



# newsletter

May 1981  
Volume 33 Number 2

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

## Of conventions to come...

Terry Butler, 1981 IJA convention chairman, is getting ready for the arrival of the multitudes on the campus of Case Western Reserve University in Cleveland, OH, July 14-19. You'll find registration and competition entry forms inside.

Staging a week-long convention for 500 or so takes preparation and time. Now is the time for people to start thinking about the summer of 1982. Any member wanting to serve as convention chairman then needs to send a preliminary proposal to Gene Jones, IJA President, at PO Box 29, Kenmore, NY, 14217, by July 1, and be prepared to present the proposal to the membership at the Cleveland convention business meeting.

The proposal should consider the housing and feeding of members, facilities for juggling, the public show, parade and competition, transportation around the convention site, security and costs.



The Midwest Jugglers Convention will be in Bloomington, IL, June 5-7. For information write Jan Heideman, 2004 Rainbow #7, Bloomington, IL, 61701.



The Fourth IJA European Convention has been designated the Rastelli Meeting and details are set.

It will occur September 18-20 at Inter Action, a community center on Wilkin Street, Kentish Town, London N.W. 5, England. Public transport provides easy access to the site and shopping centers are nearby.

The center will be open for juggling from 9:30 a.m. to 10:30 p.m. Friday, Sept. 18; 9:30 a.m. to 4 p.m. Saturday, Sept. 19 and 9:30 a.m. to 10 p.m. Sunday, Sept. 20. The public show will be at 7:30 Saturday night.

For further details, please send a self-addressed, stamped envelope to:

**Tim Batson, Convention Coordinator**  
26 Abbeville Rd.  
London SW4, England  
Phone: 01 673 7202

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Please send news items to:

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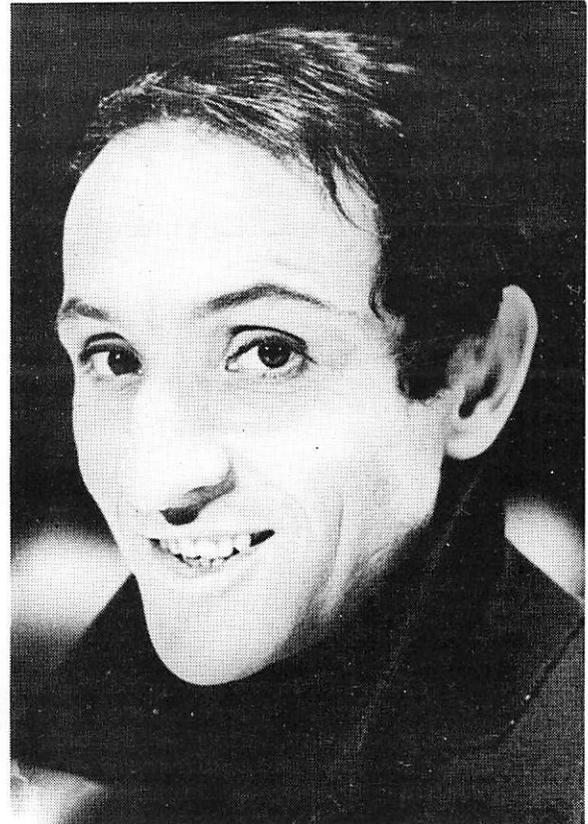
## An interview with Francis Brunn

*His scrapbook includes photos of himself with Dean Martin, Dwight Eisenhower, Marlene Dietrich, Ed Sullivan and Frank Sinatra, among others.*

*What does Francis Brunn do to deserve spots beside these notables? The London Daily Mail answers, "His tricks defy description."*

*Brunn uses almost every part of his body in his juggling and stage movement.*

*His intensity and passion for juggling will be apparent after you read an interview with Brunn conducted by Gene Jones, IJA president, beginning on page 8.*



## THE ENTERTAINERS.

**Flying Karamazov Brothers**—May 18-22 in Dublin, Ireland at Project Theatre. May 23 in Minneapolis, MN at Guthrie Theater; May 27-June 28 in Chicago, IL at Goodman Theatre. Also appearing at Baltimore International Theatre Festival in Baltimore, MD, in June.

