


THE NEW CALLIÖPE

For Members of Clowns of America International

January / February 2023

Volume 40 • Number 1



**JIM "DONUTS"
DONOUCHE
CLOWN OF
THE YEAR**

Your COAI Officers

EXECUTIVE COMMITTEE



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



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



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



Treasurer
Jerry "Bogo" Gill
321-610-3193
1492 Goldrush Ave
Melbourne, FL 32940
jerrymgill@cfl.rr.com3

DIRECTORS



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



Conventions
Jim "Jay J." Caffrey
PO Box 833
Colona, IL 61241
309-314-6026
jclownus@yahoo.com



Education
Jim Donoughe
1140 Linwood Ave
Niagara Falls, NY 14305
MrJim67@aol.com
Cell 716-471-3684



Junior Joeks
Regina Wollrabe
503-807-2584
coaijrjoeks@gmail.com



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

REGIONAL VICE PRESIDENTS



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



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



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



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



Midwest
Patti Ummel
225 John Drive
Bartlett, IL 60103
630-817-2019



South Central
Matty Spraggins
1668 Chesterwood Drive
Rockwall, Tx 75032
972-746-8455
magicalmattyfun@gmail.com



Southeast
Kent Sheets
4375 St. Clair Ave. West
North Fort Myers, FL 33903
239-565-7790
sheetskent@aol.com



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



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



Latin Countries
Angel "Jobolin" Morales
24 RR5 Jaradines De Caparra
Bayamon, Puerto Rico 00959
787-565-3205
jobolin2008@aol.com



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

STANDING COMMITTEES

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

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

Budget: Adam Schill, 812-525-7429. Jerry Gill. Sammy Smith.

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

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

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

Ethics and Grievance: Paul Kleinberger (Chair), 518-438-0775 • fuddiduddy@aol.com.

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

Good Cheer: Bonnie Corcia • bonkygbird@gmail.com • 732-718-5840

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

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

Junior Joeks: Regina Wollrabe (Director), 503.807.2584, coaijrjoeks@gmail.com. Sara Kreutz, Bobby Semon, Beth Cedarholm, Dale McKenzie, Keshia Beckley, Jim Donoughe

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

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

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

Scholarship: Jim Donoughe (Chair), 716-471-3684 • MrJim67@aol.com



January / February 2023

Volume 40 • Number 1

Published by

Clowns of America International

The mission of Clowns of America International is to organize all members desiring to pursue the honorable profession or art of clowning, the dedication toward its advancement, and the education of its members.

COAI Business Office

Post Office Box 122
Eustis, Florida 32727

Telephone:

1-352-357-1676

Hours: Monday–Friday

9:30 a.m. – 4:00 p.m. (EST)

E-mail: coaioffice@aol.com

Website: www.mycoai.com

Magazine Production

SPS Publications, Inc.

Editorial Assistants

Rose Cardenas

Lauren Jurgensen

Graphic Design

Jessica Friend

Creative Consultant

Regina “Cha Cha” Wollrabe

Publication Deadlines

March/April 2023—Jan 25

May/June 2023—March 25

July/August 2023—May 25

September/October 2023—July 25

November/December 2023—Sept 25

January/February 2024—Nov 25

Send articles for consideration to
thenewcalliope@gmail.com.

Send ads and advertising inquiries to
advertising@mycoai.com.

The New Calliope (ISSN 1072-1045)

is published bi-monthly (January/

February, March/April, May/June,

July/August, September/October,

November/December) by COAI, 800

South Ave., Eustis, Florida 32726.

Periodicals Postage Paid at Eustis,
Florida, and additional mailing offices.
POSTMASTER: Send address changes
to: *The New Calliope*, COAI Business
Office Manager • Post Office Box 122,
Eustis, Florida 32727.

The New Calliope articles are protected
by U.S. copyright and international
treaties and may not be copied without
the express permission of Clowns of
America International, which reserves
all rights. Re-use of any of *The New
Calliope* editorial content and graphics
online, in print, or any other medium for
any purpose is strictly prohibited.

© 2023 COAI

Clowns of America International, Inc.

**COVER PHOTO BY
ROBERT DONOUGHE**

THE NEW CALLIOPE

OUR COVER

4 Clown of the Year: Jim “Donuts” Donoughe

Connie “Punkin” Morrow

HOW-TO

13 33 Things Children Enjoy David Ginn

16 Junior Joey’s: Clowning in a Parade

Regina “Cha Cha” Wollrabe

18 Great Meet and Greet’s Tricia “Pricilla Mooseburger” Manuel

28 Flowerpot Lollipop Merrily Johnston

30 Rebo’s Clown Bits and Props: Turning Name

Bev “Rebo” Bergeron

INSPIRATION AND HUMOR

10 The Real Dr. Patch Adams Kynisha “Daisy the Clown” Ducre

20 25 Years Ago in *The New Calliope* Lauren Jurgensen

24 The Kidshow Way: Comedy Skip Way

25 What Could Possibly Go Wrong? Beth “Pickles” Cedarholm

31 Clown Comics Fred “Ozzie” Baisch

OFFICIAL BUSINESS

8 From the President Adam Schill

8 From the Director of Education Jim “Donuts” Donoughe

19 Education Opportunities Jim “Donuts” Donoughe

21 Membership Application and Renewal Form

NEWS

22 Barbara H. Cox Award Fund Mike “Bonkers” Cox

23 Last Walk-Around

24 Welcome, New Members!

26 Annual Business Meeting – Second Notice

MISCELLANEOUS

2 Officers, Directors, and Committees

8 Our Good Cheer List

9 The New Calliope Advertising Rates



JIM “DONUTS” DONOUGHE CLOWN OF THE YEAR

By Connie “Punkin” Morrow

On May 3, 1967, Bob and Mary Donoughe welcomed their first child—a boy named James Anthony. They started to think about all the wonderful things he could grow up to become. Would he be an astronaut? Maybe a doctor, or perhaps a lawyer?

Fast forward to January 2023. Jim has become Clowns of America International’s Clown of the Year. Not exactly what the Donoughes had hoped, but they were still proud of his talents in the clown world.

Jim actually wanted to be an artist when he grew up. His goal was to work on special effects for horror movies and television shows.

But then he saw someone making balloons. Curious as to whether he could recreate some of the sculptures, he bought some Tilly balloons so he could learn how to twist them. He even checked out a library book about how to make inflated creations.

Since you could only check out a library book for two weeks, Jim had to return it and wait for the book to become available again. (This particular library book also had some pages that were torn out and missing, but Jim didn’t let that stop him.) He also started reading books by T. Myers and Marvin Hardy. Jim was starting to get *really* good at balloons. By age twelve, his school hired him for his first job, from which he made a whopping ten bucks.

In college, Jim majored in liberal arts and theatre. He funded his way through college by spending his free time busking and making balloon sculptures, in his hometown of Niagara Falls, New York. At one point, his college hired a clown for an event, but the clown cancelled. Knowing that Jim could sculpt balloons, they asked if he could fill in at the last minute. Jim had four days to put together a costume and makeup, but he managed—and the event went well. It wasn’t long before he started getting calls to perform at birthday parties.

Jim was employed for ten years at a magic shop called Four Jokers, and during that time he gained a lot of magic knowledge. Meanwhile, he worked on finessing the details of his clown character and routine. Jim determined that



Donuts posing with his first individual CHARLIE Award and his Alley’s CHARLIE Award. Donuts with his second individual CHARLIE Award.



Left to right: Donuts getting carried away at a birthday party—literally! A little magic fun with Donuts.

a whiteface clown with a rainbow wig wasn't quite as professional as he would have liked, so he changed to auguste.

He'd already decided on a clown name. It was a name that came to him by accident when, in high school, a teacher called him Jim "Donuts" instead of "Donoughe" during roll call. With that, Donuts D. Clown was born!

Jim had a second character, too—a busking clown named Daredevil Max. Daredevil Max was a clown who went

over Niagara Falls in a *balloon* barrel. At the time, Jim was a tour guide at the Falls. He recalled a woman named Annie Epton Taylor, who was the first woman to go over the Falls and survive. Annie did this while inside of a barrel, then sold autographed pieces from the barrel she used. Apparently, she used a *lot* of barrels for this project.

Donuts thought Annie's idea was great. So, he started selling balloon sculptures with his autograph. One



Donuts at his first COAI Convention, Richmond, Virginia, 2018.



Left to right: Having fun at the Youngstown street dance. Enjoying the parade and helping others enjoy it, too.

Above: Donuts and Punkin at a library show.



Above, left to right: "I found the nose I want!" Taking a short break before more clowning and fun at Letchworth State Park. Right: After a long day of spreading cheer.

family asked him for sixty. He received only a two-dollar tip for his work.

Years later, Jim became Santa Claus. He even created a Christmas Elf named Jiminy, who is Santa's freckle-faced First Class Elf. Then there's Pirate Pete, a swashbuckler who's perfect for parties with any age group—young and old.

Jim started to attend small, local conventions for the International Brotherhood of Magicians and the Fellowship of Christian Magicians. It was around this time that Jim started to take his clowning a little more seriously. Eventually, his clowning took over his job as a schoolteacher for the Niagara Falls City School District. He's still clowning around with the kids even today. And they love him!

Donuts D. Clown was on his own until about ten years ago, when a lady from Niagara Clown Alley asked him to join their organization. It didn't go over very well at first. One member didn't want him to be part of the alley until he went to their clown school and auditioned. Since he had more experience than most

of the clowns at the Alley, Jim began to think it might be a bad idea to join. But things progressed and they let him join. Today, he's their Vice President. He also was a member of Buffalo Clown Alley for a while.

About eight years ago, a mutual friend introduced Jim to the author of this article, Connie "Punkin" Morrow. Since they lived only an hour from each other, they would team up on occasion for jobs.

In 2018, Connie talked Jim into going to the COAI Convention in Virginia. He didn't want to compete in any of the convention competitions, however, believing that there would be too many people who were better. But being the nag she is, Connie talked him into competing in everything. Turns out it was a good idea. Jim came home with top ten placement in every competition category he entered, including third-place medals for skits and face painting. He's since won two individual CHARLIE Awards, an Alley CHARLIE, and an award for Excellence in Clowning. Jim is now COAI's Director of Education and was

the co-host for the first virtual COAI Convention in 2021.

