



newsletter

Vol. 32 No. 6
October 1980

Membership--- 1,300 1981 Convention Site---Cleveland, OH, Case Western Reserve University

The Joggler's Jottings

By **Bill Giduz**, editor
Davidson, NC

I bought a filing cabinet today to help me better juggle all the news you defiers of gravity send. For months now, I've imagined it in my office, four tall drawers standing at permanent attention beside the typing desk. The whole squat character of the room will grow delightfully taller.

Never more will I stoop to dig through a stack of paper on the floor in search of ads or scraps of copy. With everything organized at waist level, the whole process of Newsletter production will take a giant step into the modern era.

There's progress to report in other areas of the juggling movement, too, as you'll read inside. There's word from Washington, news from Nepal and epistles from England. IJA members fill my mailbox with fact and fiction from around the world. It's my privilege to rephrase it, retype it and reassemble it with artwork. In other words, I organize it; no more, no less.

Plenty of other people are working toward organizational juggling. They, too, realize the benefits therein. One sure sign of organization in the modern era is money, and the IJA has a few thousand dollars of it now. It is used almost exclusively to publish the Newsletter, reimburse officers and stage the annual convention.

Juggling benefit

On Jan. 7, 1981, the Northgate Mall in Seattle will be the scene of the largest gathering of jugglers in the Northwest since the Eugene Convention in 1978. Two events will be taking place; an attempt to set a world's record for non-stop juggling and a fund raising jugglathon to raise money for United Cerebral Palsy, sponsored by Wendy's Old Fashioned Hamburgers.

The jugglathon is an expanded version of a 1978 event in which 67 jugglers raised \$4,000 for therapy equipment by juggling 60 minutes each. Every minute counts toward sponsors' pledges, solicited in advance by the jugglers. The 1981 jugglathon has a \$30,000 goal, for which 500 jugglers are needed. The event will be televised on the United Cerebral Palsy Telethon.

Guinness has already sanctioned the world record attempt, and it is open to all. Andy Swan from Sacramento, CA, holds the current Guinness record of 11 hours straight on Nov. 9, 1977. Anyone wishing to try to better that on Jan. 17, 1981 in Seattle, WA, should contact me by January 1.

Dave Finnigan
c/o Wendy's Jugglathon
23004 107th Pl. W.
Edmonds, WA 98020
206/542-2030

The IJA is just beginning to grow as a professional service organization. A tax exempt status would speed the process, helping us attract donations from juggling philanthropists and private foundations. However, to be recognized as a tax exempt organization by the Internal Revenue Service, the IJA needs a bit more money.

A Catch-22 IRS statute insists that to become tax exempt, the IJA needs first to demonstrate the potential to attract future donations. So, we're asking you to give \$25 out of your good heart today as a bet on being able to deduct next year's \$25 donation from your 1981 tax form. Ha! Some deal, huh!

You're dem right it is! And you can bet it's a good deal for your personal attachment to juggling, too. Everyone interested in helping that cause should demonstrate it now. To quote Rev. Lee Willingham, "My check's in the mail, how about yours?" Mail yours now to IJA, Box 29, Kenmore, NY 14217.

My fiscal sermon concludes with that passing of the offering plate. I return to my file drawer, resolutely waiting for me with its bulk gleaming. In my mind's ear, I hear the slick friction of metal rollers on rails, as a bottom drawer slides open. I quickly pick out the desired manila folder and attack its contents.

With its high-tech, high-efficiency design, my new metal box will accommodate far more folders than I have now, but the mail shows no signs of slackening. The file drawer is a good tool, and as a craftsman of print, I'm proud to own it. The only trouble is, I gave the man a check five days ago and have yet to see the delivery truck! On a brighter note, here's the October 1980 Newsletter.

THE ENTERTAINERS

(The Newsletter will publish performance schedules for professional jugglers. Mail them to the editor. Schedules for the next Newsletter should cover the period January 1 - March 15.)

Michael Roy Baldrige sent in this performance schedule.

Nov. 6---Spring Arbor Col., Spring Arbor, MI
Nov. 7---Grove City Col., Grove City, PA
Nov. 8---Pittsburgh, PA
Nov. 9---Johnstown, PA
Nov. 10---Camden Catholic H.S., Phila., PA
Nov. 11-12---New York City
Nov. 13---Woodlawn Sr. H.S.---Baltimore, MD
Nov. 14---Stonybrook Sch., Stonybrook, NY
Nov. 15---Gordon Coll., Wenham, MA

Jean Claude, the French antipodist, will appear at the Prince of Wales Theatre in London beginning in October.

Tommy Curtin and his show "Fantasy on Ice" will be in Gainesville, GA, Nov. 14-16 and in Asheville, NC, Nov. 20-23 appearing at trade fairs in those two cities.

For East Coasters, Francis Brunn will be appearing at the Chateau Madrid in New York through December 20.

The No Elephant Circus from New York City performs every Saturday at noon at The Village Gate in New York City.

Barrett Felker will be appearing with the Harlem Globetrotters during their 1980-81 season. Also appearing with the Globetrotters in the United States after Christmas will be the Fackellis, an East German duo specializing in fire club passing and tandem foot kickups.

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Subscription by IJA membership
Please send news items to:
Bill Giduz
PO Box 443
Davidson, NC 28036

PRESIDENT'S SOAPBOX

By Gene Jones
IJA President
Grossingers, NY



As I sat down to write this month's column, it came to my attention that I have submitted articles for a year now. As an anniversary present to myself, I read over all I have written so far.

In the course of a year, my column has changed from a reporting of Los Angeles juggling news to statements and questions of soul-searching idealism, and then most recently to itemization of some specific goals for the IJA. In this issue, I want to combine a little of all these aspects, offering them to you as my suggestions for the future direction of the IJA.

First of all, I hope everyone saw the NBC "Games People Play" segment September 25 which included coverage of our 1980 Convention in Fargo. The segment was aired in prime time, and was tastefully done. In talking to producers from Ohlmeyer Productions (who put together the footage), I found out that both of them have bought props and are now hooked on juggling back in Hollywood. For those who missed the show, we will have a copy for viewing at next summer's convention in Cleveland.

At this time, I've begun negotiating television coverage of future conventions, as the agent for the IJA according to a board of directors decision. The possibilities are exciting, but also a matter of

great concern as we all seek to retain the informality that makes conventions so enjoyable. We have also established a relationship with the Cleveland Indians baseball team, and I expect we will negotiate some sort of tie-in with them for the Cleveland convention.

The publishers of the Guinness Book of World Records have asked me to submit a list of possible categories for a potential section on juggling in the next edition of the book. I would like to receive suggestions from people. Mail correspondence to me in care of the Newsletter.

That, in a nutshell, is the latest news. In August I mentioned seven potential goals. One was to formulate standard procedures for arranging annual conventions. An information sheet on this subject is being prepared and will be available to members by January 1. I encourage members interested in hosting conventions to contact members of the Board of Directors as far in advance of the Cleveland Convention as possible about this. We want to plan two years ahead from now on.

