

Former IJA President prevails over Kremo, Schweitzer

Franco wins circus championships

By Lindsay Leslie
Newport-on-Tay, Scotland

The video tape of the 1979 Circus World Championships, taped on November 30, was shown on British TV on January 10. It was a big night for circus fans throughout the country, and captured the largest TV audience of the day. The one-hour show covered 10 circus acts and all finalists in the juggling, trick riding, trampoline and trapeze categories.

Two celebrities and three European circus directors judged the competition, awarding a maximum of 10 points for presentation and 10 points for content, making a maximum score of 100 for each act.

The juggling results were: First place-Dick Franco (USA), 95 points. Second place-Kris Kremo (Switzerland), 91 points. Third place-Rudi Schweitzer (Germany), 89 points.

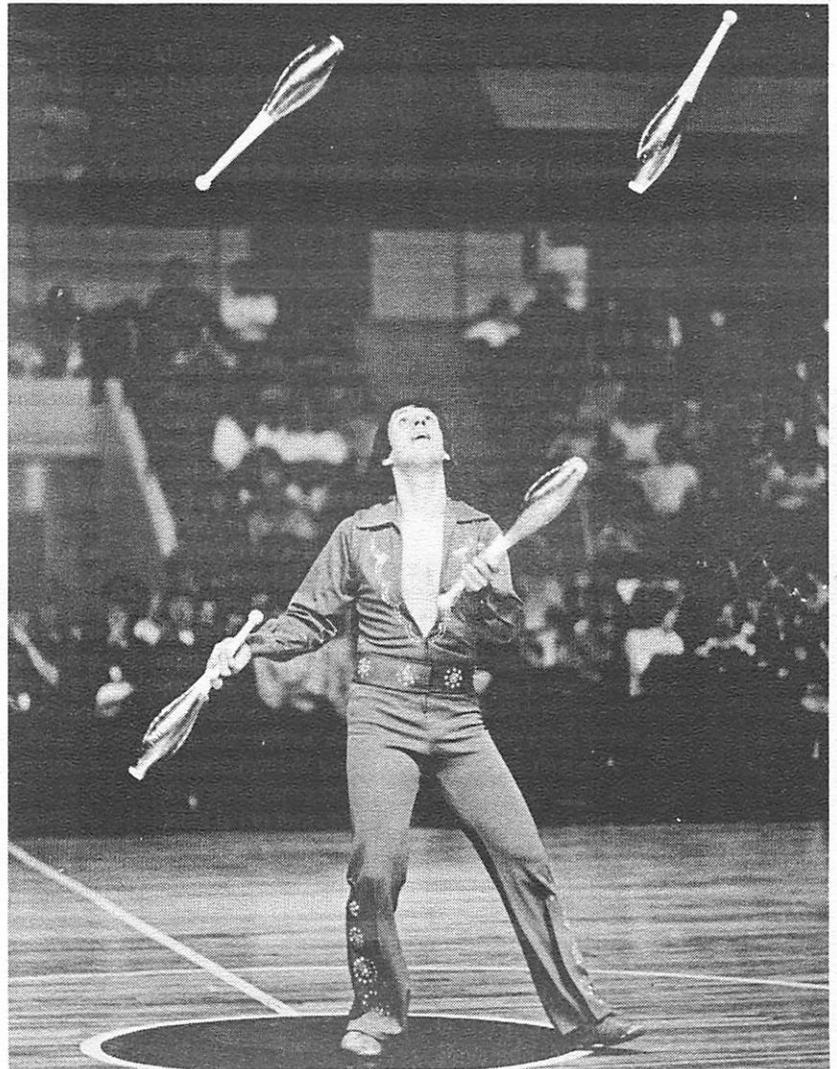
The TV show was spectacular, entertaining and very, very exciting. One could feel the atmosphere and pressure on the artistes, who could only hope to be in top form for this very special performance. It was noticeable that only the juggling competition featured solo artistes. This pronounced the fact, I'm sure, that juggling was the most artistic and individual circus act of the night.

Here is a brief outline of each juggler's performance.

Kris Kremo was on first, with a clever routine using only one Bowler hat, showing off his personality and stage craft to the full since there was only one prop to distract the audience from the performer. Then followed his very fast three-lacrosse ball routine, which I feel was too fast for the judges to appreciate. He finished with his excellent cigar box routine and incredible pirouettes--two pirouettes leaving three boxes and three pirouettes leaving one. Judging from the audience's applause, the latter trick was the more difficult one.

Rudi Schweitzer started off with a comical spot using two lacrosse balls, a cigar and a Bowler hat, juggling three objects at a time. He kept swapping the cigar and Bowler hat with the two balls. The cigar was lit, for he actually smoked it when it was in his mouth. Then he did his top hat routine using double and triple brim bounces and finished with a very fast shower to the head. He completed his act with a short cigar box routine, ending with one double pirouette and many single pirouettes, leaving one box suspended as he moved across the circus ring.

Dick Franco started with a three and four ball routine using large white balls which were very easy to see and follow. Dick holds his neat flight paths long enough for the audience to appreciate the formations he is doing, and the larger balls enhanced this ability. He then ran through a set of stands to start his clean crisp five-ring routine which features a half-shower and more than a flash of pancakes or butterflies. Next followed several neat color changes with five rings. Then, changing to another set of rings he juggled seven and brought them down over his head. His three, and kick-up to four club routine were contrasting and controlled. Although he did not do five clubs here, when there is nothing at stake he often does a four to five club kickup, then moves from a five-club cascade into back crosses to finish his act. Franco



completed his first-place effort with one, two and three-ball mouth juggling, leaving one ball for two pirouettes and two balls for one pirouette.

Photo by Roger Dollarhide

It was clear that the audience agreed with the judges as Franco's score was announced. They certainly witnessed an outstanding display of dexterity from all three jugglers, however.

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Please send news items to:

Bill Giduz
PO Box 443
Davidson, NC 28036

Ignatov's philosophy—practice, think, practice

By Dennis Soldati, IJA Historian
Rego Park, NY

It was almost 11 a.m. by the time we reached the hotel lobby. Sergei Ignatov was waiting for us, holding a shopping bag full of his workout clothes: an old pair of pants and faded orange t-shirt. Dick Franco, who came with me, had a suitcase full of props. I had my note pad and pen. Within a few minutes we were backstage at the Felt Forum in Madison Square Garden and preparing for a long day's practice.

As the overhead lights flooded the area before us, Ignatov was already warming up with three clubs. He juggled as smoothly as if he were performing. It was a juggler's delight to see. Franco had flown in from Ohio through a killer snow storm just for this opportunity. He brought only props and film with him. Wearing a borrowed t-shirt, Franco, too, began warming up.

We practiced for at least six hours. Ignatov did his five club routine and eleven rings for us. He explained the practice routine he used in learning five club back crosses and the precise way of holding and releasing the clubs. By the end of the day, Franco had achieved a run of 25 throws with this trick--his best to date.

All of this took place over two years ago in December 1977. At that time, Ignatov was with the Moscow Circus, which

was completing its American tour at Madison Square Garden in New York City. The previous evening, Franco and I had presented Ignatov with an honorary IJA membership in the center ring at the conclusion of the nightly performance. For the past several years, films of Ignatov's act have been shown at IJA conventions. Even on film, his act is received with a mixture of reverence, wonder and great applause.

The Facts

Ignatov is 29-years old, born on August 23, 1950. He has been juggling since he was 16. Some of his personal records include doing 11 rings and finishing by pulling them all down over his head; doing 9 rings for 140 throws; 7 rings with a pirouette between each tempo (7 throws) 3 times in a row; 5 balls in one hand for 15 throws; 5 clubs for 16 minutes 20 seconds.

Clubs

Ignatov begins his act with 5 clubs. At the performance I witnessed, he began juggling 5 clubs backstage until the curtain opened. Then he ran across the ring to the far curb and backed up slowly to the center of the ring. At this point, he began throwing every club from the right hand under his left arm and alternated throws under his left arm and behind his back. This led into back crosses while slowly turning in a circle. He says the best way to learn 5 club back crosses (which is much easier for him than 11 rings) is to practice 4 club back crosses every day for an hour.

