

THE BIG TOP

Mid-Atlantic Clown Association Newsletter

July/Aug 2017

WARNING

The 34rd MACA
Convention is sneaking
up on you.

November 9 - 12, 2017

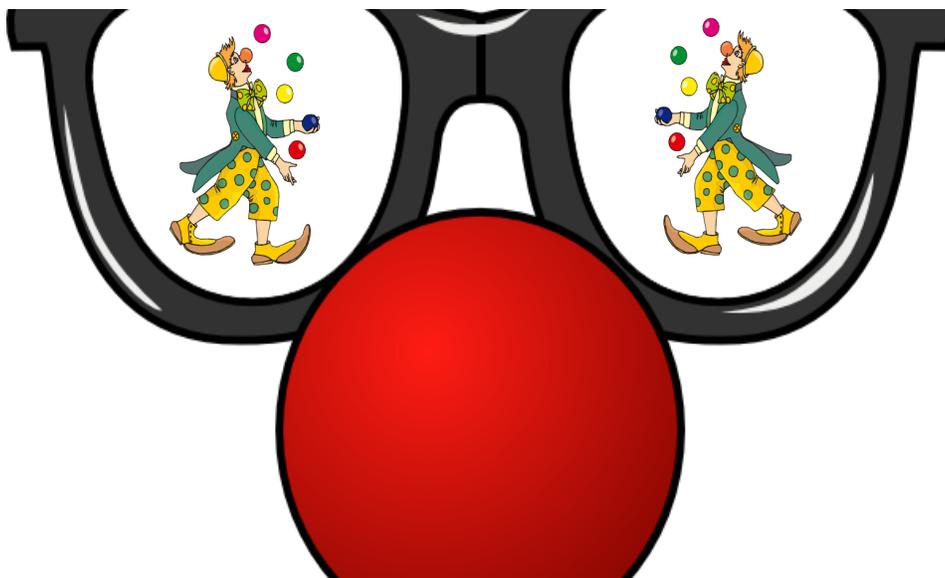
HAVE YOU SIGNED UP
YET ?

New Convention
Information in this
issue:

- ◇ Updated vendor listings
- ◇ Convention Schedule

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PRESIDENT'S MESSAGE

By Pat Stevenson
MACA President

Message from the President...

It is registration time...We have a great line up of lectures, hands on sessions and just plain fun for the November Convention.

The tentative schedule is in this issue. Remember you get edumacated not only from the "teacher", but what you put into the session. We have a lot of hands on time. Recess (jams) is also a great place to learn .

You not only learn what might work for you, but how to make changes so that "it" **will** work for you!

You learn from the person sitting next to you, you learn from those at your diner table, you learn from the jams...this is your LEARNING convention.



Please go to the website or the page in the Big Top for the registration form, vendor form and hotel registration on line! Registration is still \$185.

You get 2.5 days full of education and fun along with breakfast (if you stay in the hotel) and 3 full dinners. Can't beat the price for all that you get.

We have made it easy to see all of Monica and Rick Chaney's sessions.

Ellen Gagnon is the Membership Committee Chair and has been working hard on the current membership and bringing the web-site up to date and to entice clowns everywhere to bring our numbers up!

See you at our November School especially at recess!

Be the person who makes someone smile today!

Pat "Patty Cake" Stevenson

Keep the world laughing!

CHAPLAIN'S MESSAGE

By Bill "SHOBO" Schober
MACA Chaplain

I'd like to introduce myself to all of you...

My Name is William Schober (Bill) and my clown name is Shobo. I've been clowning for over 25 years. I'm a member of both WCA and COAI . and currently hold the position of WCA Mid-Atlantic Regional Director.

My 1st clown class was taught to me in a dance studio with 3 other people, where Shobo was born. Originally a Hobo character, I just added an S to Hobo since my last name has a S. Can't actually remember when I haven't clowned around. I'm married and have five grown "kids" and have 3 grand sons that call me "Graannnd-Poppaa". Years ago, I use to add my kids into my shows. It's great having twins daughters where you can do the "Ole disappearing act". I live in New Jersey but work in Philly at a family business that was started in 1892 by my great grandfather, which makes me the 4th generation.

In 2013 I was awarded "MACA Clownitarerian Award" for my work at Kid's alley and other aspects of Clowning. I've been elected to the Chaplain position on the Mid Atlantic Clowns Assoc. (MACA) board as well as elected president of our local Clown Alley called "Kapo's gang ". Each Month we have an alley meeting of which I run and also bring the education portion of the meeting to enhance their clowning skills. Kapo's gang entertains at a number of charity events throughout the year

A few years back, I started a Clown Ministry Troupe called LAUGH Clown

Ministry

(Loving All Under God's House). Our web site is

www.laughclownministry.com. Ron "Shady" Mount , Carol "Pearl" Brozosky and I love spreading God's love through laughter. We have preformed with a number of notable guest too, including Randy Christensen, Bubba Sikes, Pinky Garrett, and Angel Ocasio. Laugh Clown ministry is growing every year. This year we are invited to Brooklyn NY for a VBS program and have had a number of invites to churches in North Jersey . All Three of us have been to American Clown Academy a number of times and attend the MACA Convention each year where we perform the Worship service. I was honored to present the Worship service at the COAI convention in Erie PA. We also do "Caring clowning" visits at our Local Nursing home and hospital once a month at each location . a few years back I got certified to become a Laughter yoga leader and have held several classes at our Clown Alley, home church, School teacher In-service days and will be doing a corporate event for AC Electric. Laughter is really good for you.

