

## FROM THE EDITOR

Does anyone have a current address for Tracy Mallory; the last address we have was in Cambridge, Massachusetts.

I must apologize to Roger Dollarhide for two mistakes in the printing of his excellent convention photographs on page 4 of last issue. The photograph of Petrowicz on Scalzo's feet was inadvertently reversed, and the spots on the fantastic photograph of Hovey and Judy passing ten clubs were somehow introduced in the printing process and are not on the original photograph. I also apologize to Karl-Heinz Ziethen for misspelling his last name in the list of new officers in last issue.

The last issue, for all practical purposes, was dedicated to convention coverage. This issue has a heavy emphasis on trick description. Also, biographies of a number of the 1977 champions and officers are included throughout this issue, in order to introduce these luminaries to the members who were unable to attend the convention.

I call everyone's attention to the Editor's column on page 10 of the previous issue which covers my editorial policy, especially with regard to ads.

In addition to everyone who contributes articles, several people regularly help me with the production of the Newsletter. The high quality printing and uniform photograph reproduction from uneven prints are attributable to printer Howard Fraser. Bob Brooks, a professional editor, gives me advice on Newsletter production when I need it; he has also contributed a couple of cartoons. Eric Roberts has taken over maintenance of the computerized mailing list. All three of these work at the same company as I do, Bolt Beranek and Newman Inc., whose computers and typewriters I use weekends and nights to compose the Newsletter. Sara Walden proofreads and also edits all written material that goes into the Newsletter, and along with our seven-year-old son, Luke, she helps fold, staple, stamp, and mail mounds of

Newsletters every two months; many of you met Sara and Luke at the convention.

This issue goes to press November 1. The next issue will go to press December 1 and will consist of the annual roster and call for 1978 dues.

## FRANCIS BRUNN

Last year Francis Brunn had a serious hip operation that required a long period of recovery. Under normal circumstances, it would have been a routine operation and the doctors would have inserted an artificial hip joint. However, after viewing his act, the doctors knew that this would eliminate much of his mobility and prevent him from ever performing his present act again.

The operation therefore, was much more complicated and involved reversing the thigh bone. Afterward, Francis practiced in bed, or while sitting in a chair. Soon, he was getting around on crutches, but this eventually created a new problem for him, as he lost the sensitivity on one side of his fingers. This is a common occurrence for many people on crutches; however, most of them are unaware of it. For Francis it was another setback as this required operations on both hands at different times.

Through all of this, Francis has remained optimistic. At present he practices every day and intends to return to performing as soon as possible.

[Note: Francis Brunn and his sister, Lottie, were brought to this country by John Ringling North and performed in the center ring of the RBBB circus for three years, from 1948 to 1951. They were billed respectively as, "the greatest juggler of the ages" and "the world's fastest juggler." Since then, in their single acts, they have been extraordinarily popular and have played many major events throughout the world. In 1957 Lottie returned to the RBBB circus for one season and was billed as, "the world's greatest woman juggler."]

-- Dennis Soldati

## CALENDAR OF JUGGLING EVENTS

[Editor's note: Well in advance of the actual event, please notify me of all juggling events of possible interest to the IJA membership for inclusion in this regular column. While this column is not meant to advertise individual juggler's acts, jugglers like to see other jugglers perform, so please send the time and dates of public appearances.]

Every Sunday. Boston area jugglers meet from 12 noon until 3 pm or later in front of the M.I.T. Student Center in Cambridge, weather permitting. During the 1977-78 school year, if the weather is bad, the meetings will be held inside the Student Center in room 473, and will end at 3 pm. For further information, phone Arthur Lewbel (617-354-5152).

Every Thursday. A free juggling workshop is held from 12 noon to 2 pm in the Choir Room of Trinity Church at Broadway and Rector Streets in downtown New York City. John Grimaldi is workshop leader.

Every Saturday. In Berkeley, California, a juggling class meets from 10:30 am until 3:30 pm in Willard Park on Hillegass near Derby in front of the flagpole. Everyone is welcome. Joining members pay \$15 for perpetual membership. The class has been meeting weekly for two years. Phone Bill Barr at 221-5191 in San Francisco for further information.

Twice monthly. On approximately the second Sunday and last Saturday of each month Los Angeles jugglers will get together at the Northwest corner of MacArthur Park, corner of Parkview and 6th Streets, opposite the Elks' Building. The get-togethers begin at 12 noon and go on until they end. The exact dates for the rest of 1977 are October 29, November 19

(no Sunday get-together in November), December 4, and December 17.

Second Sunday of each month. The Buffalo Juggling Club of Buffalo, New York, meets from 1 pm until 3 pm at the church of the Good Shepard, 96 Jewett Parkway, Buffalo. Phone Rich Chamberlin at 716-881-3325 for further information.

July 12-16, 1978. IJA Convention in Eugene, Oregon.

## MOSCOW CIRCUS ON TOUR IN U.S.

According to a press release from the producer, the Moscow Circus will tour seven cities in the U.S. in November and December 1977. The circus is traveling with twelve acts including Tamerlan Nugzarov and his troupe of Cossack horsemen, the new clown master Yuri Kuklachov, and Rustam Kaseyev's bears (performing in "Bear Lake", an unusual version of a well-known Russian ballet).

Dennis Soldati has forwarded information on the circus from the October 17, 1977, issue of Circus Report which states that the circus includes cannon ball juggler Valeri Guryev, expert juggler Sergei Ignatov, juggling by the star clown, and a couple who balance balls as they swing from the rafters.

