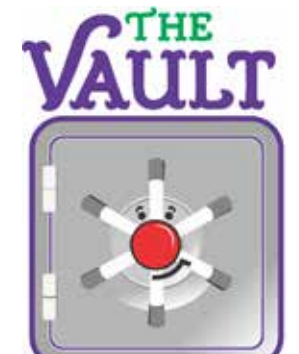
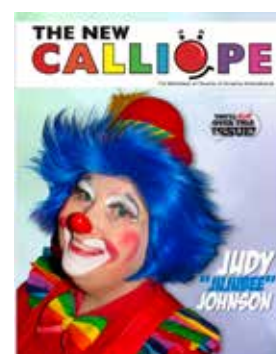
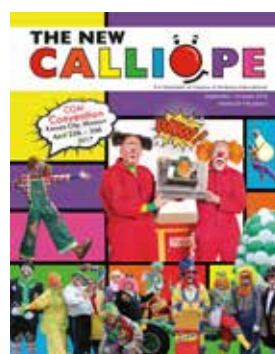
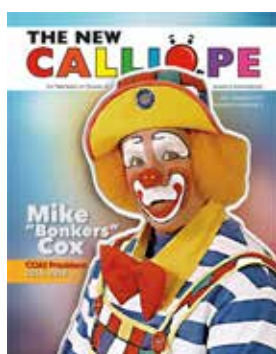
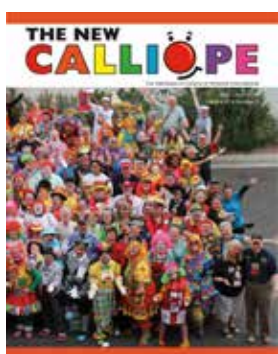
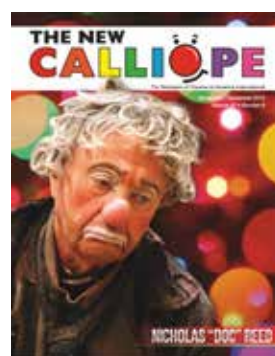
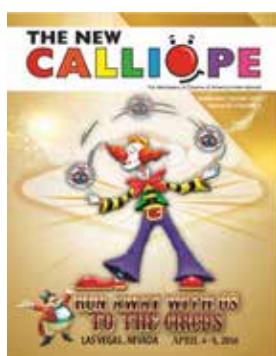
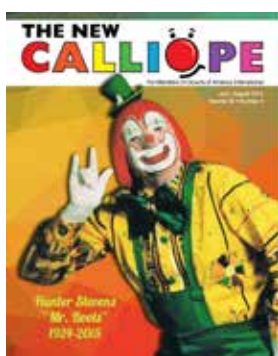
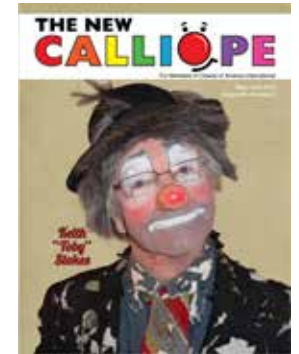
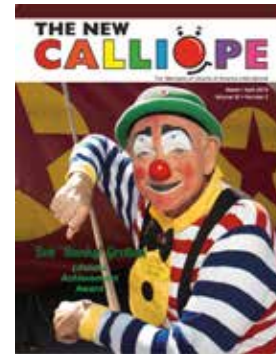
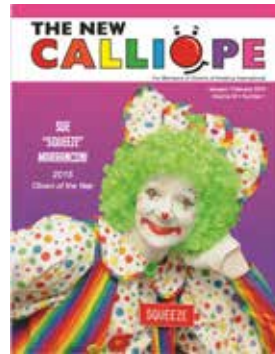
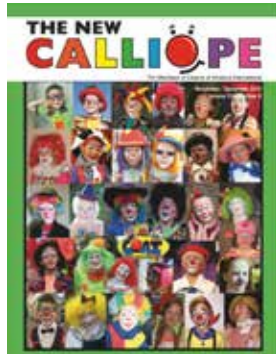
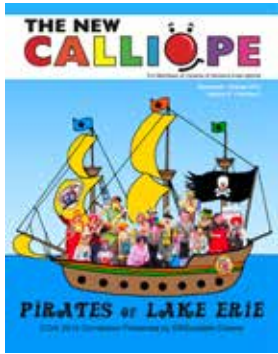
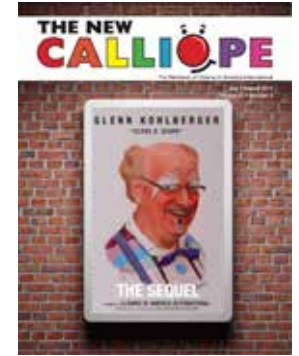
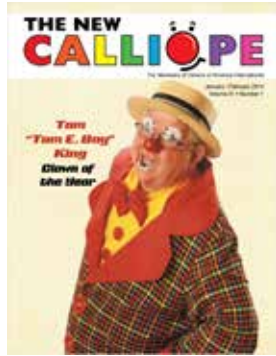
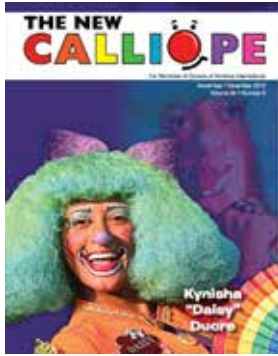


THE NEW CALLIOPE

For Members of Clowns of America International

November / December 2021

Volume 38 • Number 6



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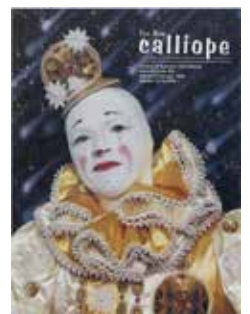
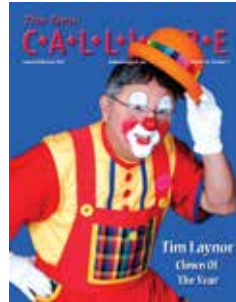
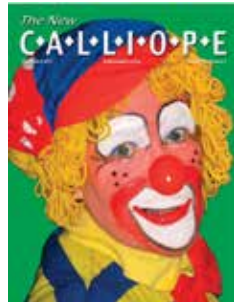
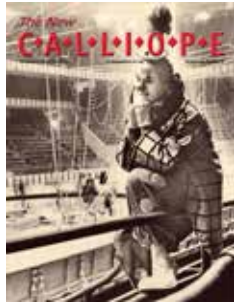
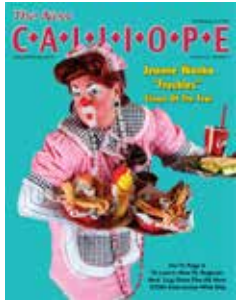
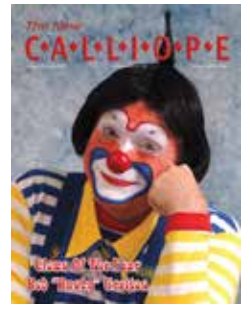
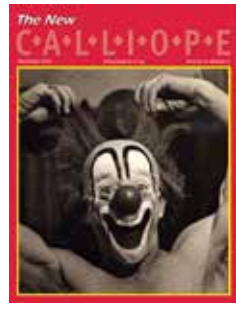
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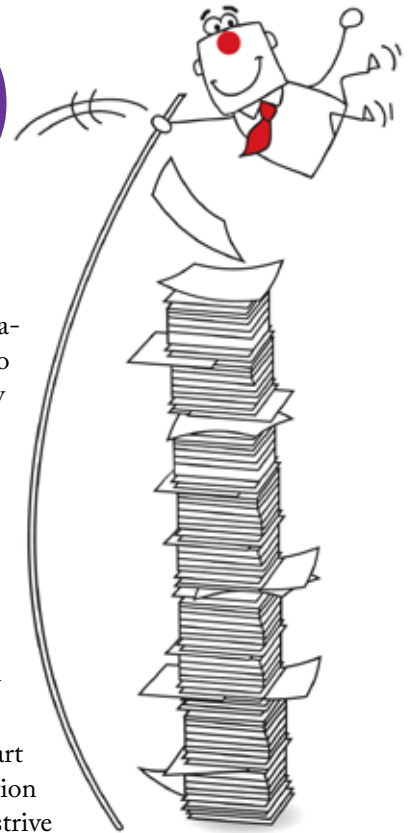




Vaulting Over the

10,000

Page Mark!



Since its inception in 1984, Clowns of America International has focused on clown education through conventions, alley meetings, and *The New Calliope*. In 2018, COAI took it to

a whole new level by launching The Vault—giving members free online access to every issue of *The New Calliope* ever published. With this issue, The Vault now contains a total of 10,166 pages of the best clown education ever offered!

The accompanying chart shows areas of instruction and inspiration that we strive to provide to our readers—and have now featured in more than 10,000 pages of *The New Calliope*. Our Creative Consultant, Regina “Cha Cha” Wollrabe, came up with this chart back in 2013. We think it’s a fun and useful way to look at what we’ve learned as clowns, and can still learn, to be our best as Ambassadors of Joy.

If you haven’t spent much time in The Vault, we encourage you to login to your account at www.mycoai.com and check it out. If you need help logging in or setting a password, don’t hesitate to call your COAI Business Office at 1-352-357-1676 from 9:30 a.m. till 4:00 p.m. (EST), Monday through Friday.

Remember, too, that COAI still offers print copies of our magazine, unlike many other organizations. We love creating a robust online experience with The Vault (and our “Free Books in the Clown Cloud”), but we also want to keep

providing the printed magazines that so many of our members enjoy. And we’ll keep doing that as long as we have your support to make it happen! So tell your friends about COAI, gift some memberships, and plan to attend our convention this year! Let’s keep the ball rolling!

Together we can make the world a better, happier place by spreading joy through the art of clowning. **TNC**



Don't forget that COAI members also have free access to books online under the EDUCATION tab at www.mycoai.com, including Crash Course on Kidshows, Keep It a Secret, Clowning Basics, Starting in Magic, Big Laughs for Little People, and—coming soon—American Vaudeville!





From the President

Adam Schill

Hello, COAI! I hope you are having a great start to 2022. Yes, we are aware that this is the November/December issue, and it's now January 2022. Our publisher has dealt with the unfortunate staffing issues that so many other small businesses have also had. We are working diligently to get them caught back up, hopefully by the convention!