My "Outside life" of Clowning, I'm the Chair of the Administrative council of my home church which I have attended since birth. I love coaching different youth sports and have been an umpire for the local Little League. I enjoy my time with an organization called Kid's Alley. Kid's alley is an

after school, Saturday Program for the Kids of Camden NJ. I also "know" a jolly ole elf named Santa who goes to the local School and on Christmas Eve travels to different homes. .I really LOVE watching my grand kids grow and explore and hopefully my goofiness will rub off on them. I enjoy traveling with my wife to the jersey Shore near Cape May and also to different parts of the world. We even got to "Clown around" in Romania and Panama with E3 ministries based out of TX.

This Past year I teamed up with Ron "Shady" Mount to do more library and campground shows. Our Show is Called "the Shobo and Shady Show" and you can find a lot of our routines and pictures on our web site: <http://shoboandshadyshow.weebly.com> Along with that, I actually started an LLC Company called Laughproductions LLC, to group together all the aspects of laughter I do..ie laughter yoga, Shobo Show, Da Billy show, Santa and Shobo and Shady show...Check out my web site for more details; <http://laughproductionsllc.weebly.com/>

Hope this gives you a little inside to my life...

God Bless and Bump a nose,

Bill Schober
shobodaclown@yahoo.com



MACA Information Center

or Things you may not know about MACA

CLOWN SEARCH

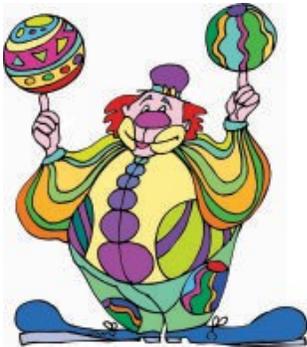
Did you know that the Mid-Atlantic Clown Association provides a way for people to contact it's MACA clowns on our website?

We have a link on the site menu "**Clown Search**" where anyone accessing the site can find a clown in their area to perform. Your listing as a member is free BUT... You need to provide your information. We do not act as a booking agency. The information is there for contact purposes only.

If you would like your contact information to be published on the website, please send your information :

Clown name
Email address
City , State
Phone Number

to the webmaster, Terry Slaymaker
buttonstclown@yahoo.com



Send YOUR Alley News and items you may want to share with other members to the Newsletter Editor.

The MACA Newsletter is distributed bi-monthly and submission are due to the editor by the 20th of the month before publication. (Articles are due by June 20th for inclusion in the July/Aug newsletter).

Please, no hand written articles. Pictures may be blurred if the megapixels are not high enough.

Send articles to Editor: Thom Stevenson at tnpstevenson@verizon.net

MACA MEMBERSHIP

Looking for some help in your clowning career ?

Looking to meet some new and some well established clown ?

Join the mid-Atlantic Clown Association (MACA)

Our purpose is to promote the education in and the preservation of the ancient art of clowning.

To become a member, click on this link to apply for [membership](#).

Changing the World One smile at a time



Scholarships

Scholarships are important!

Not only for the recipient for financial reasons but for the learning experiences.

We do not just “give it away”! We ask each applicant to provide information about their current abilities, their performance jobs, their clown group participation and their clowning goals.

We ask the individual to pay the fees upfront to show their dedication to learning and the art of clowning. We expect each to attend as many classes at the convention as possible and prepare for a lifetime of laughter.

There is also an interview. Just a sit down talk about why you want to clown and to go over all that you have presented on your application. If you have any recommendations from other MACA members or the clowning community, make sure you attached the items to your application.

MACA wants to help as many new attendees as they can. Some years there have been no scholarships...some years several. We also realize that the tuition/registration and trip is sometimes just too much for a new clown.

If you know someone who really wants to come, but can't afford the whole package, please contact Sandi Smith.

Be the person who makes someone smile today! **Keep the world laughing!**



Clownatarian

The MACA is the only clown organization that gives a Clownatarian award every year and that's because, we made it up! Way back, when the MACA was being formed, The Keystone Klowns decided they wanted to give an award to a clown for just being a great clown person. There was a gentleman worked with new clowns and who on several occasions paid for registration fees, hotel rooms, etc. for clowns who were just starting out and did not have money to come to a convention. It was decided this fellow was a Humanitarian and hence the name Clownatarian.

This award was never intended as a Clown of the Year type award but as a thank you to a good human being who was always there to lend a helping hand in any way they could to other clowns. For the first, at least 15 years the trophy award was purchased and given to a person chosen by the Keystone Klowns, eventually as many of them passed away or left the clown world for various reasons, the MACA decided to take over the presentation of the award.

This year we have re-organized the selection committee to include more currently active members and have decided this committee will be made up of previous Clownatarians award winners that are currently serving on the MACA Board of Directors. Therefore, this year's selection committee will include Nellie May, Darlene Morgan, George Caban, John Kral, Sandi Smith, Bill Schober, and Mark St. Marie.

To be selected as a Clownatarian, a clown is nominated by a member of MACA by submitting a letter to the selection committee stating why this person should be considered for this award. These letters are reviewed without names of the person being nominated or the person nominating them being noted so that the nomination is based on good deeds only.

Please send any nominations you have for the 2017 award to me at dotthec clown@comcast.net or to my home 169 Buckingham Dr., Southampton, NJ 08088 and I will see to it that the current selection committee receives your nominations.

Please feel free to contact me if you have any questions and I will try to answer.

