

# THE NEW CALLIÖPE

For Members of Clowns of America International

September / October 2020  
Volume 37 • Number 5



**Cleon  
Babcock**

**COAI Parliamentarian**

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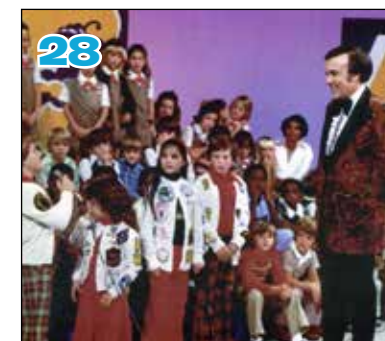
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# Cleon Babcock

## COAI's Quiet Keeper of Rules and Order

By Rose Cardenas

For more than two decades, Cleon Babcock has quietly served Clowns of America International, helping revise the bylaws and serving as the organization's official parliamentarian. Cleon also consults other groups on matters of parliamentary procedure. He seems to know everything there is to know about *Robert's Rules of Order*, the ultimate guide to parliamentary procedure. As parliamentarian, his role is to study the organization's bylaws and standing rules in order to assist the presiding officers during board meetings and the Annual General Meeting with motions, votes, and other necessary activities.

Cleon's life did not begin with order. He was born on September 18, 1929, into a difficult start in life. He and his siblings faced tremendous challenges as they lived in a dilapidated old boxcar with parents who were unable to care for them, especially as the country fell into the Great Depression. When Cleon was four, his mother placed him and his younger brother in a local orphanage. By then, the difficulties of his life had made him into an angry little boy. However, he and his brother were placed into the home of the Babcocks, and there Cleon found the tender loving care that he needed. He gives all the credit of his life successes to his adoptive mother, who was even named Calhoun County's Mother of the Year.

Surprisingly, Cleon's interest in parliamentary procedure began at an early age, in the third and fourth grades, when he became involved in student government at his school. His interest continued during his time as a Boy Scout and while he served in the Air Force. As a staff sergeant, Cleon spent eighteen months in Japan, making eight trips into Korea.

Cleon joined the American Institute of Parliamentarians around 1976 and enjoyed helping others by improving their organizations. He studied the organizations' bylaws and standing rules and then helped the presiding officers run their conventions and

assemblies. He served on the board of the AIP for more than twenty-eight years and served two terms as its International President. In addition, Cleon has served as parliamentarian for ten state political conventions and twenty regional political conventions. He has also provided his skills for numerous other organizations over the past thirty years. His objective for this work has always been to ensure that everyone's rights are protected.

Mr. Babcock began serving COAI in 1999, but his interest in clowning began a few years before that. In 1995, when his wife, Jean, didn't know what to get him for Christmas, she sent him to Clown Camp at the University of Wisconsin. That was the beginning of a new hobby for Cleon, one which has enriched his life and those of many others.

Cleon was a member of the Korn Patch Klowns, Alley 189, and was their Clown of the Year in 1999. He enjoyed participating in parades as a hillbilly clown with his overalls and hillbilly hat. He also performed at birthday parties, though some ended in disaster. At one party, there were no small children except the little birthday girl. The room was packed with adults, and Cleon had very little room to move and perform. Not only was clowning a challenge, but he eventually had to step in and take over making the ice cream for the party when the person assigned to the task failed! Thankfully, the last birthday party he performed at was a great success with many happy children.

His best memory of clowning occurred when he was called by a friend to visit a girl in the hospital. The girl was



Left: Cleon displays his Toastmaster of the Year trophy, 1973. Right: Cleon in 1933 at age four.



Jean and Cleon Babcock.

dying of kidney disease, and her last wish was to see some clowns. Cleon and his friend arrived at the room to find the patient and her mother both asleep. Her mother woke up, woke her daughter, and encouraged them to go ahead and perform. It was a memorable experience for all of them. Later, to their joy, they heard that the girl received a kidney transplant and survived.

Although he enjoyed his work with his local Alley, Cleon became more involved with COAI on the international level. In 1999, he was asked to revise the organization's bylaws, which was an extensive endeavor. When his work was completed, the revisions were adopted with more than ninety percent of the members' approval. Under the presidency of Tom King, Cleon first served as the parliamentarian for the Annual General Meeting. He continues to provide his expertise monthly at COAI board meetings, as well as the Annual General Meeting. He points out that, as a parliamentarian, he remains impartial. He says he is almost a second-class member of the organization, never making a motion or speaking to a motion and never voting unless it is on a ballot.

Although Mr. Babcock has enjoyed his work as a parliamentarian, that in itself didn't provide enough full-time work. He had graduated from Drake



Caught with a pretzel and dessert at the 2017 COAI Convention in Kansas City, Missouri. PHOTO BY MERILYN BARRETT

University with a bachelor's degree in business administration and spent most of his career working in the safety department of an insurance company, determining what might cause accidents. He specialized in work in grain elevators in the eleven states around his home state of Iowa.

Cleon and his wife, Jean, were married for sixty-nine years before she passed away in 2018. Jean studied and became a teacher later in life and enjoyed her years teaching in Des Moines. She also ran for public office and played the dulcimer. Jean joined Cleon in his interest in writing bylaws for organizations. Together, they have one son, Jeffrey. Jeff and his wife, Cindy, live close to Cleon, and he

credits Cindy, a nurse, with saving his life when he became extremely ill with sepsis several years ago. In addition to COAI, Cleon is an active member of the Shriners and Toastmasters, for which he served as the District 19 Governor.

When asked what he'd like to share with COAI, Cleon wanted to encourage all the local Alleys. "Without them," he said, "we'd have no organization."

Cleon Babcock will be one of the instructors at the upcoming 2021 COAI Convention, "The Mighty," in Niagara Falls, New York, with his lecture, "Using Parliamentary Procedure in Your Alley." Meanwhile, you can send him a note of thanks for his contributions to COAI by e-mailing him at [ccbabcock@aol.com](mailto:ccbabcock@aol.com).



Although he is not a board member, as COAI's Parliamentarian Cleon attends all board meetings, including the Annual General Meeting, such as this one in Las Vegas, Nevada, at the 2019 COAI Convention. PHOTOS BY MERILYN BARRETT



## Quotes about Cleon



I have thoroughly enjoyed serving alongside Cleon over the last few years. He is an amazing resource when it comes to all things related to parliamentary procedure and running a meeting efficiently. I was very involved in FFA when I was in high school, and learning about the importance of parliamentary procedure was a big thing for us. I was excited when I learned that, in COAI, we had our very own parliamentarian, and I was especially pleased that we have one with the expertise of Cleon. Cleon has helped me immensely in my transition into president and my ability to run our board meetings.

**Adam Schill**

COAI President, 2020–2022

Cleon the Clown or Cleon Babcock the Parliamentarian – what a joy to have Cleon as a friend and COAI partner. Cleon has been COAI's parliamentarian for over twenty years. He was responsible for rewriting COAI's bylaws back in the nineties and was always available during my term as president to answer questions. He was always just a phone call away. He was there for the General Membership meetings, ensuring each meeting followed Robert's Rules of Order and answering questions for the board. Cleon attended each online Zoom board meeting and always had a joke or two that he would share with the board. Cleon's mind is so sharp; he remembers everything for a person his age, and he enjoys sharing what he has learned. He recently taught a class at the last COAI convention that was well received. Let's remember that Cleon is in his nineties! Cleon is ageless, a leader, and someone who is a friend to me personally and a friend of COAI.

**Mike Cox**

COAI President, 2016–2020

During my eight years on the COAI board, I found no one more helpful, knowledgeable, or simply easier to work with than Cleon Babcock. As a parliamentarian, he was at my side, explaining the practicality, benefits versus drawbacks, and even the nuances of decisions I needed to make during my time as president of COAI. He is a very knowledgeable man who knows Robert's Rules like the back of his hand and also loves COAI with all his heart. He wants nothing more than to see it thrive. I have found him to be a tremendous asset to COAI and also a confidant who has the gift of seeing the possibilities and pitfalls in many of my harebrained ideas during our time together at COAI. I used to joke that he is a passionate, fun-loving, teenage clown, hiding in the body of a mature, sophisticated man, ready to burst out at any time just for the fun of it. More importantly, he has been someone, to this day, I am very proud to call my friend.

**Glenn Kohlberger**

COAI President, 2012–2016

COAI Board Member, 2008–2016



## From the President

Adam Schill

Hello, again! Our new board has finally begun to get our bearings over the couple of months that we've been in office. We have some exciting things coming, so be watching your e-mails and our Facebook pages!