The circus will have toured seven cities in Canada before the beginning of the U.S. tour. The U.S. itinerary for the circus is: Chicago, IL, Nov. 10-13, Stadium; Cincinnati, OH, Nov. 15-20, Riverfront Coliseum; Providence, RI, Nov. 23-27, Civic Center; Philadelphia, PA, Nov. 29-Dec. 4, The Spectrum; Hartford, CT, Dec. 6-11, Civic Center; Washington, DC, Dec. 14-18, Capital Center; New York, NY, Dec. 20-Jan. 2, Felt Forum.

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## THE FAKE SHOWER

In this pattern, the balls travel in the circular path of a shower, but the throws are made by both hands alternately as in a cascade. Hence, it is much easier than a shower, but to the non-juggler it looks much harder on account of the hand motions involved. Many jugglers can do a shower well in only one direction (counter-clockwise for a right-handed juggler). By contrast, once the counter-clockwise (CCW) fake shower is learned, the clockwise (CW) version is almost trivial to learn. Furthermore, as with the shower, this pattern can be done with any number of balls.

The basic idea of the fake shower (three-ball CCW version) is as follows. Assume there is one ball in each hand and one in the air. Remember that each ball traverses a CCW arc so the ball in the air will be falling to the left of center. The right hand throws its ball up in a CCW arc, and immediately crosses over the left wrist to catch the falling ball. With the wrists still crossed right over left, the left hand throws its ball up (again in a CCW arc). The hands are then immediately uncrossed and the left hand catches the ball falling toward it. Then the right hand throws its ball and the above movements are repeated. For the clockwise version, merely reverse "left" and "right" and replace "CCW" by "CW" in the above description.

If you can juggle two balls in one hand, there is an indirect method of learning the fake shower which you may find easier. Juggle two balls in a wide CCW circle in your left hand and hold the third ball in your right hand. What you are going to do is steal one of the balls out of the circular pattern and replace it with the ball from your right hand. Move your right hand in close to the right side of the two-ball circle. When one ball just passes the peak of its arc and you are about to throw the next ball with the left hand, instead throw the ball from the right hand so that it moves into the same arc that the other balls have been following. Immediately reach with the right hand over the left wrist and catch the falling ball. With the wrists still crossed, throw the next ball from the left hand. Then uncross the hands and go back

to the two-ball circle in the left hand. Now try to make the steal several times with as little delay as possible in between. (This stealing move in itself is a nice trick.) In the fake shower you are essentially stealing every ball. That is, after you make the steal and uncross your hands, the next ball you must steal is the one your left hand threw when your wrists were crossed.

In addition to being an easy substitute for the shower, the pattern described above can be viewed as the basis for a great number of cross-wrist tricks such as the one Dave Walden described on pages 8 and 9 of the March-April 1977 issue of this Newsletter. As mentioned earlier, the fake shower can be done with any number of balls. A little thought will reveal that it is merely a folded cascade. Imagine the figure-eight path of the cascade folded down the center so that the right side lies on top of the left side. All throws then take place to the right of center and all catches to the left, so this is the CCW fake shower. Since the cascade can be done with any odd number of balls, so can the fake shower. For an even number, we lose the cascade interpretation but the fake shower remains. With four balls, it is simply a variant of the classic two-in-each-hand four-ball pattern. Even though the hands continue to cross and uncross, there is no ball interaction between the two hands. A ball thrown by one hand is caught by that same hand. To learn this trick, begin by juggling two balls in a CCW circle in each hand. The left and right hand throws must be made alternately. Then gradually move the two circles toward each other and throw the balls higher until they merge into one circle. If you use, say, two white balls in one hand and two red balls in the other, the balls will traverse the arc in the order red, white, red, white, etc. which makes a very pretty display.

I do not know the origin of this pattern, but I learned the three-ball version from Rawd Holbrook who got it from Hemlock Robinson in Amherst. I figured out the extension to four balls while programming the pattern on a computerized juggling simulator.

-- David LeDoux  
MIT Center for  
Theoretical Juggling



## LLOYD TIMBERLAKE, European Correspondent

Lloyd Timberlake (b. Atlanta) was moved by a dull senior year at college and an autobiography of W.C. Fields to learn three balls. Then he quit. Four years later while working for Reuter, the British News Agency, in New York, he saw and bought Carlo's book. He's never looked back. (He's looked up some, down a lot, between his legs occasionally -- but never back.) Completely lacking a news nose for major American trends, he sought out, interviewed and wrote a story about Carlo and The Book. Carlo put him in with the New York juggling Mafia, including Hovey Burgess. Believing the world was ready for and even needed a man who could get a big university to pay him to teach juggling, Timberlake also did a piece on Burgess.

Timberlake moved for Reuter to London in late 1974, and was contacted immediately by Lindsay Leslie, Scotland's answer to Sergei Ignatov, who had read the Carlo piece in his hometown newspaper and wanted Lloyd to introduce him on a hugely popular TV talent show he had won a place on after four years of auditions. So three-ball-cascade Timberlake found himself telling eighteen million Britons about juggling in general and the IJA in particular. Having passed himself off as an expert, he decided the only honest thing to do was to juggle seriously. Then his wife told him the only way he could justify buying Reynolds clubs was to earn the money juggling ("What about our friends with pianos? Surely they don't ...," he pleaded, but She Had Spoken.) Taking his clubs, made from plastic bowling pins liberated from a Lower East Side Boys' Club, to tourist-choked Portobello Road, he fell in with the buskers and street performers. In fact, he has been working since then (summer 1975) with a guitarist he met that first day, in an unnatural act of bad jokes, bad juggling and reasonable music. You read in a previous issue how he blundered into working five concerts with the Rolling Stones, including one in front of a live audience of a quarter million. Shortly after the convention his group was called upon to appear at London's huge new National Theatre (outside!), which is worried about its

stuffy image. Generally when not Science Editing -- he knows less about science than he does about juggling -- he and his group are wandering about London dropping things on attenders of church fetes, neighborhood festivals, and assorted fund raisings. With Lindsay in Scotland, Bobby Menary in Northern Ireland, and London's Toby Phillpot travelling a lot, there is little competition. IJAers passing through London really ought to look him up, just to reassure him they are still Out There.

