

Clowning Around



Spring 2026

Wyndham Virginia Beach
Ocean Front Hotel

Presents

Clown Anchors Ahoy!



WCA Convention
March 8-12, 2027

Sea ya by the Sea!

At the Beautiful Wyndham
Beachfront Hotel



World Clown Convention
March 8-12, 2027

- Cool Classes
- Wonderful Shows
- Fun Friends
- Awesome Wyndham Beachfront Hotel
- Beach Party Fun!



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WorldClown.com



News from your Editor

A big welcome to you from your team of directors and officers at World Clown Association. Once again we are going large with this super Spring issue. You will see a lot about the recent Boston Convention and next year's Clownfab..

Enter this Contest!

Search this magazine. Now - If you were at the Boston Convention and do not see your photo in this magazine. Please send an e-mail along with your name and a couple pictures of you having fun at the Boston convention and your picture will be in the next issue.

Awesome Wyndham Oceanfront Hotel!!!

See ya at the Beach! We have our cover showing the awesome Wyndham Virginia Beachfront Hotel the place for next year's awesome WCA convention. Check out the photos of this fantastic hotel. Register now at WorldClown.com.

Clown of the Year - Kynisha "Daisy" Ducre'

We also salute the new Clown of the Year - Kynisha "Daisy" Ducre' !! This huge honor was bestowed by her WCA clown peers and was announced at our Boston Conference. Kynisha is a super awesome clown and brings fun with comedy shows, bubbles and face painting to children of all ages. Congratulations to this warm & wonderful star in the art of clowning!

In this issue see a very fun report on Boston from the eyes of a first timer - please enjoy this fun read by Robyn "Yob" Song. Who is also our new Vice President. Welcome Robyn - I look forward to many more fascinating articles.

Also enjoy a salute to that awesome children's magician David Ginn. He has entertained hundreds of thousands of kids - and now celebrates his 80th Birthday. We love you David. Special thanks to Randy Christensen for his excellence in writing the tribute to David Ginn. In this issue Randy also gives us a look at the classic long glove clown bit.

2025 WCA Writer's Award to Randy Christensen.

Your Editor has awarded this honor in appreciation for excellence in writing for our magazine. Whenever I ask, Randy is right there with quality content.

Speaking of international stars... Virginian Beach Convention will have a great line up coming together for our BIG SHOW. Watch for your next issue to see previews of entertainers for that spectacular evening of entertainment from around the World of Clowning. Invite a friend to join WCA.

Make 'em laugh! - Norm B. Interim Editor - Clowning Around.

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Prez. Cliff Hartmier



Clown of the Year Kynisha "Daisy" Ducre'



Your Editor Norm B.

Boston Convention 2026

A Special THANK YOU!

From Louise Carnesale, Convention Chair

What a great 2026 convention in Boston Massachusetts. I would like to thank everyone who played a part in making the convention such a success. I want to thank the people who showed their support and interest in clown education by attending the wonderful lectures, faithful dealers, the WCA board members who worked side by side at the convention doing all the needed tasks, the many WCA member volunteers, the hotel and banquet staff that made it a magical experience.

I would also like to extend a special thank you to my family that traveled from New York, Maine, and Boston to help! This was their first time attending, working and experiencing why clowning means so much to me. They loved meeting all of you and helping you with your needs. One of them is going to continue clowning because of how welcome you made him feel.

Please enjoy some of the pictures I have included and again THANK YOU for making 2026 a great success.

We are already working on the 2027 convention at Virginia Beach. Clown Anchors Ahoy will be March 8th through March 12th, 2027, at the Wyndham Virginia Beach Ocean Front. The early bird registration rate is \$ 250.00 available now until June 1st, 2026.

Go on WorldClown.com to register.

Thank you again to all the volunteers at the 2026 convention and a special thank you to Betty Craver who did the daily office and registration work. She did most of the Business Manager's duties at this year's convention.

“SEE YOU ALL IN VIRGINIA BEACH!”

Register now at
WorldClown.com



From your Prez Cliff Hartmier



Hey Everyone,



Dee Dee



Lulu



Paddee



Ralph L.

Wow, we had a super convention in Boston. It was so fun to see all the clown friends and meet many new WCA members. Thanks to Convention Chair Louise and the many volunteers.

Thanks also to Paddee Embry as she took on the competition director duties and was assisted by many people along the way, including my super sweet wife Dee Dee. You are the best Deanna and I could not do it without you.

We appreciate all the contestants who brought their skits and skills to Boston. And a super thank you to the Judges who have the difficult job of reviewing all the amazing talent.

Our International Show was fantastic with guest star Hilary Chaplain entertaining us along with an all star cast. Fred Baisch was an awesome MC and thanks to all the backstage folks who kept everything running well.

The theme party was super fun and it was my pleasure to recite the Bedrock Clowning Oath to all present. You will want to be at the next one!

In other news, We are set to go to Virginia Beach for our 2027 Conference. It will be super. We have one of the most beautiful hotels to enjoy - the Wyndham Virginia Beach Oceanfront Hotel. It is fabulous and you have some lovely areas to walk along the seaside.

Our election results are in and Louise "lulu" Carnesale is your next president of the World Clown Association. Her leadership in convention planning and many other areas makes her a perfect fit for the future of our fine organization. She would like to to call and volunteer to help our club.

We need others to step up an be a part of the team. There are several offices with openings and we need people to run in the next election. Please consider how you can help and e involved.

Our Alley Director Patti Ummel is trying to strengthen and improve our Alleys. Please get involved and reach out to the Patti and help us with this important part of our organization.

Special thanks to our new Treasurer Ralph Ralph Lewellyn. It is a challenging job and we are in very competent and good hands with Ralph. Thank you to past officers Including treasurer, Betty BJ Craver.. Please consider how you can help our club by service on a committee. Louise has a page in this issue showing what we need for volunteers. How can you help us fill the offices in WCA. Thank you for getting involved.

Finally, thank you to Norm for his efforts on the magazine. He gathers articles and would love an article from you with a parade bit, prop, skit idea or juggling routine. Share your love of clowning with all our members by submitting something for our magazine. Long ago Norm was WCA Clown of the Year and then got Lifetime Achievement for his service to the club, and he is still at it.

Now, go and find someone to share a smile with. Love, Cliff.

2026 Around Clowns



Peg "Little Bit" Davis Jackie "Bee Bee" Reynolds



Auguste



1st Fernando Mayorga
"Pincelito Lito"



2nd Eddie "Eddie" Serrato



3rd Carlos "Burbuja" Recinos

Light Auguste



1st Place
Jackie Reynolds "Bee Bee"



2nd Place
Violetta Sobiech "Pinkee"



3rd Place
Elizabeth Childs "Buttons"

Classic White Face



1st Place

Luis "Libren" Casiano

Comedy Whiteface



1st Place

Randall "Circles" Munson



2nd Place

Maureen Yalenezian
"Pinky Doodles"



3rd Place

Anika Mitchell
"Town Clown"

Group Skits



1st Place "All Tide Up."
Shawn "Frizzle" Pierson
Vernon "Bubba" Walsh



2nd Place
"Banana Bandana"
Brian "Blotto" Kinney
Daniel "Burdles" Miller



3rd Place
"Clowny Pokey"
Beth "Pickles" Cedarholm
Reid "M T Pockets" Wisneski

Tramp



1st Place
William Craver "Al E Kat"



Balloons



1st Place
Judy Johnson "JuJu Bee"



2nd Place
Jackie Reynolds "Bee Bee"
Janiela runner up
Brian K runner up



3rd Place
James Fearn "Jimbo"



Variety Arts



1st Place
Jackie Reynolds "Bee Bee"
"Rub a Dub Dub"



2nd Place
Eddie Serrato "Eddie"
"No Nonsense Magic"



3rd Place
Elinore Blankenship "Ellie Mae"
"Herman the Worm"

Single Skits



1st Place
Constantino Zapata
"Symphony Marimba"



2nd Place
James "Jimbo" Fearn "Bird in the Bag"



3rd Place
Peg "Little Bit" Davis
"Peanuts"

Face Painting



1st Place
Judy "JuJu Bee" Johnson



2nd Place
Violetta "Pinkee" Sobiech

Character Clown



1st Place
Judy Johnson "JuJu Bee"



2nd Place
Peg Davis "Little Bit"



3rd Place
Beth Cedarholm "Paul Clownyan"

Paradeability



1st Place
Brian Kinney "Blotto"



2nd Place
Ralph Llewellyn "Clumsy"



3rd Place
Jackie Reynolds "Bee Bee"

BOSTON WCA FUN





WCA



Don't miss the fun in 2027
Virginia Beach
at the Wyndham
Oceanfront Beach Hotel





**Don't miss 2027 at the
Wyndham Virginia Beachfront!**

Fred Baish & Friends

Boston WCA 2026



Magician extraordinaire Fred Baish stormed the stage in Boston bringing lots of magic and laughter as our M.C.

Fred is well known across the clown world as a dealer of fine magic and a great guy.

Fred works alongside Patricia Mooseburger to bring excellent props and costumes to clowns across the world.

Thank you Fred for being a big part of our WCA Boston Conference.

Don't miss next year's conference in Virginia Beach at the Wyndham Virginia Beach Oceanfront Hotel..



Fred with Mooseburger & Friends

BILL "BILLY" LOZON



Thank you Billy for sharing this hand drawn portrait of you.

Art by Bruce "Charlie" Johnson

World Clown Past President, Bill Lozon has enjoyed clowning for many years. He served as our leader in 1994-1995 and helped our club immensely.

Bill entertained Children of all ages for many years. This year he is getting his clown motley out of his circus trunk for a couple more go rounds.

Thank you Bill for the joy you have given to so many over the years. Thank you also for writing to say that you thought the magazine was looking sharp.

The World Clown Association wishes you the best as you participate in several parades this summer.

Claire Marcotte CHEERIO THE CLOWN Last Walkaround



Claire A. Marcotte, known affectionately to many as Cheerio the Clown, passed away peacefully after a long and courageous battle with cancer and diabetes. She went to her reward on Wednesday, January 28, 2026.

She worked for nearly fifty years at Hanscom Air Force Base in Bedford MA and moved to Tyngsboro. While living in Tyngsboro she saw an ad in a local paper "Wanna be a Clown" She came to the first meeting very nervous but it did not take her long, with the help of Granite State Clowns, to become immersed into the joy of clowning.

Besides joining Granite State Clowns Alley 190 of Nashua NH she was also a member of the World Clown Association and the New England Santa Society where she portrayed a beautiful Mrs Claus. She was recently awarded a 10 year certificate and pin.

Claire was also a member of Pounds of Clowns, NH and Alley 54, MA. Claire brought joy to countless people as a clown, face painter but balloon twisting was her passion ask her to make almost anything out of balloons and she could do it. She became a certified balloon artist and did decorating. Claire also became a travel expert and attended many balloon and clown conventions.

