

THE NEW CALLIÖPE

For Members of Clowns of America International

November / December 2018
Volume 35 • Number 6



CINDY
UBILE BRYSON
“Nobody the Clown”

Your COAI Officers

EXECUTIVE COMMITTEE



President
Michael B. Cox
9415 Alameda Ave
Richmond, VA 23294
804-270-1165 (H)
804-337-6143 (C)
coai.president.mike@gmail.com



Vice President
Merrily Agard
2076 Begonia St.
Casper, WY 82604
360-713-3893



Secretary
Teresa Gretton
3411 Lisa Circle
Waldorf, MD 20601
301-843-8212
tgretton@comcast.net



Treasurer
Sandra Winstead
11801 Riverpark Way
Chesterfield, VA 23838
804-350-3687
strawberry.red1@yahoo.com

DIRECTORS



Alley
Region Support
David J. "Skeeter" Mitchell
516 Canterbury Drive
Altoona, PA 16602
814-330-6026
coai.skeeter@gmail.com



Conventions
Frank "Buff Phoon" Bunton
3129 25th Street #213
Columbus, IN, 47203-2436
812-371-5742
buffphoon@gmail.com



Education
Adam Schill
P.O. Box 1076
Columbus, IN, 47201
812-525-7429
adam@bigtopproductionsllc.com



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



Membership
Carrie Ray
413 East Ash Lane
Euless, TX 76039
214-577-6002
carriera10@yahoo.com

REGIONAL VICE PRESIDENTS



Northeast
Bill Le Blanc
2 Dee Jay Road
East Bridgewater, MA 02333
508-378-1545
bildabbles@aol.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



Midwest
Bobby Semon
663 Orangerwood Dr.,
Virginia Beach, VA 23453
757-424-1288
bobby@bobbythec clown.com



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



South Central
Matthew Spraggins
1668 Chesterwood Drive
Rockwell, TX 75032
972-746-8455
spectatorart@hotmail.com



Southeast
Caitrina "Simplicity" Monaco
6625 County Road 17 South
Sebring, FL, 33876
863-253-1867
coai.cmonaco@gmail.com



Southwest
Lisa Ponce de Leon Terai
710 Lukepane Avenue, #101
Honolulu, HI 96816
808-271-4190
lolly4upaint@gmail.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
Angel Morales
24 RR5 Jardines de
Caparra, Bayamon,
PR 00959
787-565-3205
jobolin2008@aim.com



International
Ted White
20 Maple Court
Yandina, QLD 4561
Australia
+61-7-5472-8018
twaddles2014@hotmail.com

STANDING COMMITTEES

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

Awards Advisory Council (AAC): Teresa Gretton (Chair), 301-843-8212 • gretton@verizon.net. Bob Gretton, Angel Ocasio, Walt Lee, Keith Stokes, Mike Cox.

Budget: Mike Cox, 804-270-1165 • coai.president.mike@gmail.com. Sandra Winstead.

Bylaws and Rules: Julie Varholdt (Chair), 480-838-7781 • juliecoaivp@cox.net. Cleon Babcock, Ted White, Glenn Kohlberger, Jeanne Wosaka.

Clown Week: Carrie Ray, 214-577-6002 • shimmygiggles2011@yahoo.com.

Competition: Bill Le Blanc (Chair), Walt Lee, Shirley Lee, John Kral, Paula Le Blanc, Bob Gretton, Ann Sanders.

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

Finance: Mike Cox, 804-270-1165 • coai.president.mike@gmail.com. Sandra Winstead.

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

Historians: Walt Lee, 410-551-7830 • wally788@verizon.net. 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 • coaijrjoys@gmail.com. Trudi Sang, Maria Shafer, Caitrina Monaco, Bob and Teresa Gretton, Dawn Pearson.

Membership: Teresa Gretton (Chair), 301-843-8212 • gretton@verizon.net. Glenn Kohlberger, Bob Gretton.

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

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

Scholarship: Jim Dixon (Chair), 316-871-6705 • jdixon2482@gmail.com. Lulu Mire, Judy Quest.

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COAI Business Office

Post Office Box 122
Eustis, Florida 32727

Telephone:

1-877-816-6941 (toll-free)

1-352-357-1676

Hours: Monday–Friday

9:30 a.m. – 4:00 p.m. (EST)

E-mail: coaioffice@aol.com

Website: www.mycoai.com

Magazine Production

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Editorial Assistant

Rachel Strnad

Graphic Design

Jessica Friend

Tracy Hofmeister

Creative Consultant

Regina “Cha Cha” Wollrabe

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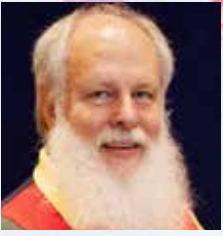
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From the President

Mike "Bonkers" Cox

I hope each of you are doing well and enjoying life as your clown persona. Here in Virginia and in states south of us, the hurricane season hit hard this year. In Richmond, Virginia, and the surrounding area, we had a day full of tornadoes. One caused a fatality. Approximately eight touched down in one day. The states of North Carolina and South Carolina got hit by floods. Our hearts and prayers go out to all who were affected by Hurricane Florence. And let's not forget our fellow clowns in Puerto Rico who are still recovering *a year later* from all the damage that occurred there. And our members in Texas who are still recovering from Hurricane Harvey in 2017! Thoughts and prayers go out to all our COAI members who have been affected last year and this year.

Question—as a COAI member, have you taken the opportunity to sign onto www.mycoai.com and check out **The Vault**? COAI history lies within **The Vault** showing the last thirty-five years of *The New Calliope*! This creation is unique and our members need to appreciate all the hard work that went into making this all possible. If you haven't taken the time to check out **The Vault**, please do so now. You will be amazed as to all the content that you can now view.

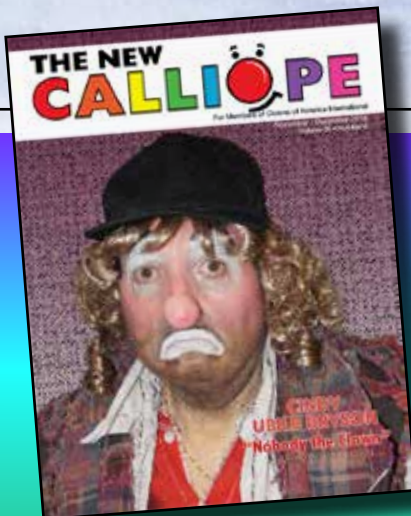
If you are considering attending the 2019 COAI Convention, now is the time to get your room reserved and registration submitted. Time is of the essence if you want to be part of the upcoming Las Vegas experience! We have wonderful lecturers excited to teach and super-fun vendors ready to sell their wares. Come be a part of COAI history as we present the 2019 Las Vegas convention! You do not want to miss out on this experience. After all, this is Vegas, baby! And from what I have heard about this hotel, it is totally different than the last Las Vegas hotel. Come enjoy this new experience with your fellow clowns.

As always, your Regional Vice Presidents (RVP) are available to answer your region's questions or concerns. Have you reached out to your RVP? Has your RVP reached out to you when you have a question or concern? We can only get better if we communicate with each other. If you have valid ideas, please contact a board member. Let's

communicate and make COAI a better organization. If you feel like you can't communicate with one of your board members, then please sign onto www.mycoai.com and send me, your President, a message. I promise to write back once I receive your message via "Ask the President" e-mail.



And finally, let's remember we are one big happy clown/entertainer family. Please reach out to your friends, relatives—and even strangers—and let them know where they can find clown art education, where they can meet fellow like minded entertainers, where they can find a one-of-a-kind" digital Vault of *The New Calliope*, full of ideas. It is up to you, our members, to make COAI grow. Let's get out there and spread the word! **TNC**



OUR COVER

The cover of our final issue each year is sold at auction during the annual COAI Convention. This year, 2019 Convention Chairman Frank Bunton was high bidder. He asked that the cover be dedicated to Cindy Ubile Bryson of Jacksonville, Florida. Congratulations to Cindy! Special thanks go to Frank Bunton for supporting the auction and to our photographer, Marilyn Barrett, for taking the cover photo. Come to the 2019 COAI Convention in Las Vegas to bid on next year's cover auction! Put yourself or a friend in the spotlight!



Director of Conventions

Frank Bunton

CONVENTION HOTEL NEWS!

I went to Las Vegas to visit Texas Station, our 2019 convention hotel, and what a place it is! While there is a Walmart Supercenter just across the street, there are many choices of places to eat within the hotel, including Fresh Buffet, Southwest Café, Fat Burger, Panda Express, a pizza place called Slices, an ice cream shop called La Flor De Michoacan, and Starbucks.

I know that many of our members will be visiting Starbucks since there are no coffeemakers in the hotel rooms. Speaking of the rooms, there are also no microwave ovens or mini-fridges. A mini-refrigerator could be obtained from the hotel if you let them know in advance or at the hotel registration desk if you need one for medicines or for food for special dietary reasons. There is an iron with ironing board and a hair dryer in each room, as well as the usual TV.

Some of the other things there that you might want to check into at the hotel are the bowling alley (more than fifteen lanes), an eighteen-screen cinema, and a daycare center. I know that most won't need the daycare center, but I wanted you to know that it is staffed by fully trained and vetted staff that can handle toddlers to early teens, as well as special-needs children. There are three different mazes for the kids to climb through (think of a McDonald's or Chick-fil-A play area). An outdoor pool is also available, though I'm not sure if it will be open for the season while we are there. It should be, but I won't promise it.

While I was there visiting the F.A.V.E. convention held by the Western Region Clown Association, an incident came up. By now some of you may have heard about it. One of their clowns walked to the Fresh Buffet to talk to one of the organizers while in full clown face and was stopped after they exited. For security reasons, Texas Station has a policy that no one be allowed in the casino area with anything that covers their face. This ruling had not been enforced before for F.A.V.E. because of their longstanding contract for their convention. Due to recent happenings in the Las Vegas area, this rule is now being enforced. COAI faced the same rule when we had our convention at the Circus Circus hotel. The hotel staff and I are working on a solution of how to feed our attendees during the competitions and classes. There will

be no problem going from your room to the convention area.

I know that everyone will have a great time, and we look forward to seeing everyone there. By the way, if your alley would like to host the COAI national convention, contact me, and I will give you the information you need and answer your questions if you have any. See you in Vegas! **TNC**



COAI Convention Update

By Adam Schill, Talent Chair

Here's the latest on who and what we have lined up for our convention at Texas Station in Las Vegas, May 6-9, 2019.



Julia Bothun

Julia Bothun will be teaching "Clowning with an Instrument" and having a Meet and Greet.