Speaking of the convention, you may have seen this online by now, but we're going to be famous! Well, that may be an overstatement, but we are going to be in a movie! In case you've been living under a rock, Hollywood actor David Arquette recently bought the character and all the intellectual property of Bozo the Clown from Larry Harmon Pictures. This is a big deal because Bozo has been sitting on a shelf for the last twenty years since *The Bozo Super Sunday Show* was taken off the air in 2001. Other than some random licensing agreements here and there, Bozo's been MIA.

I know there has been some back and forth in some of the clown social media groups about whether Bozo's return is a good thing or just another publicity stunt at the expense of family-friendly clowns. I was also a little skeptical when I first saw that Bozo had been purchased by an actor whose most well-known role was perhaps Dewey, the goofy cop in the slasher film franchise, *Scream*. Those of you who know me well know that I have Adult ADHD, and part of ADHD is the tendency to hyperfocus on a subject when it piques my interest. When this occurs, I will research and learn everything I can about the subject. I have been this way my entire life, and this is part of what jumpstarted me into clowning at such a young age.

I was never much of a horror movie buff growing up, so I had never seen the



Executive Committee members and COAI publisher meet with David and Christina Arquette. Top, left to right: Adam Schill, Beth Cedarholm, David Arquette. Bottom: Christina Arquette, Dan Langwell, Sammy Smith.

Scream movies. I knew David's name and that he'd been married to Courtney Cox, who I knew from the sitcom, *Friends*, but that was about it.

Of course, Bozo's return piqued my interest, as any "famous" clown always has, so I began researching. I watched every interview with David that I could find and began following him on social media. A new *Scream* reboot starring David was set to hit theatres in mid-January, so David was on a press tour for the first couple of weeks of the year. I watched all the interviews I could find on local stations, mid-day talk shows, morning shows, late-night shows, and



Bozo, "The World's Most Famous Clown," will make an appearance at the 2022 COAI Convention in Atlanta, Georgia.

everything in between. Even if the interviewer didn't ask, he always brought Bozo up. In the process, one thing that I consistently noticed was that he always spoke positively about clowning. He'd talk about how there was enough darkness in the world, and he wanted to bring some light back into it. He talked about how he was reading clown books and taking clowning classes from Misha Usov (our convention headliner). He also talked about how he was partnering with Healthy Humor (formerly Big Apple's Clown Care Unit) to spread awareness. He mentioned he'd soon be training for hospital clowning with them. He even set up a website to sell some new Bozo memorabilia with the proceeds going directly to Healthy Humor. (More information is available at www.Bozo.com.) In all these interviews, he just glowed and exuded an aura of joyfulness that you don't often see in Hollywood stars. He was almost giddy as he talked about it.

It hit me at one point that I should reach out to him and tell him about COAI and offer our help in his mission, if there was anything he needed. I found an email address for an assistant in one of his production companies and reached out. I honestly didn't expect it to go anywhere, but I wanted him to know that we as a clown community appreciated

his kind words and were available if he needed anything. I also mentioned that our convention is coming up in April, and because I knew he'd been working with Misha, I let him know that he'd be our headliner.

Within a couple of hours, I received a very kind response from the assistant letting me know that she had forwarded the email to David's wife and production partner, Christina. Christina followed up very quickly and said they wanted to talk to me and a few of our board members about coming to our convention

to do some shooting for a documentary they're filming about clowning. She also said that they'd like to talk about Bozo's return and that David and possibly another actor or two working on Bozo projects would be interested in taking some classes to learn more about clowning. A few days later (ironically, the day that the new *Scream* movie hit theaters), our executive committee sat down on Zoom with David and Christina and talked through the details. I'm very excited to share that they will be coming to and filming at our convention! If you're coming to the convention, you

may end up in a snippet of this documentary. I'm sure you'll have a chance to meet and interact with David. From the hour or so we spent on Zoom, I can tell you that he's as nice and real as he seems in interviews and he's very approachable and down to earth. His personality will fit in very well with us; I think he's a natural clown! **TNC**

If you haven't registered for the convention yet, there's still plenty of time! For the latest list of instructors, schedule, hotel information and to register, check out www.COAIconvention.com. **TNC**



From the Director of Education

By Alene Klaus

It is hard to believe that a new year is upon us. What will you do new in 2022? How will you refresh and restart for the coming year?

A few thoughts:

- Plan to attend the COAI 2022 Convention in Atlanta, Georgia. We have a great lineup of instructors and vendors. Every single one of them is an All-Star in their field! You will only be disappointed if you don't attend! Register today at www.coaiconvention.com.
- Look at your clown wardrobe and props through the eye of a camera. You will more easily see the things in need of repair or replacement.
- Then—repair or replace!

- Practice a new skill.
- Reinvent or update an old skill.
- Volunteer to offer a Zoom Boom! Contact me at srateach@gmail.com.
- Register for a Zoom Boom! In addition to the skills you can learn, attending a Zoom Boom! is a nice way to meet new and seasoned clowns, and to feel included in the community.
- Apply for a COAI Scholarship.
- Sponsor an e-membership for a friend.
- Smile more! Remember, smiles are contagious! **TNC**

Let's Hit the COAI Auction Out of the Park!

You can help by donating items to include in our auction. The funds from the auction go to the COAI Educational Scholarship Fund. Look in your closets. Look in your bins for those special clown collectibles and memorabilia.

Bring them with you to the convention. If you can't bring them, send them with a friend. Contact me with any questions.

Thank you!

Alene "Rufflez" Kraus
COAI Director of Education





By Tim "Sawdust" Laynor

Photos by Ann "Tuttles" Sanders

There is no disputing that laughter is good medicine. Not only does it soothe tension, it helps reduce stress, enhance your physical and social well-being, and trigger the release of endorphins, the body's natural feel-good chemicals. It also has the benefit of burning calories!

How about this for a New Year's resolution: give your funny bone a workout! To help everyone stay healthy and happy in the new year, I am sharing a collection of some of my favorite clown jokes.

What kind of makeup does a sad clown wear?

Frown-dation.

My father comes from a long line of clowns. He just retired and wants me to continue the family legacy. I've got some big shoes to fill!

Why did the clown not show up for work?

He was feeling a little funny!

A clown held the door for me. It was such a nice jester!

Where would you find a clown dressed like a lumberjack?

At a tree-ring circus.

Why was the rodeo clown frustrated with his job?

He was tired of all the bull!

What material is a clown's costume made of?

Poly-jester!

How do clown's cook their eggs?

Funny side up!

Why did the clown eat his dollar bill?

Because it was his lunch money.

Why did the clown wear loud socks?

Because his feet wouldn't fall asleep!

What did the tiger call the clown?

His happy meal.

Why was the clown's education a joke?

Because he was juggling with his future.

My father manufactured clown shoes, which was no small feat!

What do clowns call a ground tremor?

A mirth-quake.

What does a clown sound like when he snores?

Honk shoe! Honk shoe! Honk shoe!

Why are clowns always busy?

Because they are in the funny business.

Why was the clown's mortgage application turned down?

Because he couldn't afford the clown payment.

How's the clown shoe business?

Intense! It's no small feat!

What did the egg say to the clown?

You crack me up!

What size is the clown's hard drive?

A hundred giggle bytes.

Why was the clown so happy after getting an ear transplant on December 31st?

Because he had a happy new ear!

I painted the right half of my face like a clown and went for a drive. I don't think everyone saw my funny side!

Why should the clown be worried about his balloon business?

He shouldn't. He just likes to blow everything out of proportion.

Why did the clown quit his job?

Because people were not taking him seriously.

My mom was a clown who performed on stilts. I always looked up to her!

Please laugh responsibly! Don't go for the cheap laughs at someone else's expense. Laugh with your audience and not at them. **TNC**



DEFINING WHO WE ARE AS CLOWNS

By Patricia “Pricilla Mooseburger” Manuel

What a roller coaster ride we have been on the past six years! I have been clowning since 1980 and seriously since 1982 when I became a Ringling clown. Then, I dove into education and costume manufacturing in the late 1980s. I have seen a lot! Things really got tough in 2016 with the advent of scary clown sightings and the crash of the image of the clown in popular culture.

The pandemic has taught me, among other things, that it is never too late to make a change. In order to survive the lack of business, I had to change or go under. If clowns can't clown, they are not buying supplies. It's not the end of a hobby; it's the end of a business. I did everything I could to stay in business. Thanks to great friends and the support of the clown community for my harebrained schemes like the three-day Joyful Journey Zoom conference, the Mooseburger e-Alley online clown club, and the expansion of Red Nose Reader, we did it. In addition, I sewed a lot of masks, worked as a bartender, downsized everything but my rabbit Mr. Nibbles, and applied for every business grant and loan available. Now, I am in a better space to face the challenges that lie ahead.

Our clown organizations have been facing a difficult time, as well. The effects of the shutdown will be long lasting. This is our chance to look at things from a fresh perspective as an organization and as individuals to see how we can move forward in a positive way. This is not the time to say, “We have always done it this way.” Deep down, we know the old way doesn't exist anymore.

Let's think about how we define ourselves as clowns. Circus clowning used to be the pinnacle. Even though I benefited from this idea, I was in awe of true hometown clowns who could hold a roomful of children mesmerized by their antics. Sure, I could ride elephants, live on a train, perform before thousands, but eight-year-olds in a living room? Utter failure.

The popularity of the hometown clown has changed, and birthday parties with a clown are not on the top of the list with most parents. That doesn't mean that we have to fade into the background as family entertainers. We need to take a fresh look at how we define ourselves.



Let's have an honest conversation. How do we move forward as entertainers in 2022 and beyond?

Are we only family entertainers? Does this include horror clown characters in haunted houses? Do we cross over to adult entertainment? I have seen the conversations online. We as an organization need to explore these questions. Who are we as clowns and as an organization? I am not expressing a yay or nay to these questions. I am simply saying we need to address it and discuss it openly.

Personally, I love clowns. I love the people behind the red nose. I have come in contact with thousands of clowns in my career through my costuming business and Mooseburger Camp. You have to get to know someone in order to help them design a costume or choose makeup. You really get to know someone when you spend a week of camp together at a retreat center.

