

THE NEW CALLIÖPE

For Members of Clowns of America International

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**Teresa
“Blondi”
Gretton**

Lifetime Achievement Award



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Teresa Gretton

Lifetime Achievement Award

By Rose Cardenas

Teresa Gretton was attending her first COAI Convention, in 1979 in Chicago. She was there to be a manager for Bob, her husband, but the Shrine clowns staying in the room next door decided it was time for her to become a clown. They dressed her up, gave her white face makeup, and took her to the mall to participate in the clown parade. As she walked by a little boy, she waved her hand puppet at him. He smiled and giggled, and she was hooked.



During the ensuing forty years Teresa became one of the most active clowns in the United States and for most of that time has been an integral part of Clowns of America International. Teresa, along with her husband, Bob, and her children, Kim, J.B., and later Andy, became the Busy B's, a family of clowns. They spent weekends doing birthday parties, stage shows, parades, fairs, and festivals. Less than three years after their first taste of clowning, the Gretton family was even producing a cable TV show, *Clowning Around with Bunky*. Their lives focused on touching others' lives through clowning.

Teresa began it all when she suggested that Bob dress as a clown for a community event. He went on to travel to Florida to meet with the main clown at the Circus Hall of Fame. He returned to Maryland, excited about the opportunities ahead. They traveled to the headquarters of what, at the time, was Clowns of America in Baltimore, talked to the president, and got information about the organization. Soon after, they were in Chicago for that first convention.

Months later, a woman who was intrigued by this family of clowns booked Bob and Teresa to perform on stage at an auditorium in downtown Washington, D.C., at a major event. They would be sharing the stage with local celebrities and national acts, including rock-and-roll stars, Jan and Dean. Teresa recalls that it was "like a dream." It was her first time on stage, and she was with her husband and two small children, aged three and six. They performed a comedy levitation routine, with Bunky floating in



Top: In 1977, Teresa had her eyes on the future of clowning. Two years later, as Blinky, she was also getting into makeup and performing. *Bottom:* Teresa and Bob on tour with Cole Bros. Circus in Pensacola, Florida, 2014. PHOTO BY BILL CARTER/COLE BROS. CIRCUS

Teresa “Blondi/Blinky” Gretton

Timeline of Accomplishments

Life Events

- 1969** Married Bob “Bunky” Gretton on June 21, 1969, after having been high school sweethearts since 1966.
- 1973, 1976, 1981** Gave birth to her three children, Kim, J.B., and Andy.
- 1979** First Gretton Family stage performance at H.E.W. in Washington, DC, for the US Savings Bond campaign.
- 1979–2007** Performed as “Blinky” for twenty-eight years.
- 1982–1988** Co-wrote and starred in the *Clowning Around with Bunky* television show with Bunky and her three children.
- 1990–1992** Performed at the White House Easter Egg Roll.
- 2007–present** Created her Lite Auguste clown character, “Blondi,” and continues performing.
- 2010** Instructed and performed on the Toby the Clown cruise.
- 2014** Part of the advance team for Cole Brothers Circus with Bunky.

Memberships

- 1979** Joined Clowns of America and attended the Chicago convention.
- 1984** Joined COAI.
- 1988–present** Member of Kapital Klowns, Alley #6, and served as secretary and president.
- 1999** Joined South East Clown Association (SECA) and served three terms as Education Director.
- 2005–2015** Joined Red Nose Response (RNR), Alley #399, and served as lecturer and interim secretary.
- 2014** Joined COAI Freestate, Alley #30.

COAI Leadership

- 1996** Served on COAI AAA Master Clown Alley as secretary, Puerto Rico.
- 1996** Co-chaired COAI Alley 6 Election Tabulation Committee.
- 1996–2010** Appointed to COAI Board of Directors as secretary.
- 1997** Certified as COAI Competition Judge.

1998 Started lecturing at conventions, alleys, and workshops with first lecture at St. Louis convention.

2008 Attended Nuevo Laredo Convention, Nuevo Laredo, Mexico, representing COAI as judge.

2010–2018 Elected COAI Membership Director and chaired and served on many committees.

2010–present Served on History Committee.

2014 Co-introduced Awards Advisory Council to the COAI Board of Directors.

2015 Created COAI Convention Mentor Program and Gifting Membership Program.

2018–2020 Elected COAI Secretary, Executive Committee.

Leadership in Other Clown Associations

- 1998** First lecture at South East Clown Association (SECA) Convention.
- 1999–2000** On staff at Clown Camp in LaCrosse, Wisconsin, and Medicine Hat, Canada.
- 2004** Skit judge and lecturer at Twenty-Seventh Annual P.O.N.Y. Convention, Wickliffe, Ohio.

2005 Named to Charter “Angel” Advisory Council for the Toby Foundation, Lake Placid, Florida.

2013 Co-created and performed in a training video for Red Nose Response, “Don’t Clown Around with Disaster Preparedness.”

15 Years teaching at the College of Southern Maryland: Clowning 101, Clowning 102, and Comedy Theatre for ages six to fifteen.

20 Years as producer of the Little Big Top at Circus Magic

Awards

Top Ten in COAI competitions for group skits and group paradeability, including second place in 1997.

2012 Received the SECA Clown of the Year award, the Bobby Williams Award.

2020 Co-recipient with Bob “Bunky” Gretton of the Lifetime Achievement award from Kapital Kidvention.





Bob on the set of the Grettons' TV show, *Clowning Around with Bunky*, featuring Busy B on the backdrop. Upper left: Teresa and Bob have taught at many clown conventions, passing along their years of experience to help preserve the art of clowning. Upper right: Teresa and Bob Gretton are the first husband and wife to both receive COAI's Lifetime Achievement Award.

the air as their daughter pulled away the blanket to reveal the structure on which he rested. The experience catapulted their desire to continue offering family entertainment.

By 1982, the Busy B's were working on their TV show, patterned after the old *Howdy Doody Show* and the local *Pick Temple Giant Ranch* show with a small live audience of children and several five-minute segments to fill an hour show. They felt terribly inexperienced, producing a show a mere three years after their start in clowning, but they learned a lot very quickly.

The family—Bunky (Bob), Blinky (Teresa), Bertha (Kim), Binky (JB) and Baby B-B (Andy)—joined the children on set, known as the Beehive. A huge bee by the name of Busy B, created by the children's art teacher, hung on the

back drape keeping an eye on the audience. The show entertained through magic, skits with puppets, interviews with local persons of interest, and field trips throughout the area. Bunky had a variety of characters he used throughout the show, including Grandpa Punky and Cousin Spunky. Even though he did not change makeup, the kids understood the various characters he played. They worked with one director-producer and one cameraman and taped one show a week, but the show was aired multiple times throughout the week.

The Grettons became well known for their show and were often recognized when they performed at local birthday parties. They also became known as "video babysitters" because of how engaged the children became as they watched the show. After six years of

the show, the studio changed the crew. Since the new crew was unfamiliar with the clowning aspect of the show, the Grettons decided to end the show. Teresa recalls, "The end of the program was one of the hardest things we've had to take."

The Busy B's performed at many other major performance events. They participated in many Easter Egg Rolls at the White House with other clowns and Alleys. They also performed at two halftime shows for the Washington Redskins and several National Cherry Blossom Parades.

As their children grew, it was harder for them to continue performing as a family. When the children entered adolescence, they faced a lot of teasing, even bullying, because of their clowning. It

was difficult for the Gretton children to face this challenge.

As their skills grew, Teresa and Bob had the desire to pass their knowledge on to others. They became lecturers, particularly in their specialty of paradeability. They have lectured at the annual COAI Convention for many years, as well as at many regional conventions and clown camps. They also lectured on a cruise for the Toby the Clown Foundation. In 2006, Bob and Teresa were two of the founding board members of the Red Nose Response. Teresa is very proud of this work and recruited many clowns to provide a tender touch for those in the midst of disaster.

Over the years, Bob and Teresa became increasingly involved with Clowns of America International. Teresa joined the board in 1996 and served as COAI Secretary, 1996–2010 and 2018–2020. Keeping the minutes for such a large organization was a challenge and at times, she says, the minutes for the annual meeting resembled a book. Teresa worked hard learning the policies, procedures, and competition details. She also learned how to tackle this monumental task and make it more manageable. She enjoyed learning from the inside.

In addition to serving as COAI Secretary, Teresa served as Membership Director, 2010–2018. She loved working



The early days. Teresa as "Blinky" applies her makeup.

for and with the members. When someone told her that she wouldn't be returning to the annual convention because she hadn't felt welcome, Teresa created a mentorship program. This has ensured that everyone would receive individual attention and feel welcome. Teresa says, "I love being part of COAI. Although serving the organization isn't always a piece of cake, it has become my passion."