Pricilla Mooseburger will be teaching "Clown Costumes that Work," "Lite Auguste Not Lazy Auguste," and "Why



Pricilla Mooseburger.

Clowns Matter," as well as having space in our dealers' room.

Michael Bednarek will be teaching "Walkabout Physical Comedy,"



Michael Bednarek.

"Simplicity, Stupidity, and Truth," and hosting a class on the "Red-Nose Response."

Christopher Weed will be teaching not one but two separate classes on social-media marketing for entertainers. Chris will also have his company, Showtime Magic Products, set up in the dealers' room, selling their amazing tables and his book on Facebook marketing.

Angel Ocasio will be back again with classes on silent comedy and stage presence.

Bob and Teresa Gretton will bring back their always-loved "Napkin Rose" class and "Skits, Bits, and Gags."



Angel Ocasio.



Christopher Weed.



Hal Grant.

Hal Grant will be bringing us his classes, "Gospel Balloons" and "Clowning with a Message."

Las Vegas-native magician **John McClenahan** will be bringing us two magic classes, as well as being one of our vendors in the dealers' room.

I'll be doing a couple of classes on makeup design and balloon decorating.

We've also got some great classes still to be announced from greats like **Lee**



Bob and Teresa Gretton.

Andrews, Julie Varholdt, Dave Hill, Gene Cordova, Joe Barney, Mary Anne Ross, and several other big names. Be watching the COAI Facebook pages for the latest announcements on who is the latest to come on board for your 2019 Las Vegas convention!

We have another very special addition this year. Instead of having just one headliner perform a show, we are going to have a staff show, much like your favorite camps do. We will have all the professional entertainers on our staff performing in a hilarious, gut-busting staff variety show that will be open to the public.

Can't wait to see you in Vegas! **TNC**



COAI ANNUAL CONVENTION

Monday, May 6 – Thursday May 9, 2019

Name _____ Clown name _____

Address _____ City _____

State _____ Zip code _____ Country _____

Phone _____ E-mail _____

First Time COAI Convention? _____ yes _____ no COAI Membership Number _____





Register By October 15, 2018 = \$190 ** _____ By December 15th, 2018= \$210** _____

By March 17, 2019 = \$230** _____ At the door = \$260** _____

Extra Banquet Ticket \$60 each _____

Daily Rate = \$60 (No meals included) _____

Credit Card Number _____ Exp. Date _____

CCV/CVV2 Code _____ Type of Card (circle one):    

Check # _____

Total Amount Enclosed \$ _____

Hotel: Texas Station Hotel and Gambling Hall 2101 Texas Star Lane, North Las Vegas, NV 89032 Monday 5/6/2019 - Thursday 5/9/2019 Group Rate \$64.99 Double Occupancy + tax Sunday 5/5/2109 and Friday 5/10/2019 Group Rate \$118.99 Double Occupancy + tax. In order to receive these rooms at this AMAZING rate you must book through the COAI room block with Texas Station Hotel. Booking code is TCICOAI by calling 1-800-654-8888. Or book your room online at <http://TexasStation.sclv.com/hotel/> using the booking code TCICOAI. **Without the Texas Station confirmation number an additional fee of \$100 will be added on to your registration fee. This will be strictly enforced in order to keep everyone in our COAI room block.** These hotel prices are only good till 4/05/19. Additional occupants beyond two: All rates are per room, per night, single or double occupancy. An additional charge of \$15 per person per room per night plus taxes will be added for each guest over double occupancy (maximum of 4 persons in a room). At least one adult (21 years or older) is required for each room. Check in 3:00 pm, check out 11:00 am. Visit www.mycoai.com for more information.

Mail completed registration form to: COAI, C/O Pat Roeser, 2840 Jordan Drive, Woodbury, MN 55125 USA. For questions about the convention call Pat at 651-578-1573 or e-mail her at coaiconv2019@aol.com. Credit card payments can also be paid directly by calling Pat at 651-578-1573. Or you can register online at www.MyCoai.com, under Convention 2019 tab. Please make a copy for your records before mailing.

Apply for COAI Scholarships at www.MyCoai.com under the Education tab.

See you in Las Vegas, Nevada in 2019!



Payasos de América Internacional

Vegas - Porque tu vale!

Lunes 6 de Mayo - Jueves 9 de May de 2019

Nombre _____ Nombre de tu Payaso _____

Dirección _____ ciudad _____

Estado _____ Zona Postal _____ País _____

Teléfono/Celular _____ Correo electrónico _____

Su Primera convención en COAI _____ Si _____ No _____ Numero de membresía _____

Regístrase en 15 de Octubre 2018 = \$ 190.** _____ en Diciembre 15, 2018 = \$ 210** _____

En Marzo 17 2019=\$230** _____ En la Puerta \$260** _____ Tarifa diarias \$60** _____ (Sin Comida)

Taquilla de Banquetes adicional _____ \$60.00 Texas Station Confirmation # _____

Tarjetas de Crédito número _____ expira _____

CCV\CVV2 Codigo _____ Tipo de Tarjetas Visa Master Card American Express Discovery

Cheque # _____

Total incluido \$ _____



Habar en costo de proceso si cancela antes del 4/22/19 .N o abra devolución de su registraci3n luego de esta fecha

Hotel info: HOTEL TEXAS STATION 2101 Texas Star Lane, North Las Vegas, NV 89032
Lunes 5/6/2019 – Jueves 5/9/2019 Tarifa de Grupo \$64.99 Ocupaci3n doble + impuesto Domingo
5/5/2019 y Viernes 5/10/2019 se cobrara Tarifa de Grupo \$ 118.99 Ocupaci3n doble +Impuesto

Para recibir las habitaciones a esta tarifa **maravillosa Tú Tienes** asegurar de registrarse en el hotel en el sistema del hotel usando la clave **TCICOAI** llamando al 1-800-654-8888 Puedes registrarse en línea por la página en el internet <http://TexasStation.sclv.com/hotel> usando esta clave **TCICOAI** **Si no tiene el número de confirmaci3n del Texas Station te cargaran \$100.00 dólares adicionales esto será estrictamente endorsado para tener todos nuestras gente en el Bloque de Habitaciones de COAI** Este precio del hotel serán válido hasta el **4/05/2019**, Personas adicionales en la habitaci3n más de (2) favor de mantener en mente que la tarifas son por noches y para una o doble ocupaci3n. Seré hara un cargo adicional de **\$15.00 más impuesto por personal por noche**, (un máximo de hasta 4 personas en la habitaci3n) Debe de haber por lo menos una persona (mayor de edad 21 años) es requerido por habitaci3n Hora de entrada al hotel es 3:00 pm Salida 11:00 am favor de ir a nuestra página para mayor informaci3n www.MyCoai.com

Enviar la registraci3n completa a COAI C/O Pat Roeser -2840 Jordan drive Woodbury, MN 55125 Usa
 Preguntas sobre la convenci3n llamar a ella teléfono 651-578-1573 o puedes enviarle un email coaicnv2019@aol.com.

Los pagos de tarjetas de crédito se les puede dar a ella llamar 651-578-1573.

Igual puedes registrarse en línea en www.MyCoai.com en la secci3n convenci3n 2019

Favor de sacar copia de tu registro antes de enviarlo

Para mejor informaci3n visitar www.MyCoai.com Aplica para una Beca www.MyCoai.com bajo educaci3n

Viva Las Vegas - Las Vegas Nevada 2019

JINGLE BELL PREDICTION

By Samuel Patrick Smith

Effect

The performer shows an envelope marked, “The Christmas Song Game.” He asks the audience to name a Christmas song—any Christmas song at all. When the prediction card is removed from the envelope, it matches their selection.

For a comedy ending: “You don’t think I can do that again?” The performer asks one spectator to name any song in the world. Then he turns the card over revealing some musical notes—supposedly the selected song!

Method

This trick works best with lower elementary age children, because they will almost always call out, “Jingle Bells!” They know other songs, but I have found that to be the most likely request year after year. Not every child will say Jingle Bells, but enough of them will so that the occasional kid who calls out, “Deck the Halls” or “Rudolph the Red-Nose Reindeer” will be overpowered! (You would think that Rudolph the Red-Nose Reindeer would be the winner, but Jingle Bells is much easier to shout out quickly.)

Presentation

Holding the envelope, announce, “We’re going to play a little game now called The Christmas Song Game. Would you like to play? Great. I’d like you to call out the name of a Christmas song... any Christmas song in the world.”

The kids shout, “Jingle Bells!”

You say, “Jingle Bells? All right. Take your hands to your head like this [place the fingertips of one hand on your temple] and send me your song.” Make a buzzing noise as the kids buzz and pretend to send their “free selection” to you.

After a few seconds, say, “Let’s see if it worked!” Slowly remove the card with the words, “Jingle Bells.” For any younger children who may not read well, read it out loud in amazement and excitement, “Jingle Bells it is! Give yourselves a big round of applause!”

Now, what if they don’t say Jingle Bells? There are two outs. If they call out, “It Came Upon a Midnight Clear,” pause and say, “Wrong! It’s Jingle Bells!” and remove the card. This is good for a laugh and the trick simply becomes a throwaway gag.

The other out is to pretend someone did say Jingle Bells. All the kids are shouting, “Hark the Herald Angels Sing,” but you hold your hand to your ear and look to the left side of the audience and say, “Jingle Bells? Fine!” Then proceed with the trick.



An alternate handling is to reveal the notes first, after the children call out, “Jingle Bells!” Then when they complain that it doesn’t say Jingle Bells, turn the card over to show that you really did predict the song. **TNC**



JUNIOR JOEYS

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



Hey, Junior Joeys of the World! How are you doing? What are you up to these days? Are you honing your skills? That means are you taking lessons or watching YouTube videos, or reading books about the things you want to learn. Knowledge is at your fingertips, and there are people right in your own world who want to help you learn.

Reach out to clowns in your area that you look up to. Maybe those clowns are your parents, grandparents, aunts, or uncles. They have been learning comedy, routines, jokes, audience control, juggling, magic, and other skills for many years. When they see you are interested in the art of clowning, they will want to share their knowledge.

Someone who will help you learn the art of clowning is called a mentor. Junior Joey leaders are mentors. Wikipedia says: “Mentorship is a relationship in which a more experienced or more knowledgeable person helps to guide a less experienced or less knowledgeable person. The mentor may be older or younger than the person being mentored, but he or she must have a certain area of expertise.”



“Knock, knock.”

“Who’s there?”

“Chris.”

“Chris who?”

“Christmas vacation is right around the corner!”

I want to encourage you to read joke books and comic strips, and watch funny shows. Laugh, laugh, laugh as much as you can! Comedy techniques can be learned. They are like little formulas that you can follow that will guarantee laughter from your audience.