She was deeply involved in clowning community for over 30 years. She soon became a wonderful mentor and we will always be grateful for her willingness to teach us new things and the generosity she shared with all of us.

Cheerio spread happiness wherever she went. Her infectious smile and positive spirit left a lasting impact on her community and everyone fortunate enough to know her. She will be fondly remembered by her beloved clown besties and fellow balloon artists Ella-Bella and Diane and her cherished clown family, with special mention to Barbara, Alan, and Pam.

Claire will be dearly missed. A memorial service will be held in the spring, with details to be announced at a later date. In lieu of flowers, donations may be made to the charity of your choice in Claire's name.

At the WCA recent convention in Boston Granite State Clowns sponsored a Jr. Joey in her memory. Granite State Clowns

Jr. Joey Fun in Boston



Register Now for 2027 WCA Convention
CLOWN ANCHORS AHOY

Virginia Beach Wyndham Ocean Front Hotel
March 8- 12, 2027 - WorldClown.com

Minnesota Student Circus 33rd Annual Show



City of Lakes Waldorf School Presents 33rd Annual Circus, The Marble Palace, at the Historic Music Box Theatre in Minneapolis, MN. — City of Lakes Waldorf School (CLWS), in collaboration with Hup (clap). HEY!, proudly presents its 33rd Annual Circus, The Marble Palace in April 2026.

This high energy show is done by students in grades 6–8. This year's production is a spirited circus spectacular and a hilarious homage to vaudeville and the 100 years of variety, laughter, and skill that have graced the very stage where the performance takes place.

Set inside the historic Music Box Theatre itself, The Marble Palace takes audiences on a theatrical journey through the venue's rich history. Audiences meet Finklestein and Ruben, two vaudeville-era theatre founders who, despite being gone for more than 80 years, still haunt the theatre they opened in 1920. With humor and theatrical flair, they guide the audience through a flip-flapping, toe-tapping journey across the decades, bringing to life the evolution of the theatre and the many forms of entertainment that have filled it over the past century.

Through circus arts, storytelling, and live music, students embody a century of performance, from vaudeville-inspired antics to contemporary theatrical expression, while celebrating the enduring cultural significance of the Music Box Theatre in Minneapolis.

From incredible juggling to impressive tumbling to boisterous bumbling, the show transforms the stage into a living timeline of entertainment history.

The Marble Palace invites audiences of all ages to step into a world where past and present collide and where history is not just remembered, but brought vividly to life through movement, music, and imagination.

Photo credits: Kyndell Harkness, Sarah Morreim & Kitty O'Brien

Assembled by: Norm B.



MY FIRST TIME ATTENDING A WCA CONVENTION

by Robyn "Yob" Song - Vice President

After I decided to attend the World Clown Association's convention for the first time this March, I heard the same thing over and over from those who don't "get" clowns: "You're attending a clown convention?" Yes! Clowns, like any other group invested in their craft, benefit greatly from sharing their knowledge and experiences with one another at conventions. As much as clowning is considered funny business, a clown's skills are crucial for surviving hard times and lifting others' spirits.

During the Great Depression, clowns kept audiences distracted from their troubles with a spectrum of characters, from Emmett Kelly's "Weary Willie" to the funny-faced Felix Adler. Nearly one hundred years later, the existence of clowns is a silver lining to history repeating itself. Finding joy in the mundane, searching for smiles instead of scowls, and not taking themselves too seriously — clowns are a much-needed antidote to the hostility and narcissism plaguing modern-day life.

Of course, it still takes some convincing to get your friends, family, and day job employer to agree that attending a clown convention is absolutely necessary. I was still on thin ice with my inner circle for driving home from the Northeast Clown Institute in a snowstorm (in my defense, I had to stay and see Scrambles win first place in whiteface over breakfast that morning). At the suggestion of a friend from NCI, Roy, I inquired about volunteering for the WCA 2026 Convention. Louise "LuLU" Carnesale was the clown who answered my call, and it didn't take much for me to begin excitedly planning my trip to Boston.



Robyn Song, Fred Baisch, & Annika Mitchell
After International Show in Boston

HERE ARE 5 REASONS WHY I'M GLAD I ATTENDED.

1) Meeting great clowns from across the globe I arrived late on the evening of Monday, March 2nd, on a blustery night in Boston's Chinatown.

By then, the World Clown Association's clowns were seemingly fast asleep, with only a gold "WCA" balloon sculpture hinting at their presence in the quiet hotel lobby. Luckily, it wouldn't be long before I saw their smiling faces.

The next morning, I met the first two clowns of the day, Louise and BJ, during my first volunteer shift at the registration desk. Both welcomed me with technicolor open arms, and a flurry of introductions to WCA members ensued — from the "Feather Ladies" to WCA President Cliff "Mister Stripes" Hartmier. We handed out LuLU's souvenir washcloths to protect the hotel's linens from the effects of its greasepainted guests. I even received a clown calendar all the way from Japan, sent by K.

Then we were off to witness the first event, which doubled as a competition: Paradeability. I found a seat next to my fellow Electric City Clown Alley friend, Maria, and watched the myriad of clowns in line for the "parade" route. Every clown had a stand out act,

but Brian "Blotto" Kinney of England braved the convention building's low ceilings on sky-high stilts dressed as clouds. It's no wonder he took home first place in this year's Paradeability competition.

Maria led me to the vendor room, where we were mesmerized by EZ + Kozy's booth. A plethora of vintage clown magazines, magic tricks, and circus memorabilia were laid out across the tables.

We picked up a few copies of *Clowning Around* and *Calliope* to start. Throughout the week I returned, taking in everything from Priscilla Mooseburger's one-stop clown shop to Fred Baisch's magic demonstrations.

2) Learning the craft of clowning through class and competition

At the start of the next morning, I arrived early for Julia "Wandafool" Swanson's makeup class. Despite my caffeine jitters, Julia managed to transform me into a brilliant light Auguste clown with blushy cheeks and a dash of iridescent glitter. Paired with a primary-colored, choppy Kanekalon wig from EZ & Kozy's booth, it was a fun departure from my typical whiteface clown look and made me think about crafting my own Auguste style.

To top it off, Julia had helped me pick out the perfect red nose from the Priscilla Mooseburger booth prior to class, calling it a "Cinderella slipper moment."

After catching the Face Painting Competition and nearly spilling my coffee on past WCA President Deanna "Dee Dee" Hartmier while trying to introduce myself (can you tell I was born to be a clown?), it was time to check out the Makeup Competition.

There were dozens of entries on display, including tramp, light Auguste, and whiteface contenders. Though I wasn't competing, I made sure to check in with other clowns and encourage them before they made their way to the stage.

It was interesting to see the many different approaches to makeup, costuming, and solo performances among the competitors.

After the nerves of the competition had worn off, Buttons and Town Clown invited me to dinner in Chinatown, where we ate at Empire Garden. The historic



theatre-turned-Chinese restaurant was the perfect place to discuss the day.

But our evening wasn't over: a clown party raged back at the hotel, complete with dancing, karaoke, drinks, and cake.

The conversation flowed as we learned more about clowning through the many WCA members in attendance. Despite insisting there would be just "one more song" — and "Closing Time" ringing out not once, but twice — our hosts Mike and Louise played several more tunes before the party ended.



MY FIRST TIME ATTENDING A WCA CONVENTION - CONTINUED

by Robyn "Yob" Song - Vice President

3) Making memories with friends new and old.

When Thursday rolled around, something told me to skip the makeup routine and head straight to the vendor room before breakfast.

It must have been clown intuition, as members of the Woo Clown Alley were already there when I walked in. Cait the Clown had welcomed me into a Woo Clown Alley meeting three years ago, and I've been endlessly inspired by these magical Massachusetts clowns ever since.

Seeing my friends Cait, Mother Lucy Goose, Scrambles, and the rest was a very sweet surprise.

After applying my whiteface for the day, I dropped into the Celestial Room for Patti "Jazzi" Ummel's About Face class, where we learned about applying Auguste-style makeup on different skin types.

Though Ron Severini couldn't make it to present "The Heart of a Clown" at WCA 2026, Fred Baisch stepped in and shared a stellar magic show in his place. Just a few hours later, Patti and Fred would both be starring in the WCA Headliner & International Show, held in the same theatre space where we had watched the Makeup Competition the previous day.

I met up with Town Clown and ran to catch the evening's event, led by none other than Fred Baisch. The Woo clowns, including Ruggles, were already seated when we arrived. We found Buttons and her plastic balloon dog in the row behind them and took our seats.

Fred Baisch, Jazzi, K, Kozy & EZ were just a few of the phenomenal performers who took to the stage. Our section of the audience filled the room with chirpy applause after each act, thanks to squeaker apparatuses stuffed into our clown gloves. Buttons, Town Clown, and I took pictures with the stars, then returned to the hotel room to play ukulele before bed.



4) The one-of-a-kind items in the WCA auction

On Friday, our final full day together as WCA attendees started with a heartfelt memorial service for late and great clowns who had passed. LuLU kept things light throughout the proceedings, and it was an honor to participate and pay my respects as a volunteer.

Shortly after the service ended, Jackie "Bee Bee" Reynolds gave us a thorough lesson in ventriloquism using her adorable arsenal of puppet friends, and then it was time for the afternoon auction to begin.

I wasn't planning on spending my entire budget for WCA in a flash, but something drew me to a pair of clown shoes within the first few seconds of the auction. My clown character, Yob, usually wears a 1960s mod color palette of red, white, and blue — and these white and red Wayne Scott shoes fit my style to a tee.

I've owned one pair of "real" clown shoes for years but never wore them because other clowns had told me they're more suited to display. "The clown who owned these shoes would like them to be worn, not displayed," the auctioneer told us as the bidding war began. I was sold, even though my heart raced as the price climbed higher and higher.

Upon picking up the shoes after the auction, the accompanying paperwork told me about their previous owner, Patty "Nurse Kindheart" Wooten, who was a dedicated nurse, author, and public speaker outside of being a clown.

Just one month prior to the WCA auction, I had received my acceptance letter to begin nursing school in the fall. I instantly felt a connection to Patty as I read through her story. Even sweeter, the inner soles of each shoe were printed with the image of my favorite circus clown, Felix Adler.

5) Staying inspired after the convention's end

The WCA Awards banquet marked the end of the convention on Friday night, attended by all in their "civilian" dress, as my friend Town Clown refers to clowns out of makeup.

It was incredible to see everyone receive their accolades, especially Knisha "Daisy" Ducre, who was crowned the 2026 WCA Clown of the Year. After the awards were announced, photos were traded, stories were shared, and laughter rang out until the last banquet table was emptied.



Checking out of the hotel and heading for the train back home to New York felt bittersweet, but I looked on the bright side: I'd be bringing what I learned home with me to share with others.

Most importantly, I made so many friends in Boston during WCA. Their willingness to share magic tricks and trade secrets, to pass on party favors, handshakes, and hugs, is what keeps me going in my "civilian" life.