Teresa feels that knowing the history of the organization is essential to moving forward into the future. Although some may be more progressive and intend to find new methods, Teresa says, "We need to keep our history. That has led us to the structure we have today." She recalls Walt Lee, who served COAI as Sergeant at Arms for over twenty years. Walt kept paper copies of all the organization's documents and every issue of *The New Calliope*. All of these were very important for the board, and when Walt died two years ago, these documents were passed on to Teresa. "History is very important, especially for decision making," says Teresa. Although she is no longer a member of the COAI Board, Teresa continues to serve as the organization's historian.

Teresa is honored to have had the opportunity to serve on the COAI Board for so many years. She recalls that the twenty-four years she has served is "a generation in itself. Not many people serve for so long!" She appreciates those who have also served for many years, including Angel Morales, Bill LeBlanc, Sandra Winstead, and Mike Cox.

After spending so much time on the COAI Board, it hasn't been easy to let it go. Teresa has also had a very difficult year, with her sister facing major health issues which recently led to her passing. She has missed being a part of the board and more intimately involved with the organization, but she has also greatly appreciated the support and encouragement she's received from her COAI friends.

With her depth of knowledge and experience, Teresa is a good source for



Bob and Teresa helped found Red Nose Response following the Hurricane Katrina disaster in 2005.

strategies to overcome the challenges facing COAI. When asked what the biggest challenges are, she quickly says, "Membership, membership, membership." She continues, "It's a tough time for clowning in today's changing world." In addition, there seems to be a generation gap within the world of clowning. Some younger clowns have turned away from traditional methods of clowning and have less interest in makeup and costumes. However, the older membership is concerned that clowns do not look as much like clowns anymore. This, Teresa feels, has created a stumbling block that is hard to pass.

Attracting a younger membership is also a major challenge. Teresa says she was privileged to not have to work full time outside the home when she was a young mother, something that is much harder for women to do now. Being home with her kids allowed her to pursue her passion in clowning. Teresa understands that today's young people are much more pressured with time, commitment, and financial restraints.

Not only is the reduction in membership an issue for the overall art of clowning, but the organization relies on its membership for its own financial stability. With a reduced budget, it is hard to maintain the quality and services of the organization. Teresa calls for the ranks of clowning to retain, recruit, and

promote membership. In addition, more Alleys are necessary to support COAI membership, perhaps with added online Alleys and a greater reliance on Zoom to communicate, educate, and support the membership.

Teresa suggests that COAI consider providing members scholarships to recruit new members, asking members to go to schools, drama classes, colleges, and other groups to bring young people in, increasing both membership and general interest in the art of clowning.

With forty years of clowning, Teresa has many special memories of clowning,

most of which come from unexpected experiences that range from simple birthday parties to White House events. Teresa once performed on stage on the Mall in Washington, D.C., at Christmas with Willard Scott, the famous weather presenter from *The Today Show*, who was playing Santa. Willard Scott was also the first Ronald McDonald and was, as Teresa recalls, jolly and fun to be around. He was easily engulfed in conversation who wanted to fit in with what everyone else was doing.

On another occasion in Washington, D.C., the Grettons performed at the



The Gretton clown family—Blinky, Bunky, Binky, Baby B-B, and Bertha.

Thoughts About Teresa “Blondi” Gretton

I cannot name a clown I know who is more deserving of this prestigious award than Teresa. When one says lifetime, this clown has had a longer lifetime of clowning than nearly anyone. To list all of Teresa’s accomplishments within the world of clowning is an enormous task. She is almost universally known in clowning circles, but she is not necessarily totally known. There are so many facets to Teresa that she is a true gem, and each facet shines a bright light.

The ever-warm smile on Teresa’s face was often the first that one would see at any convention. Then, she would be found teaching a class, judging performances or serving on the Board of Directors. She has served the COAI as secretary, membership chair, and historian. Beyond that, she was instrumental in creating the mentor program for first-time attendees at conventions, as well as introducing the gifting membership program and co-introducing the Awards Advisory Council. She has truly left a lasting mark on COAI. She could always be seen as a judge for makeup, skit, and paradeability competitions, and her score sheets were valuable constructive critiques. She also, in years past, competed in group and single skits and paradeability, and her experience was evident in her judge’s comments. —*Barbara “Sparky” Bird (Teresa’s nominator for the Lifetime Achievement Award)*

I am honored to know all the previous recipients of the Lifetime Achievement Award, and no one deserves it more than Teresa Gretton.

I will start with her contributions to the COAI Board. Teresa has been a very loyal and hardworking member of the board for over twenty years. I admire most how she revised and upgraded the position of membership chairman. Her mentor program at conventions helped so many first-time attendees to feel more comfortable, meet more clowns, and have more fun. Her revamping of the awards procedures has made a huge positive difference, as well.

These are technical issues, but Teresa has done so much to make many people want to be part of COAI. On the board, Teresa has gone out of her way to include new board members, inviting them to meals or helping them get to know the board members and their jobs. She and Bob welcome people as they come in the door at conventions and treat each person as an honored guest. A stranger to Teresa is just a person she hasn’t met yet, and that doesn’t last long.

Teresa has been a clown for over forty years! I love her ditsy blond girl, but it takes real brains and comedic timing to pull that off. Her award-winning paradeability performances are also noteworthy.

She has been a driving force in her home alley since the beginning, as well as at MACA and SECA. These organizations don’t stay alive without the hard work and longtime dedication of clowns like Teresa and Bob. —*Judy “Dear Heart” Quest*

During my eight years as a board member, no one worked more diligently, respectfully, or endlessly than Teresa. She put herself into helping every facet of the workings of the organization. At conventions, I watched her volunteer or help wherever she could, be it helping the convention alley, judging, or just assisting anyone in need and taking time out of her enjoyment to help others.

White House. Teresa shook hands with Barbara Bush on the White House lawn, and the former First Lady thanked her for being there. Teresa says, "She was just an everyday person."

Another memorable experience that Teresa recalls was quite different. In 2000, she was asked to come to a viewing to speak in clown for those gathered to honor a young woman who had died at age twenty-two. Teresa had performed every year at a camp for those with disabilities, and the young woman was one of the campers who had especially appreciated Blinky's performances. She

had loved magic, so Teresa included magic in her presentation at the viewing, performing with a breakaway wand to symbolize the end of life. This experience was a turning point for Teresa. She realized that people can be reached and even comforted by clowns anywhere, in any situation. Being a part of honoring this young woman meant a lot to her.

Teresa says she is honored to receive the COAI Lifetime Achievement Award. Teresa and Bob are now the first husband and wife to both receive this prestigious award.

She has given so much of her life to clowning, and she has also received so much from it. She has simple advice for those beginning in the art of clowning: "Be yourself. Have fun with it, no matter what." **TNC**



The Lifetime Achievement Award, I believe, means over your lifetime, giving of your clown heart over a lifetime, and sharing your clown heart over a lifetime. To me, no one is more deserving of a lifetime of clown love than Teresa Gretton. There is no award more perfectly suited to this lady than the LTA! Teresa has been the glue, the Velcro, and the bond holding each letter of COAI together for many, many years. Yes, Teresa has always been in the center of it all, and we can thank her for that. If you really think about it, you can't spell LTA without a T at the center of it, all holding it together! Well, to me, that T will always stand for Teresa Gretton. – **Glenn "Clyde D. Scope" Kohlberger**

I had the privilege of serving on the COAI Board with Teresa for many years. Her enthusiasm for getting things right for our membership was catching. She brought dedication and knowledge of what the organization is, and should be about, to the forefront. Even as she steps off the board, her willingness to serve continues.

Teresa has a wealth of knowledge and experience as a clown and is always willing to share with anyone who is interested. I have witnessed her infectious love for clowning as she shared it with young and old alike at clown conventions and conferences. She has inspired children of all ages to take up the art of clowning and given them the tools to get started on their journey of joy. – **Brenda Marshall**

In 2005, when Hurricane Katrina ravaged the coastlines of the southern USA, Teresa was a founding member of Red Nose Response. RNR is a group of clowns who came together from around North America to provide comic relief to children and their families whose lives were turned upside down by the loss of loved ones and the destruction of all they had ever known as a result of Katrina. While providing extraordinary leadership during the start-up phase of this group and beyond, Teresa helped create, write, and starred in a video presentation called "Don't Clown Around with Disaster Preparedness." This video assisted disaster preparedness officials and volunteers, as well as other response agencies around the country with their efforts to educate families on the need to properly prepare for an emergency.

Teresa Gretton demonstrates that she has the true heart of clown and is a smile maker and laughter instigator, above and beyond any call. She is truly deserving of the recognition the Lifetime Achievement Award confers. – **Paul S. Kleinberger**

For the past twenty years, Teresa Gretton has blessed the annual convention of Circus Magic. She has shared her knowledge and talents with teaching, performing, and being a driving force in Little Big Top, which is similar to Junior Joeys. She developed the curriculum, wrote skits, and provided makeup and props for aspiring clowns, aged five to fifteen. After a full day of training, the LBT kids perform on stage with their own little show for the convention attendees. She has always been a dependable resource for new clowns, as well. She is a credit to the community of clowning with her caring attitude. It has been such a joy to have her part of the Circus Magic family...and, oh yes, we tolerate Bob too! – **Steve "Salty" Kissell**



From the President

Adam Schill

Hello, COAI! I hope you find yourself in a whirlwind of getting back to work and have some gigs booked, depending on where you live and how “open” your area is. I hope that you are able to keep your balloons stocked, too! To those of you who attended our virtual convention back in April, I hope you’re utilizing some of the ideas that you picked up!

