

THE NEW CALLIÖPE

Members of Clowns of America International

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**Marie
“Mischief”
Beck**

Lifetime Achievement Award

Your COAI Officers

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MARIE BECK

LIFETIME ACHIEVEMENT AWARD

By Beth Cedarholm

Marie Beck didn't originally aspire to be a clown. "I wanted to be an actress. I wanted to be Carol Burnett," says Marie, a recipient of COAI's Lifetime Achievement Award.

On this particular day, between classes at COAI's 2019 Convention in Las Vegas, Marie, known to many as Mischief the Clown, Dr. Funnybones, and DeLight of the Lord, isn't wearing greasepaint or a red nose. Yet she is clearly a clown. She dons a bejeweled pink cap with a "Smiles Improve Your Face Value" button pinned to it and a bright yellow clown-face T-shirt. Her face lights up as she recalls the story about how clowning, which started as a fluke, became her life's passion. "I was a clown before I was a clown, and I didn't even know it," says Marie, who is seventy-seven and from Niskayuna, New York. She

fell into clowning by accident in 1979, when her friend Donna enrolled in a clown workshop. Marie had so many suggestions that Donna finally said, "You have a lot of ideas. Why don't you come with me?" Soon Marie had "picked" her first red nose and had christened herself "Freckles." The rest is history.

Marie's first two clown gigs happened on the same day. She, along with Donna, entertained shoppers at a church bazaar, twisting a few balloons, sharing some jokes, and playing around with a prank camera. Marie recalls that she even squirted the priest with the camera. "He was a good sport," she says. Several hours later, Marie, still in clown, chauffeured a friend's son and his date to prom. "The son liked me; his date not-so-much," recalls Marie.

"I really thought that was the end of my clowning."

But Marie's life as a clown was only beginning. Soon, along with Donna, she was invited to entertain at a children's birthday party. "I asked Donna what you do at a birthday party. She told me 'I don't know, but we'll get forty bucks.'"

Marie says, at the time, her clown skills were limited to imitations of a fork or a lighthouse and "standing" on her hand, as well as a few balloon sculptures—a dog, sword, and bumblebee. She dug out a Smurf puppet, learned a skit, and came up with a treasure-hunt game. The party was a success, but, more importantly, clowning was now in her blood.

Before long, Marie's friend Donna had given up on clowning, and Marie was on her own. Marie recognized the need to perfect her look, add to her skill base, and network with other clowns. She started attending conferences, where she learned about costuming and the proper way to apply makeup. She took a mime class at a local college. She joined an alley. "I picked everyone's brains," she said. "I always wanted more and more."

Marie started competing in the early 1980s at the Northeast





Above: With Mike "Shenanigan" Fixer in the late 1990s.

Regional convention. She recalls that she took third place in makeup. CNN picked up an image of her holding her purple ribbon, and it aired for several days. There was clearly no turning back now.

Marie's first national conference was at COAI's 1985 convention. "It was more formal than the regional ones," she said. "I learned that you really need to look sharp. You couldn't skimp."

Today, Marie's entertainment repertoire is vast, and the number of lives she has touched through clowning is countless. She says that clowning as "DeLight in the Lord" with her non-denominational Christian clown ministry, the Joyful Joeys, was one of her most rewarding clowning experiences. She formed the troupe with Bruce Cornwall, a pastor, New York University drama instructor, and off-Broadway director, in the early 1990s. The group of clowns, ranging in age from nine to seventy-five, conducted services at many Upstate New York churches, touching the young and old alike. Older worshippers wept, says Marie. Children told her that the clowns helped them understand aspects of Christianity that hadn't been clear before. "Our message was universal," she says.

Another highlight of Marie's clowning career has been hospital clowning as Dr. Funnybones. Clowns on Rounds was established after Marie, dressed as Mischief, visited her nephew Michael's



Top: For twenty years Marie has worked in hospitals as Dr. Funnybones Bottom: Mischief and Q.T. Pie: Mother and daughter at the White House, 1991.



Left to right: Marie "Mischief" Beck with her fourteen-year-old grandson, Justin "Buster" Jasiewicz, a few years ago. Justin now studies theater at the American Musical and Dramatic Academy in New York City. Three generations of clowns! Left to right: Marie's daughter, Theresa "Q.T. Pie" McCabe, granddaughter Caroline "Bobo" Jasiewicz, and Marie "Mischief" Beck, December 2017.

ninety-year-old grandmother in the hospital in 1990. "Mike couldn't believe how it perked her up," says Marie. Mike was so impressed with Marie's clowning, that he enrolled in a clown class that Marie was teaching, and, when he heard a member of the Big Apple Circus lecture on hospital clowning, he pursued it. He job-shadowed a hospital clown, wrote program proposals, and eventually established New York's Clowns on Rounds program, which is still in existence today.

"Hospital clowning is very rewarding," says Marie, "But it's also very draining, because you never know what you're going to see." Marie says that before she clowns in a hospital setting, she always prays that God will use her in a way to touch people in whatever way they need to be touched.

Forty years ago, clowning was part of a juggling act for Marie, who was single and raising five children—Jack, Jim,



Marie with her husband, Jerry Beck. They have been married thirty-eight years.

Theresa, Janice, and Tom—on her own. By this time, she was working full-time for the State of New York, but she had previously worked in a warehouse, sold Tupperware, and waited tables. Knowing she needed more skills to support her family, she went back to school for secretarial training and, in 1973, landed a secretarial job for the State of New York. She worked her way up to serve as auditor and, eventually, daycare licenser. In 1985, Marie earned her bachelor's degree. She says that in the mid-1980s, she had an opportunity to go part-time, and she grabbed it. "I did not make as much money, but I was able to clown more to follow my passion," she says.

She recalls that her two professional lives sometimes intersected, such as when she visited the same daycare facility, first as a licenser, then as a clown. She says she eventually admitted to the daycare staff that she was Mischief the Clown.

Marie was finally able to pursue her passion for clowning full time when she retired in 1997.

Marie married Jerry, a father of three sons, in 1981. She says that, although Jerry initially thought his wife's clowning was just a phase, he quickly realized that the red nose was here to stay. In fact, two years into Marie's clowning, Jerry was responsible for Marie's clown name-change from "Freckles" to "Mischief." Marie recalls that, one day, Jerry asked her what she was up to. "I said 'What makes you think I am up to something?' He said 'I can see the mischief in your eyes.'"

Jerry later started a clown spousal support group for the husbands and wives of local clowns. They sat together at clown events, says Marie. In addition, she says that, for her husband's sake, she keeps their living room clown-free. The moment you enter the adjoining room, however, it's clear from the clown portraits that hang from the walls, that there is definitely a clown in the house.

Clowning has been a family affair for Marie, and she credits much of her success to her family's unending support. Her daughter Theresa (Q.T. Pie the Clown) has been clowning for thirty-five



Above: La Dee Dah and Mischief at the 2000 COAI Convention in San Francisco. Right: Mischief, 1999.

years, and the two still work together. Two of her grandchildren also clown. Caroline (Bobo the Clown) has been clowning for four years and often works alongside her grandmother. Grandson Justin (Buster the Clown) started as a clown and is now majoring in theater in college. Justin credits his grandmother for teaching him about important theatrical skills, like stage presence and voice projection.

It's been forty years since Marie, a First of May Clown, chauffeured a teenage couple to prom and performed at her very first birthday party. Today, she can't even guess how many birthday parties she has under her belt. "At least a thousand," she says. She's gone through a dozen pairs of clown shoes and countless



costumes. She's touched thousands of lives all over the world. Marie's clowning has taken her to the White House, where she took part in the 1991 Easter Egg Roll; to Ecuador for a mission trip; and to war-ravaged Bosnia, where she entertained refugee children.