Sandi “Dot” Smith

STATE DIRECTOR'S REPORTS

Maryland State Director—Diane

Inclusion – diversity - change. The members of FreeState Clown Alley #30 out of Baltimore MD embrace each of those concepts.

We are a group that participates in parades, outside events, circuses and talent shows. All of us are very passionate about clowning. We believe that making another person smile is our mission and we treat everyone in the same manner. We believe that all individuals have different specialties and different abilities and that each person should be allowed to shine in their own way. As such we currently have four members who have learning challenges and are a valuable part of our Alley. T-Bone, Noodles, Bosco and GumDrop.



Most recently, FreeState Clowns participated in the National Cherry Blossom Parade in Washington, DC. Noodles, GumDrop and Bosco all participated in the parade. Noodles and GumDrop both have trouble walking long distances so they put on their clown costumes and make-up (with some help) and we pushed them in wheelchairs. Bosco the Bumble Bee buzzed all around. The crowd was very receptive to our group as we walked down Constitution Ave. You could see the smiles on their faces as they saw our special group.

Last fall, FreeState Clowns marched in the Miss America "Show Me Your Shoes" parade in Atlantic City, NJ. Because the theme was shoes, Noodles was a "shoeuffer" (chauffer) pushing GumDrop as Miss Clowntopia, in a wheelchair car while she showed her shoe to the crowd on the parade route. We had a ball and the crowd loved it.



T-Bone spends one day a week with his peers at the ARC of Baltimore, teaching them about clowning. They do skits, juggle and some magic. Last year they even performed at a lunch for the Ringling Bros. clowns while their circus was in Baltimore.

We often participate on the midway for the smaller circuses. Juggling, walking around doing magic and just looking cute. Sometimes at a show, Noodles and Bosco do simple magic tricks.

I feel very lucky to be part of such a welcoming loving group and so does my son, Noodles!

Diane Jones, Toodles the Clown

MACA CLOWN ALLEY NEWS

Freestate Clown Alley
Presents:



Celebrating 44 years of Laughter



T-Bone and Skootchee at Zerbini Family Circus

Skootchee, Clementine and Jim, in Washington DC Fourth Of July Parade!



Toodles at the circus!

BE THE REASON
SOMEONE SMILES



Onion Head and Patty Cake



Patty Cake meets Momma Bear!

Camp Glow



Bosco and Jan Jan

THE HEART OF CLOWNING: on the use of a clown in the world.

An interview with Giovanni Fusetti

This is a transcribed and edited version of an interview with Giovanni Fusetti, by Matty Miller, in the summer 2006. This interview is part of the paper: The Heart Of Clowning, by Matty Miller, for the course Spiritual Models of Social Action; Naropa University , Boulder Colorado , Fall 2006. Matty has trained with Giovanni in the Boulder Red Nose workshop in 2006. To contact Matty, or to obtain a copy of the complete paper, please write to mattybird@gmail.com.

What's the use of a clown in the world, anyway?

The clown is an archetypal figure, which has always existed: it makes people laugh because of its accidents and failures and faults. The use of the clown is to remind people about imperfection and disorder, and chaos, and fall, and, eventually, death, in a way which is based on humor.

As members of humanity, we all have one big common problem: we are going to die, one day, eventually. We also have another big skill that can turn out as a huge problem: we are self-aware, which means that we can practice abstract thinking and know how things could be. So we have the concept of perfection, and success, and order. And we also know that most of those things will never happen, so we are constrained by life's limitations. Therefore perfection is more of a myth, a reference point. We can either take this very badly and get really pissed off, and fight against gods, and in theatre we call Tragedy; or as the clown does, just fall and laugh about it.

The wisdom of the clown is being able to fall and assume it. It is a profound answer to the main problem of death in all its forms. This is why the clown exists. It is about somebody who takes on himself the limitations, the tragedies, the contradictions, the conflicts, the stupidity, the innocence, the vulnerability, the pain, and the wounds. And consciously plays with them. So the use of clown is to process with humor the tragedy of life.

I like your question: it's good to say "in the world" because clowning is everywhere. In every human society there are individuals who exist with the purpose of making the community laugh. They laugh at the clown and think, 'How can this clown be so simple or so stupid or so outrageous or so naïve or so loud or so clumsy or so pretentious?' The clown is the one who makes people laugh about him. It's a really profound teacher and it's a very ancient archetype.

How far can you stretch the form of clown that you teach? To how many cultures can it be brought and understood?

In every society there is an order. There are rules that the community accepts because they are necessary to maintain the social structure: language, rituals, roles, taboos, etc. Every community has a very precise and specific culture. In every culture, given that there is a set of social rules, there is the possibility of breaking them, and therefore provoking outrage...or laughter.

So, as long as we have separate and unique cultures, there are many different forms of humor. Laughter is universal, but the reasons for laughter are not the same. The idea of laughing because of chaos and disorder, that is universal, but what makes people laugh is different. 2 The clown is the comic form that takes on himself some sort of disorder and imperfection and makes people laugh. This is universal, but then there are many "clown forms", which can even

have different names: fool, trickster, monkey, coyote...

In our western culture when people say clowns, usually in their imagination there is a circus based clown with baggy pants and big shoes and red nose and poofy hair and makeup with a big mouth and eyes. If you observe the costume it is about something that doesn't fit. It's too big and it falls apart and there's some sort of baggy poverty in it.

So, for instance, that form comes from a time when the bourgeoisie was happening. There was a minority of very rich and powerful and elegant people ruling over a multitude of poor farmers or workers. The stupid one couldn't get there and was badly dressed. So there was a huge set of tramps and hobos and poor and the uncultivated. So there was a comedy based on wealth. Then when the society grew into culture those who couldn't study were laughable. That is a specific comedy based on a specific historic time and culture.