The Mooseburger magicians, those wonderful Woo clowns, and the kindness of all WCA members from Atlantic to Pacific — I can't wait to meet up with them again and welcome new members to the WCA for years to come.

Closing note

While writing this article, I learned I had lost a good friend here in upstate New York. "Uncle Mike" wasn't a clown, but his sense of humor made him an honorary member of our circle. His family asked that we all do one small act of kindness every day to honor his memory — and isn't that what being a clown is all about?

There's more to a clown than costumes, makeup, applause, or awards. It's the contagious positivity and unconditional friendship of every clown we encounter, and the pledge to make someone else's day just a little bit brighter.

Remember this, and don't forget your daily act of kindness whether you're dressed as a clown or a civilian.

RUN FOR OFFICE OR SERVE

WCA Needs YOU

Please consider becoming:

- A Territory Director

We are doing a search for:

Business Manager

Editor of Magazine

Publication Chair.

Maybe you could be President
or serve as Convention Chair..



Please call the office to see where you
might fit in! Thanks!

Please volunteer to help at the convention.

Insurance Update

You should have insurance. Now is the time to make sure you and your audience are safe. We recommend a top line company that gives excellent service. Please check your W.C.A. website for clown and entertainer liability insurance.

CALLING ALL ALLEYS!

As the new Alley Director for WCA this year, I would like to remind you all that you need to renew your membership EVERY year! If you are a Lifetime Alley, there are no dues to pay. But, you must fill out the form on the website listing five WCA members in your alley, and their membership number. Update any change in officers, and contact information, and mail it to the Business Manager.

That's it! Easy Peasy! If you have any questions, any time, please email me at: **raviolitheclown@aol.com.**

- Annemarie "Ravioli" Prioriello



World Clown Elections

From the desk of the President Elect Louise Carnesale



Thank you to all those who voted for me and gave me the opportunity to continue in a leadership role.

The Executive Committee is the think tank of the World Clown Association. We vote on various motions and recommend amendments to our handbook. We discuss past and future challenges to our organization. We make plans and goals for our future. We represent the entire membership.

Please remember to share your thoughts, recommendations, suggestions, and volunteer your skills to our Executive Committee. This is your organization and we would like to hear from you. I would also like to offer you a chance to step up and serve by running for an office this year. This year is an odd year election where the following positions are up for election.

Executive Board Positions

1. Educational Director Duties

- A. Serve on the Executive Board
 - B. Provide lecturers, performers, photographer and educators for classes at our annual convention.
 - C. Write articles on education for the Clowing Around magazine.
 - D. Work on Convention Committee to assign areas for classrooms. Set up vendor room and work vendor show.
 - E. Negotiates contracts with lecturers, performers, and educational dealers.
 - F. Coordinates opening and locking of vendor room during the convention.
 - G. Works closely with the Convention Chair.
 - H. Develop a resource for future conventions on educators and vendors.
- #### 2. Marketing Director Duties
- A. Serve on the Executive Board.
 - B. Develop and apply methods to increase membership
 - C. Serve on Website Committee.
 - D. Design and prepare a new membership brochure to be used with membership renewals.
 - E. Write articles on membership for the Clowing Around magazine.
 - F. Develops membership retention articles.
 - G. Coordinates with other clown related organizations.
 - H. Promotes International Clown Week
 - I. Works with Convention Committee for media coverage.
 - J. Works with the Awards Director to get postings and pictures of award winners on the website.

Board of Directors Positions

1. Caring Clown Director Duties

- A. Submit a quarterly report to the Educational Director and Business Manager for distribution.
- B. Develop relationships with caring clowns in all venues such as hospitals, nursing homes, assisted

living facilities, veteran facilities, mental facilities, charity events and fund raisers for special needs facilities and other venues suggested by our membership.

C. Develop and maintain a Caring Clown Handbook.

D. Share with WCA Educational Director research on caring clown.

E. Work with the Educational Director to bring speakers for the annual convention.

F. Write educational articles for Clowing Around magazine

G. Serve as a member on the Website Committee.

Regional Director Positions

1. Midwest United States Director
2. Northeast United States Director
3. Southeast United States Director
4. Canadian Regional Director
5. Asia Pacific Director
6. Latin America Director Duties

A. Submit four reports a year on World Clown's activities in your region.

B. Submit a comprehensive mid-year report on the first 6 months of activities and an annual report to be sent to the Alley Director, President, and Business Manager.

C. Procure information on clowning events conventions and training programs within your region.

D. Attend the Annual Meeting

E. Solicit new members by promoting WCA within your region.

F. Send welcome letters.

G. Work with the Alley Director.

H. Submit articles for publication in the Clowing Around magazine.

I. Assist in forming Alleys.

J. Work with the Convention Director.

The description of duties for the officers listed in my article above are just a brief description. Full details are available in the World Clown Handbook found on our website.

All positions are for 2 years. We invite you to apply for any of the positions listed. I have also included our organization chart. Check the chart out. There are areas where you can volunteer to help.

Please contact me at:

Email: petecarnesale@gmail.com

Snail mail: Louise Carnesale

203 Hundley Drive

Enterprise, AL 36330

Phone (hard line NO TEXTS) (334) 475-2672

Let us know if you would like to go for a position on the board or volunteer to help on a committee.

It's time to step up and help lead World Clown into the future!

ALICE in WONDERLAND

By: Pegi Davis - All Around Clown 2026 (tie)

I have been wanting to create a character clown for the past few years, but I was having difficulty finding just the right one for me. I have a red curly wig that I use for one of my online improv characters, so I had been thinking of using that wig for characters like orphan Annie or raggedy Ann but neither of those characters really called out to me. The costumes were too plain, and the characters did not have enough depth or complexity to create an effective character and develop good props.

My husband and I usually volunteer for an event in June in our town for high-school graduates. It is an all-night party called Grad Night Live. Last year the theme was Alice in Wonderland. So, I had purchased a simple Alice costume for myself and a crazy Mad Hatter hat for my husband. That night I had so much fun playing Alice that I knew I had found my character. Alice was so complex on so many levels, with her unusual experiences, adventures and changes of perspective.

Shortly after deciding on Alice as my character, I became reacquainted with an old friend, Richard Smith, who I had first met in 2016 at my very first convention and competition. Richard had been very supportive and an inspiration to me the very first time I competed as a new clown at a convention. He has mentored many clowns over the years.

It turns out he lived quite close to me. I shared my idea of an Alice character with him, and he offered to work with me to build the character. Richard helped me design my costume and props and instilled in me a true desire to compete as the character of Alice. He gave me many challenges such as creating a new face that would go with my Alice character. It took me many tries to come up with the look I wanted.

He helped me to figure out which props would work best for me and how to use them. This all took time, dedication and practice and of course much patience from my mentor. I had to learn how to dress, how to put on the wig and accessories, how to walk, how to hold my head and stay in character and how to use my props. I finally found my first opportunity to compete at Northeast Clown Institute in January 2026.

Although I received many complements on my costume, I did not score very well in competition. I was told that I had too many props, my face was too pink, and the character of Alice did not make a strong impression. I came away being very discouraged.

I had not been to a large convention since 2016, but I had been waiting for ten years to have one of the major international clown associations have a convention in or near Boston so I could finally afford to attend. I decided to sign up for the WCA Convention in 2026. I got in touch with Louise Carnesale to get more information about the convention and the competition rules. She was coming to Boston in November of 2025, and she graciously invited my husband and me to meet her for lunch at the hotel. She spent a great deal of time,



sharing details about the convention and gave me the support and encouragement that I needed. I decided that I really wanted to challenge myself by competing as Alice at the WCA Convention, knowing in advance that this would

be the biggest challenges of my whole clown career.

I knew that the rules and the expectations would be higher than any of the previous competitions that I had ever experienced. I knew that the judges would be top notch certified judges that would give me the most thorough feedback that I had ever received in my life. I also knew that I would have a week-long opportunity to fully immerse myself in the clown world and have the chance to participate in amazing classes. Although there were people I already knew at the convention, I also found a wonderful new community of people at WCA who welcomed me and shared their knowledge and experience with me. I really enjoyed hanging out and spending time with my new WCA friends.

I focused all of my energy on the lessons that I had learned, the discipline I had taught myself, and my will to bring Alice to life once again. I practiced my make up and my routines for weeks leading up to the convention

I went back to the drawing board: refining my make-up, learning better use of my props, practicing putting on my costume, figuring out how to keep my wig on my head and my headpiece on my wig, and "living my character" by just "becoming Alice". I only had about six weeks to perfect my character. At the very same time, I was undergoing five weeks of radiation therapy for my cancer which had returned, leaving me tired and worried about my health. But I knew in spite of all these obstacles, I wanted my character of Alice to have another chance of "becoming alive."

I signed up for every competition that I could participate in, including parade ability, single skit, and make-up and costume in character as Alice. Of course I was nervous going into the competitions. But I also enjoyed the opportunity to demonstrate all of the things I had worked on so hard and for so long. I gave it my heart and soul and the strength and self-discipline I had learned.

When I received the All Around Clown award, I was pretty much in a state of shock since I had not placed first in any single category. But I also felt a tremendous sense of accomplishment for all the hard work I had done, for having the strength to overcome my doubts, for overcoming my health issues, and for the belief that I had in myself. I also owe my achievement to the mentors and friends who believed in me, befriended me and supported me.

Thoughts about Bringing your Best Clown to WCA's Convention

By Jackie Reynolds - 2026 All Around Clown (tie)

I was truly honored as Bee Bee the Clown, to be awarded the title All-Around Clown at WCA's 2026 convention in Boston, which I co-share with Peg Davis as "Little-Bit." I was asked, "As All-Around Clown, what are your beliefs on 'how to be on the competitive edge?'"

First, I'll offer ideas related to three categories in World Clown Association's judging that are tallied for All-Around Clown. The second portion of this article includes a few thoughts on elevating the quality of your clowning in a broader sense.

Being on the competitive edge at WCA means planning to participate in competitions (A.) Makeup/Costume, (B.) Parade-ability, and (C.) Individual Skit or Variety Arts. You might compete in Groups Skits, Balloons, and Face Painting also. Take time before the convention to thoroughly read, and to comprehend the rules for each of these categories. Competitions: Take the time, before the competition to get onto the stage. You will benefit from getting a feel for the space. Know where you will be presenting your work. Run through, or visualize your performance. Don't walk in cold. What is the size of the venue? Can you fill the stage's volume with your presence?

A. Makeup/Costume: You will be asked by the judges to present a short bit of clown skills, and to strike several poses as part of your Makeup/Costume competition. Decide what small talent you will present in thirty or sixty seconds for the judges. Practice several poses, with facial expressions to best express the incredible clown that you are. Then, take photos to see how to improve your poses.

