

The Joggler's Jottings

By Bill Giduz, editor
Davidson, NC

\$12 in the hat! We treasured it like a million, my brother Bob and I. It wasn't the money, but the principle of the thing that counted.

"The Rod and Rube Radio Juggling Show" had played its first three performances ever in Charlotte's Freedom Park that sunny Saturday. We had wanted to take our juggling to the marketplace for a long time, knowing it was really only as good as others thought it was. We had juggled for friends and family, of course. But that's not a true barometer of skill and appreciation. The street, the hat and nameless faces, we felt, would help us find our place and advance from there.

In a true test of the free market system, our supply of street juggling skill was placed alongside the demand for entertainment by people spending a lazy afternoon in the park. The result was twelve tax-free dollars and untold new confidence at having survived the first step.

We found out street juggling is challenging and fun. As long as you have a planned routine and don't mind squawking around to gather an audience, it's not even hard.

Juggling begins as an exciting revelation of hidden motor skill. With practice, it become a quiet, self-disciplining exercise. With increasing skill, it serves as a source of pride around friends. Finally, when taken to the street and stage, it's a peacock's show of beauty and confidence. Everyone loves a peacock, right?!

This summer's IJA convention in Fargo, ND, will provide ample opportunity for street juggling. Read all about it on page 3. For IJA'ers who've only dreamed of making a little money by showing off their hobby, Fargo will be a good place to start. Even if you're not ready to go public, bring a pad and pencil to learn from those of us who have!

Other articles in this issue will give you hints on performing as well. There's information from a drama teacher and Professor Confidence both. That's two excellent sources. Read it, then do it!

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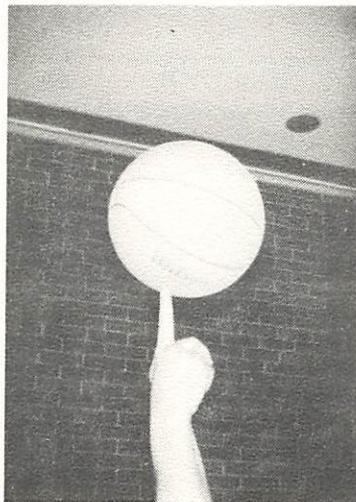
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Subscription by IJA membership

Please send news items to:

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Davidson, NC 28036

Inside This Issue



2 Meetings This unidentified hand belongs to a member of the St. Louis Juggling Club, one of more than a dozen whose meeting places and times are listed inside.

3 Actors juggle if they're studying under Craig Turner at the University of Washington. He tells how juggling practice proves useful on the stage.

4 What's a Chinko? The story about the IJA European convention, held in London recently, doesn't say. But it does reveal that our members abroad are alive, well and very talented!



7 Fargoward! It's time to start making plans and packing bags for the trip to the annual IJA convention! Fargo, the site, will be a less mysterious burg after reading about it herein.

8 Chain saw juggling by the Karamazov Brothers and the continuing success of juggling in Eugene merit the pen of Tom Dewart, IJA President, in his Oregon Report.

9 Chasing the sun across the Tanzanian veldt in hopes of a clear day for an eclipse, Eric Roberts found time to juggle, too!



10 The Sikorskys checked juggling out at their local library, went home and practiced it and are now touring worldwide. Read about this talented three-man troupe from a mother's point of view inside the Newsletter.

And there's more!

A Swedish racketeer
W.C. Fields gets stamped
'Change' your juggling habits
Five-ball advantage revealed

Ball And Club Talk

By Roger Montandon
Bixby, OK

LOOKS LIKE
ELMER DROPPED
OUT

HURRY UP,
SLOW POKE!



MY ANCESTORS
WERE FULL-BLOODED
INDIAN CLUBS

Meetings, Notices

Please send information for this column
to the Newsletter editor.

Rich Chamberlin, IJA Treasurer (PO Box 29, Kenmore, NY 14217) is compiling a directory of juggling clubs around the country. The list will be sent to new IJA members and published annually in the Newsletter. If your club would like to be listed, send him name of the club; name, address and phone number of a contact person as well as time and place of meetings.

The Osmani Sisters, a European all-female performing group originally from Europe, is looking for a woman to replace a performer who is getting married. Good pay, new trailer, no experience necessary. Write Ingrid Arata, 5150 Candlewood-Suite 5, Lake-wood, CA 90712.

The St. Giles Fair, a Medieval Festival held on week-ends and holidays July-September near Platteville, WI, is looking for jugglers and other renaissance artists. Write or call Patrick Brannon, PO Box 505, Platteville, WI 53818. 608/348-7348.

The Ringling Clown School, which offers classes in juggling as well as other circus arts, is auditioning for students. For information and application, write Clown College, Box 1528, Venice, FL 33595 or call 813/488-2226.

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.



Members of the Buffalo, NY, juggling club do it on a racquet ball court.

Atlanta, GA—Atlanta Jugglers Association meets Tuesday and Thursdays, 6-8 p.m., Moreland School Euclid and Austin Aves. 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 campus. Warm days, the meetings will be in front of the Student Center. Call John Robinson 617/484-7326.

Buffalo, NY—(see photo above) The Buffalo Juggling Club meets on a racquet ball court. High ceilings good lighting, hardwood floors and freedom from obstacles make it ideal, according to Rich Chamberlin, IJA Treasurer and club member. For more information, call or write Rich. 203 Crosby Ave., Kenmore, NY 14217. 716/873-8193.

Charlotte, NC—Charlotte Jugglers Association meets Tuesday 7-8:30 p.m., Spirit Square, N. Tryon and 7th St. Call Bob Giduz 704/332-1780.

Cleveland, OH—The Case Western Reserve U. Juggling Club meets Wednesday during the school year at 5 p.m. in Adelbert Gym. Call Terry Butler 216/368-2660.

Durham, NH—The U.N.H. Juggling Club meets Wednesday 7-11 p.m. in the Memorial Union Building on campus. Call Mark Neisser 603/868-9898.

Eugene, OR—Beginners class 7-9 p.m. Monday, advanced lessons 7-9 p.m. Wednesday 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 5 p.m.

Los Angeles, CA—L.A. City College is offers juggling courses occasionally. Call 213/666-1018.

Nashville, TN—Sunday afternoon, Centennial Park.