Marie has served as an officer for her clown alleys, and has mentored and encouraged new clowns in countless ways, sharing her vast knowledge and helping them hone their skills. She has taught classes at community colleges, clown schools and conferences, and even in her home. She has also picked up a few awards along the way, including the the 1998 Golden Nose Award, COAI's 1999 Clown of the

Year, and, now, COAI's 2019 Lifetime Achievement Award. Marie says she was humbled when she was named Clown of the Year, but feels bittersweet about the Lifetime Achievement Award. "I just hope it isn't over," she says, immediately adding that she will never give up clowning. "I just want everyone to have the same passion for clowning that I have."

And her advice to new clowns? "Keep smiling. If you give a smile away, you'll get one back."

Beth Cedarholm serves as COAI's Regional Vice President for the Midwest. She makes her home in River Falls, Wisconsin. You may reach her by e-mail at clownybeth@yahoo.com.



"Popcorn" was featured in Marie's magic show for eleven years.

In 1991, Marie Beck and I decided to enter into a rather unique collaboration. We decided to present an unusual worship service performed in mime and led by clowns. Since I had a background in the theatre, it was decided that I would write and direct the piece and Marie would teach clowning to the newly organized company. *There's A Spirit in the Air* premiered in February of 1992. The response was overwhelming and we received many invitations to bring the service to other churches. That night, the Joyful Joeys Christian Clown Ministry was born. For sixteen years, this intergenerational clown troupe led its rather unique worship service in churches of all denominations throughout the northeast. Several years ago, the troupe was featured on ABC TV's *World News Now*.

Marie was the Dean of the Joyful Joeys Clown College. She taught clowning skills to each new group of clowns. In addition to make-up, face painting, balloon sculptures, basic juggling, basic magic, movement, and speech, Marie helped the troupe develop skits for presentation to Sunday school classes at the churches where we led worship.

Marie Beck is an exceptionally gifted and giving performer and teacher. For sixteen years, she inspired numerous people, young and old, to be the best clowns that they could possibly be. She is completely selfless when it comes to the amount of time that she will spend with a person or group of persons to help them develop their clowning skills and ministry skills. She devoted thousands of hours to this ministry. For those sixteen years, the Joyful Joeys was one of the most effective ministries of Jeremiah Productions, Inc. in association with the Community Reformed Church of Colonie, New York. This would not be the case had it not been for Marie. I can think of no other person as dedicated to the art of clowning and clown ministry.

Rev. Bruce K. Cornwell

Writer/Director

Joyful Joeys Christian Clown Ministry

I have known Marie Beck for more than twenty years. Marie teaches clown classes, serves as a mentor, and has encouraged many new clowns to join COAI. She is responsible for The Marie Beck Membership Incentive Program, which awards new clowns a free six-month electronic membership after completing a clown instruction course. She has been involved in hospital clowning as a member of Clowns On Rounds and has served as a COAI ambassador for the State of New York. Marie once served as a face-painting model for me at a COAI Convention even though it caused her to be late attending an important lecture. Marie is very deserving of the Lifetime Achievement Award for all her contributions to COAI and the art of clowning.

Paula M. LeBlanc

East Bridgewater, Massachusetts

I met Marie Beck at a convention in New Hampshire back in 1998. I didn't know anyone there, but she came over and broke the ice and we became friends. Marie then convinced me to join COAI. Since then, I have met up with Marie Beck at numerous COAI Conventions and watched her compete and win in many categories. She has inspired me in so many ways. I have seen her as a competition judge and watched her teach. Marie also taught Hospital Clowning classes that were featured at the 2000 COAI convention. This just happened to be my first COAI Convention, due to Marie urging me to attend. No one deserves the Lifetime Achievement Award more than Marie "Mischief" Beck.

Candy "Butterscotch" Will

San Juan Capistrano, California

Marie "Mischief" Beck's nomination materials were prepared and submitted by Lorice Bolde and Barbara Bird. Marie also wishes to acknowledge Electric City Clown Alley #285 for their strong support through the years. "I would not be where I am," she says, "if not for my clown family."



Top to bottom: Marie's husband inspired her clown name, "Mischief," in the early 1980s. Early days of clowning: La Dee Dah and Mischief, 1985. Mischief in 2003.



From the President

Mike "Bonkers" Cox

Well, we survived Las Vegas and now we're headed to Niagara Falls, NY, for the April 2020 COAI Annual Convention. Yes, this convention will be from Tuesday to Saturday. The Las Vegas Convention was a small gathering of clowns and entertainers from all over the world who got to enjoy lots of education and camaraderie, seeing old friends and meeting new.

Let's all welcome Gloria "Hayseed" Sterrett as the newly appointed Director of Alley and Regional Support. Gloria will have all the Alleys and Regional Vice Presidents under her wing, so please contact her with your alley questions, alley reports, and regional questions. For the time being, Gloria will be working closely with Judy Quest in handling these duties. You can find Gloria's info on the Board page in this *Calliope*.

As of July 1, 2019, COAI starts a new fiscal year, which means elections are coming soon. COAI is your organization. The leadership comes from the members. Your Board appreciates and needs new, fresh ideas to make your organization even better, so please consider running for an office. Our bylaws, found on www.mycoai.com, explain the election requirements. Please read them or contact Merrily, our Vice President, for more information. I often hear people ask, "Why should I run for office when the current officer will win if he runs again?" All I can say is nothing ventured, nothing gained.

Your Board meets the last Thursday of each month at 7 p.m. Eastern Time using a program called ZOOM. As a current member, you can also sit in on these meetings. Simply

e-mail me and I will send you a ZOOM invite. If your computer does not have a camera and microphone, you still can log onto the ZOOM program for video and there is a call-in phone number for audio. You are welcome to participate but you must first be recognized by the President before speaking. If the Board decides it needs an Executive session (which can be done toward the end of the meeting), all non-board member attendees will be asked to sign off during this time. I welcome each of you to attend these meetings. This Board works for *you*.

Here's hoping you have a FANTASTIC International Clown Week!

Till next time, keep them smiling and laughing. **TNC**



Vice President's Report

Merrily Johnston

You may be the very best face painter or the most talented balloon artist in your area—or even the funniest clown or most amazing magician that you know—but how will anyone else realize this unless they have the opportunity to see you in action? This is why it is important to develop your clown business, even if your "business" is strictly volunteer work.

When you perform, make sure you are seen at your best! Be positive, enthusiastic, and cheerful no matter what happens. Find ways to connect with the people you work with. Let them feel important as well as loved and accepted by you. Continually learn and grow! Attend conventions and classes and watch videos. After twenty-one years, I still try to learn or create a new balloon sculpture or a new face paint design every week.

Walt Disney said, "Whatever you do, do it well. Do it so well that when people see you do it they will want to come back and see you do it again, and they will want to bring others and show them how well you do what you do."

In my next article, I will give you some of my top ideas for being seen. **TNC**

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meetings are
posted online at
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under the
"About Us" tab.**

**CLOWNS OF AMERICA INTERNATIONAL CONVENTION
TEXAS STATION, LAS VEGAS, NEVADA
MAY 6-9, 2019**

**SNIPPETS, SNAPSHOTS,
AND SOUND BITES**

By Mike Bednarek

Whoever said “What happens in Vegas, stays in Vegas” wasn’t talking about attending a clown convention!