B. Parade-ability: Parade props are visual jokes that are shared over and over along the parade route. Is your prop large enough to be seen? Light enough to carry for the entire parade? Does it create laughter? What joke or comedy bit goes with your prop? Will you want a small sound system to amplify your voice?

C. Individual Skit or Variety Arts: Be aware of the time limits. Do you need music, or a sound system for your skit or performance? A skit has a clear beginning, middle, and end, or blow-off/ surprise. Variety Arts are performance pieces showcasing talent. Read and understand the rules.

As you create the skit or performance ask yourself, "How would a "great" clown do this?" Video your work to correct your short comings. Ask for critiques. Know all of the mechanics of the skit/performance, then polish it by improving your voice, breathing, timing, expression, reaction, body language, etc.

Don't just interact with the audience... interact with individuals in the audience. Are you afraid to make eye contact? Don't pretend that they cannot see you. Do you play to the kids, and try to ignore the adults? Be courageous enough to work beyond your comfort zone. Find the funny moments in your skit. Maximize their effects.

Going beyond the competitive edge... A great clown allows the audience to feel something. They give people something to take away in their hearts, not just in their pockets.



Laughter spills over when a clown creates funny bits of absurdity. Skills and talents are just play-things the clown uses to create joy. How does something as intangible as joy find its way into being on the competitive edge? Are "joy" and "funny" part of some skill set that can be learned, and then measured in points?

Remember the improv TV show: "Whose Line Is It Anyway?"

The tag line is: "10,000 points! And the points don't matter!" Great clowning combines skills with emotions that resonate in the heart.

I'll suggest three things to bring your clown into the world beyond the competitive edge:

1. Continue to learn. 2. Pay attention to details. 3. Give your gift away.

1. Continue to learn. Be curious about new skills. Be courageous enough to work beyond your comfort zone. Allow yourself the grace you would bestow upon a five-year-old child. Be brave enough to try. Be unafraid to fail. Be patient with yourself as you learn. Begin exactly where you are. Video yourself to see where you have obvious room for improvement. Ask for critiques and suggestions.

If you can, attend classes, camps, workshops and conventions to work with colleagues who know more than you. But, understand that, although others may teach you, eventually You! Must! Teach! Yourself! It takes work to develop your skills and character. Practice timing, makeup and costume, action and reaction, posture, stage presence, juggling, balloon twisting, face painting, stilt walking, etc. to create your clown. As your clown skills improve, your competition results may improve also.

Think carefully about what a "great" clown would do, and then pretend to embody a "great" clown. How would they enter, stand, look about? How would they move, speak, and present their bit? Does this pretending elevate your own work through exaggeration, and cause you to work beyond your comfort zone? Practice. Video your work to see where it is cringe-worthy. Ask for critiques. Practice some more.

2. Pay attention to details. Great things are comprised of individual details, that are practiced and combined into a whole. A few very elementary springboard ideas to apply to your next bits of learning: Balloon twisting: Hide the knots. Makeup: Improve the precision of the line work in your makeup application. Puppets/ Ventriloquism: Learn fundamentals of movement, or lip control to create a life-like puppet. Create a short comedy bit. Remember, you must believe they are Real.

3. Give your gift away. Find ways to add comedy to your skills to create joy and laughter. Discover the niche that resonates for your character. Bring your clown-self as a gift to the individuals in the audience at a library, a child at a party, a person along a parade route, a resident at a senior living community, to someone in the 15th row at the circus... Ask yourself, how do I want them to feel? "What does my clown bring to them to take home, not in their pockets, but in their hearts?"

Aurora "Bebop" Krause

Steps to Creating Your Clown Show

Aurora "Bebop" Krause, Past-President

From the time I make the commitment to do a clown show I began to think of what routines I will include in the show. Of course, it's essential that before I make the commitment I receive three important details; how long will the show be, who's my audience and what are my contact's expectations?

After this information is received I can visualize what routines would work best for this time span, this audience and can also meet my contact's needs.

What follows next are three very important steps; Planning, Preparation and Practice.

Planning, Preparation & Practice.

Once I know the venue; library, party, festival grounds, etc. I'm pretty familiar with what stage space I'll be working in.

Having received the information I need, I now follow-through with the first step 'Planning'. I'll decide on a storyline to introduce my show, and then incorporate the routines that'll add to this storyline. Because timing the show is so important I'll do a quick run-through of a couple of the routines and see if they'll work well into the show. If not, I'll make some adjustments in order to fit the time slot.

I always use music to structure my shows; this helps me create a well-paced performance. I select the music I'll be using and create a playlist. For me music announces to the audience that they're about to be entertained, so this helps in prepping my audience.



Now that I've planned the storyline, routines and music, I move on to the second step 'Preparation'. This involves transition of routines and creating a show that flows smoothly. In regards to transitions I determine what a routine will need along the lines of; patter, props, comedy antics and volunteers.

Once this process is established I document my line-up and do a total run-through of the show allowing time for the audience's response of laughter and/or applause accordingly.

I'm now ready to organize and apply the third step 'Practice'.

I enjoy this part the most because this is where I incorporate my character and have fun working with the props. Practicing is not something that everyone enjoys doing but I consider it an essential part of the process.

I believe this is where we achieve the level of confidence in our performance that adds comedy antics and makes the show more entertaining.

Confidence in my performance ensures that I will be having fun and if I'm having fun my audience always joins in.

Hope to hear from you, visit bebop at: www.bebopsworld.com

BebopsWorld.com

WCA News

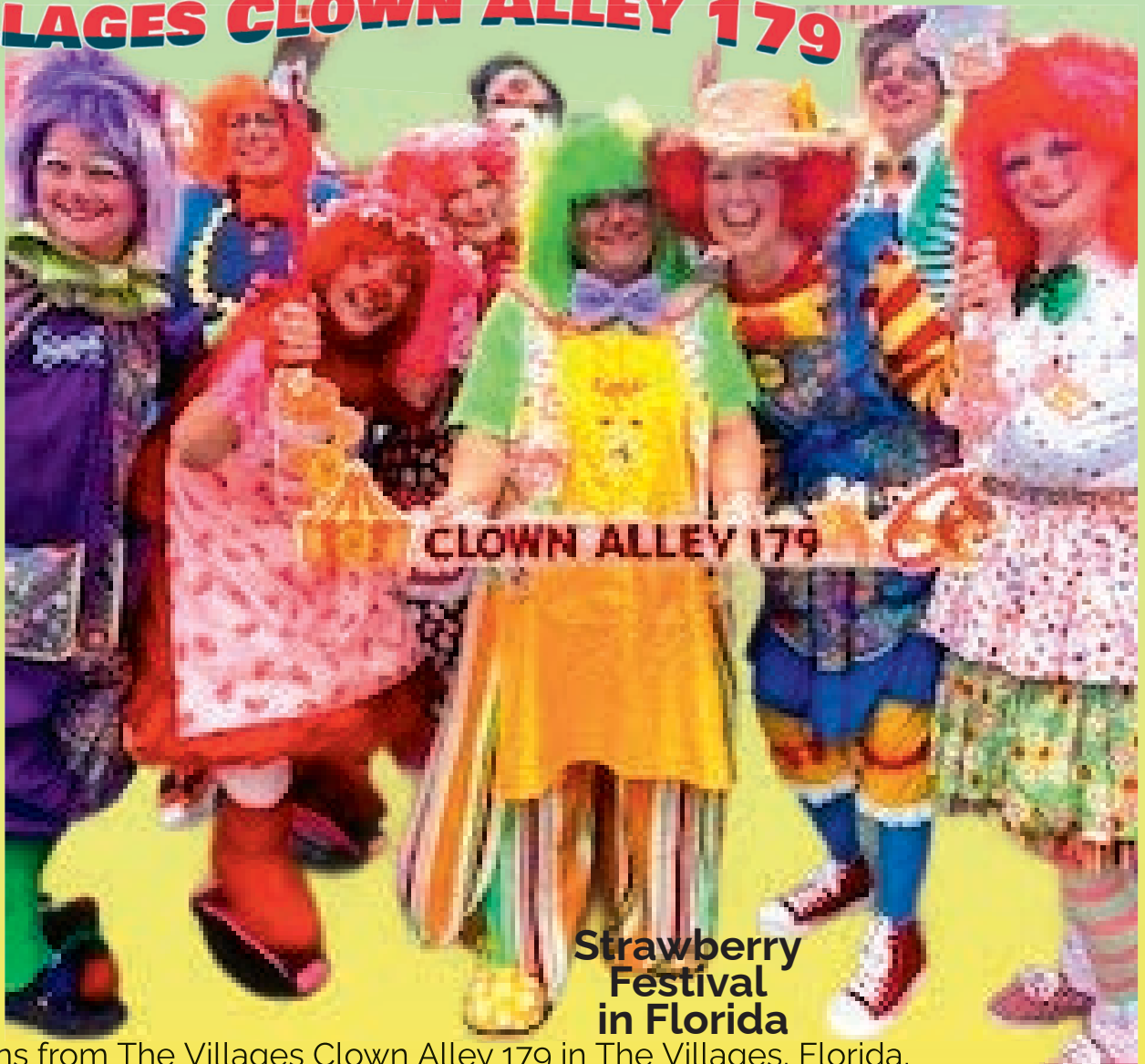


Bubba Sikes tries out a new design on N Jay at Clown Festival.



N Jay with Edmond

THE VILLAGES CLOWN ALLEY 179



Strawberry Festival in Florida

The clowns from The Villages Clown Alley 179 in The Villages, Florida, participated in the Strawberry Festival at one of the downtown squares! They did walk arounds, face painting, balloons, and glitter tattoos! A great time was had by all. From left to right the clowns are: Andrea "Dandy-Lion" O'Connor, Marilyn "Sunni" Milano, Lori "Bouncie" Zulauf, Lynda "Minkel" Kistler, David "Wrongway" Stephan, Annemarie "Ravioli" Prioriello, Jamie "LuTLu" Hawthorne, Robert "Mikey" Grable, & Patty "Peppermint Patty" Mack.

One Clown's Approach to Parade Presentation

By: Ralph Llewellyn

Introduction

Parades are events that evoke strong feelings for many clowns—they either love them or dislike them. Personally, I have always been drawn to parades. However, creating a parade presentation is much different from preparing a skit performance.

Comparing Parade Presentations and Skit

Performances

When performing a skit, you have the advantage of securing the audience's undivided attention for several minutes. This allows you to build a story with a clear beginning, a gradual buildup, and an impactful blow-off. In contrast, parade presentations are much more brief. You often have only seconds to establish a beginning, deliver the buildup, and finish with the blow-off before moving on to repeat the process just a few feet down the parade route. Additionally, you may be part of a group with several other clowns and performers, all competing for the crowd's attention.

Starting with Big Ideas

My process begins with thinking big. Every prop or presentation must be larger than life. If I use a smaller prop, it limits the size of the audience that can see my performance at any given moment. This also means I might have to repeat the same gag more frequently along the route to connect with the crowd. Sometimes, a small prop restricts me to performing only on one side of the parade route. To avoid these issues, I rely on large, colorful props as the hallmark of my parade presentations. These props are visible from a distance, capture attention, and help convey the story.

