teresa Gretton**  
**Joey Klein**  
**Richard Smith**  
for gifting memberships!

# THE LAST WALK-AROUND

## Glenn “Clyde D. Scope” Kohlberger

Glenn “Clyde D. Scope” Kohlberger, 69, of Louisburg, North Carolina, passed away on June 23, 2021. He was a professional clown, performance artist, musician, balloon sculpturist, and parody artist. Glenn devoted much of his time to the COAI. He was elected to two terms as COAI President (2012–2016), as well as serving as Southeast Regional Vice President, webmaster, Sergeant-at-Arms, merchandise manager, and advisor to the board. He was a highly involved member of several local Clown Alleys and the force behind the creation of the three online Alleys – Junior Joeys, Teen Joeys, and Giggle-bytes Alley 1000. In addition to COAI, Glenn was a member of the World Clown Association and the Society for American Magicians. Through it all, Glenn was known as a humble man.

Glenn got his start as a magician, doing magic along with his band’s



performances. However, he quickly realized that wasn’t where he wanted to stay as a performer. When he visited Clownfest in Seaside Heights, New Jersey, the world of clowning opened to him. As one of his friends said, “Glenn was a clown; he just hadn’t realized it yet.” He realized that he was part of a family, and that clowning family always inspired him.

One of his favorite sayings was “Clowning comes from the heart.” In addition to his paid performances, Glenn always had time to spread joy into his community, especially through his performances at Union Hospital in Port Chester, New York.

Glenn spent thirty years working for the United States Post Office as station manager. He enjoyed bringing laughter into many situations, saying, “A little bit of my clowniness comes out in everything I do.” After his move to Florida, he joined the KrakerJac Clown Alley and became involved in clown education with the founding of the KrakerJac Clown University. This clown college has educated many clowns with a wide variety of skills. In addition, he created the “Will Work for Laughs” entertainment company.

In addition to clowning, Glenn was very involved in music. He wrote, recorded, and performed parody music for many radio stations in New York and Florida. He also had a love of parades, saying, “I have always enjoyed an audience, and parades are a constant audience.” He started

as a balloon carrier in the Macy’s Parade in 1992, but he went on to walk in twenty-two parades over the next eight years.

As COAI President, Glenn was an out-of-the-box thinker. Under his leadership, COAI developed e-memberships, membership scholarships, a renewed Junior Joey program, a mentorship program, and financial stability. In 2016, COAI ran its own convention, rather than having an outside alley or group produce it. It was a great success in all respects. He set goals that would guide future boards to successfully represent the membership, saying, “Without our membership, there would be no COAI.” He implemented many cost-saving measures and negotiated clown insurance for COAI members, a measure which ultimately brought in more members.

In addition to serving in COAI leadership, Glenn competed in paradeability, skits, and makeup and won many awards. He also served as a competition judge at all levels. He developed new convention awards including Convention Best in Clown, Balloonasia, and Fantasy Facepaint, and frequently contributed to *The New Calliope*. He received the 2017 Clownfest Fun and Friendly Award. Also in 2017, Glenn was awarded the COAI Lifetime Achievement Award.

Glenn is survived by his wife, Terry Knight; daughters, Jessica (Nadem), Annalise, and Heather Kohlberger; and stepsons, Stuart and Michael Knight.

## Dorothy “Smiley the Clown” Petty



Dorothy (Dot, Smiley the Clown) Petty, 72, of Leander, Texas, passed away in her home on August 1, 2021. Dot was born on November 22, 1948, to Arthur and Ermina Dugas in Lonsdale, Rhode Island. She graduated from Suffield High School and went

on to call Pennsylvania home and then Connecticut. Dot retired as an inspector at Hamilton Standard after twenty-five years and moved to Texas where she retired a second time in 2013 from the University of Texas.

Dot is survived by her children, David, Norman, and Jamie (Ryan Searls). She is also survived by her sister, Diane (Joseph); grandchildren, Katie, Abigail, Tyler, Alex, Sydney, Samantha, and Sophia; many nieces and nephews; and her loving pup, Toby. She is also survived by her best friend of sixty-two years, Joan. Dot is predeceased by her parents, Arthur and Ermina Dugas; sister, Ermina; brother, Norman; niece, Heather; and lifelong best friend, Jeanne Woska.