I know clowns are an incredible bunch of people. We are risk takers. We are philanthropists. We believe that *anyone* can be a clown. Just show the slightest bit of interest, and a real clown will go into hyper drive to encourage you! They have huge hearts and give beyond measure. Oh, sure, we can be tough on each other, too. However, I believe that is because we cherish and protect our craft. That is a good thing. As we crawl out of the rubble of the Covid pandemic, let's be willing to look at our beloved craft of clowning with fresh eyes. Our future needs to begin with a conversation about where we want to go with our craft. I look forward to seeing you all in Atlanta! Let's embrace the future with a smile!

TNC

Tricia Manuel is the unmistakable Pricilla Mooseburger. She is the queen of Pricilla Mooseburger Originals, Mooseburger Clown Arts Camp, Mooseburger e-Alley and the founder of the non-profit Red Nose Readers. Learn more at www.mooseburger.com or call 320-963-6277.

Business Success for Creatives

Five Steps to Better Accounting and Record-Keeping

By Kathleen Lansing, SBDC Business Counselor

Accurate and timely bookkeeping for your clown business will make tax time a breeze and give you a picture of business profitability.

In my work as a business counselor at the Clackamas Small Business Development Center, I have provided support for a number of performers and artists who want to turn their side gig into a “real” business. Most creatives I work with have an aversion to the repetitive and routine tasks that are the foundation of good recordkeeping. (“Balance my checking account monthly? LOL!”). If this is you, I want you to know that no amount of business success will help you become a better accountant!

So, how does an owner of a creative enterprise keep the business side of their business humming?

You will be well on your way to success if you can manage these five steps.

1. Find a bookkeeper or accountant to set up your business books on a software program. Accounting professionals come in a lot of different packages. For your general bookkeeping you need a professional who specializes in small business accounting. (This person does not need to be a Certified Professional Accountant, but they should refer you to a CPA for tax law questions that they are not qualified to answer.) The best way to find one is through a referral. Who do you know who is in business for themselves? If you can’t turn up a personal referral, ask Mr. Google to help you. A good fit for you will be someone who both loves the routine and structure of accounting *and* shows respect and admiration for the essential business ingredient of “talent” (that’s you!).

2. Open a checking account for your business with a debit card or credit card and use it for every business transaction. If you can only do one thing, do this. Your bank statement serves as a definitive record of your business activity.

3. Save every receipt. You can save the actual receipts or snap a picture of them with your phone and save them in a file. Your receipts are the source material for all your bookkeeping.

4. Plan an appointment with your bookkeeper/accountant every quarter. Bring your bank statements and receipts. Ask your bookkeeper to enter your purchases and

expenses into an accounting program provided by you (or your accountant may have you use an in-house system) and prepare business statements.

5. Learn to understand your business statements. Your accountant will help you interpret the numbers. Every question is a good question. When you understand the statements, you will see how you can use this vital information about your business to make decisions about your business path.

America’s SBDCs are a nationwide network of Small Business Development Centers. They are funded with your tax dollars through the Small Business Administration. SBDC counselors and instructors provide individual sessions (free to you) and classes (small fees) to support business start-ups and existing business expansion.

SBDCs provide problem-solving assistance to help access capital, develop and exchange new technologies, improve business planning, strategy, operations, financial management, personnel administration, marketing, and sales.

Visit www.americassbdc.org to find a center near you. **TNC**

Kathleen Lansing has been a business counselor at the SBDC for fifteen years and owned a floor covering contracting business for twenty-five years. She has enjoyed working with hundreds of entrepreneurs, including artists and two professional clowns.





JUNIOR JOEYS

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



Setting Up *Is* Playing

When I was a young girl I used to play house with my cousin, Kim. We would pick out the perfect outfits to put on our Barbie dolls and then start setting up house. It seemed like when we finally got it all put together, Mom would say, “It’s time to go home!” I would cry and say, “But I didn’t even get to play yet!”

Even as a grown up, I’ve sometimes felt like I’m always setting up, always getting ready to get ready—but not actually playing. I set goals and just when I feel like I’m almost there, everything changes. I get new ideas, or something breaks and I have to start over, or a pandemic sets in and I have to change what I was planning to do. Have you ever felt like this?

I finally decided that *now* is the time to enjoy what we’re doing. Setting up *is* playing. Planning, practicing, and dreaming are all part of the fun.

I love that my children got to have fun clowning with me when they were growing up. They seemed to enjoy the whole process of creating costumes, getting into makeup, and performing. It taught them so many skills. Their participation in clowning eventually came to an end, but most of them are still involved in performing. For some people, clowning never ends and they clown for their entire lives.

No matter what we do in life, however, our clown skills will always be useful. They teach us—

- To know how to play and be in the moment.
- The ability to tell a story or a joke.
- A skill like juggling or balloon sculpting or making a rose out of a napkin.

All of these abilities can bring a smile to someone’s face. Clowning teaches us how to read people—to know if we are capturing someone’s attention or to see that they don’t want to be bothered. In clowning we learn how to accept rejection and how to walk away when someone is afraid of us, or how to simply make a kind gesture of friendship with a high five or an elbow bump.

It’s really okay if you only clown once a year in a parade or perform at one party or event a year. If you have clowned even once, you know the magical feeling of being a character that made someone stop, look, listen, and laugh. You are a clown. It starts in your heart—not with



Dre makes a young fan smile by autographing a package of Ramen noodles. His song, “Top Ramen,” has over 2.5 million views on YouTube—and clowning launched his career as a performer!

your nose or in the props you have or the fancy costume you want to own.

If you are in the process of learning how to be a clown, just remember that your job is to connect with another human being and in that moment make a memory. Most likely if you make someone smile or laugh out loud by being a clown or using clown skills, that moment will linger for a day, a week, sometimes for years. Don’t worry about how much you know or about the end result you are trying to reach, because the process of learning is part of the fun. While we are in the “setting up” period, we are growing, and that process never really ends.

To all the children who get into clown and learn clown skills, thank you for trying. Thank you for bringing joy to our world.

Bump a nose! **TNC**



Getting into makeup with my sons Dre and Eddie.

My Inspirations

LOU "HONEY" AND ROBERT "BOPPO" STODDARD

By Jeanette "Dusti" Sanders

Lou and Robert Stoddard moved to Duncanville, Texas, in the late 1950s. Lou was a typical housewife caring for three children and heading a Girl Scout troop. She was also actively involved in Friends of the Library in Duncanville. Robert worked at Texas Instruments. After the children were older, the couple became obsessed with painting and performing. In 1974 and 1975, the couple became passionately involved in art clubs, art lessons, and painting. Lou and Robert loved painting together. They began painting still lifes, landscapes, and profiles, but Lou wanted to paint clowns while Robert was interested in painting Native Americans. The couple attended Native American powwows, Lou got permission to take their pictures, and Robert painted their portraits on canvas. Then, Lou found a clown portrait in one of her art books. All of Lou's clown portraits, with the exception of one taken from an art book, were performing clowns, and most of them were from the circus. Lou was at first drawn to painting clowns because of their costumes and vibrant colors. The couple attended clown shows to take pictures so Lou could paint them on canvas.

In 1976, Lou heard that G. Elmer "Jo Jo Jingles" Jones was entertaining the children at a local mall for their special Mother's Day Out program. After Jo Jo's performance, Lou asked Jo Jo if she could take a snapshot of him with her Big Shot instamatic camera to use for her painting. Jo Jo approved and posed for the shot. Afterwards, Jo Jo asked why Lou and Robert didn't join Clowns of America (COA). She told Jo Jo she hadn't heard of the organization and asked for more information. Jo Jo mailed Lou a copy of *The Calliope*, and she quickly became hooked on clowning. From painting clown faces, Lou began applying grease paint to her own face. Soon, "Honey" became a reality. Robert followed suit and transformed himself into "Boppo."

With their newfound characters and colorful flamboyant outfits, the couple found themselves in demand, headlining seasonal events at the State Fair of Texas, Traders Village, and Six Flags Over Texas. When Jo Jo retired, he chose Honey to carry on his traveling shows with patter and balloon animals. In 1976 and 1977, several people in the Dallas/Fort Worth Metroplex who were interested in clowning got together to form a clown alley. In 1977, they applied to COA and received their alley charter. A year later, Texas Mid Cities Clown Alley #85 was formed. It was the only clown alley in the area at the time. The group worked with the Dr Pepper Circus and partnered with the famous clown, Emmitt Kelly Jr., with whom Lou and Robert became close friends.

Mid Cities Clown Alley members volunteered to entertain at nursing homes, orphanages, hospitals, Love for Kids Picnic at Lee Park, Christmas parties, children's hospitals, a dude ranch, and senior dance held at Dewy Grooms night club in Dallas, Texas.

Mid Cities also teamed up with Circus Fans of American and Ed Mellette Tent 5, the oldest circus tent active at that time, to entertain people at Traders Village, a local activities center, and other charities. In 1983, Traders Village placed a picture of Honey in their seasonal brochure. Honey had a policy that whenever Mid Cities members volunteered at an event, if anyone at that event were paid, the clowns were paid, and she made sure that happened. Boppo helped organize circus and clown days at the State Fair of Texas. Mid Cities invited clowns from all over Texas for that event. The State Fair furnished a free pass to anyone who requested one. Boppo also got a number of clowns who performed at the State Fair to perform in the Dr Pepper Circus, using different clowns in each show in order to have more clowns share the honor.

Boppo was very good at public relations and made sure the event was publicized in all the local newspapers, as well as *The Circus Report*, a circus news magazine. Boppo was constantly keeping Mid Cities in the news. For several years, Rosalie "Superstar" Perryman and Boppo made all the trophies presented in the competitions for the State Fair of Texas. They purchased porcelain clown figurines and glued them to marble bases. Any clown that attended was very proud to take one of those trophies home.

Robert also lined up other television features, such as those on *P.M. Magazine*, *Peppermint Place*, 4





Robert and Lou Stoddard.

Country Reporter, and several cable TV shows. Boppo wrote the Mid Cities and TCA press releases and dozens of articles for magazines and newspapers, including *The Circus Report*, *The Calliope*, *White Tops*, and *3-Ring News*. He was also active in the Circus Fans Association of America and the Millette Amateur Circus. Boppo was a behind-the-scenes fix-it guy. He was always most skilled and interested in the promotional aspects of clowning, but on occasion, Honey would get him into costume, and he would admit afterward that it was a lot of fun.

