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clowning around

MAGAZINE

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Fabulous
Featured
performers

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WORLD CLOWN ASSOCIATION

WCA Membership Effective For 1 Year from Date Processed by Business Office

Print form, check the appropriate box(s), then Fax, Email, or Mail form along with payment to the WCA Business Office. Membership, and insurance is not auto-renewable. A new form must be submitted every year.

PLEASE PRINT LEGIBLY
ONLY 1 PERSON PER FORM

ITEMS WITH * MUST BE FILLED IN OR FORM WILL NOT BE ACCEPTED

*Name (Legal): Performance Name
*Address:
*City: *State/Province: *Zipcode:
*Country: Phone: WCA#:
Type of Performance: Date of Birth:
Email: Alley Affiliation (if any)
To receive an Electronic Ballot for Annual Voting
Please include email address
Referred By:

Membership		<input type="checkbox"/> MEMBERSHIP CURRENT - \$0		*Electronic Memberships will not receive Printed Clowning Around Magazine but can access it online. <u>You MUST provide valid email address</u>
<input type="checkbox"/> Regular Membership (Age 16 - 59)	\$40	<input type="checkbox"/> Senior Membership (Age 60+)	\$30	
<input type="checkbox"/> Junior Joey Membership (Age 5 - 15)	\$20	<input type="checkbox"/> Electronic Membership*	\$20	
<input type="checkbox"/> Life Membership	\$500	<input type="checkbox"/> Senior Life Membership (Age 60+)	\$300	

LIABILITY INSURANCE (Optional - US Members Only)

You must check box, sign this form and fill in Type of performance to obtain insurance.

Cost: **\$155/year. Effective for 1 Year from processed date.**

You must be a member of the World Clown Association and have a US mailing Address to purchase the insurance

Coverage: This is a Comprehensive General Liability Policy provided by an A-rated insurance company with coverage of \$1,000,000 per occurrence/ \$2,000,000 aggregate per event. Deductible: None The price includes Premium, Brokerage fee and Association handling fee.

Policy Exclusions: This program is designed for Clowns and Magicians. The following types of performances are NOT ACCEPTABLE.

- | | |
|--|--|
| 1. Hypnosis | 4. Musicians and Disc Jockeys, except clowns/magicians who engage in these activities as part of their act |
| 2. Hot Air Balloon Events, Circuses (production), overnight camping Tractor pulls, Rodeo and roping events, motorized events, Mechanical amusement devices, inflatables, rock climb, Bounce Houses, laser tag, sky diving, competition racing. | 5. Throwing objects (juggling is acceptable) |
| 3. Pyrotechnics, Explosives, Fireworks or similar materials except "concussion effects, "flashpots", and "smokepots" (Flashboxes covered up to \$5,000) | 6. Production Management or Promotions Management for hire |

ABUSE LIABILITY INSURANCE (Optional - US Members Only)

Coverage is only available at time of purchase of primary liability insurance. It may not be added on later nor be purchased separately. This covers liability for actual, alleged, or threatened abuse, molestation, or exploitation civil liability. This coverage excludes cost fines or penalties arising out of criminal investigation, or prosecution. For further explanation see official binder online at worldclown.com. **If this coverage is selected the policy will not be processed until a Nationwide background check is submitted to the business office.** You may only select one.

The premium is in addition to the \$155 liability premium

\$100,000 per Occurrence / \$500,000 per Event \$220

\$1,000,000 per Occurrence and per Event \$375

Signature: (MANDATORY)

Payment: CHECK - CHECK# Check/Money Order must be from US or Canadian Bank

PAID ONLINE

CREDIT CARD

IF PAID ONLINE PLEASE DO NOT PROVIDE CARD#

CREDIT CARD NUMBER:

EXPIRATION DATE:
(Month/Year)

SECURITY CODE

Please send form along with your payment to:

World Clown Association, Inc
6164 Scherr Road
Berrien Springs, MI 49103

FAX: (866) 686-7716
EMAIL: manager@worldclown.net
PHONE: (800) 336-7922

WEBSITE: www.worldclown.com

THIS FORM VALID FOR USE THROUGH MAY 1ST 2021

04012020 am

ADDITIONAL INSURANCE REQUEST

An additional insured is a client who requests being added to your policy – not family members, your employees, etc. Some common examples of clients requiring Additional Insured Certificates are malls, festivals, fairs, hotels and parks.

Please add the following as an additional insured to my certificate. Print carefully and legibly; errors will slow the process down.

Name(s) of Additionally insured:

Certificate Holder of Additionally Insured (If Different)		
ADDRESS OF ADDITIONALLY INSURED		
CITY	STATE	ZIP CODE

Date of Event: _____

Please mail the additional certificate to the above address

PLEASE FAX THE ADDITIONAL INSURED CERTIFICATE TO: FAX# _____

ATTENTION: _____

PERFORMERS LEGAL NAME: _____ WCA# _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP CODE: _____

TELEPHONE: _____

Performer's signature (Required) _____

Just a reminder there is no longer a cost for Additional Insured requests

Please mail, fax, or email this complete form to:
World Clown Association, Inc
6164 Scherr Road
Berrien Springs, MI 49103

FAX: (866) 686-7716 (US Only) (or) (765) 807-8649
Phone 800-336-7922
Email: manager@worldclown.net

The insurance company **requires your signature** prior to issuing the additional insured certificate.

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JANUARY RAMBLINGS

Your WCA board of directors met to discuss the results from the mid-year business meeting, to explain our budget, along with the profit and loss prediction and our planning for the up-and-coming convention in Northbrook, Illinois.

Raising its head was the continual topic of Covid#19 and how it has affected our membership numbers and income revenue, but unfortunately from March 2020 things have hit us hard. I am surprised by the number of our clowns who have not rejoined because they are currently not working. For me and many others, we are clowns, working or not. That's one good reason we unite under the WCA umbrella.

Your board of directors have been proactive with ideas and making plans for the future, yet realistic in understanding the restrictions of the virus. We will get through this. There is light on the other side of the pandemic.

The conventions plans are both optimistic and realistic, we have things ready to go for both the actual week of clown comedy at the hotel, plus the online 'virtual' convention, should the virus still have its hold over things, but something we are all sure of is, clowns are here to stay. Our friends and our public need the smiles and laughter we bring.

Thank you EVERYONE for all that you do. Love your red nose and others will love you.

Your friend always

Andrew Davis - Andy the Clown
WCA President 2019-2021 



COMMENTS FROM THE VICE PRESIDENT

Ahhh... the dead of winter; this is certainly not my favorite time of year. With the threat of COVID, we have hunkered down for a long winter's nap. Actually, five of my adult friends and my granddaughter and I decided to get tested for COVID, quarantine for a week after testing and head to a private home in Cape Coral, Florida for some much-needed sunshine and private shell-ing and kayaking. We pooled our tiny financial funds together to be able to afford the one-week, January vacation and hoped that our little excursion will satisfy our cold winter quarantine.

Snow has already been predicted for my Central Missouri area tomorrow after loving on an 80-degree day on December 10! I laid awake early this morning planning out the months ahead. What closets can I reorganize? What walls can I paint? What projects can I do to keep me from eating into oblivion? What exercise can I get while fighting these old knees? But, most important, how can I improve my entertainment services, my clowning skits and performances, my face painting and ballooning skills, because the vaccine is here, and I plan to work when the time comes! I will get vaccinated! I owe it to myself and my family and I have way too many friends who aren't with us anymore because of this horrific world plague. I want to run my clown camps again, and I have been listening carefully to all of

you and your amazing ideas and creativity. I relish the day I can watch you on video and through our WCA clown forum online and within this magazine! I take it to heart when you discuss the ins and outs of family entertainment and I laugh when we connect on the same plane.... yes, clowning and performing arts are predictable in some ways! Thank you for your amazing talent, for sharing your skills and for the love and joy you give to all of us. Thank you, my friends, I cannot wait until the day we can embrace in a true clown hug and fellowship together in person.

Jackie Newton
WCA Vice President

www.jackienewton.com



Josh Taylor -
Days of Our
Lives



“planning out the months ahead... but, most important, how can I improve my entertainment services, my clowning skits and performances, my face painting and ballooning skills...”

— Jackie Newton, WCA Vice President

CHANGE UP

As most of our WCA members are aware, the Alley Director is an Executive Board elected position that oversees our WCA alleys with support and ideas and alley information. This position also covers and reviews the WCA Regional Directors so that closer contact with all individual members is under this one area. What you may not be aware of is that, while I'm Alley Director, I'm also wearing the hat of the Publication Chair.

So as everyone is now aware, the WCA officers had to make a drastic move that none of us wanted to make but for serious financial reasons we moved Clowning Around magazine to an online only magazine. This is a temporary move, we all hope, based on the severe impact the pandemic has had on our memberships, insurance carriers, and on each of our entertainers individually.

As part of the Publication Chair duties, I oversee the awarding of the Clowning Around Author's Awards each year as we give a 1st, 2nd, 3rd place award to the top 3 outstanding contributors for our magazine. Over the last few years, I have put together a list of educational articles from each issue for the year in order to make it a little easier for our judges to decide on this award. Any article can be chosen but generally Regional Reports are reviews of just one region and not considered. Feature entertainer articles are considered more biographies than educational training and are generally not considered. However, again in 2020, I was amazed as I put together the list. We have so much in our magazine and it covers such a wide range of information to make each of us better clowns. Makeup, costume ideas, props, skits, do-it-yourself training, tons of ideas for entertaining during this time of pandemic, advice on how to best run your clown business, ideas to keep your clown growing and progressing and helping us all be ready for the explosion in clowns that

will come a little further on when people can again be happy, have parties, enjoy the laughter that we all need now.

So, for 2020, I'm going to do something I've not done before - I'm going to have every member who wants to go through the magazines for 2020 and choose their favorite article to be a part of the decision process. Simply review your Clowning Around magazines from January, March, May, July, September, and November 2020, choose the article that was your favorite - perhaps one you learned the most from, or enjoyed reading the most, or will use the most, or covered something you had not known before. Send me a simple email with the subject line marked "WCA - Authors' Awards" and list the date of issue, the name of the article, and the author. I will still have a panel of judges but will be looking forward to hearing from our members on what they most liked about Clowning Around in 2020.

And remember, the decision to have the magazine online (saving considerable printing and postage fees for WCA) will be reviewed in stages when our memberships are up, and clowns are back to clowning in their communities. If you miss having a hard copy of each issue, invite some friends to clown around and join WCA and be sure to take out our entertainer's liability policy when you are again out and about clowning around.

Janet "Jelly Bean" Tucker
email: jb.jellybean.clown.com@gmail.com
or jb@jellybean-clown.com 



— Janet Tucker,
WCA Alley Director
& Publication Chair

NEW FORMAT AND PHOTO REMINDERS

I am taking this opportunity to officially introduce the new format of the World Clown Association's Clowning Around magazine. As Janet stated in her article, the move that has taken the magazine online...was also a prime time to introduce a new format. Let 2021 be the year of positive change, growth and moving forward with new adventures...or format, in this case.