I want to provide a couple of updates from the COAI board. You may have noticed that we haven’t announced plans for the 2022 COAI convention yet. We don’t have our plans nailed down yet, and with the last year and a half being so uncertain, we didn’t want to make plans right away and get locked into a contract without knowing what the world was going to be like by then. We have now formed a convention committee and are working on a plan. We still aren’t at a point when we can announce anything because we don’t have any contracts signed, but we do have a location pinpointed and are planning on being back in person, likely with a hybrid virtual option that is still being fleshed out. Keep your eye on email blasts, our social media accounts, and future issues of *The New Calliope* for updates as we get things nailed down.

If you haven’t been attending our Zoom Booms, our monthly educational Zoom workshops which are free for members, we’d love to have you! They happen the first week of every month, except when there’s a conflict with another major educational opportunity or holiday. We have excellent instructors and a new topic every month. Keep an eye on email blasts and social media for info and links! To watch recordings of previous Zoom Booms, join the “COAI Zoom Booms!” Facebook group.

I’m excited to announce that our new International RVP, ChiaChiao Lin from Taiwan, has been working diligently with one of our members and helped put together a brand-new alley in China with sixteen new members!

We have been trying to find ways to grow our membership by reaching out to a broader spectrum of clowning and entertainment beyond the “traditional” clowns for which we’ve become known over the years.

We’ve also put in place several cost-saving measures over the last year and renegotiated better prices on almost every service or product that we as an organization use, saving us

thousands of dollars per year in expenses. A big thanks goes to Sammy and Laurel Smith for keeping an eye on this and initiating many of these savings for us. Our board inherited a bit of a leaky bucket, due to the fault of no one in particular. Some of our budget items had just not been adjusted or requested for years and had slowly crept up over time. We’re trying to get the holes patched up the best we can without compromising quality to ensure the longevity of our organization. I’m confident that we will get that bucket full, and it will overflow again like it did twenty years ago!

As we get back to “real” life after the last year and a half or more of not working, our board wants to make sure that you know that we’re here for you. We want to help keep the morale high among family entertainers, and we know that a year or two of not being able to make people laugh and do what we love can be daunting and a bit of a downer. If there is any way that we can support you, please reach out to your RVP (listed inside the front cover of *The New Calliope*) and let them know how we can help.

Our board has been working very hard to provide value to our members and create fresh ideas to make our great organization even greater. If there’s something that you would like to see done or something that you think could be done better, please let me or another board member know, and we will get you on a committee to help with it! **TNC**



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Regina Wollrabe and Glenn Kohlberger.



JUNIOR JOEYS

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

A Tribute to Glenn “Clyde D. Scope” Kohlberger

Dear Families,

We just learned that a dear friend of ours has passed away. Glenn “Clyde D. Scope” Kohlberger was also a great friend to Junior Joeys. He will be deeply missed. Although an official Last Walk-Around will appear in the next issue, I wanted to share my thoughts on how important Glenn was to our Junior Joeys program.

Glenn loved young people, and he was enthusiastic about helping them learn the art of clowning. When he was President of COAI (2012–2016) he came up with new ideas that made clown education easier and our Junior Joeys program better than ever.

He was a visionary leader who imagined what clown education could look like if we used technology. Glenn began inviting others to help him look into the future. He had the gift of encouraging people to share their ideas and to make them happen. He looked for ways to conduct the business of COAI online, and he looked for ways to teach clowning with technology.

The ideas Glenn dreamed about included voting online (instead of mailing paper ballots) and video conferencing. He wanted to save COAI money by holding board meetings online instead of paying for plane tickets twice a year to meet in person. He talked about recording clown lectures so others could later view them online. He wanted Junior Joeys—and all members—to connect with each other online and possibly form a virtual alley.

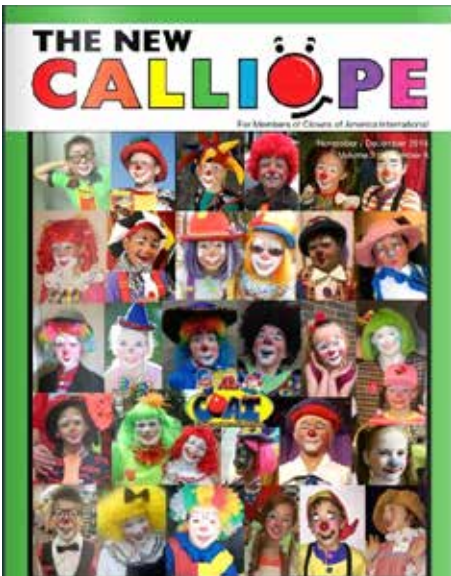
When he started talking about these ideas, many of us had never tried them before. Some were nervous about the change. But with his vision and encouragement, in just



Erie, Pennsylvania, 2015.



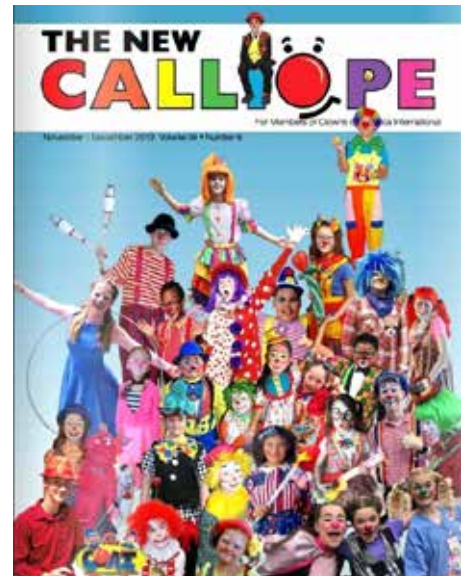
Las Vegas, Nevada, 2016.



November, 2014.



Erie, Pennsylvania, 2015.



November, 2019.



Kansas City, Missouri, 2017.

a few years every one of his ideas came true. Digitizing every issue of *The New Calliope*, going back to 1984, and posting them on our website in The Vault came later—but it was right up there with Glenn’s dream of online education.

Glenn started a WebEx account (similar to Zoom that we use now) and began holding board meetings online. Then in March 2014 he helped me with our first webinar for members, and the Junior Joys paved the way! That’s right! We were the first to enjoy a COAI benefit that every member now has access to—online meetings and education. It felt like we were flying to the moon for the first time. I’ll never forget how excited Glenn was to know that our Junior Joys were connecting with mentors. He knew this would change the way we teach and let us reach people who aren’t able to travel to a convention.

If you go to The Vault (login to www.mycoai.com), you can find the July 2014 issue of *The New Calliope* with an article about Glenn as he began his second term as COAI President. The article tells about Glenn’s passion for getting young people involved in the art of clowning. “There aren’t enough young clowns,” he said. He believed clowning would teach young people a lot of important things. Clowns have a unique perspective on the world, he pointed out, and he wanted young people to join our quest for more understanding of how to be a great clown. Imagine how excited he was

when Junior Joys started coming out of the woodwork to be on the cover of *The New Calliope* in November of 2014 and again in November 2019.

Glenn went on to say, “Clowns give from the heart. They go into hospitals and nursing homes and help make things better for those who are suffering. That is an experience COAI would like to pass onto the next generation.”

COAI’s Junior Joey program started in 2003, led by Candy “Butterscotch” Will, and then later by Cheri “Cherri Oats” Venturi, who also served as Education Director and COAI President. In 2012, when Glenn was president, he asked if I would consider helping with Junior Joys. I thought about it and prayed about it. Then I said, “Yes!” I began in January 2013. From the start, Glenn believed technology was going to help us learn. He wanted to connect Junior Joys with grown-ups who could offer education and be mentors. Glenn gave so many of us in our clown community wings to fly. He inspired us to dream up ideas for a new kind of clown education.

“Clyde D. Scope” is a perfect name for Glenn’s clown, because a kaleidoscope is a toy you hold up to the light to see beautiful, colorful patterns. Glenn’s vision was colorful and went a great distance. He imagined our Junior Joys, with colorful costumes and fun characters, bringing joy to our world. Glenn was extremely proud of every one of you who brought a smile to the faces of those who have seen you in clown.

We hope all our Junior Joys will continue passing on the art of clowning to the future generations when you grow up. For now, the best thing you can do is keep learning from your parents, grandparents, clown teachers, and mentors. Thanks to our leaders with vision, we have free books on our website, magazines in The Vault, and Zoom meetings with mentors. We believe in you and the heart you have to share humor, kindness, and joy with others.

