

# THE NEW CALLIÖPE

For Members of Clowns of America International

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## BOZO

“The World’s Most  
Famous Clown”

# Your COAI Officers

## EXECUTIVE COMMITTEE



**President**  
Adam Schill  
2219 Jolinda Ct.  
Columbus, IN 47203  
812-525-7429  
adam@bigtopproductionsllc.com



**Vice President**  
Dan Langwell  
10550 Star Avenue  
Osceola, IN 46561  
(574) 904-9643  
fitzwilly.coai@gmail.com



**Secretary**  
Beth "Pickles" Cedarholm  
1450 River Ridge Rd.  
River Falls, WI, 54022  
715-426-0774  
clownypickles@gmail.com



**Treasurer**  
Hazel Ovanin  
hovanin@comcast.net  
248-431-5794  
1624 Hwy 630 W. Lot M12  
Frostproof, FL 33843

## DIRECTORS



**Alley Region Support**  
Gloria Sterrett  
401 N. Washington St.  
Delphi, IN 46923  
765-564-9604  
heyseedbyccmdolli@yahoo.com



**Conventions**  
Frank "Buff Phoon" Bunton  
450 Jackson Street, #1438  
Columbus, IN 47202-1438  
812-371-5742  
buffphoon@gmail.com



**Education**  
Alene Kraus  
PO Box 1425,  
Skippack, PA 19474  
610-864-5969  
srateach@gmail.com



**Junior Joys**  
Regina Wollrabe  
Post Office Box 40  
Gresham, OR 97030  
503-807-2584  
coairjjoys@gmail.com



**Membership**  
Keshia Beckley  
Post Office Box 6051  
Fredericksburg, VA 22403  
571-982-0875  
ladylolafp@yahoo.com

## REGIONAL VICE PRESIDENTS



**Northeast**  
Connie Morrow  
98 Woodward Drive  
West Seneca, NY 14224  
716-675-6892  
punkin@punkintheclown.com



**North Central**  
Sara "Special K's" Kreutz  
P.O. Box 454 Holstein, IA, 51025  
712-369-0809  
sarakreutz@yahoo.com



**Northwest**  
Alyse Axford  
116-A Sudden Valley Drive  
Bellingham, WA 98229-7751  
360-647-9229  
sales@zigzag-ragz.com



**Mideast**  
Bobby Semon  
308 Harrier St.  
Virginia Beach, VA 23462  
757-424-1288  
bobby@bobbytheclown.com



**Midwest**  
Alyshia Turner  
1721 Brookside Dr.  
Flint, MI 48503  
810-701-2360  
thealyshtiaturner@gmail.com



**South Central**  
Kornpop McCullough  
PO Box 1229, 202 Old Tyler St.  
Chandler, TX 75758  
903-571-3089  
celebrationswithatwist@gmail.com



**Southeast**  
Position  
Open



**Southwest**  
Sarah Smith  
3175 North Price Rd. Apt 1247  
Chandler, AZ 85224  
719-334-2793  
pcsarahjane@yahoo.com



**Canada**  
Dale McKenzie  
867 Raynard Crescent SE  
Calgary, AB T2A 1X6  
403-273-9047 (H)  
403-606-7750 (C)  
funehappenings@shaw.ca



**Latin Countries**  
Luis Casiano  
P.O. Box 22671  
San Juan, Puerto Rico,  
00931-2671  
787-396-0871



**International**  
Chia-chiao Lin  
No.935, Fuke Rd., Xitun Dist.  
Taichung  
Taiwan  
Linchiachiao@gmail.com

## STANDING COMMITTEES

**Audio Visual:** Marilyn Barrett, 407-844-2862 • klownkop@prodigy.net.

**Awards Advisory Council (AAC):** Teresa Gretton (Chair), 301-843-8212 • tgretton@verizon.net. Bob Gretton, Angel Ocasio, Mike Cox.

**Budget:** Adam Schill, 812-525-7429. Hazel Ovanin.

**Bylaws and Rules:** Ted White (Chair) • twaddles2014@hotmail.com • Cleon Babcock, Dale McKenzie.

**Clown Week:** Teresa Gretton • 301-843-8212 • tgretton@comcast.net.

**Competition:** Shirley Lee, John Kral, Paula Le Blanc, Bob Gretton, Ann Sanders.

**Ethics and Grievance:** Paul Kleinberger (Chair), 518-489-2680 • fuddiduddy@aol.com.

**Finance:** Adam Schill, 812-525-7429. • adam@bigtopproductionsllc.com. Hazel Ovanin. Alyse Axford, Angel Morales, Sammy Smith, Regina Wollrabe.

**Good Cheer:** Crissy "Miz Daisy" Melnitzke • 863-221-4183 • crissy@mizdaisyentertainment.com.

**Historian:** Teresa Gretton, 301-843-8212 • tgretton@comcast.net.

**International Ambassador Program:** Bob Gretton, 301-843-8212 • bunkytclown@comcast.net.

**Junior Joys:** Regina Wollrabe (Chair), 503-807-2584 • coairjjoys@gmail.com. Trudi Sang, Maria Shafer, Caitrina Monaco, Bob and Teresa Gretton, Dawn Pearson.

**Membership:** Teresa Gretton (Chair), 301-843-8212 • tgretton@verizon.net. Bob Gretton.

**Parliamentary Procedure Advisor:** Cleon Babcock, 515-266-6530 • ccbabcock@aol.com.

**Public Relations:** Bonnie Love, 619-282-9668 • bonbonsandiego@yahoo.com.

**Scholarship:** Alene Kraus (Chair), 610-864-5969 • srateach@gmail.com

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**COAI Business Office**  
Post Office Box 122  
Eustis, Florida 32727

Telephone:  
1-352-357-1676

Hours: Monday–Friday  
9:30 a.m. – 4:00 p.m. (EST)  
E-mail: [coaioffice@aol.com](mailto:coaioffice@aol.com)  
Website: [www.mycoai.com](http://www.mycoai.com)

**Magazine Production**  
SPS Publications, Inc.

**Editorial Assistant**  
Rose Cardenas

**Graphic Design**  
Jessica Friend  
Tracy Hofmeister

**Creative Consultant**  
Regina “Cha Cha” Wollrabe

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[thenewcalliope@gmail.com](mailto:thenewcalliope@gmail.com).  
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DAVID SCOTT HOLLOWAY

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## Building a Better World with

# BOZO

By Beth Cedarholm

David Arquette wants you to find and release your inner Bozo. The actor, who is also a prolific film director and producer, spent the past fifteen years trying to buy the rights to the famed Bozo the Clown. After years of pursuit and “hundreds” of meetings with previous owner Larry Harmon and his family, this longtime dream finally came to fruition last October.

I recently spoke with David, via Zoom, from his Nashville home. He recalls how his love for Bozo—and clowning—began in his childhood. “My dad used to come to my birthday parties dressed as Butter the Clown,” he says. “Butter would leave the party, my dad would return, and I’d say ‘Dad, you just missed Butter!’ That went on for years.”

David grew up in the Chicago suburb of Evanston, where he was an avid fan of WGN’s *Bozo’s Circus* television show. “I fell in love with him,” says David. “I thought he was my best pal.”

When David’s parents took him to the Ringling Bros. and Barnum & Bailey Circus, he had a revelation: “This is part of Bozo’s world. I connected it all. It was all part of the same world.”

When David was young, he dressed up as a clown and named himself “Tiny Billy Bo.” He loved everything related to clowns—magic tricks, surprise gags—“but nothing mean-spirited,” he clarifies. (Although he says he can forgive a squirting flower or a pie-in-the-face, as long as everyone is in on the joke.)

A few minutes into my interview, David walks over to a framed clown poster on his wall and points to the dozens of Post-it notes stuck to it—all ideas for clowning and Bozo—things he wants to do, people he wants to work with. “I’m a Bozo,” he says, laughing in that happy, giddy David Arquette way.

For David, part of the appeal of being a clown has always been related to his resistance to growing up. “There’s something about the way society expects you to grow up that squashes that child spirit in all of us. I think it will be a more enjoyable world for all of us if we can embrace that sort of silly side and make kindness cool again.”

David walks down a hallway to show me a portrait gallery of his family—four generations of actors and entertainers. He zooms in on a framed photo of his family: his father, Lewis, dressed as Butter the Clown and holding a ukulele; his mother, Mardi, and four of the Arquette siblings (with the exception of sister Rosanna, who, he says, had already left for Hollywood). The other four Arquette

children would eventually follow suit, all of them working as actors. Lewis was a producer, screenwriter, and actor, best known for playing J.D. Pickett on *The Waltons*. His mother, Mardi, was also an actor.

Next David points to a picture of his great-grandparents, who were well-known vaudeville actors. Another black-and-white photograph depicts David’s grandfather, actor Cliff Arquette, who performed under the name Charlie Weaver. In the photo, Cliff is surrounded by a menagerie of puppets.

David’s house is clearly the home of a clown, with clown art and props everywhere—circus posters, puppets, and, of course, a ukulele. He shows me the ukulele. He says his wife, journalist and producer Christina McLarty Arquette, had it painted with colorful caricatures of their family—David; Christina; two of the children, Charlie and Coco (youngest son, Gus, wasn’t born yet); and three of the family’s basset hounds. (Since the uke was painted, they’ve added another to their brood.) On the ukulele, David is dressed in his father’s “Butter the Clown” costume. David explains that while his father knew how to play the ukulele, he cannot play. “I’m terrible at instruments,” he says.

During our Zoom interview, David moves about in his house, searching for something, eventually ending up in a walk-in closet, where he at last finds his



PHOTO BY DAVID SCOTT HOLLOWAY



Arquette family photo in clown. David's parents, Mardi and Lewis, are on either side. Children on the top row are Patricia and Richmond; bottom row, David and Alexis. David named himself, "Tiny Billy Bo," while his father was "Butter the Clown."

misplaced nose flute. Unlike the ukulele, David *has* mastered the nose flute. He plays a brief tune and explains that he and his friend, actor Graham Wheeler have written a song called "I'm Not Scared of Clowns" that features a nose flute bridge. They haven't released the song yet, but he says they've cut a demo.