Get a notebook and begin logging the things that are funny to you. What makes you laugh? An expression? Or no expression? Was it a play on words? Or the way someone moved? Knowing what makes you laugh can help you as you learn comedy techniques. You will begin to understand why you laughed. If you continue to perform as an adult, you can look back and see what made you laugh as a child. Then you can write a book and become famous!

In comedy there are also do’s and don’ts. We call these do’s and don’ts ethics. Let’s think about joking around, for example. We never want to make fun of someone else or get a laugh by putting someone down or teasing him or her. Teasing others or making the joke on them is a quick way to make enemies. You want to make people laugh in a way that doesn’t hurt anyone’s feelings. When you make people laugh in a good way, it actually helps them feel better! Knowing how to be funny without hurting others is a good ethic to have.

What is an ethic? It is an idea about what is good and bad behavior.

What does it mean to be ethical? Here are a few examples of good ethical behaviors:

Trustworthiness. Be honest. Don’t deceive, cheat, or steal.

Respect. Treat others with respect. Be tolerant of differences.

Responsibility. Do what you are supposed to do. Use self-control.

Fairness. Play by the rules. Take turns and share.

Caring. Be kind. Be compassionate.

Citizenship. Do your share.

What are clown ethics?

They are ways of thinking and acting that make us better clowns and bring respect to the art of clowning. On the facing page, you will see a list of clown ethics. To earn your clown pin, write at least 100 words telling about what these ideas mean to you—or about a time when you saw someone using clown ethics.

We started out talking about what makes you laugh and ended up talking about ethics, because it’s important to know how to make others laugh without hurting their feelings. Ethics are the most important part of what we do because they remind us to respect others, ourselves, and the art of clowning. When you clown in public, use good behavior, look good, smell good, and act funny too—which will make all of us so proud of you!

How do we keep growing and learning in the art of comedy and clowning? We try, we fail, we try again, and pretty soon, we do it right. Then it feels great to have one more funny bit or skill that you can carry along with you for the rest of your life.

Be kind, be funny, bump a nose, and help make the world a happy place by keeping a smile on your face!

TNC



CLOWN ETHICS PIN

- Perform skits and jokes in good taste.
- Be kind, considerate, gentle, and loving.
- Don't make fun of the person or audience you are performing for. The joke should be on the clown.
- Help other clowns learn.
- If you get upset while you are in clown, take a time out and calm down. It's professional to remove yourself from the performing area so people don't see you until your emotions are under control. You do not want to be seen having a fit of anger when it is not a part of the act.
- When performing with others, give your attention to the clown who is talking or telling a joke.
- When people can see you, stay in character.
- Get out of clown completely when you are done. You don't want to be seen taking your nose off or being out of character while you are dressed as a clown.
- Follow the rules of your Junior Joey leader or parent so you will be safe and professional. Parents and teachers help us learn how to do the right thing. It's good to listen to them.
- Make sure your costume is clean and ironed. You want to look your best and help keep a good name for the art of clowning. You will be honoring all the clowns who passed this art on to us.
- Practice good hygiene by having clean teeth, combed hair (or wig). Use deodorant if you need it, so you can smell good too.

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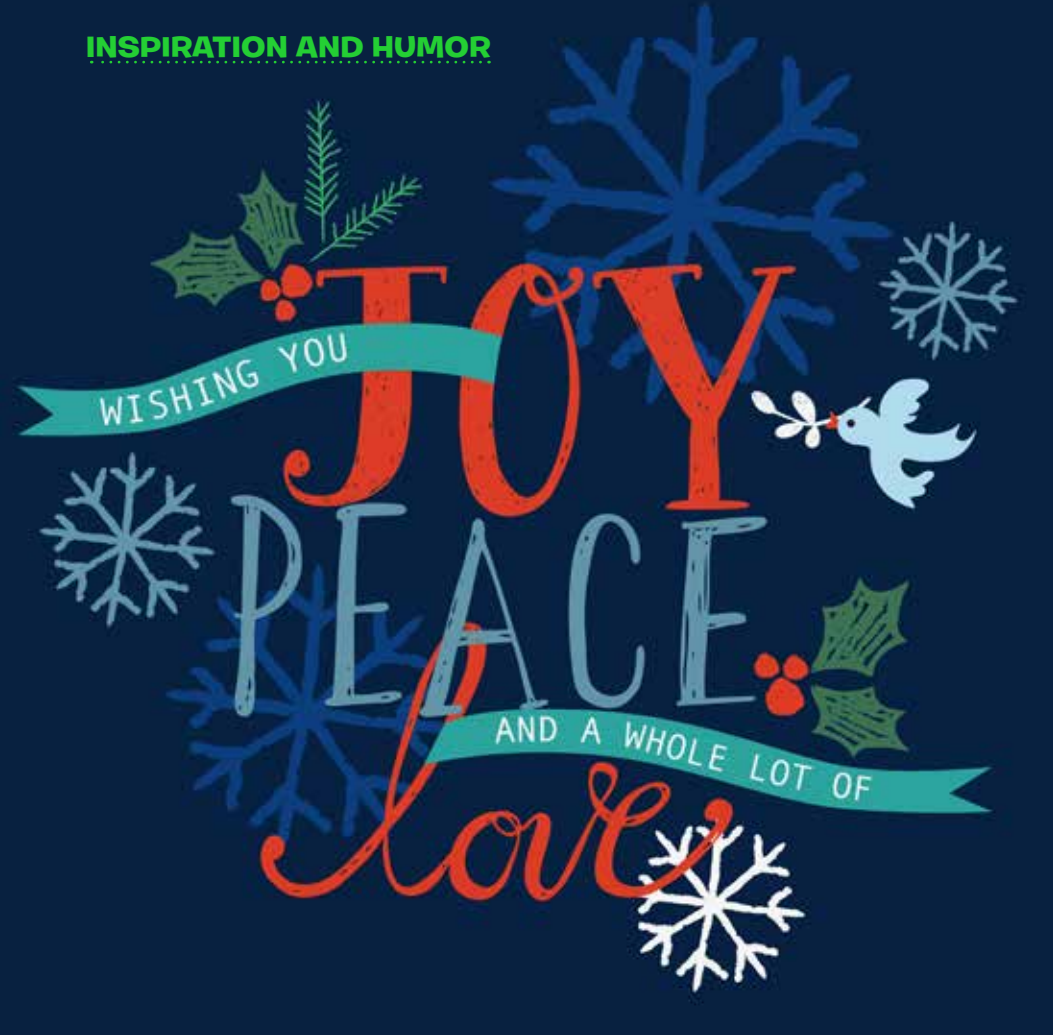


Photo: ISTOCK

A Priceless Present

By Samuel Patrick Smith

Passengers were making their way down the aisle looking for empty spots in the overhead bins. At first, this was a typical airline boarding with travelers quickly stashing carry-ons before takeoff.

Suddenly the line came to a halt. A loud voice boomed through the cabin. *“Who put this bag in my spot?! Who does this belong to?!”* After an awkward moment, a timid woman a few seats away claimed ownership of the suitcase. The late-thirties alpha male continued his verbal assault. *“This is my seat! You need to move this bag right now!”*

I felt my blood pressure rise. I later wished I had come to this poor woman’s defense. No one else said anything. Perhaps we were all too astonished by the man’s ridiculously rude behavior. After the offending luggage was removed, the six-foot-two, two-hundred-pound third grader sat down.

Gradually, the passengers’ glaring toward the bully abated and the plane started down the runway. Settling in, I opened my newspaper. I was taken aback by a headline that author Squire Rushnell would describe as a “God wink.” It read: “Boorish, Bigmouth Men Die Younger.” The article reported on a University of Kansas study that found pushy behavior is harmful to the heart. Boorish men, it said, “die younger from heart disease than men who are more thoughtful.”

This article—and the airplane incident—made me think. Even if we don’t practice good manners for the sake of other people, there’s the matter of self-interest: “Boorish, Bigmouth Men Die Younger.” Although they only studied men, perhaps

We can put the smartphone down and just be smart. We can be present with those who are in the same room.

the same is true for everyone: “Boorish, Bigmouth People Die Younger.” Putting others before ourselves—also known as good, old-fashioned courtesy—seems to offer health benefits.

The world needs kindness more than ever. We want technology to simplify our lives, but now we’re doing more and expecting instant results and responses. People are stressed out and have shorter fuses. We quickly broadcast our emotions with ill-informed status updates or hasty replies.

Opinion overload, especially on social media, is reaching critical mass. Popular culture touts open-mindedness as an essential virtue, yet when others state an opposing viewpoint—watch out! An instant war of words breaks out online.

How do we reduce friction and reclaim respect? First, why not build some margin into our lives so that every second isn’t crammed with mini-emergencies? We can put the smartphone down and just be smart. We can be present with those who are in the same room. Second, why not give others the benefit of the doubt? There’s a great deal we do not know about them. Comments posted on social media cannot define a person. As George Bernard Shaw observed, “The problem with communication is the illusion that it has actually been accomplished.”

During this busy season, courtesy may be the greatest gift we give to others. If we want to live longer and happier lives, it is also a priceless present for ourselves **TNC**.

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GET SCHOOLED

By Adam Schill

What do McDonald's and other large franchises use to make their day-to-day business run smoothly and efficiently? Systems. They have developed systems for everything. From the way that back-office work is handled by managers to the order that condiments go onto your burger, everything has a system and a particular way of doing things.

As small-business owners, there are many ways that we can incorporate systems into our business to keep our day-to-day office time as simple and efficient as possible. Finding ways to efficiently utilize contact management systems and email templates, figuring out ways to handle contracts and payments, organizing subcontractors for

large events, keeping track of income and expenses, and even making sure that your events end up on your calendar to prevent double booking are all things that can be a headache if you don't have a system in place to handle those.

In this issue, I want to talk about the way that I personally (as well as many other industry pros) handle all of these things with a single program—ManagerSal.

Now before I delve into this article any further, I want to make clear that I have not been sponsored by ManagerSal, nor have I even spoken to the owner. However, there is a small "referral discount" if someone signs up with me as his or her referrer. I assure you, that is not the reason for me writing this article. I use this program every day, and it has saved me countless hours and hundreds of dollars by increasing efficiency in my business. I'm always amazed when friends in the industry have not heard of it, so I want to make sure it's out there!


ManagerSal (found online at www.ManagerSal.com) is an online software platform for entertainers that handles everything involved with the process. Their tagline is, "Your premiere Contact to Contract lead manager for the entertainment industry." They handle everything from providing a contact form for your website to processing contracts and payments online. They even provide bookkeeping tools within the software.

You will be able to capture leads from your website, and they will be saved into the ManagerSal platform as a contact. If you don't have a website, or if most of your bookings come via phone or another form of communication, you can enter contacts manually, as well.

