

THE NEW

CALLIÖPE

For Members of Clowns of America International

January / February 2019
Volume 36 • Number 1



2019
Clown
of the
Year!

Julie
"Lovely Buttons"
Varholdt

Your COAI Officers

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REGINA WOLLRABE

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2019 COAI CLOWN OF THE YEAR

JULIE “LOVELY BUTTONS” VARHOLDT



By Glenn “Clyde D. Scope” Kohlberger

Julie Varholdt is a third-generation clown, beginning with her grandfather, so her passion for entertaining is in her blood. Julie started clowning in 1992 in the Phoenix, Arizona area, and has since traveled the world teaching and sharing our art form with people everywhere.



Her clown talents run the gamut, including interactive comedy, statuesque stilt walking, balloon sculpting, face painting, strolling magic, designing one-of-a-kind costumes, and teaching our incredible art of clowning. Julie is an energetic entertainer who blends fun and laughter into her daily life, which she shares with the world as a very active clown and mentor.

Like many others, I came to know Julie at the conventions of Clowns of America International, Southeast Clown Association, and World Clown Association. Her talents and love of clowning are evident as you first meet her. “I love what I do and do what I love,” she says.

Her ideas and point of view may not always flow with the main stream, but as she presents the reasoning behind them, you see that they are fresh thoughts that

can be the start of new and fascinating ways to solve a problem or change a mindset. It was this insight that helped me see how perfect she would be on the COAI Board of Directors in 2014. I happily invited her to run for Alley Director, believing that her experience in WCA would be the perfect fit in that position, but also knowing her drive would lead her to even greater things for COAI.

As Alley Director, she quickly went to work rewriting the COAI Alley Handbook to make it more user-friendly. She streamlined the entire Alley Director position and process by updating the paper trail with computer programs. Julie was also instrumental in bringing in several new alleys to COAI.

When she became the Executive Vice President for COAI in 2016, she noticed that our COAI Handbook had not been updated since 1997, so she took it upon herself to tackle the job and took charge of the committee to accomplish this huge endeavor. Julie was instrumental in overseeing many projects and committees during her terms. She helped Dan Langwell and I update the Cloning Basics Book (that updated edition is the one sold today, and is now available on our website, if you are a current member).

Julie worked directly with me in setting up the first-ever COAI Online Alley. She was in charge of the committee to update the Convention Competition Rules, and she worked hard to bring in over thirty new international members through the Membership Scholarship Program. She also noticed that the website was taking up a huge amount of the COAI budget. So she went out and got the ball rolling to help save COAI thousands of dollars a year. All of these things were not part of her job description, but this is what Julie does best—going above and beyond what is expected.

JULIE VARHOLDT CLOWNING TIMELINE

1992	Joined the Luv Clowns and found her future as a clown	2010	Awarded Clown of the Year for WCA	2015	Taught at San Diego All Stars Alley in California
1992 – Present	Still an active member and very active in all duties for the Alley	2010	Won the first-ever Convention Best in Clown at COAI Convention in Houston	2015	Taught at WCA National Convention in Reno, Nevada
1993, 97, 03, 05	Elected Secretary of Luv Clowns	2010	First-time headliner in Puerto Rico (entertained and taught clown skills)	2015	Taught at COAI in Erie, Pennsylvania
1993	Elected President of the Luv Clowns	2010	Traveled to India to entertain and teach clown skills	2015	Headliner for the Heartland Clown Convention in Wichita, Kansas
1993	Joined World Clown Association (WCA)	2012	Traveled to England to entertain at Clown Gathering UK	2015	Taught and performed at American Clown Academy in Ohio
1994	Re-elected President of Luv Clowns (again in 1996, 1998, 1999, 2010, 2018)	2012	Taught at Colorado Clown Alley School	2015	Taught and performed at WRCA in Laughlin, Nevada
1996	Joined Clowns of America International (COAI)	2012	Taught at California Clown Camp	2016	Elected as the Executive Vice President of COAI
1997	Attended Clown Camp on the Road with Leon McBryde, Marcella Murad, & Tony Jones in Phoenix, Arizona, her first official clown school	2012	Taught at Southeast Clown Association Convention in Florida	2016	Taught and performed for the fourth year in a row at CGUK
1999	Became an Arizona Roster Artist with the Arizona Commission on the Arts as the Clown Gals of Arizona	2012	Headliner for Mid-Atlantic Clown Association convention in Pennsylvania	2016	Taught at COAI Convention in Las Vegas
2000	Awarded Clown of the Year 2000 by peers while attending Clown-Fest Clown School in Phoenix	2012	Taught and performed at Toby's Clown Alley in Florida	2016	Taught and performed at Clown Convention in Antrim, Ireland
2000	Began teaching clown classes at local clown schools and Alleys	2012	Taught at Rose City Clown Alley in Portland, Oregon.	2016	Taught and performed in London, England
2001	Attended her first National Convention for the World Clown Association	2012	Returned to England to perform and teach clown skills at Clown Gathering UK	2016	Invited to Barcelona and Vic, Spain, for the Clown Symposium
2001-2006	Elected as the first-ever WCA Alley Director <ul style="list-style-type: none"> • Set up the program which is still in use today • Responsible for overseeing ten Regional Directors • Responsible for the paperwork and communication for all the Alleys of the World Clown Association 	2013	Taught and performed at COAI Convention in Harrisburg, Virginia	2016	Taught and performed again at WRCA in Las Vegas
2002	Became publisher and editor for the World Clown Association Newsletter	2013	Taught and performed at Des Moines, Iowa Corn-vention	2017	Invited to perform and teach in Naning, China
2003	Began teaching at conventions and clown schools all over the United States	2013	Headliner for WRCA Convention in Laughlin, Nevada	2017	Taught at Laguna Woods Clown Alley in California
2003-2018	Began entertaining in the pediatric units of the Maricopa County Hospital (and continued for fifteen years)	2014	Elected Alley Director for COAI	2017	Taught at COAI Convention in Kansas City
2005	Became a member of David Bartlett's Red Nose Roundtable	2014	Taught at COAI Convention in Orlando, Florida	2017	Invited back to American Clown Academy in Ohio to teach and perform
2006	Elected Vice President of the World Clown Association	2014	Taught at WCA Convention in Chicago	2017	Headliner for Texas Clown Association in Houston, Texas
2009	Won All-Around Clown at the World Clown convention in Denver, Colorado	2014	Taught and performed at California Clown Camp 2014	2017	Headliner for Boise Idaho Clown Alley
		2014	Taught clown skills at three different Alleys in one week in Florida <ul style="list-style-type: none"> • Krackerjac Clown Alley, Toby's Clown Alley, The Villages Clown Alley 	2018	Taught and performed again at WRCA in Las Vegas
		2014	Headliner for Midwest Clown Convention in Iowa	2018	Taught and performed for the fifth year at CGUK
		2014	Taught and performed at Western Region Clown Association in Laughlin, Nevada	2018	Taught at COAI Convention in Harrisburg, Virginia
		2015	Invited back for the third time to teach clown skills and entertain at CGUK	2018	Taught and performed at FAVE in Las Vegas
		2015	Taught at Laguna Woods Alley in California	2018	Taught at San Diego Clown Alley
				2018	Taught at Laguna Woods Clown Alley
				2018	Introduced Mrs. Claus into her vast array of characters

At home in Tempe, Arizona, Julie is busy clowning at hospitals and nursing homes. Once a week she clowns at Maricopa County Hospital in the Pediatric units. She visits the Pediatric floor, the Pediatric ICU, Pediatric Emergency Room, and the Pediatric Burn Unit. She spends many hours spreading laughter and joy wherever she goes.

Julie is a talented person with the drive and vision to be the best she can be. Her compassion and love of people in general makes her a wonderful person to know. If you look at her timeline in this issue, you will see how lucky COAI has been to have had her talents working for the organization, and how lucky we all are to have her loving what she does every day as a clown. **TNC**

Glenn “Clyde D Scope” Kohlberger served as COAI President from 2012 to 2016 and is a recipient of the Lifetime Achievement Award.



Leon “Buttons” McBryde:

I have watched Julie’s clown develop over the years. Her dedication has been exemplary, and her involvement in the clown world as a performer and teacher has been an asset to the clown community. I encourage others to study her work and use her career as a roadmap to walk the path to successful and professional clowning.

David “Mr. Rainbow” Bartlett:

I doubt there is anyone else in COAI who is as skilled as Julie in comic performance and the successful pursuit of laughter. On an almost daily basis she personally sets the example of what all clowns need to do to make the name clown mean something special and wonderful again in our current society.

Iman Lizarazu:

I met Julie Varholdt at the 2016 COAI Convention in Las Vegas and instantly felt she would be a wonderful friend to have. I also realized she is not just a great person but also a good performer and teacher. I had the opportunity to watch her teach, quietly hidden in the back in order not to disturb the class. I saw with how much passion, love, and confidence she taught. During the convention, I also got to know her wonderful, goofy, funny personality. Wow! She is exceptional—an all-around perfect clown, teacher, performer with her heart and passion in the right place.



Clowns of America International



presents



Viva LAS VEGAS

Texas Station Hotel and Casino
May 6-9, 2019



THE CLOWNS ARE COMING TO VEGAS!

Join us this May 6–9 at the Texas Station Hotel for the
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Practical Facebook Marketing
for Family Entertainers
The Facebook Dozen

Angel Ocasio

Silent Comedy
Stage Presence

Bob and Teresa Gretton

Napkin Roses
Skits, Bits, and Gags

Julia Bothun

Clowning with an Instrument
Meet and Greet
Uke Can Do It!

Pricilla Mooseburger

Lite Auguste, Not Lazy Auguste
Why Clowns Matter
Clown Costumes that Work

Michael Bednarek

Red Nose Response
Walkabout Physical Comedy
Simplicity, Stupidity, and Truth

Hal Grant

Gospel Balloons
Clowning with a Message

John McClenahan

Magic Can Do It Vol. 1
Magic Can Do It Vol. 2

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Being a Performance Based
Santa – The Art of Memory
Making Home Visits
How to Market Yourself
Professionally
Throwing Up Gracefully – A
Basic Juggling Class

Julie Varholdt

Release You Inner Clown

Dave Hill

Simple Magic for Clowns
YMCA – You Can Make
Clowning Awesome

Gene Cordova

How Puppets Took Over the
World (and Your Act)
The Bing Bang Theory – When
Puppets and Magic Collided

Joe Barney

Hospital Clowning: This Ain't
No Birthday Party!
Sound and Music in Your Act
No Nose, No Wig, No Makeup
... Now What?