Payson, UT—Spring juggling class scheduled. Call Ron Carrasco, 1023 S. 680 W.

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

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

Seattle, WA—Juggling Hot Line 206/542-2030.

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

Drama Prof Gives Actors The Juggling Test

By Craig Turner
Seattle, WA

Teaching juggling to actors and performers can be a satisfying and challenging task. As a specialist in movement training at the University of Washington's Professional Actor Training Program, I have found juggling to be a valuable addition to my class sequence. Aside from all the new things it can teach an actor about his or her body, most performers find it just plain fun.

Why do I teach juggling? It efficiently teaches hand-eye coordination, balance, awareness of right or left hand dominance, response to rhythmic changes and relaxed breathing. In passing routines, it is also valuable for developing awareness and cooperation with other performers.

One of the most important ideas for actors to learn is the connection between what they imagine and what we—the audience—can see. Juggling is an excellent way to see how clear an actor's mind is. As I am fond of pointing out, balls do not normally have a mind of their own and will only do what you make them do. In order to improve an incorrect throw, aside from a little practice, an actor must understand what he or she is trying to do and have a good, clean image of where the ball should go. That the mind leads the body, I think, is a selling point in juggling's favor.

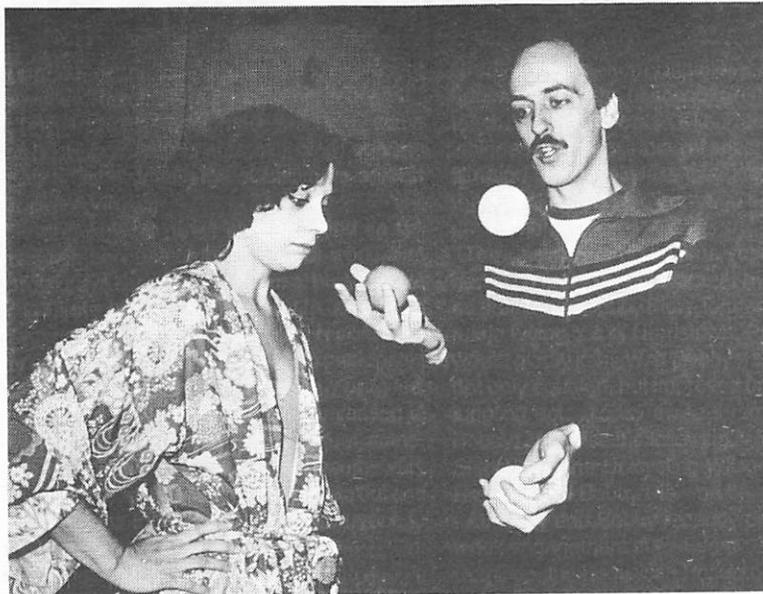
Imagination over matter

All of this is an appeal to the actor to use imagination in overcoming a physical obstacle. An actor can see the exact consequences of unsure juggling though in other physical skills training it is not so obvious. I encourage visualization—seeing where the balls will go before they leave the hands. By emphasizing the mental process preceding the physical, it is easier for beginners to get started, and I have been able to offer more practical encouragement.

One thing I look for in a juggler is physical ease and relaxation. I don't think that juggling, for an actor or any performer, is just getting three balls up in the air any-which way, tongue half out, breathing stopped and shoulders high. If an actor is to use juggling in performance or in warmups, it must be a way to release energy and relax. An exercise which increases tension is hardly something that an actor needs before a stressful performance.

No noise, now

I use some particular techniques in testing for relaxation and concentration of image. For instance, if I can hear the balls hitting the hands in a regular cascade, then I know that the juggler needs to drop the hands more just as the balls come



Craig Turner instructs an aspiring actress at the U. of Washington.

down. I emphasize the softness and giving way in the hand so that there is no resistance and resulting sound. This leads to a more circular (figure eight) hand pattern, which is easier to sustain. It also makes the pop of the ball up into the pattern much easier, without a stop and start, which drains energy.

Working up the arm, I also check to see that the elbows stay fairly close by the body. This ensures that the hands and forearms do the work and the shoulders stay down.

At the end of juggling study, I have two tests: one is a brief three-to-five minute act in which the actors can juggle balls, hoops, pins, brooms or chairs, use the bongo board, do some passing or whatever—but as some kind of act. This might include comic patter, the use of some kind of dramatic situation in which juggling appears, or, in the case of advanced jugglers, a straightforward sequence of juggling effects.

Creative entertainment

This is the creative test where I look for the actor's ability to get past the technique and attempt to entertain the class. I have had good actors who have been able to entertain us in spite of the fact that, technically, their juggling was really not that strong. But that's okay—I'm training actors who can do a little juggling, not the other way 'round.

The other half of the test is called the compulsories—rather like the school figures in skating at the Olympics. The actor is asked to start a cascade and continue while I give instructions such as, "Make the smallest cascade you can," "Make the biggest you can," "Make the wildest," etc.

I also test the actors' concentration by asking them to continue juggling and look at me, read some words out of an ad in a newspaper I hold up beyond the cascade, or to continue the cascade while I move in close and place my hands under, to the side, and over the balls.

I can tell if the concentration is off when the whole pattern begins to veer either toward or away from my hands. If an actor can juggle with this kind of pressure, I know he or she can do it for an audience.

I look for devices that continue to appeal to an actor's imagination. I had an actress recently who had trouble getting beyond three passes until she began to say "Ah" on each throw.

Why did this help? Vocalizing releases tension through breath and relaxes the body. It also establishes a consistent rhythm; this is why I often play music during juggling classes and encourage the actors to use a variety of rhythms when they practice. This is a fundamental training for an actor who must learn to play different characters, each of whom has a different rhythm.

I think that, ultimately, juggling teaches the actor to extend him or herself and learn to handle complicated extraneous activity without tension or frustration. The actors need to learn to at least look at peace while juggling. What I look for in actors, actors who juggle and jugglers, is the ability to go beyond just "getting three balls in the air."

Five-baller reacts to everyday drops

By Brad Heffler
Washington, DC

During my past two years of relatively serious juggling, I have often wondered what separates the advanced juggler from the rest of the population. I am not referring to the actual ability to keep a multitude of balls dancing in the air, but rather to the subtle differences in a juggler's day.