His act also included routines with 3 and 4 clubs. With 3 clubs, he did beautiful solid throws under his legs from the front or back with single turns. With 4 clubs, he jumped up on the ring curb and did very fast and low triple turns, then jumped down and did very slow single turns while running slowly backwards. After the fast turns, the single turns seemed to float. It created a nice effect, as though the juggler had suddenly gone into slow motion.

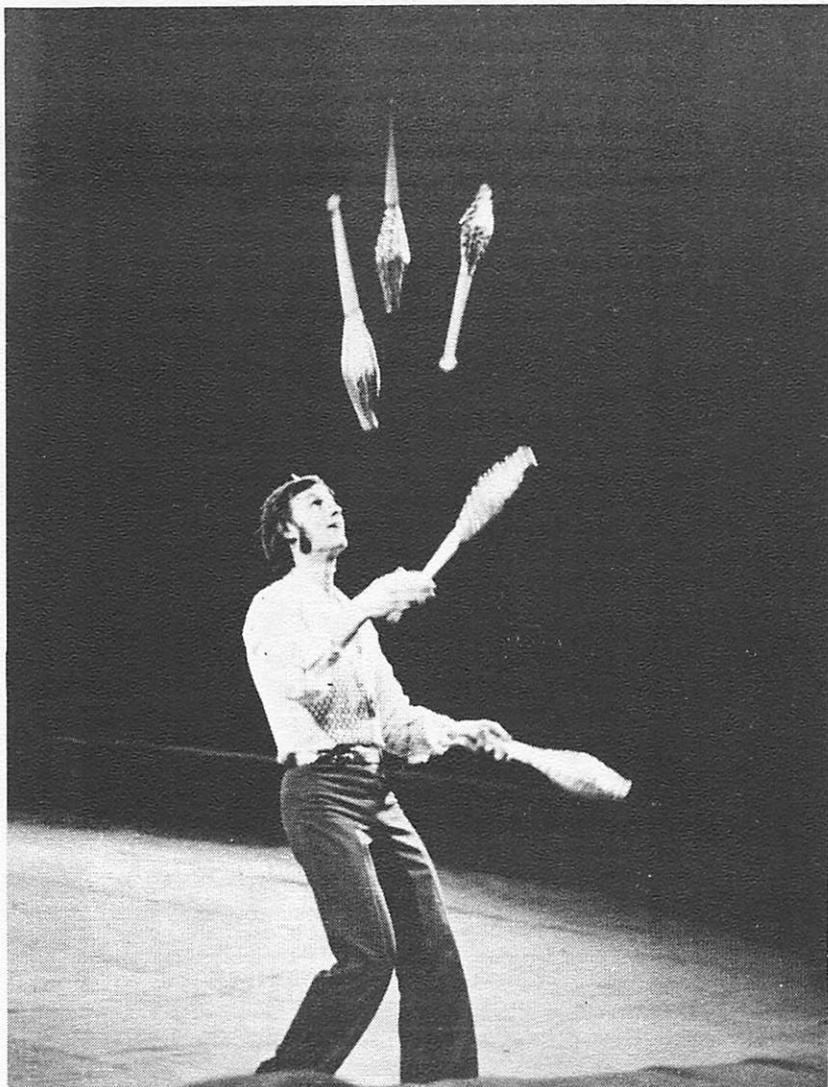
Of course, there was more to his club routine that I have noted here, like juggling 4 clubs, throwing 2 up together with one hand while catching one in each hand. One could go on and on. Ignatov makes his own European-style clubs, measuring 21 3/4 inches long.

Rings

Ignatov said he had practiced 11 rings for 5 years. Although 8 and 10 rings are not difficult for him, he prefers the pattern with odd numbers. He hadn't practiced 11 rings too much in 1977, however, occasionally he attempted them in a performance because he said the technique was good. But, pointing to his head, he added, "Too nervous!" He did 9 rings in every performance, usually for 50 or 60 throws and seldom for less than 25. His act also included routines with 5, 6 and 7 rings. However, everything he does with 5 rings in his act, he can do with 7 backstage (including throwing them end-over-end, in a pattern some describe as 'butterfly' or 'flapjack' throws. His rings measure 13 1/2 inches in diameter with a one-and-a-half inch handle. Most interestingly, they are made of fiberglass and are only 1/16 inch thick.

Balls

Ignatov used non-inflatable, very pliable, hollow rubber balls measuring 5 1/2 inches in diameter. In his act, he juggled 7 of those while running around the ring, then threw 2 in mid-juggle to an assistant to continue with a 5 ball routine. He can also juggle 9 of these by starting with 7 and grabbing 2 from his assistant. Although he did not regularly practice 5 in one hand, he was able to easily flash 5 in one hand during a standard 5 ball, 2 hand juggle. Incidentally, Ignatov bought



Ignatov practices 5 clubs in this 1977 photo by Roger Dollarhide.

Ignatov

(From page 2)

these light red rubber balls in Japan and decorated them himself with decals of cherubs.

Nature

During a practice break, somewhere between flying clubs and flying rings, I asked Ignatov about juggling practice and talent. He said a beautiful thing--"The laws are all the same for everybody. Nature has set the rules." The point, I think, is that regardless of how much talent you start with, there is no success without much work. George Sheehan warns us that "The urge toward excellence can breed a biological arrogance, a feeling that you are superior to the laws of Nature."

Practice

Ignatov stated his views on practice simply--"Practice. Think. Practice. Think. Many sweat. Many practice. Practice. Think. Practice. Blood." He said you should practice, then stop and think. The two are inseparable. You think about the position of your hands, your shoulders, your feet. You think about the pattern and what you did right and wrong. Then you practice again.

Ignatov believes that a juggling trick should be in your blood before it is performed. The reason for practice is to make your juggling almost mindless. This may sound a bit like Zen, but we do the same thing automatically with many things in our everyday lives.

Lewis Thomas refers to this concept in his essay on "Autonomy." He says, "Working a typewriter by touch, like riding a bicycle or strolling on a path, is best done by not giving it a glancing thought. Once you do, your fingers fumble and hit the wrong keys. To do things involving practiced skills, you need to turn loose the systems of muscles and nerves responsible for each maneuver, place them on their own and stay out of it...if you concentrate your attention on the details, keeping in touch with each muscle,...you will end up immobilized, vibrating with fatigue."

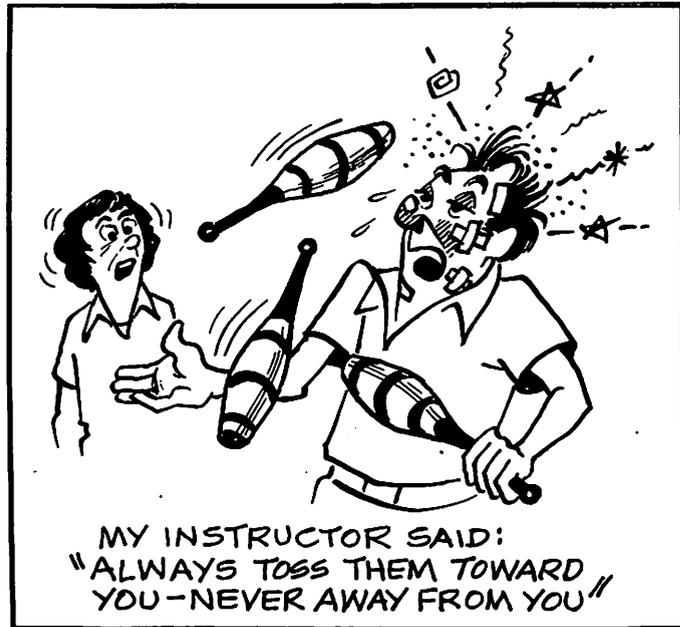
When Ignatov juggles 11 rings he is not thinking about the pattern or about correcting for a bad throw. He cannot change these things once the ring has left his hand. Therefore, he attempts only to make every throw exactly the same. He thinks, or more rightly--feels, that his feet and shoulders are aligned, that his elbows are at his sides, that his hands open fully and toss each ring in the same relation to his shoulder as the ring before and the ring to follow. This doesn't mean that he doesn't reach for a bad toss, but only that he would attempt to recover by throwing from his original position and therefore avoid over-correcting. If you suddenly throw a ring back into the pattern with an extended arm or while bent at the waist or stepping forward, then you're almost surely stepping into trouble.