Mary Anne Ross

The Business of Children's
Birthday Parties
Stage Shows vs. Kid's Parties

Adam Schill

Faces for Fellows with
Follicular Fortitude
Beginning Balloon Decorating

Jessica King

The Magic of Christmas – A
Class for All Independent
Holiday Performers
Face Painting Open Forum

Steve Snyder

The Self-Employed
Entertainer's Complete
Guide to Federal Income Tax
The Entertainer's Guide to
Networking

Dale McKenzie

Playing Like a Clown
Giving the Ultimate Santa
Experience

Merrily Johnston

Rainbow Paints for Speed and
Excellence
Creating Abstract Designs

Lisa Ponce-DeLeon

Face Painting – Back to Basics

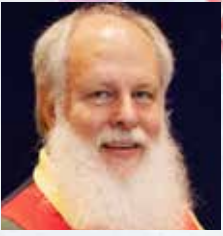
Regina Wollrabe

Mime and Movement for
Clowns

Register by May 5, 2019 = \$230 • At the Door = \$260

Daily Rate = \$60 (no meals included) • Banquet Ticket = \$60 per guest

Register online at www.mycoai.com/convention



From the President

Mike "Bonkers" Cox

This year we expect COAI to grow. To accomplish this goal, we need full membership effort! Please, if you are satisfied with what COAI does and represents, please pass on this information to fellow clowns and non-clowns (magicians, face painters, jugglers, etc.). Tell others about *The New Calliope*, our annual convention, your local alley, and our fantastic new member benefit, The Vault, featuring online access to thirty-six years of *The New Calliope*.

We're also excited to announce that all COAI members now have online access to our *Clowning Basics* book. That's right—this book, which is still available in print from the COAI Business Office for just \$25—is now posted in the members' area of our website at www.mycoai.com.

COAI members now receive six beautiful issues of *The New Calliope*, plus online access to all back issues (over 8,000 pages!), and free access to *Clowning Basics*. Plus, for those who need it—and anyone performing in public does need it—fantastic liability insurance from Brown & Brown for only \$150 per year. Add in our COAI Alleys around the world, plus our annual COAI Convention, and you have an unbelievable array of member benefits. I hope you will take advantage of all of them and tell your friends about COAI!

I am truly thankful for all my clown friends—within this great organization and outside. Our clowns come through during hard times and good times, and every one of you are there when needed. Thank you!

PROPOSED CHANGE TO BYLAWS.

Submitted by Ted White, COAI Bylaws & Rules Committee Chairman.

The following proposed amendment will be presented at the Annual General Membership Meeting in 2019.

Amend ARTICLE III MEMBERSHIP, Section 1. Paragraph c.

"Family membership shall be open to anyone whose parent, spouse, or adult sibling residing in the same household is a regular member in good standing of COAI."

Amend to read: "Family membership shall be open to anyone eight (8) years of age or over whose parent, spouse, or adult sibling residing in the same household is a regular member in good standing of COAI. A Family Member must then abide by all COAI rules for his/her age group. Example: an eight to fifteen-year-old Family Member shall have no voting privileges and may not compete as an adult member."

RATIONALE: This will remove the misunderstanding (loophole) that led to a young child family member competing as an adult at a COAI Convention.

Submitted by Ted White, COAI Bylaws & Rules Committee Chairman.

This issue of *The New Calliope* presents our 2019 Clown of the Year. Let's all reach out to Julie "Lovely Buttons" Varholdt and congratulate her for all she has done for COAI and clowning. Julie, congratulations! I am sure you will represent COAI well during 2019 and beyond. Also, let's not forget the folks who make the effort to nominate these Clown of the Year recipients. Please look around you and make notes for the future 2020 Clown of the Year nominees. We need our membership to look around and take the time to nominate!

The 2019 COAI Convention is coming up fast! Have you registered? Do you know that you might qualify for a registration scholarship? If interested, please visit our web site at www.mycoai.com/education-scholarship or reach out to your Education Director, Adam Schill. His contact information is on page 2 of this issue.

Your Annual Convention is a place to share ideas, to learn new techniques; to compete and be judged by your peers; a place to meet old friends and make new friends; to see and purchase items that are not readily available in your area; to see new vendors and lecturers; and most of all, to have fun doing this. Now, are you ready to join us in Las Vegas in May?

Finally, let me remind everyone that your COAI Board makes decisions for the organization. Without feedback from the membership, decisions are made with whatever available information this board has at the time of voting. Please reach out to any board member if you ever have concerns or suggestions. We need to hear from you! Please be proactive. It helps this organization grow.

Till next time, keep entertaining and make the world a better place for everyone. The world needs clowns and entertainers! We are the present and the future. Thank you. **TNC**



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



From the Membership Director

Carrie "Shimmy Giggles" Ray

I hope everyone's 2019 is starting off with a bang. I've been very busy going over the nominations for the 2018 awards in all categories, and we now have selected all our winners. It was very hard to choose, as we have so many amazing members who have put their heart and soul into COAI and into their local communities. All winners will be announced at the 2019 Las Vegas Convention, so I hope all of you are registered to attend. If not, you still have time to sign up. We need you to cheer on our winners.

With this being a new year, if your planning to go after the 2019 Charlie Award you need to be working on getting your proclamations together, scheduling your events for International Clown Week, putting your team together, and assigning tasks to your members to avoid one person having to do it all. The key to winning is to create a scrapbook that tells a story. Have a lot of pictures showing your team promoting International Clown Week. Document who attended the events each day, where the event took place, the signs, and thank you letters for attending. In fact, I've created a checklist to follow and plan on having it added to the COAI website soon. Also, I have a Facebook page for COAI members supporting International Clown Week. Feel free to like and visit it for tips, updates, contests, and more.

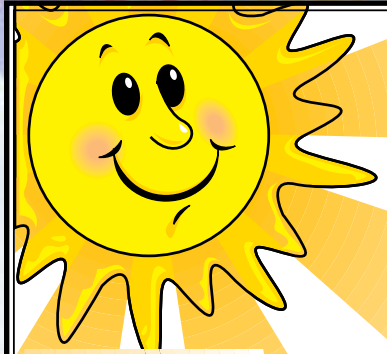
I want to challenge everyone to go out and promote COAI and your local alleys. We would love to build our membership back up to what it used to be; I'm hearing from everyone that membership at their local alleys has dropped so much, mostly because members are getting older and we are not promoting our Junior Joeys to join. They are the future and it's time to get out, educate parents, and bring them into the alleys to learn and grow. Assign mentors for each one so if the parents can't take them to meetings maybe the mentor can. We are the ones left to carry on the tradition of clowning, so get involved. Put that red nose on and show the world what clowning is about.

I will be at the convention, so please come by and say hello. I would love to get to know everyone. If any of you ever need anything, please call me anytime. I'm here to help in any way I can.

Take care, and I hope all you have an AWESOME 2019!



Register for the
2019 COAI Convention
today!
www.mycoai.com



Our Good Cheer List

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

Ruth "Sweet Sue" Hoppe

337 N. Woodland Dr Apt B1
North English, IA 52316

Miriam "Senorita Soto" Kleinberger

2 Maple Lane North
Loudonville, NY 12211

Kathy "Noodles" Gurak

18 Park Avenue
Garfield, NJ 07026

Shirley Lee

1347 Ava Road
Severn, Maryland 21144

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Good Cheer Chairperson:

Crissy "Miz Daisy" Melnitzke

crissy@mizdaisientertainment.com
863-221-4183

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

CONVENTION LECTURE UPDATE

With every week that goes by, we are adding more touches to the Convention plan. We now have a stellar lineup of lecturers, including some of our own such as Adam Schill, Regina Wollrabe, and power couple Bob and Teresa Gretton. We also have some returning guests, like Julia Bothun, Tricia Manuel, and Angel Ocasio.



Angel Ocasio.

But let's talk a little more about some of the classes these clowns will be offering.

This Convention is bringing classes on the full spectrum of clowning, from props to performance. Need a fresh spin on your act? Check out John McClenahan's classes on "Magic I Can Do." Angel Ocasio will bring us back to basics in his Silent Comedy class, where students will learn to use body gestures, facial expressions, and maybe some sounds, to communicate and elicit emotion in their audience.



Christopher Weed.

Gene Cordova will teach you how to grow your act by enlisting the help of our fabric friends: puppets! If you've ever thought about puppets before, his workshop, "How Puppets Take Over the World" is the workshop for you. Gene will go over making your puppet real, from movement and breath, to developing your puppet's personality and voice, plus nine points to bring your puppeteering to the next level.



Bob and Teresa Gretton.

Interested in branching out? Joe Barney will be giving insight into the rewarding and challenging world of hospital clowning in his class "Hospital Clowning; this Ain't No Birthday Party." Students will learn simple material to entertain children of all ages, plus the basics of performing in a medical setting, staying out of the doctor's way, and how to avoid hospital clown burnout.

On the business side, Mary Anne Ross will be presenting a class on the business of children's parties. Lee Andrews will discuss how to market yourself professionally, and Steve Snyder will open the black box known as income taxes in his "The Self-employed Entertainer's Guide to Federal Income Taxes."

We also have every option you could think of (and some you possibly haven't) for face painting. Tricia Manuel will discuss "Lite Auguste not Lazy Auguste." With this look currently in vogue, learn how to do it properly so you look professional and not like a slacker.



Hal Grant.

Adam Schill will speak on a subject dear to his heart: "Faces for Fellows with Follicular Fortitude." How do you design a clown face that incorporates facial hair, especially with the Santa and clown community crossing paths so often? Adam will explore some of the best looks out there for different styles of facial hair and how to make yours work for you.

And that's just a small sampling of all we have in store this May.

See you in Vegas! **TNC**



Gene Cordova.



Joe Barney.



John McClenahan.



Pricilla Mooseburger.



COAI ANNUAL CONVENTION

Monday, May 6 – Thursday May 9, 2019

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

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

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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 coaicov2019@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!