Please know this format will be tweaked over the next few coming issues, as we learn and adapt to what works best with them being online. But with the move online what is hoping to be achieved is to bring more color, more photos, more continuity and an updated style to the issues. Without having something to hold in your hand, for the time being, we hope to achieve something that is easy to read and pleasing to the eye.

PHOTOS

That being said, photos seem to be a struggle. I know not every article may have a photo that can relate to it. But, I am asking as a reminder, that IF you do have a photo or two or more that relate to your topic, please send them with your article. **They need to be your photos OR photos you have permission to use.** Just because a photo that relates may come up on a search on the world wide web, **if it is not yours and you do not have permission to use it, do not send it.** For example...If you found the image on Disney's website, chances are Disney has the rights to it, not you. But if it is a photo of you, from when you worked at Disney and it belongs to you, please send it on.

Now, I also know not everyone is a professional photographer, but as the film cameras are becoming a thing-of-the-past and digital photography being the here-and-now, we all have better access to photos than ever before. Instant access on phones, with camera resolution that is getting better with each new

phone model. Photos that can be sent from one device to the next, via text, e-mail, [device] paring, and many other ways, allows for instant availability from a friend, family member or other source.

And photo sizes seem to be an issue that is encountered as a problem. Without a better reference of a size – if the photo is the size of a postage stamp, do not send it. It will not reproduce well, and the subject of said photo will be a blurry mess. A good size to start with... let's say business card size. If the photo is about the size of a business card, it has a better chance of reproducing at a smaller size on the page. The larger the photo and the higher the quality image, the larger it can be reproduced in print and on screen.

PHOTO CAPTIONS AND CREDIT

Don't forget to add a brief caption with the photos. The" who... what... where..." of what you want the reader to know about the photo. Introduce your readers to who or what they are seeing.

And lastly, don't forget to give credit where credit is due. If you received permission from your Aunt Marge or the professional photographer to use their picture, please include that information with your photos so that the source information can be added to the issue. We don't want to hurt Aunt Marge's feelings because she was not mentioned as where the photo originated... and we definitely want to credit the professional photographer, too.



— Chelle,
WCA Editor

COMPETITIONS & COVID-19

I am excited to be with so many of you in Northbrook! A WCA gathering has been a long time coming. One of my favorite parts of WCA's conventions is the competitions. Watching is laugh-provoking and inspiring. Participating is rewarding in many different ways.

Many have asked, "How can we do competitions in this time of Covid-19 mandates?" It's a question that WCA leadership has been discussing for many months.

The WCA is an association that is full of diverse thoughts on many topics including the scope of sanitary and preventative procedures we must have at a convention. There's the list of requirements from a city council. Then, there's the mandates in a specific county. We consider the statewide mandates from a governor. ...and depending on what has happened with the presidential election (since I'm writing this article in 2020) there may be a national mandate for masks and more. Then, we have the requirements from a business – specifically, the Crowne Plaza hotel chain. We then bring the perspectives from officers who live in different cities and counties in the USA and also overseas! I appreciate the civil supportive discussion that has happened with folks with such differing life experiences and viewpoints. We, as leaders, want this to be a wonderful convention for our members.

With that being said, please understand that the competition procedures will not be fully set until we are at the convention. Things change and will change. Our goal is to make the competition proce-

dures clear, non-confusing, fun and as "normal" as past conventions, yet bringing covid-safe precautions to the events. If you read the rules at www.worldclown.com under the convention tab, you will see 98% of what will be implemented. Here are some of the adjustments we are forecasting:

1. The number of people in an audience will be limited to ensure social distancing requirements. Consequently, some will watch "live" in the room with stage and others will view from an adjacent room with a screen.
2. The balloon competition and face painting competition will mandate competitors to be masked.
3. The make-up competitors are encouraged to purchase their own face shield to wear before and after being judged.
4. Social distancing considerations will be implemented for judge seating, audiences, and competitors in the "waiting zone."

Additional measures are being discussed. We will communicate those prior to the convention via email and at the onsite convention competition meeting. It's crucial – and mandatory! – that all competitors be at the competition meeting which is on the first day of the convention.

The "door is still open" to those that want to help with various aspects of our competitions. We need runners, talliers, judges, set-up crew, stagehands and others to help everything run smoothly. If you are interested and available, please let me know at wcaclown@earthlink.net See you in Chicago! 



— Randy Christensen,
WCA Awards Director

JR. JOEY REPORT

Hello and welcome to a brand-new year. A year ago, no one could anticipate what the year would have in store for us. It had some big surprises waiting for us. But, when you read this, last year will be past and this year lies before us. Remember you cannot always control what happens around you, but you do control how you respond to it. You are responsible for you and what you choose to say and do. People tend to see what they expect to see and find what they look for. This year look for fun and clowny things and you will find them.

Having said that, I am afraid that I have some sad news to share. After much thought and deliberation, I have decided to not hold the Jr. Joey classes at the convention this year. For everyone's safety and well-being we will postpone it at least one more year. There is a possibility that we may hold an online Jr. Joey convention. If we do it will most likely take place during the summer. If we decide to hold an online Jr. Joey convention, we will post it on the WCA website and Facebook page. If you are interested in attending an online Jr. Joey convention, please let me know by email or let the business office know that you are interested in attending or participating.

We are still writing and posting the Jr. Joey newsletter and you can find a lot of good clown lessons there so check it out. The website is: <http://junior.worldclown.com>

Again, just a reminder there will not be a Jr. Joey Program at the WCA convention in Chicago this year.

May your hearts always be Clowny. 

— Greg “Cactus Patch” Chalmers
- WCA Jr. Joey Director



If you got a chance to read my last article to WCA Clowning Around Magazine you would have read that question. I'm sure you have heard, "Sticks and stones may break my bones, but words will never hurt me!". But really, is that true? Well, sorta. Pastor Rudy of Lighthouse Church in Cape May Court House NJ said, "We spend too much energy worrying about words said to us by people who have no vested interest in our wellbeing.

Since it's the beginning of a new year and new promises, can we agree that words do matter. It matters who says them and how much we allow them to affect us. There was a story about Yogi Berra (a famous catcher for the NY Yankees) and Hank Aaron (from the Milwaukee Braves). Yogi was known for his "chirping" to the batter to distract them. One time when Hank Aaron came to the plate for an important at bat, Yogi famously said, "Henry, your holding your bat backwards, you are supposed to be able to read the trademark". He didn't respond but hit the next pitch 500 feet over the fence. As Hank Aaron passed by Yogi at home base after rounding the bases from his home run, he said, "I didn't come up to read, I came to hit!" Hank Aaron had his focus on what he wanted to do.

My grandson's virtual classroom teacher introduced the book by Carol McCloud named "Buckets Dippers and Lids". I found it interesting how the second-grade class was introducing a concept that even adults should learn. As you know, kids (and adults on social media) can dish out some brutal comments to others. According to the book, "everyone in the whole world has an invisible bucket, an invisible dip-

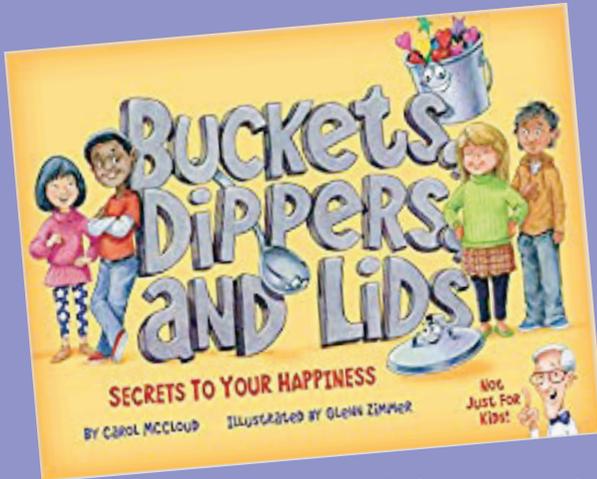
per and an invisible lid." "A "bucket" belongs to you and you alone." You can fill your own bucket by different achievements or helping others fill their "bucket" by making others feel better. As clowns, we have an advantage over other "normal" people because it's sorta in our "job description" to make others feel good. A "real clown" should be good bucket fillers. Sadly, there are people who want to "dip into your bucket". This is done by "*calling people names, bullying them, or pointing and laughing at them.*" "*You may think it's okay to dip buckets if others do it.*" "*When YOUR bucket is dipped you will feel it.*" It Hurts!!! I found the last concept of personal "lids" interesting, since we as entertainers don't do enough. The book explains, "*You can be sure that if someone says mean words or something to hurt you, it's not about you, it's*

about them and their bucket that is not full." Someone saying words to hurt is much different than words to encourage. One of the values of competitions at conventions is you

can learn from constructive criticism. The judges or mentors are there to help. They are not there to be "dippers", but to add to your "bucket". But, if you do come across a "dipper" comment, you should use that "lid", so you can keep your "bucket" full. Another important aspect of the book notes that we can "*dip into your own bucket*". This can be done by "*comparing yourself to others*", and as Clowns, we do that too. As entertainers of an art, we need to remember we are all individuals, and have different skill sets.

So where is your focus when someone says something to you? Does name calling hurt

"I FOUND IT INTERESTING HOW THE SECOND-GRADE CLASS WAS INTRODUCING A CONCEPT THAT EVEN ADULTS SHOULD LEARN."



Buckets, Dippers, and Lids:
Secrets to Your Happiness
Book by Carol McCloud and Glenn Zimmer

you? Well, it depends. If your focus is on being the best you can be, comments from respected mentors are important to listen to. They are only trying to help you. If you get called mean names, or made fun of by any “plain Jane” or “average Joe”, just put your “lid” on and move on. According to my faith, it says to “love your neighbor as yourself”. So obviously, people saying mean comments don’t love themselves very much.

My challenge for our clown community this coming year is to be “bucket fillers”. Use words for encouragement to make them matter and to build each other up, so we can all keep our “lids” off. By doing so, we can grow and keep our eye on the prize of being the best “you” can be.

More info can be found at www.bucketfillers101.com

Bump a nose, 

— Bill Schober,
aka Shobo Da Clown
WCA Director of Clown Ministry
shobodaclown@yahoo.com



HAPPY
NEW
YEAR!
2021

HAPPY
NEW
YEAR!
2021

HAPPY
NEW
YEAR!
2021

HAPPY
NEW
YEAR!

THE STRANGE THINKING OF A CLOWN...