Teaching

"You." "I." These were the two most important words in understanding Ignatov's instructions. He teaches juggling tricks more by demonstration and trial than by intellectual comprehension. The language difference was never a barrier to our communication. I have a feeling that, as a teacher, Ignatov would not talk you to death with theory. He believes in practice before principles.

While showing me and Franco his technique for back crosses Ignatov would first demonstrate our position and say, "You." Then he would demonstrate his position and say, "I." To make the difference more understandable he would repeatedly place my arm in both positions while saying, "You. I. You. I."

He wanted us to experience three major points--where to release the club, how to release it and the use of a slight knee lift. After a club is caught, the hand drops naturally to your side. At this point, your arm is straight and the bottom



Art by Phil Berube

of the club is pointing towards the floor. From here, your arm is not swung, but lifted at the elbow so that your hand raises straight up along your side. Your hand does not cross your back. In this position, the club should be parallel to the floor and released with a slight push and fully opened hand. The club does not slide out of the hand and the bottom of the club is not pointing toward the sky. From the catch to the release, there is a coordinated knee dip and lift. Done in a regular rhythm, this technique makes Ignatov's clubs appear to float through the air and descend at about shoulder width.

He emphasizes that the arm should not swing across the back, because this causes the pattern to become too wide and the clubs to descend out of reach.

Tips

Finger control is too frequently forgotten in club juggling. The fingers impart the last direction to the prop, sending it either gyroscopically controlled or careening off course.

While Ignatov juggled rings, he indicated that his hands open fully. The ring is released with straight fingers so that his hand forms a rather proper V. He does not just release the ring and allow his fingers to maintain a natural curl. He feels that by straightening his fingers he launches the ring pointing in the right direction and avoiding erratic throws. Similarly, with clubs, balls or rings, each prop is released cleanly and close to the body with a slight upward push.

Warm-Up

Ignatov and Franco discussed how they warm up before a show. Franco juggles until the props feel right and then stops. It may be 5 minutes or 15, but he doesn't want to go beyond "the right feeling." Ignatov warms up for 30 to 40 minutes before his show and then changes into his costume. Ironically, they both agreed that some days you can feel great and do a bad show, and other days you can feel bad and do a great show.

Not surprisingly, Ignatov's warm-up conditions are not always ideal. At the Felt Forum, his act came during the second half of the show, so he began warming up on a cement floor during intermission. However, the horses for the Cossack act were also warming up then. Ignatov stood in the middle of a circle of pacing horses and repeatedly juggled 7 rings amid whinnies and horse manure. Later, and not so surprisingly, he performed like a star.

So, we've come the full circle in this article. Starting with the warm-up, it seems a fitting place to stop. For the reader, it may be a fitting place to begin. It is easy to become inspired by a great juggler--as long as we remember that he got to be great through "Many practice."

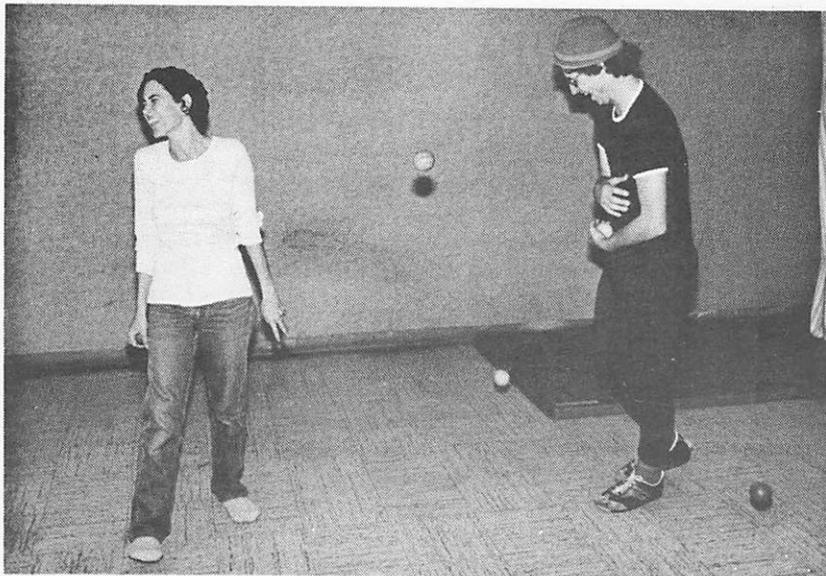


Photo by Russ Holloway

His first encounter

From a passage by Hazlitt

Reprinted from IJA Newsletter, April 1975

"A single error of a hair's breadth of the smallest conceivable portion of time would be fatal; the precision of the movements must be like a mathematical truth, their rapidity like lightning.

"To catch four balls in succession in a second of time and deliver them back so they return with seeming consciousness to the hand again; to make them revolve around him at certain intervals, like the planets in their spheres; to make them chase one another like sparkles of fire, or shoot up like flowers or meteors; to throw them behind his back and twine them round his neck like ribbons; to do what appears impossible and do it with all the ease, grace and carelessness imaginable; there is something in all this which he who does not admire is sure to never have admired anything in the whole course of his life.

"It is skill surmounting difficulty and beauty triumphing over skill."

How to build a collection of juggling literature

By Mary Wisser
Anaheim, CA

The typical juggler's juggling book collection consists of two or three books. Maybe he or she also has a scrapbook with some newspaper clippings. This article will help those who want to go further. There is literature available on juggling. The keys to building a collection are taking the time to hunt, knowing the places to look, and knowing the people to contact for help.

The easy way to buy current juggling books is to go to a library and ask for **Subject Guide to Books in Print**. Every library has a copy. Be sure to get the volume with the "J" and look under juggling. The information in this book includes author, title, publisher and price for all the books on juggling in print. (For out-of-print books see below.) A companion volume in this series will give you the publisher's address. Ask the librarian for help. Your library may also have **Subject Guide to Forthcoming Books** which has information on books announced for publication in the next five months.

To find magazine articles on juggling, look in **Readers' Guide to Periodical Literature**. This is an index to about 160 U.S. periodicals of broad, nontechnical, general and popular character. It gives the exact date, inclusive paging, illustrations, etc. for each article.

Newspaper articles on juggling are harder to find. Some newspapers are indexed. These are some of those indexed: **Christian Science Monitor, National Observer, New York Daily Tribune** (1907 only) **New York Times, The Chicago Tribune, Los Angeles Times, New Orleans Times-Picayune, Washington Post** and the **Wall Street Journal**. Large libraries have indexes.

There are also specialty magazines and newspapers which sometimes include information on juggling. These are: **Midway** (a weekly newspaper) **Mime Times, The Linking Ring, Unicycling Society of America Newsletter, Southern Sawdust, Clown Crier, The Specialty Showman & Cavalcade of Clowns Newspaper, Little Circus Wagon, The White Tops, Bandwagon, The Circus Report, Amusement Business, The Calliope, Clown Chatter and Mime News**.

There is no standard juggling bibliography, but are a number of bibliographies available. These include 1) Hermann Sagemüller's bibliography, 2) Fumbles on Juggling bibliography

in **The Calliope** May 1977, 3) **Juggler's Bulletin** April 1945 page 25 4) Larry Weeks' bibliography in **Juggler's Bulletin** January 1946 pages 60-61 and July 1946 pages 85-86. 6) My own bibliography here 7) "A Chronological Bibliography of Paul Cinquevalli 1859-1918" in **IJA Newsletter** September and October 1973 8) "Of Juggling Interest," a series of articles by Roger Montandon on juggling literature in the **IJA Newsletter** during 1961 9) "Juggling—An Annotated Checklist" by Edgar Heyl in **IJA Newsletter** December 1950 and 10) "Books About Jugglers" by Dennis Soldati in **IJA Newsletter** June-July 1976, page 10.