Progress is being made in acquiring tax-exempt status for the IJA. To avoid certain limitations on our operations, we need to derive some revenue from sources other than membership dues. Voluntary contributions would help. Once we achieve

tax-exempt status, all contributions and membership dues will be tax-deductible. Additional revenues would go far toward professionalizing the IJA, allowing us to expand services to members. Possible improvements include:

- improved communication between members of the Board of Directors, even semi-annual meetings of the group.
- Expanding the Newsletter.
- Printing an improved annual roster, including more information about each member's skills.
- Active pursuit of superior convention sites.
- Setting up a jugglers' Hall of Fame.
- Sanctioning more events.
- Establishment of a print and/or film library of juggling resources.
- Holding down membership dues through income from other sources.

Some of these ideas seem like far-away dreams, but they are all reachable realities that we need to achieve to keep pace with the rapid increase in the popularity of juggling. Our major concern is to preserve the IJA as the world's foremost organization for jugglers, to truly serve its members and enrich the world.

Just-In-Time-For-Christmas T-Shirt Sale!

This high-quality body-wear is left over from the Fargo convention.

Price --- \$7 including postage

State size (small, medium, large, x-large in blue only) and color (red, blue, black)

All have design of Rastelli on the front, identical to that on the button.

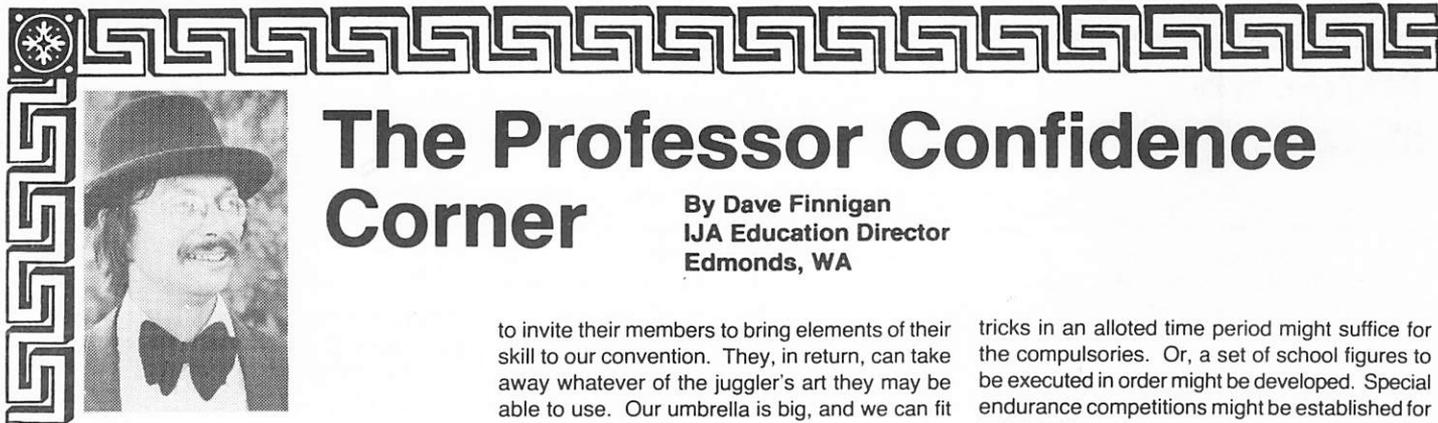
Buttons for sale, too!

250 Fargo convention souvenir buttons available for 50¢ each, plus 50¢ handling (\$1 maximum handling charge)

Mail orders to:

Larry Olson
1518 N. 3rd Ave.
Fargo, ND 58102





The Professor Confidence Corner

By Dave Finnigan
IJA Education Director
Edmonds, WA

They came from all over the U.S. and around the world to participate, tossing objects skyward to the syncopated beat of the latest disco music.

Costumes were colorful and the young competitors buzzed with excitement as round after round of the contest unfolded. Most were perky teenagers, with ballerina poise and the flexibility of gymnasts. They romped through their routines to the roar of an appreciative crowd.

On the night of the World Championships, the 10 teams marched in to the strains of John Phillip Souza. From Belgium, Canada, England, France Germany, Italy, Japan, Netherlands, Scotland and the United States, they followed their flags out onto the floor. Standing in formation, TV cameramen encircled the pack. The judges were announced and took their places on the podium. The finals began.

Each contestant had six minutes for a routine. Spinning objects were tossed through space and caught again in an incredible variety of styles. By performing intricate gymnastic, dance, and tumbling moves, participants individualized their acts in thrilling ways.

The sustained roar of the crowd, and scores of 9.7 and 9.9 confirmed that we were watching the peak of the art. After the best were selected, winners ascended the ceremonial platform for presentation of medals. Anthems were played for proud parents beaming in the wings.

Another year's competition passed with a final announcement to remind us that we could reassemble in Nice, France, in 1981 for the second World Championships of baton twirling.



The above refers to the post-Fargo championships I attended here in Seattle. Their competition contrasted well with ours. However, two things that were somewhat subdued in Fargo stood out among the twirlers --- pageantry and youth.

I was amazed to see them juggling three, four and even five batons in cascade and shower patterns. Of course, I issued a general invitation to attend the IJA convention in Cleveland next summer. We should consider holding a joint convention some day, as both juggling and baton twirling would benefit.

In this same ecumenical spirit, I will be writing editors of major gymnastic and acrobatic journals

to invite their members to bring elements of their skill to our convention. They, in return, can take away whatever of the juggler's art they may be able to use. Our umbrella is big, and we can fit many skills under it.



It seems to me we should recognize and welcome the fact that there are several approaches to competition. They are compatible with each other to my mind, but I'd like for others to consider my ideas and tell me their own opinion.

The first approach is found in gymnastics, skating, diving, and baton twirling contests. Judges who are themselves practitioners of the skill rank the competitors in these "sports" involving movement of objects or the body. For both judges and audience, specific standards of performances, called school figures or compulsories, must be completed. The figure for technical presentation is usually then multiplied by artistic interpretation.

The IJA has been pioneering the second approach now for years. It is based far more on the artistry of presentation than on the capability to do specific moves. Its roots are in theatrical presentation rather than athletics. It is far more subjective in nature, because judging different competitors is like comparing apples to oranges --- and sometimes watermelons to lemons. This competition can be a lot more fun to watch and participate in, since style is as important as skill and imagination the key to success.

How about two categories of competition? One for recreational competition judging strictly technical skill might attract more young jugglers beginning to control juggling's disciplines. It might even be restricted to age 17 and under. A separate theatrical juggling competition would resemble the current IJA championships. As now, it would broaden the art in general, bring new styles and ideas on integrating performance with precision at a high level.

As the Flying Karamazov's have said, "First you have to get your discipline together --- then you can improvise."

Junior competitions based on compulsory moves brings about the possibility of local championships to feed into a national or international structure. Juggling cells are popping up all over the U.S., but there are fewer young people joining the ranks than many think. I believe in setting up the following categories of competition for the next few years:

JUNIORS: (Under 17) Boys, Girls, Team

SENIORS: (Theatrical performance) Men, women, team

The old system of executing the most different

tricks in an allotted time period might suffice for the compulsories. Or, a set of school figures to be executed in order might be developed. Special endurance competitions might be established for individual props.

