

THE NEW CALLIOPE

Clowns of America International

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JUDY “DEAR HEART” QUEST

Lifetime Achievement Award

Your COAI Officers

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TOM “ROI POLI” PLITH

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JUDY “DEAR HEART” QUEST A Career of Joy



By Rachel Strnad

Clowns of America International is proud to present Judy “Dear Heart” Quest with the Lifetime Achievement Award for her outstanding service to the art of clowning.

Many of you have known Judy from when this organization was still COA. “I’ve been a clown and a member for thirty-seven years, but I’ve always wanted to be a clown,” she says. This lifelong desire was fulfilled in nineteen-eighty-one when a clown program started at the community college in her hometown of Omaha, Nebraska. “I was eight months pregnant, but I was going to take this class. So, I made myself a great big bag suit and went down the road.”

It was in this class that Dear Heart, Judy’s clown persona, was born, though Judy never planned to keep her. “I just applied all these hearts on my costume and thought I’ll do this for now and figure something else out when I’m not pregnant anymore. But people just responded to it, and I’ve really grown into the name. People love it, and it’s easy to say especially for kids. I don’t know of anyone else who has it.”

But the world came very close to never meeting Dear Heart. Judy’s third child was born with cerebral palsy and other disabilities, which put her in the hospital and critical care frequently. “I had to quit my corporate job,” says Judy. However, Omaha Wild Clown-dum was just getting organized, and they didn’t want to let Judy go. “I wouldn’t be a clown today if it weren’t for my alley. People kept calling and saying, ‘Don’t give up on clowning. You can come one night at least.’” She listened, and thirty-seven years later Dear Heart is still having “more fun than anybody oughtta have.”

This phrase was a motif of Judy’s discussion about her clown career, and beautifully encapsulates the core of her clowning. “I’ve always had a knack for taking things and making them funny. It’s been a tremendous blessing to me to have clowning in my life and my family’s life.” Even as a baby clown, Judy began spreading this joy to others right in her daughter’s hospital unit for children with disabilities. “I had the advantage of knowing a lot of children with disabilities because of my daughter, so that’s

been a big part of my clowning career.” Melanie and her two siblings also went on to clown with their mother, and all three have still kept some part of that experience and skill with them into



The Dear Heart we know and love.

adulthood. “Clowning with my children is one of my favorite memories,” says Judy.

Judy is also a teacher by trade, and she has been able to pass on her caring clown skills to others. When Melanie was stable enough to be home, Judy eventually went back to work, first for the Nebraska Board of Education. “I did magic tricks in front of the state legislature to demonstrate what bills needed to be passed.” Then, she went back to being a school counselor in a local Catholic school. Every summer, students from the twenty-two sister schools all over the country participated in what they called network service projects. For a long time, these consisted of two weeks at the “Quest Inn” learning clowning.

“I would teach them how to be a clown during the first week,” says Judy. “And take them to different places to learn what polite entertainers do. Then



the second week, we’d go clowning for people all week long in preschools, impoverished areas, and hospitals. Because I already did a lot of that myself as a clown, I had ins in all those places.” Judy regularly hosted and taught around nineteen people each summer, with help from fellow clowns like Cheri Venturi. Some of her students even went on to clown their way through college.

One fun memory of this time was going to the nursing home where her mother lived. “She’d have all her lady friends there, and I’d tell everyone this is how my mom always dressed me. She’d just smile. It was fun.”

Judy’s alley family shares her love of teaching. After thirty-seven years, Omaha Wild Clown-dum is as vibrant as ever. “We’ve had a lot of turnover in the alley, but we’ve never gotten to the point where no one is interested or we have so few numbers it’s not worth it.” This resilience Judy attributes to several things. The alley as a whole is committed to a solid educational program every month. “We’ve had all kinds of great people come and give weekend educational programs for the alley.” They also have a policy not to broker jobs, though they will do charity jobs, which helps prevent disagreements and division. Even some of the money they do make goes to education. “The city pays us two thousand dollars to participate in Septemberfest.



Top: Judy and her son, “St. Louis,” competing in Paradeability. Bottom: Judy and Omaha Wild Clown-Dum members at Walk and Roll for Disabilities.

We have a booth at the city-wide carnival, and we’re using a thousand dollars for educational scholarships we’re hoping some of our members will use to attend the COAI convention this year.”

But most of all, the alley members just love being together. As hard as they work to keep clowning alive in their community, they play just as hard. “We have these huge parties that our families come to. Our Christmas party is just a hoot. When people have trouble in the alley, other people are so kind. They bring food and help out any way they can.” For Judy, her alley is not just a clown club, but a community.

This same community expanded when she joined the COAI board in the nineties. “Dennis Phelps was the executive vice president at the time and he lived in Lincoln, which is about fifty miles from us,” Judy remembers. “The woman who had run for treasurer backed out shortly after the elections, so he asked me if I’d ever thought of becoming treasurer and just kept bugging me till I couldn’t say no anymore.” Though she had no experience with bookkeeping, she got herself an Excel spreadsheet and jumped right in, handling the finances for what was,



Top: The Rubber Chicken Orchestra. Bottom left: Judy. Bottom right: Judy and her youngest daughter, “Happy Heart.”



Left: Dear Heart the Caring Clown on the job. Middle: Judy and two of her youngest recruits, Maggie and Lilly, off to a job. Right: Kathy “LoliPop” Scofield and Dear Heart making sandwiches for the homeless during National Clown Week.

at that time, a six-thousand-member organization. “As a board, we used to have such fun together!” She particularly remembers Jack Anderson’s habit of shouting at her in public restaurants, “A fat clown’s a happy clown, Judy! What’s the deal with that skinny plate of yours?” In fact, Judy had so much fun that she went on to become president, then regional vice president, then director of regional and alley support.

Unfortunately, since Judy’s cancer has returned, she’s had to step back from both the board and clowning in general. “I’m rarely in makeup these days. I have to have chemo for the rest of my life, and that just wears me out. My days of standing for five hours in a balloon line are over.” Yet even getting cancer has been an opportunity to spread clown joy. Her youngest daughter came home shortly after Judy was diagnosed, donned her clown costume again, and went out to do the gigs her mother had lined up.

Judy also remembers her friend, David “Mr. Rainbow” Bartlet asking “What can I do?” “Send me a song,” Judy said. So, for five hundred days straight, he sent a different song each day for her Rubber Chicken Orchestra.

The Orchestra encapsulates one of Judy’s prime pieces of advice for clowning. “Look to your talents.” That’s what some of the members of the Rubber Chicken Orchestra have done. They wear no makeup, just silly chicken socks and shirts. They play ukulele, drums, washboard, and sing for charities, hospitals, anywhere they can bring a smile. Some are also full-time clowns, but a few are not. “We have two husbands in the orchestra who aren’t clowns,” says Judy. “One plays the washboard and has a beautiful voice. The other is a very good musician, so he keeps us honest about our music. You would not believe these people who used to have super sophisticated jobs are out there in all this chicken stuff!”

Why are they out there? They are truly having more fun than anybody oughta have. “If I could wave a magic wand,” says Judy, “one thing I would do is help people realize how worthwhile clowning is. I just know there are people out there who could have the joy I have had with my clowning; they just haven’t been introduced to it yet.” Introducing this joy to more people is something Judy has been trying to accomplish to this day. May we be as diligent in keeping the spark alive.

“I have great hopes for the future of clowning,” says Judy. “I want to thank the mentors I have had and the people that have been so instrumental in helping me to be a good clown. Being on the board has also introduced me to so many international people who have been so generous in teaching me the craft.”

And on behalf of the board, and the entire COAI membership, thank *you*, Judy.

TNC



Left: Judy and Brenda Marshall, clown besties. middle: The Rubber Chicken Orchestra in concert. Right: Clown of Omaha Wild Clown-Dum competing in Paradeability at the Kansas City convention.

In Judy's COAI career, she has held the office of treasurer, president, director of alley and regional support, and RVP of her region. As anyone can see, Judy has devoted many years for the good of COAI. Judy continues to be a source of information for the board. She has the heart of a clown and is always there to listen, to support, and to give insight. This Dear Heart deserves to receive the Lifetime Achievement Award.