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 Preguntas sobre la convenci3n llamar a ella teléfono 651-578-1573 o puedes enviarle un email coaiconv2019@aol.com

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Favor de sacar copia de tu registro antes de enviarlo

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Viva Las Vegas - Las Vegas Nevada 2019

Be a Hospital Angel



By Julie "Lovely Buttons" Varholdt
COAI 2019 Clown of the Year

One of the main reasons I became a clown was because I wanted to clown at hospitals. It wasn't until I had clowned ten years that I finally got up the courage to go clown my first hospital. Now, fifteen years later, I'm still clowning at one of our area hospitals and still loving it. So many people ask me how I do it. I do it because I love it! I was put on this earth to make people laugh and smile however I can. Some days are harder than others, but it's not about me, so I suck it up and DO IT!

Hospital Clowning, or Caring Clowning, is not for everyone. So if you've tried it and you can't handle it, then it's okay! It took me about three visits before I was able to hold back the tears and start having fun. Now, fifteen years later, I can't get enough of it.

How Do You Do It?

Some great ways to get you started on your quest to Caring Clowning are attending our COAI Conventions or going to your local conventions for classes. Almost every clown school now offers a few Caring Clowning classes. If you're part of an alley, ask them to host a class on how to get started on this amazing journey.

In the hospital I work at, I visit only the Pediatric Units. This includes the Pediatric floor, the Ped's ICU, Ped's Emergency and the Ped's Burn Unit. The emergency floor and the burn floor are where I usually spend the most time. I've seen it all, both good and bad, but it hasn't stopped me from coming back week after week.

Details and Etiquette

On the burn floor, the kids are usually there for several weeks at a time. We've had some who are there for months at a time. I only visit once a week, and to see the progress of these kids over time is incredible. Most of them bounce back with no long-term repercussions, but some will never be the same again. Burn scars don't heal like most scars. They not only scar the outside of a person but the inside, too.

I'm not allowed to ask questions or know why the child is at the hospital, and sometimes that's good. Unfortunately, a lot of these kids are hurt by relatives, and if I was to know that beforehand it would make my job even harder. Without knowing how they got there, I can go in with a quiet mind and try to open their hearts again to happiness and laughter. It's my job to get a little smile out of them or their families and to bring a few moments of happiness into their rocked worlds. It's not my job to judge or let my internal



emotions show. Sometimes a tear will sneak out, but I have to hide it and deal with it in my own way.

Benefits

A lot of the kids who are burnt severely have to come back each year for more reconstructive surgeries. They are usually there for a few weeks each time. Seeing these kids again is like seeing an old friend. The smiles, hugs, and high fives are worth the wait. A few of the kids have asked about me as soon as they got to the hospital. "When is Lovely Buttons going to come visit me?" When the nurses and staff tell me they've been waiting for me, my heart swells with pride and joy!

I've been all around the world clowning, spreading joy, and making incredible memories, but some of my favorite memories are those I've made clowning at the hospital each week.

If Caring Clowning is something you would like to do, please find a mentor to help you in this transition. It's not for everyone, and you do need training and mentoring before you try it. If I can help in any way, please e-mail, call, or message me. I would be honored to answer any questions you may have.

Until next time, remember to always be the best person you can be and be nice! Bump a nose. © TNC

4 Reasons ^{NOT} to Wear a Clown Costume

By Tricia "Pricilla Mooseburger" Manuel

Believe it or not, there are times when your regular clown costume is NOT the right tool for the job. Like Halloween, for example. I'm talking about those events which fall outside your usual range of clown gigs:

- Holidays
- Formal Parties
- Themed Events
- Annual Celebrations

You never know until you try

Have you ever thought about dressing in something other than your clown costume? Mix it up every once in a while! It might be a little scary to step outside your comfort zone; we are creatures of habit. Once we find our clown character, we make our nest there. It can be difficult to budge from that hidey-hole and stick your neck out to try something new.

I encourage you to take the risk! It is very liberating to have a new costume. You have the chance to exercise your creative muscles and stretch yourself. You never know how amazing it can be until you give it a chance. Besides the character-building experience, there are other good reasons for changing your costume.

4 Reasons to invest in a non-clown costume:

- You do this event every year.
- It is for an important client you want to impress.
- A costume helps your performance and enjoyment.
- It's not as expensive as you might think.

You know it's coming

If you have an annual local celebration like a rodeo, expo, or community festival, it is definitely worth putting together a themed costume. You'll get to use it every year (quite possibly more than just once a year), and the event organizers will remember you and hire you again. You might even become the official "unofficial" mascot for the event, guaranteeing yourself a gig every year!



A friend of mine wore a hilarious Christmas Tree costume to her library's fundraiser at a bookstore in 2010. She made quite the impression, and now they invite the library to come back every year. When she calls the store manager to schedule the fundraiser, they tell her "We hope that big Christmas tree is coming along, too!" That tree costume has now become part of their marketing! It may be only once a year to

you, but to that one client who only sees you once a year that costume and character is a tradition.

Just think how fun a hobo costume would be for Box Car Days, a cowboy for the rodeo, a pirate for Buccaneer Days, a leprechaun for St. Patrick's Day ... you get the idea. Check out your local Chamber of Commerce schedule and see what kind of ideas pop up. With an annual event, you know it's coming up so you have time to prepare. Planning ahead takes the stress out of it.



Here are my friends from the Wright County Clown Arouns, mixing it up at the Baby Animal Fair. As you can see, some of them are wearing clown makeup and wigs

with their animal costumes. They sure are cute! They did walk-around, meet-and-greet, and balloons. It was a busy event, and these clowns worked hard to give everyone a good time. The folks running the event said that having the clowns dressed as animals and a farmer was a "big hit!" and they wanted to hire them to come back next year.

Have a hot-shot client to impress?

I will get a call every now and then from clowns who have been hired by a corporation or organization which is hosting a fancy-shmancy party. Their usual color explosion clown costume with all the ruffles and bagginess just isn't going to cut it. They ask me for something a little more "refined."

Now, by clown standards, refined varies a great deal from posh society. Haha! But I think you know where I'm going with this. A special client paying lots of money for you to entertain at a high-class event attended by people in formal wear demands your very best, don't you think? It does if you would like to be invited back year after year. It is in your best interest to polish up your costume and look your very smartest.

A costume is your performance tool

You are a character. Yes, we all know the best characters are extensions of our existing personalities exaggerated to comic levels. However,



there are many facets to your personality, right? So when you get ready for a themed event, dig deep inside and find a part of yourself which can be amplified for your new character.

How you package that new persona and deliver it to your audience is just as important as the props and tricks you bring with you. Take some time to think about how that new character would dress. It's a lot of fun to plan it out, but it's also necessary. Your costume is one of many tools in your performance. Don't

just slap something together and call it good enough. Invest some effort and time into it.

If you are teaching life and fire safety, for example, you want a costume that is reminiscent of a firefighter's uniform but is fun and colorful for the kids. You need it to be functional for performance needs, too. Taking an old retired uniform and jazzing it up with some clowny aspects and a big 911 patch is a good start.

When you coordinate your new costume, not only will you look great but you will also feel great. It is amazing how confident you feel when you know you are giving your client your best effort.

When you look the part, you're not worrying about your appearance and you can focus on your audience instead.

You will perform with more confidence and enjoy yourself more.

It's not as expensive as you think

If you've been nodding your head as you read this article, there might be a little voice at the back of your mind wondering, "Yeah, but how much will this cost me?" The good news is you don't

have to spend a lot to create a themed outfit. Often it is all in the accessories. If you have a simple base of shirt and pants in a solid color like red, black, or blue, you can build on that with accessories in color patterns to coordinate with the theme.

Remember that fancy formal event? Because you are a comic performer, you can get away with not having the most up-to-date style of gown or tuxedo. Find a suit at a thrift store and jazz it up with satin accents or sequins. You know your clients best. What would they appreciate the most?

Make an effort to put together a classy outfit that says "entertainer" but without all the busyness of your usual clown costume. It doesn't have to break the budget.

Don't forget the holidays!

Let's touch base on some ideas for costuming during the holidays:

- Memorial Day, Veterans Day, and Fourth of July – Uncle Sam, Lady Liberty, colonial character, or red/white/blue themed costumes could work for multiple events. You can add some patriotic flair with a star-spangled red, white, and blue hat or tie.
- Christmas – Mrs. Claus, Susie Snowflake, Jack Frost, and Elves, of course!
- Easter – Make a funny hat with bunny ears. Add a puffball tail and tell the kids you are the Easter Bunny's helper, or a bunny-in-training.
- Halloween – A child-friendly wizard or witch is great for those community Halloween parties that take the place of the door-to-door trick or treating. Read my blog and 2018's September/October issue for my thoughts on putting away your clown character during Halloween.



Will you give it a shot?

Coordinating your costume to match the theme of an event is easy and fun! It can be as simple as adding a cowboy hat and bandana to your existing outfit or putting together a full-blown new look. You get to decide what works best for you. What you can count on is extra kudos from the organizers and attention from the crowd.

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



JUNIOR JOEYS

By Regina "Cha Cha" Wollrabe, *Junior Joeys Director*



What kind of music should you play when you're fishing?

Answer: Something catchy!

What kind of article should your Junior Joeys Director write about for the Junior Joeys column?

Answer: Something that encourages, enlightens, and educates those who want to insure the art of clowning continues to grow in the future.

Reminder! This year at the convention, we are taking a year off from having a Junior Joey program and outreach program at the convention. The main reason is because we have heard that many parents do not think it's appropriate to take children to Las Vegas. For the outreach we have been doing the last four years, we find it's hard to recruit kids in the local area without a local ally to help invite kids from the community.

So this year will be a fantastic opportunity to network with others who lead or mentor Junior Joeys in their hometowns. We do not have scheduled times yet for getting together, so if you work with Junior Joeys or even mentor one child or teen and you are attending the convention Please text me your name and email. I will let you know when and where we might gather for a discussion at convention to discuss the future of kids who clown. I will let you know when we will be having a jam session at the convention to discuss the future of kids who clown.

To clarify, not having a program for the Junior Joeys at convention this year does not mean that kids cannot come. Just know that if you bring children, you are in charge of them, and there is no program or class for them to go to and no Junior Joeys showcase for them to perform in this year. If they are younger than twelve they should have an adult with them at all times.