As a third alternative, I imagine a ranking of jugglers by belt color. This Japanese form uses competition (Kata) as the basis for attainment of higher levels. With three objects in the air, you earn your white belt. Brown belts might be masters of four objects or of esoteric arts such as ball spinning or club swinging. Black belts should be able to play with five balls, or execute tricks which demonstrate full control at an extremely high level of skill.

Judges would be those already wearing black belts. You would apply to be examined as you presented your art, and those failing could reapply at subsequent conventions. This third approach could be easily tested at a convention to see if it strikes sparks.



Last issue I suggested inviting young associates to conventions. This issue I'll like to add that you shouldn't forget your heroes, either. I've asked two of mine to come.

Kumar of India is one of the greatest plate spinners of all time. Retired from show business now in Dallas, TX, he played the vaudeville circuit, circuses, fairs and television in North America and Europe. Conducting a workshop for physical educators in Dallas in August, I was privileged to have his help. He performed "black belt" feats to perfection still, claiming he had not practiced in 15 years. He was great, and the physical educators ate him up.

Francis Brunn, whom I met at the Western Washington Fair, is also interested in coming to Cleveland to assist in workshops on ball spinning and balance. During the fair, Brunn shared the stage with Pat Boone for five days.

Needless to say, the local "juggling junkies" all tramped out to watch the man of whom Karl-Heinz Ziethen wrote, "Francis Brunn, the unforgettable legendary name of an artist never equalled and praised as a miracle, will exist always as the greatest juggler genius of our time. This is no exaggeration." It wasn't indeed. Under intolerable conditions, the Nijinsky of juggling danced through an unequalled routine.

We talked with Francis between shows and on a whirlwind tour of Seattle to buy a ball. He praised Asparagus, a show now appearing in San Francisco, and expressed a secret desire to see the Flying Karamazov Brothers at work. He admonished us not to look to other jugglers for inspiration, but to study other art forms --- dance, music, mime gymnastics.

Notices, Meetings

*Please send information for this column
to the Newsletter editor:
PO Box 443, Davidson, NC 28036*

Anchorage, AK—Juggling class meets Wednesday 7-9 p.m. at the Anchorage Community College in the multi-purpose room. Call Jim Kerr at 907/278-4621.

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

Boston, MA—The MIT Juggling Club meets from 1-5 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—The Buffalo Juggling Club meets on a racquet ball court, where high ceilings, good lighting, hardwood floors and freedom from obstacles make juggling ideal. Call Rich Chamberlin 716/873-8193.

Charlotte, NC—The Charlotte Jugglers Association meets Tuesday night 8 - 10 at Spirit Square. Call Bob Giduz 704/332-1780.

Chicago, IL—The Chicago Society of Juggling meets Saturday from 3-5 p.m. at the Academy of Movement and Music, 111 Marion, Oak Park. Call Mike Vondruska 312/766-2298 or Paul Zirnmerman 312/848-2749.

Cleveland, OH—The Case Western Reserve University 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.

East Lansing, MI—The MSU jugglers meet Tuesday from 6 to 8:30 at the MSU Union Tower Room. Call Daniel Sadoff at 517/371-5026 or 332/2003.

Eugene, OR—Beginning and advanced juggling classes will be on Monday and Tuesday respectively at the Lane Community College downtown center 7-9 p.m. during the 1980-81 school year. All jugglers passing through town are encouraged to stop in and participate. Call Tom Dewart 503/683-8344 or Janet Planet 683-8956.

Evanston, IL—Jugglers meet Wednesday at 8 p.m. at the Robert Crown Center, 801 Main St. Call Jack Snarr at 312/869-4606.

Hermosa Beach, CA—The South Bay Juggling Club meets on the beach at Hermosa Pier Wednesdays from 5 to dark and Sunday afternoons. Call Andy Lintz 713/316-1702 or 327-2935.

Honolulu, HI—Jugglers gather Monday nights in front of City Hall near the Skygate sculpture 5 p.m.

Houston, TX—The Houston Jugglers Association meets Sunday at 3:30 p.m. at Bell Park on Montrose Ave. at Milford St. Call Jay Herson 713/661-8327 or Jim Berger 524-2285.

Johnstown, PA—For juggling information, call Dick Lorditch at 814/536-0579.

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

Minneapolis, MN—For information on juggling gatherings, call John Linn at 612/788-0342.

Nashville, TN—Jugglers meet Sunday afternoons in Centennial Park.

Portland, OR—A group meets at Reed College gym Wednesday nights from 7-9. Call Dave Heine at 503/246-4018.

Rochester, NY—The Rochester Juggling Club will meet November 2 and December 14 at St. Joseph's School gym, Penfield, NY. Call Greg Moss at 716/671-1143.

San Francisco, CA—Jugglers meet all day Sunday in Golden Gate Park near the Conservatory.

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.

San Luis Obispo, CA—A group meets Sunday afternoons from 1 to 4 in Mitchell Park. Call Mary Seifert 805/541-3506.

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

Sunnyvale, CA—Jugglers meet at Sunnyvale Community Center Saturday from noon to 4. Call Barry Bakalor at 408/247-3123.

Seattle, WA—For juggling information, call the Juggling Hot Line 206/542-2030.

It was incorrectly reported in the last Newsletter that Ed Jackman won the seven ball competition in Fargo with a time of 3.9 seconds. Jackman's actual time was 5.9 seconds.

John Bajowski sees the 80's as the Decade of Juggling, and wants to begin a juggling magazine to complement the Newsletter. Increasingly the concepts of juggling are being employed in circles of finance, politics, and perhaps most encouraging in the integrating cascade of human with other natural resources. Currently, Bajowski is developing a network, and seeks connection with all persons interested in contributing to collective growth. More specifically, he needs writers, regional reporters, cartoonists, photographers, interviews, sales representatives and so forth. Write him c/o Integrated Egos, Inc.; 14 Richmond St.; Dover, NH 03820 or phone 603/749-1394.

A Fall Jug Fest featuring Locomotion Vaudeville will be held Nov. 14-16 at Rochester Institute of Technology in Rochester, NY. Write or call Greg Moss for information at 479 Manse La., Rochester, NY 14625. Ph. 716/671-1143 (home).

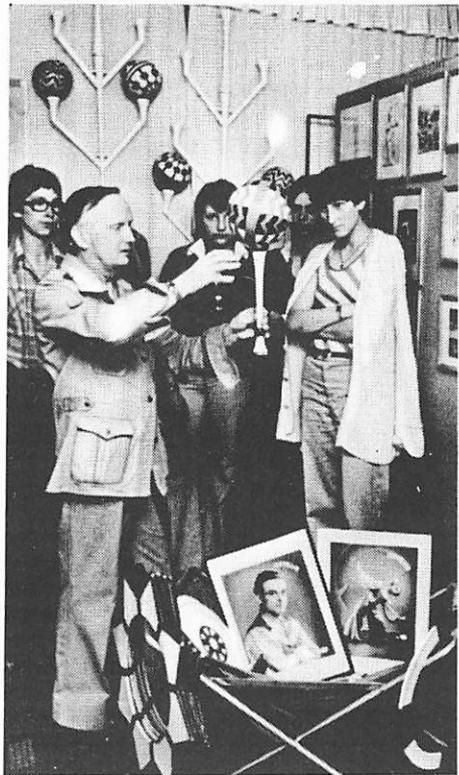
The Connecticut Jugglers contest announced in the August Newsletter was cancelled. The promoters thank all who applied and hope they will reapply next year. The event has been rescheduled for early June, 1981.