I know I don't have to tell most of you guys how our brains work when we are in a Dollar Tree or Salvation Army/Goodwill but for new clowns, maybe this article will help set you on the path of creative thinking! Why do clowns have to be creative you ask? Well, they probably don't HAVE to be, they probably already are and that's one of the reasons they became a clown, but anyway! Creativity in clowning is especially important to distinguish yourselves from others in your area who may also be offering some entertainment for children. What sets you apart will make you more successful and branded as more unique!

There is nothing worse than going to a party and seeing the same ol', same ol' stuff being presented. Now don't get me wrong, I do the Coloring Book too, haha, but the majority of my magic and jug-

gling is my very own "invention" of what is being presented. Any magic I buy I truly try to put my own twist on it. It is so much more entertaining for everyone if they have never seen something done quite the way you are doing it. That is what will set you apart.

But how do you ask, do we all get these crazy ideas? I have no clue! All I know is that I try VERY hard to have, what people like to call, clown eyes on at all times. I have included some purchases I made in the last few months and what I was thinking as to why I purchased them.

Photo 1: These books have become a staple in my performing. They are readily available in different sized from Michaels craft stores and you can incorporate them into any routine you wish. I have used the Bible for a gospel show I was doing where I opened it and out came tricks that had a Gospel message. The Christmas one that is bright green is what I use for walk around when I do Christmas parties. I begin by starting to sing, "Deck the Halls" and then say blah blah blah, sorry, the rest is in cursive and I don't know how to read cursive! Then I say, "Hey, wait what else could be in this box?" and I have lots of other stuff I then perform. The Best Dog Stories is part of my dog act with my dog Oscar. I say, "He loves reading so much that when he finds a book he loves, he jumps right into it!" And then I set it down and he jumps into the book. The smaller Christmas one is an example that the Dollar Tree has. Yes Folks, for a buck they have these books for every season practically! I just saw Halloween ones too! I am not currently doing any Halloween gigs so I passed on those but wanted you to know they have them!

Photo 2: Who doesn't love a new cool clown hat that was only \$4? I don't even wear clown hats but I may start since this hat is so pretty and bright! Always be on the look-out for pieces and parts that can add nicely to your clown wardrobe! I plan to put a different color flower on this one as the one on there is a little hard to see. Kristi Parker makes awesome



Photo 1

education & information

flowers! She is also known as Krickey the Clown, our former NE Regional Director!

Photo 3: Skeleton—Who doesn't think skeletons are hilarious? I don't plan to use this just at Halloween, I plan to have all sorts of weird comments I will make about him as I walk him around as a puppet! Yes, I plan to make it a marionette! And yup, that was the Dollar Tree! One particular thing I will discuss is why he is so skinny. Haha There are, I am sure TONS of skinny jokes! Like, Why Does the skeleton wear skinny jeans? Because he has a marrow waistline! Lololololo

Photo 4: Extendable Hand (fly swatter) and Mistletoe! Now if these aren't great for social distancing, I don't know what are! You could come up with just about any reason to have to extend those out. These both were about \$1. I believe I bought them in stores that have a plethora of weird items as well as perfectly normal items. Like I said, keep those eyes peeled!

Photo 5: Toilet. Ok, maybe potty humor isn't on everyone's agenda but I find toilets and poop very funny and so do kids. Especially if you are trying to be very serious about it. This was also Dollar Tree and it is a Barbie toilet. One plan I have is doing a "third arm" trick but a third finger instead. Those are gags where it looks like you are holding the item with your real arm but it is actually a fake arm and your arm is in a puppet manipulating the gag. I thought about doing some sort of finger puppet to peek out of the toilet, (probably not a turd, but I am still working on ideas) and it just looks like I am holding the toilet with my hand. Like I said, still working on ideas with this one!

So these are just a few things I thought I would share as far as coming up with ideas that hopefully gets you thinking the next time you are out and about. You DO NOT have to spend a lot of money to come up with funny ideas to use with your clowning. The cheaper the better as then if for some reason you do not find a use for it, you haven't invested a lot of money. Good luck and happy creative shopping! 🎪



Photo 2



Photo 3



Photo 4



Photo 5



— Nicole Portwood
NE Regional Director

DO YOU LIKE PIE? LET ME HAVE IT!



Interested in doing a pie-in-the-face as a fundraiser? Here are some of the professional processes you can consider.

In the Circus, they don't use edible pies, but use a bar of shaving soap, grate it with a cheese grater, then mix it with water in a big trash can with a large whisk on a drill. This allows them to make gallons of "whip" to be made for large circus routines, pie fights, painter routines, etc.

For smaller fights, a can of barabazol shaving cream works well. The reason for not using real whipped cream is because the dairy can stain, and it starts to stink pretty quickly on a warm summer day or on a warm body unless you shower instantly. I've heard horror stories about taking a pie made with real whipped cream, and the cream gets up the nose, and starts to spoil up there. Then you're smelling rotten dairy all day.

Do not use mentholated shaving cream! Make sure you have the regular non-scented shaving cream. Put it in a bowl first and use a whisk to whip it up a bit more, putting air into it, and it will have a better consistency.

Some have used children's "fun foam" bath foam. This comes in a variety of colors. You may build a pile of this light foam just before using it. Once it hits your face, it basically disappears...which doesn't have the same visual effect as the other, but there's basically no clean up afterwards.

If one person is going to be smushed with just one pie, a friend of mine recommends an edible pie: "I'd go for the biggest, gooiest, famous pie in the



— Randy Christensen

area, such as a a Chocolate Supreme from Bakers Square, presented in the box and really hamming it up so everyone can see the pie.” For those that want to be able to eat the pie, I recommend you use Cool Whip Lite. It’s non-dairy and it stays together better than the regular cool whip and is tastier than soap!

OTHER CONSIDERATIONS:

1. Do not use a metal pie tin. Otherwise, when you get hit, you may break your nose! There’s not much consistency to cream and the momentum will carry that plate right to your nose. Better to use a paper plate or a foam disc (like a foam frisbee) and build the “pie” on top of it.

2. Never hit a person with a pie as a surprise. Have a countdown to build the expectancy of the crowd and also to cue the recipient so the person can close his eyes and mouth and be breathing out rather than in.

3. As in most comedy, the laughs come from the visual response of the person who gets hit with the pie. So, take your time and “soak it” after you get hit. Let them laugh! It’s the whole point of doing this.

4. When the pie is coming:

*Close your eyes and mouth, scrunch up your face

*Blow out through your nose when the pie hits. This keeps the soap from going up your nose.

*Scoop the foam out of your eyes with your index and second fingers BEFORE opening your eyes.

*Make sure to shower after the pies fly. If the soap dries on your skin and you don’t rinse it off, you may get a rash. If you use an edible pie, you may smell sour for a long time.

You have a number of options when it comes to being pied. One year, instead of receiving a pie in the face, I had to sit in a tub full of shaving cream. The kids thought that was hilarious. Actually, I had put a clear plastic sheet over the top of the tub and had the shaving cream placed on top of that. I only used about a quarter of what would have been needed to fill the tub. It still was a great look.

***SIDEBAR**

Soupy Sales was one of the most prolific pie-men in the last century. He had a children’s television show called, Lunch with Soupy Sales. It was a rapid-fire stream of comedy sketches, gags, and puns, almost all of which resulted in Sales receiving a pie in the face, which became his trademark. Sales developed pie-throwing into an art form: straight to the face, on top of the head, a pie to both ears from behind, moving into a stationary pie, and countless other variations.¹ He claimed that he and his visitors had been hit by more than 20,000 pies during his career.² 

¹https://en.wikipedia.org/wiki/Soupy_Sales

²Goldstein, Richard (October 23, 2009). “Soupy Sales, Slapstick Comedian, Dies at 83”. The New York Times. p. A26.

ABC, 123... I HAVE A PROGRAM!



Richard Simpson/Photographer

many services provide a staged clown program, a floor show program, a murder mystery dinner theater program, a deejay program, a wedding music package program, a party program, a single and duo sixties-oldies/themed program and a classic rock band program. How do you develop a program that works? Sometimes trial and error are involved, doing many shows will give you what works and what doesn't and never forget to be aware of what works. Sometimes our egos get in the way of audience reality. What did they really like? How do you know? ASK THEM, observe them and don't be offended when you have to drop something.

1. Look Amazing: Costumes or clothing should fit the venue, clean, colorful, unique, shoes clean, comfortable enough to get through the day,) change of shoes-very important for a long venue), check the weather, know your venue, check out the staging area ahead if possible.

2. Know your Venue: I have worked on a stage in front of 2000 people and worked a wedding at a pig farm. You have to know what you are in for. I deejayed a wedding under a gazebo in the mud while a mentally disturbed patient ran a chain saw from the woods behind me because he felt threatened by the music and going on of the wedding. Safety was a huge issue, Missouri snakes and bugs another issue and watching my equipment for an amp burnout with the archaic electrical capabilities were another. I have performed in 100-degree heat and 20 degree freezing temperatures in a tent. You must be prepared, pre-plan and understand! Know your surroundings for the safety of your audience and you!

3. Understand Delivery: Be aware of eye contact, your voice volume, tone and sound, projected energy and happiness, project expression, even when you aren't feeling it. Eye contact should be direct, individual and "entire." In other words, practice looking at everyone, sweeping the audience and then singling out someone here

and there. Help them feel connected to your “story” and your program.

4. **The Comedy Should not be Forced**, if you don’t feel it, just have fun and don’t worry about the jokes. NEVER attack or assault others verbally to try for a laugh, self-depreciation is better in comedy...although I do tease a good bald head occasionally. As a very short-lived stand-up, I made sure that my comedy fit me. I was never past PG, I have a Disney personality with a private, at home only...potty mouth. I once saw a fairly famous clown poor goop all over a child and tie him to a chair with duct tape NO, NO, NO, NO... NEVER EVER DO THAT. Please be aware of children and adults, their safety and their dignity. Some things just are not funny!

5. **Have a Program:** I am a spontaneous comic, but I have many programmed pieces to throw in, things that have worked over the years. I meet an audience member named Bob and Bob becomes my go to for the rest of the show. Bob may be exhausted by the end of the show, but he walks away laughing and his family ribs him for a year! HAVE AN ITINERARY...write it on a napkin, a paper, a standup wipe off board that you can see, but the audience can’t. I don’t have the greatest memory and I can’t just wing it on stage. I hide my wipe off board and follow the program! If something happens and I feel that I cannot do that number or it won’t work at that moment, then I wing it!

6. **Props... Know Them, do they work?** Are they hampering or helping? Are they in order on stage, do they take too long to assemble on stage? Are they audience safe? I once placed my boat buoys along a wall and bumped into them while dressed in clown. A prop can make or break a performance, be aware. Costuming is the same, make sure that the costume is going to work with your movement and show. As an actor in my own murder mystery shows, my costumes sometimes move about six feet from me! I have large staircases at one venue where I have to see through a very visually impaired mask and large hooped gown to descend a staircase! Be careful to practice and understand the obstacles. My last show, one of my actors impromptu tossed a heavy mug across the stage and it CLOCKED ME RIGHT IN THE NOSE! I literally saw stars and as the comic actor, I turned it into a wobbling, drunk like walk and asked the audience where I was. I can’t remember the rest of what I said, but the roar of laughter was enough to make me realize in my brain drunken stupor... it must have been funny.