The COAI Board of Directors recently changed the rules for children participating in competitions. According to Competition Chairman Bill LeBlanc: "The competitor must be sixteen years of age to compete in Makeup, Single Skit, Single Performance, and Single Paradeability. A junior competitor between twelve and fifteen years of age may compete in groups such as Group Performance and Group Paradeability. A junior between ages eight and twelve may compete in Balloons or Facepainting but must have an adult present. All competitors must pay full registration."

You'll find the complete text on our website at www.mycoai.com.

Tonya's Story: let's talk about an historic event that has never been seen at an international convention before, and due to the changes in competition rules, this may never happen again. I was so proud of seven-year-old Tonya who came to convention last year with her grandma, Judy Johnson. Tonya, who called herself Mimi's Clown, won everyone's hearts with her joy-filled spirit and love for clowning. She was allowed to be with the Junior Joeys as long as she had an adult who could help her if she got bored or needed to take a break. She was a true First of May, having the time of her life as she dressed in clown, happily skipping around looking like a mini-me of her favorite Mimi, Grandma Judy.



Top: Junior Joeys Director Regina "Cha Cha" Wollrabe with Tonya. Bottom: Judy Johnson and her granddaughter, Tonya, at the 2019 COAI Convention in Richmond, Virginia.

There was no getting around falling in love with this young Junior Joey. Her heart was in it and she was trying with all her might to listen to her Mimi and do what she was being taught. Judy worked with Tonya to eat right, get the right amount of rest, and follow rules. She showed her how to behave in clown and how to compete.



Left: Tonya receiving her awards. Right: Tonya joins the Junior Joey Showcase and did fantastic!

In the end, Tonya won awards. She competed in costume and makeup, group skit, and single paradeability. But no matter what happened, by the end of convention Tonya's life was changed forever. She worked hard, and no one made her do it. She really liked doing all the things that adult clowns were doing and seemed to understand that as a clown she could put smiles on people's faces. Thank you, Judy, for sharing your darling girl with us and passing on the art of clowning to the next generation.

Why then did we change the rules? Some believe that children shouldn't be traumatized by having to compete with adults, and others believe adults shouldn't be traumatized by having children beat them in competition. There are people on both sides of the fence. For some adults, competition is what they are there for and they feel that if kids compete they may win not for their skill but for the cute factor. Others feel that competition is too much emotionally for younger children. Even for some teens

it's stressful to compete. Losing can be painful and hard to accept.

People working with competitions felt the rules needed to be clarified so that there would not be any room for confusion about the age allowed to compete. Last year there were no rules that stated that a seven-year-old could not compete. So congratulations, **Tonya, you made history!** You are the only person your age who has ever competed at a COAI Convention and won awards! I couldn't be prouder of you. I hope that you keep the art of clowning close to your heart always and forever. You have a wonderful teacher and mentor, and by the time you are twelve you could win big awards again if you come back.

Previously, I announced a video competition for 2019. My hope is that it will give kids who can't come to the convention a chance to be seen and show us anything they have learned in being a clown. If they don't have a skit, let them show us what they can do: juggling, unicycling, balloon sculpturing,

magic, puppetry, joke-telling, playing instruments, dancing, etc. Don't make it a hard or scary thing—just get your kids into clown, get your phone out, and push record. Have them tell us their clown name and age and then do something funny with whatever it is they do. Make sure you e-mail or text me that you want to participate so that we can prepare our coaches for how many videos we might be receiving. We would like you to use the unlisted YouTube video option.

I believe children grow in confidence through the art of clowning. Find time to give children in your life the opportunity to learn comedy and the joy that comes from laughter.

Find my complete contact information on page 2 or send me an e-mail at coaijrjoey@gmail.com. **TNC**



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Feed the Membership

By Brian Lees

All organizations share some basic responsibilities. One of the most important is what I refer to as “feeding the membership,” potential benefits for dues-paying members. It is the organization’s responsibility to make certain benefits available to its members. Without them, there is no real need to belong to the organization. So, let’s identify some of those benefits.

Education should be available in the form of articles on the organizations website and in the newsletter or magazine. Conventions also offer lectures and workshops. Some organizations include forums where members can post questions.

Discounts with participating vendors are also beneficial. These can be arranged in the form of coupons through the organizations website or newsletter and at conventions.

Conventions also provide multiple opportunities for members to participate in shows and competitions. There a lot more potential benefits, but this should be a good foundation and answer the question, “What do I get for my dues?”

The key word I have used in describing these *is potential*. It is the member’s responsibility to take advantage of whatever available benefits interest them. It is not the organization’s responsibility to make sure they do so. In COAI, some clowns consider all benefits available to them. Others pick only one or two. I am aware of two clowns who do not use any, but those two never complain about paying dues.

Feed the Organization

Members have a responsibility to feed their organization. Dues are a key part of that. There are also many other ways organizations rely on their members. The organization’s leadership depends on feedback from members, which goes a lot further than just voting. They welcome e-mails and phone calls with ideas, recommendations, and complaints. Yes, complaints are equally important to them. If there are problems within the organization, they need to be made aware before they can work to fix them.

Newsletter and magazine editors as well as webmasters are also always searching for more content, most of which comes from members. This is one of the easiest ways you can help feed your organization. I have been writing for a while now and have articles published in *The New Calliope*, *Clowning Around*, and a few magic magazines.

Practical Tips

I write my articles in Microsoft Word and save them as PDF files, Portable Document File, which can be opened by any computer regardless of its operating system. If you are in the Macintosh world, you can still write and save the file as a PDF. It may be helpful, however, to ask your editor which kind of format they prefer. Not

everyone has the software to convert a PDF into an editable document. Once your article is ready to submit, send it as an e-mail attachment to the newsletter editor. I always include a statement that my articles are submitted for consideration. I also state that there will be no compensation beyond being recognized as the author. They need some form of release authorizing them to publish, and it doesn’t hurt to acknowledge that you are donating the article.

Sending articles to the organization’s newsletter editor is as easy as that. Remember, though, that not all articles will be accepted and published. Some may be accepted but held for publishing later in the year. If you are not comfortable writing, ask alley members if someone will take your notes and write an article for you. I offer ghost writing services, which have resulted in published articles under the originator’s name, not mine.

So, as the title of this article suggests, we are all responsible for feeding the organizations to which we belong. It is also our responsibility to take advantage of any benefits they offer that we are interested in. Don’t just pay your dues. Get involved. It is like a buffet: walk through the line and sample everything you want, but also bring a dish or two to put on that table. **TNC**

A Day at

The Ringling

Museum

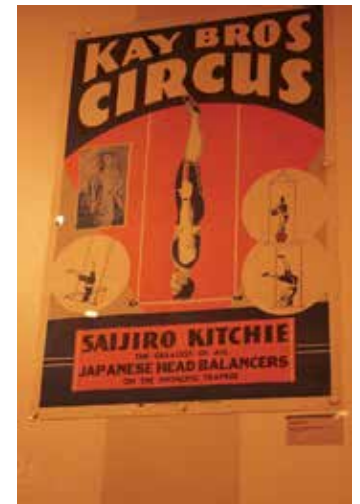
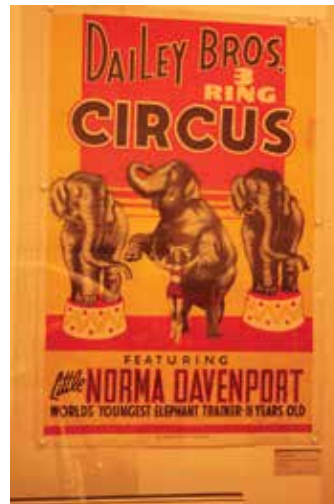
By Rachel Strnad

Isn't it strange that when you live in a particular area, you never see its attractions until out-of-town company comes? I have lived in Florida, not too far from both Lake Placid and Sarasota, for the past two years and not once have I been to either until this past month when my cousins from Washington State came to visit. We decided to take them to the Ringling Museum.

Many of you in this organization are probably already familiar with the Ringling Museum, either because you live in that area or were yourself a Ringling clown. I knew the clown college used to be somewhere in that area, along with the circus's winter quarters. What I did not know was the extent of the museum currently open to the public. John Ringling was a savvy businessman who not only ran circuses and shows, but bought and sold real estate. The museum is built on his sixty-six-acre summer estate, Ca'd'Zan (pronounced cadazan), along with some beautiful gardens and two art museums. He willed the entirety of the estate to the city of Sarasota upon his death and it is currently under the expert oversight of Florida State University. Of course, with such a lot to see, we didn't get to explore everything, but here are some highlights.

The Museum

The museum is currently in two buildings. The first we visited, the Tibbals Learning Center, was opened in 2006. The first thing we saw upon walking in was a two-story mural of circus life titled *The Greatest Show on Earth*. The first exhibit hall took us through the history of circus advertising, chronicling its evolution as the technology changed. One of my favorite pieces were the original 1900 to 1901 Barnum and Bailey foreign press book, almost as big as a church Bible. The exhibit also showcased original posters of the early twentieth century, largely lithographs in



bright, primary colors, splashed with bombastic language touting such attractions as seal bands; Norma Davenport, the world's youngest elephant trainer, and (my favorite) a reproduction of Rome's famous Circus Maximus, in which all the performers were dressed in English fox-hunting garb.

The Howard Brothers' Circus

Rounding the corner from that exhibit, we walked into the Tibbals' centerpiece: The Howard Brothers Circus model, a 44,000-piece model of the combined Ringling Brothers and Barnum & Bailey circuses in their heyday from 1919 through 1938. Each piece is meticulously crafted according to actual photos of the time. At present, the model spans 3,800 square feet and laid out in a fascinating visual story of the circus coming to town.

We began with the trains juggling toward town, met them at the station, and walked through much of the preliminary set up of such a huge production as we progressed through the exhibit. We walked with circus attendees through the midway, enjoying the sideshows featuring the Human Pincushion, the Fireproof

Man, food trucks, and vendors selling fashionable pets to wear on your sleeve.

Once inside the big top, guests weren't seated right away; many of the cage cars were set up along either side of the walkway, their colorful wooden sides taken off to reveal exotic animals like orangutans, polar bears, and macaws. For most people who came to the circus, this would be the only time they ever saw non-native animals. The model of the big top itself was bigger than my dining table. Once we entered the stands, there was so much going on in the three rings that I couldn't absorb it all, even though no one was moving as they would have been in a real circus.