While David has always been captivated by clowns, he had to take a detour or two before he could wholeheartedly launch himself into the world of clowning. His venture in professional wrestling was one of those detours. David had been a longtime fan of professional wrestling, and in fact, was named the WCW Heavyweight Champion in 2000, as part of a publicity stunt for *Ready to Rumble*, a movie he was making about pro wrestling. The stunt angered many wrestling fans, and in 2020, as a way to make amends, he starred in the documentary, *You Can't Kill David Arquette*, in which he returns to the pro-wrestling ring.

There are many aspects of professional wrestling that can transfer into clowning, he says: the physical comedy—taking falls and protecting yourself in the process, the humorous moments, pauses, being in the moment, and telling a story without dialogue. In addition, wrestling and the big top have a shared history, because, he says, in the beginning, wrestling was one of the devices used to lure spectators into the circus.

Reflecting on his professional wrestling experience he says, "Strangely enough, I needed to go through that before pursuing this other dream."

Now, with the Bozo deal signed, David has big plans for how he wants to use Bozo as a messenger of joy and a tool to rehabilitate the art of clowning, which has taken a beating in recent years. "We're going to reverse-engineer the scary clown stuff," he says. Like a fashion trend, we're going to make it cool to be a clown again.

Most importantly, he wants Bozo to be a vehicle for spreading joy, kindness, silliness, and good works. "We're creating a company that can help and support and give back," he says, mentioning groups he plans to work with, such as Feeding America, Clowns without Borders, and Healthy Humor. "If you can create a corporation that has a heart, it sets a good example for other corporations," he says.

While former Bozo owner Larry Harmon veered away from using the Internet as a vehicle for Bozo, David believes it can be a tool to help restore the tarnished reputation of clowns. Instead of negative images, like the 2016 images of creepy clown imposters emerging from the forest, David wants to flood the world with images of clowns doing positive, silly things. He'd like to see clowns across the world joining in a "Day of

Kind Silliness," posting photos of themselves partaking in kind acts in a clowny way. "For instance, I'd like to see videos of clowns picking up litter," he says.

Bozo is moving in new and exciting directions, and that includes a cosmetic makeover. David says that research conducted on Facebook with parents and kids revealed that people don't want clowns to be some kind of mythical being. Rather, they want to know that a clown is a person who puts on make-up and silly clothes. So the new Bozo will feature toned down, lighter make-up. Still, Bozo traditionalists need not fret: David says he plans to honor the old Bozo, and the traditional whiteface Bozo that we all know and love isn't disappearing. "There's room for everyone; there's a place for everyone" he says, adding that the traditional Bozo will still make appearances, such as at this year's Thanksgiving Day parade in Chicago.

David says there will be many Bozos. At one time, he says, there were two hundred across the world. Asked if he would like to have two hundred Bozos this time around, he says, "I want there to be a *world* of Bozos. I want everyone to be the *right* kind of Bozos."

And what does it mean to be a Bozo? First of all, the inflection has to be right, he says. "If you look around the world, there are a lot of Bozos, but the wrong kind. We want to accelerate the idea that we can all be clowns. This is about being silly and having fun and not taking the world too heavily," he says.

"We want people to understand that they are the stars of their own world," he continues. "Bozo realizes it's not just about 'me, Bozo,' it's about the Bozo in our hearts. It's about getting in touch with that clown, letting that clown out, and making the world a sillier place."

He adds that this is also about boosting people's self-confidence, which comes from his personal journey and his past history of being extremely hard on himself. "It's not about beating yourself up. It's about being kind to yourself and understanding that we're all flawed



**Introducing Jozo the Clown, the first female—and first Black—Bozo. We recently had an opportunity to talk to this groundbreaking clown about who she is, her goals, and her message.**

***The New Calliope:* I think the clowns of the world -- especially female clowns and clowns of color -- will be elated to have you as a Bozo! What has it been like for you to embrace this beloved clown?**

**Jozo:** It's been really special. It's such an amazing and beautiful ex-

perience. Bozo is such an important part of our world, and introducing Jozo is important because little girls get the chance to really relate and connect deeper. A little girl can feel that joy and then see that it can look like her, too.

***The New Calliope:* Tell me a little about Jozo.**

**Jozo:** She's outdoorsy so you could find her hiking or walking with one of her pets around the block. She's silly and finds humor everywhere and believes laughing is the best medicine. She loves a great outfit and color, color, color. Jozo loves all animals, a funky beat, and meeting new people. She is delicate and she is also strong.

***The New Calliope:* What do you eventually hope to accomplish with Jozo?**

**Jozo:** I hope to bring the clowns back. Clowns went away. They used to really be "the thing" for kids. I want to bring something real back to the world. There are so many computers and electronics—we need that human connection again...hugging, dancing together, sharing a laugh in a park with a silly clown. As humans we'll always need that.

***The New Calliope:* How does it feel to be the first female Bozo?**

**Jozo:** It's something you can't explain in words. This is another step for women in the world. Clowns are really important to both kids and adults. A clown can make a child happy, so being the first female clown I believe will really open so many doors and is the best gift I can give to the world.

***The New Calliope:* What message do you hope Jozo will have for female clowns?**

**Jozo:** To follow your heart. In this world, joy and happiness will always be the way to the heart.

***The New Calliope:* What is one thing you'd like to tell the clown community about your plans with Jozo and clowning?**

**Jozo:** I would like to tell the clown community that in this time of uncertainty, Jozo would like to bring in a new era of joy and happiness with clowns.

people, that we have our issues. But how can we learn to manage them in a better, healthier way, without trying to numb ourselves or beating ourselves up? And for me, it's about laughter and finding the sillier way to approach the situation. It would be a much better world if there was more laughing and less screaming." Everyone wonders if David will be Bozo. "No," he says emphatically. "Bozo is just Bozo. You can't *be* Bozo." He added "I am David Arquette. I am a clown. That clown comes in many forms. Bozo the Clown is a clown—not David Arquette."

Nor is he working to create his own personal clown character, separate from Bozo, "I'm more interested in having people find the clown in their hearts than any specific clown character. Bozo is just a celebrity in that world so he can help in the mission of bringing a good name back to clowning."

Midway into our Zoom interview, David's creative partner, Gabe Dell, signs in, clad in a white jacket, with his clown name, "Nü Nü," emblazoned on the pocket.

Gabe, an actor, Cirque du Soleil clown, acting coach, and director, has been friends with David since they were in their twenties, more than two decades ago. But their family ties go far beyond that. David's father, Lewis, and Gabe's father, Gabriel Sr., were best friends. Gabriel was David's godfather, and Lewis was one of Gabe's instructors at Second City in Santa Monica. Gabe also boasts an impressive acting lineage. His father was best known as a member of The Bowery Boys, but garnered a lengthy list of television and movie credits. "Our fathers brought the essence of this form to us," says Gabe.

As David's creative partner, Gabe says he is helping to find a vision and clarity in the project and to act as a sounding board. The partnership works, says Gabe, "because David and I play so organically together. Everybody on the team is on the same genuine golden frequency. We complete each others' sentences," he says. "We're working together to find our way as Bozo re-enters the universe, and we're



David Arquette and his creative partner, Gabe “Nü Nü,” Dell, clowning around.

finding our way through the music that is Bozo’s laughter.”

The two clearly share a mutual respect for each other’s art. David says he first approached Gabe about working together when Gabe was working on Cirque du Soleil several years ago. “I asked him to be a part of it. I knew he was a professional clown, and I’m not.”

Gabe disagrees. “David has no idea how much he really knows,” he says. “He has genuine comic genius for timing and

insight into things. He’s always been a clown.”

I ask Gabe, as an acting coach, what grade he would give David for his clowning, “There are no grades in clowning,” he says. “The only grade is the moment and how it felt.”

The third essential team member in the Bozo project is Jessica Harrison, who David recently announced will be the first female Bozo: Jozo. “We’re celebrating her multicultural background,” he says. “Jessica says she is a reflection of the world around us, and that is exactly what we want the new Bozos to represent.”

The clowns that Jessica says she grew up with are Homey D. Clown from *In Living Color*, and, more recently, Tommy the Clown, an inner-city African American Clown, known for “Krump-dancing,” a clowny style of hip hop dancing he invented to enhance birthday parties. Jessica met David while working on the set of Sid and Marty Krofft’s *Sigmund and the Seamonsters*, in which David was starring. She says that one day, David’s son Charlie visited the set and they “hit it off over water guns and sea monsters.” She ended up being hired by the Arquettes as a babysitter. “One day at



Jozo Bozo with David Arquette. PHOTO BY HARLAN GLEESON

work I saw a photo of a clown on the wall that really took me. It was one of those moments where time slows down and you really feel present. I felt like that photo was a representation of me. The clown was sitting at the base of a big bushy tree. He was holding a bouquet of colorful, big balloons but he looked a little sad. That photo really resonated with me at that point in time. I told David I loved the picture and he said it was him. It was comforting for some reason, and I felt like I wanted to paint my face right there. It was crazy. I kinda yelled out, ‘I want to be a clown.’ That was almost six or seven years ago and here we are today. It’s truly a dream.”

“Jessica is a child whisperer,” says David, and the obvious choice for Jozo the Clown. “She has a way with children that I’ve never seen before,” he said, adding that the introduction of a female Bozo is “for sure about girl power.”

David foresees Bozo having a television show, movies, cartoons, records, toys, etc. Naturally, this will all take time. One of his first projects is a documentary he is filming about Bozo and clowning. In fact, he plans to film parts of COAI’s upcoming convention for the documentary. He also has a website up and running: [www.bozo.com](http://www.bozo.com), where he is selling Bozo T-shirts, with proceeds going to the medical clowning group Healthy Humor.