Then, the red nose came as an archetype of the circus clown. This particular type of clown is accessible in Western cultures. Now, because of globalization, Western culture is going everywhere. Things like television and cinema are expanding some good ideas, and also challenging and often erasing local cultures. So we need to be careful with the way we export our culture, including the clown. There are many different experiences of red nose clowns going all over the world, intervening in area of crisis. This can be a very powerful use of clown, bring relief in situation of pain and distress, support the healing of the local community through the power of laughter, and even promote a cultural and artistic rebirth of the communities. But to be effective it needs to be very tuned with the local culture. The danger is to be intrusive with forms of entertainment that are not really accessible, or with cultural codes that are foreign to the community. So I do see this clown form as very delicate form, requiring a peculiar cross-cultural sensitivity. If it is not integrated into the local community it can become another form of, sort of, cultural colonialism. For instance, the very use of red nose and make up, is not necessarily accessible, so it is very important to actually study and work on the laughter of the community and know what would make the community laugh. And you need to know a lot about the community before you know and understand what is comic. Find the clown of the region. Or look for what is common in all regions, what reunites us all as human fellows. When this happens you can see experiences of western actors performing together with local actors, using a very physical and visual comedy that is truly universal.

Every community has its own clown. Clown is a social role. Somebody has to have it. It's something like the village idiot of the past, or the poor, or the clever one, or the monk. You can see this in a group for instance. In a group there has to be somebody that is the most stupid of all. And if there is not, some sort of opportunist, or victim, will be pushed in that role because the community needs that in order to transform some sort of anguish about imperfection. If this happens unconsciously it can be really painful and can get into marginalizing people really badly. People fall into homelessness for many reasons. They fall into this role that society needs which is: you are homeless so you remind me that I have a house. It can be really tragic if there is no awareness about that.

What becomes the clown archetype to a population of homeless people? Do they see humor in the same forms?

I worked for a couple of years with the homeless when I did my civil service in Italy, where I was involved in a number of theatrical projects with homeless people and they loved to laugh about themselves. Even in that community there was one who was considered more stupid than the others. I was amazed by their tough and precise and sharp humor. They could be really nasty 3 sometimes. Humor is double edged. You can kill people laughing at them. But then the clown comes back and if somebody assumes that role all of a sudden it becomes very, very powerful. If he is not afraid of being laughed at there is nothing you can do about him. And this is why kings and presidents and people in power always have fear about clowns and buffoons and people

who don't give a shit about power, they just laugh at it. This is the worst attack to power.

I heard you saying that it is difficult to do the Red Nose workshop in marginalized communities? Can you tell me more about that?

Very essentially, when you work with a clown you address people to work with something very personal and very individual, and often people touch areas of their lives that are perceived as wounds, or faults, or strange, or awkward, or difficult on an emotional level. So, the point of departure is to focus on individual identity. This requires a rather strong sense of self and the idea of being able to be very different from others and unique.

At the intensity of the Red Nose workshop, this doesn't really work for children and adolescents because they are in a phase of life where they are actually building themselves on an identity that works. They are sort of building up their sense of self and it is too early to tell them that nobody will ever be perfect, and we're all going to die one day, and we all have things that are a little unusual and unique and funny and sometimes tragic and painful and vulnerable, etc. So it's too early in the process of their evolution. When you're young you just want to be good and perfect and accepted and build your ego very well. And you want no limit and independence. Later on, as life provokes you, you can start listening to doubts and think: "maybe I'm not perfect" and you can start looking into your wounds to become an adult, accepting limits and interdependence. In other words, you need to develop your identity and individual power, which includes your ego, before letting it go to serve a higher purpose.

In marginalized communities, usually there is a lot of pain about being cut off and not recognized, and often oppressed, sometimes even violently, by other communities. To work on an individual clown in a group that is already being marginalized and laughed at is a sort of advanced work. So if you want to work on the clown, you have to first be very supportive of the group identity, to actually work on something like the "group clown". If I had to do something like that, I would start with working towards building confidence in the sense of identity, of the value and positive resources of the group, and the link between people and the connections and the community. There is community work to start with, and only then you can touch the idea of, for instance, "Why do people laugh at us? What is our problem? And what could be funny about our problem? How could we use humor to address our oppression and marginalized situation?"

Thinking about Black Americans or Native Americans or homeless people, there certainly are archetypes of comedy in their world, I'm sure there are, but there is so much pain before, that you can't really start straight into it. It would be somehow unbearable.

A metaphor could be: if you have an accident, first thing you want to recover. If you are still bleeding, you first need to stop bleeding, and have a consistent dose of care and hugs and support and then you can go back and say, "What is the individual responsibility?" And then you can start understanding, "Oh that was silly of me; maybe I played a role in that accident or that disaster." And process it at a deep level.

If we want to transform wounds, first we need to still be alive, and with a minimum amount of health and wellbeing in order to do the work.

So the structure would be: first you want to feel the group power and the group care, group identity, and empower it, and then you can touch the group comedy; what could be funny about the group, seen from the outside, for instance, and only later on can you address the individual clowns in the group.

How can the form of clowning that you teach become engaged in social action?

There is a continuum of levels in my experience.