If you haven't been receiving our e-mail updates, contact Laurel at the business office (352-357-1676, Monday through Friday, 9:30 a.m.–4:00 p.m., EST, or [coaioffice@aol.com](mailto:coaioffice@aol.com)) to update your contact information. If your information is correct, make sure that you check your junk folder and add us to your "safe sender" list.

If you haven't liked our Facebook page, look us up (Facebook.com/COAIOfficialpage) and join our group by searching for "Friends of Clowns of America International." Updates, special contests, and other fun things are posted regularly on these pages.

If you are involved with an Alley, make sure that Gloria has the correct contact information for your president. This has gotten away from us over the last several years, and for our Regional Vice Presidents to do their jobs effectively, we would like to make sure we have correct contact information for each active Alley. This way, if a new clown reaches out to us, we can do our best to connect them with an Alley or a mentor clown

in their general area. Through this, we will continue to grow as an organization and in this artform that we all love.

We'd love to have more new people become actively involved in our organization. If you see a committee or other area within the organization that you'd like to help, please send me an e-mail, and I'll try to get you plugged in wherever possible.

If you see something that COAI could do better, reach out! Our board is aware of things we can improve, and we're working on those as we're able. However, there may be things that we haven't caught yet, and we won't know about them unless someone brings them to our attention.

We're having a blast leading our organization to great things, and we're looking forward to the ride! **TNC**

We are super excited to announce that we have set up an

## online merchandise store

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



## Winners of 'Editor's Choice Award' and 'Best in Press Award' Announced

For their numerous and ongoing contributions to *The New Calliope*, including the "Clown Comics" column, Ann "Tuttles" Sanders and Tim "Sawdust" Laynor are the recipients of the 2020 Editor's Choice Award.

The 2020 Best in Press Award, for consistent excellence in publishing alley newsletters, goes to COAI Alley 147's *Nose News*, edited by Susie "Sparkles" Dorland.

The winners were announced by editor Sammy Smith at the COAI General Business Meeting, held June 11 on Zoom.



Tim Laynor and Ann Sanders.

Susie Dorland.

# COAI ZOOM BOOMS!

Designed to sharpen and awaken skills. Our first ZOOM BOOM happens at 7:00 p.m. on Wednesday, October 14. Kesha Beckley is offering a forty-five-minute ZOOM BOOM on seasonal balloons, and at 8:00 p.m. Gloria Sterrett offers seasonal cheek art. Watch the website ([www.mycoai.com](http://www.mycoai.com)) and Facebook ([www.facebook.com/coaiofficialpage](http://www.facebook.com/coaiofficialpage)) for details!

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# OOPS!

## CREATING FUN WITH SILLY TALK

By Mark Renfro

Nothing makes a child feel better than being smarter than the clown. I love to make mistakes because kids love it when they get to correct me. Playing with words and phrases is a great interactive technique for having fun with children. Not to mention, it's the ultimate in "packs small, plays big" clowning. Silly talk sets up many opportunities for making the kid the star of the moment. When a child tells me something, all I have to do is pretend to hear something else. The more they try to set me straight, the more confused I get, and the game has begun.

For example, if a boy tells me his name is Joe, I might respond, "Nice to meet you, Bob." When he corrects me, I nod in agreement and say a different name back. After two or three tries, I finally get it right and say, "Well, of course, your name is Joe. Why didn't you say that in the first place?" If I want to keep it going, I ask, "Joe, is that what your dad calls you? Your mom? Your teacher? Your dog?" When he says "yes" to the dog question (and children often do), I act amazed and ask, "Do you really have a dog that talks?"

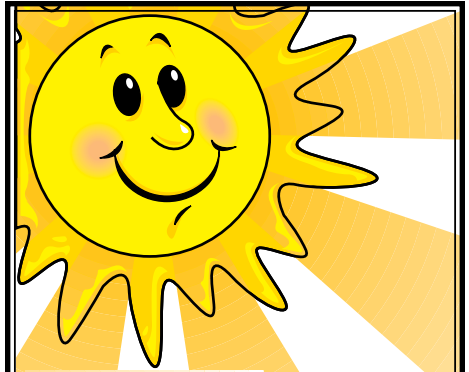
I have gotten great reactions when a child tells me his name by responding, "That's my name, too. Do you think we might be cousins?" Or I might mistake a child for a famous celebrity, "Oh, my gosh! It's Justin Bieber. Hello, Justin. What? You're not Justin Bieber? Well, what is your name?"

If a child tells me she is seven years old and in the second grade, I make it a point to inform the audience, "This girl is two years old and in the seventh grade. Wow!" I add, "You have to be extra smart to do that!" Perhaps the conversation might start with a question about the child's social life, "I understand that you have six girlfriends." It hardly matters if he says "yes" or "no" because either answer is funny. If he says "no," I ask, "You don't have six girlfriends? Do you mean you have more?"

Misunderstanding a child's age can create lots of giggles. With really young kids, I like to ask, "How old are you? Thirty or forty?" Many times they will nod their heads in agreement. If she holds up three fingers, I also hold up three fingers and say, "Give me three!" If a child is six, I might respond, "You're sick? Do I need to call a doctor? Are you going to faint?" If the answer is eight, I say, "You're late? I don't think so. You're here, and I can see you, so you must be right on time," or "Ate? Yes, I had lunch, a great big sandwich. Thanks for asking. Now, tell me how old you are."

No matter how convoluted and confused the conversation might become, in the end, I always let the children make me understand. When they do, I make sure to thank them. "Oops, I can be so silly sometimes. Thanks for helping me get it right," or "Oops, I really didn't understand. I'm glad you were smart enough to help me figure it out."

Some of the best reactions come solely from what you say. None of these ideas will win the prize for comedy genius, but when you have a giggling kid who feels good about themselves, you are well on the way to success with whatever comes next. Keep energy in your voice and facial expressions and give it a try. Talking with a clown should be an adventure in absurdity. Use your words to create fun; they make children feel smart. Go ahead! Make some mistakes. **TNC**



## Our Good Cheer List

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

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**Miriam "Senorita Soto" Kleinberger**  
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**Kathy "Noodles" Gurak**  
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**Fran "Cuddles" Smith**  
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### *Good Cheer Chairperson:*

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863-221-4183

# My Mooseburger Joyful Journey Experience

By Deanna Bojman

How grateful I was to participate in the 2020 Mooseburger Joyful Journey Virtual Camp this July, thanks to a scholarship from Clowns of America International. Prior to this, I was disappointed that the Covid-19 pandemic had hit, and travel was not an option to any clown training events. Mooseburger Camp had taken a leap of faith and decided to present an online experience, which was fabulous and right on time.

I was in the company of master clowns who were eager to pass on what they knew, so we, as apprentices, could perfect what we do. I realized that continuing clown education is important. It helps encourage me to reach for excellence, perfecting what I do each time I clown. Our camp host, Tricia Manuel, packed the conference with lots of content during our three-day, thirty-hour conference. It was inspiring and gave us much to aspire to. The workbook that was provided as a reference document had so much good material.

For fun, there was a rubber chicken decorating contest that needed to be submitted before the conference began. I chose to use only what I had in the house. My inspiration was a feather dress for a classy lady. Afterwards, I happened to see a movie clip from *Sabrina*, the movie with Audrey Hepburn and William Holden. She was walking and pacing with her dog while waiting for a ride from her father, and that inspired me to name my creation, Sabrina. The conference was sprinkled with other fun things, such as skits from our instructors, raffles, and bingo games.

In attending this conference, my main goal was to improve how I used the Internet to connect with my students. This time of practicing social distancing has forced me to

change my traditional classroom teaching environment and use other means. When Facebook Live was suggested as a teaching platform, I was frightened. Sure, I used Facebook, but only as a way to connect with my community. Even so, I am not sure how to use the medium effectively. I took a deep breath, and with the help of YouTube tutorials and a friend, I set up what was necessary to use Facebook Live to deliver my classes.

The classes at Mooseburger offered tips for improving use of this medium. I took a class on how to work the camera and found the class quite helpful in terms of practical considerations for equipment needs. Although much of the discussion was about using the smartphone and not the PC, I learned to be aware of where to look. By looking at the camera, I focused on the audience, being aware of where to be on the screen, with the center being best. The best advice I received was, in spite of any mistakes I may make with the technology, content with sincerity is what matters and what communicates.

One of my biggest takeaways was to practice using Zoom to see how the presentation would look before recording it on Facebook Live. I tried it right after the conference as a way to celebrate International Clown Week, and it was invaluable. It helped me better place my props and how to use them more effectively. For example, I was working on the Holy Bible Coloring Book routine. As I was practicing on Zoom, I saw I was not quite holding the prop correctly. When I



wanted to show the black and white pages, the other pages were showing because my hands were not positioned correctly. It also helped to see how the props would appear as I introduced them on the screen.