In her free time, Dot could be found playing bingo, heading to the slot machines, eating lobster, doing cross stitch, country dancing, watching game shows, vacationing on a cruise or at Disney with family, but most of all, smiling through it all. Her nickname, "Smiley," later became her clown name as she dedicated over twenty years to volunteering as a clown through Clowns of America International. She belonged to the East Hartford Clown Alley and was a founding member of the clown alley in Springfield, Massachusetts. She served in a multitude of positions from alley president to convention judge. She found her passion in helping people smile and laugh through clowning, and she left the world a better place for it.



Dot loved carousels, The Wizard of Oz, hummingbirds, and oldies music. She enjoyed all her friends and never met a stranger. Few people called her Dorothy, and she quickly became Mom, Grammy, or Smiley to

most who knew her. Her greatest love was her children and grandchildren, and she loved them fiercely. She will be missed by many.

## Dorothea Rae "Buttons" Strandberg

Dorothea Rae "Buttons" Strandberg had her last walkaround on July 13, 2021. She was 91. Born December 25, 1929, Buttons had clowning for fourteen years with the Rose City (Portland, Oregon) Clown Alley at parades, fairs, and other alley events.

"Dr. Fun E. Bone" (Mike Bednarek) had the good fortune of being sent to her room by a doctor at Salem Hospital while on clown doctor rounds a couple of weeks before she passed away. Her daughter, Julie, was in the room with her. Dr. Fun E. Bone drew Button's blood (with a crayon), his rubber chicken (Dr. Fowlbreath) showed off a bit, and they



shared many laughs and stories together. Buttons had many stories to tell and loved reminiscing about her time in greasepaint. She still had a quick wit. It was a magical, grace-filled moment.

May she rest in peace and laughter.

## CLOWNS OF AMERICA INTERNATIONAL Annual Membership

Individual Members—\$45

Seniors (65+)—\$35

Junior Joey—\$30

Family Membership—\$25

Lifetime Membership—\$1,000

E-Membership—\$35

International E-Membership—\$25

\$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*.)

Send membership dues to: Clowns of America International, Inc.  
Post Office Box 122 • Eustis, FL 32727. Make all checks payable to COAI.

Join or renew by calling 352-357-1676 or visit [www.mycoai.com](http://www.mycoai.com)



## Moving?

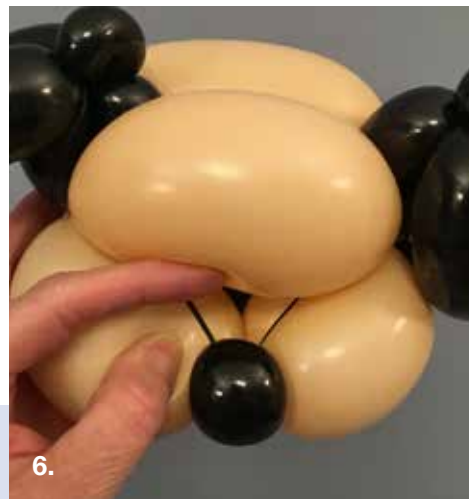
Please send your change of address to the **COAI Business Office**  
Post Office Box 122 • Eustis, Florida 32727





# Pug Bracelet

By Patricia "Pockets" Bunnell



1. Inflate a blush 360, leaving a 6" tip. Form two 2" bubbles followed by a 6" bubble. Make a soft 3" bubble. Deflate and tie off.
2. Inflate a black 160, leaving a 4" tip. Twist a 3" bubble followed by a 1" bubble, a 5" loop, a pinch twist, a 1" bubble, and a 6" bubble. Twist the 6" bubble in at the nozzle. Make a 1" bubble, a 5"

- loop, a pinch twist, a 1" bubble, and finish with a 10" bubble. Tie in at the other side of the cluster.
3. Slide this cluster into the center of the 360 as shown.
4. Fold the soft 3" bubble over the top of the head and twist the knot into the side.
5. Tuck the 1" bubbles into the loops to form its ears.

6. Make a small pinch twist using a 160, leaving about a 1-1/2" tail on both ends. Twist the pinch twist in at the muzzle. Pull the tails tight to both sides of the head. Hide the ends.
7. Add Artwork.

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](mailto:oddballoon@gmail.com).



# BEYOND PEDIATRICS

## Hospital Clowning with Adults

By Mike “Dr. Fun E. Bone” Bednarek

“Could you go and visit my mom?”