– Bob “Bunky” Gretton

One of the most valuable things an alley can do for its members is make sure they prepare their clowns to be FUNNY wherever they go and whatever they do. Judy got that! In her sweet, delicate, but absolutely firm way, she passed it on to her members, not just in meetings, but continually through tireless individual work. One specific example is her organization of The Rubber Chicken Orchestra. They rehearse a lot and they perform for public audiences a lot. Judy goes out and finds or creates these opportunities!

Devotion to the art of clowning and to COAI intersect in the person of Judy Quest.

–David “Mr. Rainbow” Bartlett

Judy has been a huge part of the advancement of clowning in her thirty-plus years of clowning. Judy has consistently been a positive influence supporting Omaha Wild Clown Dum and anyone she comes in contact with. Omaha Wild Clown Dum would not be what it is today without her influence. Judy is a steadfast supporter, even though she is a counselor, mother to three (one that is disabled), wife, and active clown.

–Tammy “Dizzy” Barry

I met Judy back in the early nineties when we both came onto the COAI Board of Directors as rookies. I had been elected Secretary and Judy was appointed Treasurer when the treasury of COAI was in pretty bad shape. As the new kids, we became fast friends and roommates...an arrangement that would last all ten years of my time on the board.

The first thing I discovered about Judy was that our treasury was in very good hands. Those of you who know the history of COAI know that the finances had been a real issue that was not being resolved easily, but Judy rolled up her sleeves and put everything in order and back on track to keep our organization thriving.

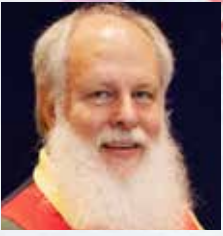
While serving on the board, Judy has been instrumental in creating many of the programs and awards we have today. Her ideas were always welcome, probably because when an idea caught hold, she worked hard to bring it about and gain support from fellow board members. She always had the general membership in mind and worked hard to represent them well. The fact that she has continued to serve, even with her recent health issues, shows her unstoppable dedication to our organization, to our membership, and to clowning in general.

–Brenda “Flower” Marshall

HAVE YOU TOLD A FRIEND ABOUT COAI?

**Give an application
or gift a membership
today!**





From the President

Mike "Bonkers" Cox

Wow, how time flies. I am glad to see spring on the horizon with summer following. Can you tell I enjoy warm weather? Time for us to dust off the cobwebs and get our makeup, costume, and shoes in order! For me, this means finding everything after a long and tiresome winter. Oh well....

The board has been busy with their Zoom meetings the last Thursday of each month. We have received and approved numerous convention scholarships. One of the perks of being a COAI member is the ability to apply for a convention scholarship to attend a recognized convention or workshop. If you have questions regarding this procedure, you can find the application on our website or contact Adam Schill, our education director.

The board also reviewed the recommendations for Clown of the Year and the Lifetime Achievement Award and voted to accept the award council's recommendations for both. For the first time in years, we also approved an Excellence in Clowning nominee. It has been a long time since a member has submitted their paperwork for this award. Information can be found on the website or by contacting Carrie Ray, our membership director.

Your board continues to discuss the 2019 COAI Convention in Las Vegas to make sure you get the best of the best! We want to ensure you receive high quality education and vendors. I believe this convention will be top notch! Now, have you registered? Even now, it is never too late to consider joining us in May.

As of this writing, the board has an opening for director of alley and regional support. If you want to be directly involved with our organization, this position is the place to be. The director of alley and regional support is the contact person for all current alleys and those looking to become a part of COAI. All the regional vice presidents also report to this position. In turn, the director of alley and regional support reaches out to all the RVPs to ensure each region is being adequately covered and helps answer regional membership questions that an RVP might not be able to answer.

Please note, all board positions are volunteer. The time spent at board meetings, corresponding with members, attending regional seminars, conventions, and workshops is never compensated. We put in a lot of work just so our membership has what it needs. I want to thank all current and past board members for everything they have done for COAI! Thank you for a job well done!

So, here's hoping I see you in Las Vegas in May. If not, please keep them smiling and laughing. The world needs more clowns and entertainers. **TNC**



Southeast Region Alley Happenings

Caitrina Monaco

The last few months have been quite busy for the clowns at Toby's Alley in Lake Placid, Florida. In late December, four new junior joeys graduated and joined forces with our older group in a graduation production, showing off their newly acquired skills in skits, a little magic, and a black-light performance in puppetry.

February became even more active with the county fair, in which the clowns were out face painting, doing balloons, and greeting those in attendance. February also saw

six new adult clowns graduate from our school, who may be seen clowning it up in our March benefit show.

I understand there's something good happening at Tidewell Alley here in Florida, but no details have been given yet. I'm sure it's something new and exciting for them, so stay tuned.

Remember, I'm an e-mail or a phone call away. Send me your newsletters or a message about your activities so we can share with others. coai.cmonaco@gmail.com. **TNC**

NOTICE: The General Membership Meeting will be held at the 2019 COAI Convention on May 7 at 1:00 p.m. at the Texas Station Hotel, Las Vegas, Nevada.



Congratulations to our three Lifetime Achievement Award winners, who will be featured on the following covers of *The New Calliope*:

Judy "Dear Heart" Quest (March/April)

Patricia "Pricilla Mooseburger" Manuel (May/June)

Marie "Mischief" Beck (July/August)



Vice President's Report

Merrily Johnston

Let's Improve Our World

"They may forget what you said—but they will never forget how you made them feel."

—Carl W. Buehner

We've all heard this quote, or something similar, but have we taken it to heart? As clowns, we must be the best we can—constantly learning and honing our skills. But it doesn't stop there. In fact, making people feel good, important, loved, cared about, and happy is incredibly important. Doing this as clowns can change the way the world views us.

Yesterday at 4:30 a.m., I stood in line at the Portland airport to check baggage for my flight home. An adorable five-year-old, Ellen, and her mother were in front of me. With childlike fascination I gazed at Ellen's blinking shoes. We made eye contact and I winked at her. She scrunched up her face and with much effort managed to wink back. I smiled and complimented her on her rolling owl luggage and her twinkling shoes. Our conversation continued while she showed off her intelligence and really impressed me with her "five plus five plus five plus five equals twenty." She introduced me to Sunset, her My Little Pony toy with a magnetic foot who could stand on her luggage without falling off. Sunset had two little rubberbands in her hair.

"I like Sunset's pony tails," I said.

"They're pigtails because there are two of them," Ellen corrected.

"Oh, I thought she was a *pony*," I said, and then pointing at her tail, "I guess this is her *ponytail* and those are her pigtails."

We all giggled. At four-thirty in the morning everything is funny.

"You are very good at relating to kids," remarked Ellen's mom. As we approached the desk, she asked hopefully, "Are you on the flight to San Francisco?"

I wasn't, and Ellen was reluctant to let me go, but we said our goodbyes. As they walked away, the man behind me said, "It was so cute when she winked at you!" We then discussed how quickly our time in line had gone because of Ellen.

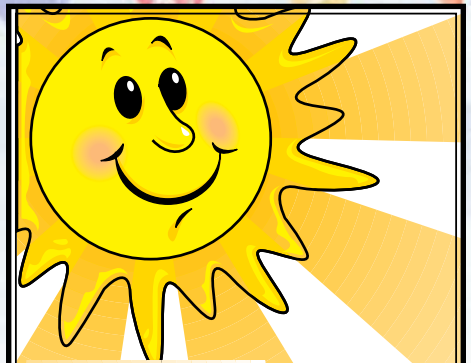
This little interaction with Ellen reminded me of why I clown. I love *everything* about what I do; however, I have always wanted to make a difference in the lives of the people I work with, especially children. In my experience, many children have low self-esteem and don't feel like they are good enough. Children should never feel this way. They are beautiful!

I once was in a public bathroom and a small four- or five-year-old child gazed into the mirror and said aloud, "I'm beautiful!"

Her mother looked embarrassed. "You shouldn't say that."

"Yes, she should!" I spoke without thinking—a bad habit of mine. "She *is* beautiful and I'm glad she knows it! I would love *every* child to be able to feel the same!"

The world will be a much better place when we all feel beautiful, loved, and important. It's important for all clowns to apply this philosophy, even when we are not "in clown." Let's help improve our world one child at a time! **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

Shirley Lee
1347 Ava Road
Severn, Maryland 21144

Dale McKenzie
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Good Cheer Chairperson:

Crissy "Miz Daisy" Melnitzke
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863-221-4183

Nancy Young is donating a new membership in memory of Betty Cash. Please call the office if you would like to make an additional donation in memory of Betty.