The largest bibliography is by Raymond Toole-Stott in four volumes. **Circus and Allied Arts; A World Bibliography 1500-1970**. This lists books and pamphlets in various languages dealing with circus history and biography; technical aspects of performances; and the circus in drama, literature, art and fiction. He has also written **A Bibliography of Books on the Circus in English from 1773 to 1964**. This lists five rare juggling books.

The history of juggling makes interesting reading. Some sources for juggling history are: M. Willson Disher's "Jugglers and Juggling" in **The Sawdust Ring**, winter 1937-38. Dr. Henry R. Evans "Jugglers and Juggling" in **The Linking Ring** February 1938, Jack Greene's "Out of the Past" in **Jugglers Bulletin Annual 1951**, Max Koch's "History of the Juggling Art" in **Jugglers' Bulletin Annual 1952** and Marcello Truzzi with Massimiliano Truzzi "Notes Toward a History of Juggling" in **Bandwagon** March-April 1974.

Some jugglers have written juggling columns, e.g. Rich Chamberlin and Tom Sikorsky in **The Calliope**. Jugglers also write small newsletters, e.g. **Juggler's News** from L.A. **Juggler's Forum** by Gene Jones and **The Bug Bulletin** from Juggle Bug, Inc.'s Dave Finnigan.

No article on juggling collecting would be complete without the name Roger Montandon. He is the best source for out-of-print juggling books. He was the editor of the **Collector's Bulletin**, a quarterly with 18 issues. Most issues contained material of juggling interest. He was also the editor of the **Juggler's Bulletin**, a monthly with 52 issues between October 1944 and September 1949. (Special issues were published in November 1954 and September 1955.) He also was the editor of the **Juggler's Bulletin Annuals** of 1950, 51 and '52.

The Juggler's Lament

By Detmar Straub
Slippery Rock, PA

To be a juggler one must bow down and grovel in the dirt. That's all well and good but, although the metaphysical undulations arouse fond encumbrances and a very semi-mental feeling within many, I was still not prepared for the sorrowful realization that juggling is a disease which, like other malignant disorders, is incurable and, I begin to fear, contagious as well.

How many do you reckon may have caught it from me? Within my memory it was rare enough to see anyone throw the balls, but now they are going up everywhere! Some think the fault is largely mine. I have heard this from many and am now conscious that this may perhaps be true. While intent only upon my own welfare, I may have been unwittingly injuring myself and others at the same time.

I fear that the reproaches of an aged father, who came to me with a long face and almost in tears may not be without foundation. "While I," he said, "have always honored your name, see the return you made in the ruin of my only son!" I stood for a time in embarrassed silence, for the age of the man and the expression of great sorrow on his face went to my heart. Recovering myself, I replied, as was quite true, that I was unacquainted with either him or his son.

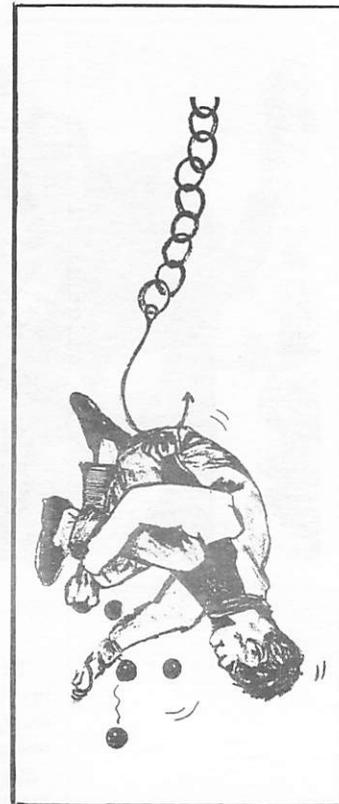
"What matters it," the old man answered, "whether you know him or not? He certainly knows you! I have spent a great deal of money in providing instruction for him in the civil law, but he declares that he wishes to follow your footsteps. My fondest hopes have been disappointed, and I presume that he will never be a lawyer or a poet." At this, neither I nor the others present could refrain from laughter. He went off then, none the better humored.

But now I recognize that this merriment was ill-timed, and that the poor old man deserved our consolation, for his complaints and reproaches were not ungrounded. Our own sons formerly employed themselves in preparing such papers as might be useful to themselves or their friends, relating to family affairs, business or the worldly din of the courts. Now all they do is throw up--balls, that is.

It is after all but a poor consolation to have companions in misery. I should prefer to be ill myself. Now I am involved in others' ill-fortune as well as in my own. But all this would be nothing if, incredible as it may seem, this subtle poison had not now begun to infect even carpenters, fullers and ploughmen who leave the implements of their calling to play with the balls. I cannot say how far this plague has now spread. In an effort to squelch this rising tide we formed a society called Jugglers Synonymous, and held regular meetings where the afflicted ones could gather and hopefully enjoy themselves without juggling--but alas, it also failed.

If you would find an explanation for all this, you must realize that the exquisite delights of juggling can be fully understood only by the rarest geniuses, who are careless of wealth, and possess a marked contempt for the things of this world, and who are by nature especially endowed with a peculiar elevation and freedom of the soul.

Consequently, as most learned jugglers agree, in no other branch of art can mere industry and application accomplish so little. Hence--and you may find it comical, although it disgusts me--all the jugglers of today are to be found in the streets. How delightful indeed must this gift be to those who really possess it, exercising such a fascination over sluggish minds, and in our vain and degenerate age, inducing even most avaricious to leave the pursuit of gain!



Vonnie Hendrickson

The Professor Confidence Corner

By Dave Finnigan, Education Director
Edmonds, WA

Confessions of a chicken—When I attended my first IJA convention in Newark, DE, in 1977, I had only been juggling for 10 months. My mind was so severely blown by the incredible skill of that room full of crazies that I hardly dared to juggle at all. Even in Eugene in 1978 I was intimidated by the more awesome members of our species (*Homo Jugularis*) and tended to retreat to a corner and work on familiar patterns with my Seattle cronies. It was only in Amherst in 1979 that I found sufficient courage to get out in the middle of the room and go for it; trying tricks I'd never tried before and using new juggling apparatus. I swore not to be intimidated and wasn't. Frankly, nobody cared whether I could keep five objects going except me, but by the time I left for home, I had a solid five beanbag cascade going and was attempting a half-shower.

The potential for progress at a convention is unprecedented if you can accept your own imperfection and take advantage of the accumulated wisdom and energy. The workshop format seems to help, since it permits each of us to admit a lack of knowledge in a number of areas. If you, like so many of us, have been intimidated by other jugglers, come to Fargo prepared to drop everything in sight. Although it is true that "Juggling is Catching!," learning any new move involves

dropping. Drops are therefore signs of progress. "Come to Fargo and drop everything!" is my slogan for 1980.

Workshops in Fargo—At Amherst we had an unprecedented 14 workshops, and a number of informal sessions to explore interesting areas. In Fargo we will hold 25 workshops on the following topics: 1) Making your own props 2) Putting together a routine 3) Comedy juggling and clowning 4) Street performance and the renaissance of vaudeville 5) Teaching juggling for a living 6) Juggling games 7) Musical juggling 8) Torch juggling 9) Cigar boxes 10) Devil sticks 11) Diablos 12) Spinning plates and parasols 13) Nested cups and cups and saucers 14) Rope spinning 15) Hat tricks 16) Ping-pong ball popping 17) Finger plex and ball rolling 18) Multiplex 19) Unicycle 20) Tightrope 21) Rolling globe and rola-bola 22) Ball tricks 23) Numbers juggling 24) Club passing formations 25) Gymnastics and juggling.

These are participatory workshops. Those who have the skill should be prepared to add their two cents worth to the process. Those who want the skill should come prepared to try to learn it. If you have equipment, bring it. We will have at least one session for new or forgotten toys, so bring your feathers, pool cues, hatchets, shot puts, pogo sticks and other playthings for demonstration and sharing.

There will be space and time reserved in the "Great Hall of Jugglers" for basic instruction as well, so encourage those who are just getting "Jugglmania" to come along.