The rest of the model took us through the "backstage" area of the circus: stable tents, the cook tent, and dressing rooms, following some of the cars already on their way to set up in the next city. Truly, this was the most amazing part of the museum. We could have spent another hour in that model room and still found new details. The best part is that it's still under construction.

Further Exploring

The only other exhibits downstairs were a pseudo-interactive circus room that included exhibits of various circus elements, including clowns, acrobats, the ringmaster, and animal trainers. We saw numerous costumes and props, including Emmet Kelly's Hobo outfit, Dolly Jacobs's velvet robe, several of her father, Lou Jacobs's clown cars, and the "biggest baby carriage."



My cousins and I clowning around.

Upstairs, we found a timeline of circus history, beginning with Joseph Grimaldi and ending with contemporary circuses such as Circe de Soleil and the Big Apple Circus. It was interesting to see the difference in some of the costumes up here from the ones downstairs. Downstairs, we encountered giant papier mâché masks, velvet, paint, taffeta, and sequins. Upstairs, while there were, if anything, more sequins, there was also much more Lycra and glitter. My husband encapsulated it well when sizing up one particular dragonfly suit: "There is a certain glam rock aesthetic to circus costumes."

Other than several items from P.T. Barnum's house and other projects, such as General and Mrs. Tom Thumb, they had a reproduction of Howard Tibbals's workshop and a full wall display of miniatures made by Harold Dunn, former operator of the Dunn Bros.



Building Two

The second building of the circus museum, which was initially the main museum, housed full-sized cage cars, a canon car, and the Ringling's personal train car. I didn't get a chance to see inside the train car because a couple friends of Howard Tibbals were working on more pieces for the model. They were gracious enough to chat with me about it, so keep an eye out for more articles!

The wonderful staff of the Ringling Museum also scheduled us for a tour of the house itself, Ca' d'Zan, built in 1924 and designed primarily by John Ringling's first wife, Mabel, but that's a story for another time! **TNC**



MY ACA EXPERIENCE



Photo by Paul Walsh

By Bonnie-Jean Brown

I just flew home from Forsyth, Georgia, for the American Clown Academy and boy are my arms tired!

It was completely worth it, though, because I had an amazing week! A week of being inspired by well-known clowns like Dave “Mr. Rainbow” Barrow, Kelly and Becky Ballaugh, Angel C., JT Sikes, Kornpop McCollugh, Buster Balloons, and Leon McBride. A week that challenged me to step out of my comfort zone and try something new, be something different.

The first night we were honored with a performance by Angel “Paco” C., a poor Hispanic hobo clown. I loved his use of cardboard for props; it accented his character. We sang Jesus Loves me at the end of the performance. Angel is a very funny and talented clown.

I took the Hometown clowning track, which was chock full of great information and ideas. JT Sikes and Kornpop McCollugh led the course. JT told us to have fun with our clowning, to just be ourselves and be prepared for anything to happen. However, they both taught us to be professional and not sell ourselves short. Free gigs beget free



Left: Laura Schell and I performing a skit for campers. Right: Avner the Eccentric showing us how to make an entrance.

gigs. Another good tidbit I discovered was to learn just five magic tricks, perfect them, keep them as a focus, then adapt them for different shows.

On the last day, we learned how to market ourselves. We learned about visiting restaurants and nursing homes in person, as well as some tricks like handing out trinkets to make ourselves memorable. Kornpop and JT encouraged us to think outside the box, think visually. “You may be the only clown a child sees in their lifetime,” JT said. “Make it the best moment.” At the end of the week, I felt more prepared to promote myself and further my clowning at home.

David “Mr. Rainbow” Barrow encouraged us to use our props, balloons, and magic tricks to increase our value rather than shields to hide behind. Once you have clowning in your head and heart, it doesn’t matter what you have in your hand. “Clowning is a verb,” he said. “It is not about the costume, wig, or the make-up.” Clowning is bringing the mirth out of everyday things. Believe you are a clown and make it real.

Avner the Eccentric led a workshop on eccentric clowning. He reminded us that our bodies tell the story: movement plus respiration equals narration. As clowns, we need to communicate through the image we present with our bodies. Laughter is an interruption, not a goal; you should be the last person to get the joke, or even know there was one made. Finally, no performance works unless you have a reason to go on stage. Why are you doing this? What is your purpose? Later in the evening, he led a performance for us and put into practice everything he taught. I laughed so hard!

Every night, we were blessed with a performance by one of the staff clowns. I loved watching these seasoned pros perform. It was inspiring and a great way to relax at the end of a full day. Kelly and Becky blessed us with a hilarious show of dancing, balance work, quick costume changes, juggling, and even a flying chicken. Buster Balloons, who taught a balloon magic workshop that week,

did his Halloween presentation that involved twisting a balloon dog in each hand simultaneously. He also resurrected a balloon dog using a dove pan and introduced us to a zombie puppet that vomited sponge balls and tried to eat her eye.

One evening, I stayed up for a balloon jam and met Annie Bananie, the balloon storyteller. I learned how to make a balloon ball and maze, and she taught me to break a balloon. Best of all, she was very supportive of my interest in doing balloon storytelling and gave me some resources and ideas for doing library shows and further education.

By far my favorite speaker was Leon McBride. He did a small show and talked about clowning. “Do have fun with your audience,” he said. “Play with them. Engage. One of the things you need to learn to do is calm down, relax, and play. And when you play, understand the entire stage is your playground. Play to everyone. If you do that, you will begin to understand the meaning of the word clown. Clowning is not fancy props, clowning is an attitude. Clowning is the ability to let yourself go.” This guy was awesome! My new clown hero.

The best part of camp was the mentoring sessions. Every day, we worked on our bits in front of seasoned clowns (our mentors) and fellow campers. This not only gave us the opportunity to perfect our material but also to watch and support other clowns with what they were working on. These inspired me to try some new things at home for my own events. It was a lot of fun to see friends’, new and old, different abilities and humor. It’s something you don’t usually get at clown camps.

I felt good about what I brought to work on, but I didn’t realize the mentoring sessions were also auditions to participate in the big show. Had I known, I would have brought different material. I’m accustomed to attending camps where all the attendees participate in the final show, and it was disappointing

to learn that not everyone would be allowed to do so here, but at least we were able to choose what we wanted to work on instead of being told what we were participating in.

Luckily, all the clowns got to be in the pre-show and the opening and closing numbers of the big show. The day of the performance was the longest and most stressful part of the week for me. As with any big production, there was a lot of hurry up and wait while we blocked parts of the show, worked out costumes, and blocked some more. It’s always a great moment when the pre-show finally begins.

At previous camps, I witness so many clowns running up to kids asking them, “Do you want a sticker?” “Do you want a balloon?” “Can I show you a trick?” My approach is very quiet at these events. I found a spot near the entrance and sat down with my bag of balloons. As the kids started to arrive, I began twisting a few balloon animals, waiting for them to notice and approach me. I soon had a small crowd around me and was spreading laughter and smiles. One magic moment was when a boy said, “I’ve always wanted to learn how to make a balloon dog.” It wasn’t crowded yet, so I took the time to show him. The smile and pride in his face when we finished was worth the world.

After the pre-show, everyone gathered behind the big curtain for the opening number. I fumbled it big time! I have been blessed with two left feet, so I had no coordination for the dance number and really clowned it up. At the end of the show, all the clowns came back for the closing dance number and a big balloon drop. It was fun to watch the balloons float down!

The fun and learning didn’t end with the big show, though. The next day was the big pie and water fight demonstration. I’m a bit claustrophobic, so pies in the face are not my thing, but I do like to watch all the fun. JT Sikes told us an interesting story about how Coco the



Top to bottom: COAI scholarship recipients. L to R: Lee Andrews, our director; Bonnie-Jean Brown; Crissy Melnitzke; and Jud Kruse, our co-director. Kelly B. and I. Kornpop and I. Paco’s performance finale.

INSPIRATION AND HUMOR



Top L to R: It takes immense concentration to twist two balloon dogs simultaneously. After discovering several cabins had no toilet paper on the first day, it became a standing joke throughout the week. At the closing ceremony, a big group of us each presented Lee with a roll of toilet paper. Middle row, L to R: Buster Balloons and I. The soap bucket toss. Bottom row, L to R: This kid made his first balloon dog! My new clown hero, Leon McBride, and I.

clown made his soap for pies the old way: a quarter block of Williams soap and half a cup of water whipped into a nice meringue with three wire hangers duct taped together.

After the pie fight, Kelly led a demonstration on how to toss a bucket of water. That was cool! I actually got involved in this one. Kelly surprised us with a foam bucket. Okay, so I got pied in a way!

Despite the disappointments and challenges, it was a great week – and

there were some challenges – including several cabins with no toilet paper on the first day, ninety-five-degree heat, and food that made TV dinners look like fine dining. But seriously, it was a great experience. What I gained from camp outweighed all the disappointments.

One thing I have to say, even though Lee and I disagreed on a few things, is that he respected my opinions and thoughts. He was willing to sit down and listen to all our opinions, comments

and concerns. He has really earned my respect more than any other camp director I've encountered. I can tell he really cared about us and wanted to know what we thought, even if he disagreed. Now that's how you run a successful camp! Afterward, I also noticed several changes to the program on the ACA website. I can tell it's going to be bigger and better next year! I look forward to attending. I love you, Lee, and ACA, and there's nothing you can do about it. **TNC**

CLOWNING FOR PEACE

By Linda Seaman

Have you ever clowned and thought, “Wow! I made a difference”? In August 2018, the Electric City Clown (ECC) Alley’s Caring Clown group was asked to participate in Children’s Peace Week, sponsored by the Albany Friends Meeting of the Quaker Religious Society of Friends in Albany, NY. This was such an enlightening and rewarding experience!

Children’s Peace Week was a day camp that offered second through eighth graders an opportunity not only to have fun but also to explore peacemaking, non-violent methods of communication, caring, cooperation, team building, and conflict resolution. The attendees were a diverse group, including first-generation Americans and refugees from Middle Eastern countries. They had an opportunity to learn through the arts, non-competitive games, cooperative activities, and presentations about what peace could look like as individuals, family members, and citizens.