-- Lloyd Timberlake

## TOM DEWART, Convention Co-Chairman

I started juggling about three and one-half years ago when Bob Morganti and I were roommates in Springfield, Oregon. Bob showed me the basics with balls, and a short time later (but after a good deal of practice) I began teaching adult education night school juggling classes at Lane Community College in Eugene. Currently I am Oregonizing the 1978 IJA Convention. This fall I will start my third year of teaching at Lane.

When I first saw juggling, I was not interested in it. It took becoming a juggler for me to appreciate it. I believe juggling has given me a confidence I never had before which I will be able to apply to other aspects of my life.

## FROM JOEY JORDAN

I attended this year's convention and greatly enjoyed it. Recently I worked the Jersey State Fair and some other IJA'ers were also on hand. On the "Bionic Woman" TV series I caught a glimpse in the background of Picaso at the MGM in Vegas. If anyone can locate some good "soup plates" such a Gran Picaso uses, please inform the rest of the IJA membership through the Newsletter. I will be headlining at the Cal-Neva Lodge at Tahoe (following Montego who is there now). After that I go to Japan. Please drop by and see me if you are in the vicinity of Tahoe, and have a great time in Eugene.

FROM EDWARD JACKMAN

Hi! Edward Jackman West Coast juggler here. For those who don't remember who I am, I am the guy with the goofy devil stick routine and runner-up in the club juggling competition at this year's convention. I have a couple of ideas for you jugglers to try.

Idea 1: Juggling six balls.

Most of the people I see juggling six balls do three in each hand and a few do a double shower. Both of these patterns are more difficult than the one I learned first which looks like the figure at the left. I learned this pattern up to twenty-four throws before I could juggle three balls in my left hand.



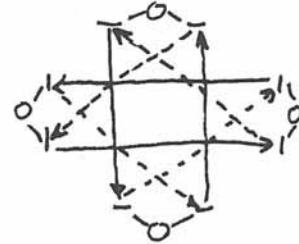
After learning this pattern, the double shower was easy, and better looking, and three balls in my left hand came without practice. Also, I think this pattern looks better than three in each hand (which I am finally learning).

To do this pattern with six balls, start with three balls in each hand. Raise your right hand three inches above the height of the left hand. Both hands move in unison at all times. All throws pass in front of your nose (which makes them easy to see, in contrast to when juggling three in each hand). Because the right hand is always three inches higher than the left hand and the hands throw together, the balls do not collide in the middle. Here is a set of diagrams showing the cycle of the pattern:



(Of course, eight balls may be juggled in the same manner. I've been able to flash eight rather easily with small bird seed balls and to juggle eight for twelve throws [only four catches]. I can barely juggle four balls in my right hand, let alone my left.)

Idea 2: Twelve balls -- four people. Here is an interesting pattern for ball passing where all throws are passes. From above it looks as follows:



All right hands throw straight across together and left hands throw to the right together. The pattern is a little mind boggling, but not difficult. We have been able to do this pattern with fourteen and sixteen balls also. With fourteen balls, right hands don't throw together and neither do the left hands. With sixteen balls, all hands again throw together. I have not seen it done with clubs or rings, but I would like to. Have fun!

#### IJA MENTIONED IN SCIENTIFIC AMERICAN (On Ron Graham's Coattails)

IJA past-president Ron Graham is featured prominently in Martin Gardiner's renowned "Mathematical Games" column in the November 1977 issue of the internationally circulated journal, Scientific American. Almost a page of the six-page article is concerned with Ron's work in an area of mathematics known as "Ramsey theory." The section of the article discussing Ron's work begins as follows: "Ronald L. Graham, one of the nation's top combinatorialists (he heads the Discrete Mathematics Department at Bell Laboratories), has made many significant contributions to generalized Ramsey theory. It would be hard to find a creative mathematician who less resembles the motion-picture stereotype. In his early youth Graham and two friends were professional trampoline performers who worked for a circus under the name of the Bouncing Baers. He is also one of the country's best jugglers and former president of the International Juggler's Association. The ceiling of his office is covered with a large net that he can lower and attach to his waist, so that when he is practicing with six or seven balls, any missed ball obligingly rolls back to him."

## BRIEF NOTES

Cary Bunks is attending the RBBB clown school. Bob Blau writes that he is keeping busy, performing his juggling and magic acts. Bob also wrote a while back that he had seen the act of Danny Daniels, the "Musical Juggler" from Detroit who does "... great comedy juggling mingled with virtuoso harmonica, piano, and organ. He does the best 'reverse bounce' with a ball that I have ever seen -- more speed, height, and action -- unbelievable! He does the well known 'under the table' return but he gets more out of it than most of us. My protege and now star in her own right, Cathie Hawkins, also witnessed Daniel's act." Red and Suzy Lynde and their Victorian house in Melrose, Massachusetts, were featured in the "Your Home" magazine supplement to the Sunday, October 2, 1977, issue of the Boston Globe. Len Mazel was on the October 27, 1977, edition of the Gong Show on NBC-TV. He did a brief but fine act of cigar box balancing. Mike Marlin performed at a recent college showcase in Charleston, South Carolina, from which he recieved a number of bookings; the showcase provided an opportunity for performers to be seen by people booking acts for colleges throughout the country. Mike will also be on the Don Kirchner Rock Concert on TV at a date to be announced. Robert Nelson recently taped a Chevy Monza commercial which will be aired for thirteen weeks starting the first week in November: he juggles five apples in a reverse cascade. Forest Little sent a note that he enjoys reading the Newsletter and has been an IJA member since the first convention in Jamestown, New York, in 1948. Rich Chamberlin writes that they are in the process of forming a juggling club in the Buffalo area. They had a local paper print a picture of a juggler and a bit about the club in their Sunday paper. They also got a local TV station to carry a ninety second film clip and interview of Paul Kois, Billy Ryan, and Rich himself which was shown on both the noon and evening news. Rich says they put in a good plug for the IJA. See the Calendar of Juggling Events elsewhere in this issue for the time and place of their monthly juggling meeting in Buffalo.