He’s also diving deeply into clown training. David is taking part in individual and group lessons with international performer and creative artist Misha Usov, who will be



Meeting with Healthy Humor, a medical clown organization. Left to right: Dina Paul-Parks, David Arquette, Karen McCarty, Harlan Gleeson, Joel Keske aka Dr. Yadontsay.



Top: David dons the “Butter the Clown” suit, which his father wore when entertaining at his son’s birthday parties. Bottom: David Arquette’s creativity kicks into high gear as he thinks of ways to bring out everyone’s “inner Bozo.”

headlining at COAI’s 2022 convention. Misha has taught him about the spiritual concept of clowning, “The Invisible Clown,” where one is encouraged to look at the world through a child’s eyes. “Everything is spectacular, magical, and humorous,” he says. He adds that working with Misha has taught him to “get out of his head” and that the performance itself is a gift. “You don’t need to get anything back from it. You don’t need laughter. You don’t need the applause. You’re simply doing it, because this is what we do. We entertain. Taking away the stress of needing to have applause or accolades makes it more of an experience where you are presenting something rather than expecting something in return.”

David went to New York City in mid-February for a week of intense hospital clowning training with the group Healthy Humor. (He says that “in true clown fashion,” he scheduled his training the week of Valentine’s Day, which is unfortunate, because another one of his clowning goals is to convert wife Christina into a lover of clowns.) He added that he has done some hospital work through Art of Elysium, as an actor and artist, but not as a clown.

David is also conducting some clown training on his own, watching lots of Buster Balloon videos, hoping to move beyond creating a balloon parakeet or puppy. He says he is a huge fan of Buster’s art and performances and hopes to eventually work with him.

David admits that there is a strange irony that an actor who is perhaps best known for his role as Dewey Riley in the *Scream* movie franchise is now embarking on an earnest quest to rehabilitate clowning—a profession that has taken a beating from, for example, Stephen King’s *It*, another movie series in the same genre.

“People who like scary clowns also like funny clowns,” he says. “And horror fans are some of the sweetest fans in the world. There’s a weird crossover, and I think if we do it right, the scary clown will be more relegated toward Halloween, rather than a year-round existence.”

David says while he prefers to laugh rather than be scared, he is a working actor and “just trying to pay the bills to a certain extent.” But, he gets it. “I’m sorry if people think I am partially responsible. But it’s something I’ve done that’s resonated with people, and they’ve enjoyed the series.”

In April, David and his Bozo team will join clowns who are gathering for the 2022 Clowns of America International Convention in Atlanta, Georgia. In addition to filming portions of the convention for his documentary, he plans to further his clown training by attending classes, and, of course, will happily answer questions about Bozo.

“It’s all about bringing people into the fold and being a part of the Bozo world. It’s about entertaining and bringing joy to the world. I’m looking forward to meeting everyone, excited to be a part of the community, and honored to be one of the team members.”

*To meet David Arquette and other clown enthusiasts, join us at the COAI Convention in Atlanta, Georgia, April 26–30. Meanwhile, to find out more about the history and the future of Bozo the Clown, check out [www.bozo.com](http://www.bozo.com).*



*Beth Cedarholm serves as Secretary on the COAI Board of Directors and is a frequent contributor to The New Calliope. Reach her by email at [clownypickles@gmail.com](mailto:clownypickles@gmail.com).*

# End Your Exile on Clown Island

By Patricia “Pricilla Mooseburger” Manuel

Through the pandemic one of the obvious truths came out: We need community! Why this was such a surprise escapes me. Remember “no man is an island”? But for the sake of public safety we embarked on a great social experiment of isolation. We tried to replace in-person connections with electronic connections and expected it to work.

We as clowns and others in the live entertainment industry felt the pain. We are *really* wired for community! Some of us may be shy and introverted. But our clown characters take us out into the world to places we would not otherwise venture. It is always easier to go places with a friend! As clowns it can be difficult to find people who understand us. It came to my attention recently that as much as my “normal” friends love me, they are not clowns. I have a group of friends who are not clowns. They are wonderful women. But they do not like to perform. I have dragged them into doing things with me in our community blindly thinking they would enjoy it as much as I do. They do always laugh afterwards, but I have come to realize that the anxiety they feel beforehand is different than the excitement I feel. Not everyone enjoys it like we do! I will be more respectful of their feelings and their friendship in the future.

Getting back to clown gatherings like our clown alley meetings, conventions, and Mooseburger Camp will help me stop bullying my friends into performing with me! That is why our clown gatherings are so important to us. Not everyone thinks like us. It is important for us to be together to feed our need for joy, laughter and sharing. I like to point out, “Clowns say, ‘Won’t it be funny *when...*’—*not* wouldn’t it be funny *if*.” Of course, I have gotten into a lot of trouble over the years with that philosophy, but I have spread a lot of joy too!

What can you do to get back out there? What is on your clown bucket list? I doubt any of us expected to have two years of our lives shut down like this. It would be easy to give up and not get back into the game. But the world needs us more than ever.

Get involved with *fun*—not derisive online clown stuff. I mean Mooseburger eAlley meetings ([www.mooseburger.com](http://www.mooseburger.com)), COAI Zoom Booms, and other friendly stuff that gets you connected with other clowns. If you can, go to a clown club meeting or gathering. Go to a convention or camp even if it is only for a day or two. You might say, but I have been clowning for years, and I know what I need to know. You may be right, but what you can’t do on your clown island is be in community with other creative people. Also, helping others as you share your knowledge helps us all grow as a clown community.



A new clown asked me how I stay humble after all my success. It was a good thing it was asked in an email, because I laughed out loud, very loud. I have a lot to be humble about. I do joke about being the Queen of Clowns, but I feel very humble about it and that it is a duty. Yes, I have been clowning for forty years. Yes, I run a camp and a company and a non-profit. But the best way to stay humble and continue learning is to gather! See other clowns, risk something, do something new, fail. We may actually learn more from our failures than our successes!

It is time to end our exile on Clown Island and get back to making folks laugh. You don’t have to be a full-time clown to do it, either. Do what you can when you can. It may be mentoring a new clown. It may be stepping out of your comfort zone. You know what it is when you think about it. *So, let’s do it!*

TNC

*Tricia Manuel is the unmistakable Pricilla Mooseburger. She lives in Maple Lake, Minnesota, and is the founder of Pricilla Mooseburger Originals, Mooseburger Clown Arts Camp, Mooseburger eAlley, and Red Nose Reader. You can reach her by email at [pricilla@mooseburger.com](mailto:pricilla@mooseburger.com) or visit her online at [www.mooseburger.com](http://www.mooseburger.com).*



# From the President

Adam Schill

Hello, COAI! I hope you've been enjoying these rapid-fire issues of *The New Calliope* done in record time so far this year! This issue should get us back on schedule!

I hope you take the time to read the cover story about David and his plans with Bozo, as well as from a couple of his cast members, Jozo and NüNü. I sat in on Beth's interview with them, and we had a great time! I can't wait to meet them at our 2022 COAI Convention in Atlanta.

Speaking of Atlanta, we have a great lineup of both instructors and vendors coming to the COAI Convention, April 26–30. You will not want to miss this convention! Check out the schedule at [www.coaiconvention.com](http://www.coaiconvention.com).

Also, be sure to get your costume together for our "Knocking It Out of the Park" theme party! Come with your best sports-themed getup. We will have prizes!

I can't wait to see you all in a few weeks! It's been too long! **TNC**



David Arquette and his creative partner, Gabe "Nü Nü," Dell.

We are super excited to announce that we have set up an **online merchandise store** for all of the coolest COAI gear to make your friends jealous! At the moment we have three different designs, with many different merchandise options for those designs. A portion of all sales comes back to support COAI and help us to keep dues low and provide quality benefits for our members! We have everything from T-shirts, sweatshirts, onesies, phone cases, mugs—you name it! Everything is available in men's, women's, children's, and babies' sizes. And they all come in a huge rainbow of different colors! You can check it out at [www.teespring.com/stores/coai](http://www.teespring.com/stores/coai).



## From the Director of Education

By Alene Klaus

### My Mentor: Jan “Sassy” Robbins

Sassy—and she was sassy—believed in the noble art of clowning from the heart. Sassy was my first mentor, and she became a close friend.

Sassy was a strong-willed, no-nonsense, retired Navy nurse who became a clown. She was a founding member of The Villages Clown Alley 179, and it seemed like everyone knew Sassy. She earned and deserved the respect, if not the fear, from many, many First of Mays.

When I first met Sassy in 2011, I believed she was the president of the alley. It took me a full year to learn that she was, in fact, not the president! Her influence and voice were that strong. We became fast friends, and I quickly grew to respect and love her.

Sassy taught clowns by clowning. She did not tolerate the clown who just stood around and did nothing. If your makeup was a mess, she would tell you, and then she would help you do better. If your outfit was a wrinkled mess, you would hear about it. Sometimes, even if you did not want her help, she would help you. She held high standards for the clown alley and was the best hugger in the group!

As she aged, Sassy clowned at The Villages Hospice House with her dog Gabi. She made balloon bouquets and placed the bouquets in the middle of a roll of toilet paper



Sassy and Rufflez.

on patients' food trays. The patients and their families loved the silly absurdity of it.

We lost Sassy a little over five years ago. I like to think that she is peering through the clouds with that big grin and saying, “Keep making 'em smile, Ruff.” **TNC**



## From the Director of Conventions

By Frank Bunton

### Representation

The country of the United States of America came about when the people protested about being ruled without having representation. As I look at the attendance at each of our international COAI Conventions, I wonder, “Where are the people?” I know that there are many regional conventions and conventions and that people have limited amounts of money and time to spend on conventions. Sometimes, there are proposed changes to COAI made at the convention, and these are now voted on electronically, but how many vote? Do you realize that about one percent of our membership attends the conventions? If you choose not to read our publication, *The New Calliope*, you may miss what is being proposed and, therefore, miss a chance to vote and control how our organization operates.