The first level is people who want to train to be performance clowns. These are artists who

are in love with this style, this genre, and their project is to make shows where the clown character tells stories. So they use that form of comedy to make people laugh in a way that is based on humanity and something about vulnerability and stupidity. Sometimes it is geared more towards children audiences with something like gags and really basic things that children adore. Or sometimes somebody goes towards more dramatic writing—the clown as a lone human being; a clown reflects on things perceived as difficult in life. And sometimes these shows can be very moving and touching and harsh.

Then there are artists who work on the clown with the commitment to bring her into society in an informal way. There are two big movements. One is the hospital clown--clowns that have training in things like psychology, relationships, process work, basic medical care, and other hospital work. Their purpose is to bring laughter into everyday life in the hospital, so they work specifically on routines based on hospitals environments, like rooms and doors and objects, and play a slapstick kind of routine with objects that are usually scary. Their clown is a doctor, often called Doctor Clown. Their work is to bring laughter, to be in character and to “de-germitize” the whole cycle of hospital life. It started in this country, in New York with the Big Apple Circus, at least twenty-five years ago, and now it’s all over the world. Some hospitals have touring acts. Another one is called Clown Without Borders. It comes from the vision of clown as sort of a peace corps. Clowns on missions in the world, particularly in areas where there is pain and suffering.

There’s another group that takes political action through clowns. It started in England with the Clandestine Insurgent Clown Army and they have spread Clown Brigades all over, including in the States. They are packs of clowns trained in nonviolence, and ready to go and face the police and officers, in all sorts of public event or protest. This is a big movement of clowns and activism coming out of theater. Then there is another level, which is people who work on clown towards self-healing or self-development or therapy. In Italy they call this Clown-Terapia or Riso-Terapia which is like laughter therapy. So you use a clown technique to approach difficult things about your life, and to find where you can laugh about it. This can be either very simple or huge, specifically as a way to actually access deep wounds and transform them. As long as you can play with something you start detaching from it. So, for instance, if you feel a wound, a trauma, or something painful, the first step towards healing is being able to have a little distance from it and to put it into a metaphorical space, to represent it. And in the representation you can laugh at it or provoke laughter about it. That’s a huge healing tool. Usually the first step when we touch a deep emotional wound is wave of tears. But then, staying with them, in the sacred space of the stage, we cross the river and we reach laughter. This is one of the most precious moment of my work, when I accompany people from tears to laughter. It’s profound an irreversible transformation. I’ve been working a lot with this, and it is a specific way of using clown towards healing. It is very intense individual work, and its also developing. You can use clown in combination with other psychological therapies and psychotherapy techniques. For 5 instance, I use it a lot with Gestalt therapy and bodywork based on Bioenergetics. Within the clown frame there’s a very big opportunity for emotional release and a very profound healing, actually.

I think the most simple of all is just people wanting to laugh, and wanting to take themselves less seriously. Sometimes I do very short workshops and often when I ask “Why are you here?” many people say, “I want to take myself less seriously. I want to be able to laugh about myself.” I think everybody has that intuition that life is difficult, yes, but it doesn’t have to be dramatic. If there is a way to go through difficulties with humor, somehow things don’t change, but they also change completely. And this a clown where he still dies, but he dies laughing.

There is a Native American joke about it, between wolves and coyotes. And they say when it steps on a trap the wolf, which is a hero, I would say, will bite his paw off and run away without a leg and die. The coyote will stay there and laugh himself to death. (howls) And in fact it’s not laughing, it’s howling, it’s pain, but the coyote has a particular sound that sometimes really sounds like laughing. He’s very naughty, he steals things, and because of that he became an

archetype and became sort of the clown of many Native American areas. So the coyote laughs himself to death and he doesn't make any effort to solve the problem, but stays there and laughs. Its stupid, but in fact he dies less horribly than the wolf.

For me this is the essence because in the end we have to die—we will have problems; we will have difficulties. It's normal, it's about life; its conflict and misunderstandings, and some wounds are irreversible. Most people when they arrive at some sort of personal work realize that missed something in their childhood. We've all had fairly dysfunctional families--most people. And when they realize that you can say, "Oh crap, if I had a better father, a better mother." That is the hero, the "Oh Crap, my life is screwed because I didn't get enough of that." Then you can just be miserable for the rest of your life, and die sad and regretting. Or, and this is the clown way, you say "Okay, well that is what happened," and assume it completely, eventually laugh about it, and all of a sudden you will be living much happier with the wounds that become scars and you can paint them.

They never go away, but they turn into something else.

There is a profound truth in this: on a psychological level wounds will not disappear, what could be will never be, scars remain. The hero will kill himself for this loss, the clown will dance with it.

And this for me is a very big lesson from the clown—healing is not about taking the wound away, but transforming it. The clown dances with the wound. You can't change your history, but you can transform it and make use of it. This is an alchemical process.

It's seems that in order to create social change, you have to heal, also.

Yes, it's a necessity of these times. But remember: healing is not about erasing wounds, but painting scars. And you have to heal those who ask for healing—this is a shamanic perspective. It's tragically important. You can't and you have not to give healing to those who don't ask for it. There is a shamanic proverb that says, "If somebody knocks at your door and asks for help, tell him to go away. If he comes back the second time to ask for your help, tell him to go away. If he comes back the third time and asks for your help, tell him to wait." This is a shaman's proverb. It means you have to commit to your healing, and you have to take individual responsibility in asking for it and investing in it; investing energy, time, and at this time of history, energy is expressed also by financial exchange. That is necessary in order to do a real healing.