Steve Mills is going on the school assembly circuit. Peter Cunneen was in Boston for a few days not long ago. He gave performances at Harvard Square and Faneuil Hall while in town. David LeDoux asks, "Has anyone heard of notation being used to describe juggling such as Labanotation which is used to describe dance?" Roger Dollarhide reports that Adrian Sullivan recently took a vacation tour of the U.S. and Canada by bus and hitchhiking. Adrian has given Roger a substantial portion of his photo and prop collection as he has a shortage of storage space. Printed items in the portion of Adrian's collection Roger now has include original Harry Lind show bills, and props include balls once belonging to Lottie Brunn, Mike Brunn, and Eddie Morgan. Adrian Sullivan himself wrote to say the he expects to be at the Eugene convention "with bells on." Willy and Betty Weinholdt sent a note in mid-August saying that "The Rito Brothers" (Eric and Tom Weinholdt) were in Peru for four to six weeks with a circus called "Gran Circo Americano". Next on their calendar was a date from September 12 to November 5 in Texas with the Shrine Circus. Dan Jeffery sent an article from the July 31, 1977, issue of his home town newspaper, the Moline, Illinois, Sunday Dispatch. Dan visited Moline on his way back to his present home in Albuquerque, New Mexico, after attending the convention in Delaware. The article reports how Dan got into juggling, the help he got from former vaudeville juggler, Francisco, another IJA member, and what Dan hopes to do with his juggling. The article covers a full half-page with four great, big photographs of Dan. In a note included with the newspaper clipping, Dan also reports that he got a brief spot on WQAD, channel 8 TV, while in Moline. Also, in early October Dan performed for the Council for Exceptional Children Fair in Albuquerque. Henry Klaiman sent a note saying that Barrett Felker and others were in Denver recently putting on shows at the Renaissance Arts Faire, and that they were also shown briefly on a local TV station's coverage of the event. Henry also sent a newspaper clipping from the January 15, 1977, edition of the Denver Post which

(continued on page 7)



(continued from page 6)

discusses Henry's activities as a juggler and juggling teacher and mentions the IJA. Sniadecki sent a note from Poland noting that his list of the best Eastern European jugglers in the May 1977 Newsletter should have included Jindra Merbs (and Sonya), "a very good juggler who does nine hoops (solo!), and six hoops with a ball bouncing on his forehead, and who is also a virtuoso of three clubs (and four and five also)." The September 1977 edition of the Mime Times, published by the Celebration Mime Theatre of South Paris, Maine, notes that Garbo and Jillian were invited to perform at Lou Tannen's 15th Annual Magicians Jubilee held in Lock Sheldrake, New York. It is also announced in the same issue of the Mime Times that Garbo and Jillian will be performing under the auspices of the Celebration Mime Theatre until May, 1978, at which time they will take a year's sabbatical from their performing program. Their show, "A World of Comedy & Magic", will have been performed over 350 times in two-and-one-half years by the time they take a break next May. In the "Jugglers in the News and on TV" column in the last issue of the Newsletter, mention was made of New York's Big Apple Circus. In addition to jugglers Michael Moschen, Paul Binder, and Michael Christensen who were mentioned last issue, members of the now disbanded Triplody juggling group, Karen Gersch and Jessica Hentoff, were also in the Big Apple Circus troupe. Jessie was featured in a perch pole act near the end of this past season's run of the circus.

#### OFFICERS' BIOGRAPHIES

The biographies of a number of our current officers were included in the October-November 1976 and January-February 1977 issues of the Newsletter. We summarize them here.

President and Historian Dennis Soldati learned the rudiments of juggling for a college play. He didn't do much more with his juggling until he was introduced to the IJA. In prior years Dennis has held the offices of Director, Public Relations

Director, and Historian. He works in advertising for a New York City based business.

Secretary/Treasurer Carol Benge got involved with juggling when she got involved with Ken Benge. She performs with Ken and on her own, doing magic as well as juggling. She has previously served as co-editor of the Newsletter and Secretary.

Championships Director and Official Photographer Roger Dollarhide has been a very active IJA member, in the past serving as Newsletter Editor, President, and Convention Chairman, as well as being the founder of the IJA Championships. When he gets time to practice, Roger specializes in numbers juggling, e.g., six ball shower, eight ring fountain. Roger is a professional photographer.

Foreign Correspondent Roland Weise resides in East Berlin and has served in many governmental, educational, and journalistic posts relating to circus and variety arts in the German Democratic Republic and Russia. Roland also has a large collection of juggling and other materials, known as the International Archive of Circus and Variety Artists.

Foreign Correspondent Karl-Heinz Ziethen resides in West Berlin and has traveled throughout the world, both performing as an amateur juggler and observing other jugglers. He has a great collection of juggling materials known as the International Jugglers Archive.