I had just stepped up to the computer portal where I check in at the hospital at the beginning of my weekly clown doctor rounds. It was an excited but anxious woman’s voice that came from behind me, “Could you go and visit my mom?!”

My answer to all of these spur-of-the-moment requests is always yes – provided it’s okay with the attending medical staff – so I said “Of course! What room is she in? What’s her name? Who are you? And is there anything special I should know?”

I got out my pad and a crayon to take notes. Her mom was going to be leaving the hospital soon to go to hospice – that’s why there was some urgency and anxiousness. Mom had done some clowning in Minnesota when she was younger, so she’d be thrilled with a visit from Dr. Fun E. Bone. “Oh,” she added, “be sure and ask her about putting on her makeup behind the beer truck.”

I chuckled to myself behind my surgical mask, but I could tell this visit was going to be lively, intense, and probably pretty darn important to all of us in the room, one of those moments of grace that occasionally occur when hospital clowning.

After checking in at the (wide-eyed) nurses station – I don’t think I’d ever visited this unit before – I made my way to her mom’s room, left my medicine bag and concertina in the hallway, walked up to the drawn curtain, got a bit tangled and befuddled (to giggles on the other side), poked my lovely assistant Dr. Fowlbreath (my rubber chicken) around the curtain and into the room, and said, “Knock, knock!”

“Who’s there?”

“Chicken.”

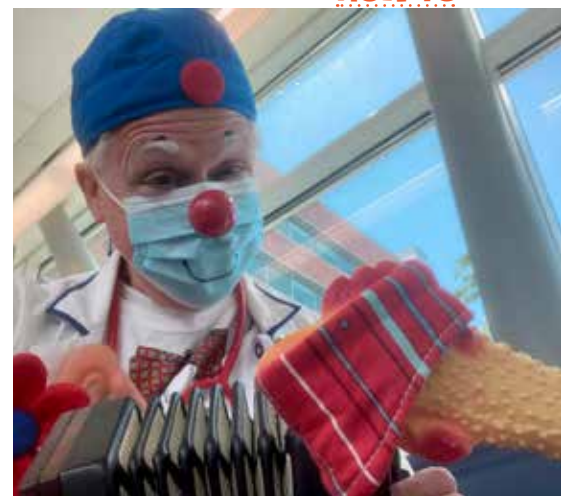
“Chicken who?”

“Chicken to see if you’d like a visit.”

“C’mon in!”

I peeked my head around the curtain, took a large size-16 Converse step into the room, took a breath, exhaled smiling, and did a funny bone assessment of who was there, what was going on, and what the mood was. Mom smiled a lovely, childlike smile as I introduced myself. She had several IV’s going, and her arms revealed a bruised history of them. But, oh my goodness, she just lit up when I stepped in. Her three adult children sat on chairs on the other side of the bed, which seemed oversized for this room. The daughter who talked to me was beaming; the other two were a bit pensive and grinned nervously.

Since there were no flowers in the room, I made her a colorful one from



a paper napkin (“It’s a good thing I’m here!” I kidded them.) As I started the napkin twisting, I told her that I’d heard she used to do some clowning. (Her eyes danced.) Tell me about it.

“Tell him about putting on your makeup behind the beer truck, Mom.”

The story then was spun as if taking in one page at a time in a large picture book. Each page turned produced a rising crescendo of muffled laughter.

Tell me about this beer truck. “It was the Hamm’s beer truck.”

Where was this? “At our local fair and parade.”

In Minnesota? “Yah, you betcha!”

Why were you behind the beer truck? “We used beer instead of water.”

What did you drink during the parade? “Beer.”

What did you do at the end of the parade? “Gave beer to the horses.”

Her adult kids were rolling their eyes. Obvious they’d heard this all before. It’s a good thing I was masked because I was not keeping a straight face.

I noticed there was something coming out her ear as she told the story (at least that’s what I said), so I reached over and produced a red nose (sticker) so she could officially be a clown again. Drew her blood (with a crayon). She was relieved that she could add it to her chart to avoid a poke in the future. Dr.

Fowlbreath performed, standing on her head, standing on my head, and doing some poultry acrobatics.

But we mostly chatted playfully. And just played. Two clowns making magic together in a hospital room. Three adult children loving some happy time being spent with their mom.