Once the client is in the system, it's as easy as clicking a couple of buttons to book an event. Once the event is booked, the system will make an "info page" that you can send to your client by clicking one more button. That button will open a premade email template in your preferred email software. You can customize this, but it basically says, "Check

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T: (812) 525-1429 • F: • E: Adam@BigTopProductionsLLC.com

PERFORMANCE AGREEMENT

(1) This is an Agreement between Big Top Productions, LLC ("Big Top"), and

Name: Mr. Joe Smith ("Client")
Company: Joe Smith's Smithery
Address: 123 Street Rd., MiddleOfNowhere, IN 47000
Telephone: (555) 555-5555
Email/Web: Joe@SampleClient.com

(2) Big Top will provide Client with services at the following date, time, and location ("Event"):

Date & Time: Apr 25, 2019 • Thursday, 6:00pm to 8:00pm
Venue: Grand Ballroom 123 Street Rd., Middle Of Nowhere, IN

(3) At the above Event, Big Top will provide the following services:

Item	Quantity	Rate	Subtotal
Balloon Twisting Hourly Balloon twisting.	2.00	\$750.00	\$1,500.00
Total:			\$1,500.00

(4) Client agrees to pay Big Top a total of \$1,500.00. A deposit of \$750.00 is due by January 25, 2019 and the balance is due on Apr 25, 2019. Please make all checks payable to "Big Top Productions, LLC".

(5) This Agreement is subject to the Terms and Conditions on the following page.

TERMS & CONDITIONS

TERM

As agreed

Approved

Adam Schill
Big Top Productions, LLC

Nov 25, 2018
Date

Joe Smith

Ings0901 08.08.82.E-194321181
Joe Smith
Joe Smith's Smithery

Nov 25, 2018
Date

ID: 1060

Client Information Page | Contact Big Top Productions, LLC

everything over, approve the agreement, and take care of the deposit/payment by this date.”

There are premade generic contracts in the system that you can customize, or you can input your own contract if you have one. Once the client clicks on their info page, they will be able to click on a link to view their agreement and provide an electronic signature. Electronic signatures are just as legally binding as a real ink signature. It captures a date stamp and the client’s IP address.

ManagerSal also incorporates Square and PayPal, allowing clients to pay their deposit online instantly from the comfort of their own home. With the ease of payment and contract assistance, you will save much time and money. You won’t need to be mailing checks and contracts back and forth or having to run and meet someone at Starbucks. Some people get worked up because there is a three-percent fee for using Square and PayPal. Honestly, if you think about how much time and effort you’ll save, three

percent is nothing. I know I’m willing to pay out five or six dollars per event just to avoid all those headaches. Personally, I now require all payments to be made online ahead of time, except for repeat business and some corporate events. It allows me to avoid chasing an event organizer around for thirty minutes after the event to get paid or worrying if that one person who decided to write a check for the first time in fifteen years is going to bounce it.

Once the event is booked, the contract returned, and the deposit paid, you can click one more button, and ManagerSal will export the event to your Google or Outlook Calendar, complete with time, date, location, and contact details.

Other features included in ManagerSal are a Company Ledger that will keep track of all your business for the year and how much income you’ve generated. A tool called MoneyFinder will bring up any events that still owe you money so that you can send them a reminder email

or track them down another way. The platform can automatically figure your mileage round trip from your default address to the event, and you can enter incidental expenses as you incur them, for items such as balloons, makeup, costumes, etc. At the end of the year, you’ll be able to generate a report to hand to your CPA, and you’ll be their favorite client!

You can keep track of your subcontractors, and if they also have ManagerSal, you can connect accounts to streamline things even more. The site provides premade subcontractor contracts that you can use when booking another entertainer friend to help you on large events. You can also generate a report for these subcontractors so that you can accurately report what you’ve paid them on their 1099.

Everything within ManagerSal is one hundred percent customizable. You can edit the premade contracts, upload your own contracts, and edit all the email templates, payment options, services offered, and questions asked in the contact form – everything.

With all these features, you would expect this software to be expensive (at least I did when comparing features to similar software programs I’ve used in other industries), but it’s not. You can do a month-to-month subscription for less than ten dollars per month, or if you sign up for an entire year, it’s only \$97 annually. You basically get two free months. There is also a free one-month trial available to get your feet wet, so you can play around and see if it will work for your business.

If you’ve got a system or “business hack” that you love, I want to hear about it. If you have any questions about ManagerSal or how it’s helped my business, feel free to reach out and ask! **TNC**

Adam Schill serves as COAI’s Director of Education. E-mail Adam at adam@big-topproductionsllc.com.





By Kathy "Piccolo" Keaton



Did you know that when you make someone smile it creates a chemical change in their brain? Did you know when you help someone laugh

it fills their lungs with clean, fresh air? Did you know that laughter opens up blood vessels and sends clean blood pumping to the heart? Yes indeed, laughter truly is good medicine, and there is research to prove it.

Here are just a few pieces of information about good clown medicine, which is just the tip of the iceberg when it comes to studies on humor and how it affects us.

According to a study by cardiologists at The University of Maryland, Baltimore, that was presented to the American Heart Association in 2000, people who have a good attitude, a good sense of humor, and laugh more often are 60 percent less likely to have a stroke, heart attack, or heart disease. That's some powerful clown medicine!

Laughter also lowers blood pressure, helps people cope with stress, and keeps a healthy immune system stronger during challenging and stressful times. In 2006, a study by Lee Burk, a pioneer of humor studies from Loma Linda University, reported that just anticipating fun and laughter produced significant hormone changes and changes to our mood.

What does this mean for us as clowns? When we make people laugh, their laughter creates positive chemical changes within the brain that affect every cell in the body!

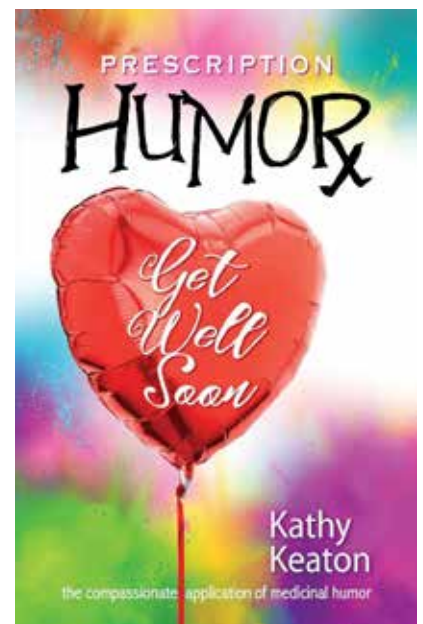
1. **Laughter reduces blood pressure.**
2. **Laughter lowers the production of stress hormones.**
3. **Laughter is a natural pain killer.**
4. **Laughter increases the immune system's disease-fighting abilities.**
5. **Laughter is good for the heart.**
6. **Laughter releases endorphins.**

Even when not in clown, we have the power to decrease our own stress and make positive chemical changes within our own bodies that can help us be happier and healthier. Whether we are at a birthday

party, picnic, promotional event, or working in a hospital, we have the power to make a difference for others through our humor and laughter.

For the past twenty years, I have been excited to participate in the healthy humor movement and been able to apply it to my own profession. When I first began to study humor and its benefits, it was rare to find any information on the subject. Now with Google, you can get thousands of articles on the beneficial use of humor for nearly every illness there is. You can also learn how nearly every profession can use humor as a tool for stress relief, an attitude adjuster, to boost company moral, or to help individuals cope with tragedy and unexpected circumstances.

By using our intuition, experience, and an empathetic heart, we can often spot those who may need a little extra attention or laughter wherever we are working, and that can be some mighty powerful clown medicine. Please take the time today to bring a smile to someone in need.



Kathy "Piccolo" Keaton Has been clowning for over forty years. She is a Certified Humor Professional and member of The Association of Applied and Therapeutic Humor (AATH). Check out her new book, Prescription Humor: The Compassionate Application of Medicinal Humor. Available on Amazon. **TNC**

Magic Makeover

By Julie Varholdt

We all have that shiny, silver, magical dove pan we've used at all our birthday parties and events. If you're anything like me, you get tired of using the same items over and over again. Well, I've come up with a few fun and easy ways to brighten up your day and your boring old dove pans. Let's make them happy again.

I'm going to try to make my dove pan look like a giant cupcake!

1. First I used soft sandpaper to rough up the surface of my dove pan. Then, I spray painted it a happy, fun color.

2. I cut a piece of foam in a circle the size of my lid. This will fit over the lid, and the lace or material will be glued onto this piece of foam.

3. Now cut out the middle of the foam so it fits over the dove pan handle.

4. I found a fun and soft piece of material (one eighth to a quarter of a yard and sixty inches wide) and laid it out long ways. Since I need the bottom of the ruffle to be full and the top to be skinny, I laid out the fabric at a bit of an angle then cut off the excess. When I finished sewing it, the fabric was about three inches wide at the bottom and about three-quarter inch wide at the top.

5. Thread a needle with about thirty-six inches of matching thread, hand baste along the seam, and pull tight as you go. This will create a spiral shape out of your material.

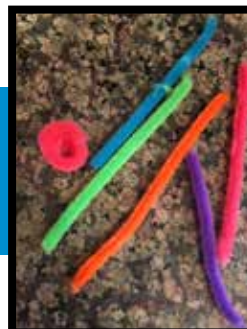
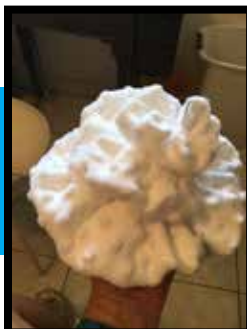
6. Carefully position the spiraled material onto the foam piece. Once you have material where you want it, hot glue it in place a small section at a time. Then glue the foam onto your dove pan lid.

7. Decide how you want to decorate it. I used pipe cleaners in all my happy colors. You can use pom poms of all colors and even add glitter if you want. Decorate it however it makes you happy.

8. If you don't sew, you can also purchase lace in place of the fabric. You will need between three and four yards depending on the width and design. Lace is fairly inexpensive, so it's always better to buy more than less. Follow the same steps and decorate your newest prop!

This makeover also will work if you have a cupcake dove pan. It's a smaller version of the big dove pan and holds a cupcake. Also, if you have the black plastic dove pan, you can repaint it also and liven it up with some fun circle stickers to it. Think outside the box and come up with fun ideas that make you smile.