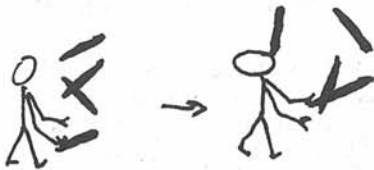
Honorary Director Stu Raynolds attended the first convention and since has twice served as IJA President and twice as Newsletter Editor, and, of course, he was Co-Chairman of last year's convention. Stu makes and sells a renowned line of juggling clubs. Outside juggling, Stu is a Research Fellow working for the Du Pont Company.

Newsletter Editor Dave Walden has only been juggling for a few years, but he thinks he's found his destiny as a club passer; however, in case he has misread the Fates, he is keeping his job in computer systems research and development.

## THE FOUR-CLUB TO THREE-CLUB-AND-CHIN-BALANCE TRANSITION

For all you four-club jugglers, this is an impressive move requiring a month or so of practice to master. I first saw Steve Mills do it flawlessly at Lheith's summer juggling get-together in Plymouth, Massachusetts, and I was lucky enough to pull it off in competition at the Delaware convention. It provides a nice wrap-up for a club routine. (I use the notation from Carlo's The Juggling Book in the following description.)

The move involves doing a number of things at once: placing one club with precision on your chin while putting the remaining clubs into a normal cascade pattern (from a previous two and two four-club pattern), and then maintaining both at once.



As any experienced juggler knows, if you concentrate too much on one thing when you're first trying to learn a complex trick like this, you'll blow everything else involved. Thus, I found that if I concentrated too much on placing the club on my chin, the two and two to cascade transition went haywire, and vice-versa. So the trick is best mastered by the logical approach Carlo teaches: breaking up the move into its component parts and learning them individually before trying the whole shebang. Needless to say, all basic four-club patterns (alternate fountain and columns, unison fountain and columns) and a steady chin balance should be mastered before trying to learn the move.

To get the three-club-chin-balance, first try doing a regular cascade with your head and body tilted back a little staring upwards as if you were balancing a club there. You should be able to gauge your tosses and catches as the clubs pass through the bottom of your field of vision.



Once you've got that, balance a club on your chin and toss another back and forth between your hands. Then two, and then three, as if re-learning the basic cascade. You'll find this most aggravating to practice. To get the precision chin placement, do two clubs in your better hand. Catch one and put it on your chin as quickly as possible, letting the other one drop at first if you must. Be able to do this with time to spare to catch the other club, meanwhile maintaining the balance without having to move your feet.

With all this behind you, it won't be hard to juggle four clubs, putting one on your chin and catching the rest. Then juggle them in a cascade.



For those of you who'd rather not go further, this is impressive enough -- a nice dramatic pause before your final move.

Mastery of a couple of exercises using three clubs in a two and one pattern will enable you to perform this transition without stopping. Assuming you are right-handed, do a two and one juggle with the two in your left hand. As the two clubs come down side by side, switch over to the regular double-spin cascade, simultaneously tilting your head back and glancing upwards as if you were balancing a club there. Now do two and one with the two in your right hand. As the two come down together, the one in your right hand goes to your chin, while simultaneously the one in your left -- then right again -- crosses over into a cascade pattern.



(You might want to try this with just the two together first.)

(continued on page 9)



(continued from page 8)

Now try the whole thing. It will be a snap, especially (at least for me) if you do it out of a unison fountain pattern. I figured out these steps as I went along, and managed to blunder my way to shakey proficiency with the move in a month and a half or so. May it not take you that long!

-- David Low  
Providence, RI

#### BILL BARR, Vice-President

I was born in Richland, Washington, in 1947. For no reason that I can recall I taught myself the basic cascade with baseballs in my backyard when I was eleven or twelve. During my teen years my juggling career was mostly confined to showing off for friends and terrorizing my mom by juggling eggs in her kitchen. After high school I taught myself behind-the-back and other variations using potatoes while working in produce packing sheds in Texas. At college I taught fellow students to juggle and to do a five ball passing pattern.

Juggling was a constant yet peripheral part of my life until I graduated from nursing school in 1974 in Phoenix, Arizona. At this point I began to meet other jugglers, and also taught myself to juggle pins, again in my backyard using light plastic bowling pins I'd played with as a child. Imagine my delight when I convinced the local bowling alley to give me a set of discarded Brunswick pins. Not long thereafter I moved to Berkeley, California, and slipped into an ecstatic obsession with juggling which has yet to subside.

Two years ago I began teaching a weekly juggling class in Berkeley through the Open Education Exchange. This Saturday gathering of jugglers continues to be a high point of my week. I have been performing sporadically in a variety of settings and am currently preparing to perform more frequently. This year's convention was the most inspiring experience I have had for some time (in or out of juggling) and I feel proud and enthusiastic to be a member of the IJA.

By profession I am a psychiatric R.N. working with inner city teenagers in San Francisco where I now live (yes, I use juggling with the kids). Teaching, performing, and talking about juggling all contribute to an increasingly satisfying avocation.

ART JENNINGS, Honorary Director

Art reports that he started juggling in his early twenties or late teens as an addition to magic: He juggled three oranges as part of a magic trick. He juggled solid Indian clubs until he was told about "Lind Clubs" by "The Three Swifts" around 1937. By then he had a short juggling act separate from the magic, just before World War II. Next Art put together "The Bum Juggler," a standard act, and he worked theaters and fairs from Texas to Maine. Art managed to work as a professional juggler and work in industry at the same time until going full time into show business about 1950. "Happy Dayze," his present character, is a clown who juggles. Art has worked continually for one Hollywood agency since 1961, working mainly in school circuits in all forty-eight states. He has many interests in addition to juggling -- from art and aviation to silver smithing, wood carving, and photography -- and he is an incurable tourist.

BILL BROWN, Honorary Director

I started juggling and rope spinning when I was about fifteen, and about two years later I developed my act which consisted of juggling, baton spinning, and rope spinning. I worked theaters and clubs throughout the East.