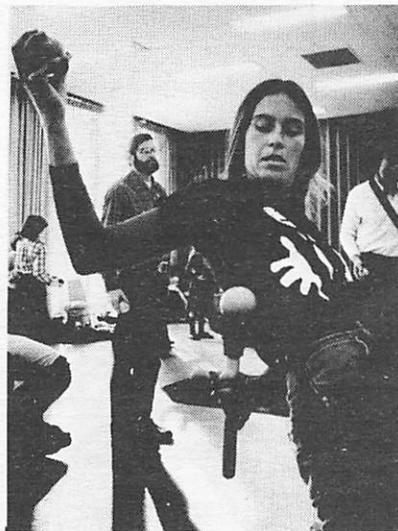


photo by Russ Holloway

Southern festivals warm up to winter

A scene from the Groundhog Day Festival

Atlanta, GA

The overwhelming success of the second annual Groundhog Day Jugglers Festival in Atlanta February 2-4 clearly established it as the premier jugglers gathering in the Southeastern USA.

86 jugglers from NC, SC, GA, FL, TN and KY convened for the mid-winter weekend festival, sponsored by the Atlanta Jugglers Association. Several hundred spectators dropped in over the course of the event to witness informal workouts, impromptu public shows and the Saturday afternoon competition.

For the second year straight, Louis Zeller of Marshall, NC was named by a panel of non-juggling Atlanta celebrities as winner of the "Most Spectacular" award. Mark Norman of Nashville, TN, was named "Most Incredible," and Rodger French, president of the Atlanta Jugglers Association, won "Most Stupendous" award. All got groundhog trophies.

Toni Shifalo, vice-president of the Atlanta Jugglers Association, said she hoped this success, on top of the same type of

response last year, will spur other Southeastern groups to begin their own festivals. She said all but \$74 of the \$400 cost of the event was recovered from t-shirt sales, the \$2 registration fee and hat-passing through the crowd at the public shows.

Chapel Hill, NC

The hard, smooth terrazo floors of Berryhill Hall has helped develop some extraordinary ball bounce jugglers in Chapel Hill, NC.

At least three of the dozen people attending the Berryhill Bounce-Out over the Christmas holidays could do seven off the floor, while others could do five. Ken Kaye, who learned bouncing at the Eugene, OR, IJA convention from Barret Felker, said his seven-ball bounce requires seven tosses per second. Kaye said he has seen Felker bounce nine balls continuously and flash eleven. Due to their excellent rebound, the Chapel Hill crowd prefers to use Viceroy lacrosse balls from Canada.

The highlight of the bounce-out sounded like the distant drums of many war parties as everyone present bounced as many balls as possible simultaneously. Someone voiced concern at that point on what effect the racket might have on the laboratory animals kept on the floor below. However, University of North Carolina medical students are accustomed to seeing Kaye, Glen Pickard, Bill Baker, R. Mary, Ben Weinstein and Laurie Wolf juggling in the high-ceilinged halls. Berryhill's doors are never locked, and Chapel Hill jugglers may be found there at most times of day or night. Kaye has even managed to procure an upstairs locker to store his juggling gear.

Guests attending the bounce-out included Ernie Nolen, Chris Carter, president of the St. Andrews College Juggling Club in Laurinburg, NC, and the three Giduz brothers, Bill, Bob and Thomas.

Where jugglers meet...gravity fears to tread

Conventions

Return To Amherst Mini-Convention—Recapture the thrill of the 1979 IJA Convention! The Return To Amherst Mini-Convention will be March 29 and 30 on the Hampshire College campus in Amherst. It begins at 9 a.m. Saturday at the Robert Crown Center and continues non-stop through 10 p.m. Sunday. Registration is \$5. Sleeping accommodations are available in the Hampshire College "barn" for those with sleeping bags. There will be a party Saturday night and workshops Sunday. For more information or a map, call or write Eric Roberts (617/547-4364) 48 Fayette St., Cambridge, MA 02139.

European Convention-London-March 28-30—Will be held in an ecclesiastical atmosphere—the nave of an old church now called Jacksons Lane Community Center on Archway Rd. London N.6. It begins at 10 a.m. Friday, March 28, ending with a public show from 8-10 p.m. Sunday night. Another public show will occur Saturday night from 8-10 also. The Community Center is opposite Highgate Station on the Northern line of the London tube. For more information, write Tim Batson; 21 Caledonian Rd.; Brighton, Sussex, England or call 0273-697741.

Midwest Jugglers Convention-St. Louis-June 6-8—will be in Lewis Hall, 3701 Lindell on the Saint Louis University campus. Activities begin at 3 p.m. Friday, June 6 and end at 3 p.m. Sunday. The ceiling is high and unicycles are OK. Dorm rooms are available at \$7 per night, but reservations must be made and confirmed two days in advance. For reservations, write Director, Lewis Hall; 3701 Lindell; St. Louis, MO 63108 or call 314/658-3068. For general convention info and a map, write Jim Gagnepain; 29 R. Washington Terr.; St. Louis, MO 63112.

Meetings

Atlanta, GA—Atlanta Jugglers Association, Thursdays 6-8 Moreland School, Euclid and Austin Aves. NE. Call Rodger French 404/373-7175.

Boston, MA—The MIT Juggling Club meets from 1 to 5 p.m. Sundays in the lobby of Building 13 on the campus. On warm days, the meetings will move to the front of the Student Center. Thursday meetings have been cancelled until further notice.

Charlotte, NC—Charlotte Jugglers Association, Tuesdays 7-8:30, Spirit Square, N. Tryon and 7th St., call Bob Giduz 704/332-1780.

(Continued on page 7)

By Geno, IJA Vice-President
Los Angeles, CA

While trying to organize this article, I found myself in a dilemma, trapped between two concepts! There was the urge to report the heartwarming isolated incidents that jugglers like to share, but also a feeling of obligation to delve into more complicated conceptual problems surrounding the IJA's long-term effectiveness.

After a strenuous internal debate, my final decision was that I should try a little of both! It's hard to resist telling people I taught an 8-year old boy to juggle in less than two minutes while changing clothes in the locker room of a health club! Children's ability to juggle is a constant source of surprise to me. In a recent class at a Los Angeles elementary school I taught 11 of 14 children to juggle. They have now purchased lacrosse balls and are well on their way to addiction.

On the L.A. scene, the Juggler's Forum had 64 jugglers at a recent meeting. Other groups are springing up in the surrounding area, providing jugglers with more nights to gather during the week. Ten jugglers were cast in the soon to be released movie "Xanadu," and rumor has it there will be juggling in the movie "Popeye," which will be shot soon.

I have obtained a videotape copy of the "Real People" TV show which was shot at the Amherst Convention last summer. It will be available for viewing at the Fargo convention this coming July 15-20.

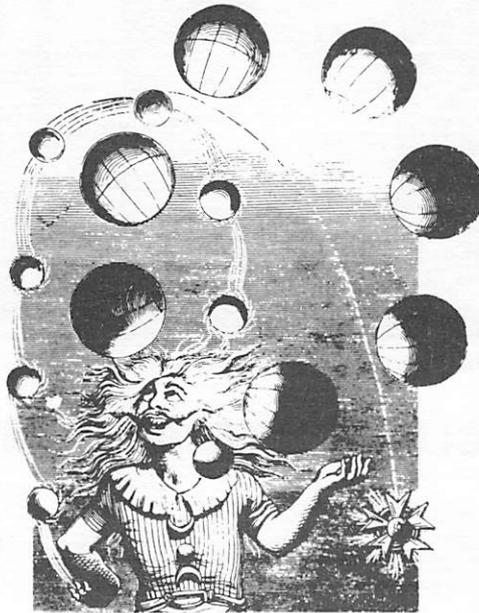
My thoughts now turn serious. As we enter the '80s, it seems an excellent time to look back and evaluate as well as look ahead and project. As Tom Dewart, IJA president, pointed out in the last issue, the '70s saw unprecedented growth in the IJA. However, it remains a very loosely knit organization with virtually no direct management system.

To accommodate continued growth, it seems essential that the IJA increase the scope and quality of its services to members. We should acquire and maintain a polished and professional public profile without losing our friendly and open 'grass roots' nature. Such improvements would make the IJA more appealing to the truly superior jugglers of our age who are often conspicuously absent from our conventions.