After four days of clowning, learning, laughing, hugging, teaching, meeting new friends, and reconnecting with old friends at the COAI Convention – held at Texas Station Hotel, Las Vegas, Nevada, May 6–9 – I wanted to bring it all home with me. Here’s why:

1. I Uber’d.

Since there wasn’t a hotel shuttle from the airport, and Las Vegas taxis are famously expensive, I loaded the Uber app on my smartphone before I left home in Oregon. Using Uber was easy, fast, efficient, safe, and affordable for the ride from LAS to Texas Station on Monday and back again early Friday morning.

2. I learned.

Here are some random musings from a couple of the workshops I attended. No spoiler alerts because I’m not going to summarize the entirety of the workshops—just the stuff that stuck to my personal flypaper. You’ll have to attend yourself sometime in the future to get more.

Hospital Clowning/Joe Barney

You can tell there’s an impact made by a visit from a clown doctor when you “feel the shimmer” in the room. Magic words: “Have a banana.” Pee in a cup—a yellow P in a cup. “Kids open the door, and I walk through.” That says it all.

Marketing/Lee Andrews

Build your brand, and use your website to represent the brand. Own your own domain name, which you can get through GoDaddy; otherwise, the host will own yours forever. Instead of plain e-mail or formats like Constant Contact, use Mad Mimi, an e-mail interface program. One hundred contacts free, five hundred or more for ten dollars per month.

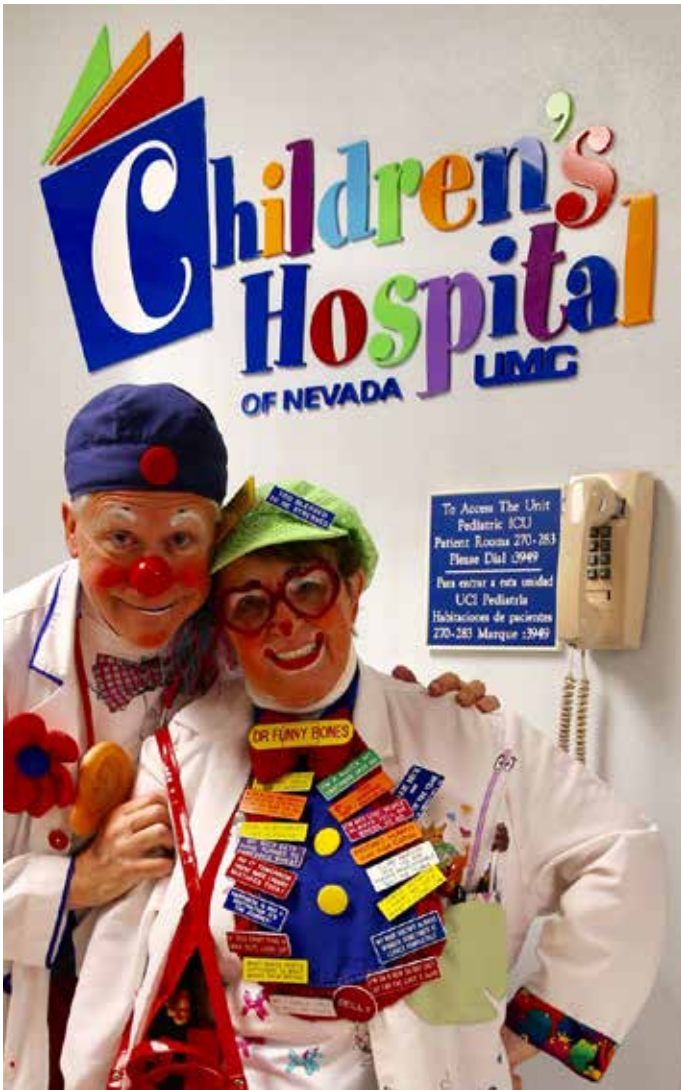
You learn a lot when you teach, too, as I discovered preparing for and teaching three workshops at the convention: “Simplicity, Stupidity, and Truth,” “Back to the Basics,” “Red Nose Response,” and “Walkabout

Physical Comedy.” Those attending my sessions taught and inspired me, too, with their curiosity, focus, playfulness, genuineness, energy, and humor. Even up to the very last timeslot before the Thursday night banquet—when Walkabout Physical Comedy was held—there was a roomful of folks eager to learn. A *big* tip of the hat to all of you!

3. I clowned.

Marie Beck, Dr. Funnybones from Schenectady, New York, joined me (as Dr. Fun E. Bone, no relation except for the humerus) for a clown doctor visit to the Children’s Hospital of Nevada. We were transported to the hospital in an old police car, courtesy of Marie’s two sons, who had to unlock the doors from the outside to let us out—we were captive. Spent two hours in Pediatrics, Pediatric Intensive Care, and the Pediatric Burn Unit going room to room where the patients and families invited us in, escorted by the hospital’s community relations coordinator. Bombarded with group photo requests with staff and visitors while awaiting the arrival of our ride back in the cafeteria. Back at the hotel, I did a little photobombing myself when I dropped into Tricia Manuel’s Lite Auguste class.

What was the purpose of our visit? Three years ago during the 2016 COAI Convention in Las Vegas, I took a team of four clown doctors from the convention on



Clown “doctors” on rounds in Las Vegas: Mike “Dr. Fun E. Bone” Bednarek and Marie “Dr. Funnybones” Beck visited the Children’s Hospital of Nevada during the 2019 COAI Convention in Las Vegas.

a service project field trip to Children’s Hospital of Nevada. It was so successful that the hospital invited us back anytime we were in Las Vegas.

The visit this year gave our small team of “clown doctors” an opportunity to get out into the community and show the kind of humanitarian work in which many of us are involved, injecting the healing power of laughter into the hospital environment.

What a delight it was to clown with Dr. Funnybones! Marie started Clowns on Rounds in the Albany, New York, area more than twenty years ago, was named Clown of the Year by Clowns of America International in 1999, and received COAI’s Lifetime Achievement Award this year. She is truly a master clown.

Back at Texas Station, I sat down for a conversation with my clown doctor partner, Marie Beck, to pick her brain about starting a hospital clown program. She encouraged me to approach corporations as program sponsors to build a funding base. Her program model includes these features: four-hr shifts, two times a week, clown doctors on solo rounds, monthly training and debriefs.

4. I made new friends, renewed old friendships, hugged, laughed.

And that was all in the first five minutes. It was an enjoyably exhausting four days.

Texas Station turned out to be a great convention facility and hotel, if you could skirt the casino smoke. None of that made it into the meeting room space. Off the Strip in North Las Vegas, which was fine for me. Decent cardio room on site, and Walmart Superstore just a ten-minute walk away for staples like yogurt, cookies, fruit, and beer, plus a Styrofoam cooler for \$2.74. I have simple needs.

5. I was reminded—over and over again—that what we’re doing as clowns is important.

From Joe Barney’s “No Red Nose . . . Now What?": *“The noblest art is that of making others happy.” —P. T. Barnum*

Boy, was it great to be home, though!

Niagara Falls in 2020, anyone?

Mike Bednarek clowns as Buster (physical comedian) and Dr. Fun E. Bone (clown doctor). He’s taught the art of clowning at community colleges, camps, festivals, and conventions. After a thirty-four-year career in public education, he’s now grown up to be a full-time clown. In his spare time, he cycles without training wheels, squeezes the concertina unmercifully, and gets taken for frequent walks by his dogs. TNC



Funny Men in Black (and Blue). From left: Lee Andrews, Mike Bednarek, Angel Ocasio, Joe Barney, and Adam Schill. PHOTO BY AILEEN BARNEY

COAI AWARDS

Convention Clown of Excellence

By Glenn “Clyde D. Scope” Kohlberger

The local newspaper report read: “History was made again by Tempe’s own Julie “Lovely Buttons” Varholdt the week of May 6–9, 2019 in Las Vegas, when she was awarded the first **Convention Clown of Excellence** award—also bringing home eight medals and three beautiful plaques from Clowns of America International.”