**Roberti**, a young English juggler, will perform in Paris with the Cirque de Paris through May.

**Bob Bramson** will juggle with the Circus Knie during the 1981 season.

A jugglers festival including opportunities for paid performance will be held at the Bergen County Mall in New Jersey Thursday and Friday August 27 and 28.

The mall is located about 15 minutes from Manhattan Island, NY. For more information on the festival and how to become a paid performer, contact Geno, IJA President, at PO Box 29, Kenmore, NY 14217.

**Evgeni Biljauer** is in Copenhagen, Denmark, with the Moscow Circus at the Benneweis Building through May.

**Robert York** will juggle at the Eight Annual May Fest in downtown Tulsa, OK, May 14-17. He will appear at the Allied Arts Festival in Bartlettsville, OK, May 29-31.

**Pat Cox** will juggle on the grounds of Carowinds Amusement Park south of Charlotte, NC, on I-77 during weekends until June and daily through the rest of the summer.

**Jacque Romarie** is performing with the Circus Arli in Denmark through September.

**Luce** is performing throughout France with the Cirque Jean Richard.

# Officers approve new IJA legislation

*The following is a report of matters discussed and decided upon by IJA officers meeting February 28, 1981, in Buffalo, NY.*

Proposals to host IJA conventions must be submitted by June 15 of the preceeding year so that they can be reviewed by officers before each convention.

Prices of convention activities proposed by the convention chairperson must be approved by executive officers.

The general public will be admitted to all convention activities, but only parades, championships and public shows will be advertised.

All convention championships contestants must be IJA members.

The name of the senior championships will be changed to "IJA U.S. National Championships."

Nationals competitors will be allowed five minute performances. Twenty-five competitors only will be selected to compete on a first-registered, first-accepted basis. Exceptions will be anyone who has previously placed first, second, or third in seniors competitions or first in juniors. These people are automatically eligible, but must pay a late fee if they do not file registration by the

announced deadline.

Competition entry fees will be \$3 per event except for the three juggling races, which count as one total event.

Written presidential approval will be necessary to use video film and equipment on the convention site.

The IJA executive officers will be the president, vice-president, secretary/treasurer, convention chairperson and Newsletter editor.

The executive officers will move at the Cleveland convention to make a winter business meeting a regular function of the IJA, with a budgeted amount in the treasury for officers' travel expenses.

Executive officers will be reimbursed travel expenses to the 1981 Buffalo meeting (total of about \$450).

All officers expecting to spend money on behalf of the IJA must submit a proposed budget at the winter business meeting or the to secretary/treasurer by March 1 each year.

The official fiscal year of the IJA will be Jan. 1 to Dec. 31.

Executive officers are eligible for honorarium compensation annually, to be decided at the annual summer business meeting of executive officers

and approved by membership. To be eligible, officers must attend the convention, unless extenuating circumstances prevent this.

IJA stationery may be used only by officers.

The Newsletter publication schedule for the next year will be: May, June, August, September (roster), December, March.

Official job descriptions for executive officers were established, along with procedures for filling vacancies.

Several changes in by-laws were made to facilitate achievement of tax-exempt status.

The initiation fee was raised to \$3.

People present at the meeting were:

**Rich Chamberlin—Secretary/Treasurer**  
**John Robinson—Correspondence Sec.**  
**Terry Butler—Convention Chairperson**  
**Ginny Rose—Asst. Secretary/Treasurer**  
**Bill Giduz—Newsletter Editor**  
**Gene Jones—President**  
**Greg Moss—Championships Director**  
**Paul Kois**  
**Barbara Canazzi**  
**Jim Neff**  
**Karen and Jack Pericak**

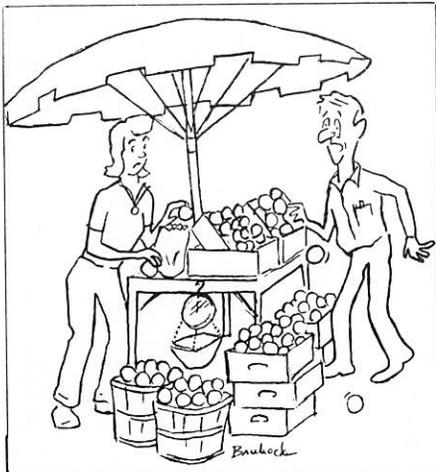
## Report from the president

By Geno, IJA President  
New York, NY

On Feb. 28, 1981, a significant event in IJA history took place in Buffalo, NY. The first IJA winter business meeting was held.