Capturing the Audience's Attention

The prop is just the initial component for drawing in the audience. I also utilize the sound of my voice. My voice helps set up the storyline or gimmick and delivers the blow-off. The combination of a large, colorful prop and a strong, projecting voice is key to pulling attention toward my presentation. With these tools, I can reduce the number of times I need to deliver the presentation each block of the parade while still reaching a wide portion of the crowd.

Example Parade Presentation

To illustrate, at this year's convention, my chosen prop was a fishing pole with a balloon line and a large, polka-dotted number 1.

As I walked toward the performance area, the audience could see the fishing pole and the #1 approaching.

Upon reaching the performance area, I yelled excitedly that "I had finally done it," repeating this several times as I crossed sides and moved down the route.

When the crowd was thoroughly engaged, I stopped in the middle and shouted, "I finally caught the BIG 1!" Then, I continued on to my next "stage," repeating the process.

Keeping It Simple

The gimmick is intentionally simple, easy to understand, and—most importantly for a long parade route—lightweight. This makes it easy to carry, even during the longest parades.

Owning the Crowd

Ultimately, excelling at parade performance is all about "owning" the crowd. Adopting a larger-than-life approach helps achieve this goal. While there are various ways to accomplish crowd engagement, this is the method I use and offer for consideration.

Conclusion

Best of luck with your next parade adventure!

Compete in the Parade-Ability Contest in Virginia Beach WCA ConFab March 8-12, 2027



The Radio Enthusiasts of Puget Sound Present Old Time Radio & Circus Theme

By: Bruce "Charlie" Johnson

The Radio Enthusiasts of Puget Sound is an organization for fans of old-time radio comedy and drama. Their activities include live onstage recreations of classic radio episodes. They also provide information on the history of classic radio. Bruce "Charlie" Johnson is their lead Foley Artist performing live sound effects.

On World Circus Day in 2025, REPS presented a tribute to the circus at Kenyon Hall, in West Seattle, WA.

Bruce did clown routines during the Come In and then opened the show with some of his additional clown routines. The group recreated circus themed episodes of "Fibber McGee and Molly" and the "Phil Harris - Alice Faye" show. The group recreated portions of two "Red Skelton" episodes. Bruce performed live sound effects for all three recreations. He was assisted by Alice Watson. In between episodes, Bruce presented information on clown and circus history.

Lindsey Dabek performed as the Ringmaster, voiced characters in some of the recreations, handled recorded sound effects, and sang a song.

Kenyon Hall has a restored theatrical Mighty Wurlitzer Organ that was used to provide music.

Bruce set up a display of some of his artwork and circus memorabilia in this small intimate theater.

During the pandemic, REPS began streaming some of their performances. That broadened their audience to across the U.S. and to foreign countries. Some WCA members watched the live stream of the 2025 circus themed show.

On April 18, 2026, REPS returned to Hokum Hall. It was once again World Circus Day. The theme of this year's performance was mystery and magic. Bruce opened the show with some short magic routines.

Then the group recreated episodes of "The Adventures of Ellery Queen" and "Sherlock Holmes." They finished by debuting a new script written by Roger Kim in the style of old-time radio. Bruce once again provided some historical information and performed live sound effects. He was

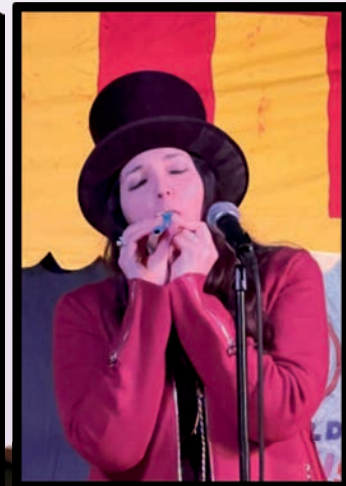
assisted by Dean T Moody

In celebration of the 2026, Ryan Asbert, the IT person who oversees the REPS video productions, posted a recording of the 2025 circus show on the new REPS YouTube channel. You can see it by going to [Youtube.com/watch?v=sEMRtDbp8po](https://www.youtube.com/watch?v=sEMRtDbp8po)

Photos by Roger Kim



Bruce at the sound effects board.



Bruce's artist renditions of famous old time radio stars.





Recently, I was able to view the incredible "Comedy Jamboree" show in Branson, Missouri. Andy Parks is the Creative Shows Director for the Grand Country Music Hall where this takes place. He also is the primary comedy character doing a number of costume changes and characters throughout the show. He is brilliant! This is a "must see" show.

Towards the end of the show, a beautiful young lady named Rachel Mary Green, dressed elegantly wearing red gloves, came out and began to sing the song, "Never-ending Love." It was sassy and romantic. Suddenly, Andy appeared on stage to interact and sing with her. He joined her in singing all about their "never-ending GLOVE." Interacting and doing some choreography, he gets all wrapped up in her never-ending long glove. It was hilarious physical comedy and one of my favorite parts of the show.

He shared with me that a decade ago on "The Late Late Show with James Carden," that the the song and the bit was performed with Zooey Deschanel.

I found it also on YouTube at <https://youtu.be/ormoeTSCyQ4?si=BaYJodyfSGBKFdZv>

It was fun, but Andy and Rachel, added more physical comedy really making it their own.

The Long Glove idea has been performed for over 100 years in all types of settings and scenarios. These are examples of how a standard classic clown piece can be adapted to fit one's character. Keep on learning classic clown comedy. Modify it to your performance style, have your character "own it," and you'll bring great experiences to your audiences.

1 - How Lucille Ball Went From B-Movie Queen to Comedy Superstar, Author: Mark Peikert, December 21, 2021, Town and Country Magazine.

Extra: Curt Gunz, the Family Show Pro, has a 5 minute video demonstrating how he has performed the long glove as part of his kids shows. Enjoy!

<https://youtu.be/BJoXRFHlaTE?si=t2of8ApQ849bAjwB>

Learn more about Randy at: QualityPrograms.net



CLOWN CLASSICS: THE LONG GLOVE

By: Randy Christensen

This old-time routine from vaudeville days still brings laughs to audiences today! The reason routines like these become classics is because the humor bridges the generations. It combines the principles of exaggeration and surprise and nonsense.

As our WCA Historian, Ron Severini says, "It was funny 100 years ago. It's funny now and people will think it's funny 100 years from now." That's what classic clown comedy is about!



Lucille Ball auditioning for Ricky's show in the "I Love Lucy" episode.

Buster Keaton knew this routine from vaudeville. Fact is, he coached Lucille Ball and Dezi Arnez in their performance of "the long glove." It was a standard piece in their show which they performed "live" in movie theaters between movies.

Mark Peikert shares, "For the tour, Ball rehearsed for hours with both Keaton and Pepito Perez, known as Pepito the Clown. Together, the two men concocted an act for Ball based largely on Pepito's own, involving a tramp costume and a giant cello. The tour was a smash and, when CBS finally decided to allow Ball and Arnaz to film a pilot, they recreated the sketch. The sequence eventually found its way into the first season of "I Love Lucy" in 1951 as part of Episode 6, "The Audition." 1

The long glove section only took 30 seconds of a five minute routine, but it brought the laughs! You may see this performance of "I Love Lucy: Lucy Auditions" on YouTube at https://youtu.be/hW1QNroZwjE?si=GmyuX_Whv2DIL1e7

I learned the long glove comedy bit in 1981 as part of "the Kings Jesters:" a college-based clown ministry group. We would perform for churches, nursing homes and the children's hospital in downtown Minneapolis, MN.

The Long Glove routine basically is exactly what it sounds like. A clown, for some reason, decides to take off his gloves. The first glove usually comes off normally. When the clown begins to remove the second one, he realizes that it's longer than the other. He pulls and it continues to stretch longer and longer and longer until it finally comes off his hand. The extra fabric of the longer one was hidden under his long sleeved shirt.





There's something powerful about a classic clown bit. It doesn't rely on giant props. It doesn't need a sound system. It doesn't require pyro, fog, or a lighting cue. It requires commitment. One of the oldest standards in clowning is the "Invisible Dog" routine. A leash. A mime. A relationship. Pure physical comedy.

But let's be honest—today's audiences are different. Kids are raised on tablets, smart devices, and instant gratification. If it doesn't respond to voice command, they assume it's broken. So, I asked myself: What would happen if Gregor the Clown upgraded his invisible dog? What if the dog was "Smart Dog 2.0"?

What follows is a routine I have been working through that is fully scripted, that blends traditional physical clowning with modern tech humor. So far, it has worked in some library programs, a VBS and a couple interludes in my stage—and best of all, it plays big with very little.

Why I Think This Bit Works: • The audience becomes your partner. • The humor works on two levels, see chaos, adults see commentary. • It requires almost no setup. • It's scalable for small or large crowds. • It allows your unique personality to shine.

At its heart, this isn't about a dog. It's about relationship. Gregor loves this dog. The dog does not always return that affection. And there is the necessary tension. That's the essence of comedy.

SOLO SKIT SCRIPT "Gregor's Smart Dog 2.0"

Props Needed: • Sturdy leash (like the invisible dog leash—although I just used some Chimney wire, wrapped around a regular leash) • Smartphone (real or fake) • Optional long balloon for a tag ending.

Scene 1: The Grand Introduction: (Gregor enters proudly, holding a leash attached to absolutely nothing.) Gregor (beaming): "Ladies and gentlemen, boys and girls... I would like you to meet... my brand-new dog!" (Leash suddenly jerks violently. Gregor stumbles forward.) Gregor: "Wow! He's excited to meet you!" (Dog pulls again. Gregor spins to regain balance.) Gregor (whispering to dog): "No jumping. We talked about this." Pause. Look at audience. "He's very friendly. Mostly."

Scene 2: The Upgrade: Gregor pulls out his phone and says, "It's okay. He's voice-activated." Into phone: "Sit." Nothing happens. Louder: "SIT." Leash jerks and Gregor drops flat on his backside. Gregor looks at phone. "Oh no... software update." He taps screen furiously. "Installing obedience... 3%." Kids will shout suggestions. Play with them.

Scene 3: Classic Physical Escalation Gregor regains composure. Gregor: "Let's show them your tricks!"

Trick 1 – Fetch: Gregor throws invisible ball. Wait. Wait longer. Gregor slowly walks offstage to retrieve it himself. Returns out of breath. "Good boy..." Repeat once bigger. On third throw, react as if dog launches ball into your face. Big reaction.

Trick 2 – Squirrel! Gregor freezes. Eyes widen. "Oh no." He whispers: "Don't." Leash suddenly jerks wildly. Gregor sprints across stage, dragged by invisible dog and circles stage once, then stops abruptly. Clown fixes hair. "Sorry... Squirrel!"