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Michael Trevorah PA
Mary "Mary Canary" Turner TX
Richelle "Skippy-Doo" Wallace ME
Molly "Molly" Williams OK
Edward Eligio "Payaso Chuletin" Wilson DR

The Mentor Program: What Is That?

By Teresa "Blondi" Gretton

The Mentor Program is an educational opportunity to explore new ideas in the art of clowning with veterans of the craft. This is an extra experience we've added to the convention specifically for new clowns or first-timers. It will provide a fun opportunity to ask questions of mentors who have been in the clowning business and attended many conventions. They are filled with so many tried and tested experiences—serious and funny.

It's also a way to meet great clowns and gain some courage, and new drive to better your clown act.

So, plan to come to the Mentor Meeting on Monday afternoon at 3:30 p.m. and meet the mentors.

Make sure you don't miss out on getting your money's worth, and find out what the grand prize will be for the newbie who finds the most educational answers!

See ya in Vegas, Baby! **TNC**



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Viva Las Vegas - Las Vegas Nevada 2019

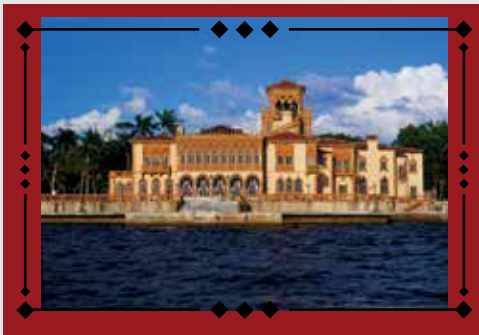
THE FLORIDIAN GATSBY

A Tour of John Ringling's Summer Estate

By Rachel Strnad

When my family and I visited the Ringling Museum last July, Isabel Lower from their marketing department was good enough to arrange a tour of John Ringling's summer home on the property, Ca' d'Zan (pronounced Cadazan).

After touring Europe for nearly twenty-five years for their circus, John and Mabel Ringling began construction on Ca' d'Zan in 1924. They had fallen in



The back of the house on the bay. Photo Courtesy of The Ringling Museum.

love with Venetian architecture, particularly the Ducal Palace, Ca' d'Oro, and the Grunwald Hotel, so they hired famous New York architect Dwight James Baum to design the house based on Mabel's instructions. In fact, Mabel was so involved that Mr. Baum labeled the house "The Residence of Mrs. John Ringling" on his plans. The house was completed in 1926, and cost around 1.5 million dollars all told.



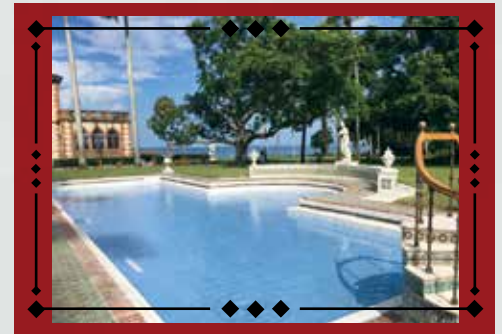
We were not permitted to take photos inside the house, but I did catch my cousin lounging on the veranda.

one could literally walk out the back door and onto the yacht.

The First Floor

Our docent was delightful and treated the tour as though we were one of the many guests for the Ringling's legendary house parties. Visiting the Ringlings was like going to a summer resort. You had access to their club's golf course in Sarasota. You could take your cocktails on the veranda, go sailing in Mr. Ringling's yacht, or take a gondola from Mrs. Ringling's private dock. They even had a saltwater swimming pool, which was in the process of being restored when we visited. The

restoration was completed at the end of July, 2018.



The restored pool, including the original Venus statue. Photo courtesy of The Ringling Museum.



Mabel and her sister enjoying the pool. Photo courtesy of The Ringling Museum.

Upon arriving at the station in town, we would have been picked up in John's original Rolls-Royce, which he bought off a Russian Czar. We entered through double doors decorated in twenty-four-carat gold leaf. The foyer felt like a throne room, all rich red carpet and Louis XIV gilt armchairs.

The foyer opened onto the central parlor or court, whose ceiling reached to the second floor. In typical Venetian style, the second-floor bedrooms opened out onto a balcony running around the court. This is where their guests spent most of their time indoors, whether playing chess

or cards at the gaming tables or being entertained. The Ringlings often brought acts from their circus in to entertain their guests. Mabel loved music, so one of the centerpieces of this room was a rosewood



Photo courtesy of The Ringling Museum.

and ebony inlaid Steinway grand piano. John Ringling also had an Aeolian pipe organ installed in the main court, whose pipes were hidden in one wall hung with portraits of the Ringlings.

John Ringling's portrait shows him standing with one hand in his pocket. According to our docent, Will Rogers was a good friend and often stayed in their fourth-floor guest room. When he saw the portrait, he said, "That's the only time I've seen you with your hand in your own pocket, John."



Photos courtesy of The Ringling Museum.

One thing I noticed while we went through the court was that, just as the Ringling's couldn't simply have a plain house or a plain veranda, or even a plain piano, they couldn't have a plain ceiling. I found myself constantly looking up throughout the tour to find intricate artwork overhead. The court ceiling was carved in a grid pattern, with each

section a small canvas for a medieval-esque painting. Passing through to the ballroom, the ceiling became a rich tapestry of gold and dancing figures. The piece was painted by Hungarian artist Andrew Pogany, depicting various couples from across the globe dancing in their own style. He said of the work that each couple is dancing different steps, but they all are moving to the same rhythm.

After the ballroom, we retraced our steps through the court into the breakfast room, which was full of startlingly green décor. Apparently, Mabel's favorite color was green, so all the breakfast room chairs were painted to match and John had green glass crystals imported for the chandelier. This room was also their informal dining room.

The kitchen was a spacious, modern (for the time) two-room affair, with both a gas and an electric range, and three refrigerators, accessed on both sides. Mrs. Ringling reportedly helped with cooking, and had a different dish for her family to eat off of each day of the year. The gentleman's tap room was also connected to the kitchen, complete with a bar John Ringling purchased wholesale from a restaurant in St. Louis and had shipped in pieces to the house.

Passing through the kitchen took us to the formal dining room, as rich as the foyer. Depending on how many guests the Ringlings had, they could extend the table out into the foyer through a set of double doors to make room. Again, I had to look up and was not disappointed; the ceiling was a beautiful display of dark wood and gilded leaves in an Islamic star design, echoing the wall décor. Our docent informed us, however, that rather than real wood and gold inlay, artist Robert Webb created the ceiling based on Mabel Ringling's collection of cameos out of paint and molded plaster.

John Ringling wanted to have every modern convenience in his house, so he also had an original Otis elevator installed by Al James Otis himself. It is still operational, but we took the spiraling marble stairs to the second floor instead. John and Mabel had



The ballroom ceiling. Photo courtesy of The Ringling Museum.

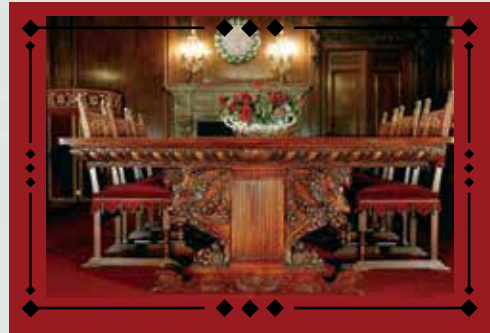


Photo courtesy of The Ringling Museum.



John Ringling's room. Photo Courtesy of The Ringling Museum

adjoining rooms, like most wealthy, high-class couples. John was a great fan of Napoleon Bonaparte, and had his room decorated in the Napoleonic style, with Empire mahogany beds and even a portrait of Napoleon's sister. His bathroom was done up in pink marble, with the tub carved out

of a single block. Robert Webb was hired to put a faux marble finish on the toilet to match. Supposedly, John boasted to him that he would be the first man in Florida to use such a bath. Webb said, "Well, Mr. Ringling, I've actually been sleeping in your tub for the last two weeks."

Mabel's room was far more feminine and simpler, though I enjoyed several fun touches. Instead of paper, Webb hung the walls with linen painted in thin pinstripes and added punctuation marks in the little grooves between her ceiling beams. Her bathtub also had five knobs, enabling her to access hot and cold salt water as well as fresh water.