Without taking ourselves too seriously, it seems that we should adopt a more vigorous philosophy of operations and take greater pride in the fact that we are members of a unique organization comprised of marvelous and refreshingly eccentric people that share in an inspired endeavor called juggling.

Vice-President's Report

Which way do we turn at the crossroads of success?



Juggling has that rare quality of crossing the boundary between sport and the performing arts. Its vast potential appeal has been demonstrated by the wide spectrum of people who participate. The IJA is pledged to assist fellow jugglers. Increasing the public's awareness and appreciation of our activity is an apparent step in that direction.

The purpose of this column is to arouse thoughts and responses. Your opinions are welcome, important and helpful. Active members are the key to our success. In the next issue I will outline more specific and possibly controversial ideas for the future. Happy New Year!

Where jugglers meet...

(From page 6)

Cleveland, OH—The Case Western Reserve University Juggling Club meets Wednesdays during the school year at 5 p.m. in Adelbert Gym. Call Terry Butler at 216/368-2660, or write him c/o Thwing Student Center, 11111 Euclid Ave., Cleveland, OH 44106.

Durham, NH—The University of New Hampshire Juggling Club meets Wednesdays at 7 p.m. in the Memorial Union Building. Call Mark Neisser at 603/862-1635.

Eugene, OR—Beginners class 7-9 Monday, advanced lessons 7-9 Wednesdays at Lane Community College Downtown Center in Eugene Mall. Call Tom Dewart or Janet Planet 503/485-0984.

Honolulu, HI—Jugglers gather Monday nights in front of City Hall near the Skygate sculpture from 5-sunset.

Los Angeles, CA—L.A. City College is offering juggling lessons for beginning and intermediate jugglers for eight weeks beginning in late February. For details on this Community Services Program, see the College catalogue or call this number: 213/666-1018.

Los Angeles, CA—L.A. Jugglers Forum Monday nights. Call Geno 213/396-5153.

Nashville, TN—Sunday afternoons in Centennial Park.

San Francisco, CA—Sunday all day in Golden Gate Park near the Conservancy, all day.

San Jose, CA—Saturdays 12-4 at The Magic Touch, 306 El Paseo de Saratoga. Call Barry Bakalor 408/247-3123 or Jerry Miller 408/295-1886.

Seattle, WA—Call Dave Finnigan 206/542-2030.

St. Louis, MO—St. Louis Juggling Club, Friday evenings, Thornhill Library. Call Dick Vogt 314/567-3500 or Tom Thale 314/227-5457.

Notices

Mike Howden (4 S.W. Touchstone #118; Lake Oswego, OR 97034) asks that jugglers with particular specialties and skills mail him quality pictures of themselves and descriptions of their tricks for inclusion in his forthcoming book "Juggle And Have A Ball."

Geno, IJA vice-president (PO Box 1618; Santa Monica, CA 90406) has found that Guinness Book officials are interested in juggling records. Send him a description of any attempt you may be willing to try and he will contact Guinness.



Allan Jacobs of Cambridge, MA, demonstrates club swinging maneuvers

Photos by Holly Greeley

Swingers discover excitement in two-club twirl

By Bill Giduz, Newsletter Editor
Davidson, NC

Before people juggled clubs, they swung them. The manipulation of three clubs has roots in the late 19th and early 20th centuries when club swinging, twirling one club simultaneously in each hand, was a popular gymnastic exercise and competitive sport.

Largely forgotten since the 1932 Olympics, when it was a part of the gymnastics competition for the last time, several IJA members are now resurrecting club swinging in their public performances.

Arthur Furst, a former champion club swinger for Los Angeles City College, said the stress of the exercise led to its downfall in the '30s. College gymnasts who performed the required four minute club swinging routine could rarely recover to effectively compete in the events that followed, said the Palo Alto, CA, consultant to the World Health Organization. Gymnastics competition, which also included rope climbing then, was changed and club swinging was dropped altogether.

Club swinging uses two or three fingers on each hand (depending on the grip employed) to anchor the round knob of a rapidly spinning club. With the 2 1/2 pound club of Furst's competitive days spinning like a propeller, great effort was required to control and direct its centrifugal force. Furst, who still swings daily for exercise, has built up 1/2 inch muscles between his thumbs and forefingers from the years he has put into it.

The 2 1/2 pound club has largely been abandoned for lighter models by current IJA club swingers. Other things have changed also. Today's performers, like Allan Jacobs, Tim Furst (Arthur's son), Michael Moschen and the Amazing Fantasy Jugglers, use club swinging as a stage dance rather than rigid gymnastic exercise. During competition in days of yore, club swingers were not allowed to move their bodies, only their arms and hands. Today's enthusiasts are all over the stage, using body motion to enhance the club motion.

Jacobs, a member of the Boston-based group Slap Happy, explained that club swingers grip the spherical knob of a club with either the first three fingers (ball and socket grip)

or the first two fingers (ring grip) of each hand. The grips change as needed during the workout. Rotating the wrists twirls the clubs. Talented club swingers also use their arms, shoulders and bodies to cause the clubs to dip and dive, soar and streak through the air around them. However, the two clubs never touch each other, stop moving or reverse their direction of twirl. Jacobs feels that audiences respond to his club swinging as well as to any other part of the Slap Happy performance.

The mechanics of club swinging are difficult to communicate here. However, several old books on the subject explain the techniques in detail. The best are *Club Swinging* by William Schatz (1908), *Manual of Instruction in the Use of Dumb Bells, Indian Clubs and Other Exercises* by M. Bornstein (1880) and *Indian Club Exercises and Drills* by A.K. Jones (1901).

Don and Lana Reed and Rawd Holbrook, the Amazing Fantasy Jugglers, worked eight months on a three-minute club swinging routine for their shows all over New England. With all three on stage, they swing clubs in synchronized or staggered unison to music. Six clubs going at once, Don reasoned, are more dynamic and exciting than two.

Tim Furst, one of the Flying Karamazov Brothers, swings clubs in his act, too, but the audience might not be sure how he's creating the effect seen. That's because Furst cuts out the house lights and swings two light-emitting clubs that he built. People see only dancing green circles, not the man spinning them.

Michael Moschen reportedly swings fire clubs, creating a visual effect similar to Furst's. However, the fire obviously eliminates many of the body-wrapping arm moves possible in the sport.

Zeithen writes juggling history

Karl-Heinz Zeithen has written a two-volume history of juggling to be published in German, French and English. The first volume should be published in March. Each book is about 300 pages long, including 250 photos. There will also be information on specific juggling tricks. For information, write Zeithen at 1 Berlin 47, Lipschitzallee 75, Germany.

Tarmac The Magnificent's Show of Ignorance

In his "Notes Toward a History of Juggling," Marcello Truzzi claims that the art was practiced in the early civilizations of Egypt, India, Japan, China, Tibet, Iran, Southeast Asia and among the Aztecs and other American Indians.

"Jugglers in these early cultures were often prominent in the religious and mythological rituals. It is probably here that juggling had its origin along with other forms of dexterity for some forms of juggling are found even today in primitive tribes, practiced by their shamen."

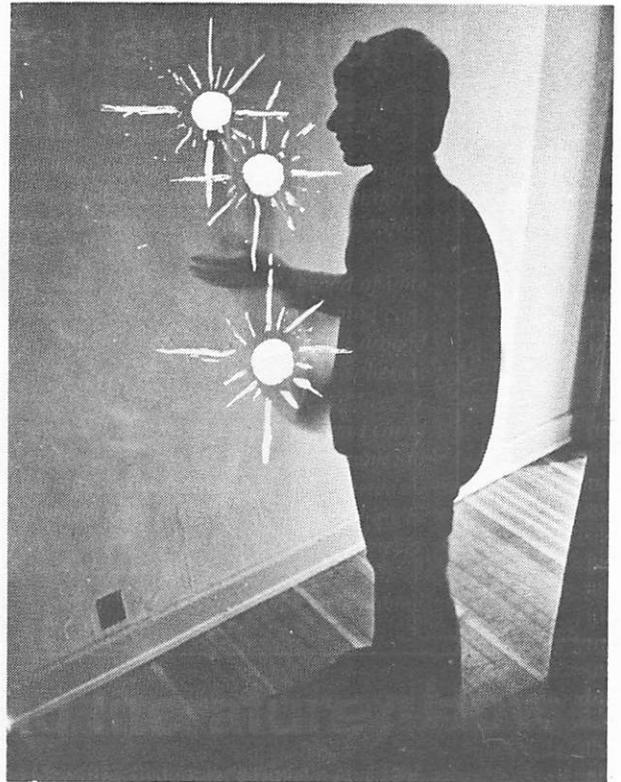
Truzzi does not say whether these shamen--priests or witch doctors claiming contact with the gods--used juggling to wow the congregation with powers far beyond those of mortal men (the reason most of us juggle today) or whether they tossed things up to get themselves closer to the godhead.