Another feather in his cap? He's the New York Regional Representative for MACA.

In February of 2022, Jim lost his biggest fan and cheerleader: his mom. He was devastated and didn't know if he could celebrate Clown Week that year. Not having his mom there to join in on the fun and adventures made him feel very depressed. His dad talked him into doing it to honor his mom, since she'd always enjoyed hearing about Jim's adventures.

But on his first day out, he had a stroke and landed in the hospital. Despite his new limitations, he was determined to celebrate that week as much as possible. Jim asked his brother to bring some clown nose stickers to his hospital room, and he put them everywhere—even on his antibiotic drip!

He had an angiogram following his hospital stay, just three days before he was to attend the Academy of Clown Arts (formerly: American Clown Academy)



Left: Donuts' "I'm going over the falls!" photo for the 2020 COAI Convention, which was cancelled due to the pandemic. Above, left to right: Working at Letchworth State Park for Clown Week. Donuts helps at a Fourth of July parade.

in Georgia. Jim not only managed to participate in Clown Week while he was in the hospital, but he still found a way to attend clown camp.

Some pretty strange things have happened to Donuts while clowning. One time, he was driving his old wreck of a car while wearing full clown makeup and costume. When his wooden bumper caught fire and he pulled over to stamp out the fire with his clown shoe, a carful of guys pulled over just to stand there and watch him. When Donuts asked the guys why they didn't bother to help him, they replied, "Because we were waiting for your twenty other clowns to come out of the car."

He also got in trouble with the Department of Environmental Conservation, the Department of Fish and Game, the Health Department, and the Humane Society for having a pet raccoon that he used for his Rocky Raccoon Spring Animal. A local paper did a story and said that Rocky was real and alive. When the DEC showed up to ask the neighborhood kids if Mr. Donoughe had a raccoon, they said yes—and let the

DEC know that Jim also had a skunk, a snake, and more. Jim came out of his house to talk to the agent and brought Rocky with him. He started slamming Rocky against the car and telling the DEC agent, "Look, it's a puppet!"

But Jim's had some really wonderful clowning experiences, too, while making great friends along the way. When an Alley member jokingly threatened to have her Uncle Vito from the local mob break Jim's legs if he didn't join, he made sure he joined. He now has a work partner and a convention wife named Punkin Morrow, who is also a COTY. Donuts' clowning gave him the opportunity to help family members with wedding décor, and he's performed with the local charity circus to rave reviews. It was a great honor for him to take part in the Olympic Torch Relay when it came through Niagara Falls, as well as to perform "internationally" for the shows he did in Canada.

One of his favorite venues was his grandmother's nursing home. For five years, he entertained at the nursing home every Wednesday until his grandmother

passed away. He clowning around, hosted an indoor drive-in movie night showing old comedies, and dreamed up as many crazy antics as possible. The folks at the nursing home anticipated his every visit, waiting for Donuts to bring them fun and laughter.

While working for five years as a street performer and busker at Niagara Falls, he met many great people from all over the world. At one time, someone told him that his clown character was big in Germany. German tourists had heard everything about him and wanted extra autographs for their friends back home.

Speaking about his mom, Donuts had this to say: "It's too bad she wasn't here to celebrate his winning the COTY. But he knows she's proud of this honor being bestowed upon her son, even if he isn't an astronaut, doctor, or lawyer." **TNC**

Connie "Punkin" Morrow serves as COAI's Northeast Regional Vice President. You may contact her by email at punkin@punkintheclown.com.

COAI's Clown of the Year, Jim "Donuts" Donoughe, may be reached at mrjim67@aol.com.



From the President

Adam Schill

Hello, COAI!

I hope you enjoy this issue as you read about our 2023 Clown of the Year—Jim “Donuts” Donoughe. I want to congratulate Jim on this awesome accomplishment!

I also want to announce that in addition to being COTY, Jim is also our new Director of Education. A huge thanks to Alene for her service to the board for the past two and a half years. Over the past several months, Alene has found herself increasingly busy with her personal life and her own clowning. She didn't feel that she had the time to commit to COAI and do the job to the standard that you deserve. She resigned from the board shortly before Christmas.

I found out shortly after that Jim was interested in the position, and the board was excited to welcome him! He was voted in at our February board meeting.

I also want to welcome a couple of other new board members! Matty Spraggins has agreed to be our South Central Regional Vice President and was appointed at our January meeting after Kornpop resigned due to his limited availability from running his booming businesses. Kent Sheets was also recently appointed as our Southeastern Regional Vice president, filling the position that had been open for quite a while after Jessica King resigned to focus on school.

I know all three of these new board members are excited to help COAI to grow and thrive! I'm excited to have a full board again and looking forward to ways that we can serve you! **TNC**



From the Director of Education

Jim “Donuts” Donoughe

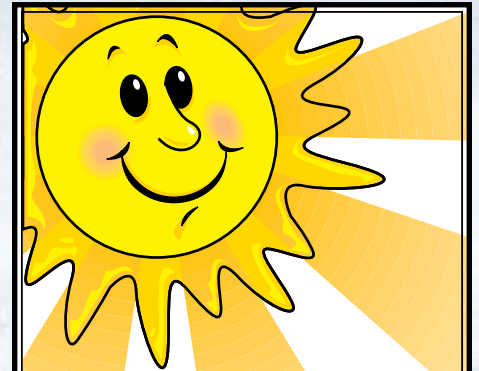
Hello, all! Alene Kraus and I (Jim Dohoughe) will be sharing this installment from the Director of Education.

Alene: I want to thank our board and members for your support and trust during my term as Director of Education. It is time for me to travel, spend time with the ones I love, and enjoy clowning from my heart. Jim Donoughe will do a terrific job as he carves his niche within COAI.

Jim: Well, thank you, Alene. You have left me some big shoes to fill. I'm just glad you gave me clown shoes and not high heels! Either way, I'll learn to adjust.

You're probably wondering who I am. I'm Jim Donoughe, and I hail from the City of Thundering Waters, Niagara Falls, New York. I have been a clown for almost forty years. I've been with COAI for the last five years and World Clown since 1990. I'm a two-time individual CHARLIE and one-time Alley CHARLIE winner. I'm also the 2023 Clown of the Year. I represent clowning as the New York State Representative to the Mid Atlantic Clown Association and serve as vice president of my local alley.

Did you know that all COAI members are welcome to join Giggle Bytes Online Alley on Facebook? It's free, and the monthly lectures are excellent. You will need to ask to join, but that's easy enough. I look forward to working with everyone as your new Director of Education. **TNC**



Our Good Cheer List

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

Ruth “Sweet Sue” Hoppe
Parkview Manor
516 13th St. Room 111
Wallman IA 52366

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

Kathy “Noodles” Gurak
18 Park Avenue
Garfield, NJ 07026

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

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

Good Cheer Chair:

Bonnie Corcia
bonkygbird@gmail.com
732-718-5840

THE NEW CALLIOPE

AD RATES & SIZES



BLACK & WHITE RATES

Contract Type	Full Page	1/2 Page	1/4 Page	1/8 Page
OPEN Rate	\$375	\$220	\$150	\$85
3X Contract	\$350	\$205	\$135	\$75
6X Contract	\$330	\$195	\$125	\$70

FULL COLOR RATES

Contract Type	Full Page	1/2 Page	1/4 Page	1/8 Page
OPEN Rate	\$470	\$275	\$190	\$110
3X Contract	\$440	\$260	\$170	\$95
6X Contract	\$420	\$245	\$160	\$90

SPECIAL PAGES

(4 COLOR ONLY)

OUTSIDE BACK COVER
\$550

INSIDE FRONT / BACK
\$550 (FULL) • \$330 (HALF)

DEADLINES

ISSUE	MATERIALS DUE
JAN / FEB	Dec. 1
MARCH / APRIL	Feb. 1
MAY / JUNE	April 1
JULY / AUG.	June 1
SEPT / OCT.	Aug. 1
NOV / DEC	Oct. 1

AD SIZES

SIZE	DIMENSIONS
FULL PAGE	7.5" x 10"
1/2 PAGE (H)	7.5" X 4.875"
1/2 PAGE (V)	3.652" X 10"
1/4 PAGE (H)	7.5" X 2.375"
1/4 PAGE (V)	3.625" X 4.875"
1/8 PAGE	3.625" X 2.375"

The New Calliope • Post Office Box 122 • Eustis, Florida 32727

352-357-1676 • Fax 352-357-7166 • Email: TheNewCalliope@gmail.com

OPEN RATE = 1 ISSUE COMMITMENT. • 3X CONTRACT = 3 ISSUE PER YEAR COMMITMENT. • 6X CONTRACT = ALL 6 ISSUES PER YEAR COMMITMENT.

Ad content & sizes may change from issue to issue. Note: All emailed items must be in one of the following formats: Adobe Illustrator EPS file with all fonts outlined with all support files included or embedded. Adobe Photoshop with a resolution of 300 pixels per inch at 100% size). High resolution PDF files suitable for high-quality offset printing with all fonts embedded. Color MUST be in CMYK. Files too large to email may be submitted through www.wetransfer.com.

The Man, the Myth, the Legend

The Real Dr. Patch Adams

By Kynisha “Daisy the Clown” Ducre

In the late 1990s, many of us stumbled upon a movie called *Patch Adams*, in which Robin Williams played the main character. The thought of a doctor impersonating a clown—in order to bring cheer to those stuck in the hospital—was remarkable. The world melted when they witnessed Patch struggle with his own mental health while still attending medical school, all so he could treat patients with a cocktail of hope, laughter, and love! One of my favorite Robin Williams lines from the film is this: “I don’t know how much value I have in this universe, but I do know that I’ve made a few people happier than they would have been without me, and as long as I know that, I’m as rich as I ever need to be.”

Shortly after watching this film, I searched online to find the non-profit healthcare organization known as the Gesundheit! Institute, which the real Dr. Patch Adams founded with a friend. This organization not only visited kids and adults across the United States, but also orchestrated medical missions throughout the world. It was only natural that I placed working with the Gesundheit! Institute in my big bucket list of things to do.