Since 1946 I have collected things about the circus, variety shows and, of course, juggling. I have many posters and props, many of which I am willing to exchange.

I personally knew many famous jugglers, and collected much memorabilia. In my house, I have a two gallery rooms, one with a juggling theme. Here's a photo where I am talking to some young people about this interesting and difficult art.



For December 1981, I would like to have a display commemorating the 50th anniversary of Enrico Rastelli. I would appreciate any photos, news clippings and other interesting information about Rastelli's American appearances that readers would send me. I'll also gladly send other collectors a list of what I have if they're interested in trading materials. Hardy greetings from Berlin!

Markschiess-van Trix
1040 Berlin, Liniensstrasse 147
Germany

One of the highlights this year at the Edinburgh Arts Festival was Dr. Hot's Thermal Therapy Show, a vaudeville act by Bill Galvin and Steve Mok which consisted of 45 minutes of non-stop comedy and juggling. The cast of two gave the audience value for its money and a real nice trip into the Wonder World of juggling.

Another juggler working at the Edinburgh festival was Ian Kelly (United Kingdom), who was juggling outside as publicity for the Cambridge University Theatre Groupe.

Mark Robertson (United Kingdom), Europe's most promising juggler, still gets good mention in the British press. One story said he outshone the star of a TV show recently. After ripping the rest of the show, the clipping said, "The only bright spot was the young lad who gave a marvelous exhibition of tricks with a Yo-Yo. He could start the Yo-Yo craze all over again."

Isn't it a shame how critics (at least in Britain) often refer to specialty acts as "the acrobat, the magician," etc. and very rarely mention the artiste's name?

Lindsay Leslie
Newport-On-Tay, Scotland

(Willy Fallon, employed by Foster Parents Plan International in Kathmandu, Nepal, wrote the following invitation to IJA members.) "I've performed on three different occasions for the Int'l Kindergarten kids here and once for the Int'l School. Nepal is an experience which every juggler in the world must see to believe. Small magic troupes travel up from India, palmists on every corner and the whole atmosphere is festive. I'm extending an invitation to all IJAers to drop in on Kathmandu to see me. Call telephone number 14291 in that city."

On the evening of September 4, yo-yo champ Tom McKoy walked into his apartment and found John Grottola, his roommate, dead from apparent suicide with a pistol. John was 24. Nothing was found to indicate premeditation; it seemed to be a spur-of-the-moment decision.

John had many friends in the Eugene area. He had juggled in shows with Jeandeaux the Magician, mime Vaughn Avery and in California with Mathias the Magician. All of us who knew him appreciated his juggling, unicycle riding, ball spinning and smooth kick-ups. In Westminster, CA, he was buried in full costume with seven clubs---so he'd have enough to pass with.

Tom Dewart
Eugene, OR

Greg Moss, the new IJA championships director, writes: "I'm honored to be director. I plan no drastic changes in the competition format, except to schedule numbers competition in the afternoon rather than morning. I'd also like to use a large summary scoreboard so competitors and audience can keep up with scores as the competition proceeds.

Singer John Denver displays second talent backstage for IJA fan

Dave Heine from Portland, OR, juggled his way into John Denver's dressing room before a concert there in August to snap this picture.

Convincing security personnel of his authenticity with five and six-ball patterns, and by balancing a straw on his nose, Heine's presence was announced to the singer. Denver immediately invited Heine into his dressing room for a 20-minute pre-concert juggling session.

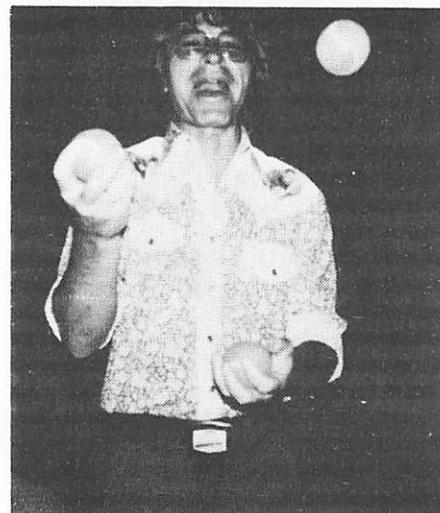
"I saw him do three balls, was all," Heine reported. However, he introduced Denver to

floor bouncing, takeaways and club juggling. "He's my favorite singer," Heine said, feeling proud of the short audience with his musical hero.

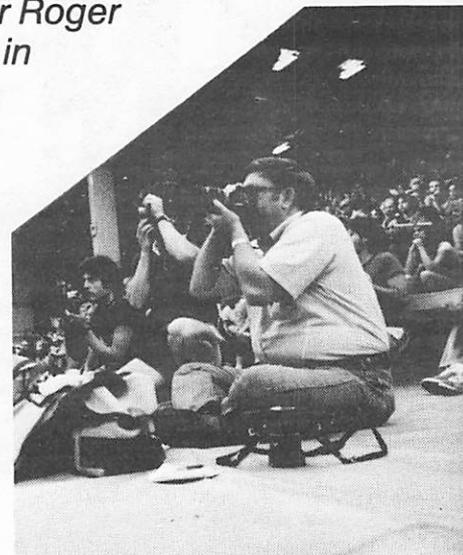
It was not the first time Heine had juggled his way backstage either. "Juggling does it just about every time," Heine explained.

He had read of Denver's three ball ability in "The Art of Juggling," by Ken Bengé. Other media personalities listed there with Denver are Dick Van Dyke, Donny Osmond and Doug McClure. Heine mentioned also Kirk Douglas, who played the lead role in a 1953 film, "The Juggler."

Heine claims to have seen every English language movie containing juggling scenes, and promises to list those, beginning with W.C. Fields' "Pool Shark" in 1915 through this summer's pop rocker called "Xanadu," in another Newsletter.



Ubiquitous at the Fargo convention, longtime IJA member Roger Dollarhide (r) peered through his Nikon lenses for hours in taking over 1,200 pictures of the action.



If you were in Fargo, Roger took your picture

Roger Dollarhide, IJA official photographer, photographed the Fargo convention on 35 mm color slides and Tri-X film push processed to exposure index 1000. The photos described below are only the best of 1,200 total shots. They are tech-

nically good or better from both a juggling and photographic point of view.

Prices per photo are: Color 3x5—\$2; 5x7 \$3.50; 8x10—\$7; 11x14—\$14; 16x20—\$35. Black and white: 3x5—\$2; 5x7—\$3; 8x10—\$4; 11x14—\$7; 16x20—\$14.