On the other side of Mabel's hallway wall, leading to John's game room, our docent told us the Ringlings had a large, walk-in vault that included a rack capable of holding hundreds of bottles of wine and spirits. Since it was the height of Prohibition, this is where their liquor was usually kept, though the Ringlings and their guests were never without plenty, even in the middle of the night. Through the use of annunciator buttons connected to a giant board in the kitchen, guests could order up a martini and a ham sandwich if they felt peckish at three a.m.

Ca' d'Zan goes up two more floors, not counting the Belvedere Tower, which rises six stories, but we were only able to see the first two. The grounds and gardens are open to all visitors, however, which are no less worth seeing. Mabel Ringling founded the Sarasota Garden Club, serving as its first president, and her rose garden is a sight to behold, even when not in full bloom.

The Ringlings' passion for art collecting is no less apparent outside than in. Their art museum surrounds a courtyard full of sculptures, originally purchased for a Ritz Carlton John had in the works, and various pieces sprinkle the gardens and lawns. Some statues, like the couples in Mabel's rose garden, are exactly where the Ringlings left

them. Some have been moved, like the Dwarf Garden of caricatures from the Commedia dell'Arte we found in

a bamboo copse at the side of the visitor's center. In the fifties, this garden connected the art museum to the building that housed the historic Asolo Theater before both it and the theater moved in 2006. The statue

of Venus adorning the pool has been moved about several times as well, before returning to her rightful place. Some of the statues, however, the staff weren't sure about, like the one of Augustus of Prima Porta standing just outside the main house as though dropped in the lawn as an afterthought.

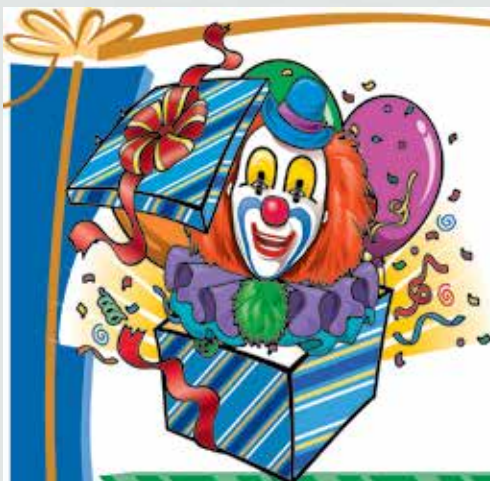
In the end, for all the house's majesty, it was quirks like that which made me love it. Thanks to Isabel Lower, Erica Bacon, and the rest of the museum staff for a delightful visit. We definitely plan on going back and bringing friends. If you are anywhere near Sarasota, I highly recommend dropping in. You won't regret it. **TNC**



The Dwarf Garden before it was moved. Photo courtesy of The Ringling Museum.



Photo courtesy of The Ringling Museum.



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A big thank you to **Richard Smith** and **Jessica King** for gifting memberships!



JUNIOR JOEYS

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



Did you hear about the magician that walked down the street and turned into a restaurant? Get it? That’s the joke! (As Sammy Smith would say, the jokes are free!)

Well, here it is—drum roll please—the pin for learning *clown magic*! This was a hard one for us to put together because there’s a lot of information to share about performing magic as a clown. It may seem like one of the harder pins to earn, but trust me—it will be totally worth it to spend some time learning about magic.

There are four basic rules in clown magic:

1. Never reveal a secret. It’s so fun to fool people with magic, and sometimes we want to share how it’s done. But a big part of the fun for the people watching is not knowing how you did it. So, keep it a secret.

2. Try not to repeat the same magic trick twice in a row. Sometimes people will say, “Do it again!” It’s better not to do the same trick twice, because they will be watching closer the second time and may figure out how you did it. There are some exceptions, such as when you’re purposefully doing a trick over and over in a comedy routine, or when you do the effect a second time but use a different method to accomplish it.

3. Always practice a magic trick before trying to perform it in front of an audience.

4. Be Funny. In magic, as with all of the clown skills we learn, making people laugh is what makes us successful. So in learning clown magic, focus on the funny!

There are many different kinds of magic *effects*, such as making things disappear (vanishing coin) or putting something back together (torn and restored napkin). Knowing these categories will help you if you plan to put a show together using magic. It’s good to have a variety of effects rather than tricks that are too similar and have the same basic theme. We would like to see you master at least four tricks—one from three different effects categories.

Way back in 1944, a magician by the name of Dariel Fitzkee wrote a book called *The Trick Brain*. He came up with eighteen different types of magic effects. Don’t worry! Our list only has eight!

In alphabetical order, here are different types of magic effects and what they mean:

1. **Levitation:** Making something (or someone) float in the air.
2. **Mentalism:** Telling people what they are thinking.
3. **Penetration:** Putting one solid object through another.
4. **Production:** Making an object appear.
5. **Restoration:** Destroying an object and putting it back together again.

6. **Transformation:** Changing the appearance of an object or turning it into something else.

7. **Transposition:** Causing two objects to trade places.

8. **Vanish:** Making something disappear.

In addition to knowing these different types of magic effects, there are a couple of other criteria we would like you to know, because they are great techniques to use when doing magic as a clown or comedian:

9. Magic Wands: There are many comical wands on the market. You may want to talk to your mentor and see what he or she uses or recommends. The breakaway wand is fun and always gets a big laugh when done correctly. Just remember to not embarrass your volunteer when it breaks. When the wand breaks, make it your fault so your volunteer becomes the hero when they fix it.

10. Look—Don’t See: This is a comedy technique that preschoolers love. It’s easy to do: You just act like you don’t see something that the kids see. The kids will get excited and yell at you that they see it, but every time you look it disappears or you can’t see it.

Use the rule of three for the comedy, doing it wrong two times but succeeding on the third try.

Bump a nose, Jr. Joeys! Keep up the great work! Leaders, parents and mentors, we can’t do this job without you! Your input in helping your local or online Jr. Joeys is how we will keep the love for clowning alive and well. Thank you for helping our little ones grow and improve their skills in the art of clowning and comedy magic.

Artwork for the Magic Pin was designed by Teen Joey Eileen Shafer, redrawn in Photoshop by Regina Wollrabe.

Write to me at coaijrjoeys@gmail.com.



Online access to David Ginn’s *Starting in Magic* is now available to COAI members at www.my-coai.com.



CLOWN MAGIC BASICS

Be able to name eight basic effects in magic (1–8 in the list below). Learn three tricks—one from three different types of magic effects listed below. Learn a comedy wand routine, and one comedy technique, such as “Look—Don’t See” (9–10).

Demonstrate to your parent or mentor. Have them sign and date your criteria page, and then write to the COAI Jr. Joey's Director at coaijrjoey@gmail.com with your COAI number, your name and age to receive your Clown Magic Pin.

- 1. **Levitation.** Example: Comedy Floating Person.
- 2. **Mentalism:** Example: “Magic Crayons”*
- 3. **Penetration:** Example: Pencil through Handkerchief.
- 4. **Production:** Example: Producing Items from Change Bag
- 5. **Restoration:** Example: “Broken and Restored Toothpick.”*
- 6. **Transformation:** Example: Magic Coloring Book, “Orange to Real Apple.”*
- 7. **Transposition:** Peanut Butter and Jelly.
- 8. **Vanish:** Example: The French Drop (sleight) or “Coin into Elbow.”*
- 9. **Learn to use a comedy magic wand.** Example: Jumbo Wand, Breakaway Wand.
- 10. **Use Look—Don’t See comedy technique in a magic routine.**
- Parent/Jr. Joey Leader Signature: _____

Date: _____

* See David Ginn’s *Starting in Magic* on the COAI website at www.mycoai.com.

DESIGN-O'S WARDROBE

LIGHT AUGUSTE ON A BUDGET



PART I: THE DESIGN AND SET-UP

By Richard "Design-O" Smith
Adapted for Print by Rachel Strnad

If you've ever seen Design-O in his full Regalia, you know costumes are also his forte. If you've been to the last couple conventions, you've probably seen several winners wearing his handiwork.

However, these are several-thousand-dollar costumes. Rarely does the working clown have that kind of money. This was Patti Gaudreau's situation, and she has graciously allowed Design-O to use the costume-on-a budget he designed for her to demonstrate how you don't have to spend a fortune to get a classy costume.