My dream was finally realized in October 2022, when I had the opportunity to join his guests on their visit to Casablanca and Marrakech, Morocco. There were approximately twenty-two clown enthusiasts with me on this trip, and a couple of professional clowns, too. Prior to the trip, the Gesundheit! Institute sent us monthly communications and updates. They even provided an (optional) travel agent to help us book our flights, in addition to supplying us with a helpful checklist of passport requirements, visa information, and a tentative itinerary.

I was the first to arrive, because I wanted to give myself a day or two to explore before our “regularly scheduled programming” began. Dr. Patch Adams stands about six feet tall, with one half of his very long hair dyed blonde and the other half blue. He was quirky—definitely a hippie at heart—and easily distracted by my stash of older, brand-name candies when he saw the wind blow open my room’s door. Dr. Adams explained how happy he was to see me, and shared that kids from ages five to ninety-two have been on his trips around the world.

He had many stories about his wife Susan, an accomplished pianist who plays the accordion when clowning. Dr. Adams is an avid reader and loves Chuck Berry, cats, and poetry. He also carries a wallet with pictures of his kids and others. It’s so sweet.

Having said that, Dr. Adams does have a lot of nose-picking, snot, and fart fascinations—enough to last our entire trip. He shared them with us while we were on the bus, at lunch (with shredded carrots hanging out his mouth), or just to break the ice. By now, you’re probably starting to grasp that Robin Williams’s Dr. Adams was a much tamer version of his real-life counterpart. But there’s one thing for certain: when the *real* Dr. Patch Adams sees kids, he almost glows from the inside with joy.

Some of us brought props and giveaways to share. There were stickers, bubbles, a parachute game, magic, tambourines, whistles, balloons, puppets, face paint, beach balls, and even an accordion player to complement the ribbon dancing, clapping, and delight of serving others. Our group visited orphanages, hospitals, group homes, and more. We even reveled in the streets and alleys on the way to restaurants. It was a blast!

Although I made lots of copies of my color sheet and brought hundreds of crayons, I remembered again the art of just playing. You never know what condition your patients will be in at the hospital. For that reason, Daisy the Clown brought color sheets, simple magic, bubbles, and a small puppet in my doctor’s bag. At bigger venues, we had a Puerto Rican performer who put on amazing



The author luxuriating at the famous Jardin Majorelle Yves Saint Laurent Mansion in Marrakech, Morocco.



The group home where Dr. Adams and his volunteer clowns played games, danced, put on a show, and blew bubbles and balloons to entertain the students and staff.

shows with musical accompaniment, great dance moves, and contortions—not to mention getting inside a huge balloon!

We each took turns sitting next to and asking Dr. Adams questions, or having a random conversation. I got to hold his prosthetic, walk with our elbows intertwined on brick-paved roads, and dance to traditional music at a restaurant where I ate a camel burger. Dr. Adams is eclectic and sweet, prefers handwritten letters over anything techy, wants the best for people, and wants to help them heal.

At one hospital, I volunteered to work in Radiology, Hematology, and Oncology. I remember dancing down the

hospital corridor and seeing some of the children's little faces and fingers pressed against the glass. Two of us made separate rounds separately, so we had about four to six bedrooms to ourselves where we could entertain (as well as a few private bedrooms, due to severity of the patients' health). And although I know God is a healer, I had to stop and pray often for the strength to help them smile through their pain. Some had steroids, and they clapped the loudest. They also gave me lots of hugs and learned to say "thank you" and "I love you," in English, with the help of a smart phone translation app, of course. I'm still giggling with gratitude even as I type this.



Awaiting hospital rounds in the resident hall of the University Children's Hospital in Casablanca.



Daisy the Clown snaps another silly-faced selfie with Dr. Patch Adams as they wait for the bus.



Left to right: The group home boasts its own garden and animal farm, featuring goats, turkeys, chickens, rabbits, guinea pigs, and ducks. The author, dressed in her favorite Balloon Dog Apparel costume, pausing to admire the architecture and amazing doors near the clown's hotel. Patch and the author reviewing a checklist.



Top, l to r: Clowning around on a bus ride to downtown Marrakech following a morning of hugs, high fives, and joy! A magnetic Dr. Patch Adams working his undeniable magic with kids! The first kiddo to finish a Daisy the Clown coloring sheet and win a balloon. Bottom, l to r: A volunteer clown created this custom octopus parachute, which was a big hit with these preschoolers. A true, professional goofball: Patch Adams pictured playing with his food at mealtime, while the author was trying to ask him semi-serious questions.

The entire group kept everyone laughing and in good spirits for the entirety of the Clown Tour. The newer volunteers asked a lot of questions and learned some balloon twisting from yours truly, to take back to their home countries for further clowning. It was mind-blowing to experience the joy we shared—and felt—without speaking the same language.

The visits, fun, and nostalgia made this trip so worth it. To work alongside a Nobel Peace Prize nominee, who lives his old-school life without apology, is humbling. And even though when I asked him to sign my jacket he drew a Patch picture for me instead, at least I have another story to tell with my new

fabric panel that will keep it hidden until I'm ready to share. That's totally the real Dr. Patch Adams!

As always, you can reach out to chat with me at [@DaisyTheClown](#) on Instagram and YouTube, [@ItsDaisyTheClown](#) on Facebook, or email me at clowninaroundtown@msn.com. Bump A Nose! **TNC**

33 Things Children Enjoy

By David Ginn

Understanding what children like ... what makes them laugh ... and what holds their interest ... is the key to entertaining kids.

With that basic fact in mind, let me share with you thirty-three things that children enjoy in my comedy magic shows and hopefully in yours—magic, clowning, or otherwise.

The more of these elements you include in a show, the more children will enjoy the SHOW and YOU. Keep in mind that enjoying you, and having fun themselves go hand in hand. By creating FUN for children, you can both entertain them and yourself, while at the same time creating the need for people to employ YOU to present your talent at venues from parties to schools, libraries, church pre-schools, picnics, and other kidrelated or family functions.

Study this list, which includes all kinds of references, and see how it applies to you and your performance. We'll talk some more when you've finished reading this.

Here's my list, in no particular order, except for the first one:

1. Surprise. Kids from five to twenty-five to fifty-five—even ninety-five!—love a surprise. I'm talking, of course, about a good surprise (nothing dark or scary), a surprise that makes anyone laugh, smile, or feel wonder. A surprise that makes someone, anyone, or everyone in the audience FEEL GOOD. A surprise which can evoke laughter or wonder or some human reaction. So use your talent as a magician, clown, juggler, puppeteer, ventriloquist, storyteller, or comedian to SURPRISE your audience throughout your performance. Keep in mind that you can surprise them with both words and actions.

2. Exaggeration. Children love tall tales or actions that become bigger than life. They love clowns because they love cartoons. Clowns are often cartoonish in nature, and cartoons are exaggerations of reality. We magicians can also do exaggerated things, like when I pull the tape out of my Tape Measure Wristwatch and claim, "It's 27 inches after the hour! What's wrong, you never heard of MEASURING TIME?" After a few more corny jokes, I say, "Oh, well, we'd better get on with the show, because I'm pressed for time!" Saying that, I push the watch button, and the tape instantly pops back inside the wristwatch. Surprise! Yes, there's that word again.



When the tape measure pops back into the watch, I've put the surprise element into action, coupled with exaggeration.

3. Groaners. I often say things in shows that the kids honestly don't understand. I'm not talking about blue comedy, or risqué humor and innuendos—I never use that—just double-level humor. With the tape measure watch, I always remark: "It keeps good time AS A RULE." Well, kids don't understand that remark at all ... but the adults present DO. So you see, I toss in groaners to hit the grown-ups. (Why do you think they call them GROWNERS?) These lines often go right over the children's heads, but entertain the teachers, principals, librarians, moms, and dads who are present at the show. Even during a KIDshow, the adults are entertained. "I always sleep with this watch on ... to measure how long I've slept. I measure on the metric side because I sleep longer that way." In our book *Creative KidTalk*, Sammy Smith, Steve Taylor, and I spend an entire chapter discussing how you can entertain adults during children's shows without offending anyone and while entertaining the kids at the same time.



4. Mistakes/in Trouble. As a comedy magician, I often make mistakes or get myself into trouble on purpose to create laughs and misdirect kids from what I'm really doing, or about to do. Isn't this the essence of a "sucker trick" in magic? I often use the sucker technique during which kids THINK they know how I'm doing something. Then I get in more trouble (they think I've goofed) as they shout "turn it around," and finally I get out somehow. I love getting in trouble and having the kids "catch me." I spent a lot of time thinking about this subject in my book *Kidbiz*, where I refer to this as the "magician-in-trouble syndrome." But remember, it's really the PERFORMER in trouble syndrome, and a valuable tool.

An example: Let's say I'm performing my routine with the Hocus Pocus Hare, which is a color-changing rabbit trick. In a frame is a picture of my white rabbit, Harry. "I named him Harry, not because of Harry Potter ... not because of the famous magician Harry Houdini ... not even because he's covered with ..."

I pause, and usually the kids tell me, "HAIR!" Then I say, "... fur. No, I call him Harry because he loves LIVER JELLO!" I proceed to make Harry change colors to a brown rabbit by passing the picture behind my back. "He got dirty playing with his rabbit friends out in the yard. That's when I call him Dirty Harry!" (Another groaner.) After a few more passes behind my back, I go into the sucker turn-arounds in front of me with the kids pointing and shouting at me to, "TURN IT AROUND!" before finally revealing the back side of the white rabbit. When I turn it around once more, it shows a top hat with a question mark, and I remark, "I don't know how Harry does it—it's a mystery to me!"

Like all sucker tricks, the kids think I've made a MISTAKE. That I have goofed, that I am a bad magician ... I act perplexed, I act as though I have

fumbled, and then somehow I gracefully get myself out of it.

5. Get Hurt. Crazy as it seems, children love to see a performer get physically hurt in some way. From slapping my hand by accident against the mike stand and yelling, "OUCH!" to slamming a box down on my thumb and pulling it out with a giant thumb attached (and crying out in pain), I often include something in a show that uses this technique. Yes, it's basic slapstick. I never carry it too far—just enough to make the kids laugh and think I've been injured. Magician Harley Day once told me he used Rocco's Delite thumbtip to "show pain" and make kids laugh. How? He opened a box to take something out, slipped on the tip with a red light inside it. As he closed the box with a *BAM!*, he pulled up his thumb, yelled in pain, and activated the red light. Suddenly his thumb glowed red, briefly but long enough for the kids to see. Then Harley quickly blew out the light like blowing out a burning candle. "Wow, that hurt!" he said, then went on with the show!