Add 20% for mailing and handling. No orders sent without full payment. Send orders to:

Roger Dollarhide
873 West Blvd. #410
Hartford, CT 06105
ph: 203/233-3435

(To save space, the following abbreviations are used: B--balls; C--clubs; R--rings; Uni--unicycle; DS--devil stick; S--sticks. The number in parentheses in the description is the number of different shots, if more than one, of the same subject.)

Color prints from slides: Luke Walden 3B (3), 3,4 scarves (4); Luke and Paul Bicknell together juggling and passing balls; Bicknell alone 3B (5); Jeff Sutton 3C (8); Robert York 8B (3); John Beckner 7B (2); Mary Wisser in jester costume (2); Ned VanAlstyne and Marty Coffey 6C exchange (Ned on stilts); Big Throw-up for Life Magazine with hundreds of props in the air. Parade shots--- York and wife on skates posing; York roaring a-

round corner in squat position; Dave Finnegan with kids in audience (2); York 3B; Olson balancing hat; VanAlstyne 3C (2), shaking hands with kids (2) on stilts; VanAlstyne passing 9C with 2 other jugs; music and singing group; overview of Nelson's insult workshop. All but last shot taken outside.

B&W #1—Beckner 7B inside, outside (2 each); Vaksman, Kosco 7C pass real close (2); Nelson ball spin (2); Barnes, Nelson pass top hat head to head; LeDoux demo 3B move to Walden, Andrews; Wiswell, Mayfield 5 jollyball pass; York 7B.

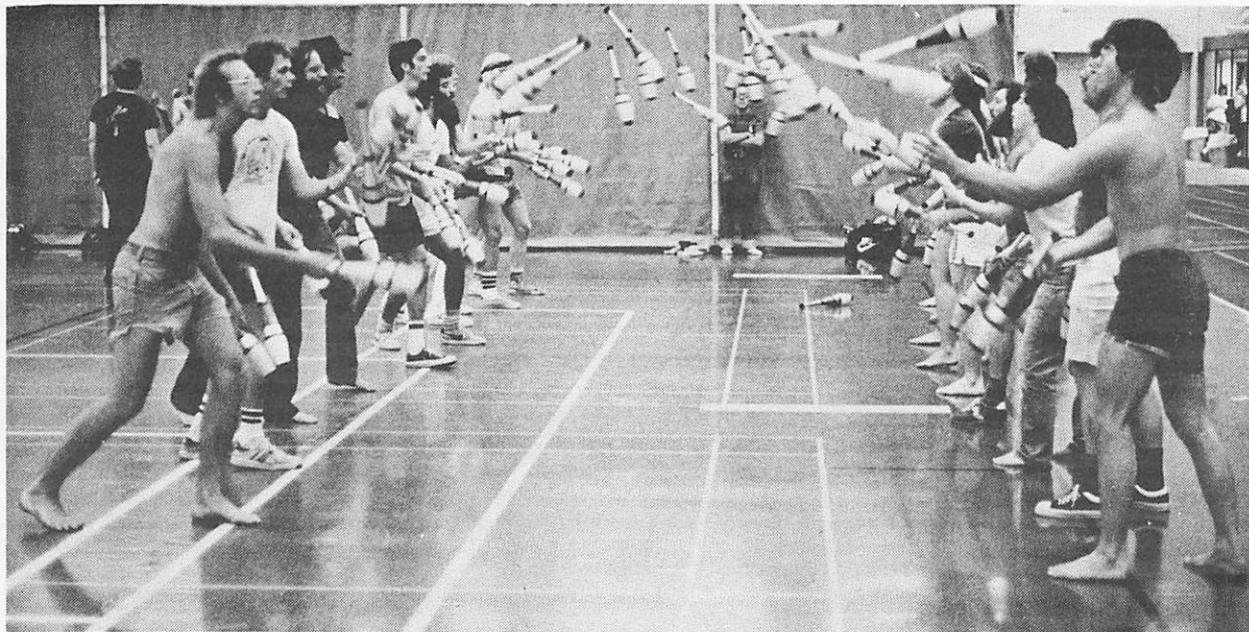
B&W #2—York 8B inside, outside (2 each); DS workshop; Bicknell 3B outside; Bicknell, L. Walden

3B each outside.

B&W #3—Bicknell, Walden ball juggling outside contd. (3); Nelson hat manipulation workshop (2); Crumley 3C on globe; Heine smiling with black eye; Brian Dube, Greg Moss talking; Unidentified girl looking at Gemini calendar photos.

B&W #4—Wide angle views of main juggling area with lots of jugs (3); Randy Pryor 5B; Lisa Lewis 6B; Rich Chamberlin workshop; Randy Judkins, Doug Barnard on floor passing to Alan Jacobs and Garbo on his shoulders 12C.

B&W #5—Two long lines of jugs facing, passing



Pin
Line

clubs; Nelson demo club swinging; Judy Masse, Tom Sparo 6C pass; Kit Summers 5 rackets; Championships--7B competitors Beckner, York, unidentified fellow with beard.

B&W #6—Championships contd. 7B—another unidentified fellow, slender wearing cords; another unidentified fellow wearing gym shorts; summers 7R, Ed Jackman 7R; the audience, Judkins and Garbo at the announcers table; Jackman 5C.

B&W #7—Waldo, guy in gym shorts, Barrett Felker, Peter Davison, Kit Summers, Jackman.

B&W #8—Championships audience cheering; 6 5C jugs on stage at once; Junior division—Kezia Tannenbaum 4C, 5R; Alan Howard 3, 4R; Martin Smith 3C.

B&W #9—Senior championships—judges table; Stone 3B (3); Nelson axes, hat, boxes; Claude Crumley 3C on roly poly; John Luker club swinging; Jackman with 2 investigators 3C; Peck tennis racket DS (5).

B&W #10—Championships Director Garbo addressing audience; Seniors, contd.—Alan Johnson, 3B, 3C, boxes, stacking boxes with assistant (6), 3B, 5B; Stone 3B (6); Nelson 1 hat.

B&W #11—Seniors contd.—Nelson 4B, 5B, boxes, talking; Crumley 4B, going through ring on roly poly (2), 3C, 4C, 3 shakers; Luker 2C swinging (3), DS (6), acknowledging applause, preparing for stupendous spoon trick.

B&W #12—Seniors contd.—Craig Barnes 3B (2), DS (2); Jeff Chroman 1 large, 2 small B, (2), 3 knives; Beckner 3 B, 5 B (2); John Spurney 3B with kick, 3C (4); Mike Kass 3C (2).

B&W #13—Seniors contd.—Jackman 5R, 4C (2), 5C, 7B, 5B, rollover with 2 beach balls spinning (3), 3B (3); Robert Peck talking (2), 3B (8).

B&W #14—Seniors contd.—Peck tennis racket DS (5), 3B (2); Mark Neisser 3C (2), 3B (4), 4B, 5B (2); Larry Vaksman hula hoops on uni, 3B, 3B in right, club and basketball in left, balls, club on uni.

B&W #15—Vaksman contd.—eating cucumber on tall pogo stick, rubber ring, ball, club, basket ball juggled on roly poly while spinning hula hoops, waving in triumph, seated, resting, Judkins 1-3 hat routine (9).