Trick 3 – Leg Wrap Dog runs between Gregor's legs. Leash wraps around ankles. Gregor hops. Spins. Falls safely. From sitting position on the floor: "He's affectionate."

Scene 4: Emotional Beat Gregor kneels. Soft tone. "Stay." Gregor carefully sets leash down. Walks away confidently. Audience sees leash remain still. Gregor reaches edge of stage. Feels no tension. Slow realization. Turns. Dog stayed. Gregor nods proudly. "Good boy." Sudden violent yank. Gregor faceplants. Huge applause moment.

Optional Tag Ending – Balloon Finale Gregor sighs deeply. "You know what... I should have gotten a normal dog." He pulls out a long balloon. Begins twisting dog. Balloon pops loudly. Gregor freezes. Leash jerks again. Gregor looks up at audience: "Okay... you win." Big bow. Exit while being "dragged."

Performance Notes

1. Commit fully. If you believe the dog is real, they will too.
2. Play the pauses. The invisible dog exists in the silence.
3. Use levels. Stand tall. Crouch. Spin. Fall. Crawl. Physical contrast creates laughter.
4. Let the audience help. Kids shouting, "He's behind you!" is gold. Use it.
5. Keep it relational. The dog is not the joke. Your reaction is the joke.

Final Thoughts: Classic clown bits don't need replacing. They need refreshing. The Invisible Dog worked in 1920. It worked when I first saw it in 1970. It works now. But when you layer in modern references, stronger structure, and emotional beats, you give tradition new life. And that's our job as clowns. To honor the past. Serve the present. And fall down in a way that makes everybody laugh. Stay Funbelievable and remember Laugh Big, Love Bigger. - Pastor Greg Phillips





EZ, Bee Bee and Kozy.

Bee Bee the Clown Visits the Loomis Bro. Circus - By: Jackie Reynolds

My experience at the Loomis Bros. Circus was quick, short, and wonderful. Loomis Bros. Circus was performing in Meadville, PA, and I was there as a guest clown for the show at 4pm in May of 2024.

My family lives in NW Pennsylvania, about 2 1/2 hours southwest of Niagara Falls.

In 2024 the COAI conference was in Niagara Falls, NY.

Following the convention, I drove early in the morning to do my shows, and afterwards drove a hour to get to the circus as a guest clown for the 4pm afternoon show.

It was a great experience.

Thank you Leslie Ann Aitkin for
this Parade Walk Around

CLOWN AT WERK ON PARADE



BIG, BOLD & VISUAL

Europe & Africa Report

Spring 2026

Neil Wilkin - Jester Jim
WCA Europe & Africa Representative

An observation from a recent event in England. A friend came to see something I was doing with a group of adult students which included using puppetry and engaging in a story-time. The comment made afterwards to me by my friend was "I could not do what you are doing" to which I said "but you are a better performer and can hold an audience well".

His response was "I can do a show and then go home and just forget about the show. I have done a performance and had fun but not really engaged with the audience, in other words wanting me to go back and do another show".

He told me that he had seen me engaging with the audience and making them feel that I was a friend, wanting them to be part of the show. He then told me that he couldn't do that and that what I had was a rare gift. My skills, he said could be better but they worked really well for the crowd I was with.

What I learned from this was that we all have gifts and talents, but don't always recognise them in ourselves.

Having been to CGUK where both British, Canadian and American clowns have joined together for the events I have been greatly encouraged by particularly the American and Canadian contingents who are willing to share their skills, offer advice and encouragement.

This is happening more in the UK now, but wouldn't it be wonderful if it could be encouraged worldwide. A word of encouragement can go a long way.

In England there are moves afoot for some one day events I believe, one in Birmingham and one in Bristol. If the organisers read this please contact me with details so I can add it to the next report including any photos or promotional material.

I am being told that this year more interest is being shown in visual arts than has been since covid, seemingly we are beginning to see more interest in our line of work. I would like to hear from other clowns about their experiences of this and also to hear from clowns in this region about what clowning work you are doing including photos if you wish so that they can be included in the report.

March 2026

In England the month of February began with the annual church service in London, which celebrates the life of Joseph Grimaldi (the founder of clowning in the UK), but is also an opportunity to remember all the clowns who have passed away in the last year and to commission clowns for the coming year.

This year was the 80th anniversary of the event and more than 750 were in the audience including local people who came to see the event (a joyful colourful item in an otherwise drab time of the year). There was a large press presence this year, many from overseas such as Denmark, Germany, Spain and even from the United States from which they produced a wonderful article in the New York Times.

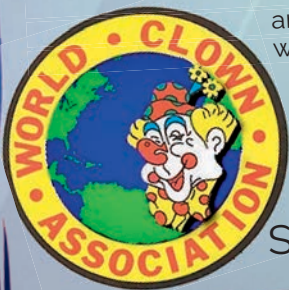
Following on from that I with my wife tried to organise a conference in Hemel Hempstead we had been promoting it for 10 months and had received some interest in the event but no commitment.

As we had local interest for a show, we cut the event down from four and a half days to one day finishing with the show, but mainly due to poor weather (about 1cm of snow) there was a very poor attendance at the show.

Following that Neil did a show locally and although again a poor turnout, one person asked me to pray with them afterwards, they realised that I was a Christian clown.

We are seeking to find out from all clowns in Europe and further a-field whether it is worth putting on an event next year at this time. I feel it is a good time of year as in the UK there is very little clowning work at the start of the year. We are also wondering whether there are better to communicate upcoming events, and even whether people actually want an event where they can meet with other clowns, encourage each other and even introduce new people to clowning.

I would love to know your thoughts on the above and also about any events you are planning in our region. Please do get in touch, I would love to hear from you and what you are doing at this time as clowns.



Invite a Friend to Join World Clown Association

See ya By The Sea - March 8-12, 2027 Virginia Beach

2026 WCA Awards Program: Celebrating Talent, Courage & Growth

By Paddee Embrey,
2026 WCA Awards Director

One of my greatest joys serving as the 2026 Awards Director was witnessing the creativity, courage, and enthusiasm that filled our competition events during the World Clown Association Convention, held March 2–7. The Awards Program is always a highlight of convention week, and this year was no exception.

Our 2026 program featured 15 award categories, offering performers a wide range of opportunities to showcase their talents. These included Paradeability, Face Painting, Balloons, Group Skits, Single Skits, and a Variety category, each celebrating a unique aspect of clown performance and artistry.

We also offered several makeup competitions, honoring the rich traditions of clown character design. Competitors entered categories such as Classical Whiteface, Comedy Whiteface, Auguste, Lite Auguste, Character, and Tramp, and it was inspiring to see how each artist interpreted these classic styles in their own creative way.

This year we received 64 competition submissions, and every single one represented dedication, preparation, and a love for the art of clowning. Watching performers step forward to share their work reminded me why competitions are so important to our organization.



People often ask, “Why compete?” From my perspective, competitions are about far more than winning an award. They are about learning, growing, and challenging ourselves. When you compete, you take a creative risk. You open yourself to feedback and discover new ideas by watching others perform. Some of the best growth in clowning happens when we step outside our comfort zones—and competitions give us that opportunity in a supportive environment.

I was also grateful to work with an outstanding panel of three experienced judges, each representing different areas of clowning expertise. They carefully evaluated every entry using the official WCA scoring sheets, providing thoughtful and consistent feedback designed to help competitors improve their craft.

Behind the scenes, many volunteers helped ensure the competitions ran smoothly. Their time and dedication made it possible for our performers to focus on sharing their talents and enjoying the experience.

To everyone who participated this year—whether as a competitor, judge, volunteer, or supportive audience member—thank you. Your willingness to learn, perform, and encourage one another is what keeps the spirit of the World Clown Association strong.

If you have ever thought about entering a competition, I encourage you to give it a try next year. You might surprise yourself with what you learn and the friendships you build along the way.

I am proud of the incredible talent we saw in 2026 and look forward to watching our clown community continue to grow, laugh, and inspire audiences everywhere.

See you in the spotlight next year!

- Paddee :O)



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BOSTON



Stormy, Jackie LeClaire, David Lindeblom & Clowning Memories

By: Gayle Lindeblom.....Stormy the Clown

I was born in 1993 at the age of 50!

Perhaps it was a midlife crisis but now in its 32nd year!

Rosalie Gerber, a.k.a. Rosebud and I met in 1993 and helped found the Red Nose Brigade Clown Alley, Local to Olympia, Washington. We worked many gigs together over the years. Our favorite skit, which we competed with at Northwest Fests, was Banana Bandana.

Rosebud was an RN by profession and saw the need for laughter in medicine. She started a Caring Clown program at our local hospital and made rounds weekly for more than a decade. She taught classes locally, regionally and at least once at Clown Camp LaCrosse alongside Carole Johnson and Patti Wooten. She was also a renowned Celloist and we always talked about working up a Victor Borga skit, but never quite got there!

And now, the other person in the threesome photo. That's my husband David Lindeblom. For six years he lovingly made props for me, listened to popping balloons as I laboriously practiced balloon sculpting and drove our Alley truck and float around to various parades and competitions!

Then in 2000, when the Red Nose Brigade hosted the Northwest Fest in Olympia, Two Grand, he got brave and tried on a red nose. He was "hooked". His persona is that of a College Professor who recently lost his job and is flat broke. He's not the "typical" hobo clown but found out he could get a meal or two and an occasional hot shower by making people happy. To this day he enjoys doing just that.

We work together and our favorite skit is "Expando", with a different twist at the end. For that, we needed a little person, so we got our then six-year-old grandson, Edward, to play the part as Little Buzzy. in character and wardrobe, mimicking Professor Buzzy. We worked parades and festivals for several years as a clown family.

We competed regionally that year with our skit and also in paradability, medaling in the latter. (note the photo of us receiving the award.)next photo of Professor Buzzy and his look alike and favorite sidekick.

Now the next photo taken at Clown Camp, LaCrosse in about 1995. Jackie LeClaire was a wonderful clown! He was very friendly and was always eager to share his talents with others, especially First of Mays! I remember when I was in Sarasota visiting relatives and called him at his home. He invited me to come visit but my time was running short and I could not go. The biggest mistake I've ever made as a clown...regret it to this day. I can only imagine the circus stories that I would have heard.

Well, I don't put on the nose as often as I did earlier on in my career, but the Professor and I do several events together, annually, representing all clowns by practicing professional Clown Ethics and loving all people as they are invited to leave woes behind, if even for a few moments. I have had great satisfaction competing solo and with my Alley on the National Level. I've made many lifetime friends while traveling on my clown journey.



The above picture is from a Fourth of July event at a senior Living Complex, sometime around 2001



I currently substitute teach in the Public Schools and find many opportunities to use my clown skills to in everyday teaching. Forever grateful to all those clowns who have participated in sharing this art with me. Thank you all!

See ya Down the Road.