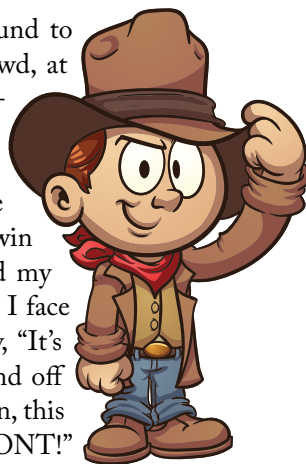
Years ago, in my "Computerized Magic" school show, I had several spring snakes come zooming out of a box. I had already learned, at that time, NOT to shoot the snakes in the audience's direction. Someone could get hurt while fighting over them, or the children will destroy your snakes in the process of grabbing them. So I developed a method where I let the snakes shoot STRAIGHT UP into the air over MY head. That way, the spring snakes came down on me, the performer, and I could control them. I started using this as an opportunity to have snake fights, which I suppose goes back to childhood pillow fights. In fact, now that I think of it, my sister Nancy and I use to have fights with our stuffed animals! Anyway, I fought and wrestled with the five spring snakes, shaking them all around and punching them. After about ten seconds, I tossed them off the stage while yelling about how they were "getting the best of me,"

but finally winning the fight. At that point, I'd worked myself up so much that I leaned down on my table top and buried my face in my arms, resting for about five seconds. But let me tell you what happened during those five seconds. Not only did I catch my breath, but I listened to the children laugh ... and laugh and laugh and laugh. I have this on an old video tape I used to show at lectures, and the tape doesn't lie. Those children laughed their little heads off because they THOUGHT I was being ATTACKED by SNAKES!

Do you see what I mean? Go ahead, get hurt on purpose and make kids laugh! Just try not to get "really" hurt. (I quit "accidentally" hitting my mike stand because I got too many bruises.)

6. Object Takes Over. Children love to see an inanimate object, a puppet, or even your live rabbit usurp your authority as an adult performer. I use this to my advantage in many shows. For example, when the Silver Sceptre repeatedly rises out of the handkerchief or carrying case without my permission. It acts as though it is ALIVE and furthermore, in charge! I act frustrated—out of control—and kids love seeing that. Check my *Kidshow How-2* video or the *Klinik Live* video set to see me doing this before a live audience. You can use many different tricks to do the same thing. Take the Zombie floating ball, for example. When it starts floating up from underneath the cloth, pretend it's getting away from you and pulling you along, like you're chasing it. Kids enjoy that because they think you're losing control. Let them think that. Even better, MAKE them think that! Use this technique to your kidshow advantage.

7. Look Don't See. To me, this technique is basic Abbott and Costello. When I look at something, I don't see what the kids are telling me. When I look away, it happens and they yell about it. Hey, it works. I've done the Trevor Lewis Blooming Bouquet routine about two thousand times in twenty-five years



to prove it—and it STILL WORKS! Thank you, Trevor, for teaching me and sharing this with the world of magic and clowning!

Thirty years ago, I saw Johnny Giordmaine perform at a park in Toronto, Canada. He was a master of look don't see, using the technique every time he produced another billiard ball. "I have two balls," he'd say, and a third would appear. When the kids would tell him there were now THREE, he'd look and there would only be two (because he made one vanish). He'd repeat this over and over, much to the amusement of all until he had FOUR balls! In my "Every Book is a Magic Book" school show, I perform the Pet Shop Pranks version of Farmyard Frolics. I end up with the cardboard snake on MY back. When the trick is "over" and the snake "gone," I remark to the kids, "Do you know what this means? No? It means there's a SNAKE LOOSE IN THE SCHOOL!"

With that, I turn around—and so begins the pandemonium. They instantly see the snake on the back of my shirt and they go wild with laughter, while shouting as they try to tell me. Of course, I cannot see the snake. I look left and right, then walk to both sides of the stage. I look, but I don't see it! Finally, I pretend to understand what they are telling me: "It's on your back!" I reach behind my back, grab the snake held in place

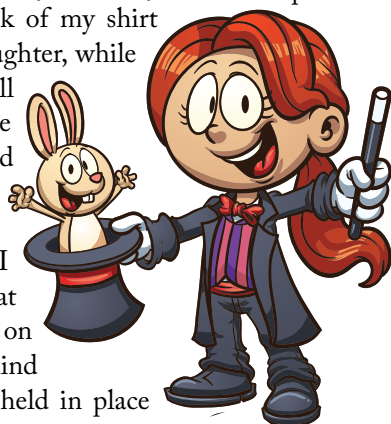
with duct tape, then swivel around to show my back to the crowd, at the same time bringing the snake with me and taping it onto my shirt front, a technique

I learned from the late Edwin Hooper. Then I feel around my back. Nothing there. So I face the kids again and say, "It's NOT on my back!" And off they go to shouting again, this time saying, "It's on your FRONT!"

I play the look don't see game a moment more, then find the snake, pronounce him a Magic Snake, and have the children give him a big round of applause. Did they have FUN? Sure they did!

8. Dressing Up. Kids love to dress up in costumes. For many of my routines, I have children dress up for laughs or to embellish routines, and sometimes to actually make the routines work. In fact, I did an entire video on this subject: *Live Kidbiz 3: Costuming Kids for Laughs*. If you have not watched the clip called "Cowboy Race," in which I dress a school boy in a hat, bandanna, chaps, vest, spurs, and a ten gallon hat, then challenge him to get out of his cowboy suit before I finish folding a sign with one hand, you haven't seen one of the funniest kidshow happenings ever!

However, my favorite dress-up routine is more recent. A few years ago, I worked a routine into my program where I dressed up a boy like a MAGICIAN, complete with wand, cape, and a giant black top hat. I have now performed this



in five hundred shows and over fifty lectures ... and since you'll probably see this in my lecture during the next five years, I will not take away from you the fun and surprise of the Big Black Hat. Keep in mind that children often play dress up at home, sometimes with mom or dad's clothes, so this is automatically FUN. But if you put clothing or costumes on them that are OVERSIZED, then the dressing-up part becomes FUNNY. So if you get both FUN and FUNNY into one routine, you've doubled your mileage!

9. Repetition. Children love to do and watch things over and over. At one time in her life, our daughter Autumn watched the movie *Annie* at least a hundred times, thanks to video. Even now as a grown-up, she can repeat it word for word. Kids are like that. Therefore, you can add repetition to kidshows and use that to your advantage for comedy and magic. Have them repeat the same magic words several times over. For years I used the words "Purple Puppy Chow," and my regular clients came to EXPECT me to use those words. In years past, I've even walked into schools or pre-schools and had kids shout at me, "Purple Puppy Chow!" They remembered, and they loved it because it reminded them of the fun. (To be continued) **TNC**

David Ginn is the author of nearly one hundred books and videos on entertaining children. Visit him online at www.ginnmagicshop.com.

JUNIOR JOEYS

By Regina “Cha Cha” Wollrabe,
Junior Joeys Director



Being in a Parade

What phrase do you use to start a parade? “Let’s get this show on the road!” Being in a parade is a lot of fun and hard work, too. When we say paradeability, we are talking about a visual prop, a joke, or a funny bit that is performed for a parade audience. We aim to bring laughter as clowns, so it’s good to do a little research and find jokes to use with your prop or funny bit of business. If you say your patter

or handle your prop with good timing, you can cause people to laugh and enjoy the silliness of a clown. If you choose to use a prop, visual gag, or written words on a sign, make sure the writing is big enough to be seen from a distance. When telling a joke or talking to your audience, speak loudly or use a megaphone or microphone to project your voice. Your short performance should last no longer than thirty seconds. This way, you can easily repeat it as you walk down the parade route.

For good ideas: Go to our website at www.mycoai.com and search the Vault for older magazines that show the top ten winners from the paradeability competitions. Conventions have often been held from March to May, so you will find coverage of the competitions in either the May/June or July/August issues. Your parents or Junior Joey leader can also help you find or create ideas, and will be a reliable source to help you hone your skill before a parade performance. You want your prop to be light enough for you to carry it the distance. Remember to walk side to side, zig-zagging across the street on the parade route, so you can entertain both sides of the street. Use funny expressions and silly dancing. If you ride a unicycle or bicycle, try stopping on



occasion and use your favorite knock-knock jokes to encourage audience participation.

Your health and safety is very important. Have a grownup pull a wagon or drive a golf cart to carry water for you to drink, or to carry whatever extra clothes you may need on hand should the weather change, or to help a fellow Junior Joey who gets too tired from the walk. It’s also important to get very good sleep the night before the parade, so you can wake up early, eat, get into costume, and wait in the lineup process. The most important part of being in a parade is to have fun. When you have fun, your audience will, too.

Bump a nose, silly clown! And don’t forget to document and write about your experience. When you grow up, you’ll be glad you did. **TNC**



Photos: istock



CLOWNING IN A PARADE

Here is your chance to earn a pin by participating in a parade. We call what we do paradeability, which typically means that you are doing something or using a visual gag to entertain a crowd. You can make a prop, use a puppet, play a kazoo, or tell funny jokes in a 30-second time slot that you reset and repeat to entertain the next section of people watching the parade. This criteria may be used as a list to help prepare you for being in a parade. Bump a nose , do your best, and have fun!!

- Register for your local parade. Put the parade date, starting location, and line-up time on your calendar.
- Learn the Do's and Don'ts of your parade. If there are judges learn what you need to do in front of them to get your best score.
- Exercise and practice walking the distance of the parade. Check the weather and dress accordingly. Wear comfortable shoes.
- Create your comedy bit and practice in front of family and friends.
- Get honest feedback on what you can do to improve your act.
- Assign a photographer to capture your experience in the parade.
- Drink water before, during, and after the parade.
- Think about your experience in the parade. Write a story about it in a journal or include photos and have it published in a magazine.
- Parent/Jr. Joey Leader Signature: _____

Date: _____

Great MEET and GREETs

By Tricia “Pricilla Mooseburger” Manuel



Meeet and greet is the bread and butter of clowning. By definition, it is clowning on the go and sharing a laugh and smile with your audience. It can involve many different skills, such as pocket magic, joke telling, silly props, and more.