B&W #17—Michel Lauziere 3B (4), 3C, accompanist Jean Roy; Waldo 3B, 3C, boxes (3); TV crew interviewing Kass, filming Jackman doing rings.

B&W #18—Raynolds demonstrating fiberglass club to TV crew; Chamberlin catching up on paper work, Lester McNeely demonstrating balloon animals to small audience; Finnigan 3B for camera; Giduz brothers passing clubs with Geno; overall view of business meeting; official group photo; officers group photo; Wisser's juggling literature display.

B&W #19—Greg Grimstad 6C pass to Toby Twist on roly poly; Jon Held 7R, 9R; Craig Barnes, Tim Schooley 9C pass; Steve Lepp, Alan Streater 6C pass; Bryan Hammond diabolo; Bruce Vanlith, Betty Jo Sisk, Greg Auset, Tim Hanses, Fritz talking; Giduz typing up notes; Rick Hasty talking with Rob Lieth and Donna.

B&W #20—Jeff Sutton demonstrating fancy moves with 3C; Big throw-up outside for Life Magazine photographer; VanAlstyne on stilts exchanging 6C with Marty Coffey; Dewart 3C demo for camera.

B&W #21—I accidentally slept through all but the end of the Gamma Phi group in the team championships. Got a couple shots of them and a couple more of them demonstrating for the TV crew; candid shot of team winners sitting on stage as the winners are being announced; posed group photo of champions Jackman, Davison; Kass, Felker;



Jon Held

Tannenbaum; Davison 3B for TV on stage (3); joggling race outside on football field; indoor joggling race start.

B&W #22—Lauziere coming into joggling finish line; Judkins congratulating Lauziere; unidentified young lady and Garbo at table lettering winners' certificates; Toby Twist on stage demonstrating 3 bowling balls for TV (3); Summers, Barbara Searle, Dave Held pass clubs for TV; Brian Snarr diabolo (3).

B&W #23—Fanny Fishbein resting; Michael Fishbein, Craig Hamilton passing balls; 9 folks in semicircle passing with feeder; 12C line with Joe Buhler, Larry Wakeman, Waldo; Jeremy Scofield 7 bean bags (2); Sylvie Gauthier 3C (2).

B&W #24—Judkins and Garbo 9R pass; Stu Raynolds, Joe Temple Sr. and Jr. talking, passing clubs; Jug Bug booth and Amy; Zen Product booth with Bob Starfire and Ann Worth; Al Johnson 7B; Lauziere ball finger roll.

B&W #25—Championships award ceremony--winners group photos, juniors, seniors teams; Garbo presenting award to Lauziere; Garbo receiving audience applause; Rick Hasty 3, 4C; Parade--York posing skating on one skate 5B; the beginning of the juggling group in the parade.

B&W #26—Parade, contd.—Finnigan talking to kids at side lines; York on skates 3B, comedy hat routine; Atlanta Jugglers Association standard bearer and surrounding paraders; Mary Wisser in jester costume; numerous other paraders.

B&W #27—More parade--Wakeman in exotic costume 3C; Eric Roberts passing C with two girls; DeSale Gauthier juggling bean bags; somebody on tall uni 3C; VanAlstyne on stilts shaking hands with kids, juggling 3C; Jackman demonstrating 3C for picture takers, passing with Amanda.

B&W #28—Parade, contd.—Unidentified guy in hat juggling 3 tennis rackets; VanAlstyne passing C with Wakeman and another fellow; Public show--Geno and piano accompanist; Toby Twist dancing on stilts; Garbo and Judkins passing clubs in tuxedos; Chroman, torches; Davison 3B; Vaksman 3C, hula-hoop on uni.

B&W #29—Alan Jacobs and Sandy Brown club swinging; Gamma Phi team; Kass club kickups; Summers and Randy Foster passing torches; Twist doing bowling balls; Held and Luker knockabout act; Greg Dean with mop, bucket and rag; Jackman beach ball spin, mouthpiece, hoop spin on arm, 3R in left hand; Material Movers.

B&W #30—Patio party before banquet--various candid--John Robinson and Mary Wisser; Mr. and Mrs. Al P. Johnson; Gary Calder talking to young ladies; group photo of IJA officers; head and shoulders of Ginny Rose, Finnigan, Geno, Chamberlin, Terry Butler, Greg Moss, Olson.

B&W #31—McNeely with balloon poodle; Ross and Caecilia Davies posing; insult workshop with Nelson; Jody Knott 5 bean bags; Claudie Gerig, Tom Dewart, Larry Wakeman smiling; Summers and Foster packing up the "Juggle 7" station wagon for the trip home.



**By Dave Finnigan
Edmonds, WA**

"There are 20,000 professional acrobats in China, organized into about 110 troupes. Half are supported by the State, half by individual collectives. Every city has a troupe, and so do many large communes and military units." This incredible set of statistics was casually passed on by Comrade Chang Jian, director of the Peijing Acrobatic Troupe in his office in Peijing (Peking).

Getting to this acrobatic mecca was not easy. I had tried every bureaucratic maneuver in my repertoire to get an official invitation for the IJA to send a mission to China. Unfortunately, the direct translation of " juggler " into Chinese is "to perform sleight of hand" or "to manipulate by trickery", and we got lumped together with pickpockets and magicians. I finally wangled my way in on a trade mission from the Seattle Chamber of Commerce, and spent two weeks in Kwang Chow (Canton), Shanghai, and Peijing meeting and juggling with members of the resident troupes. Rather than going into detail on each troupe, I'll simply pass on a generalized picture of what it's like to join an acrobatic troupe in China.

Discovering talent

Before "liberation" in 1949, most performers were from circus families. They had to work hard to

gain and keep their skills, and performances were often few and far between. The life of the acrobat was hard and they traveled constantly if they could not get a patron.

All that has changed. Now, performers are recruited through auditions from the general population. Life is secure and there is plenty of time to practice. Being an acrobat is the dream of many Chinese youngsters.

Teachers at the primary level are on the lookout for talented eight to ten-year-olds. If they find a youngster with potential, they call their local troupe and one of the coaches or teachers from the troupe visits the school. Prospective students are selected on the basis of appearance, health, physical skill and academic capability. It is a great honor to be asked to try out.

Once selected, the applicant is given an examination on physical capabilities, rhythm, balance, flexibility, strength and endurance, reaction time, attitude and speed with which skills are acquired as well as academics. Of course, all skills are needed, so the troupe looks for catchers as well as flyers. Those who pass this preliminary screening move into the dorms. If they work hard and

keep their grades up in the team school, they will be with the troupe for life.

The Daily Routine

Everything in China moves at a mellow pace, and the acrobats are no exception. They get up early, but so does everyone else. Stress seems minimal, and the comradeship is so obvious you can almost touch it. A typical day (Monday through Saturday) looks like this:

0530	Get up
0545	Run for 15 minutes
0600	Breakfast and cleanup (All chores but cooking rotate.)
0700	Group training --- stretching, tumbling, dancing, etc.
1000	Break
1020	Specific program training
1130	Lunch
1200	Free time (often a nap)
1430	Academics for those under 17 individual workout for others
1730	Supper
1800	Free time until lights out (9 for school-age members)



A graceful diabolos trick

On Sundays and holidays the students go home. Since they live in the city where they were recruited, it is easy to get home by bus or bicycle.