7. Practice, Practice: After you have done the program for a while, everything comes naturally. I have a professional entertainer friend who isn't with us anymore, but he always said, listen to what THEY want. Do what you do best and don't change a program that is still working. He told me as a professional, life-long comedian, he was always trying to change and update, but found that his audiences loved his program. So, until your audience is showing signs of wear and tear, give them your best, most practiced show.

8. Don't Karaoke: What does that mean? I do not have a band in my floor shows, but you don't see me standing behind my computer singing either. My audience members know I pump music through a machine, but I get out there, sing my song and do my dance moves, eye contact, I manipulate props and get them to run the percussions for me even if that means popcorn wrapped in a little glad container to sound like a maraca. The audience is named my backup band during every show. There are times that I feel unsure of a special number I have just included, and I will use a hidden cheat sheet on the floor in front of my microphone. BUT I learn the song enough to simply glance down as

needed. I color code my song so my eyes can move from spot to spot as needed. Don't look like you are following a script.

9. Check Your Sound: Make sure that your sound is as pleasing to the ear as possible, know how to work a microphone or don't use one. Microphones should be practiced... for a very good reason.

10. Stretch and Get Ready for the Physical Parts: As an over-sixty person, I have arthritis, bursitis and all of the ITIS'S... I have to stretch, slowly, move every part of my body before a show. I have broken several bones over the years (I am a klutz), so I really need to be aware. Know safety, insure yourself and your business if possible.

11. Example of my show program last week: One-hour program... Programs should never exceed 1 hour for a sitting audience. Young children should go no more than 45 minutes and it should be interactive.

A. Introduction/circus music track 2, Magic tricks and juggling scarves (Openings should be big, exciting and attention getting or quiet and pensive and attention getting)

B. Skit: Send in the Clowns (slow and sweet...I do this for variation in the show-great message and sad music)

C. Dance: Audience interactive Acoochie Cha! (interactive and movement for the audience)

D. Skit: Supersize Café (very active skit, involves physical movement for me and Sparklette)

E. Santa Jokes (I do the jokes next because supersize café leaves me breathless, I need to rest for the next physical skit-great place to ask a couple of children to share their favorite joke)

education & information

F. Chicken Dance (Audience interactive and props)

G. Skit: Apples, Apples, who's got the Apples? (medium physically)

H. Song: Louie Louffa (cute song we made to go with Louie Louie. It is my understanding that when you buy karaoke backtracks, you are allowed to use them once on-stage during performance, but you should check copyright.)

I. Game: (we frequently come up with a game that the audience can play for a lot of laughs. With adult audiences we do a trivia game using old soundtracks from old television shows. With children, we will sometimes do relay races or some kind of audience movement game)

J. Skit: Book Skit (ends in a big chase scene/physical!)

K. Skit: Astronaut (saved for last because I literally have thirty seconds to get into costume. My clown partner will do some small, silly short skit or action while I get ready. I save skits like this for last if I have to change or do something special. I normally can't do this skit without a partner or it creates "dead time," on stage. Don't ever be afraid of a little spotty down time, but for the most part, I like to see a program that flows and has continuum.

L. FINALE: (this should be something that is high energy and shows the audience that this is the end. It could be something that tugs at them emotionally or something that just shows them that this is big, this is energy and thank you for coming!) There is nothing wrong with ending in a big song or ending with a big and energetic skit, but you should have something that shows them that

this is the end. We usually have some high beat music at the end of the skit, and we yell over the microphone, THANK YOU, WE LOVE YOU... THIS IS MY PARTNER SPARKLETTE AND MY NAME IS SPARKIE OR JACKIE NEWTON (depending on the show). With my murder mystery shows, we actually freeze in place after the last line, then take a bow and I introduce the cast.

Get your program on! You can do it... make it happen. I once heard an audience member say to me, "I saw a professional clown once who had no program. It was like they had a couple of little schticks and then fell flat. It was awkward." I always remembered that comment. There really should be a plan, a program that all can enjoy, with an exciting beginning and a memorable ending. 🎪

— Jackie Newton



Fabulous Featured performers

Besides great classes and workshops and our high-quality vendors room and breakout jams, we are having not 1...not 2...not 3 or 4... but FIVE FABULOUS FEATURED PERFORMERS!!!

That's right, our headliner this year is a head line-up that is incomparable. We will be featuring the following performers, in no particular order (ok, maybe it's in alphabetical order) you are going to enjoy:

Set your calendars to March 8-12, 2021! The WCA annual convention in Northbrook, Illinois at the Crown Plaza is going to change the way conventions bring you the best in clowning.

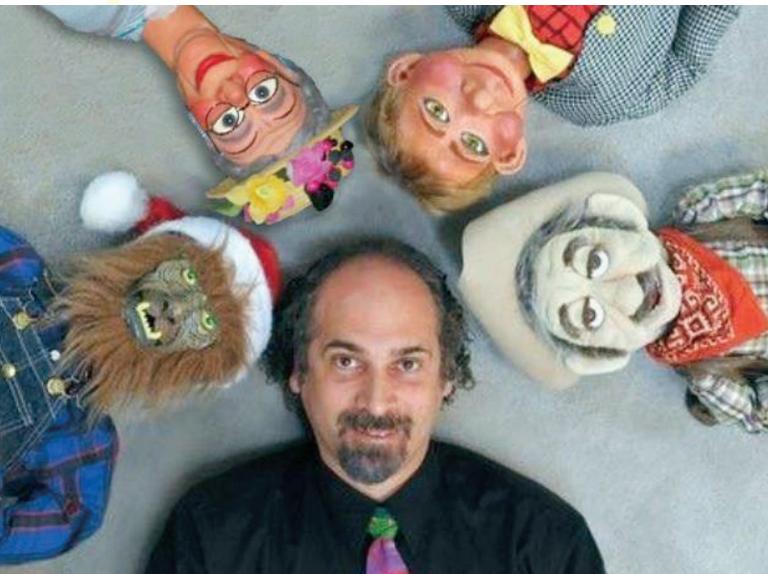
Bob Abdou - Mr. Puppet

Ben and Randy Christensen - the Juggling Ministers of Mirth

Karen Hoyer- Chicago's Mime Laureate and Hospital clowning Superstar

Angel Ocasio- the Clown Prince of Portland

Allow me to excite and entice you with a few words about each performer.



I for one cannot wait to meet Bob Abdou in person. Having conversed with him over the phone and internet, his professionalism, humor and drive to help other performers has been inspiring. To be able to see him live will make a wonderful contribution to our convention and is going to take us to the next level!

Bob Abdou, known as Mr. Puppet, is a full-time working comedian, puppeteer, and ventriloquist (yes, full-time even during the virus! Learn how at the convention). Bob does a variety of acts in his show using ventriloquist dummies, soft puppets, silly magic, audience participation, and marionettes. A Mr. Puppet show can be described as watching America's Got Talent but without the judges! Bob's accomplishments, credentials, experience, and contributions to the variety arts, along with his almost 7,000 shows performed since 1996, makes him the perfect mentor to help you learn about the art and business of puppetry & ventriloquism. Bob is grateful for the associations he has with other variety artists. He believes that when he associates with other ventriloquists, he becomes a better ventriloquist, but when he associates with the clown community, he learns to become a better all-round entertainer! He is happy to be with the World Clown

Association in 2021! Learn more at www.mrpuppet.com and Mr. Puppet Fan Page on Facebook.

Master Clowns Ben and Randy Christensen, the only Father and Son Master Clowns in the world today, the embodiment of merry, the classiest of class acts, purveyors of fun, skill and traditional clowning. You know them and you love them individually. Now see them together as their comedy duo in a performance that proves they have truly mastered clowning.

Randy & Ben Christensen - Comedy Duet

Randy Christensen began clowning in 1980 while in college. Ben was born in 1987 and as a preschooler would “play clown” and watch his father rehearse, study, develop and perform. By the age of four, Ben was juggling scarves. At age 5, he was juggling three balls. Clowning has always been a part of his life.

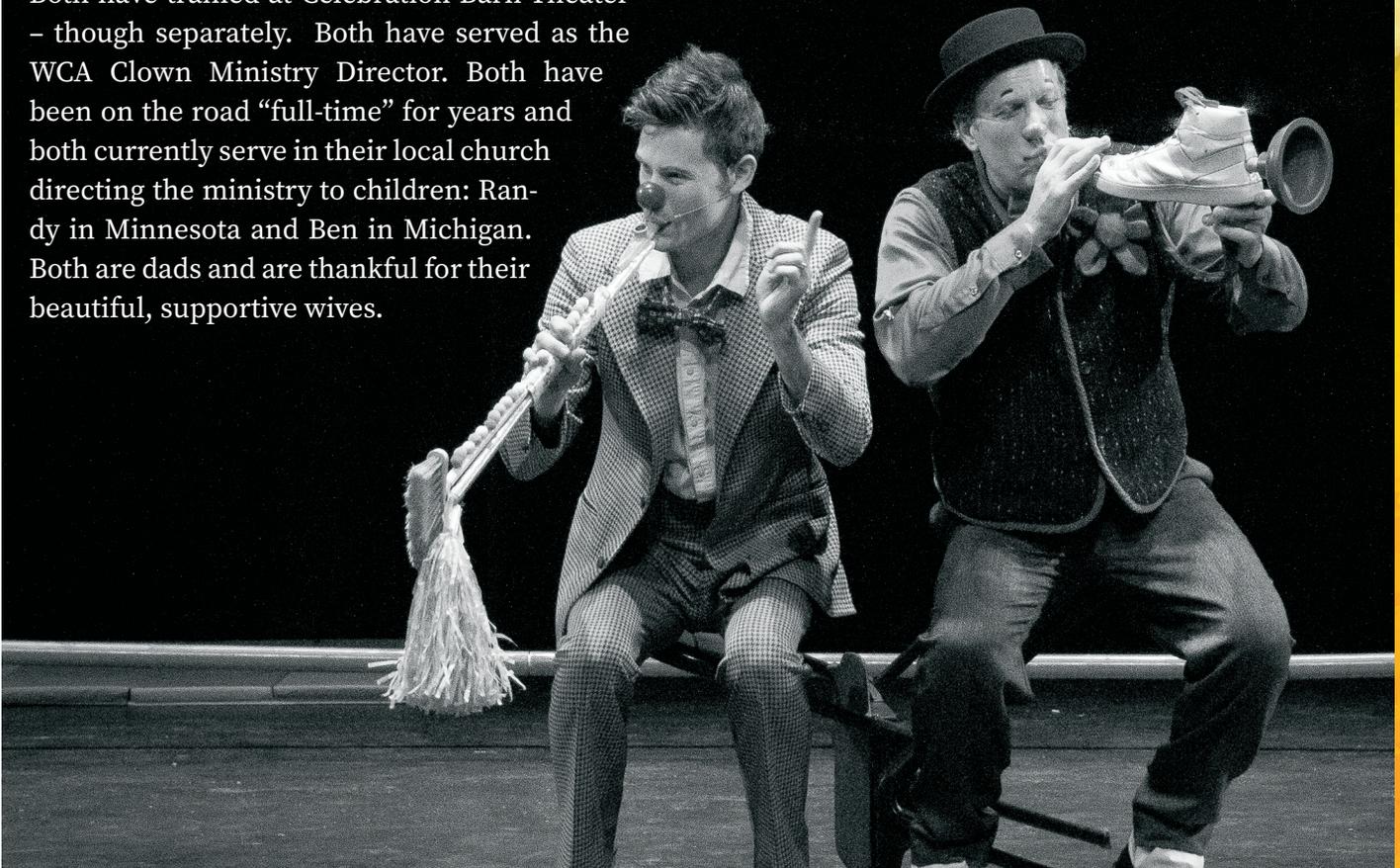
Some have mistakenly thought that Randy and Ben are the same person! Both have trained professionally – though separately -- in mime. Both have trained at Celebration Barn Theater – though separately. Both have served as the WCA Clown Ministry Director. Both have been on the road “full-time” for years and both currently serve in their local church directing the ministry to children: Randy in Minnesota and Ben in Michigan. Both are dads and are thankful for their beautiful, supportive wives.