Meet and greet is all about interaction. It can be done on a large level, working a crowd on foot or up close, or a quick interaction as you make a balloon or paint a face. However, it is all about your one-on-one interaction with your audience.

This is your chance to get the folks on your side. Show them that you are a fun and happy clown; gain their trust. Without their trust, there will be no fun. It doesn't matter how funny or skilled you are if you rush past the trust part of the equation. It only takes a matter of seconds, and it is well worth the effort. Here are some tips to help you:

Don't rush in! Look your targeted audience member in the eye and gain approval before you move in closer.

Start with a positive comment. Little kids love things such as “Wow! Look at your big muscles!” or “That is a very pretty outfit.” Older folks appreciate compliments like “What a nice smile you have!”

Have a stock line of silly things you like to say to gain a reaction, the more ridiculous the better. “You know when I was your age, I was five, too!” or “Those are the cutest shoes! Can I borrow them?”

Tell a joke and then ask them if they know one.

Once you've broken the ice and made a friend, go into whatever silly bit you might have planned. It could be taking a picture with a silly camera or doing a pocket magic trick. Introduce them to a puppet friend. Remember, do whatever you do best.

It is not about the trick, the sticker, or the balloon. It is the one-on-one time that makes a difference in someone's life.

Remember their names! Say it out loud. People love to hear their names.

Leave them with a smile and one more compliment for the road! Use one of these:

“You sure have a pretty smile!”

“Thanks for spending time with me!”

“If you see me later, be sure to smile and wave!”

“I hope to see you again real soon!”

Have fun out there! If you would like to read more clown tips, please visit my blog on my website, www.mooseburger.com. While you are there, subscribe to my free e-newsletter, Mooseburger Newz, for educational articles! Did you know Mooseburger Camp is on for 2023? Can't travel? Check out the Mooseburger e-Alley for great clown arts education and fun via Zoom! **TNC**

Tricia Manuel is the unmistakable Pricilla Mooseburger. She has over forty years of professional clown experience from circus to amazing clown arts education (www.mooseburger.com).



Education Opportunities

By Jim “Donuts” Donoughe
Director of Education

It's not too early to start planning for individual and alley CHARLIE Awards. If you would like to give this a try, here are some suggestions to get you started.

In early May, send out requests for proclamations to your local government, town or city, and neighboring towns, as well, if you work in those areas. Samples are available online; just search “clown week.” Ask your church, too. Talk with the local library to aid in celebrating Clown Week. Librarians are always looking for fun themes. Give them some fun, friendly information about clowns that they may use. Suggest books and loan costumes. Be creative. This could lead to a volunteer job or a paid opportunity for clown week. Check with daycare centers to ask if they would like a free or paid show at this time, as well.

Other ideas for clown week include painting “Clown Week” or a picture of a clown on some small rocks and hide them around town before or during clown week.

Challenge people to find them and post pictures of them on your Facebook page. This does two things: helps people know who you are and adds followers to your page.

Take some time before the busy summer starts to check out the great conferences that are held throughout the year and make plans to attend one.

If you're in a city, visit a park, do a meet and greet, and pose for pictures. My alley and I visit Niagara Falls every year to visit with the tourists. Don't forget to let the local newspaper know your plans.

Take this time to invest in *you*. Sign up for a ukelele class or a painting class to learn new ways to advance your face-painting. One-day classes are available at local colleges or community education programs, such as Introduction to Improvisational Skills. Learn a new balloon sculpture – you can find many on YouTube. Go out and have fun being you – a friendly, fun-loving clown. Take lots of photos and post them on Facebook. We all love seeing you shine!

After the week is over, put your photos and evidence of your hard work in a scrapbook or create a digital one and send it in for consideration. Even if you don't win, you have spread lots of smiles, and that's what clowning is all about. I know I use this time to rekindle that fire in me to keep moving my clowning forward. Never stop learning and spreading smiles! TNC

The Home of Kidshow Magic
GinnMagicShop.com

**Free Books
Free Reads**



**200 Free
Videos**

All New Website!

Enjoy exceptional extras—
Available **FREE** to all COAI members!

Keep It a Secret

Adventures in Clowning

Starting in MAGIC

CLOWNING BASICS

FREE



SEND IN THE CLOWNS

A COAI
MEMBER
PERK

BOOKS

IN THE CLOWN CLOUD



THE VAULT

COMPLETE
SEARCHABLE ARCHIVES OF
THE NEW CALLOPPE
IN THE
CLOWN CLOUD™

25 Years go

By Lauren Jurgensen

The New Calliope somersaulted into 1998 with a dazzling cover model: Richard “Design-O” Smith, COAI’s 1998 Clown of the Year. In an interview with Cal Olson, Richard described his then-thirty-two-year clown career—as well as his “picky” approach to his costume business. “I pick [customers], they don’t pick me. If you’re a charitable or working clown and you have a dream, as soon as you tell me what that dream is, I can make the costume for you.”

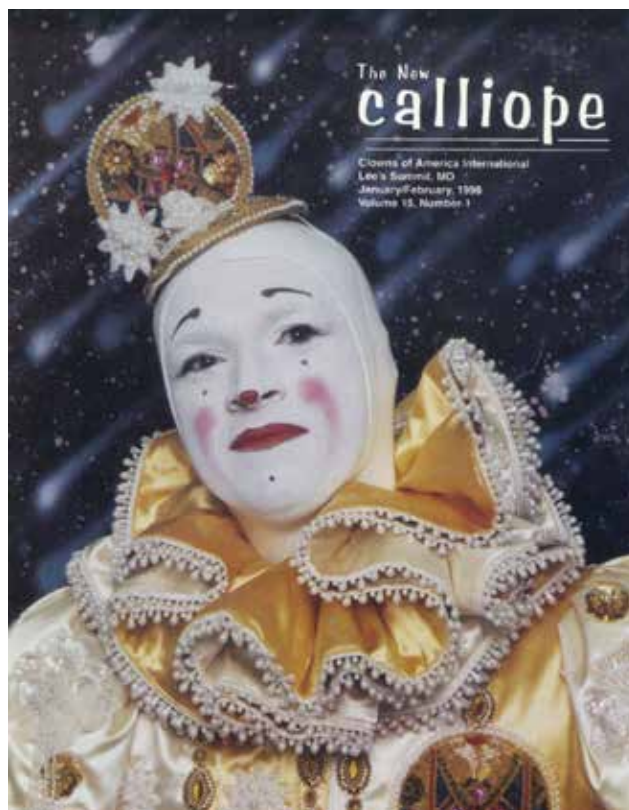
Of course, Richard was not the only clown to receive special accolades. The festive issue is jam-packed with profiles on 1998’s several new and returning Clown Artists in Residence: Jackie “Lollibells” Garner of Durham, NC; Angel “Willy” Ocasio of Vancouver, WA; Tony “Junior” Jones of Lutz, FL; Lori “Half Pint” Hurley of St. Paul, MN; Rex “Junior” Nolen of Kansas City, MO; Toby “Toby Kid” Klauenberg of Bagley, IA; J.T. “Bubba” Sikes of Orange Park, FL; Marcela “Mama Clown” Murad of North Miami Beach, Florida; and the two-clown team of Sue “Fruit” Oberg and Harvey “Jingles” Jacobvitz of Hull, MA.

In his clown marketing column “Keep Your Name Out in Front,” Bill “Kan-Tu” Lowell of Woodbridge, VA shared more of his indispensable business wisdom. Don’t just buy a set of business cards, he said—carry them with you everywhere. Better yet, find other, inventive uses to double the cards’ utility, such as bookmarks. “If I leave my book behind, [the business card bookmark] has increased the possibility that my book will be returned to me. It has also provided me with contact with people whom I would not have normally encountered. One person was interested in hiring an entertainer and, voila, I was it.”

Another blast from the past? International Clown Hall of Fame (ICHOF) Director Catherine O’Dell’s update concerning their negotiations to secure a permanent ICHOF facility. Twenty-five years later, so much has changed—ICHOF’s Fame and Research Center now calls Baraboo, WI its home.

Patricia “Pricilla Mooseburger” Bothun supplied money-savvy tips and best practices for clinching a spot within the hallowed walls of the clown convention dealer’s room. Most conventions allow a limited number of each type of dealer. So, the more unique your inventory, the better. Once you’ve set up your booth, be as available as possible (and have someone who can cover for you when you need a meal or bathroom break). “I do some of my biggest business [during classes and special events],” she wrote, stating that’s when customers most often, “want to make special orders and ask questions.”

On page 34, you’ll find David “Mr. Rainbow” Bartlett’s reflections on the art of comedy. “The three primary colors of humor are Surprise, Exaggeration, and Wrong. I think most humor stems from three sources and/or combinations of them,” he wrote.



Anything the audience doesn’t suspect will count as a surprise, and people love unexpected punchlines. That’s why you should never telegraph the punchline to a story or joke—unless you want a “polite smile” in place of a laugh.

In “A Party for Natalie,” Karen “Peppermint” Reinholt shares a tender story about the therapeutic nature of birthday parties for sick children. She writes that clowns can turn these parties into “the tie that binds, one last memory or a much-needed distraction from life’s problems.”

If you turn to page 38, you’ll find Mauri “Binky” Norris’s meditations on how to improve one’s poses. “The pose should reflect or at least give a hint of the clown’s personality,” she advised. “Poses are personal and individual. What is a good, even great, pose for one clown may not work for the other. Try them out as you would try out a new hat.”

These long-ago articles still offer a bounty of wisdom and practical advice for the discerning clown. I hope you’ll take advantage of *The Vault*’s back issues at our website www.mycoai.com. Bump a nose! **TNC**



Application and Renewal Solicitud de Iniciacion y Renovacion

Female / Femenino Male / Masculino
Name / Nombre _____
First Middle Last

Street / Direccion _____
City / Ciudad State / Estado Zip /Codigo Postal Country / Pais

Phone (Required) / Numero de telefono _____

E-mail _____

Date of Birth / Fecha de Nacimiento _____

Clown Name / Nombre de Payaso / a _____

COAI Number if Renewing / de renovacion _____

Age / Edad _____ Alley / Nombre del Alley _____

GIFT A MEMBERSHIP Regale Una Membresia

- Please gift a membership to the person on this form / Por favor regale la membresia a a persona indicada en esta solicitud.
- I wish to remain anonymous / Deseo permanecer anonimo.
- I wish for you to identify me to the recipient / Deseo que usted me identifique al recipiente.
- I wish to write a note / Deseo escribir na nota.