In 2010 Julie was the first person to win COAI’s **Convention Best in Clown** award while competing at the COAI Convention in Houston, Texas. This year after, receiving medals in seven out of eight categories in COAI competition in Las Vegas, she then was qualified to win the **Convention Clown of Excellence** award.

Nothing slows this woman down when it comes to entertaining. She stilt-walks at dozens of events each year in her incredible one-of-a-kind costumes that she creates. She can be found at libraries and schools all over the great state of Arizona entertaining



Julie with her husband, Vance, after the awards banquet.



Left to right:: Stilt-walking Julie Varholdt, as the Queen of all the Insects, the monarch butterfly. Julie catches forty winks with her competition awards and Clown of the Year plaque.

with her hand-painted backdrops and crazy props. Her greatest dreams are fulfilled each year when she travels the globe to entertain and teach at events in amazing areas she never thought she would see. Julie is an unstoppable force in the world of clowning.

When asked, “What does it mean to you to have won these awards and bring home so many medals during one

convention?” she humbly replied, “I was honored to be the first Convention Best in Clown winner and more humbled to have won the first Convention Clown of Excellence award. I worked very hard and put in many hours preparing for this convention and all of the competitions. In 2008 Leon McBryde told me to go out there and show them the right way to clown. I have tried to uphold my

promise to him every time I go out and entertain. I love what I do, and I do what I love.”

Is there anything she would like to share with fellow COAI members and future joeys of the world? “Take the time each day to smile, laugh and enjoy your life,” she says. “Education is a must in this business we call clowning. Learn as much as you can from those you look up to and those who inspire you. Have fun with everyone you entertain and bring as many smiles to the masses as you can. My daddy told me to always strive to give 110% of yourself, and if you’re going to do it, do it right, and do it right the first time!”

Julie now jokingly tells her friends to call her “Your Excellency.” What’s next on her plate? Anything she wants!



Left: The beautiful plaques and medals Julie won at this year’s COAI Convention in Las Vegas, Nevada. Right: Julie delivers her hilarious acceptance speech as Clown of the Year, as Carrie Ray, Merrily Schultz, and Mike Cox look on.

Classical Whiteface

Awards were presented in sixteen categories during the 34th Annual COAI Convention in Las Vegas, Nevada. Recipients were recognized at the banquet on Thursday, May 9, held at the Texas Station Hotel.

**ALL COMPETITION PHOTOS
BY MERILYN BARRETT**

1st



Iliana Mojica Fajardo

2nd



Hector Batista

Comedy Whiteface

2nd



Julie Varholdt

1st



Jesse Recker

3rd



Sarah Smith

Lite Auguste

1st



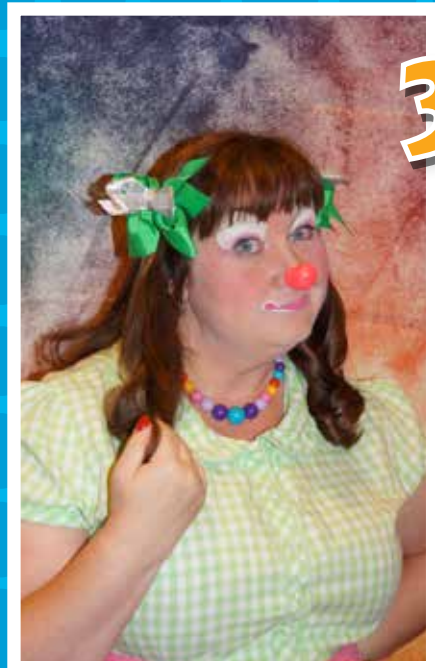
Larry Klobertanz

2nd



Andrew Davis

3rd



Jessica King



3rd

Esthefany Perez



5th

John Joseph



6th

Lori Swink

**Register today for the
2020 COAI Convention
in Niagara Falls, New
York! www.mycoai.com.**

Auguste

1st



Jennifer Galvez

3rd



Maureen Yalenezian

COAI COMPETITION SCORING

Awards are made for the top ten contestants in each category; however, scoring does not always result in awards for all ten positions.

In categories with five or fewer competitors, placement is based on percentile achievements. Contestants may also tie for placement.

Senior

2nd



Tom King

3rd



Gus Lamond



Contestants who are sixty-five years of age or older may elect to be judged in the Senior Division rather than other makeup and costume categories. All types of clowns will be judged in this category using the criteria set for the various types of clowns. Contestants who elect to be judged in the Senior Division may only enter one category.

★ Single Skit



Julie Varholdt
Brahm's Lullaby



Jessica King
Weather Forecast



Fran Etzkorn
Fastest Pancake Eater



Gloria Sterrett
I Gotto Think

Group Skit

2nd



Something Fishy

Annemarie Prioriello, Nyoka Nixon, Janet Comesky, Denise Lyonnais

5th



John Joseph
411

6th



Kent Sheets
Winner

Single Performance

1st



The Mouse
Sergio Sanchez

4th



The Ditz
Gus Lamond

5th

The Flowers
Zoilo Melendez





2nd

Hydrophobic Shielding unit
Jesse Recker



3rd

Teapot
Maureen Yalenezian



5th

Crazy Hat
Iliana Mojica Fajardo

CLOWNS OF AMERICA IN

Las Vegas



INTERNATIONAL 2019

gas, NV



Group Performance

1st



The Seashore

Terry Cormier, Donald Cormier, Pennie Smith, Lawrence Cruz, Louis Kerr, Gayle Lindeblom, Danny Riggs

2nd



The Love is Clean

Esthefany Perez, Hector Batista

3rd



Sister Act

Nicholas Reed, Richard Smith, Roger Lutham, Robert Ratajczak, Deborah Ratajczak, Charlene Link, Dianna Hale, Gus Lamond, Patti Gaudreau