My second goal was to learn to use puppets better. One of the classes was hands on, and each of us got to practice how to manipulate a puppet to bring it to life. I used my puppet, Jordan, for the exercise. She's the one with cornrows and a big head. This puppet has been my teaching partner since the beginning of this pandemic. I made her at the Southeast Clown Association workshop taught by my friend, Dianna Hale. Jordan has truly been a great tool in my teaching.

I learned how to make sure she came to life with movement, making eye contact with me, and moving from the background and foreground to make contact with the audience. I learned how to place myself so that my puppet would be seen better. In my case, I accomplished this by moving back from the camera so the whole puppet body could be seen.

To change it up, I took a class on the ukulele with Julia Bothun, as well. She showed us how we could be musically curious by "adding flavor" and finding ways to add interest to our playing. I had never thought of that, as music is something I have to work at, but it did give me the freedom to go beyond the written chords. Thank you, Julia!

An unexpected highlight was the non-denominational service on Sunday morning. I learned to pay attention to the visual details to keep the interest. Sandy Kephart showed a wonderful view of the Sea of Galilee using a green screen to match the theme of the Bible account she was presenting. Karen Hoyer used an animated storyboard and told the account of the disciples on the boat during a huge storm while the Lord slept. She used cut-outs to create movement for the story of Jesus calming the storm from Matthew 8:23-26. It was a captivating eye-opener which helped us understand how visuals could be created and used.

On the whole, the conference revitalized my clown perspective. I also realized I need other clowns to keep the art alive. I appreciated all the classes I attended. All the performances I watched and the time spent with instructors in jams were just as invaluable. An important concept I picked up was collaboration, tossing ideas back and forth. From each other, we learn, borrow, and then make it our own. It was great to be in company of other clowns who all want to move the art forward.

To send ourselves off on our continuing journey, the attendees performed in a kazoo-band performance of "When the clowns go arching out," using the tune of "When the Saints go Marching In." I had forgotten how to play kazoo, but that was the best way to conclude the conference. Thank you again, COAI, for the scholarship, and thanks to the Mooseburger Camp for such an impactful conference at such a time as this. **TNC**

## LEARN HOW TO CREATE YOUR OWN FOAM PROPS!

SEARCH THE ARCHIVES OF THE NEW CALLIOPE  
1990 SEP/OCT ISSUE



THE VAULT IS A FREE MEMBER PERK

# BE INSPIRED!

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**mycoai.com**

# JUNIOR JOEYS

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



## Saved from a Fire!

I always try to find a joke that goes with the theme of my column. This time, the only one I could think of was, “Did you hear about the circus fire? It was in tents (intense).” Fire is intense, and so were the fires in the Pacific Northwest this year. They haven’t stopped yet, and my prayers are with all the people who are still being affected by them.

Many people, including some of my loved ones, lost their homes in Oregon earlier this month in the crazy year of 2020. Some even lost their lives. It was a scary time for thousands of people who had to evacuate suddenly, sometimes taking with them only their pets and the clothes on their backs. It was hard to breathe due to the smoke, and it was very dark outside as the sun was blocked by the smoke.

This frightening time made me ask myself what I should take to save from the fire, if I had to evacuate, as thousands of others had done? Of my belongings, what would fit into my car?

We were near stage two in our state’s evacuation plan, which is when we were told to pack things up, put them in the car, and be ready for the moment when we would get



an alarm on our phones to evacuate, to leave now! In moments like these, you’re not really thinking clearly. You can feel your heart racing and your brain kicks in to a survival mode. You just do what you have to do.

My brain immediately said to save my clown stuff. This surprised me, because lately my clowning has been cancelled because of Covid-19, and it also seemed like my treasured art might be coming to an end (in my area) due to all the creepy clown silliness.

I knew the things I started packing up were not expensive, and I could probably replace most of them. But something deep down told me that if I lost everything but I still could get into clown, I could make children of all ages forget about their loss for a moment. I thought you might be interested in seeing my list, as these are my favorite little dilly-bobbers and gadgets that I use to bring laughter to my audiences.

Beside my costume, nametag, wig, a hat, hair bow, tutu, gloves, socks, and clown shoes, I saved two wigs and make-up, powder, brushes, and my noses and nose tape. I have three string noses and two glue-on noses. I grabbed my baby shampoo and mineral oil, and a few wash clothes and a mirror. I did not take my microphones, but I did grab an old-fashioned megaphone because most likely I would not have electricity.

Here are the things I saved:

- 3 juggling clubs
- 3 juggling balls
- 3 little eight-balls
- Balloons
- Balloon pump

## INSPIRATION AND HUMOR

Banana case with carrot inside	Googly Eyes and Teeth (hand puppet)	Slide whistle
Bean bags for games	Hat and rabbit scarves	Something Fun sponge words
Big plastic binky	Horn	Sound effects machine
Birthday Cake (foam) and Dove Pan	Little purse with little business cards	Squeaker
Break-away Wand	Magic Coloring Book	Star wand
Bubble canister with glass ball	Magic Giant Toothbrush	Stickers
Business cards with COAI information	Parachute and balls	Thumb tip and scarf
Change Bag and scarves	Pearls of Persia	Tiny mini-camera
Crayola box with scarf	Pinocchio stick puppet	Two plungers (couldn't find the third one)
Degree deodorant gag	Plastic blow-up chicken	Two rechargeable D'lites
Egg Bag	Pride and Joy card	Two sponge balls
Eyeball	Professor's Nightmare rope trick	Wilting Flower
Feather duster	Puff the Rabbit puppet	
	Sad Clown/Happy Clown	



I also packed up my journals, some family photos, a case with a couple days of clothes important documents—including my passport, social security card, birth certificate, and my COAI membership card—my computer, phone and cords, a set of colored pencils and a drawing pad, a case of water, some protein bars, my pillow, a blow-up bed, blankets, and two of my most important things: my toothbrush and toilet paper! I also saved my Clown of the Year and Junior Joeys Director badges.

I remember looking around my home, thinking this may be the last time I see it and everything I own. I went around and took pictures of everything so that I could show my insurance agent and could also remember this little place that I love. In that moment I knew my life was more important than all the things I would leave behind.

The evacuation line was a few blocks away from me, but as time passed the fire near us got under control, and the rain came and cleared the air. By the grace of God, I did not have to evacuate. People in my neighborhood waited, as if expecting the other shoe to drop. But it never dropped. Our area was taken off the potential evacuation list. Over the past few days, as I have been putting things away, I see that I would have missed a lot of other things that I didn't grab in my rush to pack, such as my clown bike. But I knew I had limited room in my small car, and I had a dog to save as well.

I am thankful for clowning and thankful that even while facing potential tragedy, I felt the urgency to help distract others. As a clown, I know that I am prepared to help others, as if being called to duty. I felt the importance of what I do as a clown, and somehow this brought to me a comfort and an assurance that clowning will never die.

To all Teen and Junior Joeys, I hope you know that clowning is a very important job, and you have the opportunity to learn this art form and help the world be a better happier place, during good times, hard times, and even tragic times.

No matter what's happening, always remember to bump a nose! Honk, honk!



If you or any of your friends need help or encouragement as a clown, always feel free to contact me, Regina Wollrabe, at [coaijrjoys@gmail.com](mailto:coaijrjoys@gmail.com) or by phone at (503) 807-2584. **TNC**

# FUN WITH SILLY SONGS

By Ted “Twaddles” White

Back in the days before Covid-19, when Twaddles and Pockets were regularly performing in senior care facilities, we found that personal contact and close interaction was immensely important to the residents. We also learnt that singalongs with old songs that everyone remembered from their younger days were well received.

To mix it up, we started to play with writing strange words and teaching the elderly folk some “foreign” songs. The first was presented to the residents as a Polish folk song, and it was sung to the tune of “It’s a Long Way to Tipperary.” (You can check it out on page 21 of the November/December 2018 issue of *The New Calliope*.)

Subsequently, we participated in a parade dressed in wedding outfits. This gave me the idea for a Greek wedding song. I printed up many copies of the photos and laminated them. We handed them around and said that these were our wedding photos.

We claimed that it had been a Greek wedding, and there was a special song which is featured at every Greek wedding which we would teach them. They needed to learn six words, and that was it.

Holding up the sign, I would point to the words and ask them to repeat each word after me. I’d say, “The first word is a man’s name, ‘theo.’ In America, the name is probably short for Theodore, but in Greece, it would more likely be something like Theodopolis. The second word sounds just like ‘grammar.’ I was never good at that at school. The third word is ‘cheat.’ Pockets did that in all her exams.”