Forum 303 was a popular bustling mall at the time, and the mall manager was a big clown fan. She was very excited when the clowns came to the mall to volunteer for events such as Mother's Day and National Clown Week. The Alley members would face paint, twist balloons, and walk around the mall entertaining the children. Nursing homes and day cares were bussed in for events. Sometimes, there would be a show in the open theater. Honey particularly remembered one such event. The teachers, moms, and troop leaders had the toughest time keeping their groups organized. However, one pre-K teacher had a rope, and each child was told to hold the rope and not to let go – for any reason. The class walked to the theater and sat down in an organized manner. Not one child let go of the rope. Honey said everybody touched her memory in some form. Honey and Boppo helped other clowns any way they could. Honey remembers being impressed with James “Jimbo”

Decker who was living at the YMCA. Honey, Boppo, and Jimbo became good friends.

During all the changes, Honey continued to paint portraits and entered her work in the State Fair competitions. In 1978, the manager of the women's building invited Honey to set up a booth for the entire seventeen days the fair was open, and that was a great honor. Honey painted as the public strolled by admiring her techniques. Honey's clown portraits were featured in *The Calliope*, and Boppo did the first color cover for *The Calliope*.

Boppo wrote many articles about clowns and the circus for *The Circus Report*, created by Don Marks Publication in California. In 1979, he created the picture for the Mid Cities logo and stationery, and the same logo is used today. Honey held every position on the Mid Cities board. Honey, Boppo, and Superstar are among the original charter members of TCA. Kay Veale Henry's husband, “Winky,” became the first TCA president. Boppo was the first “Area 214” director. For six and half years, Boppo also served as editor for *The Joey Journal* with Honey serving as the assistant editor. Honey was also an Area 214 director and served as the TCA treasurer. Because they kept such good scrapbooks of all the Mid Cities volunteer activities, the Alley received the CHARLIE Award two years in a row. The first TCA (Texas Clown Association) convention was held in October 1983. The convention competition was held at the Forum 303 mall. Nancy Noice with the cable company in Duncanville, Texas, videotaped the convention activities, competition, and banquet.

In 1990, the ending of the movie, *The Problem Child* (starring John Ritter, Michael Oliver, and Gilbert Gottfried), was filmed at the State Fair of Texas. The ending called for a circus, and Boppo arranged for ten clowns to be present when needed on the midway. The clowns had to be available all eight days of filming. The fictitious circus in the movie

was called the Diablo Circus and had three elephants, a ten-piece band whose members couldn't play instruments, two horses, a pony, and a flying act that never got off the ground.

They used local scout troops for extras on the merry-go-round. Boppo remembered what fun they had during that long week. Honey and Boppo were awarded the TCA (Texas Clown Association) Ambassador Award in 1991 and 1992. For a number of years, Honey was known as the “Duncanville (Texas) Town Clown.” Her portraits and clown memorabilia were displayed at the Duncanville Library during National Clown Week. Honey also received recognition from the Duncanville mayor for the community service hours that she donated to the community. She also served on the library board for eight years.

Honey stated that the time she spent with her clown friends and the events they shared will always be a bright spot in her life. Honey was proud of the hard work, fun, energy, and heart that the alley members contributed over the years. She commented that she's not sure why there's not as many clowns as there once were or more clown alleys, but she leaves these important words for us: “I feel there is a great need to bring more younger clowns in the program. They are the future and are an absolute must in order to keep the interest of clowning alive. Please include your children, grandchildren, nieces, and nephews. Encourage your friends to involve their children and grandchildren.”

Honey and Boppo were passionate about the art of clowning and encouraged everyone by saying, “We must keep the interest in clowning alive.” Lou was my aunt, and Robert was my uncle by marriage. I loved them both dearly. **TNC**

Reach the author, Jeanette “Dusti” Sanders by email at txqueen2095@att.net.

POCKETS'S

#14, Musical Meds

**Heather
"Pockets"
Wuersching**

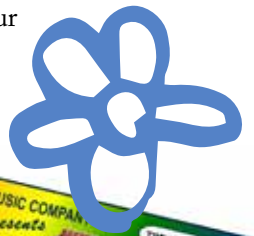


I do believe the barrel is expanding. Pockets seems to have more time these days to search the web looking for inspiration. She continues to collect ideas for Twaddles and her own special Gag Bag collection. She willingly allows Twaddles to set up the labels and share those labels with you. She is special.

For Pockets, the bags are not just freebies to give away. They are props to help break the ice and promote communication with the people she encounters. It provides the opportunity to get the person talking and laughing, and that moment will be remembered for a long time to come. Pockets believes that she is not just handing stuff out – she is creating memories. These bags are full of hilarity, puns,

and corny jokes. If you introduce them with flair and enthusiasm, you will create wonderful memories for your audiences.

We have set up a page of four labels which you can print and use if you do not want to design your own. Just email me and ask for the PDF called "Medical Meds," and I will send the page to you. The previous sets



Air Guitar Strings: Do you know someone who loves music but can't play an instrument? Air Guitar Strings are the perfect gift. "These strings are soft on fingers and guaranteed not to break. The bag includes a free air guitar suitable for beginners. This is a genuine offer with no strings attached!"

In the bag is nothing at all. I'm sure that comes as a big surprise.



Memory Improver: For those who have troubling remembering things, try a bag of Old Codger Brand Memory Improver Pills. "These pills are prescribed by Dr. Ivor Gott, specifically for all the people who can't remember why they have been taking pills in the first place."

What could be better in the bag but Smarties? Many other types of pill-shaped candy can be substituted.



GAG BAGS

By Ted "Twaddles" White

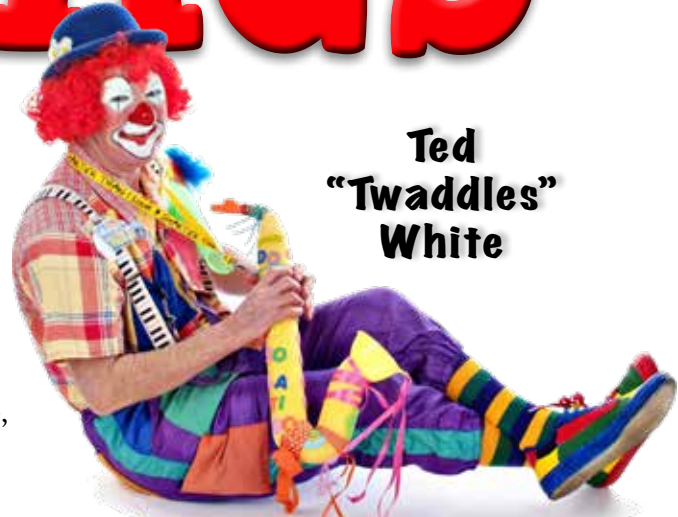
of labels are still available if you want any of them, as well. I can direct you to the correct issue for each in *The New Calliope*, and you can check out the column in the Vault on the COAI website, mycoai.com.

The clear plastic resealable bags currently in use are about four inches across the top, so these labels are four inches long. If you want to use narrower bags, you may prefer to have the page of labels sent to you as a JPEG, and you can adjust the size to suit.

What has she put in the bags this month?

Ted "TWADDLES"WHITE was the COAI International RVP 2014-2020. Contact him by e-mail at twaddles2014@hotmail.com TNC

Ted
"Twaddles"
White

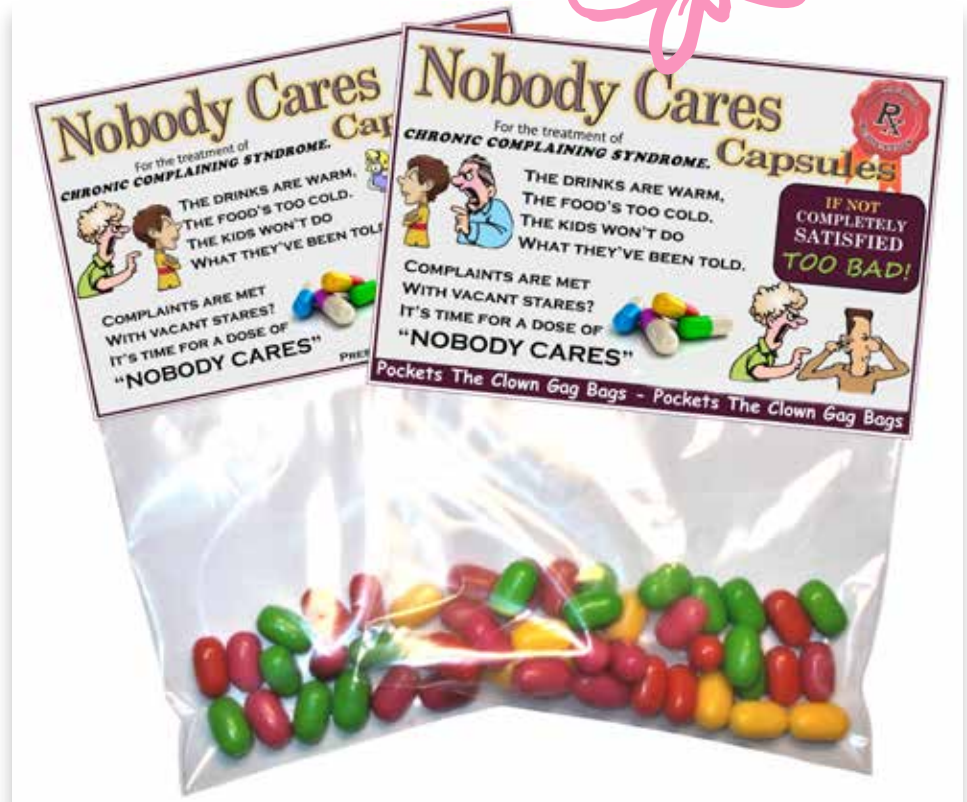


Nobody Cares:

I'm sure we all know some individual who likes to complain. Here is a perfect Gag Bag for the occasion. "The drinks are warm; the food's too cold. If kids won't do what they've been told, complaints are met with vacant stares. It's time for a dose of Nobody Cares. It's best taken with a large glass of 'Put a sock in it.' If not completely satisfied, too bad!"

For the medication, Pockets uses Tic Tacs (Fruit Adventure pack), but any pill-shaped object, including jellybeans, could be used.