Compensation

In China the pattern is to find a niche, and occupy it comfortably for life. This is not very different from the pattern elsewhere in Asia, where there is little emphasis on "doing your own thing", and career change is almost unheard of.

The acrobats get the same minimum wage that any Chinese worker gets. Until they are married and leave the dorm they receive free room and board. Some move out at marriage, but many marry troupe members and continue to board in apartments for married members. There are special bonuses for costumes and for special food supplements. Most troupes have their own doctors, and the acrobats typify the general excellent health of the Chinese population. The most obvious compensation is the fact that the acrobats are appreciated by the system that supports them.

Skill development

There is plenty of time. Teachers don't need to push. They demonstrate and observe. They are respected for their knowledge and capability. What they say goes. Every step in a complex routine is carefully planned and discussed. The routine is then learned step by step until it is perfect. New



Chinese gymnasts specialize initially in one prop, such as these boxes.

moves are added to a routine only after they are perfected. Once a group is together they will be a team forever, so skill development is a long-range project.

Each person initially specializes in one area or piece of apparatus. Everyone, however, learns basic juggling, tumbling and balance during group workouts. A typical troupe may have instructors in balance, aerial work, object manipulation (diabolos, devil stick, etc.), magic, spring board, foot juggling and hand juggling. These instructors generally were with the troupe when it was organized in the early or mid-1950s, are in their 40s or 50s today, and perform rarely. They may have trained and now manage three circuses --- a senior troupe formed in the early '60s, a junior unit formed in the early '70s and a student troupe formed in the mid-'70s, with members down through 9 and 10-year-olds.

The junior and student units are generally quite skilled. They started younger, and didn't have to deal with the upheavals of the Great Leap Forward and the Cultural Revolution, which interrupted the careers of many of the senior troupers.

Different troupes are famous for different skills. Shanghai for diabolos, Shenyang for devil sticks, Wuhan for spinning plates and Nanking for juggling clubs and balls. However, some juggling can be found in every troupe.

Each troupe makes its own juggling props. However, many of the objects which are manipulated are either common household items or are adaptations of common objects. The only apparatus manufactured on a large scale for domestic use and export is the diabolos. For performance purposes the Chinese manufacture a diabolos which is about twice as large as the export model. It howls like a banshee when spun.

Most impressive to the Chinese were my IJA Newsletters with pictures of Western jugglers. Good Chinese acrobats can play with five or seven rings, a la Ignatov. However, shots of Albert Lucas doing nine rings on ice, with a ball balanced

on a mouthstick and a tenth ring on one leg caused quite a stir.

International exchange

Young jugglers and acrobats from Tanzania, Pakistan, Nepal and several other countries have gone to China to work with the troupes in major cities, so there is precedent for whatever we may propose. We now have friends with the four troupes I visited, and each of them has issued an invitation on a personal level.

Getting an official invitation and finding funding are the next steps. We must also decide whether the group will be endorsed by the IJA, and what its composition should be. It is possible that we will each have to find individual funding, since inquiry with the U.S. Department of State indicates that there are no federal funds available for such projects. Those who are interested in joining the next China trip, please let me know and I will add your name to the long and growing list. I'll keep you informed of progress on this, and welcome any ideas on funding.

General impressions

I believe that Mao Tse Tung will be remembered as the greatest man of the 20th century. China has solved the problems of one-fourth of the population of the world by giving them an adequate diet, housing, education, medical care, old-age security, employment and pride. There are almost no rats or flies in China, few mosquitoes and few dogs. People walk or ride bikes and buses and are much healthier for it. Thievery is almost nonexistent, as are crimes of violence. Options are limited for most people, but the system works far better than the one it replaced.

This is not to say that I would rather live in China. I would miss the freedoms we have here in the U.S. --- travel, association, employment, the freedom to take risks and pursue dreams. But if you enter China without preconceptions it can be a great teacher. If there is enough interest, we can hold a workshop on China at the 1981 Cleveland convention. Hopefully by then we will have more news on an official trip.

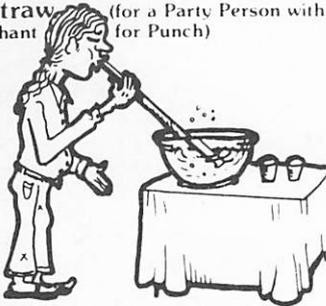
1. Back Scratcher



2. Pill Box (for a hypochondriac)



3. Straw (for a Party Person with a Pendant)



4. Blow Gun (for blowing in someone's ear...SURREPTITIOUSLY)



The author (below) submitted these illustrations to demonstrate some conventional, and unorthodox stick tricks.



How to do W.C. Fields stick tricks

By James Clayton
Lakeland, FL

Several years ago I bought a home movie of W.C. Field's "The Great McGonigle." Viewing it, I became intrigued with Fields' stick manipulations. Ever since then, I've been doing everything from entertaining at parties to trying to set a world record for consecutive toe flips on the "Guinness Game" TV show. (More on Clayton's dealings with Guinness below). I'd like to pass along what I've learned.

First of all, you can get a copy of the Fields movie for Super 8 mm projectors from: Universal 8 Films, 445 Park Ave., NY, NY 10022. Last year the black-and-white, silent version cost \$11 plus \$2.50 postage and handling, but prices may have risen.

The main thing you need, of course, is a stick. Fields did his tricks with what appears to be a simple wooden dowel. However, I find through experience that a lighter stick is more desirable. (Doing repeated toe flips with a wooden dowel can give you nasty bruises on the top of the foot!) I've found a plastic pipe with rubber tips to be best. The plastic makes the stick lighter, a definite advantage, and the tips aid in executing many of the tricks.

Many hardware stores and most plumbing places have plastic pipe. Buy about 34 inches of half-inch PVC or three-quarter inch CPVC (hot and cold) pipe. Each should have an outside diameter of about seven-eighths inch, which is what you're after. Hardware stores should also have rubber crutch or furniture tips. Get two seven-eighths, #19 tips with a recessed end and put one on each end of the stick. Tips should fit snugly or they'll slip off when you're doing certain tricks. A fold or two of paper placed on the end of the pipe under the tip will help make a tight fit if needed.

I have a whole batch of sticks, made from a special run of seven-eighths inch black ABS plastic

tubing with black rubber crutch tips. They're cluttering my garage and I'll be glad to mail you one free if you'll send postage enough to carry eight ounces from me to your home. My address is 1715 Sanchez Ave., Lakeland, FL 33801.

As soon as you get a stick, you're ready to learn some tricks. Here are six basic ones to work on, from the simple hand balance to the rather difficult toe flip.

1. Balance it on your hand (always keep your eye on the top of the stick when balancing.)
2. Balance it on your finger with the arm extended overhead.
3. Balance it on your chin.
4. Balance it on your toe.
5. Flip it a half-turn from a hand balance back to a hand balance.
6. Flip it a half-turn from a toe balance back to a toe balance.