While I would love to see more people attending our convention, I also want more people to read about what is happening and vote. Those of us on the board work to serve you, but we need your input. If you have a concern or an idea to improve our clowns, you should voice your concern or idea to your Regional VP or any other

board member so that we the board can discuss it, bring it before everyone at the General Membership Meeting for consideration, and get it published for a vote. What are your ideas for improving or promoting our clowning? Remember, you are the members, and you control where we go as a group in the future. You can find board members' addresses and phone numbers on the inside front cover of *The New Calliope* or on the website, [mycoai.org](http://mycoai.org). Thank you. **TNC**



# 25 Years go

By Rose Cardenas

On the cover of the March/April 1997 issue of *The New Calliope*, Kenneth “Gator” Jones portrays his Japanese Samurai character which won him first place in the Character competition at the 1995 COAI convention in Portland, Oregon. In the article about Gator, he shared about his life on the road, traveling forty weeks of the year in his van and performing as a stilt walker, juggler, mime, and balloon artist. Ken also shared about his strong faith and how it motivates his work and professional excellence. Finally, Ken discussed the details of character development.

This issue contained a number of articles on professional development, beginning with Randy Christensen’s discussion on the question of “Are clowns actors?” Andi “Me-Too” Rothweller provided advice for “gentle clowning,” for people who are hurting. Brenda “Flower” Marshall discussed acquiring and using small props, and Teresa Gretton shared her thoughts on stage presence. We had the fourth in a series of articles from Karen “Peppermint” Reinholt on birthday party performances, this one focused on how to cope with difficult children in the audience.



Trudi Sang gave a thorough discussion adapting clown performances to specific age groups. Margaret “Maggie” Clauder described her new character, “Freckles,” a dalmatian dog. Finally, Nicki “TuTu” Zwerin provided marketing advice in her article, “Tapping the Corporate Market.” **TNC**

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or gift a membership today!



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Voting is simple. Just follow the directions below.

Sign in to your account at [www.mycoai.com](http://www.mycoai.com) with your username and password. If you do not know your username and password or do not have them yet, call the COAI Business Office at 1-352-357-1676. Please note that you may not vote using another member’s login information.

Click on “Membership” in the top menu.

Click on “Election Ballot” in the drop-down menu. Check to see that your COAI number and your region are correct at the top of the form. Complete the form. Double check your entries and click “Submit” at the bottom of the page. You have voted! Thank you for participating!

Voting is now open! No votes will be accepted after midnight June 7, 2022, Eastern Time.



# A Gift from John Ringling

By Samuel Patrick Smith

John Ringling was one of five brothers who started the Ringling Brothers Circus in 1884. With each of them taking charge of a different aspect of their business—John handled the logistics of moving the enormous circus around the country—the brothers prospered. As one wit remarked, it wasn't that the Ringlings were so smart, it was just that there were so many of them.

Ringling invested his profits in railroads, oil, and real estate, and by the mid-1920s became the fifth wealthiest man in the United States. A portrait depicted a confident, well-dressed man holding an expensive overcoat draped over his left arm, with his right hand in his pocket. Friend and humorist Will Rogers remarked that this was the first time he had seen John Ringling with his hand in his own pocket.

But Ringling put his wealth to good use. With a love for art and culture, he traveled the world buying valuable paintings for a museum he hoped to donate to the State of

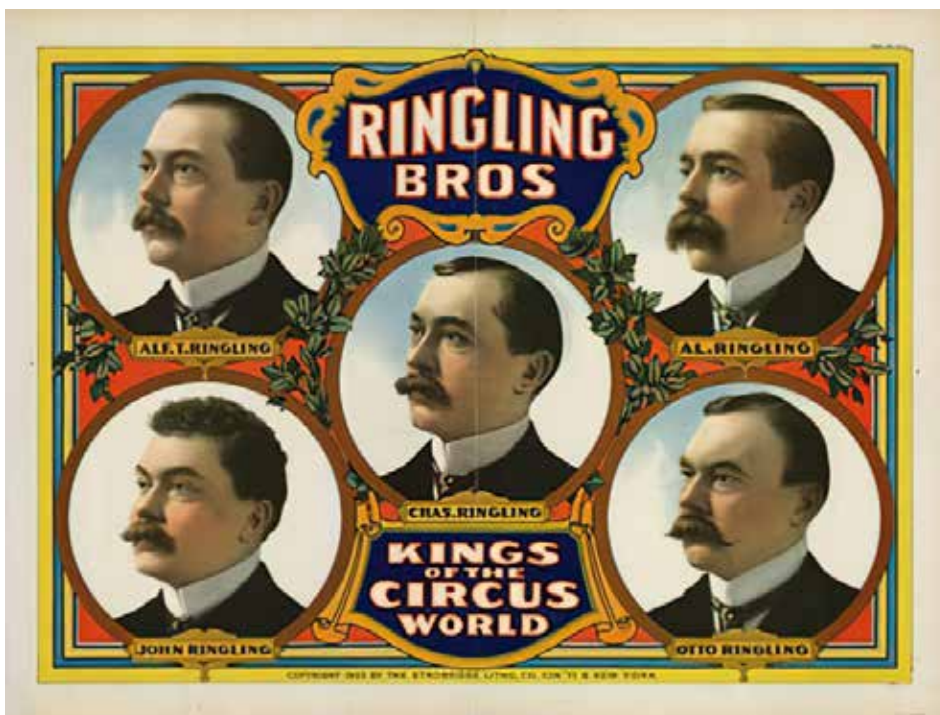
Florida. John and his wife Mable built a lavish mansion in Sarasota, where he had purchased 67,000 acres of land, and constructed a large museum to house his collection. After Ringling died in 1936, and the estate was eventually settled, Everett (Chick) Austin, Jr.—an amateur magician—became The Ringling's first director.

Although I was born in Florida and had heard about The Ringling since my youth, somehow I didn't grasp the scope of this unique campus of creativity. Then about eight years ago a friend mentioned the impressive collection of art and suggested that my son Austin, who was nineteen at the time and becoming an accomplished oil painter, would enjoy visiting the museum. Something clicked in my brain and we planned a trip to Sarasota.

What a day of discovery this was! The sixty-six-acre grounds include the John and Mabel Ringling Museum of Art, their fabulous home on the Caloosahatchee River, two circus museums, and the historic Asolo Theater, built in Italy in 1798 and moved to Sarasota in the 1950s.

Before we made the two-and-a-half-hour trip, Austin and I looked at The Ringling's website ([www.ringling.org](http://www.ringling.org))

*Continued on page 18*



# POCKETS'S

## #15 More Madness



**Heather  
"Pockets"  
Wuersching**

These Gag Bag ideas selected by Pockets are unconventional, zany, and wacky. Some folks think they are just downright weird. They are useless but funny gifts, completely inane pranks in a bag that will amuse your friends, relatives, and even the stranger that you meet while doing walk-around. Pockets just loves them and is constantly on the lookout for more ideas to keep Twaddles occupied.

We have set up a page of four labels which you can print and use if you do not want to design your own. Just email me and ask for the PDF called "More Madness," and I will send the page to you. The previous sets of labels are still available if you want any of them, as well. I can direct you to the correct issue

for each in *The New Calliope*, and you can check out the column in the Vault on the COAI website, [mycoai.com](http://mycoai.com).



**P.P.A.D. (Painful Politicians Anxiety Disorder):** Do you sometimes become annoyed and stressed by politicians who don't seem to be doing what they were elected to do? Now you can get relief from the anxiety by taking two of these special capsules. "No matter who you voted for, sometimes you get fed up and just sick of petty politicians. Take two capsules and a quiet nap."

The bag contains red and blue jellybeans. Any other pill-shaped candy can also be used, but we thought that red and blue candy is the most appropriate.



**DEHYDRATED WATER:** It's spring fresh, and this one packet makes up infinite gallons. It's BPA free, low in sodium, and a hundred percent organic. All you do is pour the contents of the bag into a container and fill it with water.

In the bag is nothing at all! I'm sure that comes as a big surprise!

# GAG BAGS

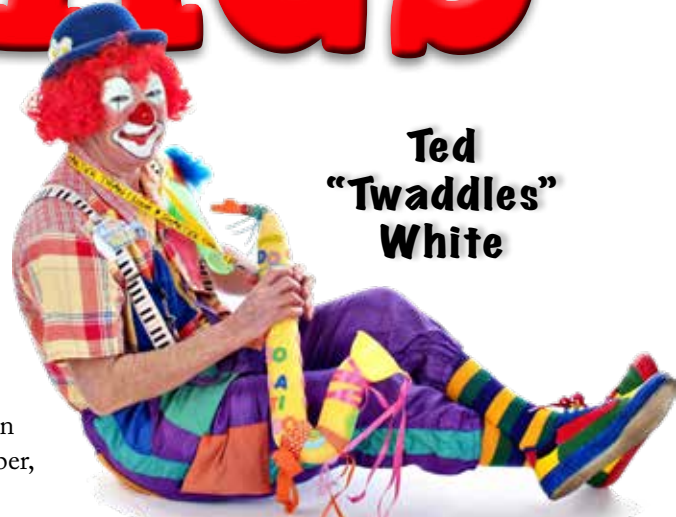
By Ted "Twaddles" White

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 JPEG, and you can adjust the size to suit.

What has she put in the bags this month?

Most importantly, have fun. Have fun making them, and then have more fun handing them out and interacting with the person in front of you. Remember, laughter is the best medicine.