Keep learning and bump a nose! **TNC**



Trudi Sang, Glenn Kohlberger, Bob and Teresa Gretton.



Richmond, Virginia, 2018.



Glenn honors Regina with the President’s Award for her work with Junior Joys.



From the Director of Alley and Regional Support

Gloria "HeySeed But You Can Call Me Dolli" Sterrett, aka "Ima Down"

Denis Waitley once said, "A dream is your creative vision for your life in the future. You must break out of your current comfort zone and become comfortable with the unfamiliar and unknown." Well said!

We have moved from Alleys as we knew them to "Alleys of the Future," as described in the May/June 2015 issue of *The New Calliope* by the then-Director of Alley and Regional Support, Julie "Lovely Buttons" Varholdt. Back in 2015, the Virtual COAI Online Alley began. Today, the Gigglybytes E-Alley is going strong, in spite of Covid. For just fifteen dollars a year, any COAI member in good standing can join the Virtual Alley by emailing the COAI office at coaioffice@aol.com. The Alley of the future is here! Take full advantage of it! You will get the Zoom link via email to join the fun. Hal Grant is the President and Coordinator, as well as a very funny and friendly man and clown. You will have the opportunity to see, speak, and listen with everyone else. There are a few rules, but it's not hard to obey them. This virtual experience brings clowning to a whole new level, not unlike the Virtual COAI Clown Convention that we held in April. That was big!

At Gigglybytes, you will learn a new assortment of skills or brush up on some you learned in the past, including magic, juggling, balloons, face painting, and makeup application. From lectures, special guests, and vendors, you can also buy props and lecture notes right from the site. It's truly fun and exciting and a pure joy to communicate in this way!

Now, I'll move on to regular Alley business. Please send in your updated annual reports to me, by March 1. I will take them anytime, but that is the scheduled date. You can also send them online with an easy form to fill out, but snail mail will do, too. I will record it and send it to the COAI Office for the website update. If you know of any Alleys or former Alleys that are not currently updating their information, please let me know or help them do this. Some may be gone, but they are not forgotten!

Don't forget to take advantage of the Vault, located on our website at www.mycoai.com. The whole collection of *The New Calliope* is available, and the site is user-friendly. You can see competition winners in any of the May/June issues. All the other issues are jam-packed with a wealth of information, too. They are also full of memories!

Also in the May/June 2015 issue, you will find another article by Julie Varholdt, "Into the Future Virtual Alleys." A little dramatic? Well, welcome to the future!

Please stay in touch. We are better together. We will soon be protected from this horrible Covid. I pray for the suffering and for and those who have experienced loss, in Jesus' name, amen. I can't wait to see you again! **TNC**

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

Entertainment Comes First

By David Ginn

Harold Taylor – magician, author, lecturer, musician, storyteller, comedian, master of ceremonies – known throughout Great Britain as “Three Trick Harold” – was my first real-life magical mentor.

In late May 1966 I was twenty years old and had just completed my second year in journalism school at the University of Georgia. Since I was out of school for the summer, I volunteered to pick up the guest lecturer for the Georgia Magic Club, I.B.M. Ring 9.

My job was to pick up Harold Taylor at the Greyhound Bus Station in Atlanta on a Friday morning in early June, the day of the lecture. My parents even offered to let him stay at our house. That was the plan.

About 11:00 a.m. Thursday, *one day early*, Harold called me at home and announced, “I’m here in Atlanta. Can you come collect me?” He was standing in the bus station downtown.

I was talking to my mother in the kitchen at the time. I made signs to her that our guest was a day early.

“Sure,” I said, “but we thought you were coming tomorrow.”

“Well,” said he, “after my lecture last night, Wednesday, I thought I’d come on to the bigger city. Shall I check into a hotel?”



Harold Taylor was known as “Britain’s most adaptable comedy magical entertainer.”

“No, no,” I told him, “I’m coming to get you right now.”

I hung up the phone and Mom said, “I think I’ll change the supper menu, and I’ll need to go get his room ready. And I’ll call your dad too.”

Fifty-five years later, I realize what a blessing that extra day became to me. From the moment I met Harold, we were friends. I took him home to meet the family, showed him the sights, climbed Stone Mountain with him, fed him at the Varsity Drive-In (the biggest drive-in restaurant in the world, located in downtown Atlanta) and did my best to treat him as a guest.

The reward was that the entire time we were in the car, we talked magic. And Harold, due to his age and experience, shared his knowledge with me.

When Harold learned that I was planning a trip to Europe with a friend three weeks later, he insisted that I come to stay at his house in London. That will be another story.

If I had to boil it down to three things that Harold taught me, here is what I would share with you:

1. Entertainment Comes First. During our car talks, Harold made it clear to me that entertaining your audience and making them *happy* is more important than fooling them with tricks.

From the time I started magic near age twelve, my concept was all about fooling and tricking people with my brilliant, clever magic that no one could figure out. Harold said, *no*.

“David, you need to *entertain* them first and *fool* them second. And if you have to make a choice, entertain them.

“Now this does not mean that you cannot fool them. You can, of course, but make entertaining people your priority. Just remember that you are working for *them*, not just to amuse yourself. The audience is more interested in having a good time. Keep that foremost in your mind.”



David Ginn presents Harold Taylor with one of his autographed books. March 22, 1973.

PRESS PHOTO, reproduced by courtesy of the DAILY EXPRESS

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KINDLY FILE FOR REFERENCE

I looked at some of Harold's promotional material. It did not say Harold Taylor, Magician. Instead, the headline said: "*Harold Taylor – Magical Entertainer.*"

In those first forty-eight hours I spent with Harold, he changed my magical thinking from "it's fun to be fooled" to "entertainment comes first!" That single concept has stuck with me now for fifty-five years.

2. Warm Up Your Audience. By the time Harold visited America on a second tour in 1973, Lynne and I were married. This time he brought his lovely wife, Presh Taylor, with him, and they stayed at our home. Lynne loved hearing our British friends talk.

By that time I had written nine published books and was performing about four hundred shows each year. We arranged their schedule so that Presh and Harold could see me perform a school show.

I had complained to Harold that my musical magic opening with taped intro did not always get the response I wanted. I was doing doves, canes and candles, silk productions, and more. Harold watched the show, and in the car driving home, he tackled my problem.

"Your musical magic is good, David," said Harold. "But let me offer you this suggestion: Before you get into the 'real' magic stuff, perform a few moments of comedy warm-up to get the audience on your side. Let them get accustomed to the way you talk, your mannerisms, your sense of humor. Do one or two short tricks to get them laughing and clapping their hands. In other words, let them get to know you."

Harold often said it took him twenty minutes to tell an audience his name! The many times I saw him perform, from the audience and even backstage, he exercised this opening warm-up philosophy every time. The result was that he quickly got the audience in the palm of his hand.

The week after Harold and Presh left Atlanta, I started doing the kind of things I wrote about in *Comedy Warm-ups for Children*. I went out and introduced myself, and let the kids know it was fine to laugh and clap hands and have a good time. Then I turned on my taped music and performed the silent musical magic.

From the very first shows doing a "comedy warm-up," all the shows went one hundred percent better. I got more applause, more laughter, and more fun because I was entertaining the audiences. And I was teaching the children "how to be an audience" at the same time.

3. Never Stop Learning. Some people think by the time you're sixty-five years old, you will know everything about your craft or your occupation. Wrong! Harold Taylor was still buying and trying new magic tricks in his sixties and seventies. He was reading, writing, absorbing, thinking. He was still "fired up" about the magical art.

This simple fact about Harold inspired me. It told me not to rest on my laurels, but to keep thinking ahead. What else can be done? How could this routine be improved? What other ways could I entertain children?

For over ten years I was involved in Clown Camp in Wisconsin, and I learned a lot about comedy from my clown friends. Once I started mixing clown ideas with magical comedy, I developed many new fun and funny routines. Several of those friends told me, "David, you're just a clown without make-up!"

I started exploring new ways to entertain kids. I learned scarf juggling, but quickly mixed the scarves with Blendo followed by a silk fountain production. I started adding puppets to the magic, learning new skills I never knew I had.

Last fall, due to Harold's "never stop learning" command, I read David Charvet's book *Williard: A Life Under Canvas*. I followed it by re-reading Bev Bergeron's *Willard the Wizard* book from 1979. Then I called Bev about two weeks before he died and asked him specific questions about working with Willard. The point of my telling you that is simple – over fifty years into my magic career, I was still learning.

Harold Taylor started me thinking that way. He took me from a twenty-year-old "magician" and turned me into a young "magical entertainer." He planted in me the seeds of comedy warm-ups. And he admonished me to "never stop learning."

When you read a David Ginn book or see me lecture, you see my friend Harold Taylor. He may not be visible, but he is always there. He kindled a magical flame in me that has never gone out.

So thanks to my first magical mentor, Harold Taylor, for teaching me how to love those children and family audiences. And for letting me share our knowledge and experience with thousands of future magical entertainers in books and lectures.