I think I noticed the difference first right after perfecting my five-ball cascade. It's obvious that better reflexes and quicker reaction time characterize the serious juggler. But, until you read this, you might not notice that, for those quicker folks, almost nothing hits the ground around them. I'm not talking about juggling props, but about everyday items. When an object is dropped, it almost seems to freeze in the air while you grab it before it hits the ground.

I remember several examples last week to illustrate my point. A bar of soap slipped out of my hand, only to be caught by my other hand after falling about one foot. My roommate knocked an empty glass off the table, which I barely grabbed six inches from the floor.

I'm sure that after reading this, you will begin to notice similar incidents in your day. So, the next time you spot someone at the next table grab a falling fork out of the air, go ask him how his five-ball cascade is coming.

Third annual European Convention report

Large Group Of Chinkos Meets In London

By Lindsay Leslie
Newport-on-Tay, Scotland

The Third Annual European IJA Convention, held at the Jackson's Lane Community Center, High-gate, London, at the end of March, attracted the largest gathering of juggling enthusiasts ever to meet under the same roof in the United Kingdom. It was certainly an international event, with 42 participants from 9 countries. There were 5 American jugglers, and one fellow from Australia who happened to be in London at the time.

Tim Batson, our chief organizer, had chosen an ideal venue, with large practice hall, pleasant theatre for our shows and convenient snack bar. The two public shows were much appreciated by the audiences. One could feel them warm to the juggling and other skills presented—mime, music and magic. Many enquiries were made regarding the IJA and the art of juggling in general both nights.

We held two European Open 5-ball juggling en-

duration competitions this year for the benefit of our two audiences, who were amazed to see 60 balls in motion from the 12 jugglers taking part. They sat in silence as jugglers dropped from the competition until winners Tim Dingman (Canada) and Stuart Haber (USA) were the only two left.

Honored guest

The convention was honored by the appearance of Rudy Horn (winner of the 1973 Rastelli Juggling Festival). Although he is now retired from professional juggling, he gave us a first-class workshop in the art of juggling in the theatre. Cameras flashed from all corners as he demonstrated a 5-ball routine with cascade, overhead cascade, back crosses and very fast shower. He also displayed a 6-ball shower, 7-ring cascade and 8-ring flash. It was good for us to be inspired by such a performer. We returned to the practice hall with renewed vigor.

Another encouraging performer was IJAer and professional juggler Urie Gridneff, who was working nightly at Churchills Club in London. He performed juggling on unsupported ladder and unicycle, and also juggled 6 and 7 rings for our photographers, winding up with an 8-ring flash.

Thanks to all

The IJAers of Europe would like to give a special Thank You to the following—The staff of the Jackson's Lane Community Center for their publicity and assistance.

Hermann Sagemuller for printing our souvenir Chinko Program.

Stuart Fell for his Keystone Cop car dash across central London to collect our four-piece band, who were stranded due to the London Transport Strike on Saturday.

Don Robertson's car race against the clock on Sunday, returning Mark Robertson from a previous juggling engagement to the Jackson's Lane Theatre just in time for his spot in the public show.

Felix Adonas for his Good Luck postcard.

Tim Batson—producer, stage manager, MC, lighting, liason officer and poster designer for his endless energy and dedication.



"THREE SABRES WITH ONE HAND"

Swedish racketeer juggles courtside

By Lloyd Timberlake
Stockholm, Sweden

A year ago, new IJA member Ola Sundberg walked out onto the court between matches at the Stockholm Open professional tennis tournament and began juggling three tennis rackets. He was promptly thrown off the court by a couple of burly officials.

This season he juggled between most of the matches with the tournament organizers' blessing and with salary from and in the clothes of a tennis outfit manufacturer. He was on television several times. That is progress.

Ola is a 23-year-old fork-lift truck driver who wants to become a professional juggler. He does things with three large rackets most people find hard with tiny clubs, and is developing a complex four-club routine. Having started throwing things about at age 18, Ola has already paid some of his show business dues through six months of traveling with a one-horse, one-juggler circus around Sweden.

He attracted a good deal of newspaper publicity as the only juggler in his barracks during his military service. Last summer he took a cheap flight to New York, did some street juggling, met some IJA members—including Steve Mills—bought some clubs and decided to join the IJA. Six months later he found the right address to write to.

Being the only would-be professional juggler alive in Sweden at present, Ola, who lives outside Stockholm and is now doing club and school dates, faces little competition. He is also one more reason for the 'I' in 'IJA.'

Back In Charlotte, Nino Santos Traces His Roots While Pondering The Pain Of Life On The Bus

By Bill Giduz, Newsletter editor
Davidson, NC



Santos unwinds backstage after his performance.

Still sweating profusely from his fast-paced, six minute act during halftime of the Harlem Globetrotters show in Charlotte, NC, Nino Santos nevertheless found reason to smile backstage.

"You know, I'm very happy here today," said the Spanish native turned American citizen in 1976. "Twenty-two years ago my family and I made our first appearance in this country right here in this arena with the Ringling Brothers Circus. I think of my family here tonight like we were then and it makes me happy."

With that note of nostalgia, Santos went on to explain that he is the only family member of a five-generation line of circus performers still actively juggling. He dances all over the floor during his act while his wife assists him with props. He begins with a five-ball cascade, switches to a shower and catches all five in the pockets of his coat. He spins three soccer balls on a mouthstick, juggling four at the same time. He moves on to ring juggling, throwing three very high and juggling them pancake-style, flipping every one over his head and taking it off again as part of his cascade.

Next, his four blue and white clubs fly from hand to foot and 50 feet overhead. He executes continuous drops to, and sky-high kickups from, his right foot with three clubs, then finishes the act with a flash and somersault into the final catch. Additional performers with this particular Globetrotter show were Jean-Claude, a French acrobat and Serge Gambi, who climbs a flight of 12 stairs on one hand!

His act is crisp and speedy, but the 35-year old Santos, plagued with back trouble, claims to be nearing the end of his career. "I only do 50 percent of what I used to," he said, explaining that a ruptured vertebrae keeps him in almost constant pain. "There's nothing the doctors can do," he lamented. "They think maybe I started out training when I was too young, before my bones were ready. I hope I can hold out for another two or three years, but it's getting worse. Show business is very hard."