Randy won the All-Around Clown competitions at WCA’s 2010 and 2011 conventions, receiving the title of WCA Master Clown. In 2012 and 2013 Ben won the All-Around Clown categories and was named the third Master Clown of the WCA. Both LOVE to perform and cherish the times when they can be on the stage together.

Randy has performed in 34 of the United States and also in England, Canada, Bangladesh, Malaysia, Spain, Ecuador, Indonesia and Singapore. He has served on numerous committees for WCA and was WCA’s 2013 Clown of the Year and served as WCA President in 2015-2016.

Ben’s career has included national television performances with PUSH Physical Theatre, comedy performances for Princess Cruise Lines, and circus shows – including shows with the International Circus Hall of Fame Circus.

Randy & Ben are happy to bring their unique heart and humor to the stage for the WCA convention in 2021!





The last time we had Karen Hoyer at our WCA convention she shocked us all. Not just with her goofy performance in her solo show but as a genuine, friendly, caring clown. She joined us for classes, she taught workshops, she shared tables at lunch with anyone and everyone. In short, she became totally absorbed by and into the WCA. Now that we are coming to her hometown, she is sharing more of her goldmine of comedy with us again.

Karen Hoyer

Karen Hoyer performs, teaches, and creates work in the genres of clown, mime, puppetry, masks, and movement theater. Her company “Dot’s All Folks, Inc.” encompasses her work as a performer, teacher and creative artist. Since 1999 she has performed in area hospitals as Dr. Dot, currently as the Chicago Supervisor of Healthy Humor’s Red Nose Docs, and formerly as a part of the Big Apple Circus Clown Care Unit. She also creates and performs a variety of eccentric characters for Vaudeville Chicago in area nursing homes. Since spring of 2018 she has been creating work with Freddie Levin and Carol Trobe as KFC Puppet Partners.

Recently, the World Clown Association selected Karen as a headliner for their 2018 convention where she performed her solo show “Dot’s NOT All Folks!” and taught three over-capacity classes. Renowned author John Townsen just included Karen in “A Gallery of Contemporary Clown Women” featured in his “All Fall Down” blogopedia (www.physicalcomedy.blogspot.com). In 2018 she taught workshops for The Funnyiatrics Clown Troupe in Dallas and The Red Nose Retreat in Wisconsin and created a Holy Humor Sunday Worship Service with Thom Bower. The 2do.Congreso Internacional de Payasos chose her as featured artist for their four day gathering in June of 2018 in Chicago. She co-wrote and performed over a dozen shows from 2014-2017 as a founding member of the quarterly variety show “Vaudeville at Six Corners” creating a stable of eccentric characters. In 2013, The Festival Strongylus in Chihuahua, Mexico featured her week long master class and her duo show “Paquetes” with clown colleague Pam Chermansky.

Her original work has been featured in the Chicago Humanities Festival’s PuppetOlio, The Chi-Town Clown Revue, The Nasty, Brutish & Short Puppet Cabaret and The Chicago International Puppet Festival. In a more theatrical vein, the Lyric Opera of Chicago featured her as one of three lip-synching bungee flying Rhinemaidens in Richard Wagner’s *Das Rheingold* in 1995 and again in 2004. Her work with the puppet symbolist company Theatre Zarko culminated in the ensemble created “He Who” a part of

Steppenwolf's Garage Rep season in 2012. For the inaugural 2014 Chicago Physical Festival, she created and performed *Circo de tu Corazon* with her college mime teacher, James Donlon, along with Alina Cenal. The show was subsequently featured at the Lunacy Festival in Oregon.

Her company Partners in Mime, Inc. founded in 1984, toured the mid-west for twelve years with a repertoire of four ensemble shows created for children pre-school to high school. As Artistic Director she was responsible for developing repertoire; creating curriculum for school workshops; and hiring, rehearsing and directing the troupe of four performers. In addition, as Executive Director, she was responsible for all the aspects of running the not-for-profit. During that time she developed her solo show "Apparent Appearances" which toured seven cities in Mexico for the IX Encuentro Internacional y Festival Internacional de Pantomima in 1994.

In addition to mime and movement workshops at colleges such as Roosevelt University, Columbia College and UIC, Karen was a faculty member of Ringling Clown College from 1990-94 and from 2008-14 she conducted their Clown College Auditions and Clown Alley workshops across the country. In 2011, she was the Special Guest Star for Mooseburger Clown Arts Camp and then joined the faculty in 2014 to teach the Caring Clown Course for three years. She teaches courses at Moosecamp in "Caring Clown" and "Puppetry and Storytelling" and recently developed online versions of her classes for The Joyful Journey, a zoom version of Moosecamp.

Since fall of 2011 she has been the director of The Chicago Senior Clown Troupe for the City of Chicago's Department of Aging, an ensemble open to those who are "55 or better" that tours area senior centers with original clown shows. She founded her own artistic company Dot's-All-Folks (www.dots-all-folks.com) to promote not only her performing and teaching, but also her artwork, costume design and her craft and recycling business Dot's Recycling (www.DotsRecycling.etsy.com/). She lives in Chicago with her husband Richard Gage and her children, Jackson and Geneva.

Karen Hoyer dotdadoc@gmail.com





His childish style of wit and humor will delight and bring you into his world of imagination and simplicity. Always rooting for the underdog Angel captures an essence of boyhood charm. A talented ukulele player he is going to perform for us at the theme party with his racketeer uke playing!

Angel Ocasio

A top physical comedian, actor, clown, writer and ukulele player, Angel performs and teaches comedy and clowning skills throughout the United States. He has performed and taught in Puerto Rico, Canada, Bermuda, Malaysia, China and Mexico. He produces, directs, writes, performs, and emcees for variety, vaudeville, and USO style shows. He is also an actor who has appeared in several TV commercials and television shows (Harley Davidson, Figaro's pizza, GRIMM, etc.). As a strolling act, Angel has entertained the audiences for such top performers as Willie Nelson, James Taylor, John Mayer and Pink Martini. He has performed on stage and as an opening act for Wayne Newton and Patrick Lamb. Angel had a short stint as a featured Clown for Culpepper and Meriwether Great Combined Circus and made promotional appearances for Ringling Brothers and Barnum and Bailey Circus. He also entertained at Cirque du Soleil "Saltimbanco" premier party in Portland, Oregon. A graduate of Ringling Brothers and Barnum and Bailey Clown College Class of 84. Angel was selected as the Clowns of America International 2003 "Clown of the Year". Since 2011, Angel has been the official Portland Rose Festivals award winning "Clown Prince" and is the artistic director for the Rose Festival Clowns. As a poet and writer, Angel is also the author of "clowning keep it simple, keep it real".



— Written by
Kolinda and
Eric Zander-Hussey

We can't wait for you to meet and play with this headline up in Northbrook, Illinois. Let's start a revolution in Clown Conventions!!



Background vector created by coolvector - www.freepik.com

convention highlight

Listen to the fabulous music of 1920s Jazz with Angel Ocasio and his ukulele. Sing along to classic songs, like, "Ain't She Sweet," "Five Foot Two," and many more. Celebrate the fabulous era of the roaring 20s in the 2020s.



Practice versus rehearsals, what is the difference? Practice is where you learn the mechanics of doing the individual pieces or parts that you will put into your performance. An example would be learning how to do a three-ball cascade juggling pattern.

Rehearsing is running through a routine as it will be presented in the performance or running through the entire performance itself. An example of rehearsing would be to perform a juggling routine starting with a three-ball cascade transitioning into three-ball column pattern then transitioning into the yo-yo pattern and finally going back into the cascade before ending the routine. In rehearsal you would go from one move to the other just like you were performing in front of an audience. This means you would avoid stopping and starting over as much as possible. In practice you can start and stop whenever you like, the focus is on learning and perfecting. Rehearsals focus on making it entertaining and to always move forward to the end of the show. Both practicing and rehearsing are critical for a strong professional quality performance.

The obvious benefit of practicing the mechanics and techniques is that you learn how to do something. Once you learn the mechanics and techniques, continued practice will then help you improve and get better at performing them. These are the expected outcomes of practice.

I have discovered a couple of hidden benefits. First, during practice is when I discover new techniques or modifications that will help me improve. Sometimes they are simply

fine-tuning elements and sometimes they are brand new techniques.

An example of this was when I was practicing juggling unlike objects and discovered a technique that I could use. One object was a cup and one was a ball. I made a mistake and the ball landed on the bottom of the upside-down cup. It paused there a second before bouncing to the floor. After playing with it for a little bit I found a way to catch a ball on the bottom of an upside-down cup consistently. This technique helped me make the routine stronger and more interesting.

The other great thing that can happen during practice is the discovery of ideas for new routines. During practice is when I have stumbled onto some of my best ideas for rou-

tines. For example, I was practicing a song on my clarinet for a clown routine. I looked up from my sheet music and saw the props I had been using earlier for practicing magic.

One of the props was dental floss used for the gypsy thread illusion. I wondered if I could use dental floss to hold my reed onto the clarinet. I tried it, and it works!

Rehearsal time is just as important as practice time. Rehearsals take something and turn it into a performance. If that something is well constructed and written, continued rehearsals can move it from just a performance into a work of art. There are two types of rehearsals: private and dress rehearsals. Private rehearsals are those you perform with no audience. Dress rehearsals are usually done in costume and usually in front of an audience.