If you want to heal people who don't want to be healed because they need that story, you're doing two things. One is that you're basically lacking respect for their history and their self; and then 6 you're wasting time and energy, which are precious. So you're doing a bad service both to yourself as a healer, and to the person. It doesn't mean to be mean to everybody. But if you have particular healing skills or abilities you have to be very careful in when you use them, and how to respect the other person's right to not be healed because that is part of a his personal process. If you think about your own personal process, the you know, as everybody does, that sometimes we need to go until a certain level of an experience in order to hit the switching point into something else. If we encourage people to avoid going where they need to go, we are actually preventing people from getting real healing.

I come from a Catholic background where this idea of doing good things for the world was very powerful. The idea of a mission, also, was very powerful and it's totally dysfunctional. So I grew up doing all sorts of social work that was completely inefficient and hurtful to everybody. Like volunteering to go and help people who were not at all asking for it, so we were simply manipulating these good people. The homeless, they have a strong reason why they are there. The only option is to completely recognize them where they are. If they ask for something, listen to that, and if you can give something, great, but also ask something. Creating an exchange,

creating participation., that is the only way that they can maybe find the taste of being reconnected.. They need to be disconnected. They are homeless; it's a very important word that means "without home." It means that home was unbearable; home was something horrible for them so they prefer to be homeless. Most people feel like home is nice, its good thing, but everybody can also feel, if they're really honest, sometimes when home was unbearable, sometimes when your family was unbearable, sometimes when your partner was unbearable, where intimacy was absolutely the worst thing in the world, and then you can understand why people are homeless and have a compassionate look and respect them.

What gives you hope?

First I would say that to be hopeless is blasphemous and self-indulgent. It means to give more priority to your personal self than to the fact that there are millions of amazing things happening all the time. I'm really sad about many things that are happening—like the wars and global injustice, the crisis of the environment, global warming, the way children are educated... all this makes me furious. Do I feel hopeless... No. I don't really feel hopeless. I feel very sad, which is different. Sometimes I feel desperate; I might feel very angry, furious, like "Ughh !!!!". But in fact, and this is a clown approach, everything is perfect exactly as it is...it's not even perfect, it is. Reality is.

So if I get hopeless it is because I have an idea of how reality should be and I don't give any respect to what's happening. So on a spiritual level I am really going far away from having any sort of faith in the movement of the spirit, or whatever you want to call it; and on an individual level I am indulging in my own fear of transformation and my lack of courage. I'm putting myself before anything, which is also self-indulgent.

We should make a party every morning because somebody like Gandhi existed. We should wake up and say, "Wow Gandhi was walking on this planet. What a great planet we live in. What a beautiful humanity" If one person did something extraordinary, he celebrated the whole humanity. So if that happened, that is possible. We could all be like Gandhi, or at least try. And then somebody did something like Hitler; that also happened. But that is your personal choice, and you have to take personal responsibility, and decide which part you are. When we think of how horrible life is because of Hitler, we are doing what Hitler did. Choices are powerful. Hopelessness is lack of faith. And lack of faith is highly destructive.

But I think we need to go even further than hope: the clown manifests the beauty of humanity in the present moment. Life is beyond hope. It is. This is the clown way, the Tao of Clown: faith, and commitment, and faith and commitment and failing and falling and letting go, with pleasure...and this brings more faith...and commitment...over and over.

Intimate necessity



Hop on the bus to the 2017 MACA Convention! Nov 9—12, 2017

Red Lion Hotel East Harrisburg, PA

Don't miss this great educational opportunity...new lecturers, new and repeat vendors, headliners **RICK AND MONICA CHANEY!**

Registration remains \$185 before September 30th.

Hotel rates are \$88 for single and \$98 for double.

Make those reservations now!

Control button and click the link.

[MACA CONFERENCE SINGLE](#)

[MACA CONFERENCE DOUBLE](#)

Registration Thursday am, vendors and sessions begin at 1:30, buffet and theme party—Student's Rock.

Friday everything starts early am and continues until dinner buffet and the Teacher's Lounge.

Saturday continues the learning and fun until the closing banquet.

Don't miss the Sunday service.

Where else can you go to learn, have fun doing it and get 3 meals for under

34th Annual Mid-Atlantic Clown Association Convention **School Daze!**

November 9-12, 2017

Red Lion Hotel

4751 Lindle Road, Harrisburg PA 17111

To register, complete the form below by filling in the blocks on your computer, print out the form and send, with check made payable to MACA Convention, to: Sandi Smith 169 Buckingham Dr. Southampton, NJ 08088. Questions, call Sandi 609-801-2571 or email: dotthec clown@comcast.net.

Full registration fee includes dinner Thursday, Friday and Saturday nights.

Thursday theme - Student night...

Friday theme - Teacher night

Saturday banquet - Business Casual (continue one of the above themes) enjoy the presentation by Rick and Monica Chaney

Registration Fees:	<input type="checkbox"/> Full - \$185.00 thru 9/30/17	Daily Rates:	<input type="checkbox"/> \$60.00 per day (no meals)
	<input type="checkbox"/> Full - \$195.00 thru 10/31/17	Dinner Rates:	<input type="checkbox"/> \$50.00 Thurs. and/r Fri. each night
	<input type="checkbox"/> Full - \$205.00 after 10/31/17		<input type="checkbox"/> \$60.00 Saturday night banquet
		Total registration fees: \$	<input type="text"/>

Hotel room rate - \$88.00 single per night includes breakfast. \$98 double per night includes breakfast for two. Additional persons in room do not get breakfast tickets. You must reserve before 10/26/2017 to be assured this rate. If you make reservations thru Sunday and check out earlier, you will be charged a \$50 fee. (717) 939-7841.