*Ted "Twaddles" White was the COAI International RVP 2014-2020. Contact him by e-mail at [twaddles2014@hotmail.com](mailto:twaddles2014@hotmail.com) TNC*



Ted  
"Twaddles"  
White

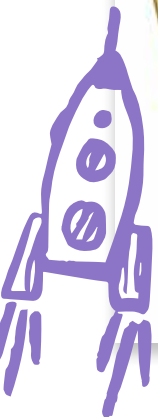
**CARE:** Many times in my life, family and friends have said, "Take care!" As I go for a drive in the car, they say, "Take care." When I use a machine of any kind, someone will say, "Take care." Now here is the most magical of all medication that everybody knows is most efficacious, Care! It provides non-drowsy, once-a-day, fast-acting twenty-four-hour protection and relief. Active ingredients: mono-saccharides (otherwise known as sugar). "People often say to us, "Take care!" Now you have the opportunity to follow that advice. Whenever you go out, whatever you want to do, you can be safe and protected. You just have to take Care.

For this bag, Pockets has used more jellybeans, but many other types of pill-shaped candy can be substituted.



**VITAMIN HAY:** Vitamins can play a big part in maintaining good health. There is a wide variety of As, Bs, Cs, Ds, Es—and the list goes on. Here is the last straw in vitamins—Vitamin Hay. "Prescribed by Dr. Al Falfa, Laststraw Laboratories, Lucerne, Switzerland. When you've had a cow of a day, don't act the goat! Take Vitamin Hay. No horsing around, no need to feel sheepish."

Pockets places Skittles in these bags, but again, any pill-shaped candy such as Tic Tacs or jellybeans can be used.



# JUNIOR JOEYS

## Beginning Skills in Puppetry

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



Puppets are imaginary characters that make us feel happy and bring joy to others. I discovered the power of puppets at the age of ten when my baby cousin laughed at my hand puppet talking with a silly voice. Later at age eighteen, working in a preschool, children laughed out loud watching my puppet interact with them. When the illusion of the puppet took over the children would talk to the puppet instead of me. They wanted to believe it was real, and they did and I was hooked.

Our goal with a puppet is to give it personality and make it come to life. Here are a few things to get started.

**1. Learn how to operate your puppet and express emotions.** Try making your puppet look sad, happy, mad, scared, confident, and shy. Use different angles of the head, and speed of movement. Move the arms and hands to hide the puppet's face or clap its hands.

**2. Make talking movements look realistic.** When you are using your hand in a puppet to talk, four fingers are in the top of the mouth and your thumb is in the bottom. Use your thumb to bring the mouth down while shooting your wrist forward a bit. Avoid moving your fingers up and down, which causes the head of your puppet to look at the ceiling. Open the mouth on the syllables.

**3. Write a puppet skit.** Writing a script is a great way to learn what to say. It can be a story, a poem, or a song for your puppet. If you have a stage for your puppet, print your script and tape it backstage so you can read it while your puppet is performing for the audience.

**4. Tell jokes with your puppet.** Let your puppet lead the joke, then play with switching roles. When your puppet looks at you, look at the puppet and then back at the audience.

**5. Do a magic trick with your puppet.** Try letting the puppet hold and wave the magic wand. A change bag is a fun trick to use because the puppet can look into the bag, drop things in, and (depending on the type of puppet) pull items out of the bag. Pause when pulling something out and do a double-take. For example, look at the audience, then at the puppet, then back to the audience, and back to your puppet with surprise. Be amazed by your puppet's actions.

**6. Create a puppet stage or stand.** You can use curtains and plastic pipe from the hardware store, or even cardboard, to make a stage. Or put a curtain rod in a doorway and hang a sheet over it. If using a ventriloquist puppet, try using a stand for it to sit on. You can also put a stepstool on a table or use a music stand. Holding a hand puppet in a hat with a hole cut out for your hand to go through the back also works.



Gene Cordova makes little puppets in a bag, and it looks very cute as the puppet comes out looking shy and unsure, or pops out like, “Hey, I couldn’t wait to see you!”

**7. Practice making your puppet enter and exit a puppet stage or suitcase.** If you are behind a stage, start with the puppet below the stage wall. Then bounce the puppet, tilting the head slightly side-to-side, as if the puppet is walking up stairs. Imagine what the top of a body does when it has legs, and create the movement with the body and head of the puppet. You can also do the elevator trick: Your puppet comes straight up. Then make a sound effect (“Ding!”) and have the puppet bounce a little like the elevator does when it stops. Or try using an escalator, making your puppet glide down at an angle, taking a glance at the audience as it’s going up or down. It’s funny.

**8. Have your puppet play an instrument or dance.** The idea is to give variety to your puppet's movements. Try these and let your imagination come up with other possibilities.

**9. Put on a small puppet show and have fun!** This can be a live show or on video.

These are only a few steps in learning what to do with a puppet. Your imagination is limitless. Bump a nose, Junior Joeys! Have your parents let me know if you want a Zoom class on this or any other topic. With enough interest—three or more students—we can make it happen. **TNC**



# BEGINNING SKILLS IN PUPPETRY

There are many kinds of puppets, such as finger puppets, sock puppets, hand puppets, marionettes, rod-and-arm puppets, and ventriloquist figures. Our goal with a puppet is to give it personality and movements that make it come to life. Practice in a mirror and let your imagination soar.

- Learn how to operate your puppet and express emotions.
- Make talking movements look realistic.
- Write a puppet skit.
- Tell jokes with your puppet.
- Do a magic trick with your puppet.
- Create a puppet stage or stand. (Optional)
- Practice making your puppet enter and exit a puppet stage or suitcase.
- Have your puppet play an instrument or dance.
- Put on a small puppet show and have fun.
- Parent/Jr. Joey Leader Signature: \_\_\_\_\_

Date: \_\_\_\_\_

Continued from page 13

and began to get a glimmer of what was in store for us. But it wasn't until we walked through the doors that we comprehended the fantastic treasures that John Ringling had accumulated. Before our eyes were hundreds of original oil paintings by such masters as Rosa Bonheur, Edward Burne-Jones, Sir Joshua Reynolds, Thomas Gainsborough, and Peter Paul Rubens. Among the most impressive holdings are Rubens' massive oil paintings—"cartoons" for tapestries produced by his studio.

The best part of visiting such a magnificent collection was the opportunity to share this unique experience with my son, and traveling to see these treasures with someone so important to me made the journey more valuable than the destination. I was reminded that no matter how rare or beautiful the artwork, the most valuable masterpieces in life are the people we love. Creating a place for these memorable experiences to occur was, perhaps, John Ringling's greatest gift. **TNC**



John Ringling invested millions of dollars from his circus empire in fine art. His friend, humorist Will Rogers, remarked that this picture was the first time he had seen Ringling with his hand in his own pocket.



## BEST BOOKS

By Skip Way

**M**y personal library includes many of the greatest books for the kidshow entertainer. I'm including a small sampling for your consideration. If you are serious about performing for children, you may want to consider adding these to your own personal library.

***Kidbiz*** by David Ginn. David's books establish the foundation upon which all kidshow magic is set. Many of us began our careers with these quality texts.

***Kidshow Matters*** by Jim Kleefeld. This remarkable book is the culmination of decades of experience teaching and performing for children. Jim covers the basics of entertaining children in expert detail. He has packed this book with his trademark DIY creativity.

***Big Laughs for Little People*** by Samuel Patrick Smith. This singular volume taught me how to employ comedy for children without resorting to abject silliness. Sammy added style to kidshow artistry.

***Seriously Silly*** by David Kaye. David is definitely one of the superstars of kidshow entertainment. This book is full of the wisdom and routines that lifted Silly Billy to New York City's most popular kidshow entertainer.

***The Magic of Thinking Creatively*** and ***Let Me Tell You a Story*** by Barry Mitchell. The top kidshow artists carry their young audiences on a magical journey. Barry expertly shares his mastery in creating these magical adventures.

***Beyond Look, Don't See*** and ***Just for Fun*** by Christopher T. Magician. Few entertainers inject more fun into their magic than Christopher. These books are chockful of DIY and reimagined routines that infuse new life and laughter into dusty old bits. These incredible books take everything we know about magic and twist it into something fresh, new, and exciting!

***Excellence in Family Magic*** by Scott Green. Scott is another innovative thinker who weaves tired bits into kidshow gold. His performance theories and routines will push your creativity into the twenty-first century and beyond.

***The Clown Star*** by David Bartlett. This remarkable guide reaches beyond David's target clown readers to ignite the creative energy of every serious entertainer. This book should be on every entertainer's shelf.

These are but a few of my many personal favorites. I hope you'll find a helpful gem or two within. **TNC**

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

# THE LAST WALK-AROUND

## Margarethe “Abby Dabby” Tower

Margarethe Tower passed away February 9, 2022. She lived a good life and was never afraid to try new things, such as being a clown. She enjoyed the company and laughter of others more than she feared embarrassment. She feared very little in life and lived life to the fullest. Her surviving daughter and

friends will always remember her as a woman who could do almost anything – she was a clown, songwriter, beauty pageant contestant, mother, wife, Army veteran, University of Florida Gator, woodworker, seamstress, and anything else she set her mind to. She was originally from Germany and was a patriotic American.



Margarethe was one of a kind, and no one else could ever fill her giant clown shoes. She liked to promote her song, “Song Florida,” when she was a clown. **TNC**



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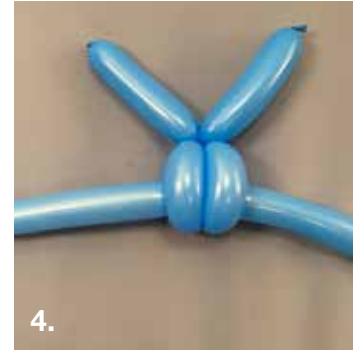
AMAZON SMILE



# Classic Clown

A Tribute to Bozo

By Patricia "Pockets" Bunnell



1. Inflate a light blue 260, leaving a 4" tip. Twist a 7" bubble followed by four 3.5" bubbles and twist to lock.
2. Twist the second and third bubbles into the middle to form what looks like a sword.
3. Wedge two of the bubbles into the center of the other two bubbles to form a "bird body" (a four-bubble cluster).