Most importantly, have fun. Have fun making them and have a lot more fun handing them out and interacting with the people in front of you. Remember, laughter is the best medicine.



25 Years go

By Regina “Cha Cha” Wollrabe

Marcela “Mama Clown” Murad was featured on the cover of the November/December 1996 issue of *The New Calliope*. She was—and still is—one of the top face painting experts in the field. Her story starts on page 12 (see summary below).

Letters from members appear on pages 4–6, offering tips such as how to close a long balloon line by Nora “Penny” Kovach and a great little story about doing birthday parties for ten-year-old boys by Bob “Bunky” Gretton.

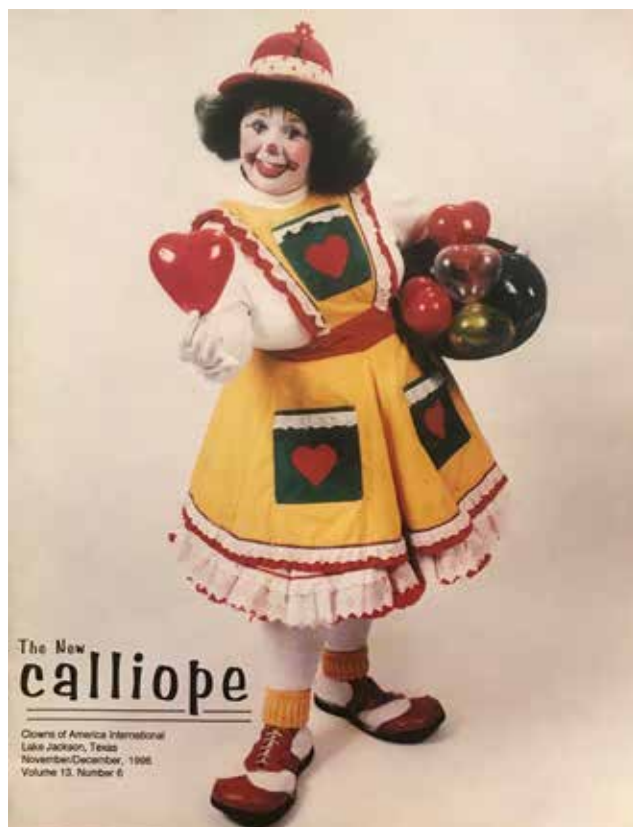
It’s fun to see the Advanced Studies ad with the offer to learn from great clowns like Leon McBryde, Coco Polakovs, Marcela Murad, Earl Chaney, and more. Oh, to have had the opportunity to be part of this! Twenty-five years from now, people will probably be looking at the lineup of talent at the 2022 COAI Convention and saying the same thing!

Board reports appear on pages 8–11, which stated that as of October 1, 1996 we had 6,007 members, with an ambitious goal of 7,000 members by the end of the fiscal year.

The cover story about Marcela “Mama Clown” Murad by Janis Luke “Mayor Clancey” Roberts, starting on page 12, is a great read. We learn how she got into clowning and that clowning comes from the heart and not just by the skills you know. Clowning is an extension of our personalities, she believes. To be good clowns we need to avoid greed, hatred, and jealousy. She says her faith in God, her love of comedy, and her sincere love for children helped her be successful. Back in 1996, she was a popular clown, teacher, lecturer, and she continues to be a successful entrepreneur to this day. In fact, Marcela will be teaching at the 2022 COAI Convention in Atlanta, Georgia, April 26–30, so come check out this clowning legend!

On pages 16–19, an article called “Competition: Boon or Bane?” shares reactions of members responding to the question of clown makeup competition. Members expressed concern that the heart of clowning may get lost in competition because of people’s need to win. Competitions, some said, is for the purpose of growth and education, not a trophy or medal.

An article on page 20 by one of the top-working clowns in the Pacific Northwest, Karen “Peppermint” Reinholt, discussed Party Planning and covered what you need on your booking sheet.



Page 22 featured an article, “Santa’s Lady,” on how female clowns can increase seasonal gigs. Another discussed things to think about if you go into clowning full-time. A 3' 10"-tall clown named “Tickey” was the subject of an article by Bruce “Charlie” Johnson. Tickey was born in England in 1916 made clowning history in South Africa.

As you continue through the magazine, there are reports about Alleys, a column by President Brenda “Flower” Marshall, a treasurer’s report, and a review of the Northwest Festival held in Kennewick, Washington, written by Andi Rothweiler, the COAI Northwest Regional Vice President.

Don’t forget to read the ads throughout the magazine, taking note of some of the dealers that are still at it today. A lot has happened in twenty-five years! We hope you take the time to go back and learn a little from our past. The first issue of *The New Calliope* was dated September/October 1984. All issues are available in “The Vault” and can be accessed by COAI members at www.mycoai.com. TNC

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Storyline magic.....	45
Making rounds with Dr. Bugg.....	46
Treasurer's report.....	

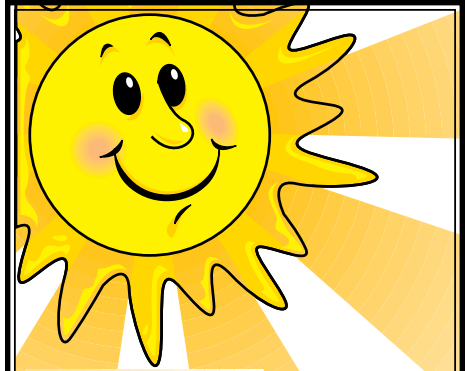
ON THE COVER: Marcela “Mama Clown” Murad is considered one of the nation’s top face painting experts. Her story starts page 12.

SNAPSHOTS



Members of Kolonial Klowns (Alley #357) were all smiles over being in the 2021 Gloucester, Virginia, Christmas and Holiday Parade. Along the route, the hometown clown troupe wished the spectators the merriest of Christmases and the happiest of New Year's. For their elf-themed entry, they earned a third-place finish in the Community/Civic Club Category. **TNC**

Left to Right: Gwyneth "Poppy" Perdelwitz, Bonnie "Tiggles" Perdelwitz, Ann "Tuttles" Sanders, Tim "Sawdust" Laynor, Evelyn "Giggles" Smith, and Courtney "Dally" Harris.



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 Chairperson:

Crissy "Miz Daisy" Melnitzke
crissy@mizdaisyentertainment.com
863-221-4183

The Home of Kidshow Magic
GinnMagicShop.com

Free Books
Free Reads

200 Free
Videos



All New Website!

THE LAST WALK-AROUND

JOHN “DOCTOR MAGIC” McCLENAHAN

John McClenahan, 78, of Las Vegas, Nevada, died July 31, 2021. John was born in Aurora, Colorado, and attended high school in Newark, Ohio, where he developed a lifelong interest in magic. John earned a Bachelor of Fine Arts from Ohio University in 1966, where he was a member of ROTC. After graduation, John attended the US Army Armor School in Ft. Knox, Kentucky, where he was awarded both the basic and advanced Armor Office certifications. John served two tours of duty during the Vietnam War. For his service, he was awarded the Army Commendation Medal, the Republic



of Vietnam Gallantry Cross, and the Combat Infantry Badge. In 1978, Captain McClenahan retired from the army and later became a lifetime member of the American Legion Post 76. In 1981, he earned his Bachelor of Science in hotel management from UNLV and an Associate of Applied Science in casino technology. John worked in hotel management at different locations around the United States, and in 1997, he retired to Las Vegas. In Las Vegas, John’s passion for magic blossomed. He and his wife, Joan, performed as Dr. and Mrs. Magic, becoming mainstays of the Las Vegas volunteer corps. Their work at Sunrise Children’s Hospital, Summerlin Hospital, University Medical Center, and with the Metropolitan Police Department brought comfort, compassion, and education to countless members of the Las Vegas community. John’s dedication to those in need earned him the 2015 National Frist Humanitarian Award. He was a member of Clowns of America International, the International Brotherhood of Magicians, the Society of American Magicians, the Fellowship of Christian Magicians, and All Saints Episcopal Church, where he served on the vestry. He was predeceased by his wife, Joan.



Promotional postcard for Doctor Magic and Mrs. Magic.

Betty Jane “Betty Boop” Gallucci



Betty Jane Gallucci, 94, of Lake Oswego, Oregon, passed away November 22, 2021. She was born in Minneapolis, Minnesota, and later moved with her family to California and Oregon. Betty was a successful realtor for over fifty years. She was a lifelong learner, auditing classes at the community colleges, and an avid reader. Betty traveled throughout the world, always enjoying the sites and museums while staying in youth hostels. She was very thrifty and could have written the book on traveling with little money. Betty was a committed volunteer who gave back to her community. She collected clothing, bedding, backpacks, and many other items that she cleaned, sorted, and delivered to various nonprofits, including My Father’s Heart, five senior centers, and other organizations that distributed donations to at-risk populations and people in need. Betty was a member of numerous organizations, including VFW, GFEC, Portland Storytelling Guild, the Okey-Dokes square dance and round dance club, the Abernathy Grange Rose City Clowns, and the Portland Society of Magicians. She was a professional clown for twenty-nine years, performing as “Betty Boop” or “Klosset.” She lived life on the edge. She was an inspiration to many and will be greatly missed. She is survived by a daughter, son-in-law, son, daughter-in-law, four grandchildren, and nine great-grandchildren. **TNC**





COAI 2022 Convention

“Knocking It Outta the Park”

Sonesta Gwinnett Place Atlanta, GA

April 26–30, 2022

Name _____ Clown Name _____

Address _____ City _____ State _____ Zip _____

Country _____ Telephone _____ Email _____

First Time at a COAI Convention? Yes _____ No _____

COAI Membership Number (You do not have to be a member to attend.) _____

Registration Amounts

Until 2/14/22 _____ **\$240** 2/15/22–4/14/22 - **\$260** _____ 4/15/22–4/25/22 - **\$285** _____

Jr. Joey Rate (17 and under) and International (outside of North America)- **\$175** _____

Canada and Latin America subtract \$30 from current rate to compensate for exchange.

At the door - **\$295**

Daily Rate **\$65** (At the door only and does not include theme party or banquet tickets)

\$25 processing fee for cancellations prior to February 15, 2022. No refunds after this date.

You may avoid cancellation fees by selling your registration to someone else who was previously unregistered. Please let the convention registrar know of these changes ASAP.