A variation of the hand balance is the hand to hand jump. Give a short, quick push with one hand so the stick goes straight up five or six inches. Then catch/balance it with the other hand as it comes down.

Several things can be done from the finger balance. Withdraw the balancing finger quickly so the stick drops straight down and catch it with the palm of the other hand, which is waiting for it waist-high. Or, move the withdrawn hand quickly down to catch the stick as it falls. Or, let it drop straight on the floor, bounce up and grab it on the bounce. Finally, transfer it to your thumb while the arm is still extended and transfer it from there to your chin for a chin balance.

To come out of the chin balance, you may lower your head quickly so that the stick hits and slides

off your shoulder. Grab it as it shoots forward. Or, give a quick upward head jerk to let the stick drop straight down into your hand.

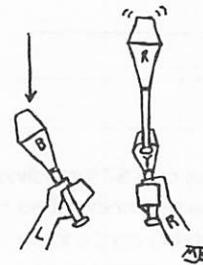
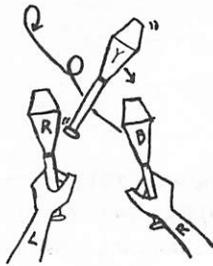
To go into the toe balance, Fields held the top of the stick and simply dropped it about six inches into a catch/balance on the toe. Or you can catch/balance it as it bounces off the floor. From a hand balance position, you should lean slightly forward, and lower your hand to within about a foot of your raised foot. Quickly drop the hand away and catch/balance it with your toe. Reversing this, you can jerk your leg up to make a pass from the toe to the hand.

Variations of the hand flip include catching it with the other hand, flipping it a complete revolution instead of a half-turn and doing a half-flip with a hat on the top of the stick. As it turns, the hat comes off. You catch the hat in one hand and the stick in the other.

The right kind of shoes make the difficult toe flip easier. I wear well broken-in, plain-toed leather shoes. They offer a wider, unobstructed, soft area on which to make the catch/balance. Toes too hard will cause the stick to bounce off. Laces or seams on or near the toe make it difficult to successfully complete the flip.

One of Fields' toe flip variations was to flip from one foot to the other. This is a tough trick to learn, but this hint may help: Move the balancing foot in toward the other foot, to a center line of your body. Bend the other knee slightly and push your body up with that leg as you make the flip with the other.

Caution!! Repeated jumping from one foot to the other can hurt your knees (I speak from experience!). With enough practice, you could keep flipping the stick back and forth from foot to foot. If you make a stick, try out some tricks and decide that flipping is not your forte...don't despair! There are hundreds of other uses for the stick.



The set balance explained

---Mike Stillwell
Orange Park, FL

Start with a regular cascade of clubs. Throw the blue club (b) for a double above the left hand and catch the yellow club in your right.

While the blue club spins in the air, place the

red club onto the yellow as pictured.

Now release the red club and balance it. Catch the blue club in your right hand to finish the trick.

One can learn to flip the red club back into the

pattern with little difficulty. The average audience will think you've caught the red club on the yellow while it was spinning, which is a much more difficult trick!

Clayton encounters Guinness in search of world record

Toe flipping, contd...

For some time I have tried to have a record for toe flips added as an entry in the "Guinness Book of World Records." In July 1979 I submitted my best effort of 38 consecutive flips to Guinness. They replied:

Dear Mr. Clayton,

As you have already noticed, toe flipping is not a category which appears in the Guinness Book of World Records and I am afraid that we are unable to say what the record could be.

Records in our sense essentially have to be both measurable and comparable and details of previous endeavours, or published collated data, are therefore a prerequisite of our being able to comment authoritatively in record terms.

We do not underestimate the dexterity which must be necessary for carrying out an exercise such as this but the absence of comparative figures and the apparent lack of world-wide competitive interest makes it very difficult to accommodate such information in a book as general as ours. However, we will at least retain your letter on our subject files as we think it will be a useful point of reference in the future.

Yours sincerely

Colin Smith
Correspondence Editor
Guinness Book of Records

I would appreciate IJA members who do toe flips to submit their best efforts to Guinness. Doing so would help demonstrate "world-wide competitive interest" and would perhaps give my 38 flips a chance for publication.

Restrictions for a record toe flip are: The flips must be consecutive. Neither hand can touch the stick after starting, however, it may be bounced off of --- though not rested on --- the knee or leg to maintain balance. Also, the body must be free and independent of any supporting device such as a chair or wall.

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TARMAC THE MAGNIFICENT

Anonymous

Moving right along (after a long holiday) from the esoteric to the concrete, Tarmac offers a few suggestions for those tired of the standard balls, clubs and rings. For instance:

Toilet brushes—Looking for a cheap club which can be juggled without waking the baby/neighbors and tends not to destroy fragile objects? Pick up three or four toilet brushes. To be feasible juggling brushes, the bristles must be symmetrical all around the brush end, rather than only on one side. The perfect brush will have a wooden handle. I further quieted my set by putting one of those bumpy rubber thimble-like things cashiers use for counting money over the end of each handle. Whether the "club" lands on its bristles or its handle it is quiet, and I got away with practising four in an apartment with a grouchy lady beneath. If you want to get fancy, you can enamel the handle and spray-paint the bristles, dropping glitter among them when still wet. These have good shock-absorbing qualities when juggled

from unicycles. If your audience is offended by your juggling toilet brushes, tell them you are juggling hedgehogs on spits.

Glass balls—An English juggler, Lynn Thomas, buys ball-sized transparent glass balls from fishing shops for his street act. They are normally used to keep nets afloat, but Lynn has another angle. He has a kid blow bubbles from a simple commercial bubble wand into a top hat. He then reaches in, removes three of the "bubbles" (his floats) and juggles them. The kid then keeps blowing bubbles at his pattern as he juggles. The effect is quite magical.

Scarf balls—Wind often makes the juggling of scarfs outside a bit dodgy. Try this compromise. Sew or tie a small dog ball to one corner of a filmy scarf. Now try juggling three of these. For the best effect your patterns should be high, wide and handsome—and relatively simple. Big cascades, reverse cascades, half-showers and showers all look good.

Vegetables, etc.—For those of you into organic juggling, here is a nice bit of the it's-hard-to-juggle-things-of-different-sizes school. (The trick was stolen from someone whose name I forget.) Get a large cabbage, an orange and a peanut. Show them to the audience. Then make a big production of shelling the peanut. Throw the shell away and eat one kernel. Split another kernel, eat one half of that, and now juggle the three bits: cabbage, orange and one-fourth of a peanut. It's not hard, but it is a stunt people remember.

Chickens—I think it was Lloyd Timberlake who thought this up, but there is always someone who did it sooner than the person who claims to have done it first. Featherless chickens found in novelty shops make nice juggling props once you stiffen them up properly. Do this by making a Y-shaped device from a coat hanger wire tied to a dowel or bit of broomstick. Bend the ends of the wire double so they won't pierce your chicken, then shove the whole contraption down the bird's open mouth, wire first so the two protruding wire bits each go into a leg. The dowel fills the neck and body. One carpet tack through the chicken's head holds the thing together and you juggle it like a club, catching the chicken's neck. You can juggle three chickens while making ridiculous barnyard noises

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