Now go out there and make some magic with your new and happy dove pans. Everyone will be so surprised when you reveal your magic out of a giant cupcake or a polka dot pan! Depending on the theme and colors of your shows be bold and change up your dove pans and props to match. If you want to stand out from the crowd, changing your props to suit your shows and themes is a great way to be remembered. Be sure and share your creations with me. I love to see what you all come up with. **TNC**



POPCORN

The Evolution of a Tramp

By Leslie Ann “Flower T. Clown” Akin

The New Calliope published this picture on the back cover of the July/August 1985 issue. That’s me on the left as Popcorn and Pat McMahan as Satchel. We enjoyed the rustic old Gaithersburg, Maryland, train station as a backdrop for two playful tramp clowns.

Though my main character was Flower T. Clown, an Auguste party animal predisposed to cracking jokes and adapting to the audience, the silent tramp clown captured my heart. So, Popcorn was born, a whimsical, colorful, and happy-go-lucky tramp clown.

I first introduced the character after McDonald’s hired me as Flower a few times for special events. My wig was red, so some patrons called me Ronald. Uh-oh. The next time McDonald’s called, they asked if I had another character. Fortunately, I did. “There’s one more thing,” said the manager. “There will be forty-nine Japanese children, about five years old, who don’t speak English.” I replied, “That’s okay. Popcorn doesn’t, either.”

The challenge and joy of discovering Popcorn while interacting with children who didn’t speak my language stretched my knowledge of clowning vocabulary. For example, as I knelt beside the kids and sounded a phony ringtone, I answered on a little boy’s foot. I mimed “Hello” several times, then offered the boy his foot to answer. He stretched it to his ear, waiting to hear something. We locked eyes. I smiled. We connected. He believed in the possibility, mirroring my silence with his silent greeting into his foot, then giggled along with the other kids.

Popcorn’s silence has also helped me keep up my clowning business when Flower would have fallen down on the job. I had a regular gig at a pizza restaurant for about five years. One night, I had laryngitis. Since I couldn’t be my usual chatty character and didn’t want the patrons to think I was contagious, I went as Popcorn. That evening taught me the remarkable power of the silent tramp clown.

My silence required some uncommon techniques for getting patrons involved. I prepared several sets of three-by-five cards with each part of a knock-knock joke written on one card. When I came to a table, I held the first card up that read Kock knock and knocked on the table. They began to smile already and said, “Who’s there?”

I held up the second card: *Pizza.*

My well-trained patrons asked, “Pizza who?”

I held up the last card: *Pete’s a great guy. You must meet him.*



The table erupted in laughter, groans, and good-natured eye rolling.

I also noticed a deaf couple in the restaurant. Fortunately, I knew sign language, so I introduced myself and proceeded with the phone gag I’d used on the Japanese kids. The wife played along with me, listening to the fake phone for a second. Then, with great pride, she handed the receiver back and signed, “Wrong number.” We all howled, and I signed back, “Smarty Pants!” The couple laughed so hard the other guests began looking over at us. My response was a risk, but I went for it because these folks were up for bantering in their own language.

I loved that night because I tapped into an undiscovered place within myself and found a new character people enjoyed. **TNC**

FUN WITH SINGALONGS



By Ted “Twaddles” White

For ten years, we were actively involved in a local clown alley. All clowning members were volunteers, and we visited hospitals and aged care facilities. Sometimes there would be up to a dozen clowns attending the event and everyone wanted to do their balloon twisting, magic, gags, or present their props. It often was a bit overwhelming for the audience and very frustrating for some of the clowns.

Last year, my best friend, Heather “Pockets” Wuersching, and I decided to go it alone and Twaddles & Pockets started visiting aged care facilities. In the beginning, we continued with the concept of balloons, pocket magic, gags, and props, with an odd song thrown in now and then. Although the reception was great, we soon learned that many of the residents had eye problems and missed out on sight gags. Many had hearing difficulties, so they missed the jokes, and many with varying degrees of dementia got nothing out of it at all. The staff often seemed to enjoy it more than the residents.

The aged care places were rebooking us at a satisfactory rate, but we felt there still had to be a better way. We added more singing, but as neither of us have very good voices, we mixed in some silly parodies. These were reasonably well received, but the residents didn't know the words so they couldn't join in.

We decided we didn't want to just be the entertainment, but rather have the residents join in the fun, so we began to invite them to sing old favourite songs. We would sing along with them and carry on with over-the-top actions and expressions, jiggle around, encourage them to clap, wave their arms about, stamp their feet, and get into the spirit of just having fun. It worked!

We have now added some musical games. For one of the games, we pass around paddles with a big letter B printed on each one and sing “My Bonny Lies Over the Ocean.” On each B word, they change the paddle position from above their head to below their knee and vice versa. Often, we do “Tony Chestnut,” and of course Twaddles messes up and doesn't know the difference between his nose and his toes.

Recently, we came up with an idea to teach them a “Polish Folk Song.” We very seriously explain that it is a Polish song and they need to learn five Polish words. The words are printed on a card I hold up. I have them repeat each word after me. The first word rhymes with pizza and it's *eetsa*. The second word is *longva*. The third word is not Two for Tea but *tootee*. The fourth word sounds like that Italian racing car, Ferrari, but is *parrari*. The fifth and last word is *toggo*. I hold up the card and point to each word as we sing:

**EETSA, LONGVA,
TOOTEE, PARRARI.**

**EETSA, LONGVA,
TOGGO.**

Eetsa Longva, Tootee Parrari to the sweetest girl I know ... It is amazing how often they want to sing the song two or three times. Absolutely crazy, but it works. We still throw in the occasional comedy magic and gags, but the bulk of the time we try to engage everybody in having fun with a singalong.

The aged care places are rebooking us so often – one venue has booked us for nine visits this year, that it is difficult to come up with enough new stuff, but we love every minute of it. I'm now working on a “Greek” song that I will say is sung and danced to at all Greek weddings, and a “Swahili” tribal song that is just as ridiculous.

It has been said that music soothes the savage beast. I don't know about that, but from experience we have found that music and having fun with singalongs are great ways to interact with those in aged care. **TNC**

Ted “Twaddles” White has been the COAI International Regional Vice President since 2014. He has had a great deal of experience with many groups within Australia as well as International organizations. For the past four years, he has been a member of the COAI Bylaws and Rules Committee. You can contact him by e-mail at twaddles2014@hotmail.com.

Image Matters In and Out of Clown!

By Hal "Halaloo" Grant

Let me start by saying a column is well overdue. Thank you to those who e-mailed to get me writing again! I will try harder to keep on top of it.

I have been thinking about this topic for some time, but I have been worried that some might get upset with what I have to say. Then I realized those may be the people who need to hear this the most.

Image Matters

As a professional clown – whether paid or not, I hope all members of COAI consider themselves professional – we work hard to develop a character. We need to work hard to protect that character as well. While in clown we worry about the type of jobs we take, how we look in photos, and how those photos are used. We worry about online reviews, what people are saying about our clown. We worry about our websites, business cards, etc. If you are like me, the worry list is long.

There are times I worry I might be associated with other entertainers at the same event, not that they are bad, but I have no control over what they say or do. The same goes for bouncy castles. I am always telling people I am not a part of the same company. I even worry about how being part of an alley or organization is going to affect my clown business! That being said, I do conduct myself in such a way that I don't reflect poorly on those who hired me. Many think this is going overboard. I don't.

Image Matters in Any Costume

What about out of clown? Does that matter? Short answer is yes! I live in a small town, and what I say and do matters. I am called Halaloo all the time. If I were to do unprofessional things as an entertainer, that would hurt both my clowning business and my Santa image.

Here is an example. Clown ministry is a large part of my clowning. In fact, I would argue that ministry is in all the clowning I do. If I were to say or do something that went against Christianity, this would hurt my bottom line as a clown and might also make everything I say and do unbelievable. So, I am careful. I also try not to go overboard with my beliefs when at events that are not specifically ministry events. My first thought as an entertainer is always to entertain but never to offend.

The Danger of Social Media

In today's social media-driven world, one wrong photo can sink your whole career! Two years ago, I was at an event where a huge balloon and face-painting jam were

being held in the same room. Just outside this room was a sign indicating that we were family entertainers. The face and body painting in the room were not very family friendly, however, and photos of the finished artwork were being taken in the public space. I avoided the jam. What if I were to be photographed as Hal Grant in that room and a nude model happened to be in the background? What if that picture somehow reached social media? What would those hiring me think? I worry about things like this because Hal Grant and Halaloo are linked online. While I am not a prude and appreciate the art of body painting, not everyone feels this way. Certainly not all my clients feel this way.

Specifics: The Bad

This concern is also why I seldom drink in public and never, ever, at a convention! Let me give you a true example of a clown I know who did something I'm sure no one reading this would ever do.

This clown was hired for an exhibitor's booth at a trade show. His job was to do balloons for children while their parents talked with those running the booth. This was a big company with lots of financial backing. The clown did his job and headed for the beer tent when finished, without getting out of makeup. After several drinks, he took his wig off and placed it on the bar. After several more, he began accosting ladies in the



Hal Grant.

tent. Remember, he was still in clown makeup. When he was asked to leave, he began to oblige but recognized a female clown he knew on the way out. He went over to her and began making vulgar re-

organizations? Those who hired him? What about clowns in general? It takes only one bad experience with a clown to affect someone's opinion about every other clown they meet. I cannot remem-

else. I was out walking my dog one day and got talking to another dog owner, when it dawned on her that I was the Mr. Grant from school who teaches balloons and juggling to the kids. This parent told me about something I said to her child that was a great encouragement to them. She went on to explain what she did for a living and how she had been passing my name along. I had gotten jobs because of her and what I had said to her child. Image matters!

When the business phone rings, answer with a smile. Yes, you can hear a smile!

marks until the police came and escorted him off the premises.

I am not sure if he was arrested, but I know the group he was a part of did nothing about the incident. Sadly, this person still clowns today and conducts himself in much the same way.

Think for a moment how his conduct would affect his image and those of other clowns at this event, especially the female clown he accosted. What about those who belonged to the same

ber who said this to me when I started clowning, but it stuck: "What you do and say as a clown effects everyone who is, was, or will be a clown! So always do your best." Image matters! If it didn't, the scary-clown image would have no effect on our business.

Specifics: The Good

Let me paint a picture of the flip side of this coin. As I said, I live in a small town where everyone knows everyone

Points to Consider

When clowning, we should do our very best. We all should be concerned that when the business phone rings we answer with a smile. Yes, you can hear a smile! We should make sure our costumes are clean and makeup well done. How about the vehicle you arrive in? Is it clean and neat? Be the best you can be. Your image and my image as a clown depends upon it! **TNC**

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GREETINGS FROM THE EDITORIAL DESK!

We are so excited about all the articles we've been getting for *The New Calliope*. As a member-run magazine, we survive only if members contribute. That means you. Yes, you who are reading this.