"I'm a Light Auguste clown, so I need to wear workable clothes, but I don't want my outfit to look like a store-bought clown suit," says Patti. "I also live in Florida, so an outfit that works well in the heat is a must. The costume also had to fit with my busy schedule, meaning it should be easy to get in to, and easy to move around in."

I started off with a couple questions:

- What do you already own that you can clown up?
- If you don't have anything, what do you need to look for in a store?

Patricia opted to go to the store, so I gave her some guidelines.

Find reasonably priced, good quality shirts and pants, or a dress. Make sure whatever you get is washable and durable. Cotton or cotton blends are good options,

as they will hold their shape longer. Also, make sure you get something you look good in. There's no point making or buying a clown costume if you don't fit it.

Before going to the store, however, you should have a clear design in mind.

1. The Inspiration Base.

I first asked my friend Patricia if she had anything specific she wanted to incorporate into her Light Auguste look. She said she'd love to use her shoes, as they were very comfortable and she loved the design. This is the perfect jumping-off point, especially since there really is no skimping on shoes. You may as well invest in a good pair and build your costume on top.



The shoes helped us figure out what colors and basic designs we wanted to look for. In her case, pink and white, with coordinating-colored flowers. Patti found a white shirt at Walmart and some yellow cotton cropped pants at a local store called Ocean State Job Lot. We couldn't go wrong with a white shirt, and the cut accentuated her curves well while still being loose enough to move comfortably. The pants were a similar yellow to some of the flowers on her shoes, and the lattice work along the hem contributed to the garden effect we were going for.

One note: For a woman's costume, I recommend getting a shirt with princess seams. These are seams that run up the shirt in front and back and curve to the shoulder or the underarm. Ours came to the shoulder. They provide the same shaping as darts, only with seams. Especially if you are a novice sewist, princess seams provide good guidelines for where to put the fabric panels when we embellish the shirt. Also, buy pants that are slightly too small, as we will be adding fabric when we embellish them.

2. Fabric Shopping

Next, we had to figure out how we were going to accent the clothes to tie the design to the shoes. As you can see from the picture, I added a bigger collar, a double cuff, and floral fabric panels down the front. I used two different cotton fabrics for this that I bought at a fabric store. Jo-Ann's is a good place to look, or Walmart carries some fabric. Consider your character and the type of clown you are when shopping. The fabrics I



want marks on the blouse!) trace around the center front edge, up to the collar, around the bottom seam of the collar stand (you can see it if you flip the collar up), and up to the shoulder. Follow the shoulder seam across until you reach the princess seam, then follow the curve of the princess seam down to the hem. Finish by connecting your shape along the hem.

Note: If your princess seam goes to the armhole, you have the option to trace around part of the armhole seam, then down, but sewing the panel on will be fiddlier. An easier option, which also can be used if your blouse has darts rather than princess seams, is to pick a point on the shoulder seam and draw a gentle curve to the hem, intersecting the point of the side dart or the widest point of the armhole princess curve.

Before you take the paper away, also mark where the buttonholes are. Our blouse had a hidden button placket, which helped because that meant we didn't need to make button holes in our fabric panel. If you have to make button holes and aren't sure how, look up a good sewing reference. All the same, mark the buttonholes.

Take the paper away – don't cut it yet! – and lay another large piece of paper over it. Trace off a second shape, but make your curve more gentle. This second piece will be used for the back. If you want to be super precise, you can create a piece directly from the shirt back using the same method we did for the shirt front, but if you put the shirt front piece up against the back, you'll find they are basically the same only with a gentler curve. So, why not save some time? Finally, add five-eighths of an inch all around the edge of each shape and cut it out of the paper.

You have two options for your sleeve and collar. You can cover them, putting fabric over what is already there, or replace them. If you just want to cover them, use the method above as best you can to create pattern pieces; these are not easy shapes to lay flat. What might be more helpful, and accurate, is to pin your paper or a fabric you don't mind drawing on to the sleeve and collar and trace along the seamlines. Unpin the fabric, and you have a flat pattern piece. Make it however much bigger than the original sleeve that you want, add five-eighths of an inch seam allowance, and voila!

If you are replacing the collar and cuffs, your job is a little easier. Rip out the seams holding the cuffs and collar to the shirt, and lay those pieces flat to create your pattern using the tracing method. Again, you can make these bigger, even different shapes, than the originals, just remember to keep the side which will be sewn onto the shirt the same.

One note if you are going to replace the cuffs. The shirt Patti bought didn't have a sleeve placket. That is, the sleeves had no buttons going up the arm from the cuff. The cuff itself had no button either, so

got were fun florals, but also not too big and busy; Patti is a Light Auguste, so her costume should be more understated. I recommend buying a few yards of each fabric. You will also need a couple yards of a plain cotton or cotton blend fabric for lining the pants panel and some light fusible interfacing.

Patti also didn't want anything too heavy on her head, so we decided on a headband with flowers, which are echoed in the button embellishments. These I made with iron-on transfer paper and three-inch belt material.

3. Making the Patterns

Before we start sewing, we need to make the patterns for our embellishments. Lay the front side of the blouse that has the buttonholes flat on an ironing board or other flat surface. The rest of the blouse may need to be bunched up in places to get the front to lay flat, so don't worry if you need to fiddle with it for a bit. Secure the front, whether with pins or painter's tape, to keep it from shifting while you trace.

Lay a piece of paper large enough to cover the whole front over the blouse. If you don't have pattern paper, tissue or wax paper works great. It's a good idea to secure this paper as well, but not necessary if you trace carefully. Using a pencil (we don't



CLOWN CALENDAR



that made things much easier when it came to constructing a new one. If you can get a shirt like this, it will help.

Cut out all your pieces. Here's a list of what you'll need:

- Two front panel pieces from your main fabric.
- One back piece in your main fabric, cut by folding the fabric in half and laying the straight edge of your panel pattern piece along the fold before cutting.
- Two cuff pieces from your main fabric.
- Four cuff pieces from your secondary fabric if you're making a double cuff.
- Two (or four for a double cuff) cuff pieces in interfacing if you're replacing your cuffs.
- Two collar pieces in your secondary fabric.

- Two collar pieces in interfacing if you're replacing the collar.

In the next issue, we'll begin sewing.

If you have any questions about this or any other articles I've written, contact me or the *Calliope* editors. Until next time! **TNC**

May 6–9, 2019

COAI Convention
Las Vegas, Nevada
www.mycoai.com

June 9–14, 2019

Clown Camp
La Crosse, Wisconsin
www.clowncamp.org

July 10–13, 2019

**International Brotherhood
of Magicians Annual Convention**
Scottsdale, Arizona
www.magician.org

July 30–August 4, 2019

Mooseburger Clown Arts Camp
Maple Lake, Minnesota
www.mooseburger.com

August 12–16, 2019

American Clown Academy 2.0
Forsyth, Georgia
www.aca18.com

September 4–7, 2019

Southeast Clown Association Convention
Tampa, Florida
southeastclowns.com

September 25–29, 2019

Texas Clown Association Convention
Fort Worth, Texas
kudosra@yahoo.com

October 8–13, 2019

Midwest Clown Association Roundup
Grand Rapids, Michigan
www.midwestclownassociation.org

November 1–3 2019

Daytona Beach Festival of Magic
Daytona Beach, Florida
www.daytonamagic.com/2019-convention