I enlisted in the Army during World War I, and served in the 11th U.S. Calvary. Upon my return from the Army I went into the construction business. I also worked wild west circus and carnival and ended up working parks, fairs, and clubs. I was a A.G.V.A. member for about twenty years.

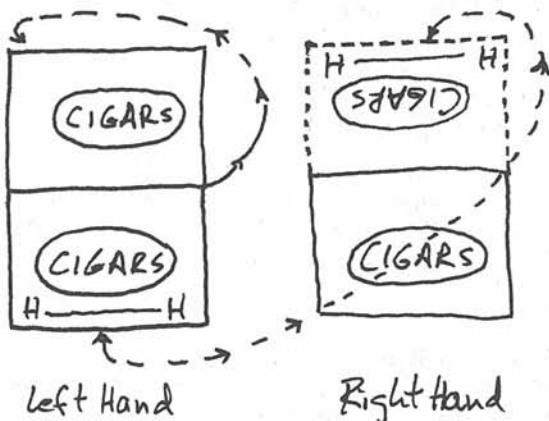
At the age of sixty-five I broke my hip, and that was it. Now, once in a while, I do a little juggling or spinning for exercise or fun.

## HARTMAN'S HULLABALOO

This month I will explain a cigar box trick which I showed to several people at this year's convention. I call the trick "Pop-Zig, Pop-Zag". Mike Marlin and other box jugglers showed an interest in this trick of mine, and I hope you will too.

Start with three boxes in Ready Position (boxes end-to-end, center box suspended by inward pressure of the two outside boxes). As a trick-before-the-trick, toss the center box into the air (with a half or full spin) by "twisting and pushing" the outside boxes. While the center box is in the air, twist the left hand (and its box) counter-clockwise one-half turn. Now catch the flying box on the upturned surface of your left-"hand-box". You now proceed to shower two boxes while using the third (left hand-box) as a hand. With a full spin, toss the right-hand box slowly up and over to your left hand-box -- notice the different placement of hyphens here. Now snatch the center box (on top of the left hand-box) with your right hand, and then catch the spinning box on the now-empty left hand-box. Proceed with a few more of these shower throws.

After this has been done, stop with a box on your left hand-box. Turn your right hand-box upside down so that it looks like your left (on the other hand ...?). Now, with a dramatic movement, use your left hand to toss the box in the left hand (the lower of the two boxes on the left) up and out, with a half-spin, toward the right hand-box. Catch this box on the right hand-box. See the following illustration.



Meanwhile, the box that was on top of the left hand-box is doing a counter-clockwise half-spin above your left hand. Carefully catch this box with the left hand palm up. Your left hand is now ready to catch the lower of the two boxes now being "held" in the right hand when you reverse this move. Do this trick several times, and then go back into your routine. In my next article I will explain a flashy finish to this mini-routine. I apologize if the foregoing is confusing, but if you read it carefully step-by-step, you shouldn't have a big problem. For now, practice, and remember: "If I didn't have my left hand, then my right would be left."

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## FROM THE PRESIDENT

The IJA is going places, and it's going fast. There were over 300 jugglers at this year's convention, and that's more than we had in the IJA only a few years ago. In fact, there were only fifty jugglers at the 1974 convention in Sarasota; and at that time we had slightly over 200 members.

However, as welcome as our new growth is, it has also brought new problems and increased responsibilities for the organization. We may no longer be able to hold small, informal conventions. Future conventions will have to be planned (possibly two or three years in advance) to accommodate our new growth. For this year, even with the excellent facilities at the University of Delaware, we overflowed the practice hall for which we paid and used the equally large lounge area.

Some of our new problems are legal, but are more easily handled than organizing a convention. All future issues of the IJA Newsletter will be protected by copyright, legally preventing anyone from reprinting stories or articles without permission and/or payment. Also, I have recently incorporated the IJA as a non-stock organization. This protects us with limited liability in the event of a lawsuit and enables us to apply for a non-profit status, allowing us to receive tax-free gifts or grants for the betterment of the IJA. As of now, the IJA may officially use the name, "International Jugglers' Association, Inc."

At present I am preparing the necessary documents to trademark the IJA emblem. In the past the IJA has allowed members to use the emblem on items that they have offered for sale, such as T-shirts, iron-ons, and buttons. In the future, however, any such use of the emblem by members for "profit" will have to have the consent of the executive board. Each request will be judged individually, and there may be a one-time fee or royalty payment required. These measures are not intended to prohibit its use, but are necessary to protect our use of the emblem and to prevent it from being used in some

uncomplimentary or unauthorized way. Of course, other "non-profit" uses of the emblem by members are still encouraged, as on business cards, promotional material, and brochures. All of these legal actions were unanimously approved at this year's convention.

The reason for all this legal mumbo-jumbo is to avoid legal problems as we continue to grow. It is not intended to hamper the membership in any way. The executive board has decided it is not the business of the IJA to endorse juggling products or to lend our name to outside juggling endeavors. Therefore, we have taken these steps to protect ourselves and to prevent others from using our name and emblem without our consent. The main purpose of the IJA, as stated on our membership cards, is to assist fellow jugglers, which we do as an organization through our newsletter and annual conventions.

-- Dennis Soldati

## BARRETT FELKER, Club Juggling and Numbers Champion

I was first inspired to learn the art of throwing things in the air after seeing Bobby Sandler perform his comedy routine on television in November of 1973. Soon thereafter I began working out with ball juggling whiz, Will Harmon. In April of 1976 I met Stu Raynolds who introduced me to club juggling. I owe a great deal to Stu and many other jugglers who have given me encouragement. At present I am working semi-professionally in and around the city of Tucson. Outside of juggling I am studying agriculture at the University of Arizona.