Easy on line check-in available - control + click to go to hotel website

.Control + Click here to book: [MACA CONFERENCE DOUBLE](#)

Control + Click here to book: [MACA CONFERENCE SINGLE](#)

*****Please note*****

\$25 processing fee for cancellations before 10/01/17. No refunds after that date.

Face painting supplies and latex products will be used and sold at this convention.

All are welcome to attend, however, you must be an MACA member and have paid full registration to compete.

Name:

Clown Name:

Address:

E-mail:

City:

Phone:

State:

First MACA convention?: No Yes

Rick and Monica Chaney

Over 35 years PERSONAL experience in PROFESSIONAL children's entertainment, as well as over FOUR generations of family heritage in the arts. Not just someone in a costume, but genuine, heartfelt and trained professionals. Circus Daze is your one stop for parties large or small. Juggling, Magic, Balloon Sculpting, Face Painting, Stilt Walking and more. VBS, Safety Shows, Preschool, Gospel Shows, Daycare Shows. Quality and excellence go into every show we perform. Bringing smiles, giggles and laughs to your next event. (also available for teaching, camps and convention lectures)

Dave Hill

Performing for 30 years (not counting his 8th grade talent contest in which he won 2nd place, blowing the audience away), Dave has gone from novice clown to full-time business owner, speaker, and notorious comedy performer. Some say he's genius, others say he's just sick. Dave's motto: *"If you can't have fun, you might as well stay at home."*

In addition to entertaining, Dave also shares his experience through teaching. Dave is a featured speaker at magic and clown conventions across the US & Canada. A member of the Fellowship of Christian Magicians, Clowns of America Intl., ., & World Clown Association, he has presented at national and regional events.

Scott Correll

Scott is an award winning comedy magician. He has been creating magic props and routines that have been given rave reviews by his peers. And who says you can't teach an old dog new tricks, Scott has created two of the bestselling magic effects in 2012 and 2013.

See some of the funniest ideas using homemade props and other magic tricks that perhaps you already own. See how easy it is to create new ideas for old and new Props.

Don't miss out on Scott Puppet Lecture. Whether you are a beginner or a pro he will show you many new ideas and tricks with puppets. Bring your favorite puppet with you! If you are new we will have plenty of puppets for you to try out and adopt. YOU WILL BELIEVE that your puppet has come to life. Learn to animate them in a way that makes them come alive. You will also get a small taste of ventriloquism.

Terry Slaymaker

Walter "Buttons" Slaymaker, a retired government worker (28yrs.) and retired U.S. Air Force Reservist (30yrs.) has been clowning for over 26 years, performing at birthday parties, fairs, daycares, parades, etc.

He is a member of C.O.A.I, WCA and the Mid-Atlantic Clown Association (MACA). He was the editor of MACA's quarterly magazine, The Big Top, for 17 years. He created and manages the websites for MACA, Buttons The Clown and Custom Badges by Buttons.

His first venture into clowning was in a parade and it has been his favorite event ever since. He has won numerous awards for paradeability competition and is now lecturing on the topic at clown conventions around the country.

Paula Biggio

Laugh it up Clown stuff

Paula Biggio, from the Chicagoland area, is a seasoned clown performer and storyteller having worked over 23 years as a full time entertainer. She teaches at the University of Wisconsin, La Crosse, Clown Camp program, where she has been on staff for the past 17 years. She held the position of Education Director for the World Clown Association for 4 years. She has performed and lectured throughout the United States, Japan, Europe, Canada and Australia. She has been a keynote speaker at national and international clown conventions for Clowns of America International and World Clown Assoc. Shas has a bachelor's degree from Rosary Collage and a strong background in both theater an business.

Keith Karas

Thom Stevenson

These clowns have been performing for years and make it a priority to continue their education. Both have circus experience, caring clowning, ministry clowning and all around clowning. Keith revitalized the Freestate Clown Alley and continues as its president. Thom is a natural comedian.

Both attended American Clown Academy and Hillary Chapman's Physical Comedy Class.

Bob and Teresa Gretton

The Grettons are award winning clowns. There is just no end to their experiences and clowning abilities.

Vaudeville laid a great foundation for comedy entertainment. Come and join us for a fun time to learn about and role play bits, gags and walk-ons, and skits. Skits are easy to memorize, gags and walk-ons are short and sweet, and bits are added comedy that are great to include in shows. This is interactive and will give a chance for everyone to participate .

Larry Etchison

Larry has donated his time and talents to many worthwhile charities including the Red Cross and church sponsored help during disasters. He is also the sponsor of this year's hospitality room.

Bill Schober

Shobo donates his time and efforts in nursing homes, churches, camps and other worthwhile locations to spread his Christian ministry and caring clown efforts. Bill gives back at his local church and is also the Chaplain for MACA. He also serves as the WCA Northeast Director.

Kitty Kuhr

Kitty has been entertaining children of all ages for over 25 years from PA to FL. She has been honored with awards in costuming, makeup, balloon art, and entertainment. Her years of experience as performers help her to manufacture quality costumes and props for fellow clowns, magicians, jugglers and balloonatics,

Peachey Keene

Steve Long

Since the late 1970's, Steve "Peachey Keene" Long has been involved in the operation of a full time business consisting of [professional clowning](#), balloon deliveries and decorating, retail magic, clowning supplies, and clown prop construction. He has been [lecturing](#) on these subjects at various Clown Conferences and for local groups all across the country since 1985.