Turning the sign around, I would say, “We have the final three words, and the first two are a bit harder. The fourth word is ‘antwa.’ It sounds like ‘ant’ and a baby’s cry,

‘ant-wah.’ The fifth word sounds a bit like shoes, maybe drawn out long like my clown shoes, ‘cheeyouz.’ The last word is another man’s name, ‘toby.’”

“Now, once we start, I’m sure that you will be able to sing along. The tune is similar to one you all know, and I will point to the words as we go.”

“Theo grammer cheat antwa cheeyouz toby, antwa cheeyouz toby, anta cheeyouz toby. Theo grammar cheat antwa cheeyouz toby, many long years ago,” obviously to the tune of “The Old Grey Mare.”

It works just as well with younger groups as well, so give it a try. We hope you have as much fun with it as we do.

TNC

*Ted “Twaddles” White served as COAI International Regional Vice President from 2014–2020. Contact him by e-mail at twaddles2014@hotmail.com.*

ANTWA  
CHEEYOUZ  
TOBY  
THEO  
GRAMMER  
CHEAT



# DRESS UP YOUR KID-SHOW MAGIC

By Samuel Patrick Smith

Details make an ordinary show extraordinary. Consider this: you never leave a restaurant saying, “Wow, they sure have a great air-conditioning system” or “The temperature of the food was just right.” But these and dozens of other details add to a memorable dining experience.

It’s the same with your kid-show. Kids don’t notice or comment on everything you do to make your performance shine. But all the details add up to a great time, and that’s what the kids, teachers, and parents ultimately remember.

Embellishing your show with extra touches puts you a notch above those who never get around to these details. Check out these five ideas:

**Add props.** Through the years magicians have recognized the value of such things as Breakaway Wand, Cut-No-Cut Scissors, and more. Be on the lookout for things to use as funny magic wands. I sometimes wave a rubber chicken or pig!

**Spruce up your scenery.** Wait a minute. What scenery? That consists of your prop case, table, backdrop, silks draped over cases or chairs, and whatever else is in view during your show. Take it a step further by creating a theme show using decorations found at education supply stores—where teachers shop for classroom visual aids.

If you’re putting together a dental health show, you will find a poster of a big smile or a string of cardboard teeth. A show for Black History Month might call for a poster of famous African-Americans. Since these materials are designed to be displayed on a classroom bulletin board and seen from a distance, the artwork is usually perfect for stage settings.

One of my mentors, Fetaque Sanders, excelled in performing for students. Fetaque didn’t carry a backdrop. He preferred to hide suitcases behind screens. I like to have my prop case on stage. It’s a professional prop case that looks topnotch. I keep it in full view as another way to embellish the stage setting.

**Dress up.** Adding a simple costume to a routine works wonders. In my Ernie the Elf routine, I tell a story about an elf who thought he wasn’t getting a Christmas present. I start by saying “*This is the story of Ernie the Elf.*” Then I pop on a long, crooked nose.

If you do a routine or tell a story about the old west, plop a cowboy hat on your head. During your Christmas show, wear a Santa hat during one of your tricks. You might even wear a different hat for every trick if you can find something appropriate. They could get more and more outrageous, which would be increasingly funny.

**Tell jokes.** Kids love jokes, so throw some into your patter. They’re especially good if you’re waiting for someone to come up on stage or waiting for a spectator to perform a task. Fill in that empty spot with a knock-knock joke.

*Knock, knock. Who’s there?*

*Alex. Alex who?*

*Alex—plain later!*

For older kids you could toss in a more sophisticated joke.

Why couldn’t Mozart find his teacher?

He was Haydn!

In my routine for Deja Zoo (a mindreading trick for kids), I pretend to be drawing a sketch of a giraffe. To fill in a few seconds as I sketch, I say, “*What do you get if you cross a giraffe with a German Shepherd?*” Pause. “*A watchdog for the third floor!*”

Have fun with jokes and use them to embellish your patter.

**Enhance your image.** If performing in schools, libraries, or other public venues, the show begins weeks before you arrive when the kids first see your posters or other



publicity materials. Yes, even in the age of social media, good old-fashioned print materials still make a positive impression. Good branding, complete with professional photos, can greatly enhance the excitement about your show. If you’ve been there before, the kids will be saying “I remember Bunky and Blondi!” If they’ve never seen you, their imaginations begin working as they try to figure out what kind of magician or clown you’ll be. Amazing? Funny? Both?

Use professional typesetting and design to produce at least an 8.5” x 11” flyer with your picture and the date, time, and place. Larger tabloid-size posters are also good, but sometimes the smaller ones are more convenient for teachers or librarians to hang on bulletin boards.

Fetaque had a funny technique for schools. He sent two small handbills for classroom use with special instructions. The teachers put up the first one several weeks before the show. Then the day before the show, they were to take it down and replace it with one of the same design—except now Fetaque had a double set of eyes! Kids would talk and that generated excitement for the show the following day.

Adding just one of these embellishments may not create the pizzazz you desire. But put them together, do a great show, and the children will have an even better time than they imagined—and you will be called back year after year. **TNC**

*Samuel Patrick Smith has performed thousands of shows for children in the Southeast as Sammy the Magician. He is the author of nine books, including Big Laughs for Little People. To access all 252 pages of Big Laughs for free, login to your account at [www.mycoai.com](http://www.mycoai.com).*

# E-Clown Competition Awards

Clowns of America International held our first-ever “E-clown Competition” during the month of July. Entries in three categories—Makeup, Balloons, and Face Painting—were accepted in three rounds. Thanks to everyone who participated!



## Makeup

1st



Lynette McDonald

2nd



Kent Sheets

1st



Sarah M. Hovey

## Face Painting cheek

2nd



Candy Will



# Multiple BALLOON

1<sup>st</sup>



Dylan Rowe



2<sup>nd</sup>

Renate McIntosh

# BALLOON Arrangement

1<sup>st</sup>



Dylan Rowe



2<sup>nd</sup>

Candy Will

# Why Should I Go for the CHARLIE Awards?

By Jim “Donuts” Donoughe

**W**hy should I go for the CHARLIE Awards? There’s a simple answer if you’re a clown: Clowns spread joy and smiles, and the CHARLIE Award is given for the joy and smiles you create for Clown Week! I am a recipient of the Individual CHARLIE Award, and my Alley has received the Alley CHARLIE Award. I have to say, it’s an easy process! The press recognition you and your Alley will receive will give you a big boost. The Alley can get new clowns, and COAI can get new members. It’s a win-win situation for everyone.

I know what you’re thinking: “It’s too much work. We don’t have many people around us to entertain during that week. We’ll never win. Our Alley is too small!” We only have nine members in our Alley, and that’s what I thought, too. After I did the work for the individual award and won, I asked my Alley to help me go for the Alley CHARLIE Award as a group. We do most of it as individuals, anyway. If you are on your way to becoming an Alley and you are a COAI member, get with other COAI members in your group to start an official COAI Alley and be active!

Here is what we did with suggestions for you to try.

**May.** This part is the easiest. Write a letter to your own city or town leader asking for a proclamation declaring August 1–7 Clown Week. There are sample letters online. While you’re at it, send a few more to neighboring towns. Do this by the end of May so you can get them returned by August. While you’re at it, ask your church or the clubs to which you belong to help out with a letter of support. In addition, ask any township or organization that is sponsoring a parade in which you’ll be participating to write a letter of support.

**June and July.** Make a few signs and laminate them so they can be used many times. You can use bigger signs to advertise that Clown Week is coming during your local parades. Work together with others.

Libraries are great places for performances, and some have a budget to hire you or your group. If not, you can volunteer your services. They may have you come in and read a book or do a small show. I’ve done what I call a Day with a Clown. I start in street clothes and put my makeup on in front of the kids as I talk about clowns and their history. Then, I put on my costume and read a few books that my clown loves, much like Mooseburger’s Red Nose Readers. Returning in clown to read a few books or perform at a daycare, library, or park that hired you earlier in the year is a great way to say thanks.

Call to see if your Alley can do a few skits at a retirement home. Talk with some of the residents on your visit. The biggest smiles you make while visiting the nursing homes may be your own. For some residents in these facilities, those who provide entertainment are the only visitors they see all year. These performances also provide good publicity and strengthen the relationships you have with the community.