Especially with the Globetrotters, who travel to a new show site almost every day during their 26-week tours. "I don't like to travel, all my muscles are tired out when we get to the stadium," Santos said. He warms up for 30 minutes to an hour before shows, and may practice for an hour afterward. Aside from the practice and five minutes of performance, his daily routine is eat, sleep and get on the bus. Though it's hard, the Globetrotters pay jugglers well, and almost always have one or more as intermission acts. While Santos and Jean-Claude traveled this past season with one Globetrotter troupe, IJA member Steve Mills was with the other.

The circus, Santos says, is a much more humane environment than the Globetrotters show. Most of his 26-year performing career has been spent with circuses in Europe. "With the circus you play a town for a week and there's time for everything. I love the circus, it's my life. The atmosphere is beautiful. Everyone's together."

Santos recalled fondly his last circus tour, which was with the Paul Kay Shrine Circus in Hawaii. "There was Michael Brunn, Lottie Brunn and myself on the same bill. All three of us came out at the same time and each took a ring. It was great, like three champion bullfighters in the ring together. All the circus people came out to watch when we went on. We worked very hard, then we'd go out on the beach to relax," he reminisced.

The ride from Greenville, SC, to Charlotte was not too bad, Santos said. Only 100 miles. But he was tired and sore, so excused himself after a short time to go rest in the group's motel across the street. He was looking forward to the end of the tour, just 10 days away, to return to his home in Lisbon, Portugal, and visit his family.

W.C. Fields Juggles Again On Postage Stamp

By Mark Neisser
Durham, NH

The U.S. Post Office released a W.C. Fields stamp on January 29, the first stamp ever of an actor. Though this comedian gained fame through movies he began his career as a highly accomplished juggler.

At age 11, William Claud Duconfield ran away from his father's farm after being beaten with a shovel. With little education and no skills, he had plenty of time to practice juggling.

He first job was as a paper boy in Pennsylvania. He was described as "handing out papers as if he was handing out arms." All this time, however, he continued to practice juggling, and was ready to accept when a local amusement park offered him a

\$3.50 per week job entertaining there.

He did a show where it was hard to tell if his mistakes were real or fake. He began to make a name for himself, and began performing in a vaudeville act at age 19. He once said, "Although I was only a boy I knew I had to use my mind in the act as well as my hands." His show became quite popular, and he began to eat regularly. Though he was billed as a comedy juggler, he did not talk in his act. His fame grew, he began to entertain all over the world, and eventually made movies. His only regret, he stated, was that he couldn't make a living out of misdemeanors and small felonies!

The Professor Confidence Corner

By Dave Finnigan
IJA Education Director
Edmonds, WA

Juggling games

Gunky—The first player executes a juggling move. The second player must then execute the same move, and add one of his or her own. The next player executes the two moves and adds a third, and so on. You may want to permit two tries for each turn, one for practice and one for real. Each miss gives you a letter in the word 'GUNKY.' First one to get to GUNKY is a GUNKY.

Combat Juggling—Combatants form a circle, facing out elbow-to-elbow. On a given signal every one begins to juggle and to jostle the players on left and right. The objective is to make the other players drop or stop. The winner is the last gladiator standing.

A juggling circuit—When you teach large classes and students reach the stage when they can juggle continuously with bean bags or balls, you may want to set up a circuit for them so they can experience a number of different objects and begin to use their imaginations as jugglers. Stations on the circuit have piles of different objects with which the students can experiment. We generally set up the following stations: 1—Frisbees 2—Hula-Hoops 3—Scarves 4—Basketballs 5—Clubs 6—Rings 7—Heavy things (indoor shot put, bowling pins, bowling balls, etc.) 8—Cigar boxes 9—Devil sticks 10—Diablos 11—Human juggling (at this station players have to apply patterns they have learned to their entire bodies—running, rolling, jumping and leap-frogging over one another.)

If we have 80 participants we tell them to get into groups of 6 or 7. This gives us 12 groups, so we make one additional station at which each member has the duty of roving the circuit with a whistle, blowing it at each sighting of exemplary activity. Thus, those who are most capable or most inventive get immediate positive rewards when they are pointed out by the whistlers.

Each group is assigned to a station and everyone starts at the same time. Music plays throughout, but each time it stops, everyone puts down their equipment and moves on to the next station. The energy is incredibly high. Four minutes per station means 48 minutes total, just about the right length of a class period.

Five balls continued from November Newsletter

The transition from counting every throw and analyzing the pattern to a continuous flow of objects can be accelerated by realizing (as Tarmac the Magnificent tells us on page 9 of the November Newsletter) that the two halves of the brain experience reality differently.

The left side of the brain is specialized for language functions. This verbal side is closely linked to thinking, reasoning and analytical functions. It is the side of the brain that breaks the move down into parts and builds it up again, step by step.

On the other hand, the right side of the brain

uses a mode of processing that is rapid, complex, whole-patterned, spatial and perceptual. It is the shift from left to right brain dominance that you want to foster, and this shift often comes in an "Ah-ha!" response when everything falls into place.

In her landmark book, "Drawing on the Right Side of the Brain," Betty Edwards presents a course in enhancing creativity and artistic confidence by experiencing the shift from left to right. Her suggestions include: 1—work where no one will interrupt you 2—play quiet music 3—forget about any time commitments and 4—learn to sense and accelerate the move from the alert state of the left mode to the "day-dreaming" state of the right mode. Eventually the five object pattern can become as natural and automatic as the three object pattern. Then it's on to six and seven. Eureka!

Putting together a routine

Every book on juggling tells us how to execute particular moves, but putting these moves together into a continuous flow of entertainment is the key to the transition from backyard juggler to performer.

Elements to consider include getting your audience's attention, making a strong start, transitions, cover-ups, facial expression, posture and body movement, patter and jokes, length of an effect, how to take applause, music, costume, character development and gearing all of this to your audience's level of sophistication. Readers are requested to send in their suggestions on these points or on other elements in the process of developing a professional routine. Let's aim this discussion at street performance for now, since that is where most of us get our first extensive experience. We can develop this section as responses come in. Send your ideas or experiences in to the Newsletter editor.