David is not only an entertainer, but a prolific creator, writer, producer, lecturer and vendor. He is still doing his mail order business and continues writing for the USA's premiere magic magazine, *The Linking Ring*.

I asked David how he got involved in this comedic kids world of magic and clowning. He shared that in 1980, Leon McBride had contacted him. Leon had become aware of David's talents and he asked David to come with him to help train the McDonald's restaurant's mascot characters from across the country. Earl "Mr. Clown" Chaney had told Leon about David; and at that time, Earl was the Ronald McDonald for the Las Vegas market. Soon, David began to travel as part of a team of five, including Leon, Earl and Steve "TJ Tatters" Smith. Later on, he wrote the book "Clown Magic" with Leon and Earl.

In 2025 David decided to retire from performing live public shows. On June 13th, he will celebrate his 80th birthday and we send love and best wishes as he continues to write, teach and provide resources for clowns and kidshow performers.

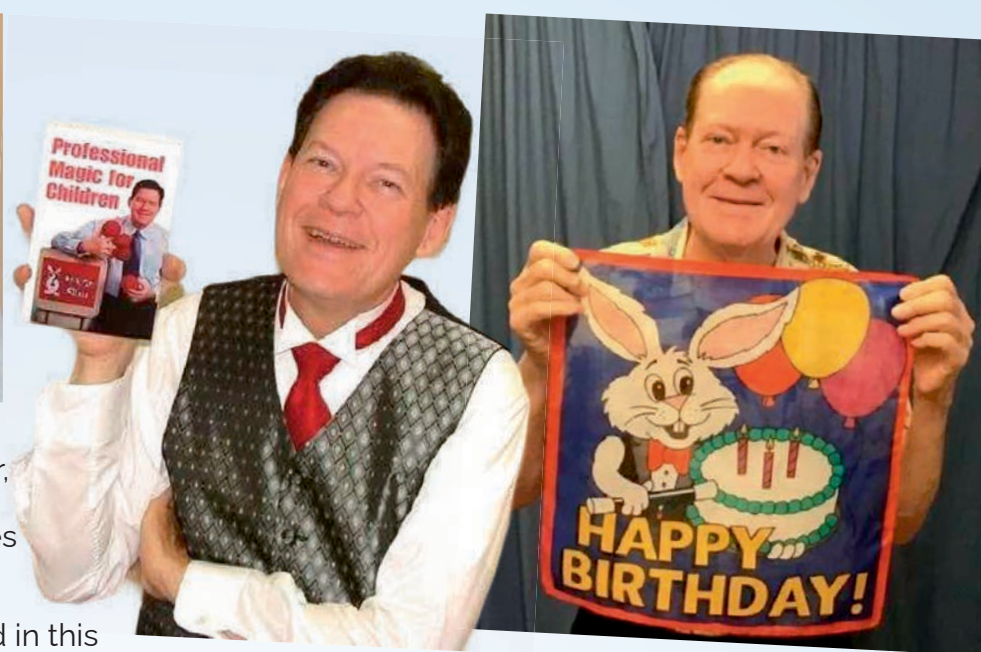
Recently, I was able to ask advice from David.

1. "How does a clown approach a difficult audience?" David shared the first important thing is that you have to love kids! Kids can tell if you're just trying to pop through your script, or if you actually love them. You have to LOVE kids!

Secondly, adult supervision is 100% important. You need to be the funny friend, the playful person and not the person who needs to handle discipline.

Next, be proactive and not just reactive. Gain their attention and make them want to pay attention quickly. You can do that by having a good comedy warm-up as the first thing in your show. A good comedy warm-up includes a comedy prop or trick, funny patter and audience participation. Grab their attention at the start and keep their attention.

David also recommends the show format that he shares in two of his books, *Professional Magic For Children* and also, *Kidshow Magic Kompendium*.



2. "What is your best advice for new performers?" When you're young and you're just getting started, get all the experience that you can, even if you're performing for free. At some point, you'll want to make some money, but at the start, you just need to be out there learning how to relate to an audience, deliver lines, timing, etc., and you only gain that through experience.

You also need to learn marketing and intentionally promote and build connections. David was in the army as a young man, and when he came out of the military he went "full time" from "scratch." He quickly began calling, writing, and visiting groups in person to build a base. Getting references, recommendations and networking is crucial if one is going to make it financially in this business.

3. What's the biggest mistake performers make? David clearly replied that a mistake some performers make is simply trying to work every show in every style in every venue. One must find their niche. It is an impossible dream to think one can be excellent in every genre and venue. David spent his career doing the shows he loves for children in schools, libraries and preschools. So, find what you love and become good at it. You'll find great satisfaction and success when you focus on a specific type of performance and programs.

David continues to offer props, magic tricks, fun scripts and routines for kids entertainers on his website at GinnMagicShop.com. Besides 300 products for sale, you'll find over 300 books, videos, photos, lectures and YouTube videos you may view for FREE. I've used various comedy routines and lines from David through the years. The world of children's entertainment and clowning is brighter because of people like David Ginn.

Thank you, David, and HAPPY BIRTHDAY!

The Incomparable David Ginn

By Randy Christensen

In the summer of 1984, I traveled to La Crosse, Wisconsin to experience the newly created UW-LaCrosse Clown Camp, produced by Richard Snowberg. My new friend, Janet Tucker, recommended it highly. I had just graduated from college and was on the road full-time with my wife, Karen. To this point in time, I was basically a self-taught clown and I was hungry for quality input.

I still remember the Thursday morning session, sitting in raked seating in a lecture hall, as Leon "Buttons" McBride and his performing partner, comedy kidshow magician, David Ginn, brought laughs and cheers.

For one trick, David told Buttons, "I need a magic wand." "You need a magic wand?!?" Buttons inquired. "Just a minute..." That big living cartoon, Leon, went to the left of the audience. "Does anyone have a magic wand out here?" The audience yelled "no!" He ran to the right..., "Anyone have a magic wand?" The crowd answered, "NO!" He went to the center and asked one more time and received the same thunderous response, "NO!" Buttons paused for a moment and walked back to David and simply said, "David, no 'wands' here." ...and shrugged his shoulders. (ie "no ones here") The room just erupted in laughter.

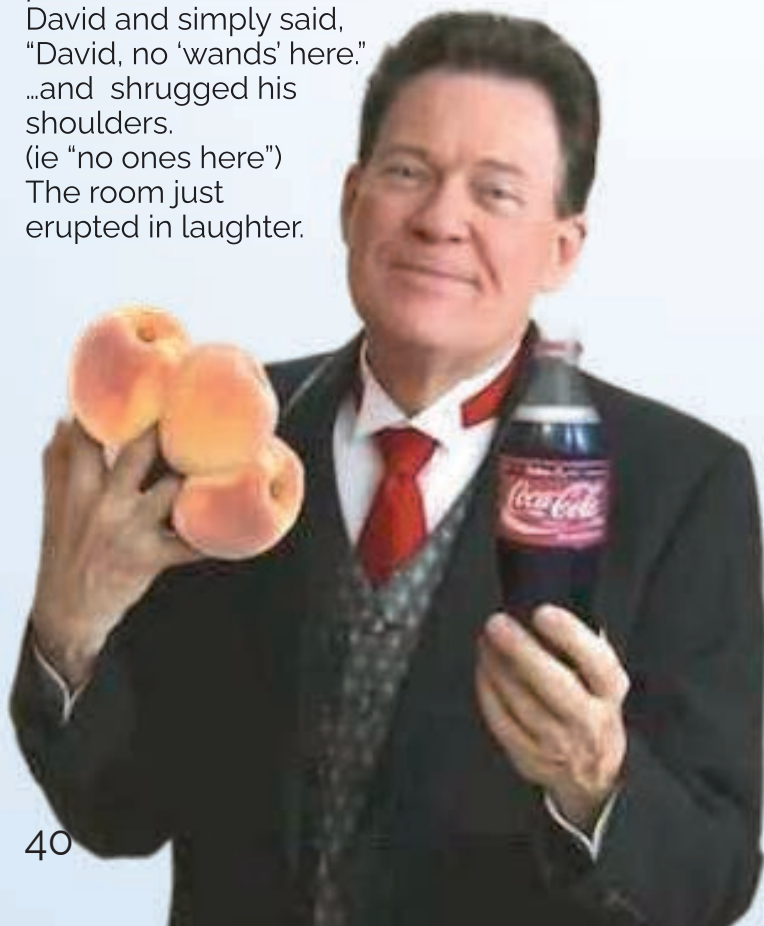


At the end of the week, David and a few other choice clowns performed for the LaCrosse, Wisconsin city celebration. The Clown Camp attendees rode the bus and participated in the festivities and watched the audiences howl with laughter at David's show.

This wasn't David's first time performing for an audience. As a young boy, he saw an older boy do some magic tricks and he was hooked. That older friend showed him how to do some tricks and David began his pursuit of performance magic. He searched the library to find magic books. As a child, he began doing parties and events and just kept on going!

A couple years after UW-LaCrosse Clown Camp, I sat in David's classes at the International Fellowship of Christian Magicians convention. His original routines and hilarious scripting set him apart from every other children's entertainer I had ever seen. I began purchasing his books and videos and have learned so much from David.

David has taught at basically every major magic convention in the United States and a number overseas. He's had an over 50 year career, with his primary audience being grade school aged children. Throughout his career he has performed over 300 kid shows per year with over 100,000 children in his audiences.



Commitment comes from the depths of your soul. So, how do you commit? Commitment is identified by the fact that your desire to complete the goal is greater than your fear of failing. Not achieving is not an option.

Commitment truly happens when all doubt disappears and winning is the only option! You see in your mind nothing but achievement. It is that clear!!! I would encourage you to get in touch with your inner vocabulary and listen to the way you speak to yourself when you find yourself in a situation that is challenging. Ask: How important is this to me? Why is this important to me? What factors regarding this do I control... If I choose to do this - do I have to give anything up? Is the reward worth the price? What is the worst-case scenario? These are questions which truly challenge your ability to commit to the goal. However, these same questions can be fuel, which allows you to overcome the challenges, it truly depends on your ability and willingness to commit.

I find it amusing that every January people make New Year's resolutions. Let me make this statement very clear... There is a huge difference between "wanting to" and "committing to" do something. What is the difference? Simple... "wanting to" is thinking about it and "committing to" is doing it through completion. How many resolutions have you made that you never achieved? Think about the resolutions you have achieved. The only difference is the action you took. They both started out the same... but the final results are dramatically different.

One of the challenges with making a commitment is that it involves change. Change in how we think, communicate and direct our actions. It means moving from the known to the unknown. However, once we commit to a goal, we need to also allow ourselves to change. By lowering our resistance to change, we strengthen our commitment level because we believe that achieving our goal is ultimate.

Nothing can be achieved without commitment. It is the lubricant between thought and achievement.

Commitment is strengthened when you complete and/or achieve a goal. The more you understand your achievement process - the more you are able to commit to...and therefore the better you are able to become. It is a continuum - one achievement fueling the next!