The best way I have found to get the most out of a private rehearsal is to set up a recording

“PRACTICE IS WHERE YOU LEARN THE MECHANICS OF DOING... REHEARSING IS RUNNING THROUGH THE ROUTINE... BOTH ARE CRITICAL FOR A STRONG PERFORMANCE”

device and record it. Then watch the video. Analyze it. Make notes. What did you like? What needs work? What needs to be changed completely? Make those changes and then rehearse it again. Repeat.

If you do not have a recording device you can also rehearse in front of a mirror. When using a mirror you have to remember what you want to change until the end of the rehearsal, or do a lot of starting and stopping to take notes. This messes up the flow of the performance but with practice you can get adequate results. Both a recording device and mirror will give you an idea of what your audience will see. The recording device usually has the added benefit of letting you hear what the performance will sound like without the distraction of thinking about what you are going to say next.

I have found that most of the best lines in my scripts originated during rehearsal, I would be running my line and reach a spot where I did not remember the exact line I had planned on saying. I knew the gist of what I wanted to say and so I improvised the lines to keep the rehearsal going. Later watching the video or talking to my performance partner I would discover it was a better line than my original.

Dress rehearsals should also be recorded. It is best to use two recording devices, one aimed at the stage and one at the audience so you can see what you did, and to see and hear how the audience responded. If you do not have two recording devices, position your device so you can see the performance and part of the audience at the same time. Rehearsals in front of audiences is

where you learn what will work. If something is not working, then an audience will let you know by their body language and responses.

When I first started clowning, I volunteered at our church working with Sunday school classes for preschoolers and other similar childcare opportunities. Whenever it was appropriate, I would try out different routines. These were my dressed rehearsals. I learned so much about what would work and what did not work.

The first few times you rehearse a show it will be rough, but it'll smooth out. Sometimes what worked great in private rehearsal will fail completely at a dress rehearsal. Look at it. Is it a bad piece that needs to be removed? Is it a good piece with bad delivery?

You will notice in this article that I haven't spent the same amount of time talking about rehearsals and practicing. Do not assume that means one is more important than the other. They are both equally important. Doing them the way I described works for me.

Practicing and Rehearsing are both a process and they take time, but both of them will help you improve as a performer. If you use them with thoughtful awareness you can move from performing to presenting strong performances. And if you continue to push them you can create not just performances but true works of art. 🤡



— Greg "Cactus Patch" Chalmers

HAPPY NEW YOU!



— Nicole Portwood
NE Regional Director

I decided to try and write an article different from what I usually do. Typically, I submit “how to” articles or share things that have helped me in my clowning over the years. For instance, the other article I submitted this month is how clowns get their crazy ideas while purchasing items. But this one is different as we have all been going through something unlike anything any of us has had to experience. I am going to talk about the elephant in the room! Yes, I am talking about trying to survive as an entertainer during a pandemic.

For some, at this writing in late October, we are SLOWLY getting back to work. Some states are more “open” than others. Here in MA, we are still pretty much shut down as far as parties. Gatherings of no more than 50 just came into being but honestly, no one is feeling like they should start reserving the halls for Christmas time. I have done a few parties here and there outdoors but other than that my business has dried up. I know I have spoken to others, however, like Lee Andrews, who in GA shared that he is almost back to normal. At this writing he was doing his fairs, several Halloween themed library shows and getting ready to don his Santa suit for photos behind plexi-glass at his corporate gigs. I am hoping by January when you read this, maybe things will have improved for me as well and anyone else that hasn’t been as lucky as Lee. But if not, I wanted to try and share how I am processing this thing we call life right now.

First of all, I was able to collect regular unemployment (UI) early on as a W-2 employee. I substitute teach and so just barely made it in under the dollar amount to be eligible. I had intended to apply for the pandemic (PUA) but as a hybrid worker such as myself where I am a W-2 employee as well as self-employed, they do not allow you to choose which

one you will apply for. I would be curious to hear from folks who were able to receive that and may be still receiving it. I imagine it is a saving grace! Unfortunately for me as soon as school “started” again in late August, I had to let them know I was asked back to work and so the UI ended. I am subbing again but you have to realize I only make a third of my income from subbing, Clowning is my mainstay, so financially I am not doing that great. I imagine there are several out there who are in the same boat and thus also why I decided to write this article to share my story and hopefully it might encourage you. I believe anytime we can hear how others are managing or just feel like we are not alone, that it is huge help.

I honestly never thought this whole pandemic would last as long as it has. Here we are at the 8-month mark and I believe it is time, if you haven't already, to decide what is next for you. If we listen to the experts, they say don't expect anything to be back to “normal” until end of 2021. I was initially putting any big decisions on the back burner because, after all, who wants to go through all the hassle of making life-altering changes only to have them be for nothing. But, as they say, time waits for no one, so it is probably time, some sort of decisions have to be made and what better time than a new year? Fresh start, right?

So where DOES that leave you? As a person, a performer? Well, if you are like me, you are thinking of a Plan B. I think as a business owner you should always have a Plan B. When I began seeing a decline in my Clowning business about ten years ago, I realized I needed to supplement my income. I did increase my prices but still needed

to do more and I was at a stage of my life with my kids being older, that I could. That's when I began to substitute teach. I like my freedom and so that is about the best job one can have as it is Monday through Friday, no weekends or nights and I can say when I want to work. But of course, the money is just so-so. About 4 years ago we also started hosting folks in our home through Airbnb. Again, a good supplement. When all three of those means of income ceased during this pandemic, I again realized I had to re-evaluate. What jobs are still functioning that I may be able to do? For me it may be Dunkin' Donuts! Haha... Like I haven't gained enough weight! Haha... But more about the NEW Year!

Happy New Year, Happy New You! Resolutions have always been a part of most people's thoughts as the ball drops and we sing Auld Lang Syne but for us this 2021, as clowns, as performers, I think we have to give ourselves permission to realize that things will look different for a while. But here's what I want to share with you today.

Don't stop being a clown, don't give up, don't lose your skills, don't lose your passion for bringing joy and love to others. Don't lose what made you want to clown in the first place. When things open up again, be ready to pounce! I think of it like being a piece of fruit that if we let it sit on the counter, it will rot. There are so many ways people preserve fruit, right? And at a later time, they take that fruit out (freeze-dried, canned, frozen) and eat it and it is as delicious as it would have been on the day it was ripe. Find out what you need to do to keep yourself fresh through this time. Preserve the clown in you, do not let it rot!

“YOUR SUCCESS AND HAPPINESS LIES IN YOU. RESOLVE TO KEEP HAPPY, AND YOUR JOY AND YOU SHALL FORM AN INVINCIBLE HOST AGAINST DIFFICULTIES.” –helen keller

My New Year's Resolutions!

This year I want to

This year I need to

This year I am going to start

This year I am going to stop

This year I am going to learn

Signed: _____

Yes, I will say, make those lists of resolutions. Also, make sure you know that although you may have to supplement your income in the short term, that's fine, but don't think you have to do it at the expense of your love of clowning. Do whatever you need to do to keep it alive. One way is to think about attending the convention. At this writing there are about 75 spots left and if money is just an issue where you are just trying not to spend it, but you have it, I would say, be confident that this will be money and time well spent. If you are health compromised, of course we understand why you would want to be careful. We will miss you! If COVID has again canceled our fun, well, then, we will come up with something else!

In closing, I will say, keep those chins up, keep smiling, know that it is ok to be working a Plan B or even a Plan C right now and know that this too shall pass. I promise! In the meantime, reach out to those in your clowning community and ask them how they are living life right now. Having a friend to chat with is sometimes all we need to get us through a bad day. We also have lots of clowns on the WCA Face book pages who would love to share some time with you! Know that you are not alone in this and we will one day again be spreading joy, giving hugs, having that unique personal connection with the world and feeling like ourselves again!

Nicole Portwood
portwoodjr@comcast.net
413-245-1076 🎪



UNDERSTANDING INCOME¹

Before I get into this issue's subject matter, I want to say a word about my column. It is written with you, the performer, in mind. And as such, I welcome your comments and questions – even ideas for future columns. Please feel free to write to me at slsnyder2@yahoo.com and use *Clowning Around* as the subject line. If you ask a question, I will answer it quickly; if you have a column idea, I will consider it. If I use your question in a future column, I will protect your identity unless you tell me otherwise. Now on to this issue's topic.

As entertainers, in business, most of our income comes from the sale of our services. Typically, we receive cash, checks or credit cards. There are those of us who, in addition to selling our services, also sell products.

There may be times when we sell our services or products for something other than money. We may choose to receive goods or services in exchange for our services and/or products. Even the goods or services we receive must be reported as income. These goods or services we receive in exchange for our services or products is called barter income.

BARTER INCOME

Bartering is simply the exchange of goods or services. You trade your services for theirs. You must report barter income as part of your gross income the same way you would report any other income.

Example: Mary is a clown. She is in need of getting two new tires for her car. Her neighbor just happens to own a tire shop and wants her to entertain at his son's party.

Rather than pay her, he offers to give her the two new tires in exchange for her services as a clown. She agrees. Mary usually charges \$250 for her services. However, she reports as income the value of the tires she receives.

In addition, you, or your accountant, should exchange forms 1099-B, Proceeds from Broker and Barter Exchange Transactions, to show the value of the trade agreement.

MORE THAN ONE BUSINESS

If you operate more than one business you must complete a separate Schedule C for each business. Ensure that the income reported on each Schedule C only pertains to that particular business.

Example: Steve is a magician, balloon artist, motivational speaker, and puppeteer. He operates all of these activities under one name: **"SLSnyder Entertainment."** It is one business, and he only needs to file one Schedule C.

Example: In addition to the above, Steve is also a mobile notary. That business is clearly separate from his entertainment business and he is required to complete a separate Schedule C (in addition to keeping separate financial records).

As a business, all of your income, including tips, should be reported on line 1 of your Schedule C. If you're a hobbyist, your income is reported on your form 1040 as additional income.

But not everything you receive is considered income. For example, loans for any purpose or from any source; if you sell your business assets, such as an older pair of clown shows or costumes, the income you receive is reported on other schedules in your tax return; appreciation of property (an increase in value). Appreciation is only taxable when you sell or otherwise dispose of the property.

If you have questions regarding what is, or what is not, considered income consult your tax professional. 