Scatterpins

by Tom Brubeck



"CLOSE UP SHOP — THE JUGGLERS ARE COMING!"



Although few objects were juggled, much was accomplished in the seven-hour meeting. Since a thorough report appears above, I will deal with the implications of the Buffalo conference rather than the specifics.

For the last few months, numerous issues and situations have arisen that needed prompt attention. Decisions on these could not properly be made by only one person since they required considerable discussion. The By-Laws have been in need of revision for a while, and this was accentuated by our application for tax-exempt status.

After numerous long distance calls between officers, it was unanimously decided that a business meeting in a central location was the only solution.

Presiding over the meeting was a pleasure. It was reassuring to find that although everyone present truly would rather have been juggling instead of discussing business, they still demonstrated a concerned and realistic attitude toward the issues at hand.

In looking back at what was accomplished, I hope we have established a solid framework for

future functions of the IJA that will cover a wide area of operations. The changes and additions were created from the desire for efficiency and clarification. No decisions were made to impose limitations on anyone or discourage new ideas.

Hopefully, this first Winter Business Meeting establishes a precedent of cohesive and realistic management for the IJA. The mood of all those present was progress with a smile. If our members keep smiling, then we will know we are making progress!

One other piece of news I would like to relate is that the Cleveland Indians have enthusiastically responded to an IJA proposal that jugglers participate in the pre-game festivities at the baseball game in Cleveland Stadium on Thursday, July 16 during our convention week. We will organize and plan details during the first two days of the convention. The Cleveland Indians have generously offered complimentary tickets to the game for all jugglers who would like to stay and watch...so practice up juggling those baseball bats!

While on the subject of the convention... I would like to urge all people interested in juggling to come. The annual convention is what the IJA is all about. It is the one event that is totally dedicated to the endeavor of juggling in all its dimensions. For those interested in making new friends, it is a place to meet jugglers from all over the world. For those interested in learning new tricks and skills, there will be numerous workshops. For those wishing to compete or perform, there will be professionally staged competitions and a public show staged in a beautiful theatre.

Attendance at the annual convention, regardless of the motivation, is an important sign of support for this resurgent art form. On behalf of all the executive officers... we look forward to seeing you in Cleveland July 14-19!



# Lights! Camera! Juggle!...

What to look for  
on late-night TV

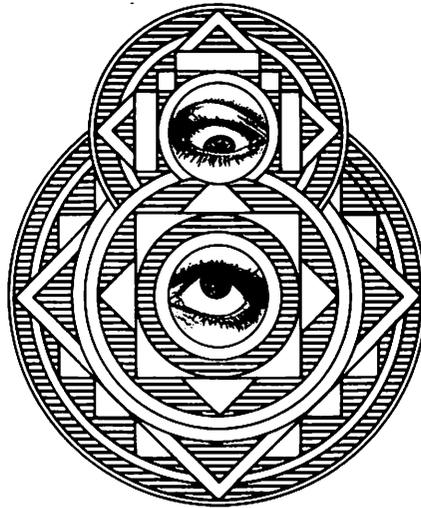
By Dave Heine  
Portland, OR

I first learned the basics of three-ball juggling 12 years ago watching a film called "The Juggler" starring Kirk Douglas. Although Kirk does many variations with three balls, it was his cascade that set me on the right track. Below I will briefly describe the four and five star films listed above. If you have seen any films not on this list, please write to me and give as much information as possible about the juggling scene and film. Thanks.

Dave Heine  
1132 S.W. Cheltenham St.  
Portland, OR 97201

The following is a list of movies in which there are juggling scenes. I have listed them chronologically. The checks following each entry represents my own judgement of the quality of the juggling scene in the film. Five checks is the top rating.