November 7–10, 2019

**Mid-Atlantic Association
Clown Convention**
Harrisburg, Pennsylvania
www.midatlanticclownassociation.com

November 10–14, 2019

FAVE Convention 2019
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Time	Dallas F	Dallas G	Dallas H	Dallas C&E	Houston Ballroom	Registration Desk
Monday May 6						
9:00-9:30 AM					Dealer Setup	9:00-12:00 Registraton Open
	15 Minute Break					
9:45-10:30am	Magic I Can Do Vol. 1 John McClenahan	Clowning With a Message Hal Grant	Face Painting - Back To The Basics Lisa Ponce-DeLeon	10:00-12:00 Noon Competition Sign Up Table Open		
11:00-12:00	Cartoon Balloons Ken Stillman	Hospital Clowning (this Ain't No Birthday party) Joe Barney	Rainbow Paints for Speed and Excellence Merrily Johnston			
12:00-1:00PM	Lunch On Your Own					
1:00-2:00 PM	Printed Rounds Make The World Go Round Adam Schill	Why Clowns Matter Pricilla Mooseburger	Napkin Roses The Gretttons	Judges Workshop with COAI Director of Competitions	Dealers Open	1:00-5:00 Registration Open
	15 Minute Break					
2:15-3:15 PM	How Puppets took over the World (and your act!) Gene Cordova	Throwing Up Gracefully Lee Andrews	Simplicity, Stupidity, and Truth Mike Bednarek	Competition Q & A		
	15 Minute Break					
3:30-4:30 PM	Release Your Clown Julie Varholdt	Giving The Ultimate Santa Experience Dale McKenzie	Face Painting Open Forum Jessica King	Mentor Program Welcome COAI Board		
4:30-5:00 PM	30 Minute Break			4:30-5:30PM Competition Sign Up Table Open		
5:00-6:30 PM	Dinner On Your Own					
6:30-7:30 PM				Dealer Show		
7:30-10:00pm	Balloon Jam		Face Paint Jam	Performance Jam/Open Mic Try out your newest material to see how it plays for an audience and say you've "Performed in Vegas!"	Dealers Open Late Night	
10:00-11:00PM	Hospitality Room Open					

Tuesday May 7th

Time	Dallas F	Dallas G	Dallas H	Dallas C&E	Houston Ballroom	Registration Desk
7:30-8:30 AM	Hospitality Room Open					
8:30-9:30 AM	Space Madness Ken Stillman	Simple Magic For Clowns Dave Hill	Practical Facebook Marketing for the Family Entertainer Christopher Weed	9:00-12:00 Noon Face Painting Competition	Dealers Open	8:00-11:30 Registration Open
15 Minute Break						
9:45-10:45 AM	Magic I Can Do Vol. 2 John McClenahan	Uke Can Do it! Julia Bothun	Faces for Fellows with Follicular Fortitude Adam Schill			
15 Minute Break						
11:00-Noon	The Self Employed Entertainer's Complete Guide to Federal Income Tax Steve Snyder	Silent Comedy Angel Ocasio	Lite Auguste, Not Lazy Auguste Pricilla Mooseburger			
12:00-1:00 PM	Hospitality Room Open					
1:00-3:30 PM	Dallas C&E General Membership Meeting				Dealers Closed	
3:30-4:00 PM	Break					
4:00-5:00 PM	Playing Like A Clown Dale McKenzie	Clowning With an Instrument Julia Bothun	The Magic of Christmas Jessica King		3:30-6:30 PM Dealers Open	3:30-5:00 PM Registration Open
5:00-6:30 PM	Dinner On Your Own					
6:30-10:00 PM				Single and Group Skit Competitions		
10:00-11:00PM	Hospitality Room Open					



Wednesday May 8th

Time	Dallas F	Dallas G	Dallas H	Dallas C&E	Houston Ballroom	Registration Desk
7:30-8:30 AM	Hospitality Room Open					
8:30-9:30 AM	How to Market Yourself Professionally Lee Andrews	Meet and Greet Julia Bothun	Birthday Parties With Style Kornpop McCullough	Makeup Competition	8:00-1:00 PM Dealers Open	8:00-12:00 Registration Open
15 Minute Break						
9:45-10:45 AM	The Entertainer's Guide to Networking Steve Snyder	Mime And Movement for Clowns Regina Wollrabe	Stage Shows vs. Kid's Parties MaryAnne Ross			
15 Minute Break						
11:00-12:00 PM	Forever Bouquets Ken Stillman	Clown Costumes That Work Pricilla Mooseburger	YMCA Dave Hill			
12:00-1:00 PM	Lunch On Your Own					
15 Minute Break						
1:15-2:15 PM	Red Nose Response Mike Bednarek	Sound and music in your Act Joe Barney	Creating Abstract Designs Merrily Johnston	Balloon Competition		1:00-2:30 PM Registration Open
15 Minute Break						
2:30-5:00 PM	Auction				Dealers Closed	
5:00-6:30 PM	Dinner On Your Own					
6:30-8:30 PM	Dallas C&E Staff Show					
8:30-9:00 PM	30 Minute Break					
9:00-11:00 PM	Hospitality Room Theme Night & Jam Rooms Open					



Thursday May 9th						
Time	Dallas F	Dallas G	Dallas H	Dallas C&E	Houston Ballroom	Registration Desk
7:30-8:30 AM	Hospitality Room Open					
8:30-9:30 AM	Gospel Balloons Hal Grant	The Facebook Dozen Christopher Weed	Intro to Glitter Tattoos Lisa Ponce DeLeon	Paradability Competition in Hotel Parking Garage	8:00-1:00 Dealers Room Open Last Call Some Maybe tearing down	8:00-12:00 Registration Open
15 Minute Break						
9:45-10:45 AM	The Big Bang Theory-When Puppets and Magic Collide! Gene Cordova	Birthday Party Add Ons Kornpop McCullough	The Business Side of Children's Parties MaryAnne Ross			
10:45-til finished	10:45 AM GROUP PHOTO Immediately following Paradability 10:45 AM					
11:15-1:00 PM	Lunch On Your Own					
1:00 -2:00 PM	Stage Presence Angel Ocasio	No Nose, No Wig, No Makeup..... NOW WHAT!!!! Joe Barney	Room Closed for Banquet Set Up			
15 Minute Break						
2:15-3:15 PM	(Repeat) Mime And Movement for Clowns Regina Wollrabe	Skits Bits and Gags The Gretttons	Room Closed for Banquet Set Up			
15 Minute Break						
3:30-4:30 PM	Being a Performance Based Santa Lee Andrews	Walkabout Physical Comedy Mike Bednarek	Room Closed for Banquet Set Up			
4:30-6:00 PM	Get Ready for the Banquet					
6:00-7:00 PM	Social Hour (Cash Bar)					
7:00-11:00 PM	2019 COAI Convention Awards Banquet					

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Snapshots

The New Calliope In the Wild!

I had a great time visiting Lake Placid, Florida, for their Country Fair. I was a sewing volunteer, making beautiful, reversible and washable Japanese bags to raise money for the Highlands Humane Society. We raised over four hundred dollars and adopted out eight dogs and three cats!

Toby's Clowns had a booth right next to ours. I previously visited their museum and saw their fabulous miniature circus model. What a thrill to meet so many clowns and get to share jokes and bring joy!

I managed to get a couple photos of us with *The New Calliope's* latest edition.

Blessings,

Adele "Mz Mirtha" Alexandre of Krackerjack Clown Alley



San Diego All Star Clowns entertained at Circus Vargas on February 18, 2019. We met a wonderful young man named Jonathan who has some special needs. He was over the moon to meet clowns! He had a clown necklace and a red nose with him, and Circus Vargas shoes. Jonathan and his sister, Cynthia, are going to attend our Introduction to Clowning class in April. What a joy meeting them! They had driven for two hours in the rain to go to the circus.

We went out to dinner at The Lazy Dog after the circus. An anonymous benefactor paid our entire dinner bill including tip. How awesome is that!

Clowning in Costa Rica

By Barbara "Sparky" Bird

Travel always demonstrates how we are much more like others than different from them. We also know that a red nose is a universal language. I was able to prove this once again during my January trip to Costa Rica. While in the Arenal area, we opted for a visit to the Maleku Indigenous village to learn about their culture. I quickly spotted four children eyeing me with curiosity. Donning a red nose, I then handed one to each child. What an instant reaction of joy!

The guide I had for this visit told me his sister was also a clown in Costa Rica. When I saw his photos of her face painting, I was stunned to see that we paint much the same designs and in the same way. Now this really is a small world! His sister, Payasita Pintacaritas Tita, has now connected with me and we have a dialogue going. Good things will come from this.