¹Taken from my book "The Entertainer's Complete Guide to Federal Income Tax" available at www.thetaxmagician.com

— Dr. Steven L. Snyder
"The Tax Magician"
slsnyder2@yahoo.com



A STICKY SPOT IN THE LEARNING PROCESS

Practicing is essential for learning any new skill. In order to learn something, you have to do it. In the beginning, practicing is fun and exciting. It is a great feeling when you are first able to do a new skill. You want to perform that skill over and over. But have you ever noticed that many times after you have learned a new skill, it seems the more you practice it the worse you get at doing it? Have you ever wondered why this happens? When it happens, do not let it discourage you; it is a natural part of the learning process. I call it the “Oops Stage.” It actually means you are making progress in truly learning something. I know that can be hard to believe because sometimes it seems like you are making so many mistakes that you cannot do the new skill anymore. Welcome to the “Oops Stage” also called by one writer the “Bungle Stage.”

It seems like you can no longer perform your newly acquired skill. It especially shows up in physical activities like juggling or magic that use fine motor skills. It almost seems like you would be better off having not practiced at all. What is happening is that you have done the activity so much that your brain starts to shift the responsibility of the movements from the conscious thinking part of your brain to the automatic subconscious part of your brain. You are familiar with this process and you have experienced it before, if you have ever learned to ride a bike. When you first learned to ride the bike your brain probably felt like it was going to explode because you had to think about what your hands were doing on the handlebars. You had to make sure your body weight was centered over the middle of the bike and not leaning to one side or the other. You had to think about your feet peddling and the whole time. And you had to make sure you kept your eyes on where you were going. That is a

lot of stuff to think about at the same time.

The more you did it the more of those tasks were shifted to your subconscious so eventually all your conscious mind had to pay attention to was the road and what is going on around you. The problem is that when these shifts are made sometimes things get missed. For example, maybe your conscious mind thinks it no longer needs to do something like making sure your weight is centered over the bike, and the subconscious mind forgets it needs to monitor it or maybe it is just not good at it yet. The result is that you lean too far to one side and you have a bike wreck. The opposite is also true but gives you the same results. Both your conscious and subconscious try to send your body a message at the same time and they end up cancelling each other out, and the result is the same. You crash. You would go get a bandage and then get back on your bike and try again.

We have to remember these setbacks are part of the process of learning how to do something well. So go back and practice some more. You are almost there. Your new skill is about to become part of who you are, if you persist and stick with it. And if you stick with it, you will be able to perform your new skill without even thinking about it. 

— Greg “Cactus Patch”
Chalmers



HAND & LOWER ARM PAINTING DURING COVID

What do we face painters paint during COVID? I am not an expert, but after Googling, being inspired by Priscilla Mooseburger's *A Joyful Journey* in July, and living in Colorado where we also have new tighter restrictions at present, this is my experience during the Halloween season on how I "painted" during COVID. This is not my Colorado Clowns Alley experience.

Not knowing what to expect at my church's annual Trunk (car trunk) or Treat outdoors Halloween event, I volunteered to Hand, or Lower Arm Paint for the event. The church's Youth Coordinator even called the local Health Department to inquire if our outdoor event would be safe with Colorado's new guidelines. Months ago, my husband, Bernie "Dimples" Lopez had already made an elevated Plexiglas barrier for me, which I sat on a table between the child and me.

The issue of wearing masks was resolved not only by myself wearing one, but the children had their Halloween masks on! The parent or the child wiped down his/her hand/lower arm, with a baby wipe from the Dollar Store. I wore non-latex gloves and used hand sanitizer on them periodically. (True Confession: I got so busy, I probably should have Hand Sanitized them more frequently). Per Googling, I used 3 water containers after using a brush: the 1st was to rinse the brush; the 2nd was to sanitize the brush; the 3rd was to rinse off the sanitizer. (NOTE: I used a tablespoon of vinegar mixed in the 2nd container of water. I have seen a



bleach tab suggested, which I could not find. Silly Farm sells Brush Bath).

My Halloween design choices were displayed on top of the Plexiglas barrier. Even though I speak Gringo Spanish, this helped all children, including the Spanish speakers, to look at the designs and choose before sitting in the chair to be painted.

What were my challenges to hand and/or lower arm painting? Small hands and arms! Initially I forgot that my "palette" was too small with the younger kiddos. I ran out of space, especially while painting a rainbow. Also the bottom of my Plexiglas barrier interfered sometimes with using my brush. Otherwise, it was rewarding.

This article is not meant to be a Health Department Guideline on Hand/Lower Arm Painting. It is my recent Halloween experience. What are you doing during COVID to keep clowning safely? 🎪

— Written by Barbara Kaare-Lopez, Secretary of
Colorado Clowns, Dame Bubbette
— Submitted by American Southwest Dir. Dale Flashberg



South East Asia Report

— Edmund Khong
(Malaysia, Thailand, Singapore, Indonesia & Taiwan)



many countries are experiencing a second wave of COVID19 infections and lockdowns as of the time of writing this. I want to wish everyone the best of health! Stay safe! The Indonesian Clown Alley continues to have some of its meetings online via Zoom. They have also utilized Zoom for online clown lessons. Past WCA President Randy Christensen also provided one on 23 Oct. Thanks, Randy! They have also made their own personalized Clown Alley face mask.

I had the good fortune to do another online show with other International Clown performers for the Japanese people. Let's all continue to explore ways in this 'new normal' on how we can keep entertaining people and spreading good fun and joy! 🤡

MEMBER SESSION FRIDAY
23 OCT PK 19.00 WIB / 20.00 WITA
BY ZOOM

CLASS WITH:
RANDY CHRISTENSEN

TOPIC
CLOWN CHARACTERS

INFO & PENDAFTARAN:
KAK FATUL

MARI KITA LEBIH MENGENAL
HOBO CLOWN? ZOOM CLASS (ONLINE)

NARASUMBER
RICKY ABRAHAM
WCA MEMBER | PEMERHATI ANAK | PRAKTIKI EDUTAINMENT

SHARING BY:
Kak FATUL
RUNNER UP MAKE UP & COSTUMES
INTERNATIONAL CLOWN FESTIVAL 2019

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詳細は <http://takekotakeo.com>

Europe & Africa Report

— Neil Wilkin

(Germany, Middle East, Scandinavia, South Africa, Switzerland & United Kingdom)



It has been a quiet period in England as in most of the UK and even the world. It looks as though from this week that everything in England will close down for a month with no social gatherings. All work as far as I understand, for entertainers will have to be done "online". I am thankful at this time that I have a project which I have been asked to record in November for use in December. This will be using story telling, clowning and puppets leading up to the 26 December for five to ten minutes each day.

Otherwise like most clowns, I suspect, I am having to use my time to hone my skills, devise new material for when we are able to get back on the road.

At this difficult time it is really helpful to keep in touch and encourage each other. With this in mind I would especially invite clowns from Europe and Africa to contact me, by phone, letter or email perhaps with a bit of forward planning we could arrange a zoom meeting.

The only clowns I have contact with at the moment are those in America or Canada because of a link via email following the clown gatherings in

Lowestoft, England in February.

I have been greatly encouraged by the work the feedback I have been receiving for my live storytelling on Sundays (surprisingly my audience age range is from 30+ to 80 ish). I have also had links with a children's group in London using my puppets, but it is not the same as you cannot get a proper interaction with the audience.

Lastly, I encourage you "don't give up". We may have to use different ways of working but our sort of entertainment will never die. There will always be a place for our sort of entertainment as it helps people cope with their situations even if it is only for a short while to distract them from their situation. I have found recently attending the circus with my wife that I was greatly inspired and came away very uplifted wanting to dig deeper into my clowning and become better at what I do. I am hoping during this time that this will happen.

Let us hope that this Christmas that we find fun ways of sharing our gift of clowning with friends and family.

Please do get in touch, I would love to hear from you and what you are doing at this time as clowns. 

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コメディ・クラウン
サーカス!

アメリカから
クラウン・ランディが
さんかします!

9月22日(火・祝) 11:00開演 (ZOOM)
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Asia Pacific Report

— Kosuke “K” Omune
(Japan & Australia)

ONLINE COMEDY CLOWN CIRCUS THE 5TH SHOW

DATE: Sep22th

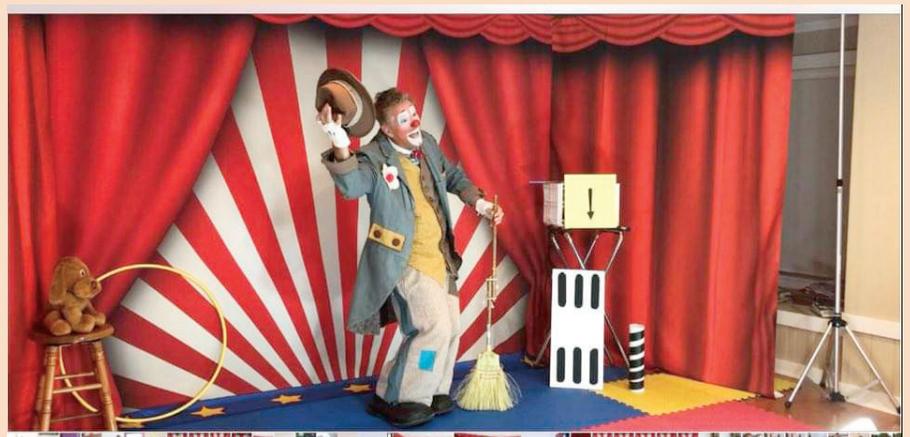
MEMBER: K, Toppo, Plants, Mint, Hazu, KENPO

SPECIAL GUEST: Simon De Clown Randy Christensen.

This online performance was the 5th show, and we created a lot of things. We had a balloon contest called “Who can make a bear faster?” All of the clowns make bears seriously and viewers expect who is the winner. In this time, K put a wheelbarrow on his forehead. Also, Clown K’s cutting pictures were put by K. It was so unexpected one.

The middle of the show, Randy showed a unique performance. Clown K and Pleasure-B members appreciate it very much. Pleasure-B big fans are also happy to see a real American clown show.

Randy comment: *I was honored to participate with Pleasure B and Kosuke in their Online ZOOM comedy circus in September! I started with a cartoon drawing based on the Japanese lettering that said “Good evening”...though it was morning in Japan, it was evening here in the USA! The viewers laughed as “K” explained my mistake to them! It was so fun to see smiling faces from across the ocean in the “ZOOM grid.” As the hour long show concluded, all viewers turned on their microphones to clap, cheer and say “good-bye” to new clown friends. Thank you, Kosuke, for allowing me to be a part of this performance with your troupe!*



ONLINE COMEDY CLOWN CIRCUS THE 6TH SHOW

DATE: Oct17th

PLEASURE-B: K, Toppo, Plants, ELVIN, SONIO

SPECIAL GUEST: San Diego Clown Conspiracy
LoMax. Tango. Toon Up. Jiffy. Otis. Wee Willie

In Oct 17th, We connected 3 locations in Nagoya, Fukuoka Japan and San Diego USA. When K put something on his forehead, ELVIN was playing drums. SONIO played comedy show with marionette. It was really newstyle, and also effective to online performance.