It doesn't matter if you're a weekend warrior or a full-time professional, five, or fifty, you can contribute content to *The New Calliope*!

Do you have opinions on clowning? Write them down! Do you have a skill you teach? Write an article! Another great way to get ideas is to look through our back issues, now easier than ever with **The Vault**. This will give you a picture of the kinds of things we have published and how recently we have published what, so you are in no danger of repeating something.

I wanted to also provide some specific advice to make contributing as easy as possible. You all are clowns before you are writers, so contributing an article can be daunting. It doesn't have to be! As the editors, we do most of the work making the articles pretty, but there are a few things that make us go all gooey inside when we get contributions in the raw.

Pictures: We LOVE to get pictures with your articles. They give us a springboard for the extra graphics and bits we try to include. We also like seeing who sent us the article, so don't hesitate to send an author photo as well.

We have only two specific requirements for photos: make sure you have permission to use the photo if it isn't yours (for example, you got it through a Google search), and make sure it's at least 360 dpi. If you aren't sure about the size, right click on the picture's thumbnail, select "Properties," then "details," and you will find the picture's resolution in the subsequent list.

File type: We all work with different word processors on our computers. Some of us are Mac people, some use Microsoft, some might even use Linux. However, most word processors are able to save a text file in doc or docx format. We are enamored of this format. PLEASE don't feel you need to send us a PDF; there is actually very little we can do with it until we convert it to a doc or docx.

Avoid Word Bramble: If you can say what you mean in three words, why say it in five? Commonly overused words I encounter are *of the*, when the noun modified could be possessive (the shirt's collar rather than the collar of the shirt); *that*, which contributes little to a sentence and can be omitted nine times out of ten; *very*, which most adjectives do not need if they are carefully chosen; and *and then*, which can be shortened to *and* or *then*, depending on the context.

If you are a grammar geek, there are plenty of other resources out there to help make your writing as smooth as possible. However, if you just want to stick with the above three guidelines, don't worry! Just send us your article and we'll do the rest. **TNC**

CLOWN CALENDAR

January 18–20, 2019

Northeast Clown Institute
Plymouth, Massachusetts
www.clowninstitute.com

February 15–17, 2019

Toby's Clown School
Lake Placid, Florida
863-465-2920
www.tobysclownfoundation.org

February 21–24, 2019

Show Me Clowns for Jesus
Branson Missouri
famlyentertainers@gmail.com

May 6–9, 2019

COAI Convention
Las Vegas, Nevada
www.mycoai.com

June 9–14, 2019

Clown Camp
La Crosse, Wisconsin
www.clowncamp.org

July 10–13, 2019

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

September 25–29, 2019

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



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Instant REINDEER

By Tricia "Pricilla Mooseburger" Manuel



FPO

This is a quick idea for a Christmas walk-around, or for when you forget to glue on your clown nose!

All you need are three things:

- Red Greasepaint Pencil
- Pencil Sharpener
- Red Cosmetic Glitter

CAUTION: Please don't use craft glitter on skin, especially if you are putting it on children.

Oops! Did you forget to pack your clown nose? No worries. Create the perfect sparkly red nose tip in ten seconds:

1. Mark the inside of the pencil cap with red greasepaint.
2. Push the cap to your nose to make a perfect circle outline.
3. Fill it in with the pencil.
4. Press red glitter to your nose to cover the greasepaint.

Make a herd of Reindeer:

Everyone is looking for something fun and new to add to their holiday events. Turning kids into Rudolph is a quick and easy walk-around that will inspire them to grab their friends to initiate into the herd.

You probably already have the needed supplies hiding in your makeup kit (red grease pencil, sharpener, and red glitter). Follow the same simple steps from above.

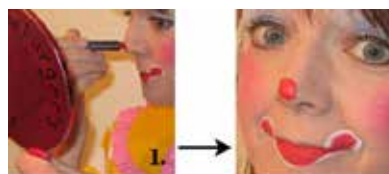
Activity Ideas:

Reindeer Games - The older kids will feel cool if you initiate them into the herd with a secret handshake known only to reindeer. Make up something goofy! Start by making antlers on top of your head with your hands. Then shape your hands into hooves and paw the air, or do a "hoof bump" (like a fist bump but with the hands shaped like hooves instead of fists).

Singing - With younger kids, getting them to put their hands on top of their head like antlers and sing "Rudolph the Red-Nosed Reindeer" with you is a great way to keep them entertained and provides adorable photo opportunities for the parents.



10-Second Reindeer

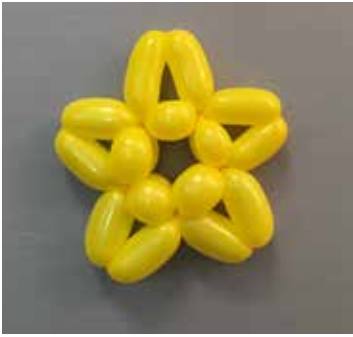


10-Second Clown Nose



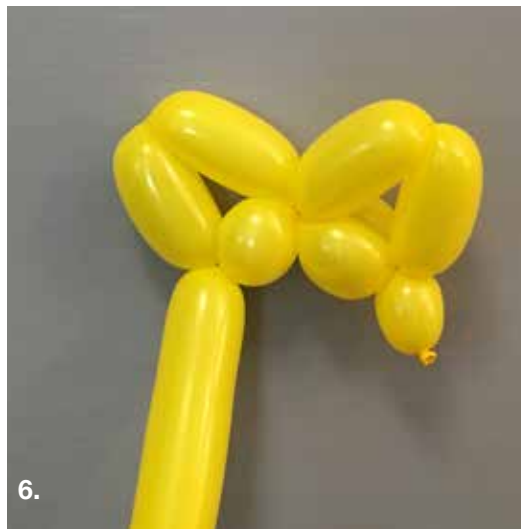
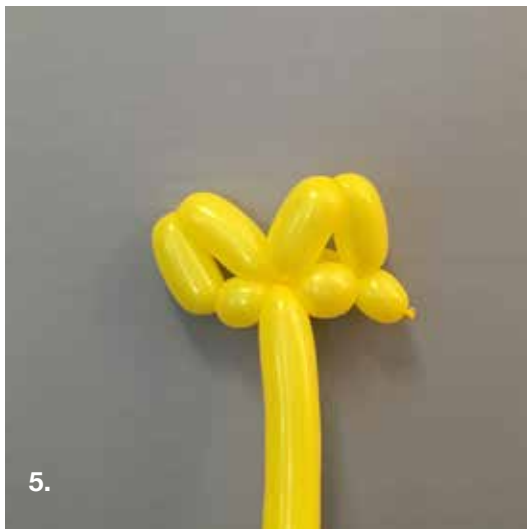
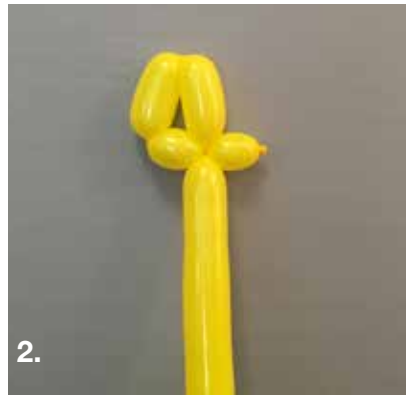
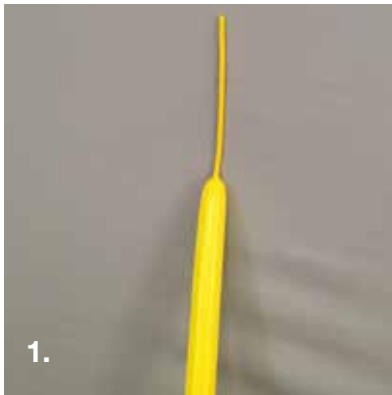
With these three little makeup items in your pocket, you can work the crowd quickly. Pretty soon, the whole room will be doing your secret handshake and playing reindeer games! **TNC**

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



Star

By Patricia "Pockets" Bunnell



1. Inflate a Yellow 260, leaving about an 8- to 9-finger length tail at the top. I prefer to use a Betallic balloon for this design because of its length.

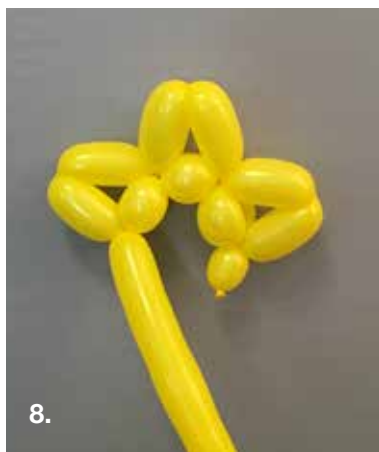
2. Make a 2-finger bubble, two more bubbles about 3 fingers each, then finish with another 2-finger bubble. Twist them together between the two 2-finger bubbles to form a triangle.

3. Make another 2-finger bubble below these.

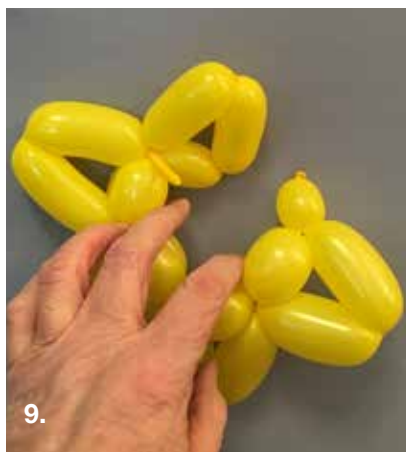
4. Roll this 2-finger bubble and the 2-finger bubble at the bottom of the triangle through at least two times.

5. Make two more 3-finger bubbles, followed by another 2-finger bubble. Twist these together to form a second triangle.

6. As you did in steps three and four, make another 2-finger bubble and roll it through with the 2-finger bubble at the bottom of the new triangle. It is easier if you are consistent rolling the bubbles the same direction each time.



8.



9.



10.



11.

7. Bottom view.

8. Repeat steps four and five till you have five triangles.

9. After the fifth triangle, you should have no more balloon left. If you do, twist it into the last triangle as shown.

10. Roll the very first 2-finger bubble through the center of the last triangle as shown.

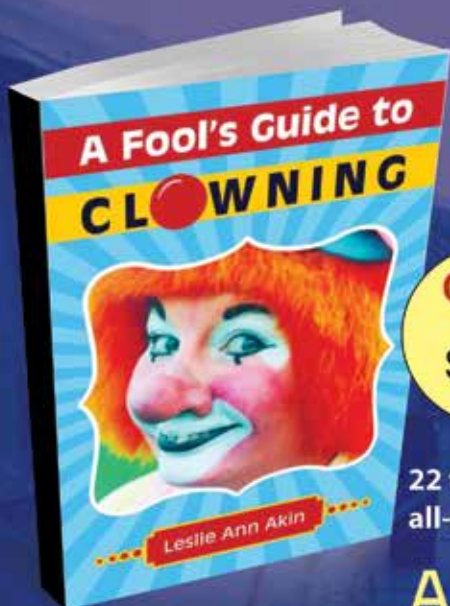
11. Twist the nozzle in at the other side so you have two 2-finger bubbles. Tuck the ends inside to hide them.