Measure the remaining end of the balloon so it matches the other 7" bubble. These will become his arms. The "bird body" will become his torso. Tie off. Deflate and discard remaining balloon.

4. Inflate another light blue 260 leaving a 4" tip. Slide the balloon through the center of the bird body to form his legs.

5. Make his legs about 9" long. Gently pull down on the legs to the bottom of the bird body. This separates the legs into two bubbles. Deflate, tie off, and discard remaining balloon.
6. Wedge his arms into the bird body as shown.
7. Inflate a white 360 leaving a 4" tip. Form a 9" bubble.
8. Twist a 1" bubble.



9.



10.



11.



12.



13.



14.



15.



16.

**9.** Twist the two bubbles together at the nozzle. Tie off. Deflate and discard remaining balloon.

**10.** Form a big soft bubble large enough to go around the head and tie in at the back, at the top of the small bubble as shown. Tie the head in at the top of the body.

**11.** Front view.

**12.** Form six 7" bubbles and tie the tip to the tail.

**13.** Make a flower out of the six bubbles

**14.** Twist the flower in under his head to form his neck ruffle.

**15.** To make his hair, form an 8" loop followed by a small bubble and another 8" loop. Tie off. Deflate and discard remaining balloon. Bend the sides of his hair in an "upward" motion.

**16.** Insert the hair into the loop that makes his head.



**17.** To make his hands, form a 1.5" bubble followed by a 4" loop. Tie off, deflate and discard remaining balloon. Make two hands.

**18.** Attach the hand to the end of his arm. Form a soft bubble that will wrap around the arm and hand.

**19.** To form his shoes inflate a red 160 leaving a 5" tip. Make an 8" loop followed by a small pinch twist. Tie off. Deflate and discard remaining balloon. Make two shoes.

**20.** Make two more light blue flowers (make them smaller than the neck ruffle) to make the ruffles at the bottom of his pant legs. Tie in at the bottom of his legs.

**21.** Tie his shoes in at the bottom of his pants, under the ruffle. Using a red 160 make a belt that goes around the bottom of his torso.

**22.** Make two small, white "pom-poms" using the tip of two white 160 balloons. Tie off, deflate

but leave about a 3" tip out of the deflated portion of the balloon. Discard remaining balloon.

**23.** Pull the 3" tail of the balloon through to the back and twist in at his waist for the bottom pom pom and twist in at the neck for the top pom-pom.

**24.** Using the tip of a red 260, make a red clown nose. 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).*



# SNAPSHOTS



KOLONIAL KLOWNS ANNUAL AFTER THE HOLIDAYS-UGLY CHRISTMAS SWEATER -NEVER KNOW WHAT YOU WILL GET GIFT EXCHANGE-POTLUCK DINNER

Kolonial Klowns, Alley #357, gathered for their annual holiday get-together at The Crow's Nest, home of Ed and Evelyn "Giggles" Smith on January 9. Members enjoyed a potluck dinner, Sneaky Santa Gift Exchange (also known as Yankee Swap), and Ugly Sweater/Holiday Attire competitions. Harold "Ducky" Wood was the Grand Prize Winner, earning placements in all three categories: Clowns Choice, Holiday Attire, and Ugly Sweater. Gwenyth "Poppy" Perdelwitz was given special recognition for being the best reindeer in the Kolonial Klowns entry. **TNC**

Front Row (left to right): Harold "Ducky" Wood (kneeling) and Junior Joey Gwenyth "Poppy" Perdelwitz. Second Row: Ann "Tuttles" Sanders, Courtney "Dally" Harris, Evelyn "Giggles" Smith, Bonnie "Tiggles" Perdelwitz, Tim "Sawdust" Laynor. Back Row: Jeremy "Dilly" Manning. PHOTO BY HAROLD "DUCKY" WOOD



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# WHAT COULD POSSIBLY GO WRONG?

By Beth "Pickles" Cedarholm



You're ready for your big gig. From your shiny red nose to your newly polished clown shoes, you look like the pro you are. You've rehearsed your act so many times that you're reciting your clever patter in your dreams. Your clown car is packed with all of your magic tricks and balloons, you've got a full tank of gas, and you're ready to hit the road.

Then, boom. During your show (or sometimes before you even arrive), the unexpected and unthinkable happens. You flub. Big time. Or, even worse, powers over which you have no control throw a wrench into your well laid-out plans, shattering your vision of the perfect performance.

The fact is that, no matter how diligently we work to perfect our clowning, and no matter how well-prepared we are for a show or party, we are imperfect creatures living in an imperfect—and often unpredictable world. Unexpected things—sometimes unimaginably cringeworthy things—*do* happen, to even the most experienced entertainers.

What follows are personal tales of woe from entertainers who have endured some impossibly bad situations. But instead of throwing in the clown nose and giving up, these performers have gleaned some tidbit of wisdom from the negative experience and moved on, only to become better and wiser entertainers.



## Jim Donoughe, Clown

It was in the early nineties, and I was working at a church event for the community. Lots of people were there, and the local newspaper was covering the event. I did my first show and then had a break before the next show. Like any clown, as long as I'm in costume, I'm always "on," so I was playing with my Rocky Raccoon spring animal. The kids loved it, and I was having fun, too. The photographer snapped a picture of me with Rocky and the kids wearing their balloons, and it made the front page! Man, I was ecstatic when I saw it the next day. I had no idea that any craziness would come from it.

I had to get ready for another show that day, but I came home to plenty of messages on the phone and my neighbor asking why all the people were at my house while I was gone. Apparently, the ASPCA or Fish and Wildlife Service had stopped by and were asking the kids next door about Rocky. The kids didn't disappoint. They told them about all my little friends: a skunk, chicken, arctic fox, red fox, rat, and rabbit, as well as Rocky Raccoon. I guess the officials asked about cages or saw that I didn't have any outside. The kids told

them that I had them all in the house. I called the agencies that had left numbers and explained they were only puppets. Apparently, the photographer told them Rocky was real.

I decided to take a break and just sit on the porch, and a black car came rolling up to the house. Where she was from or who she was, I don't know. I hadn't even had a chance to read the badge she flashed at me when she started yelling at me: "Are you the clown in the paper?" I acknowledged that I was. She just kept yelling at me, saying that I wasn't allowed to keep wild animals because they carried diseases and demanding to see the raccoon.

I went inside to get Rocky. I was tired, but I'm a clown, and I can't turn that off when I have a puppet in my hands. I was going to play with the situation. Again, she started up with the "You're not allowed to have a live raccoon and expose it to the community" stuff. I took Rocky, slammed him on the hood of her car, held him by the tail, and said, "He's dead now. Can I keep him?" Her mouth hung open, and she was finally quiet.

I explained that he was only a puppet on a wire spring, just like the rest of my friends. I showed her my other animals in the bag I had carried out. I would have told her he was a puppet when she arrived, if she had asked instead of yelling.

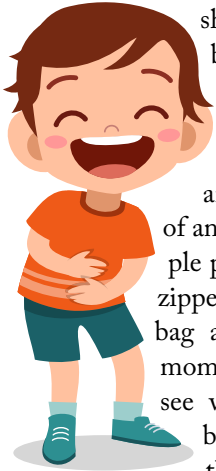


I have since changed my way of dealing with the press and clients, making sure they know my friends are not alive but are realistic puppets. That's how it all started. A reporter assumed that my puppet was a live animal. Instead of asking, he relayed that false information. You just can't count on people having common sense.

**Leo Desilets,  
Clown and Comedy  
Magician**



One time early in my career, a child saw my show and loved it, so his parents invited me to perform at his birthday party. At the previous party, we'd had a great time with lots of laughs and questions of "how did he do that?"



During my birthday magic show, I always ask the birthday child if he wants to help me first or wants to wait. The birthday boy bounced right up, and we started my version of an egg bag trick using a triple pocket change bag with a zipper. I pulled out the change bag and mentioned that my mom packed my lunch. "Let's see what she packed in the bag," I said. I pulled out the wooden egg and

banged it on my magic case to show them how hard it was. My helper was laughing very hard and was really excited to be helping. I said, "I really don't want an egg for lunch, so let's use a magic wand and see if we can make it change into something else." I pulled out David Ginn's fishing pole wand, which

was a large wooden dowel cut into three pieces with pieces of leather and large heavy tacks attached to the ends. When it was set up correctly, as you handed it to the child, it turned into a fishing pole. On that day, it unfolded, and the child started ripping the ends off the wand. It became quite dangerous with uncovered sharp tacks.

Now, the child was laughing really hard. I grabbed the pieces and put them quickly away. Instead, I had him use his hand to wave over the bag. As I took the next item out of the bag, a string of Goshman foam hot dogs, he grabbed them and said, "Look I'm a clown," and ripped the foam hot dogs into pieces. His parents grabbed him and had a quick little talk with him as I finished the trick. He sat down and watched the rest of the show.

At the end of the party, the parents apologized profusely and paid me extra for the broken props. The child said to them, "I was just being a clown!" He really thought he was being funny. **TNC**

*Do you want to share a tale of woe, lesson learned, or "What could possibly go wrong?" story? Send it to Beth "Pickles" Cedarholm at clownypickles@gmail.com. All entries are subject to editing for clarity and length.*

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**Welcome,  
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- Daniel Boone Meridian ID
- Peter "Spare Parts" Carnesale Melbourne FL
- John Hatley Butte MT
- Laurence Hunn Lakewood Ranch FL
- Mike Ihrig Penfield NY
- Joshua "Ronald McDonald" Jovet Fall River MA
- Ivan "Auguste Bower" Landaverde Arlington TX
- Brian "Car-go" Leupold Palmer MA
- Justin "Macker" Mack Orlando FL
- Andrew Marko Cincinnati OH
- Janet "Dottie Dancer" Piatek San Diego CA
- David "Patches" Smith Worchester ME
- Eric "Flip Flop" Spiegall Orlando FL
- Herb "Chaef Hairybeartoe Alfredo" Tesh Fort Mill SC
- Andrea "Mr. Coat" Tichy Portland OR
- Jonathan "Patchwork Blanket" Woodliff Prairie Grove AR

A big thank you to

**Alene Kraus**

for gifting memberships!