[Peachey Keene Props](#) is a unique business that Steve created to provide entertainers with the [best foam props](#) available. Since its creation people from all over the world have been turning to Peachey for their props. Some notable customers include Warner Bros. (Batman Forever) Universal Studios (Patch Adams, starring Robin Williams) and many circuses.

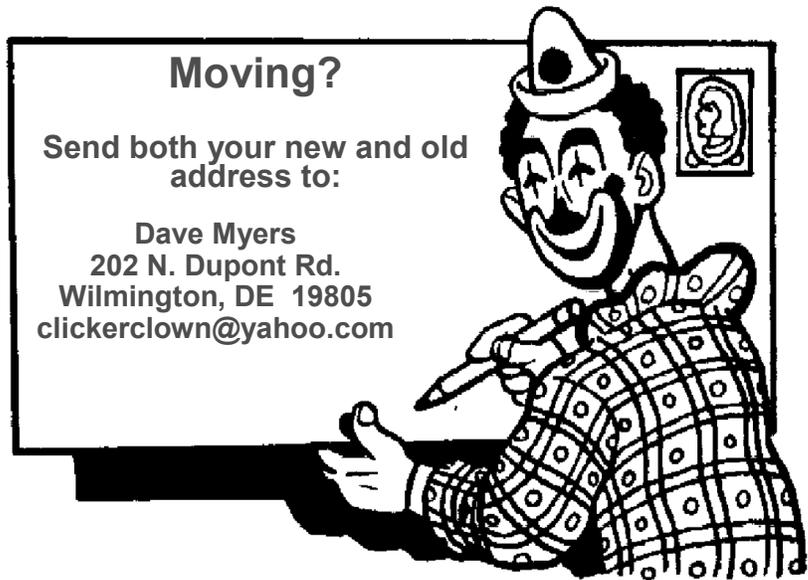
Steve has a unique style of [teaching](#) that conveys a message that all aspects of Clowning are important. Whether you are a part time clown for the fun of it or someone who earns a good portion of your livelihood through clowning, Peachey Keene has something to offer you.

Clowns of America International has also honored Steve by appointing him as an "Artist in Residence" for the years 2000 - 2001

2017 MACA CONVENTION TENTATIVE SCHEDULE

Day	Time	LECTURE ROOM 1	Time	LECTURE ROOM 2
Thurs.				
11/9/17	10:00	Registration - LOBBY		<i>Vendor set up (can begin at 8AM)</i>
	11:30	<i>Flea Market - gently used items only by individual clowns/Alleys</i>		<i>Vendors open at 1pm</i>
	12:30	LUNCH BREAK		
	1:30	Where do I begin?	1:30	
	2:30	Monica and Rick Chaney	2:30	
	2:45		2:45	Santa Lecture
	3:45	Balloons	3:45	Scott Correll
	4:00	Bits, Gags and Skits	4:00	Fancy Face painting in a Flash
	5:00	Teresa and Bob Gretton	5:00	Paula Biggio
	6:30	BALLROOM Student Uniform Night! followed by MACA Skit Show hosted by the MACA board of Directors Hospitality Room open afterwards with refreshments & lobby open for Jamming		
Day	Time	LECTURE ROOM 1	Time	LECTURE ROOM 2
Friday	8:30	Clown Makeup	8:30	
11/10/17	9:30	Monica and Rick Chaney	9:30	
	9:45	Clowns that bring Smiles	9:45	Paper Roses
	10:15	<i>Larry</i>	10:15	<i>Bob and Theresa Gretton</i>
	11:00	Wardrobe - Kitty Kuhr	11:00	Palatability - Terry Slaymaker
	12:30	<i>come dressed and if you want, be critiqued</i>	12:30	<i>come dressed and if you want, be critiqued</i>
	12:30	LUNCH BREAK		
		Group picture in lobby-picture outside if weather permits		
	1:45	Bubble Fun	1:45	Face Painting for Fun and Profit
	2:45	Scott Correll	2:45	Paula Biggio
	3:00	Benevolent Clowning-Caring & Ministry	3:00	Physical Comedy
	4:00	Bill Schober	4:00	Keith and Thom
	4:15	World's Greatest Walk Arouds	4:15	Making Your Puppet Come Alive
	5:15	Dave Hill	5:15	Scott Correll
	6:30	BALLROOM Teachers Choice Approachability and Coulrophobia Teresa Gretton Honoring Educators everywhere and then some dancing		

Saturday			
11/11/2017		Hospitality Room open afterwards with refreshments & lobby open for Jamming	
	Time	LECTURE ROOM 1	LECTURE ROOM 2
	9:00	What Kind of Clown and I?	
	10:00	Monica and Rick Chaney	
	10:15	Sight Gags and Walk Arouds	World's Easiest Magic for Clowns
	11:15	Peach Keene	Dave Hill
	11:30	Company Picnics and Games	Story Telling
	12:30	Paula Biggio	Kitty Kuhr
	12:30	LUNCH BREAK	
	1:30	Top Ten Performance Tips	Story Telling Workshop
	2:30	Peachey Keene	Kitty Kurh
	3:00	Annual MACA General Membership Meeting Lecture rooms 1 & 2	
	6:00	Prom and Presidential Awards Banquet - Dress formal/semi formal/business casual Very Special Entertainment by <i>Rick and Monica Chaney</i>	
Day			
Sunday	Time		
11/12/16		Lecture Rooms 1 & 2	
	9:00	Clown Church Service	
		<i>Chaplain Bill Schober</i>	



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