Payment Information

Credit Card Number _____ Expiration Date _____

CCV Code _____ Billing Zip Code _____

Check Number _____ (Make checks payable to **Clowns Of America International**)

Total Amount Enclosed

Please mail completed form and payment to convention registrar

Lorraine Schill

2219 Jolinda Ct

Columbus, IN 47203

COAI2022Convention@gmail.com

Hotel Information:

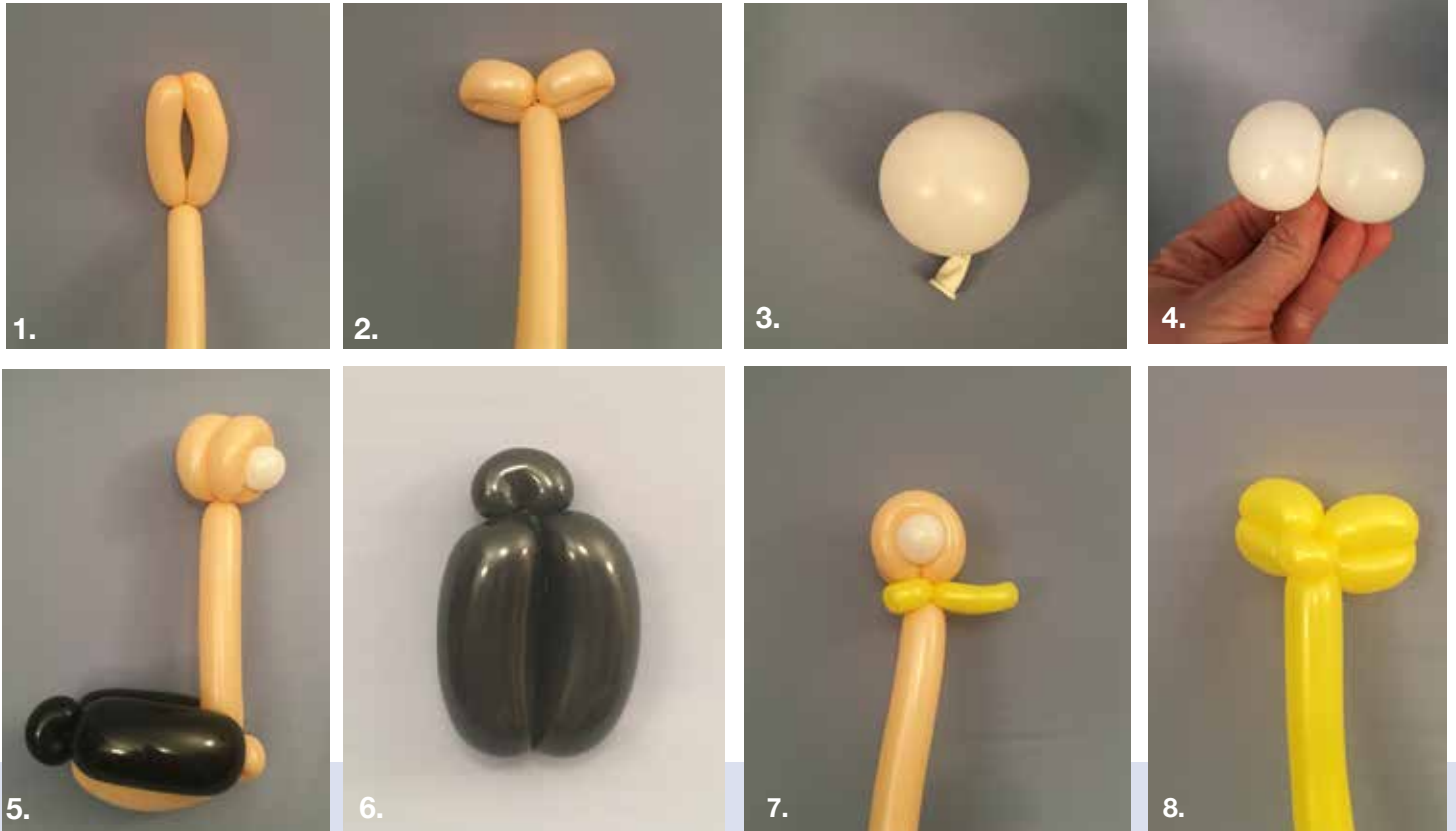
Our hotel is the Sonesta Gwinnett Place Atlanta. We have negotiated a phenomenal rate of only \$99/night plus fees and taxes. **All reservations must be made by 5:00 p.m. Eastern time on April 12, 2022. To make your reservations visit bit.ly/COAIHotel**

You may also call 800-766-3782 and use the code **04242021COAI**



Ostrich

By Patricia "Pockets" Bunnell



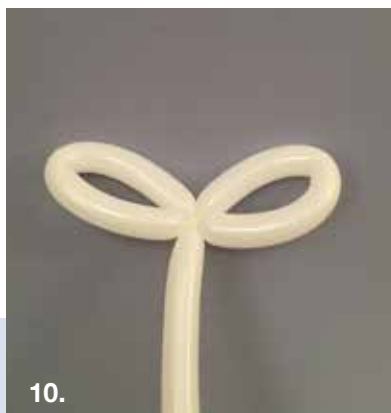
1. Inflate a blush 160, leaving a three-finger tip. Form two four-inch bubbles.
2. Turn each bubble into a loop. Set this aside.
3. Inflate a white five-inch round to about the size of mandarin orange.

4. Twist the bubble in half.
5. Insert the two round bubbles inside the two loops to form its eyes. Twist the four bubbles together in the middle. Inflate a black 360 halfway. Form a six-inch bubble and a pinch twist and finish with another six-inch bubble. Deflate the remaining and tie it off.

6. Using the blush 160, form about a nine or ten-inch bubble for the neck of the ostrich. Make a pinch twist at the base of the neck. Twist it in at the back of the two black bubbles, opposite from the black pinch twist. Make a six-inch bubble from the remaining blush 160 and twist it in at the black pinch twist. Deflate the remaining and tie it off.

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.





- 7. Inflate a yellow 160 about halfway. Form one seven-inch loop and two three-inch loops. Insert it at the base of the eyes. Set the form aside.
- 8. Inflate another yellow 160, leaving a three-finger tip. Form two feet by making two sets of two-inch bubbles and a pinch twist.

- 9. Slide the length of the 160 through the body of the ostrich under the six-inch bubble. Set it aside.
- 10. Inflate a white 160, leaving a three-finger bubble. Form two wings by making two eight or nine-inch bubbles.

- 11. Insert the wings under the two black bubbles and on top of the blush bubble. With the remaining white balloon, make a small two-inch bubble, and wrap the white balloon around the black pinch twist. Deflate the remaining balloon and tie it off.
- 12. Finish balloon by drawing two black circles for eyes.

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WHAT COULD POSSIBLY GO WRONG?



By Beth “Pickles” Cedarholm

You’re ready for your big gig. From your shiny red nose to your newly polished clown shoes, you look like the pro you are. You’ve rehearsed your act so many times that you’re reciting your clever patter in your dreams. Your clown car is packed with all of your magic tricks and balloons, you’ve got a full tank of gas, and you’re ready to hit the road.

Then, boom. During your show (or sometimes before you even arrive), the unexpected and unthinkable happens. You flub. Big time. Or, even worse, powers over which you have no control throw a wrench into your well laid-out plans, shattering your vision of the perfect performance.

The fact is that, no matter how diligently we work to perfect our clowning, and no matter how well-prepared we are for a show or party, we are imperfect creatures living in an imperfect—and often unpredictable world. Unexpected things—sometimes unimaginably cringeworthy things—*do* happen, to even the most experienced entertainers.

What follows are personal tales of woe from entertainers who have endured some impossibly bad situations. But instead of throwing in the clown nose and giving up, these performers have gleaned some tidbit of wisdom from the negative experience and moved on, only to become better and wiser entertainers.

Ann “Tuttles” Sanders, Clown



I was working at an outdoor birthday party for a two-year-old girl. When it was time to select an assistant for my “Stretch-A-Hare” cut-and-restored routine, because scissors were involved, I picked the only teenager in attendance. Before I handed her the scissors, I said, “The first rule to remember is never cut the clown, and I pointed at myself. I held up the paper rabbit as I folded it.

The young lady took the scissors and, on my signal, proceeded to cut the rabbit’s neck, as well as a huge slice from the side of my right index finger which, by the way, was an inch or more from the fold. Blood gushed from the cut, ran down my arm, and dripped off my elbow. Both the children and adults applauded! I said, “We’ll be right back after these messages,” and I looked frantically in my case for something to cover my cut.

The only thing I could find that I didn’t mind getting blood on was a red sponge ball. I didn’t want to frighten my assistant or make her feel uncomfortable, so I said something like, “Excellent



swordsmanship! This time let’s try for an angled cut. The red ball means ‘stop,’ so don’t cut here.” We finished the trick with me holding the sponge ball in place with my thumb. When one of the children yelled, “Do it again!” I replied, “Excuse me; this is *real* O-positive blood!”

It was then that the birthday mom came to my rescue with Band-aids and explained, “We thought it was a blood capsule and part of the act.” She apologized for not coming to my aid sooner. As soon as I got home, I put Band-aids in my magic case, as well as a travel pack of tissues. I have done the trick many times since, but now I am the only one that cuts the rabbit’s neck.



Beth “Pickles” Cedarholm, Clown

I was twisting balloons at a large birthday party. One of the guests was a seven- or eight-year-old boy, who was wearing a patch over one eye. When I saw the patch, I assumed he was dressed up like a pirate, and I started doing this pirate banter thing: “Argh, Matey,” “Ahoy, ye scallywag,” etc. He didn’t really respond, and upon closer examination, I realized that it was a medical patch on this boy’s eye. He was not dressed up as a pirate; he had undergone some kind of medical procedure on his eye. I was horrified, because of course I would never ever try to embarrass a child or ridicule him in



any way. Luckily, the boy didn't seem too fazed by the incident, and I don't think any of the adults witnessed it. So I didn't make a big deal out of it.

This experience taught me not to jump to conclusions and to always think before I speak.



Sammy Smith,
Magician and *The*
New Calliope Editor

The magic wand I ordered had arrived in the mail, and I was excited. The Douglas Magicland catalog claimed: "Can be used as a regular wand, but it's also full of tricks." For instance, it would start rising mysteriously as you held it or it could be made to produce a silk or jump out of your hand.