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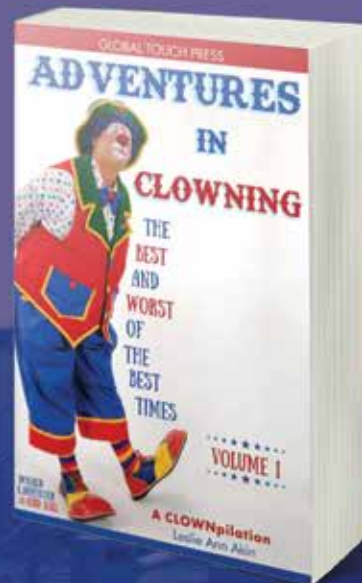
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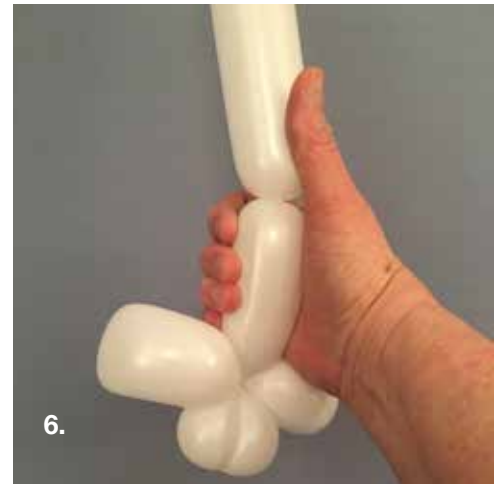
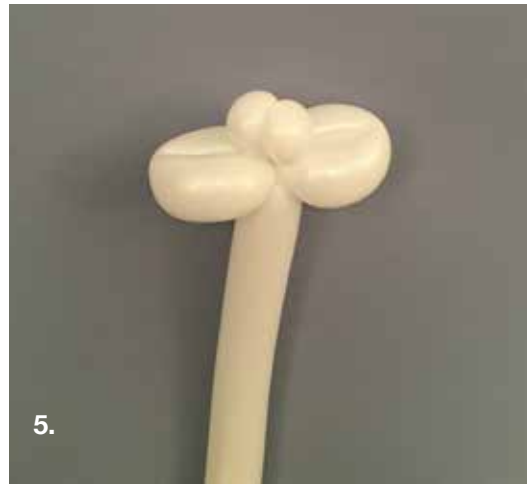
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Bunny Hat

By Patricia "Pockets" Bunnell



I first learned this hat from Royal Sorrel. He is my inspiration. We will be using this hat base for other articles this year. Stay tuned!

1. Fully inflate a 260, burp it, and tie it off. Make a 1-inch bubble on the nozzle end. Fit the balloon around a person's head and twist to make a loop.

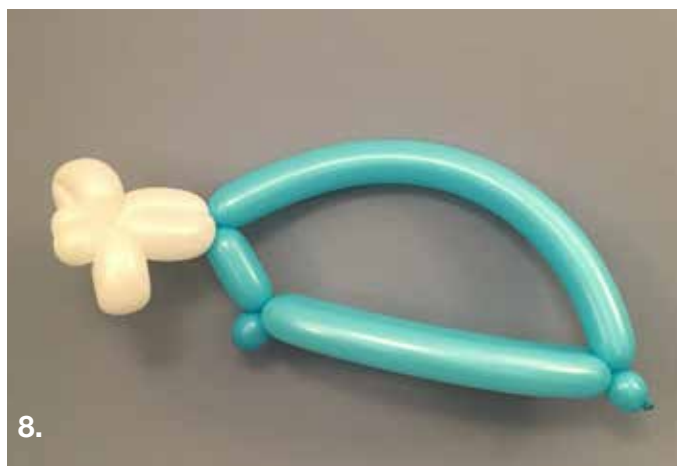
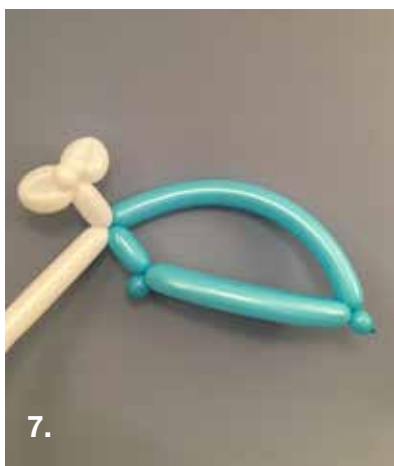
2. Make a 1-inch bubble on the tip end of the balloon and twist in at the other side of the loop.

3. Use your hand as a guide to make a second bubble on the tip side next to the tip-side bubble. Set aside.

4. Inflate a White 260, leaving a 6-inch tip. Make two 1-inch bubbles for the teeth.

5. Form two small loops on either side.

6. Use your hand as a guide and twist off a bubble above the two loops.



- 7. Twist the White balloon in at the top of the hat bubble.
- 8. Make another bubble the same size and twist together to form the eyes. Discard the remaining White balloon.

- 9. Use the bubble on the hat as a nose. Twist in between the two White loops.
- 10. Fully inflate a 260 the same color as your hat base and tie the tip and tail. Form two bubbles.

- 11. Form a figure eight with the knot centered between the bubbles.
- 12. Twist the new balloon in at the top of the eyes. 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.

SLOPPY SUMMER GAMES



By Connie "Punkin" Morrow



When my nephews were young, they would spend the summers with me. Because I'm a mischievous aunt, I was always looking for ways to make those summers memorable. Squirting them with the garden hose when they least expected it was one of my favorite things. They would retaliate by waiting in the bathroom with the light off and dousing me with shaving cream when I walked in. These goofy escapades became the basis for what I call Sloppy Summer Games.

Before I dive in, though, let me warn you that these are *sloppy*. Make sure you are wearing your oldest costume and wig. I have a special clown outfit just for these types of parties. Also, make sure the party guests know to wear old clothes.

One of my favorite sloppy games is the Cheese Ball Throw. Pick the oldest child in the group to become the target and give them a dollar-store poncho and goggles to wear. Just to make it funnier, I put a shower cap on their head over the poncho hood. Next, cover their head with shaving cream. Make sure it's *not* menthol based, just in case some drips into their eyes. Then hand out cheese balls to the rest of the kids. On your signal, they throw them at the target. The one who gets the most cheese balls stuck in the shaving cream wins the game! It sounds weird, but the kids love it!

Dollar stores carry water guns during the summer. The type I use don't look like guns, but more like long, straight plastic holders. When pumped, they squirt water, and the stream is pretty intense. This isn't so much a game as it is just plain fun.

I also found a game that uses soft foam eggs that can be filled with water. It comes with a spinner that is used to choose which eggs the player will smash on their opponent's head. Some of the eggs are filled with water and some aren't. A similar game you can buy is called Wet Head. This game involves one player wearing a helmet with plastic rods sticking out of it. Each other player gets a turn pulling out the rods, but one rod will let water escape and run all over the player wearing the helmet.



Footprints are fun, too! I instruct the kids to paint their feet with finger paints. They then walk on a long piece of butcher paper, leaving their footprints behind. Finger painting is also a good choice and just as messy.

Let's not forget the egg toss. It's a favorite of all the kids I know.

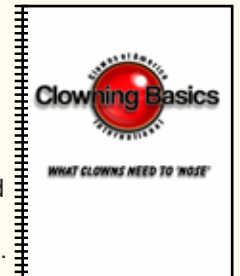
I also use the pie challenge. There is a game called Pie Face you can use, or you can do it my way. I use light, nondairy topping on paper plates and let the kids have at it. It's not only fun but it makes for a lot of photo ops.

Last, but not least is the mummy game. A lot of people use this at parties. I suggest you bring a few garbage bags to make clean-up easier. The object of this game is to wrap your partner in toilet paper to make them look like a mummy. The first one finished is the winner. Once again, the dollar store has cheap paper you can use for this game.

Those are just a few of the great summer games you can play at your own Sloppy Summer parties. Maybe you can come up with more. I'm always looking for new ways to get sloppy! **TNC**

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WHAT KEEPS A CLOWN ALLEY THRIVING?

By Tricia “Pricilla Mooseburger” Manuel

How is your clown club doing? I talk to clowns around the country and hear the same two different stories all the time:

“Our alley is alive and growing; we have lots of events and plenty of fun!”

or

“Oh, our club is slowing dying ... no one shows up to do anything anymore.”

Where did the second group go wrong?

I can tell you what the difference is: The first group embraces events, education, and organization. The clown alleys that thrive value quality training. They use the talents of the clowns in the group to share their skills and love of clowning, but they also bring in outside education.

Don't be afraid to bring in someone outside your club to teach a class at a monthly meeting. Look for a balloon artist, face painter, prop builder, or someone who does improv or theater games.



Host an event

Invite one of your favorite clown performers or lecturers to put on an education day for your club. Promote it to everyone in the area, not just your regular clown members. Contact your local Community Education organization or Chamber of Commerce to see if they have resources to help you plan it or promote it.