## CLAUDE CRUMLEY, Auxiliary Equipment Champion

I have been juggling for four years. I do not practice very much. I practice when I can. You see, I do a professional dog act. I am twelve years old, and I plan to juggle my way through college. I am studying to be a chemist. I am thrilled to death that I won the Auxiliary Equipment Championship. It has inspired me to practice more. P.S., It took me twelve tries to write this letter.



FROM LINDSAY LESLIE in Scotland

I am very pleased to have been elected one of the IJA correspondents. I hope I can keep up a reasonable flow of news so that I live up to the honor given.

I have enclosed a photo of my barber pole gimmick which is my answer to devil sticks (Editor's note: Lindsay enclosed a color photograph which could not be reproduced in the Newsletter of himself working with a "stick" longer and thicker than a normal devil stick, apparently a perfect cylinder, and painted with large red and white stripes, i.e, a barber pole). I developed this gimmick by chance when I started to practice devil stick moves using cardboard rolls which are used to store dress and curtain material on, and as my clubs and rings were colored red and white at that time, the name just struck me as I painted the first one. By the way, I go through a lot of barber poles -- they get damaged as quickly as Badminton shuttlecocks, but they are easy enough to make. I stuff two sheets of newspaper and paste in at both ends; this gives added strength at the ends and stops the clunk noise given off when a hollow cylinder is knocked. I must mention that although I make all my own props, I do not make them for sale for two reasons: first, on close inspection they are not too well finished; and, second, as they are mostly made of wood, paper, etc., they require frequent repair and renewal.

Around July sometime John McPeak sent me a letter informing me that the Jonny James trick I explained in the March-April 1977 Newsletter which I thought was original was in fact performed about fifty years ago by none other than Enrico Rastelli. John saw a news cutting photo of Rastelli doing the large and small ball trick in Karl-Heinz Ziethen's juggling collection when he was performing in Germany. I received another letter today from John McPeak who tells me that Bobby May was the first American juggler to work in Israel at the "Caliph," fifty meters from where John is currently performing his act at the Caravan Club in Tel Aviv. John leaves Israel at the beginning of October for Paris.

Ireland's first-ever IJA juggle-in was held August 18-19 this year when Fred Griffin looked up Bobby Menary in Northern Ireland and spent a couple of days with him. Fred, a well known IJAer from New York, sure gets around; he was also at this year's Delaware convention.

After reading through the article on group juggling in the June-July Newsletter (thanks to Velva Walden's translation from the German), I thought it might be worth mentioning a system I call "Rallies at Random" which I have always thought necessary when doing group juggling for an audience using several formations and line-ups. The problem is what to do when one of the group has a miss or drop which hinders or halts a rally (a rally is a predetermined number of passes, usually eight or sixteen, which fits in with most juggling music). In my experience this happens a lot. Well, we choose a master juggler for the group. His job is to give the signal when each rally will commence, and he is the juggler whom everyone has to synchronize to or keep in step with at all times during the act. Let's say one juggler drops a prop. While he picks it up the others in the group keep doing the cascade to themselves as if it were part of the act, but when the butter-fingered juggler has got in step with the master juggler again, all predetermined counts are lost. So where do they start? Well, the master juggler checks that all are in step and in position, and then he gives the signal "Yep" just as a prop leaves his left hand. All jugglers then know that when the prop they have just thrown from their left hand reaches their right hand, this is the one that starts the first pass of the rally. I have found this better than making a complete stop for a restart, especially after a drop.

Rallies at Random is best practiced with two jugglers and six props, one of which is a different color (if you use clubs, fit a colored sock over the body of one club to distinguish it). The master juggler starts the cascade with two regular props and the marked prop. The other juggler then starts his cascade in step (in hand) with the master juggler and

(continued on page 13)

(continued from page 12)

waits for the signal to commence the Rally of passes. When the master juggler throws the marked prop with his left hand he calls "Yep" and the other juggler knows that when the marked prop goes to the master juggler's right hand it will be the one which starts the rally. When both jugglers have tried being the master juggler, remove the sock or colored prop and you will quickly understand the timing.

To conclude, if the timing for the cascade is Right, Left, Right, Left, etc., then the timing for starting a rally of passes is Right, Left, Right, "Yep", Right, Left, Pass. You know, I never thought writing down juggling instruction could be so difficult! Let's hope it is readable.

That's about all I have for now, but I am keeping my ear to the ground for news worth sending on.

Best wishes from Scotland.

ROBERTO MORGANTI, Ball Juggling  
Champion

I learned to juggle about four years ago while studying mathematics at the University of Oregon. I had seen a juggler or two at a weekly local crafts market and just knew I had to learn That! The desire smoldered within me for about six months until one evening I saw Bobby Sandler on TV. That did it -- I couldn't stand it any more -- and I went right out and found someone to teach me how it was done.

Well, juggling very quickly became an obsession. From that day on and for the next couple of years I juggled three to five and sometimes as many as twelve hours a day. The hours of juggling were great for relaxing after almost as many hours of mathematics. When it came time for me to choose an area of specialization in mathematics, I dropped out of school and began juggling full-time.

I have now been juggling full-time since February, although I've found I practice far less, and think about it a lot more (for those of you who don't already know,

it's been found [scientifically, even] that mental practice is almost as important as physical practice in juggling). I've been performing at various crafts fairs, street fairs, country fairs, and universities in the Pacific Northwest since that time. During this past summer, besides hitchhiking across Canada to the IJA convention, I worked in a vaudeville theatre on Puget Sound. I am currently working with a new (non-juggling) partner, and together we'll probably be the Elyzian Aereal Circus, out of Portland, Oregon, a show that besides my fifteen minute juggling routine includes sword swallowing, fire breathing, and a sword box (although on account of fiscal crisis, we use sharpened bamboo punji stakes rather than swords).