I decided to try the jumping-out-of-your-hand stunt. Offering it to a spectator, the wand would fly away as he reached for it. For a nine-year-old, this was about as good as it gets.

My unsuspecting father, after a hard day at work, was relaxing in a comfortable chair in the living room. With the wand in my grip, loaded and ready for action, I held it toward him. He reached for it, and sure enough, the wand suddenly sprang from my hand—but in the wrong direction—and hit him squarely in the eye. Dad seemed unhappy with my new purchase. He amazed me with his own magical powers by making that magic wand fly all the way across the room! Then he told me to take my bath and go to bed.

The good news is that there was no permanent damage, only momentary annoyance. Today, at age ninety-two, Dad's eyesight is excellent; the magic wand debacle gradually faded from memory, and he was none the worse for the wear. I made a mental note to always practice my tricks before trying them out on unsuspecting volunteers.

Even after getting shot in the eye with an elastic-powered magic wand, my dad encouraged my interest in magic, taking



me to club meetings, building props for me, and critiquing my performances. He encouraged my interests and opened doors of opportunity. For all of these reasons—and many others—I will be eternally grateful for my dad, who has truly been magic in my life.



Fred Baisch, Magician
and Clown

For many years, my magic partner was a gentleman named David Bassett. We were known as "Bassett and Von Baisch." In the beginning, David played the goofball and I played the straight man, but after a show that bombed, we switched roles. And that is how we performed for twenty-three more years.

David, my former high school teacher, was a bit older than I was. He had served in the Korean War as a medic, and he had an aversion to sudden loud noises. During one of our magic shows, David was performing the Needle through Balloon trick while I was backstage changing my costume. When I heard the balloon pop, I didn't think anything of it, because sometimes that happens. Then I heard the balloon pop a second time. The third time I heard the balloon pop, I walked over to peek around the side of the curtain to see what was happening.

I could tell that David was getting very nervous, because his hand was trembling, and his trembling hand was making it impossible to insert the needle into the balloon without it popping. After the

third balloon popped, David gave up. He set the trick down behind him and moved on to a rope trick. As he was performing the rope trick, I walked in quietly behind him and started to do the balloon trick myself. I blew up the balloon with exaggerated breaths and silly expressions. David continued performing the rope trick as though he didn't know I was standing behind him. He was bound and determined to not look. When the balloon was inflated, I stuck the needle into the balloon and through the other side. Then I removed the needle, tossed the balloon up into the air, and popped it with the needle.



As the crowd went wild, David pretended that the applause was for him. We got such an incredible reaction, that we started performing the trick this way every time we did it.

No matter how much you've practiced, something will go wrong, and if you're not learning something, you're not paying attention. When something goes wrong, you need to handle the situation with confidence and be flexible. Remember: it's only a magic trick. We're glad we're not surgeons or that we're not carrying the suitcase with the little red button. **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 submissions are subject to editing for clarity and length.

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How to Make a CLOWN Hat

By Richard "Design-O" Smith

This month, we'll make a clown accessory most of us use: a hat! You can adjust these instructions for any size you'd like, but for this article, we are going with a small size.

The Supplies

One box of three-inch-belt backing. You can purchase this from any fabric store. You will need seventy-five inches total. Make sure you buy good quality backing, or it won't keep its shape.

A yard or two of fabric. I chose a polka-dot stretch Lycra that had colors which matched my costume. Be selective. Since the fabric is going to be chopped up for the various pieces of the hat, this will affect what parts of a big print or large color gradient are dominant in the hat. Having extra fabric will allow you to place your pieces in the spots that fit your costume or personality the best without running out of fabric. If you have a solid color or small print, this will not be an issue.

Glue. I use three kinds of glue for this project: spray adhesive, Goop, and 6000 Glue. I find this combination allows me to get into fiddly places. They hold far better than hot glue. I don't recommend using hot glue unless you have a lot of experience.

Floral wire. You will need enough to go round the brim of your hat, plus some overlap.

Trim or bias tape. I use a basic gold trim which can be found cheaply and comes in ten-yard rolls at the fabric store. You can also use bias tape that matches your hat fabric. It often makes for a cleaner finish, but it's up to you.

Quilting pins and clips for holding things in place while the glue dries.

You may also choose to use a large sheet of car foam or about a yard of quilting cotton. These are useful for giving your hat more body. While the belt backing is a good, sturdy base, I lined my double-knit fabric with quilting cotton to give it more fullness and hide the seams better. The thinner your top fabric, the more lumps and bumps will show through.

The Foundation

The hat has three main parts: the top of the crown, the crown itself, and the brim (**Fig. 1**). For the top of the crown, cut two 6.5" pieces. Cut four ten-inch strips for the brim and one sixteen-inch strip for the crown.

Sew the top and brim pieces together along the long sides, slightly overlapping about a quarter inch. As you can see in **Figure 2**, I sewed two lines of stitching just to be safe. These will give you two rectangles, one that's 5 1/4" x 6 1/2" and one that's 11 3/4" x 10".

I recommend cutting and assembling the crown before cutting the brim out as this will help you figure out how large to make the inner hole. Again, we are making a small hat, so these measurements are a starting point. If you want to make the hat bigger or smaller, simply add or take away inches.

For the top of the crown, cut a circle that's about six inches in diameter. Draw another circle on the piece half an inch from the edge and clip to that drawn line all the way around (**Fig. 3**). This will give you a top that's about 5 1/2" in diameter. If you would like more seam allowance, you can always cut a bigger circle and give yourself 5/8" to clip.

If you don't think you can draw a perfect circle, a small bowl will help. I used one to trace the circle you see in **Figure 3**. Another way to do this is to glue the crown band together, stand it up on the top piece, trace around it, and then add your seam allowance. That method is the easiest way if you are changing the size of the hat since the crown is the chief determiner of the size.

At this point, it's time to glue the band together. Overlap the edges about half an inch so the glue will have something to which it can be attached. Pin or clip it in place once glued, and let it dry completely. It is important to let the glue dry completely after every step, or you may find yourself redoing your work.

Fold up the seam allowance you clipped on the crown and glue it to the inside of the crown band. The top should fit in nicely, like a lid (**Fig. 4**). Putting the seam allowance on the inside makes a cleaner finish, although it does make it harder to glue. I recommend working with the top on the work surface and



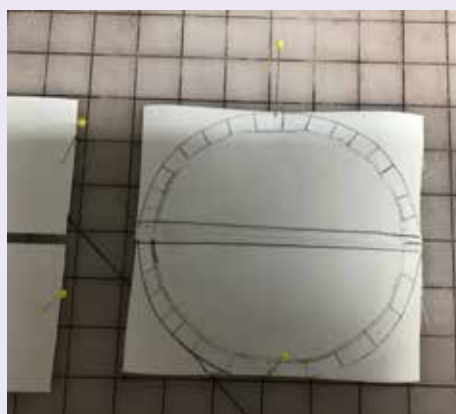
your hand inside the band. Glue each clipped piece individually, pin in place with a quilting pin, and let it dry completely. Once it's dry, go back and make sure all the tabs are laying smoothly inside the band. Glue any that aren't smoothly attached a second time and let them dry.

Set the crown on the larger rectangle and trace around it for your inside opening. Draw a second circle as far out



from the first as the width of your brim. I make mine about two inches bigger. Don't forget to add $\frac{1}{2}$ " to $\frac{5}{8}$ " seam allowance to the inside of your first circle. Cut the brim out and clip the seam allowance (Fig. 5).

Because we want to shape the brim later, we now need to add a ring of florist wire around the outside, just shy of the edge, about a quarter inch. Fold up the end of the wire so it doesn't poke out. I glue the wire in place every few inches and let it dry. Come back and check if it's level and even. If you like how it's



sitting, run a bead of glue all the way around the wire to lock it in place and let it dry completely. Do not do any bending of the brim. It's so much easier to work with a flat brim when we glue on the fabric.

Covering the Hat

It's time to cover your hat with fabric. Again, if you want the hat to have more fullness, you can glue car foam or quilting cotton to your fabric with adhesive spray. I recommend doing this first so you end up working with just one thick piece of fabric.

I also recommend laying out your pieces before you cut. Since we aren't actually cutting the fabric until it's glued onto the hat, it might be helpful to cut out paper templates of each piece and arrange them on the specific areas of the fabric you want. Marking those spots with chalk or disappearing ink and rough cutting around them might also



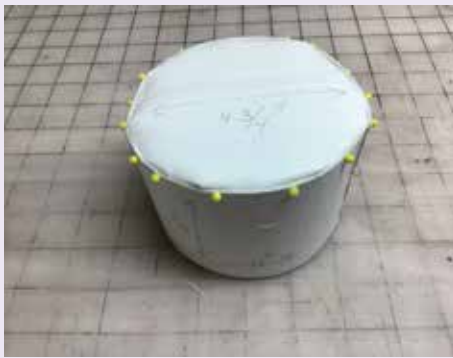
be helpful before you spray the adhesive to give yourself a good amount of extra.

I start with the bottom of the brim, and we are going to bring the hat to the fabric, rather than try to stick the fabric onto the hat. Pin your fabric wrong side up on your work surface. Spray the underside of the brim and the fabric with adhesive spray. Wait for however long the directions say and then carefully place the hat on the fabric. Try your best to make everything as smooth as possible. The spray is not forgiving, and it's very hard to get rid of air bubbles once the fabric is glued. Once the fabric is secure, trim all around the outside edge of the brim and the inside opening. Repeat this for the top of the brim.

Once both sides are secure, sew around the edge next to the floral wire and closer to the interior circle for a little more security. If you don't have a sewing machine, you can always do this by hand. This provides security so the fabric doesn't fray too much. If you are concerned, you can run a line of glue around the outside edge, but make sure you are as neat as possible. We are going to add trim, but that won't hide sloppiness.

Now it's time for the hard part, the crown. I like covering the top first since I can approach it like I did the brim. Lay your fabric out. Spray both the hat and fabric and lay the top on the fabric as smoothly as you can. I like to pull it down some around the edge and trip $\frac{1}{2}$ " to $\frac{5}{8}$ " below the crown seam.