The flame Harold started in me that day in 1966 has gone on to burn brighter than a thousand candles. **TNC**

This article is adapted from his series "Magic Mentors and Memories" in The Linking Ring, the official publication of the International Brotherhood of Magicians. David is the author of nearly one hundred books and video programs, including Clown Magic, Children Laugh Louder, and his mammoth Kid-Show Magic Compendium. Visit him online at www.ginnmagic.com.

Pricilla Mooseburger Orginials



The advertisement features a yellow background with a sunburst pattern. At the top, the text "Pricilla Mooseburger Orginials" is written in a large, blue, serif font. Below the title are four photographs of clown costumes. The first is a purple and yellow striped outfit with a large purple skirt. The second is a green and yellow outfit with a blue collar. The third is a red and white striped outfit with a red skirt and a white polka-dot pocket. The fourth is a red and yellow outfit with a blue plaid tie and a red skirt. In the bottom left corner is a circular logo with a clown's face and the text "PRICILLA MOOSEBURGER ORIGINALS". At the bottom, the text "For all your costumes, wigs, makeup and education. Mooseburger.com (320) 963-6277" is written in a black, sans-serif font.



Tears and Time Management

By Jennie Friedman



IMAGES BY ISTOCK

Smoky Robinson and the Miracles were onto something with their 1967 album, *Make It Happen*. In “Tears of a Clown,” the lyrics reveal a secret, “Now they’re some sad things known to man, but ain’t too much sadder than the tears of a clown when there’s no one around.”

This begs the question, what upsets you when you aren’t in clown? The business of clowning means you have a lot to juggle, a lot of plates in the air (smh). Am I really going to fill this page with clown puns and metaphors? No, you don’t have time for that. There is a serious side to the business of clowning, and I am here to share with you the truth about time management.

As a business and manifestation coach for years, I’ve helped creative entrepreneurs transform themselves from procrastinators, perfectionists, and being overwhelmed to being productive, centered, and confident so they can easily create the income and impact they desire. The pain points people talk about have to do with handling rejection, negativity, uncertainty, and lack of confidence and overcoming self-sabotage, imposter syndrome, negative self-talk, low self-esteem, and low earnings. However, these are not their words. They will tell you that they have a hard time with time.

The funny thing (oops!) is that time management has nothing to do with time. You can end up spinning in circles and wasting energy managing the wrong thing. Think about it. If time were really the issue, you would just set an alarm, fill in your calendar, or have an alert notify you when it is time to do something. We all know those strategies only get you so far. Time management is about emotional management. When you get a good grip on how to handle your emotions, you increase your mental bandwidth and cultivate the resilience needed to get you through those trying times. Seth Godin said, “It’s not that I don’t have time. It’s just that the world is so big, and there are so many things to do.”

Issues with the time management will depend on your own circumstances and unique outlook on life. For example, having difficulty prioritizing leads to being overwhelmed, which can easily shut down even the happiest of folks. How do you decide on priorities when everything seems important? The Eisenhower Matrix is a good tool to accomplish this. It can help you get more done because you will not be spending time on unnecessary work finishing meaningless projects. The focus is on making progress in the now. It also prevents multitasking, which doesn’t actually exist, but we can talk about that another time.

Additionally, many people have a hard time seeing the “big picture” and can’t easily put things into perspective. Arnold Lazarus, in his book, *Feeling Better, Getting Better, Staying Better*, calls this black-and-white thinking. People with this problem view things as all or nothing, good or bad, with no gray areas. This makes decision-making

especially difficult as it limits options. Again, limitations lead to frustration. While you are busy feeling frustrated and managing the thoughts and stories that go along with that emotional state, tasks are not getting started or completed.

A good example can be found in a story of my client, “Hope.” Integrity is her primary value, and she bases her choices on what aligns best with high integrity. Last week, she overslept and did not start work until 10:30. She works from home for a Fortune 500 company. They do not monitor her computer’s activity, so she can do as she pleases throughout the day. On this day, she had started late, and so she stayed late. She skipped lunch and neglected to make a dinner reservation for her and her boyfriend, on a day when they were going to have a special evening together. Needless to say, they did not go out. She was frustrated, and he was hurt. He could not understand why she couldn’t take ten minutes to make a quick call, even though she started work late. She felt she had no choice because she had to work for eight hours, according to her black-and-white thinking.

This type of rigidity doesn’t serve anyone. No one rewarded her for her integrity as she stuck it out from 10:30 to 6:30 with no breaks. In fact, she felt so horrible that she wasted a lot of mental and emotional energy beating herself up, using her feelings of frustration and shame rather than easily stepping into the freedom of making a different choice. The freedom was there all along

Eisenhower Matrix

Urgent-Important Matrix



ISTOCK

had she seen things more in a shades-of-grey way that exists when we are open to seeing it.

Not all brains are open to seeing alternatives as easily as other brains. However, managing your unique brain is up to you. Another client, “Johnny,” is what you might call a clutter-bug. His girlfriend claims he’s a borderline hoarder, and he admits to being messy. However, he says he doesn’t have time to put everything away, so he leaves stuff all over the place. It isn’t about time. He has as many hours in a day as a neat freak. It’s an emotional issue. When he finishes cooking, all the pots and pans are left on the stove or in the sink. He doesn’t go on to clean them, not even after dinner. He doesn’t feel like it. He feels like relaxing. He’s tuned into his emotional state, and he’s managing that, but he’s avoiding the unpleasant feelings of responsibility and hard work.

He wants to feel freedom. What’s more freeing than not dealing with things immediately? The fact is that it takes more time and effort to wash them later, and for this reason, he thinks it’s about time management.

I do not recommend shaming someone else or yourself for wanting to escape. Instead, see it for what it is. You are making decisions all day, such as when should I stop and make that phone call? What will happen if I stop? Maybe I won’t remember where I was in my work. Where is the number to that restaurant? What time should I make the reservation for? How can I fit everything in the sink? Should I split the load in two? Do I need to soak the pans first? If so, for how long? The list goes on and on and on. When you have to make decisions, you are subjected to the emotional rollercoaster related to each thought. For

many people, such as Hope and Johnny, this is overwhelming and, again, leads to emotional paralysis or, worse, shutting down.

If you don’t manage your emotions, your emotions will run you. They run the show. A good strategy is to get in the habit of asking yourself what I call Powerful Questions. These are questions that do not just talk about the when or what but the how and who, especially about who you want to be.

Hope wanted to be perfect. Look what that got her. If she had asked herself, “Who am I being by not taking out ten minutes to set up a dinner reservation?” She would have realized integrity wasn’t only about work performance but also about her word in her relationships and who she wanted to be when others count on her. Johnny wanted to feel free of obligation. After all, he just cooked the meal. Maybe he could ask himself, “Who am I being when I clean up as I go?”

In the end, emotional management among the demands of life is complex. However, I have witnessed some of the most scattered people becoming centered, the least organized becoming confident, and the saddest loving themselves into happiness. There’s probably no better way to spend your time than trading those tears for trying. The first step is to focus on the right thing, your inner emotional realm. Master your emotions, and you will have all the time in the world for everything that’s important to you. **TNC**



Jennie Friedman left her job in corporate retail after fifteen years to earn a degree in psychology and credentials as a professional certified coach.

She is currently completing her studies for an MBA. For the past seven years she has specialized in helping people change their habits. To contact Jennie, visit her website at www.unfilteredentrepreneur.com.



The Artistic Life of Rosetta McBride



By Beth Cedarholm

Rosetta McBride describes herself as “a quiet nerd, who loves dinosaurs, clowns, pirates, and Japanese hero shows.” But the twenty-nine-year-old is perhaps better known—and also beloved—in the clown community for her colorful, Japanese-influenced clown portraits, which she has been creating for most of her adult life.

To date, Rosetta estimates she has completed more than one hundred eighty clown- and circus-themed watercolors, many of them commissioned. Her colorful artwork is heavily influenced by the Japanese anime form, in which vibrant and fantastical characters are highly stylized and exhibit exaggerated physical features, such as large eyes and big hair.

Rosetta’s real name is Shawna McBride. She says that she goes by “Rosetta,” because that was the anime circus character who inspired her to create circus art. “I always use my last name, because I love my family,” she explains, adding that someday she would like to legally change her first name to Rosetta.

Rosetta, who lives in Sanford, Florida, was creative from the get-go. As a child, she recalls being content spending her free time inside, drawing and making up stories with her dinosaur and animal toys. This love for bringing plush creatures to life has followed her into adulthood. Although Rosetta doesn’t consider herself to be a puppeteer, she has taught herself the basics of puppeteering from watching YouTube videos and taking online classes. Her favorite puppets are Sweep, a gray dog sock puppet, based on a character from the British television show, “Sooty,” a “Simba that roars,” and a spring raccoon puppet.

Upper left: This example of Rosetta’s artwork portrays the author of this article, Beth Cedarholm, as Pickles the Clown



Rosetta McBride.