Group Paradeability

1st



Storytime
Kent Sheets and Dianna Hale



Best Catch
Jessica King and Tom King



Look for Santa
Esthefany Perez, Hector Batista, Iliana Mojica Fajardo

Single Paradeability



1st

Tall Queen of the Butterflies
Julie Varholdt



5th

The Zoo
Jessica King



6th

Search Injun
Tom King



7th

Fit in My Backpack
Maureen Yalenezian

2nd



Monkey Bar
Sergio Sanchez

3rd



Pulled Pork
Deborah Ratajczak

4th



Frown Detector
John Joseph

8th



Energetic Bunny
Fran Etkorn

9th



Butterflies
Nancy Opatich

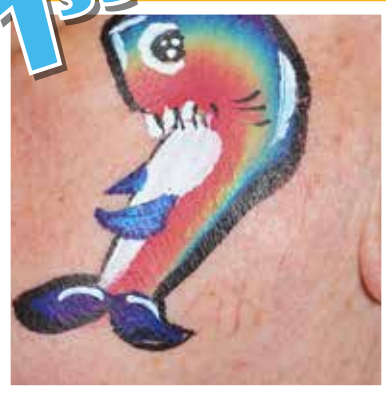
10th



COAI P.D.
Jesse Recker

Facepainting cheek

1st



Jessica King

2nd



Amanda Wisley

3rd



Sergio Sanchez

4th



Julie Varholdt

5th



Jennifer Galvez

6th



Sarah Smith

7th



Maureen Yalenezian

8th



John Joseph

9th



Iliana Mojica Fajardo

Facepainting full face

1st



Amanda Wisley

2nd



Julie Varholdt

3rd



Jessica King

4th



Sarah Smith

5th



Jesse Recker

6th



Jennifer Galvez

6th



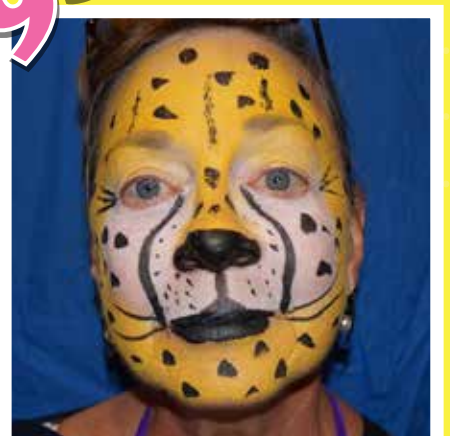
Iliana Mojica Fajardo

8th



Sergio Sanchez

9th



John Joseph

Single BALLOON



1st

John Joseph

2nd



Julie Varholdt

3rd



Phillip Wolfe

4th



Iliana Mojica Fajardo



5th

Zoilo Melendez

6th



Sarah Smith

7th



Jessica King

8th



Jennifer Galvez

9th



Tom Cass

10th

Lawrence Cruz



BALLOON Arrangement

1st



Phillip Wolfe

2nd



Julie Varholdt

4th



Iliana Mojica Fajardo

3rd



Jennifer Galvez

5th



Sarah Smith

6th



Jessica King

7th



Tom Cass

Multiple BALLOON

1st



Phillip Wolfe

2nd



Jesse Recker

3rd



Julie Varholdt

4th



John Joseph

5th



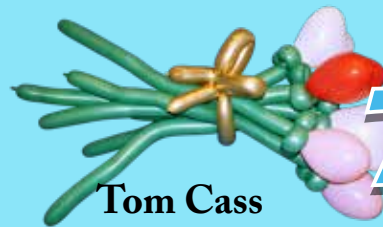
Sarah Smith

6th



Jennifer Galvez

7th



Tom Cass

8th



Maureen Yalenezian

8th



Jessica King

10th



Iliana Mojica Fajardo



JUNIOR JOEYS

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



Hello, fellow Joeys and followers of the Junior Joey program!

I'm so thankful for the space that is given to me in each issue to share ideas, education, and news. If you are reading this, I believe it's because you care about the future of clowning, and you want to see it continue as much as the COAI Board and I do.

I'd like to thank all the participants from the 2019 COAI Convention who graciously gave to the Junior Joey program during the auction and the convention banquet. We raised over \$1,600 for Junior Joeys! This money will assist kids who need help paying for their memberships, and it will also fund our Pin Program as it begins to take shape.

We want to give a great big shout out to Richard Smith for donating his dazzlingly gorgeous vest right off his back during our banquet. That got a crazy bidding war going between two people, and people started throwing money into the bids so that one of them could win. I was blown away by everyone's generosity, knowing they had so much fun in giving because it was for the Junior Joeys.

Junior Joeys of all ages—and parents, if you are reading this—the people in our organization believe in the benefits that clowning gives to young people, and we are here to help you. If you want to find a mentor or attend an online meeting or class, or if you need help with your membership fees, please contact me or your Regional Vice President. Our information is on the inside front cover of every issue of *The New Calliope*.

Mentoring Junior Joeys and having programs for preschoolers, grade-schoolers, teens, and young adults is what the future of clowning depends on. Clowning will never die, because comedy is essential for humans to survive. As clowns who are passionate about our art form, we know that there is a history and a standard that we strive for. Yet at the same time we are involved in a growing, evolving art form. Theater, circus, street clowning, carpet clowning, and hospital clowning are some of the many different forms of our art. They help people forget their problems for a moment and even



Junior Joeys Director Regina Wollrabe and President Mike Cox watch the fast and furious bidding as Richard Smith conducts an impromptu auction for his dazzling vest, with proceeds going to Junior Joeys.

help us deal with the tragedies we face in our crazy, hurtful world of pain and sorrow.

We also know that kids and adults need an outlet to play and have fun. We bring all of this and more to people who seek education from COAI. To those of you who have the desire to teach and pass on this art form to the next generation, I take my hat off to you. I would also ask you to join me in creating a unified effort in helping kids learn about the art of clowning.

We had a meeting at the convention with Junior Joey leaders and decided as a group that we needed to meet at a monthly Zoom meeting online with as many other leaders and parents as we can find who want to discuss the future of clowning and how to pass it on. We would like to meet on the first Monday on August 5 at 8:00 p.m. Eastern Time. I would also like to have leaders connect with me on our Junior Joey Facebook group so that we can share the link and dates for future Zoom meetings. For this I will need your Facebook first and last name.

E-mail me at coaijrjoeys@gmail.com. Tell me your COAI number, full name and clown name if you have one, what state you are in, and if you have a Jr. Joey Program or if you are a parent of a child who is clowning. Please share what year you started clowning, attach a photo of your clown character, and if you would like to be a Junior Joey mentor or just want to gain more skills in teaching Jr. Joeys so that you can start a program in your area. Lets connect, share, and grow. I can't wait to meet you. **TNC**

OH NO! I'M ALLERGIC TO GREASE PAINT!

By Connie "Punkin" Morrow

It's ten years into my clowning career. I'm driving down a major highway in Buffalo, NY in my usual Whiteface makeup and my eyes start to run. Then I feel them swelling. I barely get home before they swell shut. What was the problem? I take a trip to the dermatologist, who tells me, "Connie, you're allergic to grease paint around your eyes." But how can that be? I've been wearing this makeup for over ten years. Apparently, you can become allergic to anything at any time. Oh great. Now what do I do?

After some hysterics, I calmed myself down with cake and decided I needed to re-search some other makeup options. I found a lot of pictures online, but they all had makeup around their eyes. Drat! I guess I was on my own. What if I changed my makeup? I tried powder makeup, but I have dry skin so it looked awful. I went back to the greasepaint and started brainstorming ways to work around it.

The first thing I did was to make sure I didn't get too far off from my original look. The orange cheeks, nose, and chin stayed. So did the lips and pips, outlined in white. I could still wear regular eyeliner, so that was in. Now, what else to do about those eyes? When I was a Whiteface, I drew in some eyelashes, so I did that again with a black eyeliner pencil. False lashes were out of the question because the glue would still cause havoc. I still needed *something*, though, but what? Then it occurred to me. Eye glasses! Of course! Big, round, goofy eyeglasses. The look was completed and I was a happy clown. Off I went to my jobs again.

Then my orange pigtails, the same orange pigtails I had worn for years, started to make my face itch. Back to the dermatologist I went. She said, "Connie, I don't know



how to tell you this, but you must be allergic to the synthetic fibers in your wig." My heart deflated.

Back to work. I had to wear my real hair now, but I wasn't really sure what to do with it. I had seen a lot of people wearing hats. I was still wearing the propeller hat I wore as a Whiteface. Then I realized I just needed to raise my pigtails and put them through the hat. It worked for Loonette on *The Big, Comfy Couch*; why couldn't it work for me? I just needed to find the right hat. I couldn't find a hat like hers, so I decided on an orange bowler. I carefully cut two holes toward the back and put my pigtails through. A new Punkin had emerged!

My new look is called Light Auguste, a relatively new makeup type for clowns. As sad as I am not being my original Whiteface, I'm happy I was able to come up with a look that was still clowny and saved my face from allergies! **TNC**



THE VOTES ARE IN!

By Ted "Twaddles" White



A big thank-you to everyone who took the trouble to cast their ballot on the recently proposed amendment to one of the COAI Bylaws. Full details about the amendment may be found in the January/February 2019 issue of *The New Calliope*, page 8.