You have three major tasks as a street performer: gathering your audience; entertaining them; and

making them pay. Flames draw spectators like moths; a whistle also helps. Repeatedly reminding them not to miss your spectacular finale helps to keep them around. Immediately after that promised finale you bring your hat to their attention.

"We have done our part, ladies and gentlemen, the rest is up to you. We depend on your donations, so give generously. You were a great audience. Thank you, thank you!" Your patter continues as you pass the hat, making jokes, praising those who make large contributions and appealing to the consciences of those who are tempted to walk away without donating.

A positive attitude toward yourself and your audience is important. Don't criticize yourself, or apologize for any lack of skill or mistakes.

What educational activities or events do you want to see at the 1980 convention? Please send me your ideas as soon as possible:

Dave Finnigan
23004 107th Pl. W
Edmonds, WA 98020



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Fargo Is More Than A Five-Letter Place

By Sylvia Paine
Fargo, ND

Sure, you've heard of Fargo. Halfway between and unfashionably to the north of New York and Los Angeles, it's Johnny Carson's idea of a joke, nowhere, the end of the world.

Fargoans put it differently. "If the end of the world comes," they announce with a chuckle, "I want to be in Fargo because everything happens here ten years late."

The joke, of course, isn't really on Fargo, but on those who don't realize that Fargo, ND, and its sister city, Moorhead, MN, are the hub of a rapidly growing, affluent metropolitan area in the heart of a rich farming region. If things happen late here, it's probably because the sturdy North Europeans who settled these parts left a legacy of common sense which makes their descendants wary of fads.

But if a novelty makes sense, it will get here in good time; you can be sure of that. After all, juggling got here, didn't it?

Olson at the helm

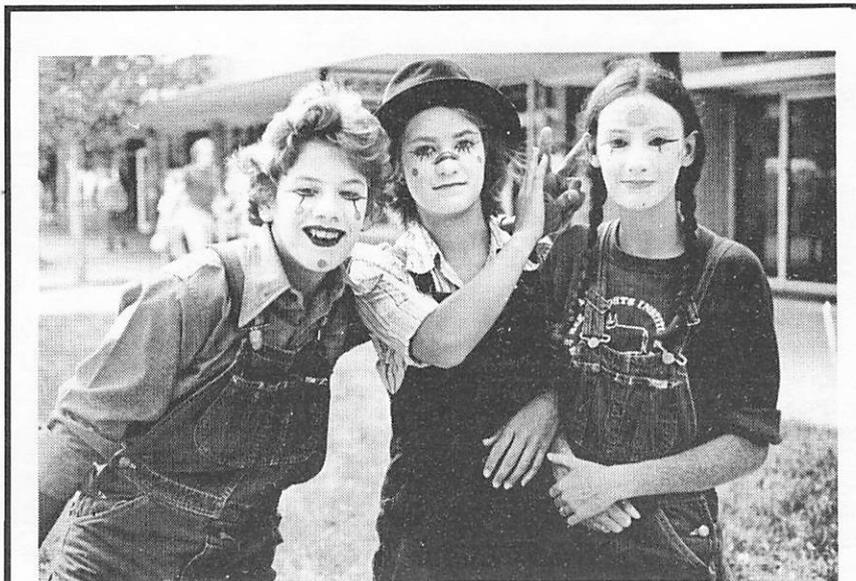
In the past 18 months, thanks to performer/teacher/organizer Larry Olson, coordinator of the 1980 IJA convention, Fargo-Moorhead has adopted juggling as part of its tradition, like picnics in the summer or caramelized apples in the fall. People like it, they expect it to be around, and they're beginning to want to do it themselves.

This is not surprising. Fargo-Moorhead is a city of 100,000 people who love to be entertained. The city supports a semi-professional symphony orchestra, a community theater, an opera company and an art museum. With these and a dozen other arts organizations, along with three colleges offering a full schedule of theater, music, art and guest performers, the city fairly bursts with activity.

The three colleges make Fargo-Moorhead a college town. On one side of the Red River that defines the state line there's North Dakota State University, with a student population of 7,600. (Many IJA convention activities will be held on its sprawling grassy campus.) On the other side are Moorhead State University with 7,200 students and Concordia College, with an enrollment of 2,600.

Audiences from all sides

The colleges bring a sophisticated audience of faculty and students to cultural events. Big businesses like Steiger Tractor, American Crystal Sugar and Northwestern Bell also have a core of cosmopolitan employees who recognize and appreciate quality entertainment. And because this is a city still close to its rural roots, audiences are also loyal.



Participants in Trollwood Park's Theatre Arts Program, a big part of summer culture in Fargo-Moorhead, ham it up during last year's street fair.

sota's clean blue lakes is less than an hour away, thousands stay in town for the ten full summer weekends of performances, arts and crafts exhibits and pure plains air at Trollwood Park, set in a horseshoe bend of the meandering Red River.

Trollwood

Trollwood, whose cultural program (both educational and entertaining) has been highly successful for its two summers of existence, testifies to the state of the arts in Fargo-Moorhead. It's a folksy place where the arts are fun, where everyone is welcome to participate, and where the simple beauty of the prairie landscape and the open sky smile on the creativity of the people.

If someone goes to the trouble of putting on a special show, they'll be there.

The potential audience also includes a substantial artists' community, which has spawned Community Arts, Inc., host of the IJA convention. This organization of artists and arts supporters exists mainly to help worthwhile projects find funding.

Because of its college orientation, Fargo-Moorhead is busiest during the school year. But summer's charms grow every year. Though the lure of Minne-

Convention details

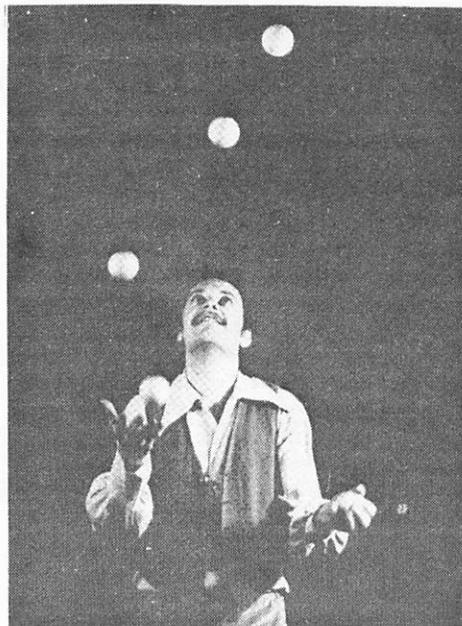
"Conventioneers will notice a lot of community involvement this year," revealed Larry Olson, convention coordinator. During convention week, which begins with registration Tuesday afternoon July 15 at North Dakota State University, several major arts events are planned in Fargo.