Left: Rosetta and her puppet Sweep. Right: Rosetta in May 2018 with Donald Carpenter (Odd-Ball the Clown) at the Bahia Shrine Circus in Kissimmee, Florida.



Growing up in the nineties, Rosetta says she was surrounded by kids' anime. Her love for this art form deepened when her parents allowed her to subscribe to a monthly anime magazine called *Shonen Jump*. "I love that anime follows a plot. I love the detailed art style," she says. Rosetta has also been heavily influenced by Japanese rock bands. When she was fifteen, she discovered a Japanese band called *The Pumpkin Head* and began creating fan art of the lead singer, who is a clown. In fact, Rosetta uses another pseudonym, "YukiDogZombie," for her artwork, a name she took from the Japanese band *Mix Speakers, Inc.* Band members would create stories and characters to accompany their CDs, she explains. "In 2010, they did a cute circus one called *Animal Zombies*. I copied the character name of my favorite band member, Yuki. His character was Yuki Dog Zombie, and I have just kept using that name since." But her love for and intrigue with clowns started even earlier in life, when she was introduced to the television shows *Bozo the Clown* and *The Big Comfy Couch*, as well as a handful of colorful circus picture books. These books and television shows made Rosetta fall in love with everything that was circus and clown. Today, she surrounds herself with clown and circus memorabilia—plush clown dolls, circus posters, clown figurines, circus commemorative plates, and even boxes of circus animal crackers.

Rosetta says that she adores clowns because they look like real-life cartoon

characters. "I love how colorful and detailed both their outfits and make-up are, and I love their jokes and gags." She added "I also love that they are so kind and work really hard to make people happy."

Rosetta's first encounter with real clowns was online in 2010, when she joined *Clown-Forum.com*, which, at the time, was the meeting and networking place for clowns. She appreciated how kind the clowns were to her and how they accepted her even though she was not a clown.

But in May 2018, Rosetta finally got to meet a real clown in person, Donald Carpenter (AKA *Odd-Ball the Clown*). Rosetta and her mother were attending the *Bahia Shriners Circus* in Kissimmee, Florida. According to Donald, Rosetta's mother approached him before the show and asked if her daughter could pose for a photo with him. When he learned that Rosetta had created the artwork for the circus program, he quickly introduced her to the *Shriners*, who assigned the pair VIP ring-side seats. They also brought her into the ring before the start of the circus and introduced her as the program artist.

Rosetta said she had mixed feelings about being brought into the ring. "It was really exciting to get to be in a real circus ring," recalls Rosetta, but when I looked at all the people, I was scared poopless."

After the show, Donald arranged to go over to Rosetta's house to show her

how he applies his clown makeup. He also got to witness Rosetta creating her anime art.

"That was a magical day for both of us," says Donald. "To see a shy girl come out of her shell and watch her do her art was a moment I'll never forget. To see the smile on her face as I transformed into *Odd-Ball the Clown* was priceless. We both had a smile on our face that day."

Rosetta admits that meeting Donald was her favorite part of her day at the circus. "I loved getting to meet him. I hope to meet more clowns and go to more circuses," she said.

In the meantime, Rosetta continues to focus on her passion: Creating art of her favorite subject, clowns. A typical watercolor takes Rosetta up to two weeks to complete. She starts the process by asking what her subject wants her to focus on in the piece—costume, make-up, and favorite props. She then creates a pencil sketch, which, once perfected, she "inks with a dip pen." Once the ink dries, she erases the pencil lines and begins to color it with watercolors. The last step is to add some white dots with white ink.

She says that the biggest obstacle she's faced as an artist is trying to get honest critiques of her work. "People would just say that I should stop drawing clowns." Eventually she joined the social media platform *Twitch* and was able to connect with fellow artists who were willing to give her honest and helpful critiques. And, of course Rosetta has not stopped drawing clowns.

Members of the clown community frequently ask Rosetta why, if she loves clowns so much, doesn't she become one. To this she responds "No, it's not for me." She says that the idea of performing in front of so many people is "... just nope." Also, she says she has a fear of loud noises and is better off "just being an artist who paints clowns."

For more information about commissioning a portrait, contact Rosetta McBride on Facebook or email her at yukidogzombieart@gmail.com. TNC

POCKETS'S

Light Relief



**Heather
"Pockets"
Wuersching**

My friend Pockets is the self-proclaimed Queen of the Gag Bags. She has been collecting ideas and handing out Gag Bags for more than a decade. Yet, she continues to search for more. She loves nothing more than to tell Twaddles, "Here is another bunch for you to set up."

I think I have told you before that Pockets claims to be shy and introverted, so it is, in her opinion, easier for Twaddles to share them with you all.

For Pockets, the bags are not just freebies to give away. Instead, they are props to help break the ice and instigate communication with the person in front of her. It provides the opportunity to get the person talking and laughing so that the moment may be recalled and spoken about for a long time to come. Pockets believes that you will not just be handing stuff out – you will be creating memories. What more could a clown ask for?

CAMPING EMERGENCY SUPPLIES:

Whether you are camping, caravanning, or just having a relaxing few days outdoors, it would be wise to carry a few emergency supplies. In this bag, you will find the basic necessities – toilet paper and a light for when it is dark.

In the bag are a few torn squares of an old newspaper or magazine and a few matches.



DIY BUBBLE BATH: Do you enjoy a leisurely bath with lots of bubbles? There's no need to buy expensive products – you can make your own bubbles. Cook the beans, and when they are cool, eat them an hour before you get in the bathtub.
The bag contains a mixture of dried beans.

GAG BAGS

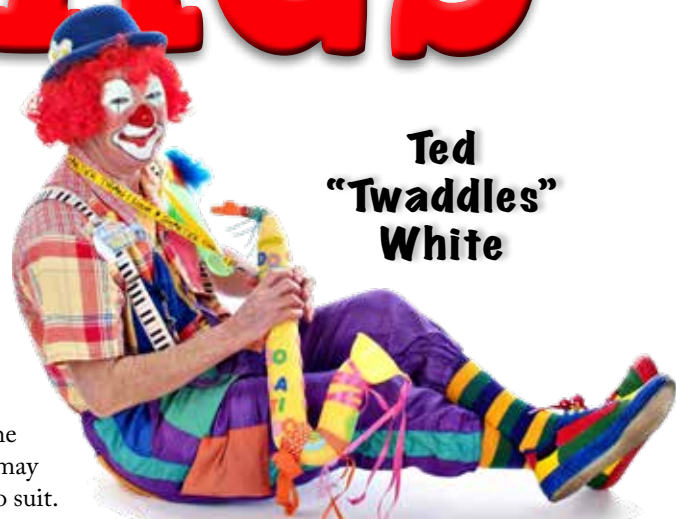
By Ted "Twaddles" White

We have set up a page of four labels which you can print and use if you do not want to design your own. Email me and ask for the PDF "Light Relief," and I will send the page of labels to you. All the previous sets of labels are still available if you want any of them, as well. I can also let you know in which issue of *The New Calliope* each appeared, so you can check them out in The Vault via the COAI website, www.mycoai.com.

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

What has she put in the bags this month?

Ted "Twaddles" White was the COAI International RVP 2014-2020. Contact him by email at twaddles2014@hotmail.com. **TNC**



Ted
"Twaddles"
White



PRINCESS PILLS: When you are a princess and folk don't treat you properly, there is no need to be upset. Here is the way to cope. Take a Princess Pill as prescribed by Dr. I.M. Regal.

"Sometimes, common people don't recognize a star. Some of them won't treat you like the princess that you are. You mustn't feel rejected, you can settle down and chill. Just grab a glass of water and take a Princess Pill."

In the bag, Pockets places a dozen or so Tic Tacs.



SINUS & ALLERGY CONTROL: Are you suffering from sinus or allergy problems that make the nose run? Here is the serious solution guaranteed to stop a runny nose, and most importantly, it is drug free.

Pockets places a plastic clothespin in each bag. This device can be clipped over the dripping nose.

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





IS IT TIME FOR A CHANGE?

By Patricia "Pricilla Mooseburger" Manuel

A lot has changed in our lives during the last year. No one got through this last year without being affected in some way, but there has also been change for good.

What about a change in character? Are you ready to try something new? With the break we have had in clowning, this might be a great time to change. If you act at this time, it may be less dramatic for you and your loyal fans. I have unofficially retired my whiteface Pricilla Mooseburger and moved on to Miss Moose, my auguste character. This has given me a burst of creativity and inspiration. I left all the pressure of this lovely character behind and created something new.

Not many people like change. Changing your clown character can feel like abandoning a good friend, but it doesn't have to be an ugly divorce. It can be the joining of two friends and a gradual moving on. That is what I did with my transition from Pricilla Mooseburger to Miss Moose. How do you do it? Let's go!

Remember, it isn't medical research! It's only the school play!