**August 1–7.** Do what you do best—clown! Spread joy! Create laughs! Take pictures of some of the smiles you help create. Your activities don’t have to be





Left to right: Carol “Dilly Dally” Shire, Joyce “Sprinkles” Ordorzyk, Guy “Kazoo” Richards, Ruth “Jazzy” Cerretto, Carol “Corabell” Marx, Crescent “Confetti” Laposa.

big. Just have fun, and others will, too. Take pictures of whatever you do during the week. Here are some examples of our Clown Week activities.

Hand out a few clown noses, stickers, and bead dogs, while in and out of clown, during this week. Have them ready. Talk to people about Clown Week. You can buy noses in bulk on eBay.

I had a great time standing outside a Target in clown one day after a show. I stopped to get pictures with the big red clown noses they have out front. People wanted pictures with me, so I let them take pictures, and I gave them noses for

the pictures. I told a few jokes, as well. We went back with members of the Alley, and it was a fun time. Don't forget your camera!

Clown without your costume while you bank, shop, or get fast food. Wear your clown nose—it creates smiles. We have members that handed out noses or nose stickers, even bead dogs, while at farmers' markets, doctors' offices, and even at drive-thrus for food.

I went to my bank in clown and gave little bead dogs to all the ladies. They loved them! I told them about Clown Week and took some pictures. Later, I received a thank you note from the bank. It was a win for all!

We pick a day, usually the Saturday of Clown Week, to have fun with the tourists near us at Niagara Falls. We have fun doing lite walk-around to get pictures and hand out noses and stickers.

We have lunch as a group in clown. It's fun to see the smiles and laughs when they see you and seven other clowns in a restaurant! We also go to a restaurant for ice cream after every parade or show. After some parades, the staff know we're coming and fight to get us at their tables. They love the jokes and watching us entertain the whole restaurant. People who are in a good mood always give better tips!

Make banners for Clown Week and hang them in your yard or put noses on your yard decorations.

Painted rocks are big right now. Paint some rocks with clowns or “Clown Week” and add an address to link a picture to your Alley's Facebook page.

Ask others to post pictures of them wearing a red nose and post these to your Facebook page, as well. Have them be creative! If you don't have a red nose, place something else red there: a ball, tomato, sticker, or piece of candy.

Use your Facebook presence to your advantage. Use your group page and your individual pages to advertise Clown Week and solicit help.

Stand on a corner with a sign that says, “Honk for Clown Week.” This is even better in clown!

When Clown Week is over, print your pictures you got and create a scrapbook to send in as your entry. Get together as a group to make your scrapbook of fun. Include your letters and proclamations. If your group wins, show off that pride. Use the recognition to strengthen your Alley. If it doesn't win, think about all the smiles you made—that's winning in itself. **TNC**



Left: Members of the Niagara Clown Alley participating in Clown Week. Left to right: Jim “Donuts” Donoughe, Guy “Kazoo” Richards, Carol “Dilly Dally” Shire, Ruth “Jazzy” Cerretto, Jim “Beanpole” Leposa, Crescent “Confetti” Laposa, and President Carol “Corabell” Marx. Right: Pirate Pete (Jim Donoughe) proposes to a random woman.

# Easy-to-Do DIY Giveaways for Birthday Parties

By Connie "Punkin" Morrow



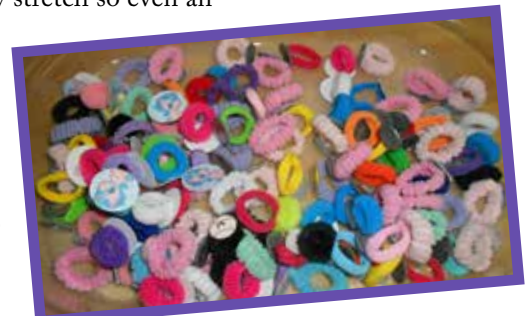
As many of you know, I love to make things for my birthday parties. I try to personalize each party with a theme or a child's favorite things. I hope these ideas will inspire you to have some fun with Do-It-Yourself giveaways.

If you have balloon scraps, you can use them to make balloon bracelets. I use 160 balloons for the elastic (other elastics will work, too) and every color you can imagine of 260 balloon scraps. Cut the scraps in one-inch pieces and thread them onto the elastic. Make sure you put a knot at the end of the elastic so they don't come off the elastic. I use a wooden bead at the end, so when I tie the elastic together, it covers the knot. I use jingle bells on these bracelets for Christmas.

Another great idea is rings. Small covered ponytail rings work great for this. They stretch so even an adult can wear them. I like to hot-glue gems, pom poms, and small pictures made from cardstock on them. Depending on the picture you put on them, the boys love them, too. Use appropriate pictures for each holiday.

How about giving them a smile? Make smiles on a stick! Draw a U shape on a piece of card stock and glue on red circles for cheeks. Then, draw a big smile on them. You can even glue on a cardstock nose. Attach a large craft stick to the back, and voila, you have a smile to give.

At Christmastime, I wanted to come up with something that the kids would love and could use, so I made snowmen pencil toppers. I glue two Styrofoam balls together and make a hole in the bottom for the pencil. Then, I sprayed some adhesive on them and rolled them in white glitter. All that is left is to glue on a nose, eyes, and buttons. If you want, add a ribbon for a scarf.



Another fun thing to do is mini donuts. For these, I use Cheerios and a little powdered-sugar frosting. This is time consuming, but they turn out very cute. Put frosting on the Cheerios and let them dry. You can even add sprinkles while they're still wet. Put them in a small box, and you have edible mini donuts.



The last item (in a long list of other things that I make) is a lollipop. These are also time consuming, but they definitely have the WOW factor. Here, I will describe how to make Mickey Mouse suckers. I use Tootsie Roll Pops, but other kinds would work, as well. Use smooth Styrofoam balls, one and two inches in diameter. The larger one is the



face, and the smaller ones are the ears. Paint them all black. Glue the smaller balls to the larger one to form ears. For Minnie, glue a pink ribbon between the ears. These get shoved onto the stick of the Tootsie Roll Pop, and the candy part is glued to cardstock feet. You can also make pencil toppers like this, as well.

Use your imagination, and you can think up some great ideas for DIY giveaways, and the kids will love them! **TNC**



## From the Director of Education

Alene Kraus

2020 is the most unusual of years! It would stand to reason that on July 1, 2020, I became Education Director this very year.

My predecessor, Adam Schill, left some big clown shoes to fill. He also left me a completed blueprint to follow for my first year as Education Director, thanks in part to Covid-19. I know Adam will be around to guide me through these first months. The virus, however, is no longer welcome!

I have a true story to share. I live in a small town, and we pick up our mail the old-fashioned way, at the post office. I miss clowning in my hometown. I purchased a mask with a clown smile and red nose. I wear it often and wash it often. I receive many positive, happy comments. People ask where they can get one. They laugh, and some small talk is exchanged. They thank me and ask, "Are you the clown?" I laugh and say, "Yep. It's me, Rufflez." This happens so frequently that I am considering a way to hand out clown masks for Clown Week. I think people are reaching out for our fun, laughter, and smiles. They are reaching for connections to others. We can be one of those connections.

As I become familiar with my role, I can remind you to look for and seek out COAI scholarship opportunities.

Let's make this year's auction, to quote Connie and Jim, "Epic!" Please consider donating costumes, collectibles, photos, shoes, and all those unique dust collectors in our closets!

Lastly, I leave you with an invitation to talk with me by phone, text, or e-mail regarding your ideas for a great workshop, lecture, or program.

This is our COAI, and we each have a voice.

Take care, stay safe, and share those smiles! **TNC**

## Welcome, NEW MEMBERS!

Magdiel Rivera "Poncho" Agosto PR

Lois "Wiggles/Clueless/IC" Ahrens Lomenick TX

Keke "Keekipoo" Branch TN

Robyn "Suzieque" Clayton MO

Zanteen Dean NE

Michael Fraidenburg WA

Erin "Zibet" Hanton MI

Linda "Flo, P.J, Shylo,

Glady's P Pumpemickle " Hulet NV

Chester "Chester Cheese" Jackson OR

Carlos "Gaveton" Nieves PR

Sharon "Whoopsie Daisy" Peck NY

Stevie Smith AZ

Timothy "Mr.Goodbarz" Thorpe NH

Peace "POE" Troy NV

Cheryl "CW Rosco" Willis WA

A big thank you to  
**Connie Morrow**  
**Joseph Fera**  
for gifting memberships!

## HARRY'S HILARITIES

Here are some odds and ends to get laughs during your show.