The annual Fargo Street Fair occurs Thursday, Friday and Saturday, during which about 100 people will exhibit their arts and crafts on the main street Red River Mall, one mile from the convention site. IJA'ers will be encouraged to perform on the mall during the noon lunch hour Thursday and Friday.

The traditional convention parade Saturday morning will include musical and community groups as well as IJA jugglers. After the parade and all day Sunday, convention activities will shift from the NDSU campus to Trollwood Park, a 13-acre natural area in a bend of the Red River. Olson has scheduled a jugglers' picnic and workshops in Trollwood, along with plenty of opportunities for performers to do their thing.

"The age of the small convention center has ended," said Olson, preparing to detail the UNDS facilities. The tartan surface gym floor, which will be limited to IJA members only, is 180 feet by 320 feet. A balcony ringing the floor has 1800 permanent seats where the public may sit to view activities on the floor below. A teaching area will be set aside on the balcony for people who want to learn to juggle.

Three nine-story dorms capable of housing 800 jugglers are being reserved for IJA conventioneers. Though Olson said an exact price for convention activities has not been set, he noted that pre-registration will definitely be cheaper than registering on site. The next Newsletter will have a full schedule of convention activities, prices and pre-registration form. Questions may be directed to Larry Olson, 1518 N. 3rd Ave, Fargo, ND 58102-701/232-1646.



Larry Olson, co-organizer with Bill Palladino of the 1980 Convention, has been called Fargo-Moorhead's 'Apostle of Juggling' in local media articles. He is on permanent leave from his electrical engineering job to juggle professionally and organize artistic events in the area.

The Oregon Report

By Tom Dewart, IJA President
Eugene, OR

Juggling classes at Lane Community College in Eugene are in their fifth year. Although we lose a person here or there for various reasons, the nucleus of the advanced class has remained the same for three years and the class continues to grow slowly and surely.

Emphasis in the advanced class is on group club passing variations. The facilities feature a high ceiling as well as tile floor and good lighting. Being inside, weather is not a factor. Anyone passing through the Eugene area is strongly encouraged to stop in and join the class. Beginners meet at 7 p.m. on Monday, advanced at the same time Wednesday.

Some of the people in the advanced class include yo-yo champ Tom McKoy, ball champ Roberto Morganti, Larry Wakeman and Vaughn Avery, the best mime in the Northwest. Some high points of the classes include juggling movies, exposure to a large collection of juggling-related artifacts and juggling under four-foot blacklights.

The FKB chainsaw massacre

The Flying Karamazov Brothers, who call Eugene their second home, did an improved (more juggling, less talking) and more complex juggling act here at WOW Hall recently. The act involves juggling a chain saw running at full bore!



Members of the Lane Community College advanced juggling class

At first, a small battery-operated toy chain saw is passed around amongst other objects, only to let the imagination of the audience down. But later, alas, a real and very large size chain saw is brought out and thrown back and forth with both hands, its engine belching clouds of gasoline fumes and ear-deafening, piston-slapping noises that completely drown out any verbal appreciation or applause the audience may show.

To test the reality of the chain saw, a piece of wood is cut on stage. Other juggling riffs in the act include an original FKB song in which each juggler has different noise-making objects attached to the wrists.

When a club hits a hand, a certain noise is emitted. Each person juggling has a certain rhythm to follow so that, combined, the result is a song. Before the day of the show, I passed clubs with the FKB and found out they are putting together an entire symphony for proficient club jugglers to try out at a convention.

Other events around this area include some new jugglers with the Shrine Circus, the Harlem Globetrotters featuring Steve Mills during intermission, a juggler named Happy Jack doing three and four-ball variations under blacklights touring with vibes player Gary Burton.



Dig deep down in your pocket and put a little 'change' in your juggling act

By Cary Schachter
Amarillo, TX

I am not certain jugglers are more nervous than the population in general, but they sure tend to keep their hands occupied. In fact, for some it borders being an embarrassing compulsion.

We have all been interrupted in unconscious juggling by the angry scowls of grocers who claim that we are bruising the pomegranates, or the frowns of hostesses who do not consider juggling the Wedgwood amusing, or the putulant rebukes of spouses or friends who fail to see the beauty in cascading patterns of their keys, rings, pillows, plates, or whatever else just happens to be at hand.

So what's a nervous juggler to do? All I can suggest is that he or she should find a portable, ever-present juggling prop, one that even the poorest juggler usually carries. My first choice is money. Not the soft stuff that we never seem to have; rather, selected, top-quality, slightly devalued, U.S. minted coins: quarters or halves when you're flush, nickels or dimes when you're pressed, and pennies when you're just flat busted.

Of course, being a small change artist can have its problems. The most serious is the common complaint that money will slip through your fingers. Yet thoughtful practice can minimize the loss, if you follow a few basic principles.

Fingers should be tightly squeezed together, and catches and tosses should be made from the palm. A dark background should be selected, and the pattern should be kept low and tight at first. Avoid dimes at all cost, and do not juggle near floor furnace gratings or other money-swallowing obstructions.

Now you are ready. Pillage your piggy bank, pinch your change purse, or do whatever you need to do; but get three or four quarters, put them in your pocket, and have them always present to entertain idle hands.

If this remedy is followed, you will never suffer the embarrassment of offending those whose possessions you seize for impromptu props, and you can avoid that frantic search for acceptable juggling materials that usually results in selecting something inappropriate anyway. Instead, you can calmly produce your petty cash and occupy your nervous hands with clever manipulation of money.

African Safari In Search Of A Total Eclipse

**By Eric Roberts
Cambridge, MA**

Sunday, February 10, 1980—thirty-thousand feet above the equator as it passes near Mt. Kenya some seventy miles to the east. In about an hour, we are due to land at Kilimanjaro Airport in northern Tanzania, the first stop on a two-week adventure to several game preserves, Olduvai Gorge (where our ancestors busied about some several million years back), a rare sight of a total solar eclipse and a little juggling on the side.