I like to start with lists. First, list the things you like about your existing character. This may be your costume, wig, designs within your makeup, or routines you do. Then, make a list of the things about your character that you are ready to let go. These may be things you are doing or wearing or those things which worked at one time but you are ready to leave behind.

Next, make a list of the things you have always liked but haven't acted on, ideas you have for your new character. The sky's the limit! This is the place to brainstorm. Write it all down. Start a folder or create a picture board. Keep it where you can see it and dream. No one knows how you will be inspired by a crazy idea. Go through old clown magazines. Collect pictures of looks you like for makeup and costumes. Convention issues can have some great ideas. I used fun graphic ideas for my makeup and was inspired by a Muppet for my wig. I went from posh professional to a crazy mixed-up mess!

Take a minute to think.

We are talking about the inside, the spirit that makes you want to put on your makeup and get out there. Let's take some time to think about this. Do you remember who

you were when you started the adventure of clowning? That may have been a long time ago, or you may still be trying to define your first character and have had some missteps. Take a few minutes to close your eyes and remember what it was like during the first part of your clown journey. Write it down.

Make a plan to get from here to there.

This can be the challenging part. Get ready because it will probably be frustrating. That is okay. It won't happen with the snap of a finger. It takes work and the willingness to struggle and explore. There is no special order of things, but you have to start somewhere.

FEEL, LOOK, DO: Use these three words to help you sort it all out. How do you want to feel? How do you want to look? What do you want to do?

Makeup. This is the easiest place to start. Set some time aside to play around with ideas. Do not sit down and say, "I am going to change my makeup today!" Set time aside to play with different looks. Take pictures and print them, if you can. Take notes. Be committed to work a few days or weekends in a row. The more you put into it, the faster you will progress.



Miss Moose

Use the Feel, Look, Do Principle: How do you want your new makeup to feel? I wanted it to *feel* lighter than my full whiteface. I needed it to *look* right with my glasses. I wanted to *do* it to look theatrical and cartoony. I wanted to be a Muppet!

Costume. Decide on your budget. What can you use that you already have? Expensive items like shoes come to mind. Sort through what you have. I needed to *feel* much lighter and cooler in my costume. I wanted the *look* of a crazy wig. I loved the look and feel of my old clown shoes. I wanted to *do* parades in a pair of converse tennis shoes.

Performance. It is okay to leave some things behind. Clown characters and careers evolve. You may be done with birthday parties and parades. You may be looking for new ways to entertain that are not as taxing. Short clown Zoom visits for care centers are a great way to clown if you are concerned about getting out there or are short on time.

I wanted to *feel* excited about clowning again. I wanted to *look* forward to putting my makeup on and

getting in front of an audience. I wanted a little show I could *do*. I found all those things in my new Red Nose Reader character. I wasn't ready for a forty-five-minute school show, but I could do a twenty-five-minute reading program for little kids (www.rednosereader.org).

To my surprise, I found that I was happy in my new look. I made the change because I couldn't wear my contact lenses any longer. I needed glasses. In the end, I made a new best friend, Miss Moose. I feel excited and energized about clowning. Creating Miss Moose led to my Red Nose Reader version of her, as well. I picked up the ukulele, and I even got a new puppet friend! Who knows what's next?

Covid has changed a lot of things for all of us. Don't be afraid to take a fresh look at clowning and what you want it to be for you now. **TNC**

Welcome, NEW MEMBERS!

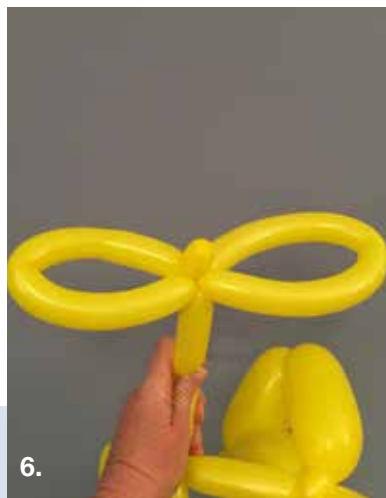
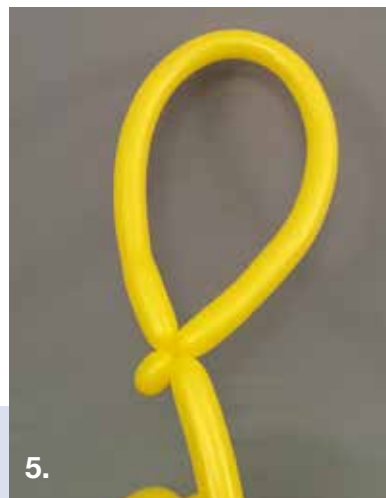
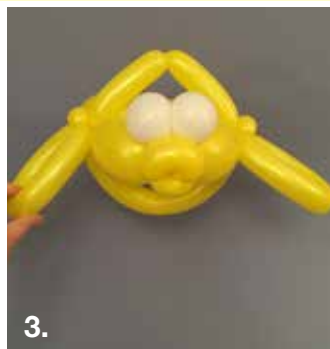
April "Bling-E" Barrett Livonia, MI	Paul "Cheeky" Greggs Portsmouth, VA
Mary "Dr. Bee Happy" Bellavia Stamford, CT	Todd "Cuddles" Herron Athens, GA
Roosevelt Bernard, Jr. New Iberia, LA	Myke "Phineus" Hutchings South Hamilton, ON
John Besaw Schofield, WI	Robert Kelley Eagle River, AK
Claudia "Socks" Boerst Norwalk, CT	Doriana "Doree" King District of Columbia, DC
Eleanor "AjeLou" Bresky The Villages, FL	Mike "Thunder Foot" Lightsey Bryan, TX
Matty "Ms. Matty McSillyPants" Chiang Deltona, FL	Deanna "Apple Annie" Loewenhagen Waunakee, WI
Bo "Momo" Chin Seng Alor Setar Kedah, Malaysia	Mark Marrandino Hamden, CT
Nathanael "Bob Larry the Clown" Crosson Olyphant, PA	Kyрил "Wud-N-Hed" Monts The Villages, FL
Ruth "Mollypenny" Cull Ottawa, ON	Donna "Peechie" Price The Villages, FL
Karen "Patches" Dierksen The Villages, FL	Kevin "Waldo W. Wowser" Scharf Oro-Medonte, ON
Rachel "Ace the Singing Clown" Elardo Hallsville, TX	Linda "Gert" Shroul Smiths Falls, ON
James "JimBo" Ellis Toledo, OH	Irene "SlugbugZ" Spudic Merrillville, IN
Princess "Petals" Frederick Temple Hill, MD	Linda "Tip-Z" Strong The Villages, FL
Bethany "Ms. Pearl" Garcia Plattsburgh, NE	Keiko Taniai San Marcos, CA
	Gail G. "Dr. Turn A. Round" Trell Stamford, CT

**A big thank you to
Barbara Bird
Alene Kraus
for gifting memberships!**



Koi

By Patricia "Pockets" Bunnell



1. Inflate a yellow 360, leaving a six-inch tip. Form a two-inch bubble, a large pinch twist, a small pinch twist, a two-inch bubble, a four-inch bubble, and finish with two four-inch bubbles. Deflate, tie off, and twist the knot in at the side.
2. Inflate a yellow 160, leaving a one-inch tip. Form a ten-inch loop, a pinch twist, two four-inch bubbles, and finish with a ten-inch loop and a pinch twist.
3. Slide the 360 into the 160 cluster. Twist in at the sides using the ends of the 360. Inflate a white five-inch round about the size of a mandarin orange. Twist in half and insert in at the pinch twists.
4. Inflate a yellow 160, leaving a one-inch tip. Twist the nozzle in at the mouth. Make a five-inch bubble. Twist in at the top of the cluster. Make a fin by twisting a four-inch bubble followed by a 2.5-inch bubble. Twist together.
5. Twist a six-inch bubble and make a loop of the remaining balloon with a small bubble at the tip..
6. Split the loop 40/60.
7. Twist in at the back of the koi.
8. 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.



THE LAST WALK-AROUND

Sister Dorothy Ann Kline

Sister Dorothy Ann Kline, a member of the Religious Sisters of Mercy, 83, of Dallas, Pennsylvania, died May 30, 2021, following a lengthy illness. Dorothy was born on February 22, 1938, in Freeland, Pennsylvania, the daughter of the late Joseph and Mary (McGeehan) Kline. She entered the Religious Sisters of Mercy in 1956 after graduating from St. Ann's High School in Freeland. In 1983, while studying for the pastoral ministry degree, she was inspired to begin clowning. As she carried out her ministry at Mercy Medical Center in Johnstown, she encouraged and taught others to join her. This led to the formation of "The Classic Clowns." Sr. Dorothy also shared her skills and compassion for the sick at Conemaugh Health System in Johnstown, Pennsylvania, as the Pastoral Care Chaplain. In addition, she taught in several Catholic elementary schools in the Dioceses of Harrisburg and Scranton and served as principal at the Holy Child/St. Vincent Elementary School in Plymouth, Pennsylvania.