Schedule time for a social gathering before and after the classes so you can engage the new visitors and interest them in joining your club. Hosting events like these will help build morale in your club and earn some new members.

Hit the road

Education outside of your monthly meeting is also important. Travel is a great way to build bonds in a group and have fun. Think about traveling to a regional workshop, national clown convention, or an extended camp or school. Speaking from personal experience, the clubs which send a few members to my Mooseburger Clown Arts Camp always consider it time and money well spent. They bring valuable information back to their club, which they are able to implement immediately.

New training refreshes an old club like a fountain in the desert. Folks may be hesitant to travel by themselves, but when a few gather together, laughter and fun will follow! Make it a point to



put the upcoming events on your meeting agenda so you don't forget to plan. Collect information and discuss it at your meetings. Think about how you will raise the money. Don't forget that there are scholarships available for most events, including the COAI convention.

The club that plays together, stays together

Every year at the COAI Convention I see groups of folks from clown alleys all over the world! Some even participate in group skit competitions together. Those folks are always having a ball! They are traveling together, gathering knowledge, and bringing it back to their clubs to share.

When you plan a performance – for competition or otherwise – something important happens inside your club structure. You are all galvanized together with the same goal, the same enthusiasm. Even if your audience is just your club members' relatives, plan a performance at least every four months. A simple line-up many groups use for a twenty-minute show is: Intro, Skit, Magic, Juggle/Balloon, Skit, Exit. Don't forget to use jokes as a buffer between the different acts.

Practice, practice, practice (but keep it fun).

When you think you have a polished performance ready for the public, contact your local library, nursing home, day care, church, or school to see if there is an opportunity to present it. Planning events like these not only gives your group more exposure, but it also solidifies your teamwork. It is a great chance to grow closer together as a club.

Just remember to not go overboard with the practices. You want your show to be professional, but don't sacrifice your enjoyment in order to be perfect. Keep the rehearsals fun so everyone comes away with a positive experience and keeps coming back for the next event.

Have a public face

As mentioned before, you also need to be well organized. That includes having someone who is willing to be the contact person, or the public face of your alley. This member will have their phone number and e-mail addresses plastered on everything, give interviews, and send out press releases and advertisements. Basically, this is the go-to person when a non-clown has questions about joining or booking your club.

Make sure this person isn't already loaded down with everything else that keeps the club afloat! You don't want him or her to burn out fast and give up on the job. It's a good idea for someone else in the club to be the webmaster and Facebook administrator rather than the public face, since those online duties can take up quite a bit of time.

How can you help your alley?

If you feel your club is losing members or dying away, don't give up! You don't want to lose your best group of funny friends, right? Chances are good that if you feel that way, others may as well. They may want to keep the club alive, too! Contact them and give them a pep talk. Brainstorm ideas for bringing back former members and gaining new ones. Plan some of these events I mentioned. Find something you can take pride in and build on it.

Take it one step at a time and remain optimistic. Enthusiasm is contagious.

Tricia Manuel is Pricilla Mooseburger and a long-time member of COAI. She has been operating Mooseburger Clown Arts Camp and Pricilla Mooseburger Originals since 1989. More clown educational articles can be found at her blog: www.mooseburger.com.



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THE LAST WALK-AROUND



Barbara “Sweet Thang” Cox

On March 6, 2019, COAI's First Lady, Barbara “Sweet Thang” Hughes Cox, passed away at her home with dignity and grace after battling cancer. The beloved wife of President Mike Cox, Barbara was a lifetime member of COAI. The two were seldom apart. Most of their clowning work was done as a couple. She was always an advocate for COAI, helping her husband behind the scenes and supporting all aspects of the organization.

Her advocacy extended to her clown alley, and she was very active in Virginia Clown Alley #3 for over twenty-seven years. She served as president and secretary, giving much time to fund raisers, supporting alley activities, and many parades. She was the committee chair who coordinated community affairs, enabling the alley to donate their clowning skills for charities, churches, and non-profits. She was also a lifetime member of the Mid Atlantic Clown Association (MACA) and South East Clown Association (SECA), and she supported other clowning organizations such as Big Three, Capitol Klowns (later Mideast Regional), Circus Magic, and Academy of Clown Arts in Raleigh, NC.

She won the 2005 COAI Individual C.H.A.R.L.I.E. award and the 2003 Excellence In Clowning award. In 2009, she was instrumental in her alley winning the coveted Alley C.H.A.R.L.I.E. trophy (nicknamed The Boot). Barbara won many awards in makeup, skits, and paradeability. Her participation in competitions enhanced her performance, style, and all-around clowning abilities. Her character in many of the group skits with her husband imitated the naivete of Gracie Allen.

Barbara's clown name, Sweet Thang, described her to a T. Everyone who knew her agreed that it was perfect for her Southern accent combined with her smiles and sweet disposition.

She would do anything to help others, and devoted many years to teaching clown classes. She loved performing at private parties, parades, and events. Her love for children, however, topped everything. Multiple organizations, such as ASK (Association for the Support of Kids) Childhood Cancer Foundation, Virginia Home, MS Walks, National Night Out, Alzheimer Walks, Heart Walks, and MDA Walks seemed to give her energy to do more. Her love for ASK Childhood Cancer Foundation was so strong it spurred Alley #3 to begin group support at the center's Christmas party, 5K walk and run events, and fund raisers. She and Mike were so surprised when they both received the 2018 Volunteer of the Year award from the ASK organization.



In 2003, Barbara and Mike were married at Ridge Baptist Church in Henrico, VA, where everyone was invited to come in full clown regalia, including the bride, groom, and minister. Clown noses were available even for those who were not clowns. Barbara said clowning was how they met, so that was how she wanted to be married. Barbara's love for ministry extended to mission work through her church.

Barbara and Mike's involvement in the community didn't slacken at Christmas time; they appeared frequently as Santa and Mrs. Claus. She made a beautiful Mrs. Claus, who helped many little ones feel more at ease around the big fella with the long white beard. Her smile was infectious, and her gentleness was felt by children and adults.

Her life outside clowning included loving on her dogs, Tiki and Noodle (shih tzus). She and Mike spent what little spare time they had at their beach house in Nags Head, NC. It was a dream come true, and she dearly loved everything about the beach, especially the sea turtles and dolphins.

Barbara is preceded in death by her parents, William John Hughes and Bessie Clarke Hughes. She is survived by her husband, Mike; daughter, Dawn White; sister, Mary H. Shelton; and numerous other family members. A celebration of life was held at Ridge Baptist Church in Henrico, Virginia, on March 11. —Teresa “Blondi” Gretton

Marie “Wonderment” Marshall

Recently, the COAI Headquarters Office was notified that Sister Marie “Wonderment” Marshall, 89, of Shortsville, New York, died on September 16, 2018, during her seventieth year as a Sister of Mercy.



Sister Marie entered the Sisters of Mercy from the St. Salome Parish. After teaching in the Diocesan Catholic schools for twenty years, she turned her talents to working with senior citizens for the Monroe County Office of the Aging as Wonderment the Clown. She worked with puppetry and storytelling along with her clown doll, Little One, and her invisible dog, Muffin. She also enjoyed doing crafts with the senior sisters.



She received many awards, including the Catholic family Center 2003 Volunteer of the Year, and a certificate of commendation from President George W. Bush for demonstrating an American spirit through her service.

She is survived by her sister, Carol Shannon Marshal; nieces; nephews; great nieces and nephews; friends; and the Sisters of Mercy.

“Wonderment will be sadly missed by the Griffin Alley Clowns of Shortsville.”

Submitted by Walt Crum, Alley Secretary.

Carolyn “Auntie Bo” Ware

Carolyn “Auntie Bo” Ware Gilbertson, 85, died March 4, 2019.



Carolyn and her late husband, Bernie, started clowning in the early 1990's with an alley near Lake Istokpoga, Florida as Hagar and Helga, Viking clowns. Later, Auntie Bo performed at many parties in the Fort Mill, South Carolina area, doing magic and painting faces.

For her eightieth birthday, I wrote a song, “My Mother, The Clown,” which you can see at www.menageatune.bandcamp.com/track/my-mother-the-clown.

Submitted by JoAnn “Bubblemum” Abbott TNC



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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!

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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?

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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!

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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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