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.

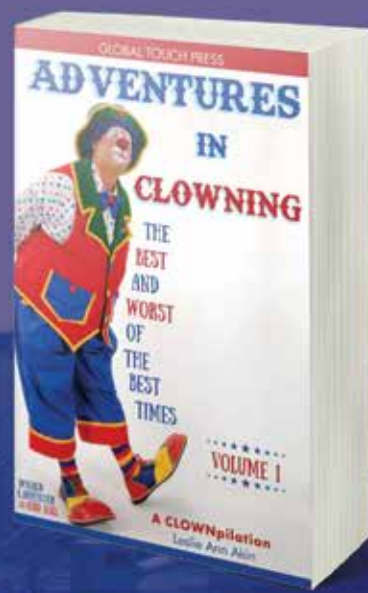
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DESIGN-O'S MAKEUP CHAIR

By Richard "Design-O" Smith
Edited by Rachel Strnad

CLASSIC WHITEFACE, OR PIERROT



For the Christmas installment of this series, Design-O walked the *Calliope* editors through putting on one of the simplest yet sometimes hardest clown faces: the Classic Whiteface. This face isn't for everyone; many seasoned clowns avoid it altogether because there is so much blank white that might crack. We have included a brief tutorial on fixing cracked makeup that hopefully will calm some of these fears. Since this is also a Whiteface, we will be touching on many of the same techniques we addressed in the Jan/Feb issue. If you have that handy, it might be helpful to refer back to it.

● As I have said in every article, always begin by laying out all the makeup you need in the order you need it if you have the space. Make sure you have extra brushes and Q-tips in case you drop one in the process. To avoid contaminating your makeup, never use an item that has been dropped on the floor before you clean it and never use makeup that has gotten something foreign in it. I also have designated tools for specific colors, such as one set of brushes for red and one for black, to avoid color cross-pollination.



Again, as I have said before, start with a clean face that is free of excess oils and lotions. For seasoned clowns, a Q-tip dampened with alcohol touched in the creases around the nose and mouth is helpful for getting rid of extra oil. Men, shave at least a few hours before putting on your makeup so any potential cuts have time to heal.



● This clown wears a hood as a rule. Those of you who wear a hood as Comedy White Face will be experienced in applying makeup to accommodate this. For those who don't usually wear a hood, I recommend putting it on before you begin applying makeup; it's much easier than trying to get it on at the very end without smudging your makeup.

The hood also provides you a nice guideline for how far up to put your makeup, as only from in front of your ears, three inches above your natural eyebrow, and to just under your chin will show,



depending on the size of your face and hood. However, I generally pull it back and let it hang around my neck while I'm putting my makeup on. I also extend my white paint two or three inches past my hood to make extra sure no skin shows.

In my Comedy Whiteface article, I discuss loading and warming makeup on your hand ahead of time to get the paint into a smooth, workable texture. This face is no different. Beginning at your forehead, work your way down one side of your face into the eye socket with gentle rubbing, pulling strokes. Reload the sponge as often as necessary.

There are several things to keep in mind when putting your white makeup on. Do not overload your hand initially. As I said in my first article, you only need about a quarter-sized dollop. If you run out, you can always reload.

Also, make sure you have an even layer of makeup on both sides of your face and it's not clumping in places. As you can see from the picture, I use a sponge with a fairly wide tip, which helps cover as much surface area as possible without waste. It's also great for evening your makeup out. I might use an extra, clean sponge if I end up with a lot of excess on my face, but usually this one does the trick.

Finally, it is essential in this character to contort your face as much as possible before you set your makeup to ensure you have thoroughly gotten any character lines or potential crack points.

- Once you are satisfied your whole face is thoroughly covered, cut out the shapes for your eyebrows and mouth before setting your makeup.

Since you are wearing a hood and no wig as a Classic Whiteface, your forehead is quite high and it's easy to bring your eyebrows high up on your forehead to accommodate. Resist this urge; they never look good four inches above your natural brows, neither will they move and your face will be frozen in one expression. I usually put my eyebrows about the thickness of my index finger above my natural brows. As I mentioned in my Comedy Whiteface article, there is a muscle group at about that position which will cause your painted brows to move.

Find the muscle above the inner corner of your eyebrow and position the open end of a small Pro pencil cap on that muscle just before your natural eyebrow starts. Gently press the cap edges into your makeup, twist back and forth, and lift it off. You should have a perfect circle. Repeat on the other side. Check to make sure they're symmetrical, and don't forget to frown and raise your eyebrows to make sure they



move. If they don't, re-pat the area with your white makeup sponge to smooth out the paint and try again.

Regardless of your natural eyebrow's shape, it is important for this face that you have a tail. How high of an arch you have will dictate whether you begin it at the top, middle, or bottom of your cut circle. If you are creating a Harlequin character, you can have two different brows or just one, but for the generic Classic Whiteface, keep them symmetrical and stay as close as you can to a natural eyebrow shape.

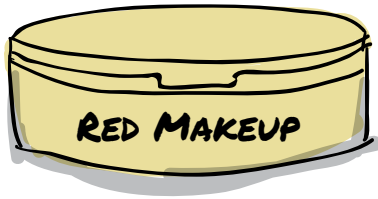
With the end of a Q-tip stripped of its cotton or the plastic end of a fine paint brush, draw an arched tail from your cut circle about the length of your natural eyebrow. Once you are happy with the design, duplicate it on the other side, remembering to re-pat and try again if you make a mistake. Once both eyebrows are marked, carefully clear out the shape with a damp Q-tip or a baby wipe wrapped around your drawing stylus. Try to keep your tail as thin as possible to start with.

When clearing out your mouth shape, remember that the Classic Whiteface has a very natural mouth. Clean out your natural mouth first with a baby wipe and check to see if that is sufficient. It might be, if you have a nice, full mouth. Those of you with thin upper lips may need to clean out a little more on the upper lip so it isn't lost when you smile. Do this by carefully following your mouth contours when your face is in a neutral expression. Take particular care the center cupid's bow is neither too sharp nor too round. Use this technique to clear out a bigger bottom lip as well if you find your natural one is too thin. The key is to be visible but not large.

Before moving on to your red makeup, double check your white. You may have developed some creases by this point along your character lines. Go back and re-touch and re-powder them before moving on. Refer to the tutorial at the end of this article for how best to do that.

Set your makeup with ultra-white powder but do not remove any excess. The

next few steps require some finesse. If you are nervous and prone to perspire, your makeup may get wet and smudge if you need to steady your hand against your face while drawing.



● Clean off the top of your hand of any excess white makeup before loading your red. If you feel you might

need to touch up the white more later, you can leave a little in one corner (far away from the red), but I find it easier to just re-load my hand if necessary.

Load and warm a small amount of red makeup on the top of your hand. I use Circus Red by Jim Howell, by the way, and it creates a nice, vibrant color. With a size two flat-tip paint brush, apply the makeup first to your upper lip down to the bottom where it meets your lower lip. Stay away from the white makeup as much as possible. Fill in your lower lip in the same way, staying well away from the white makeup.

Ladies who wear lipstick on a regular basis will recognize this next maneuver. Press your lips together, drawing them in slightly, and rub them from side to side to smooth the makeup over your whole mouth. If you don't like this method, or if you have cleared out areas beyond your natural lip, pat out the makeup with your pinky finger. Just remember to be extra careful as you approach the white makeup, even leaving a little space between the red and white.

Once your makeup is smooth, set it with neutral or baby powder. It may help to press your lips together while you do this, like you did for applying your makeup, or open your mouth slightly and draw your lips over your teeth so the powder goes on smoothly. Just don't inhale! Don't brush off the excess powder yet, either, to prevent any possible smearing as you finish your face.

● Filling in the eyebrow should be pretty easy, as you are starting with a clear outline of the design. However, you can make this design masculine or feminine depending on the thickness of the tail and the angle at which you draw it.

Fill in the circle first with a black Pro pencil. I find I successfully get a good, thin line with my pencil (Mehron's makeup pencil sharpener is a great tool for helping achieve this). However, if you have difficulty, use a very fine eyeliner brush or a fine-tip paint brush in black paint. After you've filled in the circle, draw your tail line as thin and low-lying as you can. You can always make it thicker and curvier if you like. Once you are satisfied with the look, repeat on the other side and set your eyebrows.



Remember to set your paint with neutral or baby powder. If you accidentally use ultra-white, you'll never get a nice, crisp black. One note, if you use waterproof liquid eyeliner to draw your brows, that eliminates the need for setting powder.

Now go back and outline the mouth if you can. If you have difficulty drawing a straight line and this face is not for competition, go ahead and skip this step. However, if you plan to compete, do a stage show, or be photographed, it is best to practice on your hand until you can successfully draw a straight line and do so. If I am judging a Classic Whiteface, this is one of the things I watch for. Your audience will also be better able to see your expressions from the stage if your mouth is outlined in black, however thinly. This is one of the reasons circus clowns have black lips.

You can use a sharp, black Pro pencil or a fine-tipped liquid eyeliner brush, whichever gives you the best results. I would advise caution when using a liquid eyeliner brush. If you load it too much or press down too hard while applying, you might end up with a big black puddle. Starting with your upper lip, as that has more curves and angles, carefully outline around your red makeup in a smooth line. It may be helpful to steady the unoccupied fingers of your drawing hand on your lower cheek or chin if that won't smear your makeup (an instance when leaving excess powder on your white makeup may come in handy). As with your eyebrows, start out thin; you can always make the outline thicker, but it's hard to clean up a line that's too thick. Once you're satisfied with your top lip, outline your bottom lip and set your makeup. If you have used liquid eyeliner, however, you won't need setting powder.

Before outlining your eyes, brush off any excess powder from your upper and lower lids. If you find you can't get a clear line when you start to draw, you may have to repeat this or *lightly* pat the area with a baby wipe wrapped around your finger.

● Whether with a Pro pencil or liquid eyeliner, start with your upper lid first. Press your finger to the outside corner of the lid and gently pull toward your ear. This ensures you have a smooth, steady surface.

Draw the line from the inside corner of your eye to the outside corner. Do not draw a tail. Now outline the bottom lid. The shape and size of your eye will determine how far in you start with your bottom outline. The idea is to accentuate your eyes. I usually start from the inside edge of the iris and draw to the outside corner. Again, don't add a tail.