1. The Pool Shark 1915 ✓✓✓✓✓
2. Dr. Jekyll and Mr. Hyde 1920 ✓✓✓✓
3. Sally of the Sawdust 1925 ✓✓✓✓✓
4. The Circus (Charlie Chaplin) 1928 ✓✓✓✓✓✓✓
5. The Old-Fashioned Way 1934 ✓✓✓✓✓✓
  
6. Charlie Chan At the Circus 1936 ✓✓
7. Marx Bros. at the Circus 1939 ✓✓✓
8. Casablanca 1942 ✓✓
9. Arabian Nights 1942 ✓✓✓✓✓
10. And the Angels Sing 1944 ✓✓
  
11. My Gal Sings 1945 ✓✓
12. Sensations of 1945 ✓✓
13. Children of Paradise 1945 ✓✓✓
14. Greatest Show on Earth 1952 ✓✓✓✓✓
15. The Juggler 1953 ✓✓✓✓✓
  
16. Man on a Tightrope 1953 ✓✓✓✓✓
17. Siren of Bagdad 1953 ✓✓✓✓
18. Abbott and Costello Meet the Mummy 1955 ✓✓✓
19. King of Kings 1961 ✓✓✓
20. Jumbo 1962 ✓✓✓
  
21. Circus World 1964 ✓✓✓✓✓
22. Our Man Flint 1966 ✓✓✓✓✓
23. Murders in the Rue Morgue 1971 ✓✓✓
24. Edward Munch 1976 ✓✓✓
25. The Buddy Holly Story 1976 ✓✓
  
26. Futureworld 1976 ✓✓✓
27. Fantastic Animation Festival 1977 ✓✓✓✓✓
28. Americathon 1977 ✓✓✓
29. Animal House 1977 ✓✓✓
30. Hair 1978 ✓✓✓



31. The Great Wallendas 1978 ✓✓✓✓
32. Les Miserables 1979 ✓
33. The Fish That Saved Pittsburgh 1979 ✓✓✓✓
34. The Special Olympics 1980 ✓✓
35. The Tin Drum 1980 ✓✓✓✓✓
  
36. The Jerk 1980 ✓✓✓✓✓
37. Brubaker 1980 ✓✓
38. Airplane 1980 ✓✓✓
39. More Wild, Wild West 1980 ✓✓
40. Xanadu 1980 ✓✓✓✓✓
41. When the Circus Came To Town 1981 ✓✓✓

(Two late entries)

- Whatever Happened to Baby Jane 1962 ✓✓✓✓  
The Flame and the Arrow 1950 ✓✓✓✓

**The Pool Shark** This film is important mainly because it is the oldest film I know of with a juggling scene in it. W.C. Fields does four pool balls in a fountain pattern for a few seconds. Bobby May told me he recalls an earlier film with a juggling scene, but can't recall it.

**Sally of the Sawdust** Although not as good of a juggling scene as that in "The Old Fashioned Way," it is still very good. W.C. Fields does many three ball comedy tricks and cigar box moves in a circus side-show. The scene to look for is very close to the beginning of the film.

**The Old Fashioned Way** This has what is probably the finest juggling scene in any movie. You will probably get a chance to see the film at an IJA convention, as it is usually shown there. The scene to look for is near the end of the film, when W.C. Fields does excellent tricks with three and four balls, a stick and cigar boxes. The juggling scene and entire film are classics and shouldn't be missed!

**The Circus** This underrated Charlie Chaplin masterpiece has the famous tramp cascading a salami, cheese and roll!

**Arabian Nights** The juggling scene is the only reason to see this turkey! This scene, however, is one of the best in films. "The Three Swifts" pass flaming torches in dazzling color near the beginning of the film.

**The Greatest Show on Earth** Juggling scenes are scattered throughout the film, but the most important is near the center of the film where a woman juggler floor bounces five balls on a pedestal in a reverse cascade pattern.

**The Juggler** This is one of Kirk Douglas's finest performances. He juggles here and there throughout the film, but the best scene is near the end of the movie. Some fine statements about juggling are made in the film and his tricks with three balls are done with great showmanship. This film would be a good one for IJA conventions.

**Man on a Tightrope** Juggling scenes are scattered throughout this film. Two people pass clubs, a knife thrower juggles knives, clowns cascade three balls and do devil sticks.