Probably the former, but the latter offers intriguing possibilities. Because anyone who has done a little juggling and little meditating is struck in the head by similarities between the two. This is not surprising. Most meditation relies on rhythmic repetitions to entice one gently out of one's routine mind. Zen disciples count their breaths; transcendental meditators repeat two sound over and over.

Jugglers do it different. We rely on the rhythms dictated by the hard laws of gravity to take us out of our cluttered heads and put us in tune with the cleaner music of the spheres--whether rubber balls or the planets. Everyone who has juggled has been lost in this music, however briefly.

The question then arises of why it has taken so long for juggling to be recognized as what might pompously be called a "Spiritual Art." The answer must be that not until now has there been a large number of amateur jugglers, and historically professional jugglers have not tended to be articulate people.

But there is evidence that the connection between juggling and soul has not gone entirely unnoticed. In the famous



early 18th century Japanese treatise on the art of swordsmanship, Tengu-geijutsu-ron (Discourse on the Art of the Mountain Demons) Choizan Shissai has his head tengu, or demon, say: "Although mastery in all arts from juggling balls to balancing plates atop sticks is attained through practical exercise, its highest exercise is brought about by means of the Life Force."

The Life Force referred to here is a sort of vital power inherent in man and nature, according to Reinhard Kammer, who re-published the treatise under the title Zen and Confucius in the Art of Swordsmanship. But for us the key idea is that even then it was recognized that juggling balls requires the same spiritual development as the mastering of swordsmanship by a Samurai.

Somewhere one of our members is approaching Nirvana by juggling three crystal balls, nude, in a black, sound-proof room lit by a single scented candle. Here's hoping he writes in with the recipe while still able to communicate with mere mortals.

Eddie Rosto dies in Australia

By Roger Montandon
Bixby, OK

Eddie Rosto, born Hubertus Cornelius Ruygrok in Wassenaar, Holland, went to Australia in 1950 to begin working as a baker. Ted Coughlan, also a juggler and magician, met

Eddie learning to master the unicycle and invited him home to see his juggling props. Eddie was a natural juggler and could balance almost anything with little effort. In 18 months, he was ready to start his professional show business career.

Rosto joined the Max Reddy Show (father of Helen Reddy, the pop singer) working around Australia. Later, joining the Nat King Cole Co., he travelled the Pacific Islands, Hong Kong, Japan and New Zealand. Back in Australia, he joined Ashtons Circus. After a brief rest with his adopted family, the Coughlans, he worked clubs for a while, then returned to Holland. The last few years of his life were largely spent working clubs in Canada and schools in America.

He was recovering from a kidney operation in late 1977, but felt he had to fulfill contracts in America. The strain was too great and on December 20, 1978 he collapsed at the door to the Coughlan's home. He recovered enough to do a bit of juggling at the Christmas dinner table, but was admitted to a hospital on January 15. He passed away on July 9, 1979. Burial was in Springvale Cemetery, Victoria, Australia.

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Bob Blau
3510 East Broadway #1109
Pearland, TX 77581

Hitch-hiking juggler finds more friends

By Larry Forsberg
San Francisco, CA

(Editor's note: Larry juggled and hitch-hiked from California to the Amherst convention last summer. An obvious road-wise expert, Larry said the ploy gained him great rides all the way!)

Everyone can see that juggling and hitch-hiking have a lot in common. One gets people from one place to another and one gets objects from one place to the next. When you put the two together--presto!--not only is the boredom of waiting for a ride relieved, but your chances of getting a ride improve as well. I've found I've gotten rides from people who never pick up hitch-hikers but who will stop on a dime for a juggler. And I've never yet been hassled by "Smokey the Bear." On the contrary, as the following story illustrates!

It started on the day before Thanksgiving 1978. My friend Wendy and I were driving cross-country in my trusty '66 Coronet when the thing died in the middle of Arizona, 30 miles from the nearest town. After I tried every curse and spell I knew on the hunk of junk, we left it on the roadside. Taking along traveler's checks and homemade bean bags, hitched into town.

As luck would have it, we made town just before the last parts store closed and were able to buy a new coil. With the sun sinking slowly in the West, we stopped for dinner. That was a mistake. Returning to the highway at dusk, we found that neither juggling nor sex appeal could entice a motorist to stop at that darkening hour. We were left with no option but to seek out a cheap motel. Call it fate or whatever, but at the motel we saw Steve Martin do a short but sweet three ball routine.

The following morning we were back on the shoulder of Route 40 trying to get back to my car. Little did we know that during the night it was towed into town for safe-keeping.

Juggler's luck was again with us. We were spotted by Sgt. Dave Pouquette en route to a Thanksgiving holiday feast with his family. He pulled over and asked, "Are you the guy who has a red car with a unicycle in the back seat?" I was, but how did he know?

To make a long story shorter, Sgt. Pouquette wisely connected a juggler on the side of the road with the radio report he had heard earlier about the unicycle-laden car being towed into the garage.

Not only did the good officer inform us we were on the wrong track, he offered us a ride to the garage. After thanking Sgt. Pouquette, installing the coil and paying the garage owner his ransom, we were on our way again.

The moral of the story is: always juggle when you hitch-hike, and if your car breaks down on Thanksgiving day in Arizona, leave a unicycle on the back seat!



Carl Asch Ramsey, a Teaneck NJ, mime teacher, is a juggling commuter. The New Jersey Monthly magazine last August reported that Carl covered 23 miles between home and work in about 40 minutes average. Juggling Indian clubs helps him get rides quickly, Carl Asch said. "Juggling catches a driver's eye and that makes hitching easier," he commented. Even though hitch-hiking is illegal in the state, Carl Asch couldn't remember the last time the police stopped him. Could it be that juggling falls outside the realm of the law?

I don't know of amateur juggling groups in South Africa similar to juggling clubs in America. However, there is a childrens' circus near Durban which does trapeze, clowning, magic, trampolining and juggling. Also, the legendary Francis Brunn starred at the recently opened Sun City Hotel and Casino near Rustenburg.

My normal act takes about nine minutes. I come on dressed as a clown, juggling three apples. I start eating one and slowly take off my clown outfit while juggling the two remaining apples.

I then go into some juggling with tennis rackets and balls,

starting with two balls and one racket and end with some fast three-racket juggling.

Some plate juggling comes next. Here I do a lot of combinations, ending with some balancing of the plates on sticks. I then do my favorite--ball juggling--and end my show with a spinning plate in my right shoe, two in my right hand, one on a mouthpiece, cups and saucers balanced on my head and juggling two balls in my left hand.

During the act I try to stress the comedy angle. I hope to attend your convention in Fargo this year to meet all you wonderful jugglers there in the States. I think I'll also bring my mother along to see something of your country!

Karamazovs fly high at New York's 'Other End'

By Dave Walden
Arlington, MA

In recent months the West Coast-based Flying Karamazov Brothers have had several engagements in the East. I caught their act in November at "The Other End," a cabaret in Greenwich Village in New York City.

Many IJA members saw the FKB perform at the convention in Eugene, OR, two years ago. Their current show has many of the same routines we all enjoyed then--the Irish chant while bounce passing balls off a pair of drums, a routine of steals while verbally sparring in a game of questions, passing six sickles, a cigar box routine to oom-pah band accompaniment, passing and eating apples and the club passing "disciplines" leading up to their routine called "Jazz"--the fun Karamazov feed based on the premise that it doesn't matter how you get there if you don't know where you're going.