The amendment was passed by a margin of 97%. Total votes cast were 97.

All regions were represented. The numbers of votes per region were as follows:

Canada 2; International 5; Latin 1; Mideast 17; Midwest 14 ; North Central 6, Northeast 14; Northwest 5; South Central 10; Southeast 12; Southwest 11.

All votes were cast before midnight in each region.

Rocks for Clown Week

By Jim "Donuts" Donouge

In 2018, I attended my first real Convention in Richmond, VA, and learned more about International Clown Week, more than I ever knew. I decided I wanted to up my game that year in how I celebrated this awesome week, as well as, try for the Charlie Award. I did lots of crazy things to have fun during Clown Week, but there are only so many hours in a day to entertain. I needed something that would be entertaining when I wasn't there.

An activity with painted rocks was going viral in my area, so I thought that could work for Clown Week. I painted thirty-eight rocks with simple clown faces and *Clown Week* on them, and the instructions, "Keep or Re-hide! Post Pic on www.FB.com/DonutsDClown" (my business fan page). I got this idea from Sweet Buffalo Rocks and Sweet Niagara Rocks, who use similar tags, so I gave instructions on some of my rocks to post pictures to those sites as well.

I went out and hid the rocks before and during Clown Week. I figured the fun I had painting and hiding the rocks all over my area and the thrill others had finding them brightened a whole bunch of people's day, including mine. It was also the gift that kept on giving. Some posted and re-hid the rocks; I ended up with more hits to my fan page than the rock sites. And I'm still getting posts seven months after the fact.

I had so much fun with this that I wanted to share it with the clown community at large. The rocks are pretty easy, but they do take some time. If you want to add this to your Clown Week antics, here is what you need. All these supplies can be picked up at Wal-Mart and maybe even your local dollar store.

Smooth rocks to paint.

Acrylic paints (I used Gloss Finish).

Some printed tags.

Waterproof glue.



Pick a theme, I decided on clowns and Clown Week, and paint your rocks accordingly. While they are drying print a page of instructions to put on the rocks, such as, "Keep or Re-hide! Post Pic on (your site)." May sure you use a font size that will allow you to cut small enough pieces to fit on your tags.

Glue Tags to bottom of rocks and let dry. Use waterproof glue to seal the rocks and tags, then let dry. Look over rocks to see if you missed any spots with the glue; this is important so the weather doesn't ruin your hard work.

Then go hide your rocks and wait for the excited posts on your page! **TNC**



WASHING AND PRESERVING BRUSHES



By Tricia “Pricilla Mooseburger” Manuel

Do you bristle at the thought of cleaning your makeup and face paint brushes?

If you use a brush to apply your clown greasepaint, you should clean your makeup brushes once a week and your powder brushes at least once a year. If you do face painting, you should clean your brushes and sponges after every job. You can even use this procedure on your regular powder and blush brushes.

How to clean brushes in four easy steps:

RINSE – Rinse the visible paint off under warm, running water. Be careful to keep the bristles pointing down so the water stream doesn’t splay them out.

LATHER – You can choose either the solid cake soap made intentionally for cleaning makeup brushes or liquid soap. For liquid soaps, I have found baby shampoo to be gentle and thorough. Many clowns use it to wash off their makeup (after re-liquefying the grease, that is), so you probably have it around the house. You can even make your own at home: one part olive oil, one part hair shampoo (Aussie’s “Opposites Attract” is the best I’ve seen), and five parts warm water in a bowl. You don’t need a lot of soap to get a nice lather on the bristles. Do NOT crush the bristles against the ferrule (metal part that holds all the hairs in place). Use your fingers to gently work the paint out of the bristles. Do NOT wring or pull the bristles; you simply need to squeeze and tweak them.

RINSE – As before, keep the brush hairs pointing down. Rinse under warm water until the water runs clear.

DRY – For flat, square brushes, pull the brush straight over a towel to line up the bristles and keep the edge flat and smooth. For round brushes, pull the brush over a towel while twirling in one direction to shape the hairs into a nice point at the end. For large, round powder brushes and kabuki brushes, pull over a towel in a circular motion to reshape the bristles. Let your brushes air dry laying on their side on a towel. Do NOT dry them standing on their handle ends or bristles; both will create problems and shorten the life of your brushes. After they are dry, you can store them standing on their handle ends or on their sides.

If you have natural bristles (such as sable), you might want to protect your brushes by conditioning them. Think about it: you use conditioner in your own hair to keep it silky smooth, so why not your brushes? If you do have natural

bristles, use a light conditioner after the second rinse and then rinse again.

I’ve heard some people oil their bristles as a last step after they are dry. This doesn’t really help at this point. Oil is good for re-liquefying and breaking up greasepaint prior to washing, but it won’t do much good on your synthetic brushes during storage. If you want to preserve the bristles, a conditioner rinse is more helpful than leaving a coat of oil on them. Oil is volatile and can turn rancid, which is not something you want on your skin.

Some people use alcohol-based disinfectant as a means to kill germs. While this is a worthy goal, especially after a hot afternoon painting a hundred kids, it is not as necessary as you would think. Firstly, the alcohol may dry out your bristles and shorten the life of your brush. Secondly, most soap will be enough to handle any bacteria harboring within the bristles. Thirdly, if you do use alcohol-based disinfectant and don’t rinse it all off, the residue can be damaging to sensitive skin. So, if you feel the need to use it at all, consider it the second step right after the first rinse and before the soap. **TNC**

Tricia Manuel is “Pricilla Mooseburger” and a longtime member of COAI. She is the director of Mooseburger Clown Arts Camp. Her company, Pricilla Mooseburger Originals, has been designing clown costumes since 1989. She is the founder of Red Nose Readers, a non-profit organization dedicated to spreading kindness and literacy. More clown educational articles can be found at her blog: www.mooseburger.com.



Welcome, NEW MEMBERS!

Sherry "Merry Sherry" Bradford, TX
Rachelle "Tickles" Burk, NJ
Kristy "Klown Victoria" Burton, PA
Thomas "Cappy" Cass, IL
Christopher "Bo Bo" Clark, MI
James "Squeeky" Cline, OK
Spencer "Spencer Sprocket" Dale, OR
José Daniel "Joyto" Echevarria Montes, PR
Lisa "Daisy" Eldridge, TN
Anna "Anna Nana" Escapita, TX
Juan Angel "Payaso Tornillito" Gerena Johannes, PR
Jerry "BOGO" Gill, FL
Barbara "Tinkerbell" Gill, FL
Eileen "Floppsy" Grade, AZ
Roxanna "Roxie" Gray, VA
John Harding, US
David "Boomer" Lewis, NY
Stan Lindley, OK
Earl Long, VA
Denise "Truffles" Lyonnais, FL

Edmundo "Chicharroncito de Oaxaca" Macareno, MN
Anthony "Caredigger Smith" Marulli, NY
Carol "Corabelle" Marx, NY
Roberto "Ritmiking" Maysonet Ramos, PR
Lorraine "Kookie" McCartney, NJ
Iliana "Estrellita" Mojica, DR
Jennifer Morris, PA
Blake "Babble" Pace, FL
Coralis "Kachita" Pagan Ruiz, PR
Miguel "Payaso Tatin" Resto Solis, PR
Maria V "Ticky Perla del Mar" Reyes Rivera, PR
Gilbert Rodriguez, NY
Rosado "Payaso Pimpolin de Jesus" Rosario, PR
Sergio "Pijolin Frijolin" Sanchez, NV
Coralis "Piruleta" Santiago Morales, PR
Andrea "Sparklelee" Schott, OH
Ryan "Rusty" Snyder, PA
Christy "Kiddo" Walther, OK
Jeffrey Whitcomb, NJ

A big thank you to **Sondra Tuggle**
for gifting memberships!