Please give us your name and phone number so we can contact you if necessary. If you wish to remain anonymous, check the box above and we will not reveal your identity. Por favor denos su nombre y numero de telefono para poder ponemos en contacto con usted si es necesario. Si usted desea quedarse anonimo, marque la casilla indicada arriba y no revelearemos su identidad.

Name / Nombre _____ Phone # / Telefono # _____

Annual Membership Dues / Cuotas Anuales de Socios

- Individual Membership (16 – 64) Membresia Individual.....\$45.00
- Senior Membership (65+) Membresia Mayor de edad.....\$35.00
- Junior Joey e-Membership (8 – 15) Jovenes.....\$10.00
- Junior Joey with printed magazine (8 – 15) Jovenes.....\$15.00
- Family Membership Membresia Familia.....\$25.00
- LIFETIME Membership Membresia de por vida.....\$1,000.00
- E-Membership Membresia E Nacional.....\$35.00
- International E-Membership / Membresia E Internacional.....\$25.00

Payment Method/Metodo de Pago

- Check No. / Checque a nombre de _____
- Visa Card Number / Numero de Tarheta # _____
- MasterCard Experation Date / Fecha de Expiracion _____ CC Code 3 Digits _____
- Discover _____

Signature / Firma



Send Form To/Enviar Solicitud a:

**Clowns of America Intl. • P.O. Box 122 • Eustis, Florida 32727 USA
Telefono 1-352-357-1676 • Fax 352-357-7166 • Web: www.mycoai.com**



All COAI memberships are on an annual basis. Todas las membresias en COAI son anuales.



THE BARBARA H. COX *Award Fund*

I am Michael Cox, Immediate Past President of COAI, and my late wife, Barbara Cox (“Sweet Thang the Clown”) loved COAI conventions and competitions. She loved Clowns of America International. Competitions are a way to learn more about oneself and one’s partners. Barbara made a lot of her own costumes and came up with numerous skit and paradeability ideas and costume designs. She also often volunteered as a model during facepainting competitions. The awards were immaterial to her because she loved being out in front of her fellow clowns expressing her love for the fellowship. She hoped to inspire others to be creative, stand up on stage, show their skills, learn from one another, and improve themselves.

Barbara was awarded an Individual CHARLIE Award, an Excellence in Clowning Award, and numerous competition awards. Because of her love for COAI, this Award Fund was created by her COAI friends and approved by the COAI Board so that others, like Barbara, can be awarded for their accomplishments in the COAI clown world.

To continue all the awards, we need donations made to this fund. The COAI general funds will not be used to fund these awards, so it will take our caring clowns within this organization to keep this fund going. Please do not let this fund go away. No Award Fund would mean no awards for the COAI, including competition awards.

This fund supports the expenses relating to the following awards:

- Lifetime Achievement Award
- Clown of the Year
- Excellence in Clowning
- Individual CHARLIE Award
- Alley CHARLIE Award
- Ring of Honor
- Competition awards

Donations should be made out to COAI with the reference, “The Barbara H. Cox Award Fund,” and sent to the COAI office:

COAI
PO Box 122
Eustis, FL 32727

Every donation made to this account will be acknowledged upon receipt and, if requested, announced in *The New Calliope*.

Thank you to every COAI member for supporting this important fund. If you have ever received one of these awards, you understand the reason why COAI needs to maintain this Award Fund for all future awards. Every donation is greatly appreciated by me, in memory of my late wife, and by all the award-winning clowns of COAI. **TNC**

CLOWNS OF AMERICA INTERNATIONAL

Annual Membership

Individual Members—\$45

Seniors (65+)—\$35

Junior Joey—\$10

with printed magazine—\$15

Family Membership—\$25

Lifetime Membership—\$1,000

E-Membership—\$35

International E-Membership—\$25

\$25 of the COAI membership includes a one-year subscription to *The New Calliope* magazine. Subscriptions are not a benefit of the family memberships. (Only the Individual Membership in the household receives *The New Calliope*.)

Send membership dues to: Clowns of America International, Inc.

Post Office Box 122 • Eustis, FL 32727. Make all checks payable to COAI.

Join or renew by calling 352-357-1676 or visit www.mycoai.com



THE LAST WALK-AROUND

Judy “Dear Heart” Quest

Judy “Dear Heart” Enenbach Quest took her last walk-around on February 9, 2023 in Omaha, Nebraska.

Judy’s friends and family understood that she wanted everyone to someday wear bright colors to her funeral. Judy had another wish, too: that her clown friends attend the wake in their “best outfit” and take part in a clown “Honor Guard.” On February 27, 2023, at St. Cecilia Cathedral in Omaha, Clown Honor Guard members entered Judy’s wake while holding ceramic hearts, which they then placed at the front of the church.

Judy was born in Omaha on October 9, 1948. She was a politically active nature-lover who lived an amazing life dedicated to social justice, education, and counseling. Not only did she believe deeply in the goals of the Sacred Heart devotion, she walked in step with its intellectual and humanitarian values. Judy worked for the state of Nebraska, where she advocated on behalf of her daughter and others with cerebral palsy. Her advocacy included working to help pass the Americans



with Disabilities Act (ADA), which was signed in 1990.

Judy’s had a lifelong dream to become a professional clown. That dream came true, and culminated in a forty-year career as “Dear Heart” the clown. Dear Heart had a “counselor’s spirit” and worked tirelessly to make people smile, no matter their age, ability, or socioeconomic standing. She ascended to several leadership positions, including President of Clowns of America International (COAI), and was awarded both COAI’s “Clown of the Year” and “Lifetime Achievement” recognitions.

Judy was a mother and grandmother who supported her children and grandchildren no matter where their lives took them, and passed down to them her values and passions. She passed away after a more than ten-year battle with breast cancer.

Judy is survived by her husband Tom Quest; brother Mark Enenbach and sister Carol Haller; children Daniel Quest (Laura), Melanie Quest, and Laura Quest (AJ Glueckert); grandchildren Lilly Quest, Maggie Quest, Helene Glueckert, and Eva Glueckert; and many nieces and nephews.

Joyce “Springkles” Odorczyk

Joyce “Springkles” Odorczyk took her last walk-around on January 18, 2023, in Niagara Falls, New York.

Born August 16, 1944, Joyce had been fascinated since childhood by both the circus and white-faced clowns. It wasn’t until well into her adulthood that her captivation with clowns became a reality.

The story of how Joyce became a clown is an emotional one. Thirty-five years ago, cancer turned her life upside down. Joyce wondered why she’d survived when one of her good friends, a teacher who had so much for which to live, lost her own battle with cancer.

Years passed until one day, Joyce found the answer on the front page of the local newspaper. It featured a photo of one of Niagara Clown Alley’s own: a clown named Shanigans, who later became Joyce’s clown instructor and mentor. As soon as Joyce saw that photo, she immediately knew why she had survived—and what she could do to give back to the world.

As the white-face clown “Springkles,” Joyce spread smiles, laughter, and friendship everywhere she went. She chose the name Springkles because she loved Tigger’s (of Winnie the Pooh fame) song in which he sang that the wonderful thing about tiggers is that, “their bottoms are made out of springs, they’re bouncy, trouncy, ouncy, pouncy, fun, fun, fun, fun! But the most wonderful thing about tiggers is I’m the only one!”

Joyce added the letter “g” to her clown name as a nod to Tigger, and to being the only one. Her signature tuxedo costume was inspired by Judy Garland and Fred Astaire’s dance in which they masqueraded as hobos wearing tuxedos. She purchased her tuxedo jacket from a store, but sewed the rest of her outfit herself.

Joyce graduated from the Niagara Clown



Alley's class of January 2003. From the start, she was very active with Niagara Clown Alley, participating in both parades and meetings. Joyce served as the Alley's treasurer for a few years, as well as their business manager (2013 to 2019) and vice president (2011 to 2018).

When she wasn't clowning, Joyce enjoyed spending time with her husband Arthur, as well as entertaining, cooking, and playing with her Irish Wolf Hounds. Her favorite clown activities were walkarounds and birthday parties. She not only loved being a clown, but especially loved seeing the excitement on children's faces whenever they met a clown.

Joyce is survived by her husband, Arthur D. Odorczyk; sisters Dolores Hutchins (David) and Gloria Kimmel; and many nieces and nephews. **TNC**



The Kidshow Way



COMEDY

By Skip Way

I am a raving fan of the classic Bugs Bunny cartoons. As a child, I would often watch Bugs and his friends with my favorite uncle, another Bugs fan. I noticed that he and I were laughing at different parts of the cartoons. When I asked him about it, he simply explained that I would understand when I was older. Wise advice from a beloved jokester.

Tex Avery, Friz Freleng, and Chuck Jones, the creative madmen behind Bugs and his co-stars, pushed beyond the mushy storylines common to Disney, Fleischer, and Schlesinger, and focused heavily on the gag. They blended physical slapstick humor for younger minds, with adult cerebral ad-libs and comedic portrayals of legendary film and political personalities. This dual-level recipe helped Bugs and his buddies to appeal to the entire age spectrum.

Of course, innocent (and not so innocent) adult humor sprinkled into animated shows is more common than ever. *SpongeBob SquarePants*, *The Simpsons*, and *The Fairly OddParents*, to name just a few. Even Disney gets into the act by sprinkling adult humor throughout their animated films. Therein lies the lesson for each of us.

All too often, kidshow entertainers focus exclusively on the children. They overlook the fact that each child generally shows up with a parent. They're a matched set! Entertainers also ignore the fact that the child doesn't book the entertainer, host the entertainer, or—more

importantly—pay the entertainer. Thus, the wise party performer puts as much effort into entertaining the adults as the children.

Take a careful look at your show format. If you don't hear adult laughter, you're losing half of your audience. Write clean adult humor into your routines. Add an effect or two that will amaze the adults as well as the children.