I understand not everyone has to commit to facing tigers...but everyone does have to face themselves in the mirror each day and say "I will succeed" and believe it! And we all must believe we can succeed and that we are making a positive impact! However, belief is not enough - you must also commit!



Tigers in the Mirror.... Commit to Excellence!

As I was traveling through this great country as a clown with Ringling Brothers Circus, I worked side by side with world-class performers that shared a common goal, which reached beyond performing... It was about survival. Their commitment to excellence was tested each and every show. Imagine if the tiger trainer lost his focus. For just for a moment, he lowered his commitment ... not only could he lose his job – but also his life!

Now you may say... well, he had no choice but to be fully committed after all, he was facing tigers. Well, actually he did – he could have not gone into the cage. But he made a decision to – and then summoned his focus and committed to it. Each performance he has a "gut" check, realigns his commitment and does his job.

Focus and commitment go hand in hand. Focus is the vision or the creation of the mental picture of what you want to achieve, and commitment is the inner fortitude which allows you to get it done. Circus performers need both each day... and so do you and I.

Have you ever noticed how easy it is to commit to inaction? Why is this so much easier than committing to do something? How many magic tricks or clown skills have you ever said: "this is the year I am going to do this" ... and then, never got around to doing it? Could it have to do with self-acceptance and the fear of possibly failing? Indeed, it does! In fact, it has everything to do with that. Keep in mind commitment goes both ways... it can activate you to achievement, and it can stop you in your place. Not just stop you for today, but perhaps for years.

It is scary to make a commitment. Once you make the commitment, you stop "talking the talk" and "start walking the talk" and that can be very unsettling. The people you mention your goals or ideas to, are going to hold you accountable to it. At this point I believe the fear of failing factor comes into play both personally and professionally. Not only are you committing to yourself but you also to friends, family and or peers. You do not want to appear as a failure in their eyes.

Many people would rather not try at all, than to try and possibly fail. I am so grateful that I am not one of those people. Failing is a wonderful thing! Yes – a wonderful thing. If you are not failing at least 10 times a day – you are not pushing yourself to new heights. Remember: the only time we truly fail is when we allow it to stop our progress. Otherwise, it is just another step in the learning and achievement process. Learn, grow, share and move on.

Any experience in life is truly dictated by our perception of it. It will never be more than we allow it to be. Likewise... is life. We set up so many prejudgments about things that no matter how good an opportunity is - we stifle it with negative thinking. We need to have an open mind and maximize opportunities. However, once you make a commitment to it, you must complete the goal in order to reap the benefits. It is not the number of commitments you make which shape your personal and professional character, but the completion of commitments which people come to judge your character by.

By: Jeffrey B. McMullen

**Speaker, Trainer, Author, Entertainer
2023 Inductee - International Santa Claus
Hall of Fame**



MOTIVATION
Energy, Enthusiasm
and Sacrifice.



a few surprises. The invitation came through David Arquette, whom Kynisha had befriended at clown conventions as he was developing his skills after acquiring the Bozo the Clown license. The premiere was held at the historic Grauman's Chinese Theatre in Hollywood — and walking that orange carpet beside her was her mother, son, and theater teacher who introduced her to clowning. Kynisha searched for years and found that teacher weeks before the premiere of *American Clown Documentary*. "She had photo albums of my very first performance at Jazz Fest," Kynisha says. "Coming full circle" doesn't quite cover it. She recalls, a whisper of a prayer when she moved to California, "I'll be close to Los Angeles — I wonder if one day I could be in a movie."

Kynisha is, as I once wrote on her birthday, one of the finest, most giving souls I have encountered in decades of clowning. Her creativity and joy are not a performance; it's simply who she is!

On the Future of Clowning: Be Open, Be Kind, Be Inclusive

Kynisha has a clear-eyed and generous vision for where clowning needs to go. She asks the community to be less judgmental of newer performers, noting that some convention judges haven't performed in a decade and may be applying standards that don't account for today's audiences — children raised on technology with imaginations shaped by it. "Kids' imaginations are a little bit bigger now.

At the same time, she cautions newer clowns against throwing out the fundamentals. "Even a dentist still uses basic tools," she says with characteristic pragmatism. "You can't just come up with your own tools and pull out a tooth. Clowning was never lost."



Kynisha
"Daisy The Clown"
Ducre

She also speaks frankly about the internal toxicity that can exist in the community — the online gossip, the jealousy, the meanness that reaches even the most accomplished performers. She mentions Robin Williams and the gap that can exist between public joy and private pain. "For some people who exude so much joy externally," she says, "make sure you're still looking internally to have that joy — and that it's not just mustered up because of money." It is, coming from Kynisha, both a caution and an invitation to be better..

A Stunned, Grateful, and Entirely Deserving 2025 Clown of the Year

The nomination was orchestrated with loving stealth by her dear friend and 2024 Clown of the Year, Nancy Opatich. Throughout the year, Nancy had gently nudged Kynisha to update her clown resumé. "Meanwhile," Kynisha laughs, "I think she had a plan the entire time." When her name was announced, Kynisha was, by her own account, absolutely stunned!

Congratulations, Kynisha! You earned it!

A Teacher, a Jazz Fest, and a Spark That Never Went Out

Kynisha's clowning story began in a New Orleans theater class. Her teacher was a former Ringling Bros. College attendee who sent her students into the world to perform clown skits at the legendary Jazz and Heritage Festival. For most students, it was an assignment. For Kynisha, it was a calling.

She sharpened her skills the old-fashioned way — hanging around the French Quarter watching street performers and buskers, even sneaking a video camera in to film balloon twisters so she could go home and practice. "One of them came to me," she laughs. "His name was Duano. He's still clowning in New Orleans.



Kynisha Ducre with Patch Adams
Humanitarian Tour
Morocco 2022

He whispered, "Hey, do you want to learn? We know you're not a tourist." Busted — but now properly mentored. She later found another key supporter in Cheri Oats, the wife of an NFL coach, who became the first person to truly believe and help her go all in, even providing her first clown wig. After performing at family birthday parties, the calls kept coming. "I was like, I must be good or something, because people keep calling me." She was. She still is.

Patch Adams a Mental Hospital, and a Mission Born

A pivotal moment came while Kynisha was working at a mental health facility. The Patch Adams film was released, and as part of her job she had to screen

it before showing it to patients. She watched it twice — once to approve it, then with the patients — and took notes both times.

"I was like, okay, this is the humanitarian clown I want to be," she says. "Not just birthday parties — I want to make people smile in tough situations too." She'd also spent years as a cheerleader in high school, college, and the NFL. Sharing smiles is something that comes natural, Hospital clowning was the perfect fusion of all of it.

She describes the experience of making a nonverbal child speak for the first time in front of stunned hospital staff, of bringing smiles to children facing terminal illness. "Something about the smiles I get in return," she says quietly, "is so addictive."

The Orange Carpet at Grauman's — a Quiet Whisper Answered

In 2025 Kynisha was invited to appear in *American Clown*, a documentary that brought together a remarkable spectrum of performers — former Ringling clowns, humanitarian artists, circus performers, and



KYNISHA DUCRÉ

2025

CLOWN OF THE YEAR

DAISY THE CLOWN IN FULL BLOOM

by Leslie Ann Akin

There are clowns who perform, and then there are clowns who simply cannot help themselves. Kynisha Ducre — known over the world as Daisy the Clown with a passport of smiles.

Across 43 countries, six continents, hospital wards, mental health facilities, disaster zones, birthday parties, a Hollywood premiere, and the stages of the World Clown Association, Kynisha has spent more than three decades doing what comes naturally to her: spreading joy. In 2026, the World Clowns Association made it official.

Kynisha Ducre was named Clown of the Year — an honor that, to absolutely no one's surprise but her own, she received with characteristic warmth, humility, and delight.



Wyndham Virginia Beach Ocean Front Hotel



World Clown Association Convention March 8th – 12th, 2027 Sea ya at the Shore

Please note change of dates of the convention.

It is now "March 8 – 12" 2027

This year the World Clown Association heads to the beach, Virginia Beach. It's a great vacation and convention spot for any season. The hotel is located in the northern end of Virginia on the sandy coast of the Atlantic Ocean. The hotel is right on the beach, so you will experience beautiful sunrises right from your room. You can exercise in the fitness center or take walks on the beach. There is an indoor hot tub and an indoor/outdoor pool. All the convention and banquet facilities are on site and just a short walk from hotel rooms. The convention center and banquet facilities offer over 16,000 square feet of meeting space.

This year you will receive a free breakfast (Monday – Friday) while attending the convention. The Surf Club Ocean Grill is open for breakfast, lunch, and dinner and offers a full-service bar.

Each room has a refrigerator, small microwave, flat screen TV, and in room Wi-Fi. Attendees at the conference will enjoy a special room rate of \$ 120.00 plus tax per night for either a king bed or two queen beds.

Convention attendees can call (757) 428 7025 to book their hotel room. Please note that your credit card will be charged for one night plus tax which would be refunded if you cancel at least 72 hours prior to your check-in date. The remainder will be charged at the time of check-in.

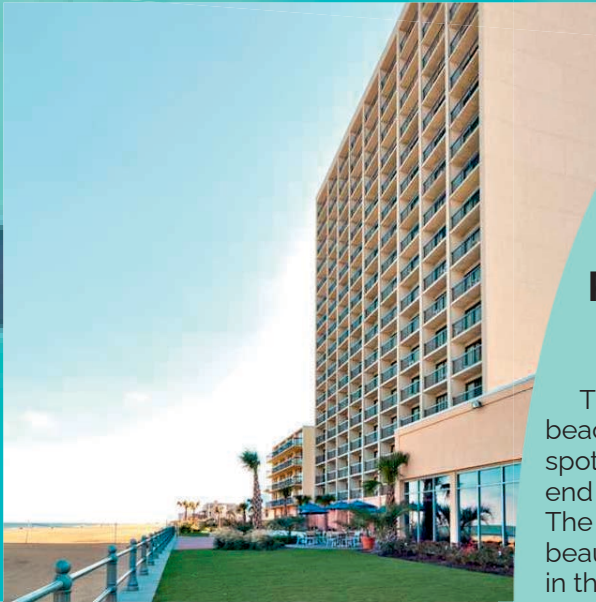
Early Bird Registration Deal

Remember to take advantage of the early bird registration special. It is only \$ 250.00 and needs to be completed before June 1st.

We are offering insurance for \$ 20.00 so that if an emergency comes up you can cancel your registration (up until February 22nd, 2027) and get your registration fee back.

On June 2nd, the rate goes to \$ 300.00 and starting December 2nd it goes to \$ 350.00.

Go online to World Clown worldclown.com to register. **WorldClown.com**



SPRING ISSUE 2026

clowning around

MAGAZINE

WCA CLOWN OF THE YEAR 2025



KYNISHA

DAISY THE CLOWN™

DUCRÉ