John Robinson, my co-chairman from the 1979 IJA Convention in Amherst, MA, is sitting a few rows back with IJA'er Ragnhild Fredriksen, wondering just what the customs officials are going to make of the seven clubs and vast collection of juggling balls crammed into every nook and cranny of our luggage. It turns out to be idle speculation; they express no interest in that part of our cargo at all.

We spent our first day sleeping off jet lag in the town of Arush, the principal center of commerce for the northern section of Tanzania. Our hotel was located near a small river which was popular with the younger generation of townsfolk. Walking down that way, I gave an impromptu demonstration of my five ball pattern to an audience of four relatively excited 8-12-year-old children. Switching to a three ball routine, I did the standard participatory juggling routine, throwing them balls to catch and getting them to throw them back into my pattern.

I discovered, somewhat to my surprise, that catching a ball seems to come much more naturally to Africans than it does to their stateside counterparts. There was none of the reaching with both hands and having it fall through the gap between the arms which seems to be the standard American 8-year-old response. These kids watched the ball in flight, reached out with one hand, and caught it every time. Later on, I met two or three older kids who, after watching me juggle only a short while, got five or six throws with a two-in-one-hand pattern without any additional coaching. My guess is that there is something different in the nature of childhood play between the two cultures that encourages catching and coordination in the African children, but I have no idea what it is.

Juggling for baboons

From Arusha, we drove west on northern Tanzania's major highway. (You can tell because—with the exception of many potholes—the one-lane road is mostly paved.) On the way to the Ngorongoro Crater game preserve, we stopped for lunch near Lake Manyara, where several baboons joined us. I again tried out my five-ball pattern, but only got a disinterested yawn. Appreciation of juggling is clearly an important step in primate evolution which baboons, unfortunately, have not yet achieved.

The Ngorongoro Crater, the world's largest, was formed many thousands of years ago by the collapse of a volcanic mountain. The crater is about 15 miles across and 1,500 feet deep. All of the area's rainfall collects in a small lake on the crater floor, making the land there more fertile than the surrounding ter-

ritory. It supports a large population of African game-herds of zebra, wildebeest and antelope which are preyed upon by lions, cheetahs, jackal and hyena. The crater is also home for larger animals such as elephants and rhinoceri, and an estimated one-fourth of the world's flamingo population—which appears from any distance as a solid beach of pink sand surrounding the lake.

We were scheduled to take the special landrover tour of the crater the following morning at 8 a.m. It was more like 2 p.m. before the vehicle actually arrived, so John and I took the free morning to teach juggling to interested members of the expeditionary party and crew, plus a few Africans working around our lodge. It's wonderful to be able to teach something without sharing a common language. The Africans watched us for a while as we half-juggled a bit, then they'd try it on their own, usually with remarkable success.

To market, to juggle

On the way back from the crater, we stopped at a small marketplace near Lake Manyara to bargain with local merchants for various souvenirs. After the trading session, I gave a short show for a whole crowd of people and got a very good response. If I had been at all clever, I would have started with this. It would've been worth at least a 50-percent discount!

As before, I soon involved the audience in the juggling, throwing a ball to one of the kids and indicating as best I could that I would like it thrown back into my pattern. This worked well the first couple of times but one kid ran off down the road with his newly acquired magical toy. I got it back with the help of the adults around, but ended up losing a couple of other balls over the course of the trip. I hope that their new owners learn how to make the magic work on their own.

The rest of the week was spent at Tarangire Park preparing for the eclipse on Saturday, February 16. We arose early that morning to a partly cloudy sky

and drove to our previously selected site in the middle of the park. We set up cameras, telescopes and other implements of destruction, and hoped that the clouds would cooperate in this endeavor.

Notoriety in the dark

It was a close call, but the last clouds hiding the sun disappeared seconds after the beginning of totality. We were greeted with one of the more spectacular sights of my life.

John and I also managed to take a few seconds away from viewing this cosmic phenomenon to join the presumably elite group of individuals who have juggled during a total eclipse of the sun. I recommend it to any of you who get the chance. There should be a really spectacular one in southern Mexico in July 1991. Maybe I'll see you there.

The second week passed relatively uneventfully, touring Olduvai Gorge and the Serengeti plains. The only other juggling I did on this leg of the trip was for a group of kids who came to watch one morning as we broke camp on our way back to Arusha. I started by juggling tent poles, which make vaguely musical sounds as you catch them, and then graduated to the always popular five-mango routine.

Returning via England, I stopped in to see IJA'er Stuart Fell at his home in Welwyn Garden City north of London. I had received a note from him before my trip inviting my visit and suggesting he could "get me into a show" he was doing as part of an Elizabethan banquet. I assumed that meant I could come watch one of his performances. However, I was surprised, yet delighted, to find myself dressed in a jester's costume sitting at the feet of the "Queen" and her court as the evening revels progressed.

All in all, it was quite a great time and I hope that there will be more chances for jugglers on the two sides of the Atlantic to share their skills in years to come.





From Nowhere To Stardom Via A Library

By Ethel Sikorsky
Baltimore, MD

Bert Sikorsky, my husband, became an amateur clown 13 years ago. Subsequently, he became president of Clowns of America and editor of its magazine, "The Callopie." After dad began clowning around, his sons Tom (then 10), Al (then 8) and Larry (then 6) naturally wanted to join. They learned how to apply make-up, costumes and wigs, then began participating in skits and gags with dad. But, wanting to be different, they looked around for something else to combine with their clowning.

Tom got a book on juggling from the neighborhood library and everyone learned. That's how "The Sikorskys" jugglers came to be. From balls, they progressed to rings, clubs, axes, tennis rackets and baseball bats—anything they could find three of. I was a fifth-grade teacher then, and would often enter the classroom to find the three boys juggling blackboard erasers, chalk, hats and gloves.

"The Sikorskys" spent a great deal of time practicing. When Tom was 15, he joined Circus Kirk, an all-student circus where he joined other talented jugglers such as Steve Mills, Mike Straka, Craig Carlson and Bobby Pleis. Each summer, as they became old enough, the other brothers joined Circus Kirk, until finally the juggling act on Circus Kirk was "The Sikorskys."