Jacklyn McAndrew

Jackie McAndrew, 74, of Richland, Washington, died April 18, 2021.

Jackie's husband, Dick McAndrew, shared the following tribute to her: "My wife got into clowning because of Red Skelton, who was a very clean and funny clown. Jackie started clowning back in the 1970s. At first, she had a very simple clown outfit. Jackie and I went to Spokane, Washington, where they were having a clown parade, but her costume was simple with no makeup on her face. A clown in the parade suggested she be a whiteface clown. From there, she developed three clown characters: The first was a church clown, 'Chuckles,' who had an orange and white striped clown outfit. She loved performing for children. Her second clown character was a Christmas clown called 'Kandy Kane,' named for what the candy cane represents, the purity and blood of Christ. Her third character was 'Sunshine Engineer,' who wore bib overalls, a train hat, white shoes, and polka dot shirt. After a while, I joined her with my character, 'O Mi,' a butler. Jackie and I had many good times making people happy. I'm honored and proud of my wife, Jackie, for her love of Jesus Christ, making a difference in people's lives, and sharing love and joy. I honor my wife for all that she tried to do with her life. Clowns are messengers sent by God to bring joy and laughter to the young and old. They are God's therapy for the world. As Red Skelton would say at the



end of his TV shows, 'May God bless.' To my wife, Jackie, the clown in my life: You have a warm smile and the laugh of happiness. Your life was caring and sharing. This is truly who you are, to be a clown, takes courage. You give a smile and laughter to young and old alike. I'm proud you are my wife and am honored to have you as my clown. With this very special gift, I love you and thank you for being the beautiful person you are, my wife the clown." **TNC**

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Behind the Mask Is a Red Nose

By Ann “Tuttles” Sanders

News Flash: The Covid-19 pandemic blankets the country. Word goes out across the land, “Wearing masks is mandatory!” (Cue the creepy music.) Squeeze is at her sewing machine, sewing day and night. Then, the unthinkable happens! Squeeze runs out of elastic, and none can be found! She posts a Facebook plea asking if anyone can spare a package or two. Tuttles rushes off to the post office, and elastic is on its way!

Meanwhile, back in Virginia, Tuttles and Sawdust are hard at work cutting fabric and stitching masks to help raise money for the local humane society. The Commonwealth of Virginia shuts down! Craft stores are closed! Tuttles and Sawdust need thread, fabric, and elastic. Oh, my! Tuttles screams and runs in circles! Panic ensues! Sparkles T. Clown, Bubbles, Pinkie Bee, and Dale to the rescue! The humming sound of sewing machines fills the air. The crowd goes wild with applause!



What might sound like beginnings of a skit called “The Great Mask Caper” is a testament to the love and support found within the clowning community.

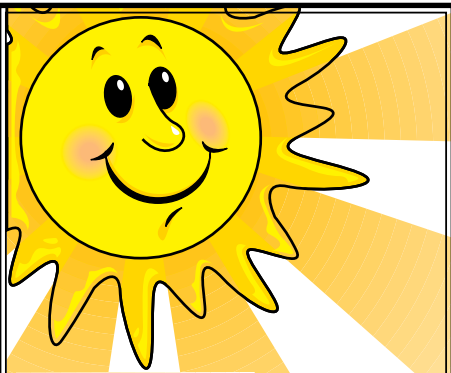
Like so many, I never anticipated that the Covid pandemic would turn our lives upside down. Birthday parties and festivals were cancelled. No face painting, balloon twisting, or magic shows could be done. We had little reason to celebrate, and the sound of laughter faded.

When my home state of Virginia was shut down and folks were asked to self-quarantine, I figured it would last a couple of weeks, a month at the most. Who could have predicted the lives we would be forced to live in 2020?

As you are aware, most clowns aren’t happy just sitting around. Our creative nature makes us want to keep active and utilize our talents. My clown friends from different parts of the country used their crafty talents and generous hearts to assist each other in the common goal of providing much needed cloth face masks. Follow the thread as I stitch together the tale of how my red nose friends helped me make a fundraising event a success.

At the onset of the virus, demand for masks exploded! Unlike today, they were not readily available. I saw a posting on Facebook from Sue “Squeeze” Marranconi, requesting assistance obtaining elastic for cloth face masks. I had been making pillowcase dresses for a Haiti mission group, so I had a supply and was more than happy to share. I packaged my elastic and sent it off to Squeeze’s home in Meadville, Pennsylvania.

Squeeze sewed over three thousand masks for the Smucker’s Corporation. Squeeze recalls, “Smucker’s found out on a Tuesday that the mask mandate was coming in five days. I was sewing like a maniac.” But she didn’t stop there. “We quilt guild members made about eighteen thousand for our local hospitals, clinics and animal shelters, women’s services, children’s services, and other



Our Good Cheer List

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

Ruth "Sweet Sue" Hoppe
1355 Shannon Dr., Apt 103
Iowa City, IA 52246

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

Kathy "Noodles" Gurak
18 Park Avenue
Garfield, NJ 07026

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

Fran Etzkorn
1015 Champion Circle
Longmont, CO 80503

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

Good Cheer Chairperson:

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

groups. We called ourselves Crawford County Mask Warriors."

Reading her Facebook posts, I was inspired by Nani "Sparkle T Clown" Britt's handiwork. She was busy sewing masks in her Suffolk, Virginia, home for her family and friends and with the Liberty Live Mask Ministry Team in Hampton, Virginia. Sparkle and her team sewed over ten thousand masks that were donated to nurses, first responders, and nursing homes. Anywhere there was a need, they tried to meet it.

What little I know about sewing was taught to me by Regina "Girl Friend" Onley. Basically, I can sew a straight line which, it turns out, is perfect for mask making. I found a pattern, and the work began.

After sewing masks for my family and friends, I devised a plan to offer masks in exchange for contributions to the Indian Rivers Humane Society. 4Paws Thrift Shop in West Point, Virginia, whose profits support the Indian Rivers Humane Society, was forced to closed due to the pandemic mandates. This meant the humane society had lost their main source of income. Not only was the country in the midst of a pandemic, it was kitten season, and there were many hungry little mouths to feed.

Tim "Sawdust" Laynor cut the masks and serged the edges, and I did the rest. Once I had a dozen or so completed, I contacted Casual Styles Hair Salon in Norge, Virginia, asking if she could set up a donation station in the shop. Cindy Young, one of the shop owners, loved the idea, and we were in business!

Because she is a quilter, Squeeze had a huge fabric stash. She also had great connections with a local fabric store. Sparkles used fabric she had and was provided with fabric by her church and friends.

I, on the other hand, wasn't as fortunate. Joann Fabrics and Crafts was closed for in-store shopping, and while

Walmart was still open, they were out of fabric and thread. As clowns often do, I improvised! I used bed sheets, pillowcases, and material from shirts. (Don't tell Sawdust that his Hawaiian shirt was among the sacrificed clothing items!)

Before I had pillaged all the clothes in our closets, my clown friends Robin "Pinkie Bee" Bryan, Pam "Bubbles" Bacher, and Dale Daily came to my rescue. (Dale is one of my former co-workers. She claims she isn't a clown, but hang around with her for a bit and judge for yourself!) The stores may have been closed, but thank goodness, the US Postal Service was still operating! Not only did they provide fabric, thread, and elastic, they offered their encouragement.

My clown friends weren't the only ones stitching away. Elastic was soon in short supply, and those of us making masks were scrambling. Sadly, I heard of too many individuals ordering elastic and never receiving it or being sent elastic that was substandard. Once my supply of elastic was exhausted, Sparkles provided me with a much-needed contact for a reputable company for replenishing my supply.

It wasn't just the ladies that participated in the venture. Squeeze's husband, Ricky A. Marranconi, helped sew. Sparkles' husband, Michael "Duffy" Britt, cut wire used to secure the mask to the wearer's nose. As I stated earlier, my spouse cut fabric, sewed masks, and made mask extenders.

After all that work, I sent a check for \$1,300 to Indian Rivers Humane Society. That would not have been possible if it had not been for the support I received from a network of red nose friends.

2020 was a year like no other. In a time of great need, we saw what had to be done, took action, and accomplished much. Squeeze said it best, "Amazing people coming together for a cause!" We're clowns. Would you expect anything less? **TNC**

CLOWN COMICS

EAT LIKE A CAVEMAN

By Ann "Tuttles" Sanders

★ Featuring Tim "Grogg the Cave Clown" Laynor

Written by and photographed by Ann "Tuttles" Sanders

Members of Kolonial Klowns - Alley #357



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DAVID GARRARD'S SKETCH-O-MAGIC

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



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

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

SAMMY SMITH'S SUPER FROG

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

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



SAMMY SMITH'S DEJA ZOO



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

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

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

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

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

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

SAMMY SMITH'S PUFF THE MAGIC RABBIT

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



SILLY BILLY'S MAGIC PARTY PICTURE

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



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