Be prepared to react humorously to unexpected events such as doorbells, ringing phones, crying babies, broken glass, or barking dogs. Toss out a planned ad-lib, then stop, look at the adults, and say, "That was funny. I need to remember that!" Pull out a notebook and pretend to write it down. If a child says something funny, stop and write it down as you mutter "Stealing!" The idea that you're writing jokes as you perform is sure to bring adult laughs.

Your greatest compliment should come from the adult who tells you how much *they* enjoyed your show. Make that your goal at every performance! **TNC**

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

WHAT COULD POSSIBLY GO WRONG?



By Beth "Pickles" Cedarholm

ARTWORK: ISTOCK

The following are stories about real-life clown blunders from COAI members, tales of woe from entertainers whose gigs didn't go quite as expected. While these performers endured impossibly bad situations, they soldiered on, gleaning some tidbit of wisdom from their negative experience, and becoming better—and wiser—entertainers.

Sean Carlock, Clown

It was 2009, and I was living in Newton, Iowa, working as a full-time clown, doing fairs, festivals, and just about any other entertainment gig that came my way. On this particular spring day, I had been hired by an agent to perform at a school assembly promoting the summer reading program. The show was in eastern Iowa, a couple hours' drive from home. On my way, I stopped at McDonald's to eat, and then continued on my way.

Once at the school, I greeted the librarians and set up my show, which consisted of five tricks to promote reading. The children were all sitting in bleachers in front of the stage.

My show was going smoothly, and I was two tricks into it, when suddenly something inside of me felt very wrong. I remember thinking, "Is it the McDonald's? How fast does food poisoning take effect?" Something inside of me was surging, but I couldn't tell from which end it was going to come out. Still



performing my trick, I noticed a trash can off stage. Perhaps I could mute my mic, run off stage, vomit, and return to the stage, or, maybe I should just close the curtain and go home. I continued to perform while trying to figure out my exit strategy.

Not even halfway through the show, I identified the area of egress. It was gonna come out of the back, and I couldn't think of any way to make that funny. I knew I had to figure out a way to get off the stage and turn the show over to the librarians, whom I did not know. I would forfeit my payment. Honestly, at that point I was desperate enough that I would have paid *them* to take over the show.

I made it through the second magic trick, and muttered some encouraging words about reading. I can't even remember what exactly I said. Words were spewing from my mouth, because I knew I was going to spew something else from the back.

Then, before I could flee, a little boy in the very front row shouted "MORE TRICKS!" A couple of children next to him joined in. "MORE TRICKS. MORE



TRICKS!" Soon, the entire assembly of one hundred or more kids was chanting "MORE TRICKS!" I knew I couldn't leave right then without starting a riot, so it was mind over matter. I squeezed in my butt cheeks and focused on my objective: the Linking Rings trick. Then I was out of there, and the librarians took over.

I don't even remember if I threw the Linking Rings on the table or if I took them with me to the bathroom. When I returned to the gymnasium, the students had all gone back to their classrooms. I apologized to the librarians, and explained what had happened. They were very understanding, and they paid me, even though I hadn't made it through the entirety of my show.

Throughout the summer, I worked all of my fairs and festivals while enduring stomach issues, and I had no idea what was wrong with me. Then I heard that there was a stomach parasite going around town. My physician eventually tested me, and discovered the culprit—and the reason why my summer reading show had to be cut short: cryptosporidium.

And what did I learn from this incident? The mind is a powerful tool, and you can often do more than you think you can when confronted with no other option. Most of all, don't get cryptosporidium.

Dale McKenzie, Clown

I was performing on stage as Bumpers the Clown for a Canada Day celebration in 2002 with my partner, Judy. I'd been suffering from some pain for a while and had been popping Percocet like candy.

On this particular day, while on stage, I started experiencing a shooting pain in my neck. To ease the pain, I began dancing wildly around the stage





with my hands on my head, while still performing skits. The kids were roaring with laughter, watching this crazy clown prance around with his hands on his head. Bumper the Clown *owned* the stage, and he was funny! Even Judy didn't realize that putting my hands on my head was a way to ease the excruciating pain.

I made it through the show, walked back to my vehicle and reclined back in the seat. I took deep breaths and then just cried. I drove home and tried to go to bed, but the pain would not subside. Eventually, I told my wife that I thought I needed to go to the hospital. Within minutes, the ambulance arrived and transported me to the local hospital. Tests showed that I had 100% blockages in two places in my heart, and 80% in another. I had literally experienced a heart attack while clowning on stage.

Before the night was over, I was having open heart surgery, getting a double bypass. I was also told that the Percocet had only helped to mask the pain I had been experiencing.

The moral of my story is that the show must go on—and if I ever go



down while clowning, don't take me away on a stretcher in front of the kids.

A Tale from the Archives

This clowning “horror story” is reprinted from the November/December 1997 issue of *The New Calliope*.

Talk about pain! COAI's 1997 Clown of the Year, Mike “Smiley” Cole, knows about pain. He's been knocked silly by a child wielding a tree limb and bitten by a dog. As a U.S. Marine, he was shot in the foot. But all of this was nothing compared to his go-around with a six-year-old youngster who smashed Smiley's right foot last April with a three-pound sledge hammer. Smiley's big toe was amputated as a result. Smiley had just finished up a show at a Jacksonville, N.C., store opening and was loading his car when a man and his young son pulled in next to him. While the man was getting something out of the trunk, the boy managed to pull out a sledge hammer. Using both hands, the child brought the hammer down on Smiley's foot. “I thought someone had shot me in the foot,” Smiley said, remembering his bullet wound from Vietnam. “This hurt worse, I think.” All of the bones in his toe were crushed, resulting in its amputation. In addition, he

also has severe nerve damage in his right leg. The worst part, though, came when the boy's father told Smiley he should expect to be treated that way, considering his profession. They took off and Smiley hasn't seen them since. But Smiley's back clowning, with a big, colored bandage on his foot. “You have to have the heart for clowning,” he said. “Once you get it in your bloodstream, you just don't get it out.” **TNC**

Do you want to share a tale of woe, lesson learned or “What Could Possibly Go Wrong” story? Send it to Beth “Pickles” Cedarholm at clownypickles@gmail.com. All entries are subject to editing for clarity and length.

NOTICE OF ANNUAL BUSINESS MEETING

The 2023 Annual Business Meeting of Clowns of America International will be held online Wednesday, May 10, 2023, at 8:00 p.m. Eastern Time. To attend, register no later than Friday, May 5 using the link below, or scan the QR code. A Zoom link to the meeting will also be emailed to members in good standing.



<https://us02web.zoom.us/join/register/tZIkD0CpPz0tGdAC-4q4oOLZmfaioXliUaKSf>

YOU CAN BE A KID-SHOW CELEBRITY!

SPS MAGIC MAKES COLORFUL, HIGH-QUALITY, PROFESSIONALLY TESTED MAGIC PROPS FOR CHILDREN'S SHOWS. UPGRADE YOUR ACT WITH SOME OF THESE FUN-TASTIC TRICKS!



DAVID GARRARD'S SKETCH-O-MAGIC

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



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

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

SAMMY SMITH'S SUPER FROG

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

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



SAMMY SMITH'S DEJA ZOO



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

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

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

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

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

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

SAMMY SMITH'S PUFF THE MAGIC RABBIT

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



SILLY BILLY'S MAGIC PARTY PICTURE

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



24-Hour Order Line 1-352-357-2665
SPS Magic • Post Office Box 787 • Eustis, FL 32727
Make checks payable to SPS Magic.

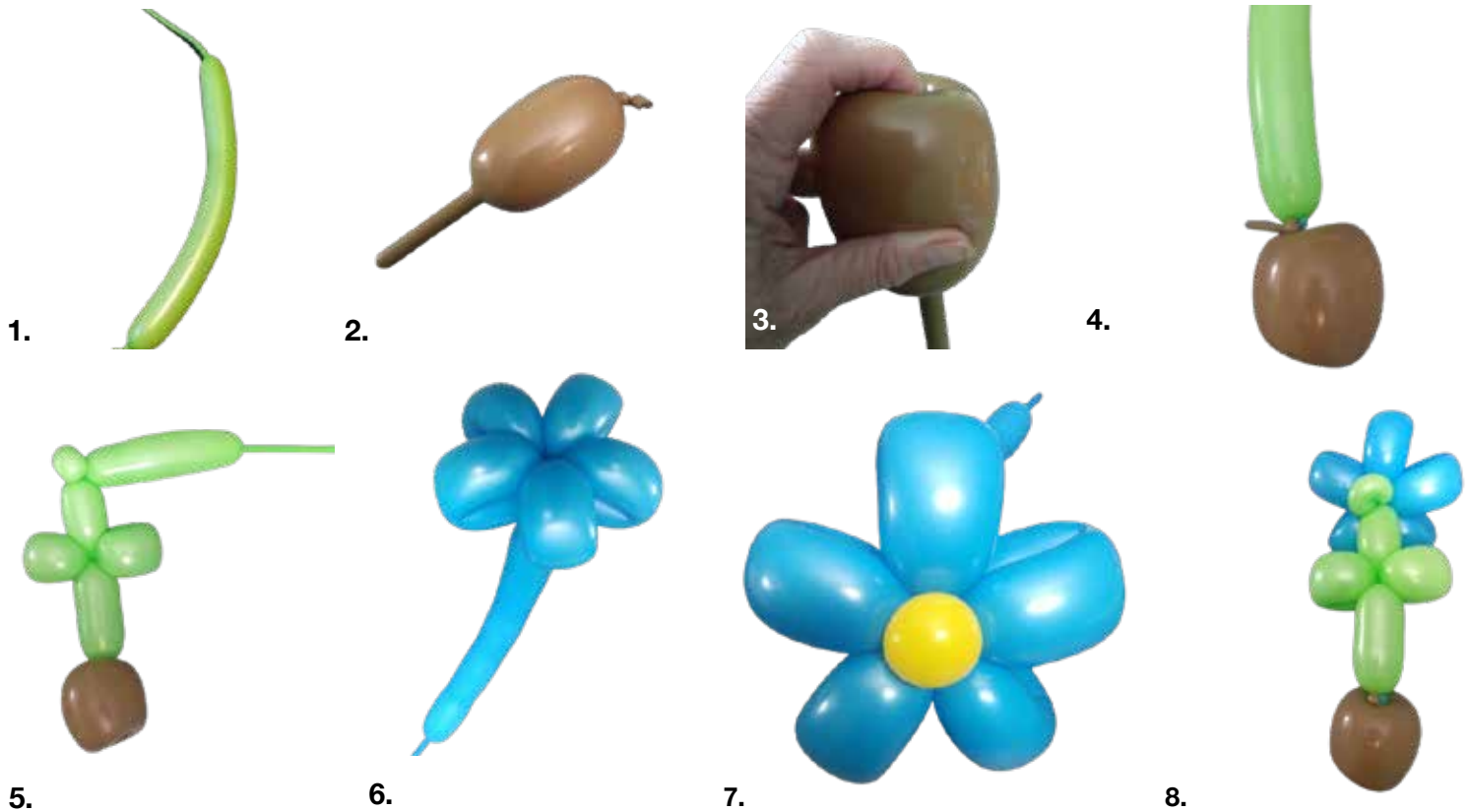
Please add \$7 shipping per order





Flowerpot Lollipop

By Merrily Johnston



1. Inflate the green 260 halfway and set it aside.
2. Inflate the brown balloon to the length of six fingers.
3. Make an apple twist by pushing the knot through to the other side. Pinch the knot and twist several times, then remove your finger.