**Hospital show.** I just worked another hospital show. I left them in stitches.

**Can't hear someone in the audience.** Put the microphone up to your ear and say, "Could you speak a little louder?"

**Hotel.** The water is not so bad here. The part I don't like is having to chew it.

**Signs.** I saw a sign in a travel agent's window. It said, "Please go away!"

**Small town.** Where are you from? [Wait for answer and then reply.] I was there once. It was closed.

**Small town.** The town I just performed in was so small that we carpeted it.

**Poor.** I was so poor, I could only take tap dancing for one leg.

**Poor.** We were so poor, we used to paint our feet black and lace up our toes.

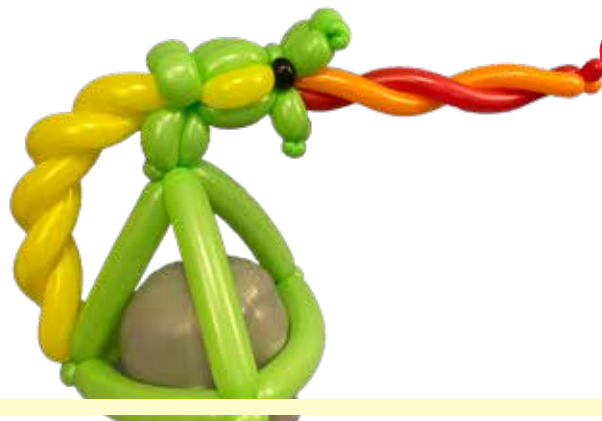
**Can't find curtain opening.** What happened to the opening? It must have healed up.

**Insurance.** I don't have Blue Cross insurance. I have Black and Blue insurance. It only covers bruises.

**Raise.** The boss said I'll get a raise when I earn it. He's crazy if he thinks I'm waiting around that long!



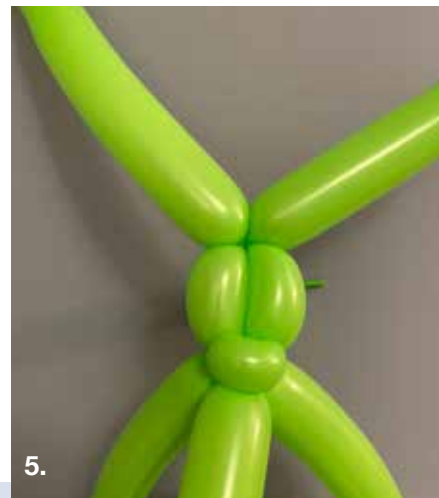
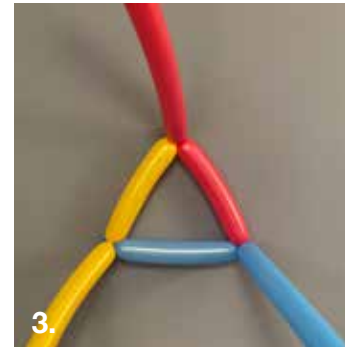
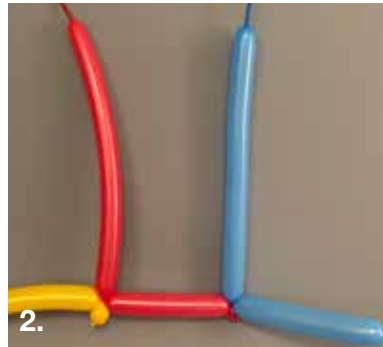
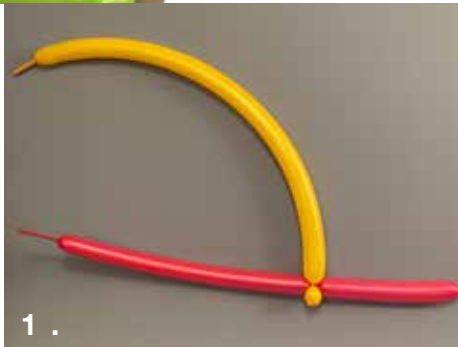
*Harry Allen is the co-owner, with Irv Cook, of Daytona Magic in Daytona Beach, Florida. Harry tours extensively with his dealer show, demonstrating the latest in magic supplies, combined with his quick-witted delivery. Visit him online at [www.daytonamagic.com](http://www.daytonamagic.com).*



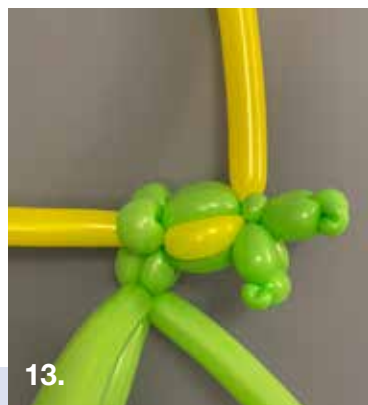
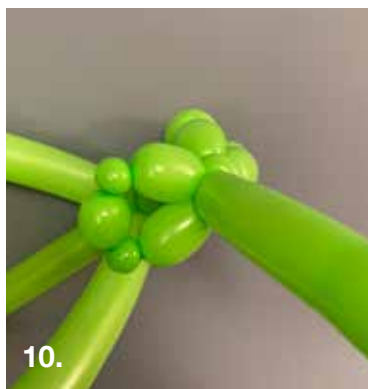
# Dragon Hat

I use three different colors to demonstrate how to make a triangle hat base. For the dragon, I use three Key Lime Green balloons by Betallic.

By Patricia "Pockets" Bunnell



1. Inflate three lime green 260s, leaving a five-finger tip on each. On Balloon 1 (fuchsia), twist a ten-inch bubble. Take the second balloon (yellow) and make a two-finger bubble and twist it in at the ten-inch bubble.
2. Take the third balloon (blue) and twist another ten-inch bubble. Twist that in at the nozzle of the first balloon by making a two-finger bubble on the nozzle end, as shown.
3. Now, twist the last nozzle end by making another two-finger bubble. Twist it in at nine inches on the first balloon. You should have a triangular hat base.
4. On each of the balloons, twist a nine-inch bubble and twist in together. (This is also known as a jester hat.)
5. Using one of the balloons, form a two-finger bubble and pinch twist it. Now, make two four-finger bubbles.
6. Using the third balloon, make a three-finger bubble and twist in with the other two. You should have a three-bubble cluster. This forms the dragon's neck.



**7.** Using one balloon, form a small loop. Using a different balloon, make one more loop to form its ears.

**8.** Using two balloons, twist a five-finger bubble on each and twist together.

**9.** Using the third balloon, form a four-finger bubble, followed by a pinch twist. Twist it in with the two other bubbles. Now, make one more four-finger bubble and twist it in at the neck. Deflate the remaining balloon and tie it off.

**10.** With one of the balloons, make a teddy bear head. Twist a four-finger bubble, followed by a one-finger bubble, a two-finger bubble, a one-finger bubble, and finally, a four-finger bubble. Pinch twist each of the one-finger bubbles.

**11.** Repeat by making another teddy bear head, but this time, make it a little smaller. Deflate any remaining balloon and tie it off. Set it aside.

**12.** Inflate two yellow 260s, leaving a six-finger tip. Tie the nozzles together into a tight knot. Trim the knots and nozzles off.

**13.** Slide the knot of the two balloons into the mouth of the dragon. Form a soft three-finger bubble and twist in at the ear. Repeat this for the other eye.

**14.** Twist the two balloons together to form a twisty mane. Add a couple of black pinch twists to form pupils.

**15.** Make a fifteen-inch yellow and red balloon out of 160s. Form a twisty and insert it in the mouth if you want it to have a flame.



Patricia "Pockets" Bunnell is an award-winning balloon artist from the Portland, Oregon, area. You may reach her by e-mail at [oddballoon@gmail.com](mailto:oddballoon@gmail.com).

# Feeling TIPSY!

By Tim "Sawdust" Laynor

Tips are a welcome way for your customers to show their appreciation for a job well done and bring in extra money when you are performing. At a recent meeting of Kolonial Klowns, Alley 357, we discussed what our policy should be concerning tips. We decided it would be beneficial to include tip jars in our face painting or balloon twisting work areas. In addition, the following suggestions were collected:

- Some venues permit tip jars; others do not. When in doubt, ask.
- Decide how you will use your tips. Are they donations or tips? Donations are contributions to someone or something other than yourself, while tips are money you intend to keep.
- A tip jar gives patrons the option to tip (or donate, if collecting for a charity) without being pressured or made to feel guilty if they opt not to give.
- Use a clear container so patrons can see the money and see what others have given.
- Put in seed money, preferably folding type. It subliminally influences what others should give.
- Clever sayings or decorations will make the jar visually appealing, make it stand out, and will draw patrons' eyes. One great example is the method used by Jenny Henry, a fantastic face painter and balloonist from Maryland. She has a fabric pouch attached to her balloon pump to collect broken balloon pieces and serve as her tip jar. When she places a broken balloon in the pouch, it brings attention to the word "TIPS" imprinted on the pouch.
- Placing the jar where it can easily be seen increases your chance of getting tips.
- Never leave it unattended. An unattended jar can be too much of a temptation.
- If your jar is taken, let it go. In case the thief is not working alone, you do not want to leave your face paints or balloons unattended (putting their safety in jeopardy) to chase the thief down.
- If the jar becomes packed with money, remove the majority of it. Should the jar "walk off," you won't lose as much.
- Use a container with a lid. You can toss it in your face painting or balloon bag and not worry about the money falling out. You can also use it to hold your business cards and business card holder.
- To use the same container for multiple activities, attach changeable signs with Velcro.
- You can also attach a holder for your business cards to the side of your tip jar. When you hand customers business cards, you will draw their attention to the tip jar, as well.
- To bring attention to the jar, you can set up a poll by using two containers or one container with a divider in center. Give your clients a choice, for example: Which is your favorite pet: cats or dogs?