For your bottom lid especially, remember you are drawing on a curve, so go slowly enough that you won't make a



mistake and steady your hands as necessary. Also, draw in one continuous motion (no strokes) to keep the line smooth. You will be drawing over white makeup, which will make it even harder to clean up mistakes.

If you have used a Pro pencil, set with neutral or baby powder. Wait a few minutes, then close your eyes and dust off any excess powder. If you used liquid eyeliner, you are good to go.

I usually use a combination of eyeshadow colors that accent my costume, but I only add them to my upper lid. Since this is such a simple face, a little color goes a long way. Don't feel you have to add multiple colors; one is perfectly fine. However, the rule of thumb for multiple colors is start with your darkest closest to the inner corner of your eye and lighten as you move out.

Remember to make faces, raise your eyebrows, smile, to see how your eyeshadow design works with your facial dynamics. If you are of a certain age, you may have a little extra fold of skin over the upper lid, so be careful your eyeshadow doesn't transfer to your white makeup when you make faces. It is almost impossible to remove eyeshadow from white makeup, another reason not to brush off excess powder. You may also inadvertently add too much eyeshadow because it gets caught in that fold of skin, creating a bigger design than you wanted. If this happens, clean it off and start over, remembering to make the shape smaller than you thought.

As simple as this face is, you still need false eyelashes; your face will always look incomplete without them. I do use natural false eyelashes over my own, however, not the bigger ones you would use for a Comedy White Face or Auguste. I also don't wear false lashes on my bottom lid as a Classic Whiteface.

By this time, you should be familiar with eyelash application. Brush your lashes three or four times with mascara to separate the hairs and create a bridge for the false lashes. Put a thin bead of glue along the edge of the false lash and, starting from the inside corner of your eye, press it to your lid as close to your natural eyelash line as possible. If the lashes are too long, cut them on the outside edge. False eyelashes usually have a long lash and a short lash side. The short side is meant to go on the inside of your eye by your nose. Do not cut the short side.

If, once you get them on, one corner has trouble sticking, put a small bead of glue on your hand, touch the end of a Q-tip to the glue, and carefully dab it on that corner. Gently press down, and it should stay in place. Wait a few moments for the glue to set, then apply a few more strokes of mascara to blend your real and false lashes.

● Your rouge can make or destroy this face. Unlike the



Comedy Whiteface, you don't need bright rouge; I use just one shade and one brush for the whole design. Load the brush with a little rouge. Smile in the mirror to find the ball of your cheek, the rounded area that rises when you smile. Gently brush from the center of the ball in a circle, ending no more than an inch out from your nose. Remember, lightness is key here; you just want a little pink on your cheeks. Repeat on the other side.

In the process of applying rouge, you may get some whisking over to your lips, your ears or other places you don't want it. Simply lean over the sink or a trash can and gently brush it off with your rouge brush. Remember to check and clean your brush if you get any paint on it.



● You can choose to stick with just the circles of rouge as I have done, or brush them up a little toward your ear to make them thinner. It's up to you. Just remember to only use a little.

Classic Whitefaces do not wear big clown noses, though some wear an artificial nose tip. Personally, I don't like wearing tips as a Classic Whiteface because they never seem to fit the shape of a natural nose. Instead, I paint mine on because I can make the nose-tip circle fit my nose's specific size and shape. Experiment a little without any other makeup on your face until you find a design you like.

Use a black Pro pencil to lightly outline a circle around the tip of your nose and set it with powder. Remove any powder in the center of the circle with a baby wipe, then fill it in with red makeup. Powder your nose again, brushing off excess, then put a small bit of glue on the tip of your nose. Wait a couple seconds, then add glitter by either carefully dipping your nose in a small container of glitter or lightly wetting your finger, touching it in glitter, then patting your nose. You may have to repeat the second method several times to get enough glitter. Either way, make sure not to get any glitter on the rest of your face, as it is almost impossible to get off.



● Now pull your hood over your head, making sure the edges overlap your white makeup. Once your hood is in place, you can now brush off any excess white powder, brushing away from your red and black makeup. Spray your face with opalescent glitter spray for a nice sheen.

Before I put on my makeup, I usually have my costume laid out in the order I put it on. This applies to all your costumes, but particularly to the Classic Whiteface, as their costumes can be complex,

with several underthings like a pants petticoat. Also, start by having your socks or tights on before you start putting on makeup to save some bending over, and begin dressing from your feet up once your makeup is on. If you have a long, detachable ruffle or collar, as Classic Whitefaces often do, I also recommend waiting till you get to your venue to put it on lest you accidentally get makeup on it.

The same with your hat. Classic Whiteface hats tend to be small affairs pinned on the hood, but it still may get crushed under your car's ceiling while driving to your venue. Bring pins and put it on there. In putting on the hat, I usually center it on my crown at the hood's center seam that runs down the back of my head and use corsage pins around three inches long to hold it. Place one in the back of the hat through the hood and one on either side. *Be careful* not to scrape your skin. Move your head around to make sure the hat is secure and re-pin if necessary.



Bonus Tutorial: Fixing Cracked Makeup

Depending on your age, you may get cracks along your character lines around your eyes, nose, cheeks, jawline, even in your forehead, while you are putting your makeup on. There is no reason to panic; they can be easily repaired and re-powdered.

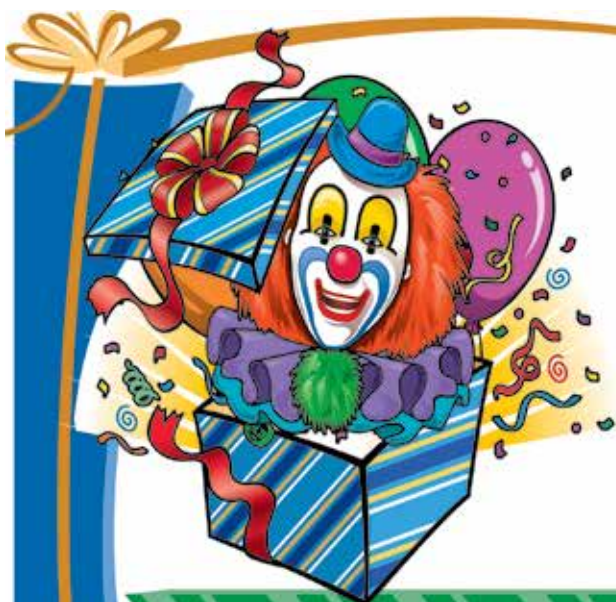
Since you will need two hands, get your powder puff ready first. Load a small puff with a little powder and rub it in so you don't get a cloud when you start patting. Shake off any excess into a trash can or small bowl.

Place the thumb and fingers of one hand on the side of the crack closest to your hair line and gently pull back to expose the crack. This position will look different depending on where the crack is. If it's in your forehead, pull at an angle slightly up and toward your temples. If it's around your eyes, try the same angle, or try pulling down toward your chin if the cracks are under your eyes. If the cracks are around your mouth and nose (often the biggest ones) anchor your fingers on your cheek and jaw near the crack and pull toward your ears. The idea is to try and expose as much surface area of the face without squishing any other parts, like your nose or eyes.

Pat along the crack with your other hand to even out the makeup. Depending on how deep and wide the crack is, you can use your white makeup sponge, your finger, or a narrow, flat-tipped brush. You usually won't need to add any more makeup. *Do not* let go of your face until you have set the line with powder.

With your prepared puff, begin powdering on the outside edges of the crack, gently working your way in. Brush off any excess and wait a moment for it to dry before letting go and moving on to the next crack.

That almost wraps up our makeup tutorials. If you have anything you would like me to go into more detail about or suggestions for future articles, please e-mail our editors at thenewcalliope@gmail.com. Have a great Christmas! **TNC**



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Southeast Region Report

Caitrina Monaco

International Clown Week was quiet in Lake Placid this year, but a few members from Tidewell Alley came to visit Toby's to celebrate. I do believe they enjoyed our museum and gift shop. Photos were taken of the group in front of the murals as well as inside. I enjoyed meeting them and sharing a few laughs, and look forward to meeting more members.

Toby's alley entertained folks at the annual Caladium Festival. It was a hot one, but the clowns were out face painting, twisting balloons, and greeting those who dared to venture out in the heat.

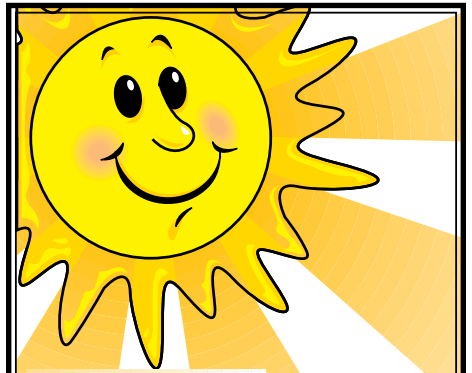
As leaves change colors in the fall, the colors of license plates change in Florida as the snowbirds make their journey south. This is also a sign that things should be picking up in alley activities, so make sure you keep me informed of your activities and concerns. Help us make the alley reports exciting! **TNC**

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Kathy "Noodles" Gurak
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THE LAST WALK-AROUND

Anita “Yaa Yaa” Kyratzis

Anita “Yaa Yaa the Clown” Kyratzis, 79, passed away on November 5. Anita was a retiree of the New York State Department of Taxation and Finance and a woman who relished the love and affection of her large family and many friends. During her very active retirement years she discovered the art of clowning. She was a member of the Electric City Clown Alley, the Capital Region Clown Arts Festival, and Clowns of America International. She was also an avid supporter of and fundraiser for Clowns On Rounds. Yaa Yaa attended clown conventions and events across the United States. A noted costume creator and innovator, she received awards and accolades for not only her clown performance and appearance, but also for her face painting talents. She delighted children around the Capital Region of New York for years, often appeared with her grandsons—balloon twister extraordinaire Jason (aka “Mr. No No”) and Jimmy “The Magical Magician.” Other family members and many clown friends joined Yaa Yaa as she donated thousands of volunteer hours to many worthy causes. Her joy was contagious, her laughter hearty, and the smiles she created delightful. —Submitted by Paul Kleinberger



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A fun idea by Silly Billy

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the picture while everyone says the magic words ("Out to Lunch!"). When the picture is turned around, Santa and a sleigh full of presents – complete with a Christmas tree – appears, all magically colored with crayons! The child keeps the magic drawing as a souvenir of the show! 20 refills included. **ONLY \$20!**



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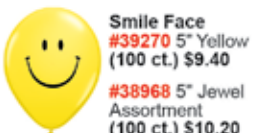
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