I am interested in corresponding with other folks who have explored mathematics and juggling, and with those who are interested in reviving the vaudeville circuits. It's about time people turn off their TV sets and see entertainment in the flesh. My plans for the immediate future are to continue exploration of three, four, and five ball juggling, adding cigar boxes, top hat, and the ancient art of knife throwing.

RUSS TORELLO ON LANE BLUMENTHAL

After reading all those fine eulogies about Lane, there is not much to be said without echoing the sentiments that have been so adequately expressed, but I would like to add something. After serving my hitch with Uncle Sam in 1945, I took up residence in Los Angeles. I just can't recall how we met, but Lane lived on the first floor of the same apartment building. We found that we both shared an interest in juggling and had purchased our props from Harry Lind. Needless to say we became juggling buddies. I found Lane to be a good friend, quick with praise, and always helpful to all those he met. Along with Danny Rees, Bill Talent, Charlie Career and the Johnson Brothers, we were all members of the Hollywood Comedy Club. I cannot help but feel that all of us in the IJA have lost a sincere and dedicated member.

## LENNY MAZEL, Junior Champion

At Thanksgiving, 1975, my sister, Carolyn, turned me onto juggling by showing me some tricks she learned from a clowning class. I went right out and bought some lacrosse balls and Carlo's book and practiced whenever I could. I moved to Colorado Springs in January, 1976, and didn't meet another juggler until August. When I did meet another juggler, he turned out to be Phil Kavanaugh, my present partner. This was a momentous meeting for me. We worked together a lot and came up with many variations, combination tricks, and partner routines. We learned to pass with each other. We did our first show last October and have done about forty since then (the usual parties, Boy Scout meetings, concert warm-ups, etc.) including an appearance on "Romper Room" on TV. We found out about the IJA from a juggler in Denver who gave us the name of the only IJA member in Colorado Springs, Lane Blumenthal. I visited Lane in the Union Printer's Home. He was very nice to me and lent me some back issues of the Newsletter and gave me a membership form. Months later, following his death, I found out just how important he was in the world of juggling. I owe him much.

Right now I plan to focus my attention on juggling. I worked at a pre-schol for the past year and so could only juggle in my spare time. Now that I am happily unemployed, I will have a lot of time to devote to practicing and hopefully performing with my balls, clubs, hoops, cigar boxes, and unicycle. Winning the Junior Championship was a real boost to me. I've only been juggling twenty months, and this was my first convention. I learned a lot and was also proud to have apparently brought a few tricks and variations that haven't been seen by many (if any) jugglers before. Winning was a big thrill.

I don't know if and when I can make a living juggling, but I'd sure love to try. Juggling is a beautiful experience to me, something that is fun to do alone and fun to share, either juggling with others,

teaching, or performing. I couldn't ask for any more than to be able to make my living doing something I enjoy so much.

## LAZY MAN'S THREE-CLUB PIROUETTE

The people I saw at the convention trying to do a three-club pirouette simply flashed the three clubs out of a regular single-spin cascade pattern into a quick series of high triples: throw-throw-throw-pirouette-catch-catch-catch. That's fine, if you can throw with great accuracy and pirouette like a gyroscope.



Here is an easier way. From a regular singles cascade, throw a nice leisurely double (figure 1). With this extra time, put the clubs in both hands up into simultaneous and reasonably high triples (figure 2). As the double comes down, immediately toss it up between these first two triples as another triple (figures 3 and 4) and pirouette. You will find that this two-at-once-throw-single-throw takes less time than the regular throw-throw-throw mentioned above. As you come around, just catch the two descending triples and go into a regular cascade as the third one comes down. Not only does this look better (a split second with three clubs in a straight line in the air with your back to the audience) than the other way, but with some practice you can do it under a ten-foot ceiling!

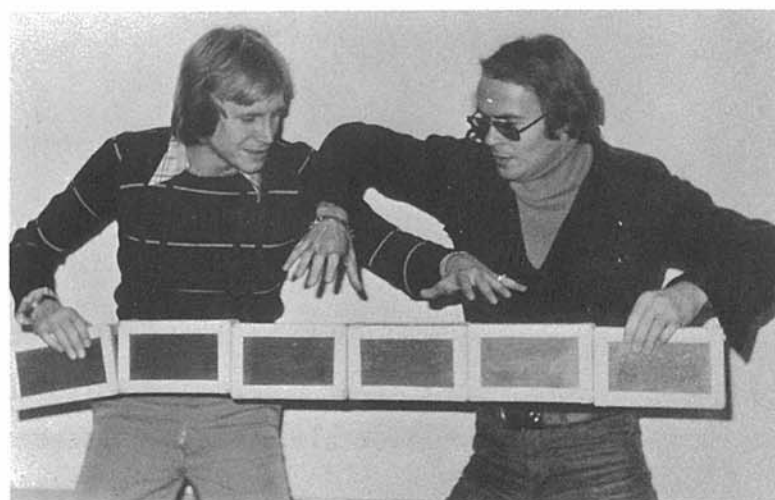
-- David Low  
Providence, RI

## PHOTOS ON NEXT PAGE

Karl-Heinz Ziethen: top left, with Fudi (G. Zsilak) in front of the Enrico Rastelli Mausoleum in Bergamo; bottom left, with Sorin Munteanus and Sandro Briatore; top right, with Francis Brunn; middle right, with Rudy Cardenas; bottom right, with Kris Krem.



(for picture captions, see bottom right of page 14)





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