We realize our list is not complete. Feel free to use this as a starting point for thought and discussion. In addition, we would love to see what creative ways you use to decorate, label, and display your tip jars.



## Jar Labels (and/or Badge) Suggestions:

Tips

Never Expected,

Always Appreciated

If you fear change...

Leave it here!

Yes, we accept tips.

Just fold them up and drop them in!

Complaint Jar

All complaints must be written on dollar bills.

Suggestion Jar

All suggestions must be written on \$1 bills or larger.

Tipping

It's not just for cows.

**TNC**

*Tim "Sawdust" Laynor is the president of Kolonial Klowns, Alley 357. He is known for his prop-building skills and artistic talents as a face painter. He was the 2013 COAI Clown of the Year.*



## From the Membership Director

Carrie Ray

I hope everyone is doing well during this difficult time. If you are feeling down or depressed, reach out to one of your fellow clown friends or family members. We are here to help each other, so don't hesitate to reach out for support.

The deadlines for awards are coming up soon. Remember, we have a lot of talented, hardworking, and giving members. Check our website under Awards to find out the requirements for each award, along with the deadline dates. These include Clown of the Year, Lifetime Achievement, Excellence in Clowning, and CHARLIE Award for Individual and Alley.

Here are a few ideas for building your business during the pandemic:

**Create social media posts for your business.** Now more than ever, people are relying on social media as a means of communication and entertainment. Your business can use the platform as a means to stay on top for existing customers, connect with new customers, and drive online sales. The more exposure you have, the quicker the turn will be after the pandemic is over.

**Begin transitioning your shows and entertainment to the Internet.** Moving your operations from pen and paper to online will help your business transition into a world of technological opportunity. Your client base can expand from the people around you to every person who has a computer. While this transition can mean big things for

your business and operations, the actual process can seem like an impossible task. However, once you get it all set up, it will run very smoothly. Remember to reach out to your fellow clowns for help if you are unfamiliar with the technology. Network and support each other.

**Create a virtual tour of all services you provide.** You can also create some unique marketing ideas to keep customers engaged with your business. Even after businesses reopen, people may be hesitant to go back to doing parties. Virtual tours familiarize prospects with your business, put a face on your brand, and help them feel more connected to your team and its offerings.

Be safe! If you have a good idea or suggestion about how we can improve, please reach out to me.

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—Regina Wollrave, ChaCha the Clown  
COAI Junior Joey Director





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# THE CLOWN'S FOP

## Creating a Pierrot with Design-O

By Richard "Design-O" Smith

Edited for print by Rachel Strnad

*I have received several personal letters and messages from friends on Facebook asking for an article about my Pierrot/Classic Whiteface, since I've won several top awards in that category. So, here is a deconstruction of the Pierrot as I usually play it, using my newest project as an example.*

Before we get too far, however, I do want to say that many people might be surprised at how expensive a Pierrot can be (especially when I make one). This is a very elegant type of clown that can potentially cost thousands of dollars and thousands of hours to create. I want to encourage you to think very carefully about embarking on this type if you are not intending on clowning in it for pay. While I put a lot of effort and money into my costumes and hold myself to a high standard for the love of clowning and the children I connect with, I also believe our work has value no matter what level of clowning or type of clown you are and that giving your time and work away for free diminishes that value.

With all that said, let's dive into the Pierrot.

As you can see from the photos, I created a fully lined pantaloon suit that also has a matching vest and bow tie. Having the vest allows me the freedom of variety and the ability to use the costume in more low-key settings. The pantaloons have a hoop system inside that keep the pants bloomed, even if I've been sitting in them. The ruffle collar is over nine feet long, and the whole thing is embellished with over 50,000 stones: 8,000 Swarovski crystals, and 42,000 synthetic crystals. I also made two different back pieces that I wear only when I've been hired to be Master of Ceremonies. I have to walk sideways through doors in them, so they aren't practical for anything beyond stage work or paradeability. Finally, I bought custom shoes and covered them myself. The tips and soles are overlaid with 24 karat gold leaf.

Altogether, the costume weighs 47 pounds and cost over \$2,600 in materials. To me, this is a worthwhile investment, not only for the quality of the costume, but



because the fabric, crystals, silk flowers, and shoes came from orphanages in China and Italy which I support. When I was a child, I and my siblings had to be put in an orphanage for six months. I never make a costume without buying most of my materials from orphanages and I'm thankful for the opportunities I've had to support them in this way for over thirty years.

But my costumes are more than the clothes. I also need all the rest of my paraphernalia to match, which takes a fair amount of planning beforehand. Because I have had chronic vertigo for a while and lost a good deal of muscle control through my recent illness, I also need my cane and a walker, which I covered to match the costume. The walker is also a handy seat for balloon twisting and face painting. The cane is covered in 24 karat gold leaf. As you will see in the picture, I've also upgraded my classic, Louis Vuitton face painting kit with gold leaf inside. My carrying bag for my balloon pump is also a re-made Louis Vuitton.

So, what does a Pierrot clown do? Well, pretty much what every other clown does: parties, skits, parades. However, the Pierrot takes himself very





seriously. He is never the clown who gets the pie in the face. He's fussy, frivolous, and uptight. When I get in Pierrot, I exaggerate my control freak-side to the maximum. However, this fastidiousness should never make you unpleasant to be around, especially if you are working directly with children. As an example, when I'm working with children, I sit down as soon as I can. I'm six-foot-two, so I could be rather intimidating in such an elaborate costume. So far, I've rarely had a child afraid of me. While I'm not rolling on the floor with them, I'm always very cordial and wait for them to talk to me before engaging. I'm the classy clown who wants to bring elegance to everyone. And glitter, lots of glitter. There is never enough glitter for the children's face paint designs. The goal is still to spread joy to your audience.

I have several big charities for whom I bring out my Pierrot costume, and I'm usually doing face painting and balloons for at least a hundred children, so here's how I handle that from a practical standpoint. Especially if you are doing corporate work, I cannot stress enough the necessity for having as much laid out in advance as possible. As you can see in the picture, everything in my face

painting kit is pretty much ready to go. I have it all velcroed in place so it doesn't look much different even after a trip in the car. All I need to do is open it up, fill my rinsing dishes, and I'm set. The same goes for balloons. Have a bunch of balloons pre-filled. Perhaps even have a few sculptures made up. That's what the hampers are for.

The second piece of advice is Keep Things Simple, Silly. While I do both face painting and temporary tattoos, I have a small selection of simple designs for children to choose from. I'm a fairly fast face painter, but keeping the designs simple helps me get through as many children as possible, still be able to talk with them while I'm painting, and produce a quality piece. The same goes for balloons. This is not the time for your show-stopping sculpture. If you are working with another clown, you can get a little more fancy if you share the load. Since I've been ill, my brother has come along as my assistant. He doesn't face paint, but he's the world's best brother and an excellent balloon sculptor. Since he's able to take over that part, I'm able to have a bit more interaction with the children about their face painting design.

The third piece of advice is have a game plan for getting through all the children and stick with it. I have a limit of one face paint design and one or two balloons per child to start with. If they'd like another, they are more than welcome to get in line again. Kids are smart and they catch on pretty quickly how this is going, so you usually won't have to police your lineup. I call each one Google Snookums or Honey Bear and ask them what they'd like as they come to me. Again, while the Pierrot is fussy and frivolous, he should also be approachable.

Finally, I make sure to have extra balloons and stickers to leave on the table in case there are any children who missed me. They can still come away with something, even if I didn't interact with them directly.

This method has yielded about a 99% satisfaction rate in both children



and parents. If your client knows you are working for them to make as many children and guests as happy as possible, they will hire you again. You may even get a regular customer. I've worked for several charities long enough they don't even ask for pictures or give preferences because they trust my experience and know the kind of work they are getting when they hire me.