# COAI DECLARATIONS OF CANDIDACY

For information on how to vote in the 2022 COAI Elections, see page 12. Please note that no candidates are running for Treasurer and for Regional Vice President in the following areas: Latin, International, and Southeast, and South Central. These positions may be filled by the President with board approval.

## PRESIDENT

### Adam Schill

Hello! It has been a privilege to serve as COAI President this past term.

One of my goals has been to help bring a younger audience to COAI and make our great organization more appealing to the next generation of clowns. So far, we have made great strides with this by having a greater online presence with some new website tools and increasing our social media presence, as well as getting other younger current members involved with various aspects of COAI.

I have been clowning since I was eleven years old. I make a good portion of my living as an entertainer and have had the opportunity to perform and teach across the country and even on national television. I have a wife, Lorraine, and two sons, Emmett (age seven) and Eli (age two).

I look forward to helping lead this great organization toward many more successful years of growth and progress.



things happen for the good of COAI and the good of clowning. For the last two years, you have had just that! You want to continue the traditions of the past that have made COAI a stand-out organization and enact changes to keep COAI relevant, accessible, and desirable to clowns of all ages in all parts of the world.

Thank you for allowing me to serve as EVP for the last two years, and I ask for the chance to serve again. COAI has made great strides forward with our website, online alleys, and “The Vault.” Let’s continue to blend the heritage of COAI with the excitement of the future.

While our members past and present have made COAI the great organization it is, we can’t rest. COAI needs to attract new members, and plans are gaining momentum.

As the premiere clown organization, it is our duty to reinforce the positivity of clowning to the world and share the heart of our art.

As your Executive Vice President, I will continue to work with the board to provide top-notch education, timely information, and a strong community for our members. We all draw on friendships developed through our conventions, *The New Calliope*, and our online resources.

Every vote is important to COAI. Your vote is your voice. Please vote for Dan “Fitzwilly” Langwell again and thank you!



## VICE PRESIDENT

### Dan Langwell

As a COAI member, you want a board that works together to make

## SECRETARY

### Beth Cedarholm

Serving as COAI Secretary for the past term has been a positive experience for me. I have enjoyed working with our board to keep our great organization moving forward with teamwork, effective communication, creativity, and a genuine love for clowning. During the past term, I have also contributed articles to *The New Calliope*.



As a former journalist with an eye for detail and a love for the written word, I feel that I am uniquely qualified to continue COAI’s secretarial duties. I understand how vital an accurate record is for an organization, and if elected, I am prepared to be a dedicated clerk for COAI.

Those of you who know me personally know that I have been clowning as “Pickles” since 2001 and clowning is a huge part of my life. Nothing would bring me greater joy than to continue supporting my fellow clowns as COAI Secretary.

## DIRECTOR OF ALLEY AND REGIONAL SUPPORT

### Gloria Sterrett

I thank you in advance for your vote of confidence in having me continue as Director of Alley and Regional



Support. I have been clowning since 1988. It has brought incredible joy to me and my audiences of all ages. Clowning has taken me to places beyond my imagination and

expectations, and for that, I will be forever grateful. Now, it's time for me to give back. To mediate between alley members and regional directors and the Executive Committee is my goal. With your help, we can make this an even greater organization which will continue for years to come. The public is our future!

**DIRECTOR OF CONVENTIONS**

**Frank Bunton**



I am running for re-election to the position of Director of Conventions in which I have served for the past four years. I have been attending COAI Conventions regularly since 2003, but my first convention was in 1991 when I first joined COAI. I was the convention host chairperson in 2009. I look forward to continuing to serve our organization, and I would appreciate your vote supporting me.

**Jim Caffrey**

Allow me to introduce myself. My name is Jim "Jay J." Caffrey, and I am interested in the position of Director of Conventions for COAI. I am a lifetime member of COAI. I put on my first makeup, (rainbow) wig, one-piece jump suit, and twenty-dollar (plastic) clown shoes in January 1990. Since then, I received the Lifetime Achievement Award from the Midwest Clown Association in 2012



and was inducted into the Midwest Clown Associations Hall of Fame in 2013.

I have been Chief Joey (president) of the Midwest Clown Association twice and President of the Quad City Clown Troupe (local Alley), as well as holding many other positions.

My first experience with a convention was a three-day gathering called Clown in Illinois in 1993. I have been involved with around fifteen conventions over the years, with positions including Dealers Chairman, Lectures Chair, Co-Chair of the entire program, and the Chair of the complete convention. In 2013, I answered the call for the urgent need of the COAI Director of Conventions position due to a health issue. After finishing that term, I ran for and was elected as the Director of Conventions for two more terms, serving as the COAI Director of Conventions from 2013 to 2017.

I also have a decent business sense, having been the owner operator of a residential construction company for over twenty-five years.

I believe I would be an asset to COAI as Director of Conventions because of my years of being a businessman and the number of conventions in which I have been involved over the years.

**DIRECTOR OF EDUCATION**

**Alene Kraus**

I am running for another term as Education Director. I feel we have maintained a high level of programs for our members and have even added an online monthly component with the Zoom Booms. The Zoom Booms have given us the opportunity to learn, make connections, meet each other, and forge friendships online. This has been so important during these extraordinary times.



Helping to plan the 2022 convention, though challenging, is a task that provides another opportunity to provide the best possible learning experiences for our membership.

**DIRECTOR OF MEMBERSHIP**

**Kesha Beckley**



I believe the role of Membership Director for COAI is one in which I will excel. My work in this position is very important to me, and although I was appointed to this position, I continue to research my duties in detail. I feel the skills, qualities, and competencies I possess are a perfect match for the position.

**REGIONAL VICE PRESIDENTS  
CANADA**

**Dale McKenzie**



I am currently the incumbent Regional Vice President for Canada, having served since 2010. I have been clowning for more than thirty years in the Calgary region, and I proudly serve the vast Canadian region. The wheels are in motion to increase the number of COAI Alleys in Canada. With the Canadian membership assisting me along the way and a strong ambassador program, I hope to achieve that goal one province at a time. It takes a strong passion for the art and a desire to get the job done to make this happen. I have the passion and drive to represent the members of the COAI in Canada. In the term 2014-2016, I was proudly a part of the board that took a

struggling COAI, in the red with a dim future, and turned it around, putting it in the black with a growing future. This took a team effort, and I was very proud to be a part of that team. COAI membership is growing again. We have insurance, great insurance, but it is not yet available in Canada. We are working on that. I'm asking you to support me once again with your confidence and your vote for another term.

MIDEAST

Bobby Semon

Two years ago, the board was looking for someone to volunteer for the position of Mideast Regional Vice President. I talked with my wife and a few other friends, and I ultimately decided to pick up the torch. I have tried to reach out to alleys in my region, and as stated when I took office, I love to travel and visit.



I performed my first paying job at the age of thirteen in Chicago. It was a three-hour picnic, and I made fifteen dollars. For the life of me, I have no idea what I did for three hours, but at the age of thirteen, fifteen dollars was a lot of money. In April 1970, I joined the Navy and carried my clowning along with me for twenty years. It gave me the opportunity to perform in many foreign countries. I retired in April 1990 and have been attempting to make a living at clowning since then. So far, I haven't starved or been evicted, and my wife and family still love me.

My outlook on clowning is a bit different than many. If you know me or have heard me talk, you know what I am talking about. I would love the opportunity to follow up with another two years

as the Mideast Regional VP and would appreciate your vote in the coming election. I am always available to chat, and there is nothing I love more than talking about family entertainment.

MIDWEST

Patti Ummel

Hi, fellow joeys! My name is Patti "Jazzi" Ummel, and I am an ambassador of spreading joy, hope, and laughter with love through the art of clowning!



I am a full-time variety entertainer and have run my own entertainment company, Jazzi Entertainment, since 1991 when I was expecting my first child. Since then, I have raised three clowns, and along with my talented boyfriend and clown friends, I now have a working Jazzi Entertainment crew to handle any gig that comes our way!

I have been an active member of COAI, WCA, MCA, Metropolitan Clown Guild of Chicago, and Krazy Clown Klub in Buffalo Grove, Illinois, where I have served as president. A career highlight for me was when I was inducted into the Midwest Clown Hall of Fame in 2009 and received the MCA Lifetime Achievement Award in 2017. I also performed in the Triton Troupers Circus at Triton College in River Grove, Illinois, between 2008 and 2012 and was voted Best Performer in 2009.

I continue to further my education by attending and supporting, competing, judging, and lecturing at conventions and seminars, such as Midwest Roundups, COAI, and WCA conventions. I have also attended Clown Camp in Wisconsin, Moose Camp in Minnesota, done advanced studies in Mexico, and participated in Twist 'n Shout at the

Florida Super Jam, FABAIC in Florida, and online Zoom classes.

I have served as the Sergeant at Arms for MCA and Midwest Regional Director for WCA. I would love the opportunity to be the Midwest RVP for COAI.

I have met such wonderful people on this journey of clowning. My goal, if elected as your new Midwest RVP, is to continue to meet many more fantastic clowns, raise awareness of what clowning is all about through the help of the COAI, *The New Calliope* magazine, and other resources, share what events are happening in the Midwest, encourage new clowns, lead by example, and keep learning and growing as a clown because I still have room in my shoes!