The boys spent each summer from May to September perfecting their juggling, unicycling and rolling globe stunts. They also learned as much as they could about showmanship. It's not an easy way to spend your summers; as anyone else who's worked with a 'mud show' will agree.

Today, The Sikorskys have a fast paced juggling act that rivals any in the country. Their act consists of single juggling, seldom seen three-man juggling and passing routines. They juggle on 6-foot unicycles, juggle two-man high on the 3-foot cycle and juggle on the rolling globes. They are currently working on passing routines with clubs on the 6-foot cycles.

While seated in the audience at the start of a recent show in Delaware, a magician friend asked how the boys learned to juggle. I replied, "From a library book." The guys came out and began their opening, a routine of single juggling with clubs. After the boys took their first style bow, the magician again turned to me and asked, "Are you sure they learned that from a book?"

Of course, as I said before, the act they present today is the result of much practice and work. The boys have also been helped along by some of the best jugglers in our area, including Lou Meyers, Nick Gatto, Vin Carey of Baltimore and Ed Sparrow of Virginia.

Tom and Al were never able to attend an IJA convention because of their summer work. But the highlight of Larry's last summer at home before joining Circus Kirk was a trip to the IJA convention in Youngstown, OH, with our friend Nick Gatto. Larry came home bragging that he had participated in a five-man pivot with Hovey and Judy Burgess. Bert and I attended the 1977 IJA convention in Delaware. At the Saturday night banquet, someone made a statement that was to become very important to us later. He or she said, "Go out and teach someone to juggle. We want everyone to juggle."

The Sikorskys are now associated with Juggle Bug Co. Our corporation TAL World-Wide Productions, Inc. (T for Tom, A for Al, L for Larry) are East coast distributors and demonstrators for the West coast-based Juggle Bug Co.

After the Christmas 1979 shows, Tom retired from the act to teach juggling with Steven and

Grady Prosser, from Baltimore, in the physical education classes of schools in this area. They teach "An Adventure in Motor Learning," which includes a demonstration of advanced juggling, a film and individual class instruction. Along with teaching, Tom is also in charge of the TAL sales department.

Tom, newly married with a year-old daughter, had to be replaced in the act. Al and Larry contacted their friend Bobby Pleis, formerly with the Fantastic Flying Y's of Norristown, PA, who said he would gladly join. With Bobby's skills, they have not only equaled, but improved upon the original juggling act. Today these three (Al, Larry and Bobby) comprise the following acts: The Juggling Sikorskys, The Unicycling Wilsons, The Rolling Royales and Bobby Pleis on the trampoline.

Al, Larry and Bobby recently completed a six-week engagement at La Fuente Casino in Santo Domingo, the Dominican Republic. They returned to the State March 31 for a tour, which ended May 4. Back in Baltimore now, they are scheduled for two weeks of local shows and appearances on the "Bozo TV Show" in Chicago May 20-22. Later they will also appear in Denver, Kansas City and for three weeks at Canobie Lake Park in Salem,

NH. Further into the summer, they will be on Prince Edward Island and Halifax in the Canadian province of Nova Scotia.

On the road, The Sikorskys carry 19 unicycles, including minis, regulars, 6-footers, 15-footers, seatless and zig-zag models. They also do a 3-man, 3-globe rolling globe act. Bobby Pleis does both comedy and skilled trampoline stunts.

The Sikorskys have worked fairs, parks and festivals all over New England and eastern Canada. They have also appeared on stage at the Hershey Theatre in Hershey, PA, and at both the museums of Natural History and History and Technology in our nation's capital.

They've appeared at Boston's Symphony Hall and did a half-time show during a Washington Redskins football game.

They have toured both short and long with a number of stage shows and circuses, and have been seen on television appearances with both PBS and NBC

As you can see, the career that started from a library book on juggling is keeping The Sikorskys very busy. Good luck and best wishes to all jugglers from The Sikorskys and TAL World-Wide Productions.



The Sikorskys 'hack around' on unicycles.

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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 News From L.A.

By Geno, IJA Vice-President Los Angeles, CA

This month's column proved harder to organize than learning to juggle five balls! There are numerous unrelated bits of information I wanted to include, and am afraid I've done so at the price of sacrificing literary style.

On the Los Angeles scene, juggler-comedian Sean Morey won a local talent contest that earned him a spot on the Johnny Carson Show... Weekly gatherings for jugglers convene on Wednesday

and Thursday evenings. These groups are offshoots of the Jugglers Forum, which is no longer in operation... Hilda Mullin reports using juggling with dance therapy to aid the handicapped. I personally used some juggling techniques with senior citizens to ease pain in arthritic hands.

The hot spots for street juggling continue to be Westwood on weekend evenings and the Venice Beach on weekend afternoons. The Renaissance Pleasure Faire, run by Theme Events Ltd., has just begun its summer season. The Faire features jugglers and other novelty acts in an authentic Elizabethan England atmosphere. No modern looking props allowed!

Casting magazines are starting to advertise for jugglers. Even though most of the opportunities are showcases, it is an encouraging sign. Rumor has it that a feature film about a juggler will be produced this year.

Peter Frankl, a mathematician and juggler from Paris who has traveled extensively, informed me that there is a high school in the Soviet Union that specializes in teaching juggling. Students must audition to gain admission.

A provocative rumor has been circulating around this area that Jacques Cousteau and his crew aboard the Calypso juggle to relax while out at sea. This aroused my curiosity, so I checked it out with the Cousteau Society in New York and was disappointed when they officially killed the rumor.

An investigation has begun towards getting tax-exempt status for the IJA so that contributions and memberships can be tax deductible.

At this point I would like to respectfully mourn the demise of International Mimes and Pantomimists, an organization quite similar to the IJA in its service to mimes of the world. Due to financial difficulties, the IMP had to cease operations. Their publication of human resources not only listed mime artists, but also listed tour information and performance descriptions—something that I hope the IJA can someday do for jugglers.

These unrelated bits of information do not lead to an editorial summation, but they do point to the diversity of areas that juggling can relate to and indicate that the arts in its various forms are capable of contributing to society in ways that extend beyond the entertaining edge of the stage.

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