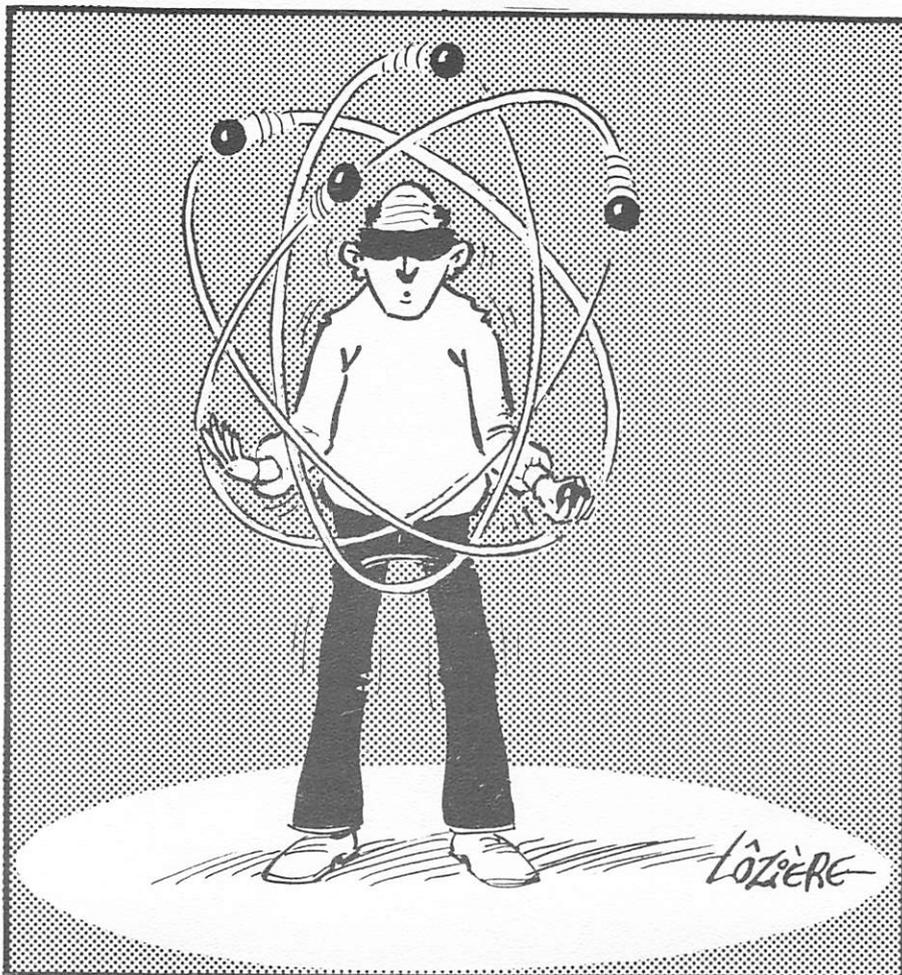
The FKB act continues to emphasize verbal humor and the theatrical as much as juggling, including a couple of non-juggling routines. It's all well done, and usually very funny.

One routine added since I last saw the group was a challenge from Ivan to the audience that he can juggle for ten throws any three items the audience can throw on stage. He gets a standing ovation if he wins and a pie in the face if he loses. He gets three tries, and there are some size and weight constraints. The night I saw the show, the audience provided some particularly raunchy objects, but Ivan rose to the challenge with much hilarity along the way.

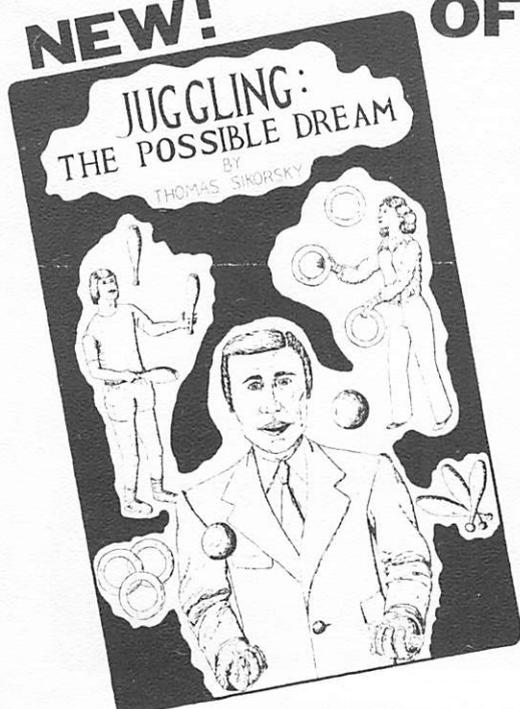
At "The Other End," the FKB show was broken by an intermission. It seemed to me that this broke the pace of the performance, and the post-intermission part of the program was less intense than the pre-intermission portion. In any case, the show concluded with the "Terror Trick," where they passed a flaming torch, a ukelele, a tomahawk, a meat cleaver, a sickle, a fish, an egg, a skillet and a bottle of champagne with the wire removed from the stopper.

'The Nuclear Game'

By Michel Lauziere
Drummondville, Quebec
Canada



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New memberships cost \$7.00, which includes \$1.00 initiation fee and \$6.00 dues for the first year. The \$6.00 yearly dues are payable at the beginning of each calendar year. Make check payable to: **International Jugglers Association**. Mail to:

Judy Durkin-Secretary
321 Gage Hill Rd.
Pelham, N.H. 03067

Membership Benefits: You will receive a copy of the Constitution and By-Laws, a Roster of IJA members, an IJA emblem sticker, and a membership card. The IJA Newsletter will be mailed to you semi-monthly. You will be eligible to vote at the annual convention. Juggling news and story ideas for the Newsletter are invited and appreciated by the editor.

I hereby pledge to uphold the constitution and by-laws of the International Jugglers Association and to render assistance to fellow jugglers.

Signature of applicant _____

The Joggler's Jottings

By Bill Giduz, editor

It's been a good winter for juggling. I speak both personally and for the activity as a whole. First, and most visibly the U.S. Postal Service issued a W.C. Fields commemorative stamp on January 29, depicting the comic child and dog hater juggling five balls. As far as I know, the IJA had nothing to do with this philatelic exposure, but we only stand to benefit from it.

Also, at least two excellent articles about juggling have appeared in national magazines lately. Marcello Truzzi, an IJA member and head of the sociology department at Eastern Michigan University, wrote a 12-page article titled "Keeping Things Up In the Air" for the December 1979 issue of **Natural History** magazine. Illustrations and photographs supplied by IJA members Karl-Heinz Zeithen and Hovey and Judy Burgess greatly enhanced Truzzi's thoroughly researched account of the history, sociology and psychology of our favorite manual activity. Several people wrote and told me to make sure all IJA members read this fine article.

Fortune magazine on December 17 printed an article about otherwise respectable business people who juggle as a hobby. Readers will recognize most of those featured as IJA members.

My personal juggling enjoyment has been on the rise lately, due mainly to my decision to master a five-ball cascade. After a month of regular practice I'm almost there, stumbling along in that frustrating phase of progress beyond the point of insight but short of consistency. I had a mental block against trying to learn the trick for almost three years, not daring to attempt it because of the seeming impossibility of the task.

I don't know what sentiment finally pushed me to begin working on it. Seeing W.C. Fields magnificently immortalized with five balls aloft certainly helped. But the thousand drops I've picked up since my moment of decision have been far overshadowed by the pride I now take in a semi-mastery of the trick. I now realize better how the best jugglers never let challenge stop them. Instead, it is their motivation.

Please continue to submit stories, story ideas and photographs (with or without stories). One final reminder: The dollar amount beside your name on your mailing label is the amount of your 1980 dues. If you haven't done so already, please send in a check for that amount made out to the IJA to: Judy Durkin-Secretary, 321 Gage Hill Rd., Pelham, NH 03067. Thanks a lot.

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