The director, Steve Andersen, has traveled the world helping communities learn about non-violent communication. Steve became a clown in 2001 and joined Clowns on Rounds in 2014 as Dr. Kind Heart. Through this, Steve discovered that clowns are multi-talented, caring individuals who could offer a fun and peaceful presence. He understood that skits and routines stimulated human connection and understanding, and could therefore supplement the compassionate experiences set up for the kids.

Here are some of the activities we shared:

- Face painting
- Balloon sculpting
- Creating a clown face
- Junk craft
- Bubbles
- Making finger puppets
- Developing and presenting skits

The teachers, members of the executive board, and the campers all had different views and backgrounds, so their perceptions of what our role might be varied. In fact, we were asked not to be in costume much of the time, so as not to create a carnival-like atmosphere. Thus, we were reminded that being a clown is not about being funny or performing all the time. Being a clown does not even require makeup and a costume. It is a clown’s attitude and behavior that makes all the difference. The focus of each day was a theme about peace, not being funny, and in so doing, to integrate joy, fun, and connection between people.

During the week, when it was appropriate for the day’s theme, the clowns performed skits. The How to Make Friends skit was followed by a commentary about



Left to Right: The joy of finger puppets! A week of sharing peace and joy.

Top to bottom: Balloons on the porch.

The Making Friends skit.

This young refugee boy was uncertain about face paint.

Clowns gathering for the event. Left to Right, Front: Barbara “Sparky” Bird, Maria “Goofball” Seebacher; Middle: Janice “Gillifty” Mastromarchi, Debra “Jazzy” Harper, Patty “PattyCake” Knee, Linda “Zippy” Seaman; Back: Steve “Mr. E-Busy” Andersen.



Left to right: Face painting and crafts were the favorite activities. Using hoops to demonstrate communication and teamwork.



Top to bottom: A skit with a message.
Welcoming young people with all abilities.

the blow-off and a presentation of how to make friends in real life, which complemented lessons on being at peace with others and with one's self. The In the Dark skit was presented to augment lessons about the need to work together as a team and support one another. Some adults liked the concept of "the light" in our lives, and the Quaker community recognized and appreciated the potential interpretation of what the light may represent through clown ministry.

During the week, the clowns used various skills. They taught the boys and

girls to make tickle swords, explaining they were to be used in a non-violent way. Even with that admonition, the temptation proved too much for boys especially, and the swords often ended up being used as weapons, however playful. We will probably not make tickle swords again. Another activity was leading the campers in a hula-hoop pass activity. It was evident the young people were applying their lessons in good listening, good communication, cooperation, and teamwork. They even figured out how to use a large hoop to allow a girl in a wheelchair to participate, and later performed this activity for parents. After the clowns taught the kids how to develop puppets, they presented their own finger puppet skits to parents. Our clowns met with a few adolescents one-on-one to share their love of clowning and to practice clowning skills with them. The girl in a wheelchair was ecstatic about becoming a Junior Joey, and a few other

young people developed a curiosity regarding clowning.

Adaptability was key during this event. Based on comments from the campers, parents, and adults who participated in the program, our involvement was much appreciated by the end of the week. We had broken a lot of barriers and changed many adult and youth perceptions about clowns. The kids said the clowns made learning fun. Throughout Peace Week, the ECC clowns made a difference in the campers' lives. Both the adults and young people said that clowns are cute, very talented, and caring people. We look forward to building off our experience in 2018 to support Children's Peace Week in 2019.

If other alleys would like to explore similar programs in their area, they may contact:

Linda Gingold Seaman at linda.seaman84@gmail.com, Steve Andersen at steveenfj@fastmail.com, or Barbara Bird at bbird2@nycap.rr.com.

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Snapshots

TNC in the wild! (Left to Right) Cheryl "Gabby" Arnold, Connie "Punkin" Morrow, and Sue "Squeeze" Marranconi. These lovely ladies up in Erie, Pennsylvania on October 29, took a selfie with The New Calliope while they were at it!



Kolonial Klowns Alley #357. Charter member Lisa "Chickadee" Hewett and her husband, John, received a special recognition at our annual Holiday Party in December for their support of clowning and were titled Honorary Clowns. Chickadee and John spend their summers in Greensboro, Vermont, and winters in Williamsburg, Virginia. Chickadee recently retired from clowning, but continues to stay in contact with the Williamsburg Alley. In addition, she and her husband continue their support of the Vermont-based Circus Smirkus Big Top Tour and Camp.

The plaque reads: Kolonial Klowns hereby declares Lisa and John Hewett as Honorary Clowns. In recognition of your support of our clowning community and continuing efforts to bring mirth and laughter to all. You have the true heart of a clown.



(Left to Right) Ann Sanders, Rep. Rob Wittman, Richmond County Board of Supervisors Chair Lee Sanders.

Rob Wittman, U.S. Representative for Virginia's First Congressional District, recently presented Ann "Tuttles the Clown" Sanders, a Richmond County native currently residing in Toano, with a Congressional Commendation for her volunteer service.

He also presented her with the President's Life Time Achievement Award for Volunteer Service in recognition of her donation of "crafting and clowning skills, her time, or her resources" to numerous charities and organiza-

tions, including Kolonial Klowns Alley #357, Rainy Day Kids, Operation Christmas Child, Sgt. Santa, the children of Haiti, Camp Sundown, Special Olympics, humane societies, and numerus fundraiser walks. The Commendation says, in part, "...words cannot capture the amount of time, energy, and emotion Ann had devoted to volunteer efforts throughout her life as well as in service to our country throughout her career. The greatest way to express the overwhelming gratitude to our community is simply, 'thank you.'"

Also in attendance, but not pictured, were Tim "Saw Dust the Clown" Laynor, Ann's husband, and her aunt, Girlene Hamlet.

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www.worldclown.com/event-registration

May 6-9, 2019

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www.mycoai.com

June 9-14, 2019

Clown Camp

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www.clowncamp.org

July 10-13, 2019

International Brotherhood of Magicians Annual Convention

Scottsdale, Arizona

www.magician.org

July 30-August 4, 2019

Mooseburger Clown Arts Camp

Buffalo, Minnesota

www.mooseburger.com

September 4-7, 2019

Southeast Clown Association Convention

Tampa, Florida

southeastclowns.com

September 25-29, 2019

Texas Clown Association Convention

Fort Worth, Texas

kudosra@yahoo.com

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www.midwestclownassociation.org



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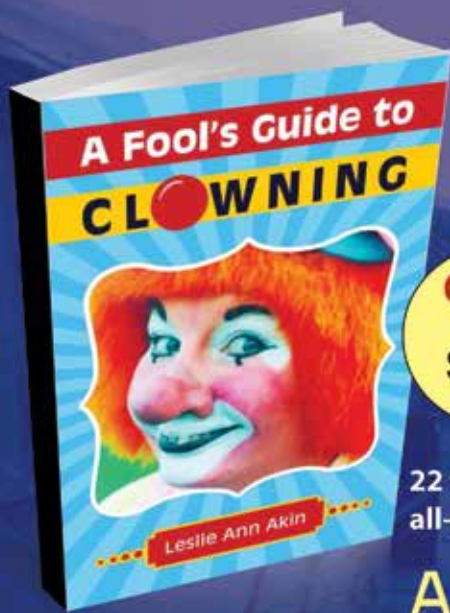
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"... a resource you can turn to
 time and time again, for funny one-
 liners... the routines she shares are
 funny... tried and true material..."

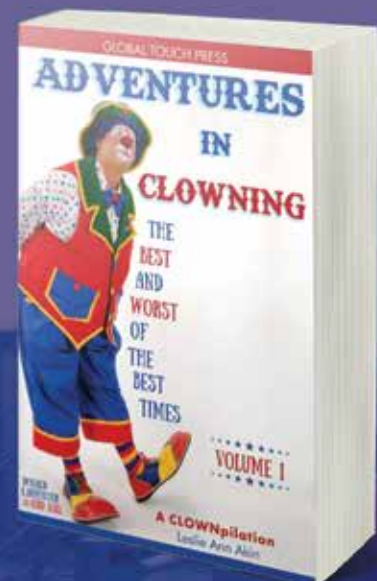
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 COAI Junior Joey Director

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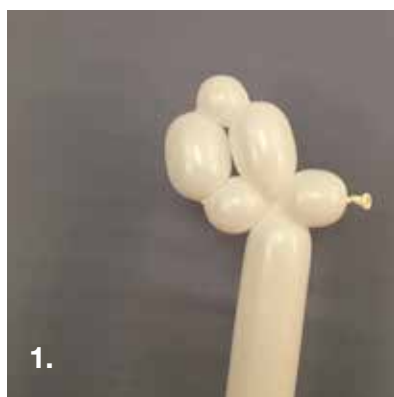
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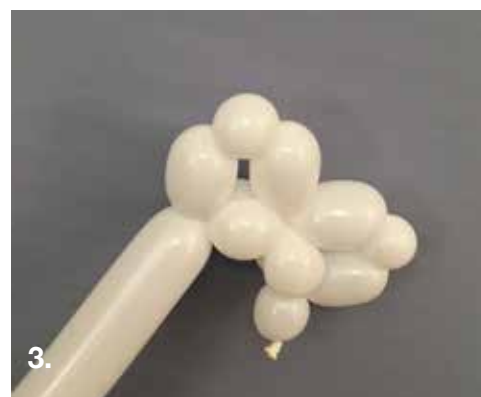
By Patricia "Pockets" Bunnell



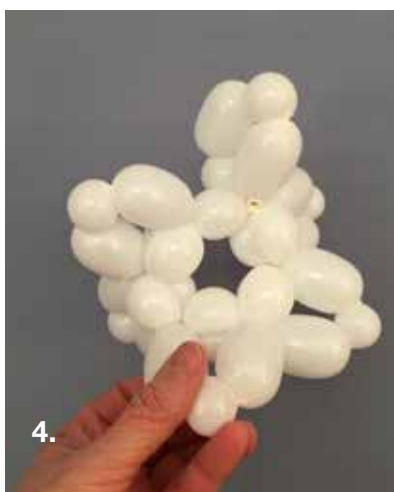
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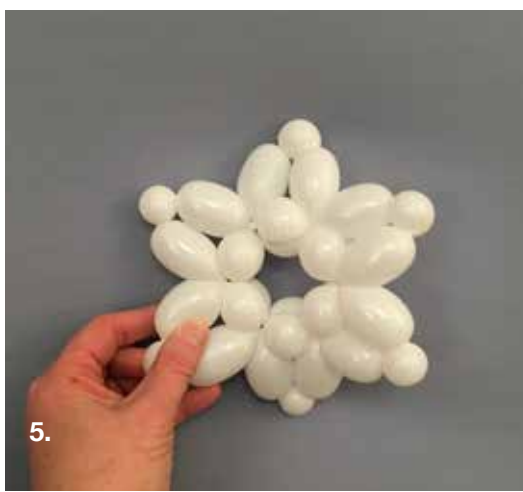
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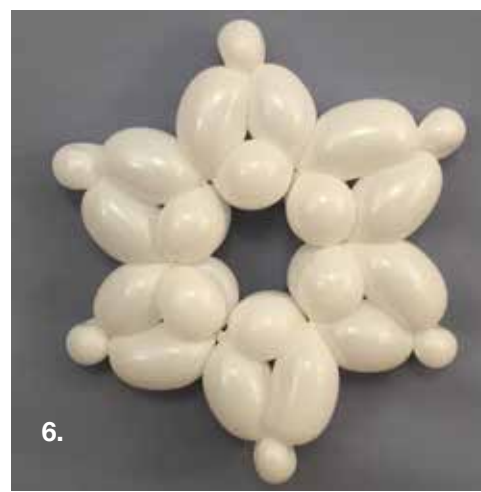
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5.