4. Wrap the end of the green 260 several times between the knot and the apple-twisted part of the brown balloon. Tie the knot.
5. Take the green balloon and make a four-finger bubble, followed by two three-finger loops. Then make a three-finger bubble followed by a small pinch twist.

6. Inflate a blue 260 leaving a six-finger tail. Make five four-finger loops, twisting together to form a flower.
7. Using a scrap of yellow 260, inflate a one-finger bubble and tie ends loosely so that you can make it round. Tie into the center of the flower and cut off excess.

SUPPLIES NEEDED:
 Three 260s (one green, one brown, and one blue), You'll need a scrap of yellow 260, one brown 321 or a half 350/360 (since it's hard to get 321s), and one Dum Dum sized lollipop.



9.



10.



11.

- 8. Attach the flower to the green pinch twist on the stem.
- 9. Inflate a brown 260 halfway. Make two tiny pinch-twists in the nozzle end. Wrap it between green and brown balloons and tie into pinch twists to form edge of pot. Photo shows back view.

- 10. Insert the lollipop into bottom of flowerpot by pulling opening apart with your fingers while pushing lollipop inside.
- 11. I like to add the lollipop, as it gives the kids two treats in one and can help you display your balloons. As shown in the title photo, I use Styrofoam in a container to hold the lollipops.

Every Halloween I hand out balloons on lollipops to trick-or-treaters. Parents tell me it is a favorite! One year I had kids choose between these or chocolate candy bars. Ninety percent chose the balloon!



Merrily Johnston is a professional clown and balloon twister in Casper, Wyoming. You may reach her by email at merrilythec clown@msn.com.



MOOSEBURGER CLOWN ARTS CAMP

August 8th - 13th
 Featured Artist
 Elena Day

Elena created the signature character of The Green Bird for Cirque du Soleil's La Nouba.



Fun New Skits
 Improve your Skills
 Interaction with Crowds
 Update your Makeup

(320) 963-6277



REBO'S Clown Bits and Props

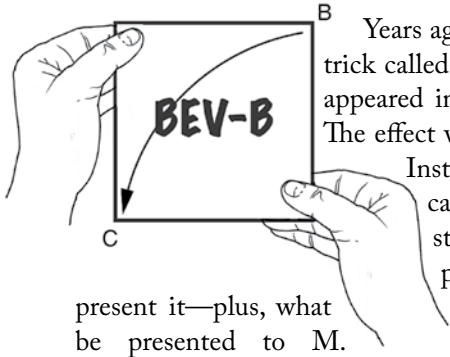
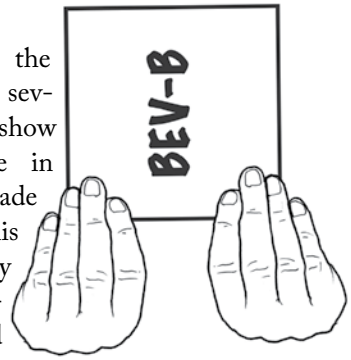
By Bev Bergeron

TURNING NAME

ARTWORK BY TONY DUNN



keep turning the card around, several times, to show the difference in the sides. At trade shows, this is one of my strongest effects, as I add the sponsoring company's name to the card.



Years ago, Walter Zaney Blaney brought to my attention a trick called "My Business Card" by Evans D. Morgan, which appeared in the August 1947 issue of *The Sphinx* magazine. The effect was an adaptation of the "Chinese Compass" trick. Instead of having an arrow jump about as you turn the card, your printed name and address jump about instead. This is still one of the best uses of the compass effect. However, I have found another way to I feel is a better handling. This handling can also Christopher's "Traffic Sign" effect.

present it—plus, what be presented to M.

EFFECT: A spectator's name is written on both sides of a piece of cardboard. As the card is turned over, the name is seen to be upside down. Then both sides are upside down; a second look, and everything is right. This goes on for a few more turns and then the name appears vertically instead of horizontally.

METHOD: Use a piece of cardboard from six to ten inches square. Write a name on the card. With your hands in a position like in Figure 1, turn the card over—B to C—and repeat the writing. The name will appear to be the same on both sides but, in reality, they will be like in Figure 2. Now, this is where my handling is different from the compass moves. *I do not pivot* the card by holding the diagonal points. I feel that this move is too much of a giveaway.

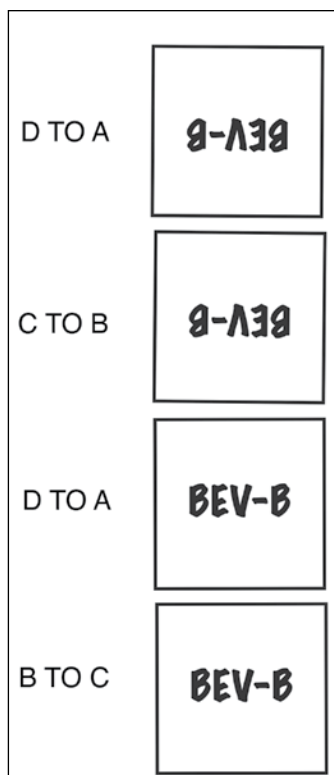
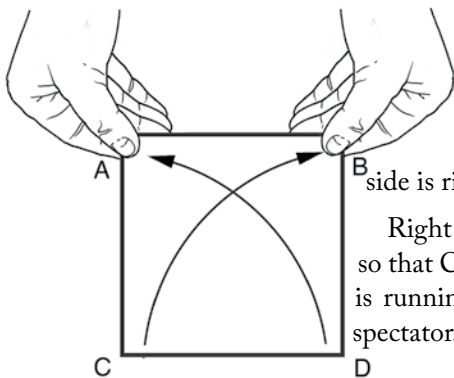
My hands remain side-by-side throughout the pivots. One hand at a time does the turning.

Left hand turns D to A. "Sorry, I put one side upside down."

Right hand turns C to B. "Now both sides are upside down!"

Left hand turns D to A. "One side is right."

Right hand lifts card. *Do not pivot*, so that C and D are up and show name is running vertically. Give card to the spectator. While doing the routine I



HAT PRODUCTION

EFFECT: Magician puts Sorcerer's hat on assistant from audience. Silk handkerchief vanishes. Magician states that the handkerchief is under the hat. Removes hat, and another hat takes its place. This is repeated about twelve times. Handkerchief is found under last hat.

METHOD: Buy a nest of cone-shaped party hats from any party shop. Take each hat and restack them so that the elastic band is inside each hat, except for the bottom one. Jam a rolled-up, duplicate silk handkerchief into the bottom hat. If you are careful, the handkerchief will not fall out. Vanish the handkerchief

and turn away from the assistant as you remove the first hat, saying, "Here is the red handkerchief." Do a double-take as you discover the second hat. Keep the "takes" coming as you remove the hats. On the last hat, discover the handkerchief and bow. Give the hats away to the children.

COMMENTS: No one cares about the handkerchief reproduction; the fun is in finding the hats. I got the idea for this after seeing a film with W. C. Fields playing a barber who has the same trouble when trying to get a party hat off of a kid's head. This is a good trick to use at your nephew's, or boss's kid's party that you were conned into doing.

CLOWN COMICS

WORLD OF WONDERS

By Fred "Ozzie" Baisch

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

Photos by Katie Baisch



HAVE YOU TOLD A FRIEND ABOUT COAI?

**Give an application
or gift a membership today!**



Giggle-Bytes COAI Clown Alley



The Alley meets on ZOOM
2nd Monday of the month

8pm Eastern

FREE for COAI members!

Topics covered help you
become a better entertainer

Past Topics

Balloon entertainment (beyond twisting)

Magic

Storytelling

Props

Parades

Puppets

Ventriloquism

Balloons

Clown Ministry

Care Clowning

Face painting

Bubbles

Improv

Staging

Music in your shows

Sound equipment

Costume design

Getting organized

Business smarts

Phone scripts

Santa class

Seasonal characters

Creating seasonal shows

Character development

Turn free requests into paid gigs
and so much more

mycoai.com



Yes, it's true.

You can read wonderful clown and
magic books free on our website.

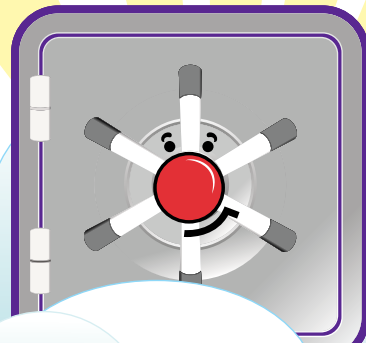
mycoai.com

Click on the EDUCATION tab,
then FREEBOOKS

dive in!

UNLOCK THE VAULT!

THE VAULT



COMPLETE
SEARCHABLE ARCHIVES OF
THE NEW CALLIOPE

IN THE

[CLOWN CLOUD™](http://mycoai.com)

BECOME A MEMBER OF COAI TODAY!

MYCOAI.COM