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CLOWN CALENDAR

July 29–August 1

All Star Clown Week

www.allstarclownweek.com

July 30–August 4, 2019

Mooseburger Clown Arts Camp

Maple Lake, Minnesota

www.mooseburger.com

August 12–16, 2019

American Clown Academy 2.0

Forsyth, Georgia

www.aca18.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

October 8–13, 2019

Midwest Clown Association Roundup

Grand Rapids, Michigan

www.midwestclownassociation.org

November 1–3 2019

Daytona Beach Festival of Magic

Daytona Beach, Florida

www.daytonamagic.com/2019-convention

November 7–10, 2019

Mid-Atlantic Association

Clown Convention

Harrisburg, Pennsylvania

www.midatlanticclownassociation.com

November 10–14, 2019

FAVE Convention 2019

Las Vegas, Nevada

www.faveconvention.com

April 14–19, 2020

COAI Annual Convention

Niagara Falls, New York

www.mycoai.com



Send event information to
thenewcalliope@gmail.com with
Clown Calendar in the subject line.

DESIGN-O'S WARDROBE

LIGHT AUGUSTE ON A BUDGET



PART 3: SEWING THE COLLAR AND CUFFS

By Richard "Design-O" Smith
Adapted for Print by Rachel Strnad

As promised, we are tackling the collar and cuffs for our Light Auguste costume in this installment of Design-O's Wardrobe.

Collar:

Here I am going to give instruction only for covering the collar. Replacing your collar may be easier or harder, depending on your skill level, but instructions for putting a collar on a button-down shirt are available in any sewing reference.

1. You don't need interfacing if you are covering the collar since the shirt's collar should give you some good structure. However, if you would like to use it, iron the shiny or nubby (depending on your brand) side to the wrong side of one of your collar pieces.

Sew your two collar pieces together, right sides together, around all the sides except the straight, bottom side.

2. As you can see from the picture, I made my clown collar a Peter Pan collar, with rounded corners. If you decide to do the same, clip just shy of the stitching line around the curves and turn the collar right side out.

If you have a pointed collar in the same style as your shirt collar, trim the seam allowance to about an eighth of an inch around the points. Don't cut the points off. Turn the collar right side out. If the points don't want to smooth out right away, gently poke them out with a sewing stiletto on the inside. If you don't have a sewing stiletto, a chopstick or a pencil tip works just as well. Press so the outer edges are flat.

3. Fold the raw edges of the collar bottom over five-eighths of an inch (assuming you added that seam allowance) and press. Slip the collar pocket you've just created over your shirt collar. Make sure, if you added interfacing, that the new collar's interfaced side is on the underside of the shirt collar. So, if you were to see a cross-section of this collar sandwich, you'd see the non-interfaced collar fabric on the outside, the shirt's collar, and the interfaced collar fabric on the bottom.

One note about tailored shirt collars. Most button-down shirt collars are made in two pieces, the collar and the stand. The stand is a narrow band that connects the rest of the collar to the shirt neck and usually includes the first button. To make things easier, I recommend creating your collar piece from the shirt as though the collar and the stand were one unit. When you attach the collar, therefore, align the folded edges with



the bottom edges of the stand, where it's sewn onto the shirt neck hole. If your shirt has a top button and buttonhole on the stand, you can choose simply to take the button off and cover over it, or redo the buttonhole. Instructions for that can be found in any good sewing reference.

4. Pin the folded edges of the collar to the shirt, aligning the edges to the neck hole seam. Top stitch at least an eighth of an inch away from the folded edge. Make sure to catch both folded edges. This is not a time to turn your machine speed to high.

5. If you want to add decorative stitching, like I did, on the collar, go for it. I used my pressure foot as a guide. Even if your machine doesn't have decorative stitching, you can achieve the same look I did with your zig-zag stitch. Once you



have your machine set to zig-zag, turn your stitch width to four or five and your stitch length to point five, or buttonhole.

First Cuff:

These instructions are assuming your shirt has no sleeve placket or buttons on the cuff and that you aren't taking off the original.

1. Fold under one side of your main fabric five-eighths of an inch. If your cuff is essentially a rectangle, it might not matter as much, but if it flares a little, make sure you're turning the side that will connect to the sleeve. Press.

2. Turn the shirt's cuff up, if it doesn't already flip up, and pin the folded edge of your new cuff to the seam edge where the shirt cuff meets the sleeve. Pin the outer edge of your cuff piece to the outer edge of the cuff.

3. Top stitch at least an eighth of an inch away from the folded edge of your cuff piece and around the outer edge of the cuff.

Set your machine to zig-zag, with a stitch width of four or five and a stitch length of point five. Zig-zag around the outer edge of the cuff.

Note: You can put the first cuff on the same way we put the collar on, which would save you zig-zagging around the outer edge, but especially if you're planning on adding a second cuff, this method is faster.

Second Cuff:

1. Fuse the shiny or nubby side of your interfacing piece to two of your second cuff pieces (you should have four, remember). Sew the cuff pieces together around the outside edges, right sides together.

2. Trim the seam allowance around the corners to at least an eighth of an inch and turn right side out like you did with the collar. Fold the remaining raw edges over five-eighths of an inch and press. If you like, you can do a decorative stitch around the outer edge similar to what I did with the collar.

3. Fold the shirt cuff down and butt the folded edges of the second cuff up against the cuff's bottom edge with the wrong (interfaced) side of the new cuff facing the right side of the shirt sleeve. Stitch at least an eighth of an inch from the folded edge.

4. Turn the whole cuff right side out again, and it should look similar to the picture, with essentially two layers of cuff. **TNC**



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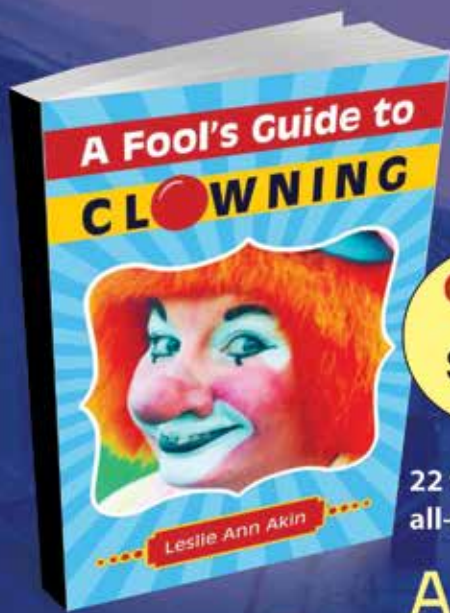
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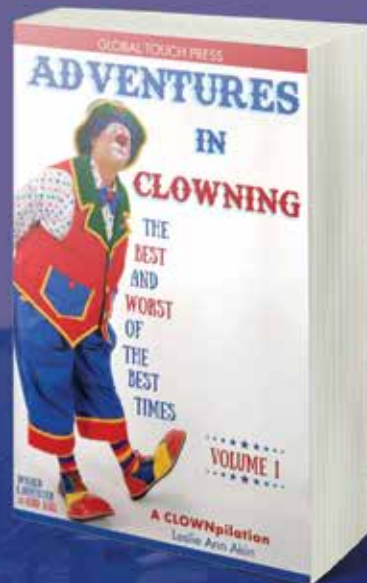
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 COAI Junior Joey Director