You may want to cut out the crown more precisely before spraying. My crown height is three inches, so I cut a long strip a little wider than that and lay it out wrong side up on my work surface. Once I've sprayed both the hat and the fabric, I lay the side of the hat on the fabric, aligning the top edge with one long edge of the strip. I carefully roll the hat along the fabric, making extra sure there are as few wrinkles as possible and the edge of the fabric stays aligned with the top of the crown. When spraying the hat, make sure you are only spraying the



belt backing and not the fabric on the top (**Fig. 6**).

Once you get back to where you started, trim the fabric strip down to about $\frac{1}{2}$ " to $\frac{5}{8}$ " past the start of the fabric and fold it under so you have a clean finish. You might need a little extra glue to secure this seam. Let everything dry.

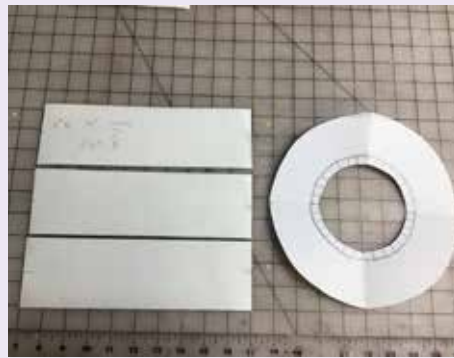
Putting the Pieces Together

We are ready to attach the top of the hat to the bottom. If you have cut the brim correctly, you should have an interior line $\frac{1}{2}$ " to $\frac{5}{8}$ " from the edge. I usually stitch along that line so I know where to center the top. Otherwise, it might be lopsided. Clip to that line if you have not already.

Run a line of glue around the line of stitching and carefully set the crown on top. Make sure it lands directly on the line of stitching. Let dry completely.

For extra reinforcement, fold and glue the inside of the brim into the crown band the same way you did the top, keeping the seam allowance on the inside. Again, I recommend working with the hat upside down on your work surface. Also, work in sections since the hat is small, letting one section dry completely before gluing more. You might need to trim a little excess fabric if it's getting in your way.

At this point, you can finish the interior edge with a narrow strip of belt backing or grosgrain ribbon to cover the glued tabs and make it more comfortable. Just remember to fold the piece over where it meets itself to hide the seam. Again, remember not to bend the hat at all. The



flat brim is going to make it easier to put the finishing trim on.

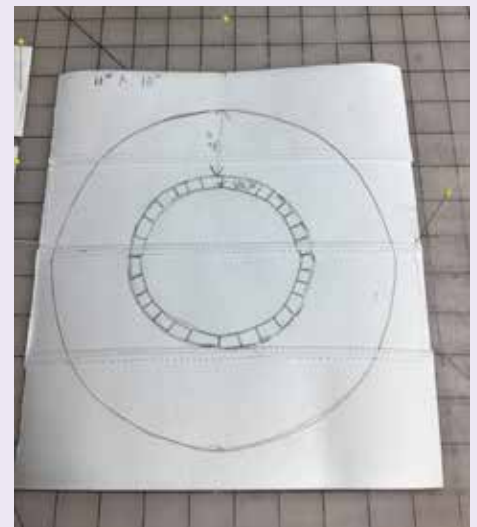
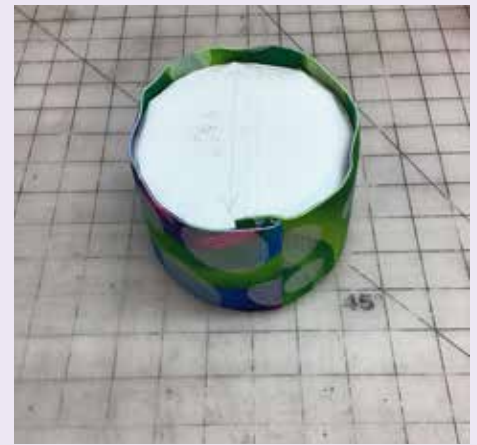
Once everything is completely dry, it's time to attach the trim (**Fig. 7**). I used a flexible trim I already had in my stash, but you can use whatever you like as long as it can go smoothly around a curve without too much trouble. Bias tape also works well.

Starting at the seam side of the crown, glue and pin one end of the trim to the outer edge of the brim. Slowly ease the trim around the edge of the brim, gluing it in place as you go. Since we are going around a curve, don't pull too much on the trim. In order to lay smoothly, it will need more length than you think. I find it is also best to apply the glue with a paintbrush to the bottom of the trim and gently press it to the fabric. This ensures that there aren't unsightly blobs of glue around the trim. Once you reach the spot where you started, cut off the excess, leaving yourself enough to fold over and hide any raw edges. Glue and pin it in place and let it dry completely.

Apply trim to the crown seam, the joining seam of the brim, and the crown in the same way, starting at the crown seam and working your way slowly around the hat so the trim lies smoothly. Again, remember not to pull the trim too tight so it has room to go around the curves.

Finishing

Once the hat is completely dry, you may finally shape the brim in whatever way strikes your fancy. Add flowers, buttons, or any other decorations you'd like.



I usually add extras like that to the seam side to cover it.

Use pins to attach any extra bows or flowers to make it easier to change your decorations when you'd like. It also makes transporting the hat easier because you can put the embellishments on when you get to your location and not have to worry about crushing them in transit.

That's it – your basic hat! You can take this method and customize it however you'd like. Make the brim wider or make the crown taller. All you need to do is add more belt backing panels to your base pieces.

If you like this article, please give me your feedback. I welcome any ideas for improvement and future topics.

Contact Richard "Design-O" Smith by email at resdesigno@msn.com.

Working with Ten-Year-Olds

By Bob "Bunky" Gretton

When talking with my fellow joeys about doing birthday parties for ten-year-old boys, I often hear, "Boys that old will eat you alive!" I disagree.

Recently, I performed for fifteen ten-year-old boys at a nearby naval base. I realized before I opened my magic box or turned on my music that I needed to pull their respect my way in order to perform.

The very first thing you can count on is someone rolling his eyes and saying, "Man, you aren't a real clown." Don't let this throw you. What I have learned in my twenty years of clowning is that you can use that statement to your advantage. I start by saying, "I am glad you said that." I invite the boys to openly discuss what a "real" clown is. I use a line from Earl "Mister Clown" Chaney, "If I'm not a real clown, then there are no real clowns."

We continue by talking about what their moms and dads do for a living. The boy who rolled his eyes told me that his father was a fighter pilot. I asked him, "When your dad puts on his flight suit, is he a real Navy flyer?" You could see the wheels turning in his head.

We then talked about careers and what the boys wanted to be when they grew up. I helped them realize that clowning is a career, too. I took the time to earn their respect. By not talking up or down to them and not trying to sell them on the idea that I was some magical figure, a foundation had been established. You could see the look in their eyes. Before you knew it, we were on the same page.



Bunky, 1996.

The next important move is to start the show with your strongest trick. Grab them fast!

I found that the stratosphere is a good sell for any age, and it did not fail me with the ten-year-olds. The greatest thing about all this is, when I do my magic show, I

can still do the same sucker tricks that I do for the little guys. The patter does not change, but the presentation does. How I speak to the older guys is much more important than what I say.

That day, the result was that we had a great time. They loved it, and I even received a pat on the back from the parents.

Reprinted from the November/December 1996 issue of The New Calliope, available to all COAI members on The Vault at www.mycoai.com.

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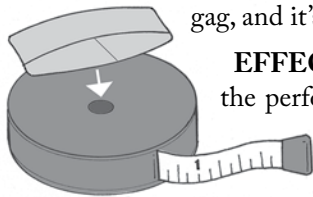
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REBO'S Clown Bits and Props

By Bev Bergeron
Gag Time

This gag was developed by Howard Brooks and was sold as a specially made watch back in the 1940s. My version is an efficient way of doing the magical gag, and it's also very cheap.



EFFECT: After a magical effect or during a delay in the action, the performer looks at his watch and says, "We'll have to hurry! There's only fifteen inches to go." That statement is matched with the magician pulling fifteen inches from the tape measure near his watch.

METHOD: One must have a watch with a stretch band. A band that buckles will work but not as easily. Purchase a small self-retracting tape measure about the same diameter as your watch. They can be found in the sewing department. Take a two-inch piece of masking tape and make a loop with it or use two-sided tape. Adhere the loop of tape to one side of the tape measure and then push the unit up under the watch. The combination of the tension of the stretch band and the masking tape will hold the tape measure in place as the tape is pulled out. Pull out about fifteen inches of the tape, pause as if you are reading it, and let it return to its container.

Pull the tape out as far as it will go and say, "We have plenty of time."
Pull the tape out just a few inches and say, "Time is getting short now."
Pull the tape out to measure an assistant from the audience and say, "Let's see how you measure up to this task."

ADDITIONAL COMMENTS TO USE:

Pull the tape out to measure a small child from the audience and say, "You need to be a little taller." Tear a piece of paper from a notebook, place it on the floor, and say, "Here, stand on this."
"Beam me up, Scotty!" **TNC**

Bev Bergeron (1930–2020) gained fame in the early 1960s as Rebo the Clown on the nationally syndicated TV show, The Magic Land of Allakazam. For more about Rebo, check out our interview in the July/August 2020 issue ("Renaissance Funny Man," page 20) and the Last Walk-Around in the January/February 2021 issue, page 25. Grateful acknowledgment is made to Bev Bergeron's family for permission to publish selections from his lecture notes, Clown Bits and Props, and to Tony Dunn for creating original illustrations for The New Calliope.

Welcome, NEW MEMBERS!

- Alexander "Mipples" Guilford West Seneca NY
- Racine "Sizzle the Clown" Celeste Issaquah WA
- Aoife Twohig Donfield Brooklyn NY
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- Lenore "The Cheeky Chipmunk" Koppelman Astoria NY
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Laurel Smith, Business Office Manager.
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CLOWN COMICS

WEATHER WARNING

By Jim "Donuts" Donoughe and Connie "Punkin" Morrow

Script by Ann "Tuttles" Sanders

★ To create this comic, Jim "Donuts" Donoughe took photos at his home, and Connie "Punkin" Morrow took pictures at her home. Ann "Tuttles" Sanders combined their work and created COAI's first virtual clown comic. Donuts comments, "We, the Niagara Clown Alley, have been full of firsts. We were the first COAI Convention to be put on hold because of a pandemic and the first to host an awesome COAI Virtual Convention. Now, Punkin and I are the first to create a virtual clown comic!"