6.

1. Inflate a White 260, leaving an 8 to 9-finger length tail. Twist a 1-finger bubble, then a 2-finger bubble, then another 1-finger bubble, then a second 2-finger bubble. Finish with a third 1-finger bubble. You should have five bubbles, total. Twist these together to form a rectangle. The fifth bubble will stick out to the side.

2. Form a fourth 1-finger bubble and roll it together with the 1-finger bubble on the bottom of the rectangle.

3. Form another cluster of four bubbles, alternating 1- and 2-finger bubbles, and twist them into a rectangle to make the next point. Twist a fifth 1-finger bubble and roll it together with the 1-finger bubble at the bottom of the second rectangle.

4. Repeat step three until you have six points. Deflate and tie off the remaining balloon. Tie the nozzle to the balloon's tip.

5. Roll the first and last bubble through.

6. Adjust the design if necessary. Pinch twist the small bubbles at the tips of each point.



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.

DESIGN-O'S MAKEUP CHAIR

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

LIGHT AUGUSTE MAKEUP



This is one of my favorite categories, as it's perfect for the beginner clown as well as a more seasoned one. Those of you who clown in a hot climate might want to consider this face as well, since it uses the least amount of makeup.

We will be using the basic design we used for the regular Auguste face, but pulling it back for a simpler, more pedestrian-friendly look. You can also use stencils with this look if you choose. Simply refer to the ones printed with my Auguste article.

Prepare your face as usual, making sure you've removed excess oils. Gentlemen, shave the night before, or a sufficient time before that any cuts have healed.

With this face, you can use professional clown makeup, powder, or get a white cream from the cosmetics section, depending on your venue. I usually stay with my professional clown makeup because I compete, so that is what you see in the pictures. It is also not mandatory for a Light Auguste clown to wear

foundation, so the instructions are written assuming the reader is not applying any.

Using a mini sponge or your index finger, load about a dime-sized dollop of white makeup onto the back of your hand and warm it. Carefully apply above your eyes. As I said before, you can use stencils and just make them smaller, but it's also fairly easy to freehand. As you can see from the picture, my white is very toned back; I only apply it to my upper lid and carry it to my eyebrow. I don't always carry it to the bridge of my nose, either, depending on my character. Experiment to see how much you want. Just remember that we're going for a pedestrian-friendly size; you wouldn't normally wear this face for a stage show.

Once you are happy with the shape, set your makeup. Be sure to start with a little powder and add more if you still see wet spots. A word of caution: Because this is such a small area, it can be easy to put too much makeup on. Make sure you pat it out thoroughly before you powder. If your makeup starts caking up when you powder, there is too much. If you've gotten to that point, try dabbing it with a baby wipe to get the excess off and re-powder. If it's too far gone, you just need to start over.



For eyebrows, apply a thin layer of black makeup to the rim of a large Pro Pencil lid, then look in the mirror to figure out where you want your eyebrow to begin before pressing the lid to that spot. I usually start my eyebrow on or just above my natural eyebrow. The key is to get it on a muscle group that will move it expressively. If you don't understand what I mean, look back at my previous articles.

Once you are happy with the positioning of that circle, repeat the same process on the other side. Don't be afraid to wipe it off with a baby wipe and start again more than once; it's much easier to redo things at this stage than when you have your entire eyebrow drawn in. Fill in both circles once you are satisfied.

Now figure out how long and how steep of a tail you want. If you aren't sure, try drawing a small dot as far out as you think your brow should go. Add one or two more small dots along the curve you're planning and double check to see if it works. If it doesn't, this is much easier to wipe off than a solid black line. Again, this is the perfect time to experiment. Everyone's eyebrows move differently and you want a length and arch that enhances yours as much as possible. When you think you have it, connect the dots with a thin line. You can always make it thicker if you need to.

Some Light Auguste clowns choose to have white muzzles around their mouths. If you choose

to do this, remember to keep it smaller. I have a container lid I found around the house which gives me the perfect size and shape. However, many Light Auguste clowns simply have a black or red mouth outlined in white or red, and that's the look we are doing here.

Use the same technique for your mouth pips as you did for your eyebrows. For the sake of proportion, both your eyebrow and mouth pips should be the same size. As you can see in the picture, I bring my pips pretty far inside the corners of my mouth. This is to prevent them from distorting because I have pretty prominent character lines there. If you can, try to get your pips as close to the corners of your mouth without distorting them. Once both pips are in place, pull faces in the mirror to see if they are moving appropriately. If not, wipe one off, reposition it, and try again. Don't remove the second one until you're happy with the position of the first.

I also use the cap method in the center of my bottom lip to figure out how deep to draw my lip so it doesn't get lost in the curve of my chin. Once you are happy with your design, connect your corner pips to your center point. You can choose to create a



center pip, like in the picture, or curve gently, like in the last picture in plaid. It's up to you. Once you like the design, set your makeup so it won't smear when you outline it. Again, be careful not to over powder.

Outline the pips in white with a size one Sable brush or a Pro Pencil if you can get a fine enough tip on one. If you draw the line too thick, wet a Q-tip with your mouth and thin it out. If you aren't getting a smooth line, you've used too much powder on your black makeup. You can solve this problem ninety-nine percent of the time by wrapping a baby wipe around your pinky and carefully dabbing powder off around the edges.

Once you are happy with the highlights, set the white makeup the same way you did the black. As you probably already know from previous articles, I STRONGLY recommend using separate powder puffs for each color. It is also a good idea to touch up your mouth in case it smears onto your upper lip.



Even with such minimal makeup, it's still a good idea to outline your eyes to give movement and personality to your face. If you use waterproof over-the-counter eyeliner, you won't need to set it.

While liquid eyeliner makes it easier to draw a smooth line, you still might have difficulty if you have over powdered your white eye makeup. Again, the baby wipe trick around where the eyelashes meet your lid works most of the time to solve

this issue. Remember to start thin. You can always thicken it up later. I recommend doing the top lid first, starting from the inside corner and working out, then moving on to the bottom lid and repeating the direction. I usually only draw my bottom line from the inside edge of my iris out. Hold off extending your lines beyond your natural lid for the moment.

If you are competing with this look, I highly recommend wearing false eyelashes. I have given detailed instructions in previous articles for applying them, so I'll only touch on a few important points here. Make sure your glue reaches all the way to the edge of the false lashes to avoid them curling up later on. Also, make sure you figure out whether or not your lashes are too long and trim them accordingly BEFORE you put the glue on and attach them to your face. When trimming, remember to only cut the outside of the lash.

However, if you do not plan on competing in Light Auguste, false lashes are not necessary if your real ones are full enough to outline your eyes. I.E., your eyes aren't lost in the makeup. Four or five strokes of mascara should be sufficient; use your eyeliner as an application guide. Make sure your mascara is still good and the bristles are separating the lashes thoroughly. The last thing you want is clumpy lashes.

I usually do my lashes before eyeshadow, but some people prefer to reverse that order for fear of smearing their mascara. Do whatever makes you comfortable.

Eyeshadow can provide a great pop of color in an otherwise simple face. As a rule, I put blue on my upper lid and accent it with colors from my costume on the outer edges of the white makeup. I recommend men to bring the blue only to the crease of their eye socket; women can bring it up a little more so it's visible when the eye is open. Now add your other colors. How many and how much of each depends on your overall design. However, I do recommend starting with your darkest color closest to the inside corner of your eye and working out toward your lightest. It is also currently the fashion to add eyeshadow on the bottom lid as well. If you are new to this, I recommend staying with one, maybe two colors. Too much eyeshadow might overpower your look: this is a simple face, remember. I usually add color to one side in stages, double checking myself to see if it works with the whole face. If you are sticking with one color and find you've added too much, you can easily brush off the excess.

Rouge is used in this face to highlight the areas where you are most expressive. This step may be tricky if you are wearing foundation (some may need a little even with this face, depending on their complexion), since it is harder to fix a mistake once the rouge is applied on top of makeup. Proceed carefully.

Starting with your lightest rouge, apply a small circle on the ball of your cheek. It is fairly easy to find this spot by either blowing your cheeks out or pushing your tongue into your cheek. Just make sure you push your tongue at the same spot on the

other side. You may find in this process that your face is not perfectly symmetrical; no one's is and that's okay, just make them as even as possible.

Once you like both sides and they are more or less lined up and moving as your face moves, take your second lightest rouge and go over the same spot, making it a little bigger. I usually use three to four different rouges in this area, so feel free to keep adding till you feel the circle is big enough. Now add a tail to your rouge circle. This can curve down to create a paisley, or up toward your ear, creating a triangle. Remember to start with your lightest color and end with your darkest. How long and filled in your shape is entirely up to you. Just remember not to fill it in to the point of freezing the

shape; the point is to highlight your face's movement.