LoMax comment: *We were honored to be included. It was work to get a quality show together and to perform and it was a lot of fun. Working on Zoom was a new and different experience. We were lucky we had what was needed. We learned a lot and if invited again we would add a second camera. We would do it again! We hope to be invited.]*

Pleasure B made it possible and San Diego Clown Conspiracy thank them for giving us the chance to do it. 🤡



第6回もシリアなメンバーが増えます！そしてアメリカからも特別ゲストが！
おうちにいながらワクワクドキドキ！自宅でご家族やお友達と寛ぎながら
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PUBLICATION / MATERIAL DUE

January 2022 / by 11-01-2021

March 2021/ by 1-01-2021

May 2021 / by 3-01-2021

July 2021 / by 5-01-2021

September 2021 / by 7-01-2021

November 2021/ by 9-01-2021

size & Specifications

Inside Cover - Back or Front

8.625" x 11.25" - Full Bleed • 8.5" x 11" - Trimmed

Outside Back Cover

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Full Page Inside - 8.5" x 11" - Full Bleed/Trimmed • 7.5" x 9.5" - Non Bleed

Two-Thirds Inside - 7.5" x 6.1625" - Horizontal • 4.825" x 9.5" - Vertical

Half Page - 7.5" x 4.625" - Horizontal • 3.625" x 9.5" - Vertical

Quarter Page - 7.5" x 2.1875" - Horizontal • 3.625" x 4.625" - Vertical

Eighth Page - 7.5" x 1" - Horizontal • 3.625" x 2.1875" - Vertical

2021 rate card

Placement	Color / Full Bleed*	Color / Black & White*	Color / Black & White*	Color / Black & White*	Color / Black & White*
Inside Cover - Back or Front	\$400.00/issue	\$1080.00/3 issues**	\$2,040.00/6 issues		
Outside Back Cover	\$375.00/issue	\$1013.00/3 issues**	\$1,913.00/6 issues		
Full Page Inside	\$375.00/issue	\$1013.00/3 issues**	\$1,913.00/6 issues		
Two-Thirds Inside	\$300.00/issue	\$810.00/3 issues**	\$1,530.00/6 issues		
Half Page Inside	\$225.00/issue	\$608.00/3 issues**	\$1,148.00/6 issues		
Quarter Page Inside	\$150.00/issue	\$405.00/3 issues**	\$765.00/6 issues		
Eighth Page Inside	\$100.00/issue	\$270.00/3 issues**	\$510.00/6 issues		

*Due to advances in digital printing, there is no cost difference between a Color or Black & White ad. Therefore, if an ad is submitted in Black & White, it will be printed as Black & White; for an ad to be printed as Color, it needs to be submitted in Color.

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Preparation of PDF Files

To create your PDF, please use Acrobat Distiller or the Export/Save feature in Microsoft Word, InDesign, Photoshop, or Illustrator.

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Publisher reserves the right to reject any advertising. In consideration of CLOWNING AROUND's publishing advertising (or distributing another product) for the advertiser, the advertiser and its agency agree to indemnify and defend CLOWNING AROUND against any and all claims, losses, liabilities, damages and expenses (including attorneys' fees) arising out of CLOWNING AROUND's printing, publishing, or distributing such advertising (or another product) and/or arising from third parties access to advertiser's site and use of advertiser's products and services. In no event shall CLOWNING AROUND be liable for any consequential, incidental or special damages, nor shall its liability for any act, error or omission, whether or not due to its negligence, exceed the price paid to CLOWNING AROUND for the publication or distribution of such materials.

Ad payment to:

Checks payable to World Clown Association along with completed Insertion Order Form should be sent

WCA - PUBLICATIONS DEPARTMENT
C/O JANET TUCKER
6334 New Hampshire Avenue
Hammond, Indiana 46323

Please Note:

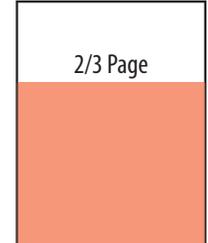
Cancellations in writing on or before the deadline, no cancellations or alterations of space will be accepted after the deadline.

All ads are subject to acceptance by World Clown Association - Clowning Around Publications Department in Hammond, Indiana.

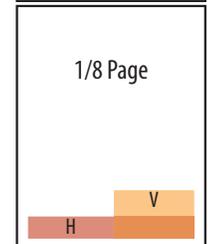
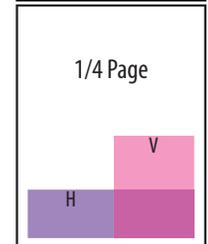
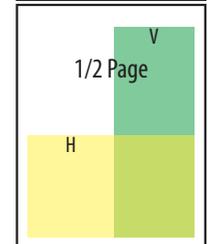
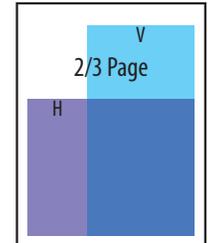
Notice

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FULL BLEED



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past presidents & code of conduct

past presidents



Sal Scalia 1983–1984	“Creating Laughter, Forever After”
Jack Anderson 1984–1985	.....	“Creating Laughter, Forever After”
Joel Barez 1985–1986	.....	“Creating Laughter, Forever After”
Jim Roberts 1986–1987	.....	omnijim@bbtel.com, 270-765-4739, 104 Lakeview Dr., Elizabethtown, KY 42701
Rich Snowberg 1987–1988	.....	clowncamp@me.com, 608-796-1546, 14 Copeland Ave. Suite 101, LaCrosse, WI 54603
Kenneth Gillespie 1988–1989	.....	113 SE 6th St., Minot, ND 58701
Barry DeChant 1989–1990	.....	Bonzkari@aol.com, 941-351-6572, 4215 64th St. East, Sarasota, FL 34243
Janet Tucker 1990–1991	.....	jb@jellybean-clown.com, 219-845-9019, 6334 New Hampshire Ave., Hammond, IN 46323-1950
Ann Lieske 1991–1992	.....	7911 Sauterne Dr., Rancho Cucamonga, CA 91730-2412
Lee Mullally 1992–1993	.....	lmullallyWCA@gmail.com, 1817 SW 76th Ter., Gainesville, FL 32607-3417
Mary Beth Martin 1993–1994	.....	Pokumhome@verizon.net, 512-864-2401, 117 Ridgewood Cove, Georgetown, TX 78628-4336
Bill Lozon 1994–1995	.....	billlozon@yahoo.com, 585-703-0317, 8 Sweet Jasmine Court, Columbia, SC 292290
Carol Jackson 1995–1996	.....	“Creating Laughter, Forever After”
James Gorgans 1996–1997	.....	jpgorgans@webkraft.net, 352-528-6167, 18721 NW 149th Ave., Williston, FL 32696
Myron Jackson 1997–1998	.....	twitch@burgoyne.com, 801-967-0075, 4812 Mandan Ave., West Valley City, UT 84120
Chuck West 1998–1999	.....	wca.education.dir@sbcglobal.net, 608-249-0266, 2453 Superior St., Madison, WI 53704
Arlene Feen 1999–2000	.....	jroxx@Bellsouth.net, 954-464-5013, 640 SE 13 St. Apt. 106, Dania Beach, FL 33004
Jim Roberts 2000–2001	.....	omnijim@bbtel.com, 270-765-4739, 104 Lakeview Dr., Elizabethtown, KY 42701
Julie Jahn 2001–2002	.....	urblessed@carolina.rr.com, 704-560-9202, 206 Clearbrook Rd., Matthews, NC 28105-5706
Rich Snowberg 2002–2003	.....	snowberg.rich@uwlax.edu, 608-785-8053, 14 Copeland Ave. Suite 101, LaCrosse, WI 54603
Arthur Pedlar 2003–2004	.....	vercoe@onetel.com, 01704-577514, 20 Delamere Rd., Southport, Merseyside, England PR8 2RD
Earl Temkin 2004–2005	.....	“Creating Laughter, Forever After”
Mary Bennett 2005–2006	.....	mmaryben@aol.com, 352-338-2824, 102 SE 45th Street, Gainesville, FL 32641-7693
Phyllis Bentley 2006–2007	.....	daisylcb@aol.com, 281-381-4801, 233 CR 244, Nacogdoches, Texas 75961
Ronald Cross 2007–2008	.....	“Creating Laughter, Forever After”
Rick Zaborac 2008–2009	.....	rzaborac@gmail.com, 309-693-2707, 10223 N. Spring Ln., Peoria, IL 61615-1347
Rich Snowberg 2009–2010	.....	snowberg.rich@uwlax.edu, 608-785-8053, 14 Copeland Ave. Suite 101, LaCrosse, WI 54603
Aurora Krause 2010–2011	.....	bebopclown@hotmail.com, 210-410-0578, 661 Richfield Drive, San Antonio, TX 78239
Joyce Payne 2011–2013	.....	joytclown@att.net, 323-779-5770, 1246 W. 119 Street, Los Angeles, CA 90044-1106
Deanna Hartmier 2013–2015	.....	deedeetheclown@yahoo.ca, 204/781-8882, 207 Edgemont Drive, Winnipeg Manitoba R2J 3H6
Randy Christensen 2015–2017	.....	wcac clown@earthlink.net, 507/720-6306, 2117 Peregrine Lane, North Mankato, MN 56003
Pam Moody 2017–2019	.....	sparkydmfd@msn.com, 515/321-7657, 3108 Brook View Drive, Des Moines, IA 50317

Any Changes?

Please make sure your contact information is up to date.

Contact:

Business Manager
(800) 336-7922
Outside U.S.
(219) 487-5317
Fax
(866) 686-7716

WCA code of conduct

As a member and representative of the World Clown Association I commit myself to representing the art of clown in a professional manner.

1. I will strive at all times to provide children of all ages with fun, respectful, family-friendly entertainment. I will create a joyful experience for my audience, not causing embarrassment at another's expense.
2. I will present quality, friendly-looking, professional makeup and costuming and will maintain my clown character while in public view.
3. I will refrain from drinking or using any alcohol, tobacco products or drugs prior to or during performance or at anytime while in clown costume.
4. I will act appropriately and with respect towards each member of my audience and other performers. I will be

courteous, not interfering with other acts, events, spectators or individuals.

5. I will remove makeup and costume after performance (when possible) to avoid any negative incidents which may be detrimental to the good name of clowning.
6. I will strive to understand and fulfill the expectations of event and program directors with a positive attitude.
7. I will continue to learn and become the best clown I can be.
8. I will promote clowning as family entertainment and respectfully oppose any use of the clown image in evil, violent or destructive ways.
9. I will gladly share my skills, knowledge and experience with fellow clowns in an effort to encourage and support a positive and united approach to the art.



World Clown Association
 6164 Scherr Road
 Berrien Springs, MI 49103



March 8-12, 2021

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 CONVENTION**



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**Funny Guy
 "Norman"**

**Awesome
 Musical Clown
 BeBop!**

**The Amazing
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