I hope this has been a helpful look into my process as a Pierrot. I love sharing these articles with you all, and I want to thank Rachel Strnad for helping me put them together. If you have any questions about this article, aspects of my Pierrot, or other clown personas I haven't covered, send me a message on Facebook or through the magazine's e-mail at [thenewcalliope@gmail.com](mailto:thenewcalliope@gmail.com). Sometime soon, I'm planning on writing an article about paradeability, but I'd also love to write more pieces you're all interested in or follow up on previous articles with more detail. If you have any suggestions, let me know at [resdesigno@msn.com](mailto:resdesigno@msn.com).

P.S. I am retired from making costumes so if you need one, please contact Pricilla Mooseburger. I just love her costumes and I know you will. **TNC**

# THE LAST WALK-AROUND

## Mary Louise “Smilee” Andreatta-Carlock

Mary Louise Andreatta-Carlock, 63, of Springfield, Illinois, died on January 11, 2020, with family and friends at her bedside. Mary was born March 24, 1956, in Springfield, the oldest daughter of Albert Angelo (Brute) and Betty Jane. She married Amon Paul Carlock, Jr. on August 27, 1988; he preceded her in death. Mary graduated from Lanphier High School, class of 1974. She worked for the State of Illinois, House of Representative Clerks Office, and Legislative Information Systems. She retired in 2015. She is survived by her brothers, Albert (Carol) Andreatta of Guthrie, Oklahoma and Andy (Pat) Andreatta of Gold Canyon, Arizona; two stepchildren, Todd Carlock and Amber Jones; and several nieces and nephews. A special thank you goes to Brittney Anderson for her loving care of her Aunt Mary.



## Deborah “Snuggles” James

Deborah “Snuggles” James, 64, passed away on June 12 following a valiant battle with cancer.

Endowed with a dazzling smile and a keen sense of funny, Debbie was raised and educated in Schenectady, New York. She graduated from Linton High School in 1974. Debbie continued her studies in Utica, New York, and graduated in

1978 from SUNYIT Utica/Rome with a degree in human services. She returned to Schenectady and, during the following thirty-seven years, was employed by Schenectady County. Upon her retirement, Debbie was a senior caseworker with the Department of Social Services’ Child Protective Services.

A member of a large family and known for her wide circle of friends, she was the life of the party. Debbie loved portraying Mrs. Santa during the holiday season, especially for disadvantaged children. Her smile and contagious laugh inspired everyone’s holiday spirit.

Debbie always told us there was a natural progression in her life toward the art of clowning. She knew and loved all the clowns in the area. As she watched some of them entertain her family members at various events, Debbie’s desire to become a clown was cultivated. She received her initial clown arts training through the Capital Region Clown Arts Festival. As she developed her character, “Snuggles,” she honed her sense of humor and entertained her scope of friends in comedic ways they never imagined.

Becoming an Ambassador of Joy, Snuggles joined Clowns of America International and the Electric City Clown Alley. Entertaining families, friends, and colleagues proved to be a pastime she genuinely loved.

## Theresa “Ida No” Stevens

Theresa Stevens, 90, of Saratoga Springs, New York, passed away June

10. She was known as “Here” and “Ida No” and also performed as “There” and “Everywhere.”

She was a longtime member of Clowns of America International, Happy Valley Clowns, and Electric City Clowns. Theresa served Happy Valley Clowns as both vice president and president and served Electric City Clowns as vice president. She entertained Capital Region audiences, especially seniors, for nearly forty years.

Theresa participated in local, regional, and national clown events, taught classes and presented workshops at conventions, as well as at Hudson Valley Community College and the Saratoga Senior Center. An award-winning performer, she earned many honors and was noted for excellence at several Northeast clown conventions. At COAI Conventions, she brought home the “Top Ten” awards, including the Bronze, the Silver and the Gold. Additionally, Theresa was twice presented the Electric City Clowns Enthusiasm and Founder’s Award, was a recipient of the Northeast’s Shorty Award, and was a nominee for COAI’s Clown of the Year. At four foot nine inches tall, she was a giant among clowns!



Theresa was a wife to James, mother of four, grandmother to four and great-grandmother to five. Her hobbies included knitting, needlepoint, baking, storytelling, square dancing, and belly dancing. Theresa’s working life included employment at the Van Raalte Textile Mill, Epsy Manufacturing Company where she worked on an electronic component used in the first manned space flight to the moon, and Skidmore College where she retired from the Admissions Office.

Long active in her church and in community service and performance groups, her memberships were many and her

leadership always noteworthy. Theresa's educational pursuits continued during her retirement, completing karate lessons, as well as classes in auto body and car repair. Theresa loved life and remained fully engaged, even enjoying an ice cream cone with her family and friends a few days before she passed away.

## Lisa "Sparkles" Ward-Colboch

Lisa "Sparkles" Ward-Colboch of Cleveland, Ohio, passed away January 20. Known for her exceptional face painting skills and outrageously fun shows, generations of families and clowns love and remember her. In her forty-year career, she introduced standards of clowning and artistry that we take for granted today. Sparkles was a constant in bringing First of Mays into our clown family. She shared her time, knowledge, and resources selflessly, allowing hundreds of others to come into their own. Giving away her paints, glitter, and

even costuming was common for her. A true artist, she would teach others her techniques and hold free classes and meet-ups in her home and around town. Sparkles was an avid supporter of Clowns of America International, World Clown, and many other associations. She encouraged education through membership and participation constantly over the years and hosted conferences and conventions as well. She was predeceased by her son, Jared.



## Dick Williams "Mr. Magic"

Dick Williams, 92, of Lakeland, Tennessee, died July 10. A well-loved radio and TV personality, for twenty-three years Williams produced Magicland, which set a Guinness World Record as television's longest-running

magic show. Along with his wife, Virginia, he presented the program on WMC-TV in Tennessee from 1966 until his retirement in 1989. The show included frequent special guests, including clowns and magicians.



Born Richard K. Williams on July 17, 1927, he spent his childhood in Kansas. His interest in magic began when he received a magic set as a Christmas present when he was seven. He joined the local magic club at the age of thirteen, only after the group made an exception to the age requirement. During World War II, Williams entertained the troops at local military bases and went on to serve in the U.S. Navy on the battleship, USS West Virginia.

Williams got his start as a radio presenter at the age of seventeen and later earned a Bachelor of Arts degree in Political Science from Wichita State University. After marrying Virginia, the couple moved to Texas where Dick was a TV weatherman. He also performed hundreds of magic shows on the local television station in Amarillo, Texas. In 1965, he joined WMC-TV in Memphis, Tennessee, as a staff announcer and weatherman, but soon after, he started Magicland at the request of the station management. The weekly half-hour live-audience magic show for children, sponsored by McDonald's, remained popular for its run of more than 1,200 episodes. Among the guest magicians who appeared on Magicland were Harry Blackstone, Jr., Zaney Blaney, Ali Bongo, John Calvert, David Ginn, Jay Marshall, and Mark Wilson.

Much of the magic he performed involved sleight-of-hand with silks, ropes, and doves, but Williams occasionally included stage illusions, such as the Zig Zag. In addition to performing magic, Williams also put his hand to developing his own effects, including his unique

Cups and Balls routine and his version of the Genie Vase. In 1994, he and Virginia released their book, *Lights! Cameras! Magic! A Guide to Performing Magic on Television*, edited and published by Samuel Patrick Smith.

Williams was a founding member of the local magic club in Memphis and devoted much of his time to the group. He served as president and was a valued advisor when the group took on a monthly local cable show. Williams helped produce the show and fine-tune the magicians' performances.

In addition to being a legendary entertainer, Williams was known as a man of class and character. He was widely rec-



ognized in the Memphis area and even years after his retirement would be asked for his autograph when a fan saw him at a store or restaurant.

Dick's wife, Virginia, died in 2007, after the couple had been married for fifty-seven years. Their only child, Sherry Williams Rezba, died in 1981. He is survived by his two grandchildren, Jennifer Rezba and Michael Rezba.

*Errata: In the July/August issue, we incorrectly placed photos of Theresa Stevens with Deborah James' Last Walk-Around. We apologize for the mix-up and are reprinting Deborah's obituary in this issue.*

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# CLOWN COMICS

## YOUR MOVE

By Ann "Tuttles" Sanders

★ Starring: Jerry "Dr. Dufus" Dodson and Tim "Sawdust" Laynor  
Members of Kolonial Klowns of Williamsburg – Alley 357

Photos by Harold "Ducky" Wood



# Great Magic

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

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

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

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

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

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

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