NORTHEAST

Connie Morrow

I have been clowning for almost twenty-six years and have been a member of COAI since 2003.



While I'm proud of my achievements in winning awards, such as the Individual CHARLIE Award in 2014, being in the Top Ten in competitions in Erie (2015) and Richmond (2018), Excellence in Clowning in 2020, and the COAI 2020 Clown of the Year, I am proudest of my ability to make both young and old laugh and forget their troubles, even for a little while. I am the founder of the (sadly now disbanded) Corn E. Clowns of Erie County (Alley 394) and was secretary and newsletter editor for Buffalo Clown Alley. I have held clown classes for children and adults and teach balloon classes in my area. I am the official clown of Camp Good Days and Special Times, a group for kids with cancer or who have a family member with cancer. I've also been the clown for Hunter's Hope, an

organization formed by Football Hall of Famer Jim Kelly and his wife, Jill, after their son Hunter was diagnosed with Krabbe disease, for nineteen years. During the past two years, I have set up a Facebook page for the Northeast region, sent email blasts to those in this region, mailed postcards to those whose memberships have lapsed, spoken to various members, and helped with whatever they needed. I am now in the process of preparing a quarterly newsletter for our region. I will focus my energies on the Northeast but also on contributing to the future of COAI and bringing in the younger generation to keep clowning alive.

**NORTH CENTRAL**

**Sara Kreutz**

I have filled the position of North Central RVP for the past four years. I have been an active member of COAI for the past nine years. I have been an active member of Alley 185 Sioux City Sillies since July of 2011 and a member of Omaha Wild Clowndrum Alley 147 since the fall of 2015. I have served as the local ambassador to COAI for Sioux City Sillies since June of 2013. In 2012, I spearheaded and currently maintain the website for my alley, Sioux City Sillies. Since 2012, I have been an integral part in gaining local publicity for performing for the events of International Clown Week in Sioux City. I received an Honorable Mention for the CHARLIE Award in 2014 for my use of publicity in using social media to publicize International Clown Week. In August 2017, I contacted local media, and our local newspaper placed a color photo and article on the front page to publicize International



Clown Week. I work tirelessly to put clowns and a positive image of us in the forefront. I have worked summers as a professional clown entertainer since the fall of 2009, so I have a good knowledge base of hometown clowning and the needs of the working clown today. I am passionate about clown education and expanding our knowledge for the clown entertainers who are out there performing for their communities. I am available to the members of the North Central region. I am easily accessible by email, social media, or standard snail mail, and I will do my best to get back to you as soon as possible. If I don't know the answer, I will do my best to find someone who does. I would appreciate your vote for Regional Vice President for the North Central Region.

**NORTHWEST**

**Alyse Axford**

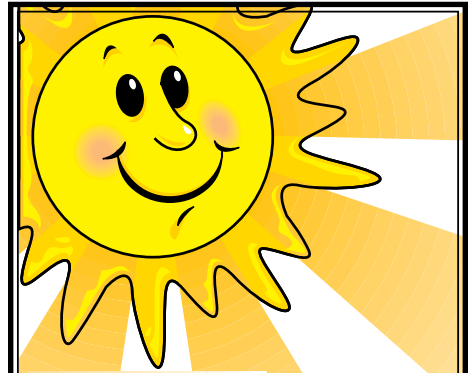
I have enjoyed representing the Northwest Region since July 2016. I love mentoring at conventions and lending a hand in the judging arena of the competitions. Clowning fills my heart as it does for all of you, too. I am a fan of many clowns! I'm looking forward to continuing to help our organization as Northwest RVP.



**SOUTHWEST**

**Sarah Smith**

I have enjoyed serving as RVP for the Southwest Region the past two years. I look forward to continuing to work with our board to make COAI an even greater influence for good in the world of clowning.



**Our Good Cheer List**

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

**Ruth "Sweet Sue" Hoppe**

Parkview Manor  
516 13th St. room 111  
Wallman IA 52366

**Miriam "Senorita Soto" Kleinberger**

2 Maple Lane North  
Loudonville, NY 12211

**Kathy "Noodles" Gurak**

18 Park Avenue  
Garfield, NJ 07026

**Richard "Design-O" Smith**

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

**St. Joseph's Manor  
Fran "Cuddles" Smith**

6448 Main St  
Trumbull, CT 06611

**Judy "Dearheart" Quest**

715 North 36th Street  
Omaha, NE 68131-1906

**Good Cheer Chairperson:**

**Crissy "Miz Daisy" Melnitzke**

crissy@mizdaisientertainment.com.  
863-221-4183

# REBO'S Clown Bits and Props

By Bev Bergeron  
**Balloon Blow**



I have bought just about every balloon inflating device ever made. In the 1940s, I was trying chemical mixes. In the late 1950s, I was using CO<sub>2</sub> cartridges. The results of all of these were unsatisfactory. For “Rebo’s Balloons Shop,” one of *The Magic Land of Allakazam* TV segments shot in March 1961, I had to have a sure-fire system, and this is what I came up with.

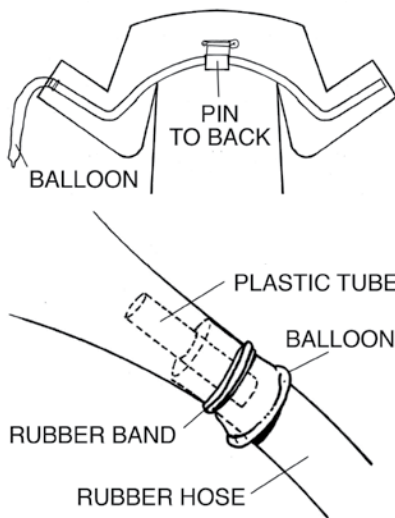
**EFFECT:** The performer holds several balloons in his left hand. He takes one in his right hand and starts to inflate it. Nothing happens. He keeps trying and looking at the balloon, but it does not inflate. Yet, a balloon in his left hand, without the magician’s “knowledge,” is seen to inflate.

**METHOD:** A rubber hose is the big secret. The hose has a plastic tube about one inch in diameter inserted in one end. A balloon is attached to the tube by a rubber band which is twisted around the tube. The tube is pinned to the back of the magician’s coat with the aid of a piece of tape wrapped around it.

The length of tube is such that, if the arms are extended, the ends are out of sight. When the arms are bent and held close to the body, the ends can be pulled out. When balloons are picked up from the table, the right hand reaches up the left sleeve and pulls out prepared balloons. Balloons are held so that the thumb and forefinger can squeeze the mouth of the balloon, allowing air to enter but not escape. As you “select” a balloon from the left hand, the tube in the right sleeve is pulled out. A balloon is placed next to the tube. A little acting is performed as the magician pretends to blow up the balloon, but in reality, he is blowing into the tube. Pull the balloon off the tube and extend your arms to vanish the tube. **TNC**



Artwork by Tony Dunn



## CLOWN CALENDAR

**April 26-30, 2022**

**Clowns of America International  
Convention**

Atlanta, Georgia

[www.coaiconvention.com](http://www.coaiconvention.com)

**July 13-16, 2022**

**International Brotherhood of  
Magicians Convention**

Atlanta, Georgia

[www.ibmconvention.com](http://www.ibmconvention.com)

**July 26-31, 2022**

**Mooseburger Clown Arts Camp**

Buffalo, Minnesota

[www.mooseburger.com/event-details/mooseburger-clown-arts-camp-2022](http://www.mooseburger.com/event-details/mooseburger-clown-arts-camp-2022)

**August 10-13, 2022**

**KIDabra**

Chattanooga, Tennessee

[www.kidabra.org](http://www.kidabra.org)

**August 14-20, 2022**

**American Clown Academy**

Eatonton, Georgia

[www.americanclownacademy.com](http://www.americanclownacademy.com)

Send event information to  
[thenewcalliope@gmail.com](mailto:thenewcalliope@gmail.com) with  
Clown Calendar in the subject line.



# CLOWN COMICS

## COURT CASE

By Rick "Trickie" Arends

★  
Featuring Fred "Ozzie" Baisch, Rick "Trickie" Arends, and Beth "Pickles" Cedarholm.

Photos by Katie Baisch



Enjoy exceptional extras—  
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# YOUR GUIDE TO QUALITY KID-SHOWS

Sammy Smith is one of the great leaders in the field of kid show magic. He understands children's magic, and he's a great innovator. His dry wit always makes me laugh!"

—Silly Billy, professional clown, New York City

"I have used so much great material from this book, I almost feel like I should pay Sammy again for it!"

—Mark Daniel, cofounder of KIDabra International

"Sammy Smith is a master of total audience involvement. These routines are pure gold for me...even after 25 years of doing shows. A marvelous book."

—Dave Mayer, professional children's entertainer, Chicago, Illinois

"The kids like Sammy—in fact, **love** Sammy—and he does have a delightful manner when working with them. This book brought back memories of seeing his live show, and if you take these routines and add your own showmanship and personality to them, you'll create your own winning performances."

—David Ginn, author of *Professional Magic for Children*



We are excited to offer this new updated edition of our single most requested book, **Big Laughs for Little People**.

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You'll read Sammy Smith's complete patter, word-for-word, for each effect. Of course, you'll want to adapt these routines to fit your own personality, but learning from the author's 20 years of experience in entertaining will save you valuable time and give you crucial information on how to get big laughs for little people.

## New, updated edition!

Sammy also shares his best tips and advice for entertaining children, learned from literally thousands of performances. This is a textbook on entertaining children with comedy and magic, which every kid-show performer should own and use.

The comments, which the late Fetaque Sanders made about the first edition, are even more valid with this newly revised and updated edition:

**"Big Laughs for Little People** gives readers an opportunity to go backstage with a real pro and watch the show from behind the scenes. In a word, the book is tremendous."

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