Once you are satisfied, go back and highlight the top of your cheek design with a little white makeup along the curve of the rouge using your thinnest brush. Set carefully so you don't get setting powder in your rouge.

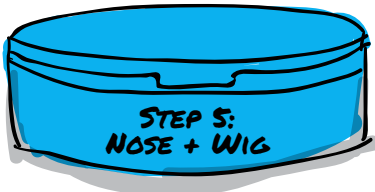
The rest of your face is less involved. With a round brush and just one of your rouges, highlight the center of your forehead between your eyes, your temples, just above each eyebrow, and your chin.

Now, apply black dots to your chin and the top of your cheeks. You can use the tip of a number one fine point brush dabbed in black, a Pro Pencil, or your liquid eyeliner. I find the brush and paint creates a neater circle than the pencil, but waterproof eyeliner achieves the same result without the necessity for setting your makeup.



While all color around the eyes and glitter are not permitted in competition, they can create a nice look especially for women. As you see here, I've balanced the face out with a red nose so my eyes aren't the only color on my face.





I wear several different noses in Light Auguste depending on the costume. In competition, I wear a flesh-colored nose with a touch of rouge. No glitter

noses are permitted in competition, but I will wear one if I'm going to a gig. Red also could work for a non-competition costume. Make sure you find a nose that fits your face and is proportionate to your costume. If you have an oversized outfit and a large wig, a small nose will look out of place.

I use a glue that requires drying somewhat before actually affixing to my face, but you can use whatever adhesive works for you as long as it will hold up.

Wigs are not always necessary in a Light Auguste costume; putting your natural hair in a fun style and adding a hat can work great. I have very little hair, so I usually wear a wig, which needs to be anchored to a skull cap. I also wear a hat, which I recommend anchoring to your wig before putting on your head if you decide to go that route.



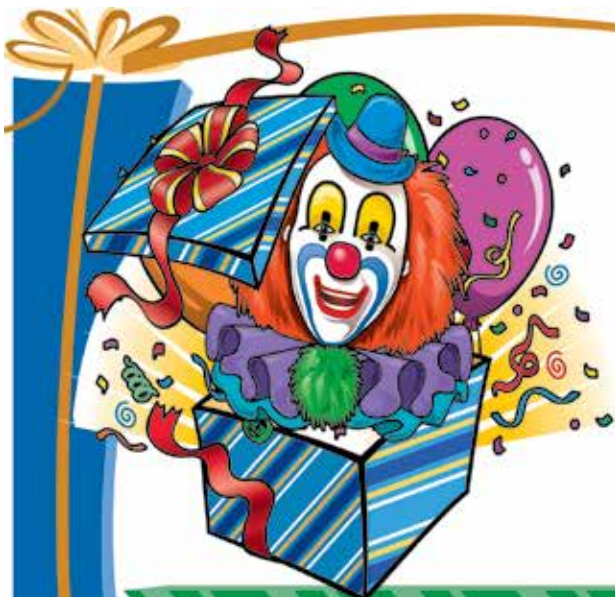
Now it's time to go and have fun! This concludes my series on makeup. If you have any questions or would like me to go into more detail, or even more pictures to help you master a particular face, just let me know. **TNC**

Welcome, NEW MEMBERS!

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 Heidi Dabadie, TX
 Joey "Expresso" Federico, FL
 Pete "Whizzy" Fisk, VT
 Lynn "Firefly" Flaten, ND
 Zoe "Foot Foot" Fortin, NC
 John "Foot" Fortin, NC
 Sarah Hansen, MD

Denise Hicks, MO
 Terri "Callie the Clown" Horne, IN
 Amelia Kay "OK" Ittner, MN
 Rachelle "Gum Drop" Kearney, PA
 Crescent "Confetti" Leposa, NY
 Joe "Blades" Lester, TX
 Linda "Shotzie" Lester, TX
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THE LAST WALK-AROUND

JOHN BALDI

Recently, the COAI Headquarters Office was notified that John Baldi, 74, of Dallas, Texas, died October 5, 2017

John was an avid photographer, dear husband, brother, "Pops," grandpa, uncle, and friend. He had the life-saving miracle of by-pass surgery in 2005 in San Diego, and a stint put in after a heart attack in 2016 in Wichita Falls.

In September, he entered the hospital in Henrietta, then Wichita Falls, then UT Southwestern in Dallas. Doctors tried everything possible for one more life-saving miracle.

It was his wish to have his ashes spread, as his parents,' over the Pacific Ocean, next spring.

My heart is broken. I reached out to him some twenty years ago, and he took all my pictures as an entertainer, as well as pictures for the San Diego All Stars. We both love birds and the arts. The first time I met him, he took a picture of me as Charlie Chaplin. It was so amazing! I remember when he was in the hospital for the dreaded diabetes. He was a kind and generous guy and I will miss him. I was sad when he moved away, but that was nothing compared to how I feel about his passing. Be at piece my dear friend. -Submitted by Bonita "Bon Bon" Love.



BILL HART

Bill "Snappy" Hart, 73 of Schenectady, New York, died November 28, 2018.

Bill was born and raised in upstate New York, educated in Schenectady city schools, and graduated from Schenectady County Community College (SCCC). He joined the US Army in 1964. He served in Vietnam from 1967 through 1968 as a combat medic, and was awarded the Bronze Star with a "V" device for Heroism under enemy fire. After discharge, he returned home to Schenectady.

While he was working as a nurse, in 1986, his wife, Kathy, introduced him to the art of clowning. She made arrangements for Bill to participate in an introductory clown training program, and "Snappy" the clown came



to be. Seeking out the best in the business to learn from, Snappy performed for thousands of kids of all ages in every venue possible around the country, then the world.



Combining his healthcare background with his love for clowning, Bill co-founded Clowns On Rounds, Inc, a non-profit troupe of pretending physicians and nonsensical nurses practicing humor therapy in local hospitals. The program is the most successful clowns-in-hospital effort in North America.

His love of clowning also led him back to SCCC where he developed and presented an introductory clown arts program called Clowning for Adults. His classes were the gateway to the performing art for nearly seven hundred clowns, clown arts enthusiasts, and fans. Many of his students have impacted the art of clowning and its member organizations at all levels.

During 1996, Bill was a featured clown on a good will trip to the Soviet Union and he also performed as a special guest of the Moscow Circus. He again combined his continuing interest in healthcare with clowning by working with the American Cancer Society, developing an anti-smoking campaign focused on kids for Snappy to present in local schools. The program was later rolled out across the country.

Bill continued to attend conferences and conventions across North America, participating in classes, teaching, and competing. He was a member of the Happy Valley Clown Alley, The Town Clowns, the World Clown Association, and Clowns of America International (COAI), serving on its board for a time as its Northeast Regional Vice President and as a national committee member. He founded the Electric City Clown alley, was a member of Red Nose Response, and served as an educational

advisor to The Capital Region Clown Arts Festival. During his accomplished clowning career, Bill was honored with many accolades, awards and recognitions, including Clown of the Year in 2001. Bill continued to clown around in various capacities during the rest of his life, expanding his efforts in retirement to include veteran affairs. Bill is survived by his wife of fifty-two years, Kathy, and their children.



CHERYL HUBBARD

Recently, the COAI Headquarters Office was notified that Cheryl “Lady Loveheart” Hubbard of Salem, Massachusetts, died on October 5, 2018.

Cheryl was a mainstay of Alley 54. At the time of her death, she was our secretary, and served in many other capacities; when our group was bigger and more active, she catered every meeting. She and her husband, J, almost singlehandedly ran our annual public show on Clown Day.

Cheryl was best known for her face painting and puppetry, but she also had another side, Lady Darkheart. Lady Darkheart was a human statue. She would wear a spooky Victorian outfit, with different makeup every time. For several years, J and Cheryl ran a horror house in Salem. During October, Lady

Darkheart would stand on a dais in the lobby and assume her fixed stare. The best show was the reactions of everyone watching her.

Cheryl and J were famous (or infamous) for haunting their yard every Halloween, starting with only about twenty visitors the first time. Then word got around the next year and they brought in over a hundred. Cheryl always stole the show. One year, there was a sign on the backyard shed reading “Open me.” What was behind the door? Lady Darkheart of course, in full stare-down mode. It was the most wonderful Halloween effect imaginable.

Cheryl worked at the Northeast ARC, an organization that supports mentally disabled citizens. She is survived by her husband of twenty-nine years, J (she was the only person who ever called him Jon); her sons, Scott and Daniel; grandchildren, Arek and Mickaylah; her father, sister, and Luna the cat.



RITA FULTON

Rita “Carrot Top” Fulton, 84, of Omaha, Nebraska, died on Wednesday, January 2, 2019.

This month, Omaha and the clown world lost an amazing clown. Rita started clowning in 1980 with a group called the Pioneers who worked for the phone company. She clowned with tremendous

love and enthusiasm until about 2008. It was my privilege to be her clown partner for twenty-five years! The amount of fun we had and the number of people she touched cannot be measured! She did birthday parties for generations of families, was at the ballpark every Sunday, and did countless neighborhood parties and charity events.

I could tell you about her personal life because it was full of so much courage and stamina you would not believe it, but for this purpose, I will tell you about her clown life. Carrot Top never quit learning as a clown. She was especially good at balloons; never a month went by that she wasn’t sporting a new balloon. Carrot Top was known all over the city. Children of all ages claimed her as “my clown” because she had done their birthday party in such a personal way. She had fans at the ballpark who grew up seeing her every summer.

Carrot Top was a tremendous asset to our alley. She got us involved in Septemberfest and ran it for many years. She loved parades, especially St. Patrick’s Day. She was president of the alley and organized a yearly dinner to celebrate Clown Week.

Never did I see Carrot Top look like anything but a professional clown. Even into her eighties she looked so cute. Whether it was a hundred and four degrees outside, or forty-four and windy, she was out there with her infectious laugh.

As I write this I have tears in my eyes. I never thought I would see the day when I couldn’t call her and laugh. The Rubber Chicken Orchestra (Omaha’s Wild Clowndum ukulele band) played for her at her Senior Home during the last Clown Week. Boy was she proud! And were we ever proud of her! Kick up those clown shoes in Heaven, dear Rita! We will never forget you!

Submitted by Judy “Dear Heart” Quest.

TNC



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By Ann "Tuttles" Sanders

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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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