I put my hand on her head and told her it was a pleasure and an honor to meet her. She, and they, thanked me profusely for taking the time to visit. What a way to start the day at the hospital!

Played with several other adults that morning. A nurse sent me into one room to wake up a fellow because he was an hour late for his walk. I knocked on the door, he motioned me in, and I said I was his official wakeup call for his overdue walk. Kiddingly, I cajoled, "Arise and walk!" As he grinned and started down the hall, I said, "And next, we get to poop!"

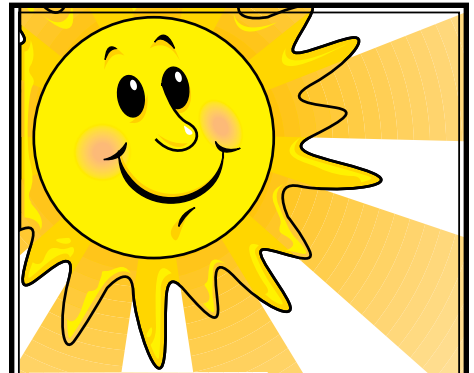
Made another man 'disappear' when I went into his room (I knew he must

be using the restroom), left to go figure out how to make him reappear, then returned when he was back in bed, relieved that I'd been able to make him reappear. Sent another adult into stunned glee just by riding down the escalator backwards and clownishly yet gracefully dismounting. Pulled a red nose out of her ear and added it to her mask because I could tell she was feeling funny.

I ended that morning by sending a couple dancing across the skybridge to the tune of Moon River.

"We're after the same rainbow's end, waitin' 'round the bend...."

*Mike Bednarek is medical clown Dr. Fun E. Bone, Chief of Stupidity at Salem Health hospital in Salem, Oregon in the great Pacific Northwest. He's been a hospital clown for the past seven years of his forty-one years in clowning. In his spare time, he squeezes the bellows on his concertina, downward dogs, and gets taken for long walks by his dogs and wife. Reach Mike by email at mbednarek@comcast.net. TNC*



## 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

**St. Joseph's Manor**  
**Fran "Cuddles" Smith**  
6448 Main St  
Trumbull, CT 06611

### *Good Cheer Chairperson:*

**Crissy "Miz Daisy" Melnitzke**  
crissy@mizdaisyentertainment.com.  
863-221-4183

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**Register today at [www.coaiconvention.com](http://www.coaiconvention.com).**



# CLOWN COMICS

## ROLLING STONES

By Ann "Tuttles" Sanders

★ Featuring Tim "Grogg the Cave Clown" Laynor  
Written by and photographed by Ann "Tuttles" Sanders  
Members of Kolonial Klowns - Alley #357



# Great Magic

## for Children's Entertainers!

### WING IT!



**S**HOW A FOLDER WITH A COLORFUL PICTURE of a farm house and barnyard. Open it up, and YIKES! The farmer is still asleep, the alarm clock is broken, and the cranky old rooster is nowhere to be found! All of the other farm animals are waiting to be fed, but the farmer is snoozing away, and the rooster will have to come back to wake him up.

What happened to the rooster? Show the animal cards—cow, lamb, duck, pig, dog, and the rooster—all in bright colors on heavy-duty, glossy cards. The rooster decides to take a day off and vanishes completely! Will he come back? Yes! When the

rooster pops out from behind the farmhouse folder, unknown to you, it's the famous look-don't-see formula in living color! The kids will be wild with delight as the rooster peeks over the top, hides again, and peeps out from side to side.

We guarantee it's everything it's quacked up to be. There'll be no beef about it, and the kids will howl with glee. You never sausage a trick because we made it just for ewe! It's something to crow about!

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A terrific educational effect which promotes reading and creates hysteria among children!

The performer shows a folder with a picture of a library on the front. Inside the "library" are books, a table and lamp for reading, and... and... and...oops—no Bob the Book Worm! Maybe he's hiding behind some books.

Meantime, the folder is laid aside, and the performer shows five giant cards depicting different kinds of books and stories you can find at the library—fairy tales, history, adventure, geography, how-to books, and—wait!—here he is!—Bob the Book Worm!

But Bob is a tricky fellow, and before you know it, he has disappeared and his card is completely blank! Where is he? The kids guess, you guess, but nobody can find him until he makes his surprise reappearance which leaves children hoarse and gasping as you and Bob the Book Worm take a bow.



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