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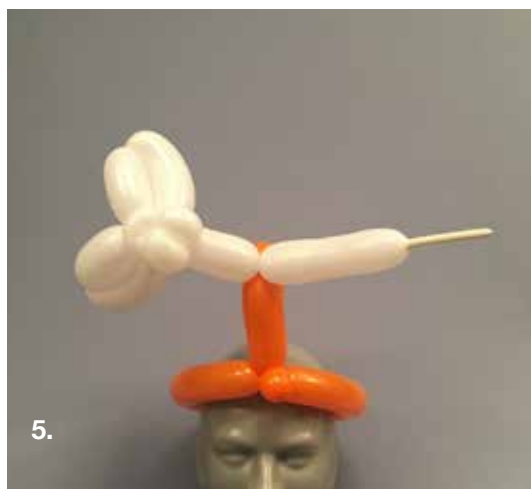
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Cat or Tiger Hat

By Patricia "Pockets" Bunnell



1. Make a hat base using a 260. See the March/April issue for details. Set the base aside. Tip: Make the bubble on the tip end of the hat base very soft; it needs to be stretchy enough to fit around the muzzle later.
2. Inflate a White 260, leaving a 6-inch tip. Form three pinch twists in the nozzle end of the balloon.
3. Make about a 5-inch bubble, two 3-inch bubbles, and finish with a 5-inch bubble, twist them together to form a diamond shape.
4. Bring the center of the diamond together and twist. This is for the cat's whiskers.
5. Make a bubble for the eye and twist in at the top of the bubble on the hat base.
6. Form another eye and twist it into the whiskers/muzzle area. Twist the soft bubble on the hat base around the cluster to secure the face to the hat.

HOW-TO



7.

7. Make a nose for the cat using the tip or a scrap of a 260. Twist in at the top of two of the pinch twists in the White balloon



8. Inflate another 260, leaving a 6-inch tip. Twist the nozzle end in at the bottom of the bubble on the hat base. Make a 3-inch bubble, pinch twist, then a 1-inch bubble, pinch twist, then a medium loop.



9.

9. Side View. Repeat the sequence on the other side of the head by starting with a 1-inch bubble and a pinch twist, and ending with a 3-inch bubble. Twist the balloon in at the base of the hat. Deflate and discard the excess balloon. Add artwork. I like to make a zig-zag pattern to imitate tiger stripes.

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



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Regina "Cha Cha" Wollrabe
COAI Director of Jr. Joys
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INTERNATIONAL CLOWN WEEK AUGUST 1-7

By Susan "Sparkles" Dorland

The Omaha Wild Clown-dum Alley takes Clown Week very seriously. This is the week we help raise awareness of clowns and organize daily community service events. We have several venues we clown at each year, but are always looking to go outside our normal comfort zone.

When we develop our plan for Clown Week, there are several items we consider. First of all, it is important to determine who in the alley is available to attend the events regularly, and if not, to identify what events our alley clowns are able to attend. Not all of us are available to do events every day.

We always contact the Governor's office to get on the docket for him to sign a written proclamation of International Clown Week. We can request an audience with the Governor through their website. Usually, we call the local Mayor's office to establish our local proclamations. These proclamations are always fun. We provide some clown humor, giving them a clown nose, a bunch of red noses or flowers, or even a plate of Brown E's to munch on while they are in session.

When planning events for Clown Week, we look at a variety of demographics. We encourage you to look at your community and see who might need a smile. We assist with making sandwiches and bag lunches for the homeless and needy in Omaha and entertain as we are handing them out. It is heartwarming to see how much they appreciate us. We have been told how surprised they are that we got dressed up just for them!

We enjoy entertaining children and adults with disabilities during Clown Week. We set these events up by contacting the entertainment directors at individual facilities. Some have camps where we can provide skit entertainment. We usually strive to perform for about thirty minutes. The skits are usually silly and action packed. We always practice several times prior to the event so we put our best feet forward.

Does your city have a facility where hospital or cancer patients live while in treatment? We have contacted Hope Lodge in Omaha and we will do some evening entertainment this year. What a treat that will be for them and us!

We encourage our clown alley to wear their clown shoes for a day during the week. This will certainly draw attention to us and allow us to explain why we are wearing these extra-large shoes. Just another way to talk about clowning.

A new venue we are trying this year is walking around a Sunday morning Farmer's Market. We plan to do pocket magic and hand out alley cards in hope of encouraging people to become clowns. We make sure to tell them we will teach them how



to become a clown ... they just need to contact us.

A few of our clowns were interested in expanding their talents to include music and instruments. Several years ago, we created the Rubber Chicken Orchestra and learned to play the ukulele. We love to sing to groups and continue to have loads of fun without having to put our clown faces on. If you find you are losing your energy to put your makeup on, consider getting your friends together to make music. There are so many ways to share your clown heart. So, during Clown Week, the Rubber Chicken Orchestra will get time with a few different venues, too.

International Clown Week is a great opportunity to bring joy to so many people. We all love clowning so, let's take this opportunity to share our smiles with others.





Take Some Time

By Crissy “Miz Daisy” Melnitzke
Good Cheer Chairperson

I love to go to my mailbox and pick up the mail. And it’s a sweet surprise when there’s a card for me. It does my heart good to know I’m being thought about. I make a point to send cards out each week, so others are also encouraged. I love collecting cards, stationery, stickers and washi tape!

Do you know someone who is ill, having surgery, or could use a boost in their spirit? Please let me know and they will be added to the Good Cheer List. I’d also urge you to drop a card, a note, even a postcard to those listed.

I started sending cards out quite some time ago and I developed an unexpected pen pal. We write often, and it brings me joy every time I open her letters.

I’m so thankful for the gift of clowning. This is another way our members can stay connected. You’d be surprised how something so simple can change a person’s outlook. Please take a few minutes and reach out.

Contact Crissy Melnitzke at crissy@mizdaisyentertainment.com.

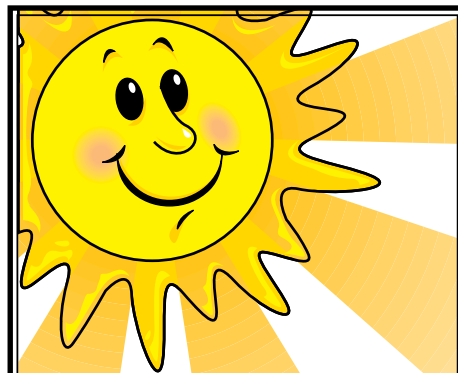
COAI CONVENTION 2020

THE MIGHTY NIAGARA FALLS, NY

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Just a short drive and you’ll be at the zoo, or go to one of the museums or the aquarium. If you bring your passport or enhanced driver’s license, you can take a trip over the border to Canada. For those who like to gamble, there’s a casino, too. There will be many things to do outside of the convention and even prizes within the convention. Come where the COAI has never been before.

Don’t forget our one-day sale on August 1, when we will offer the lowest price of the convention for this year! Prices go up on August 2, and no other price reductions will be made. Register online at www.mycoai.com or mail a form post-marked August 1, 2019.



Our Good Cheer List

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

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

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

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

Nicholas “Doc” Reed
528 Sunset Pointe Drive
Lake Placid, FL 33852

Fran Etzkorn
1015 Champion Circle
Longmont, CO 80503

Dale McKenzie
867 Raynard Crescent SE
Calgary, Alberta, Canada
T2A 1X6

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DAVID GARRARD'S SKETCH-O-MAGIC

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



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

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

SAMMY SMITH'S SUPER FROG

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

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



SAMMY SMITH'S DEJA ZOO



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

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

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

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

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

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

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SILLY BILLY'S MAGIC PARTY PICTURE

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



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