**Siren of Bagdad** The juggling scene of two men passing flaming torches comes at the beginning of this film. Lucky for us, because this film is lousy!

**Circus World** John Wayne is in this one, but doesn't juggle. Instead, watch for a group of club passers at the beginning of the film doing a nice "shooting gallery" trick.

**Our Man Flint** James Coburn, the hero of the film, walks past a group of jugglers who are practicing near a futuristic city. One of the jugglers is doing a diabolo.

**Fantastic Animation Festival** The last entry in this collection of award-winning short cartoons shows a character reverse cascading three oranges while doing three others on one foot! (Top that, Rastelli!)

**The Tin Drum** This Oscar-winning German film shows a juggler dressed in a sailor's suit doing patterns with three clubs.

**The Jerk** Steve Martin has a good comedy scene near the middle of the film juggling three kittens.

**Xanadu** Near the end of the film are a lot of jugglers in mime makeup passing clubs.

# 1981 IJA Convention Registration

34th Annual Convention  
Tuesday, July 14 — Sunday, July 19  
Case Western Reserve University — Cleveland, Ohio

LAST NAME \_\_\_\_\_ FIRST NAME AND INITIAL \_\_\_\_\_

OTHERS IN FAMILY ATTENDING \_\_\_\_\_

STREET ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

TELEPHONE \_\_\_\_\_ ROOMMATE PREFERENCE, IF ANY \_\_\_\_\_

MODE OF TRANSPORTATION \_\_\_\_\_ ARRIVAL AND DEPARTURE DATES \_\_\_\_\_

ARE YOU AN IJA MEMBER? \_\_\_\_\_

## PACKAGE PLAN (IJA Members only)

\_\_\_\_ I would like the convention package plan (\$125 per person double occupancy, \$135 single occupancy.) This includes full room and board for July 13 - 19, banquet ticket, t-shirt, button, registration and public show ticket. To reserve a room for Monday night, July 12, circle that date only under the "Non-Package Plan" room rate section in the next column and include additional appropriate payment. To receive the package rate, you must register by July 1 and include a \$25 deposit in U.S. check or money order only, or full payment. Make checks payable to "International Jugglers Association."

## NON-PACKAGE PLAN

\_\_\_\_ I would like to reserve a room at the daily rate of \$13.50 per person per night double occupancy and \$15.50 per person per night single occupancy. Circle the exact nights you need a room.

July 12 13 14 15 16 17 18 19

An exact daily rate for meals is not available yet, but should be about \$9.

- \_\_\_\_ I would like a vegetarian diet (individual meals or package plan).
- \_\_\_\_ I would like a convention banquet ticket (\$13, Friday night).
- \_\_\_\_ I would like information on nearby motels (in lieu of dorm lodging).
- \_\_\_\_ I need daily admission (\$3 for members, \$4 for non-members) for these days: July 14 15 16 17 18 19
- \_\_\_\_ I would like a public show ticket (\$4, Saturday night).
- \_\_\_\_ I would like a convention t-shirt (\$6).
- \_\_\_\_ I would like a convention button (\$1).
- \_\_\_\_ I would like booth space to sell props (\$25 per day, \$100 whole convention) for these days: July 14 15 16 17 18

## OF SPECIAL NOTE

\_\_\_\_ I would like to perform at the benefit and/or public show. Indicate which and include a brief description of your act. Include photos if possible.

\_\_\_\_ I will bring films. Include title, running time, film size, description.

\_\_\_\_ I will bring the following items for display at the collectors' display.

\_\_\_\_ I would like these items considered at the business meeting.

Please return this form with deposit or full payment to:

**Terrence Butler, Convention Chairperson**  
1276 E. 168th St.  
Cleveland, OH 44106

U.S. checks or money orders only. Make payable to "IJA."

# 1981 IJA Championships Information

**LOCATION:** Case Western Reserve University, Cleveland, Ohio. Thwing Center Ballroom.

**DATES:** Thursday, July 16 (9 a.m. Junior Championships, 2 p.m. Numbers Juggling, 4 p.m. Juggling Races at Finnigan Field Track). Friday, July 17 (10 a.m. U.S. National Championships [seniors] 2 p.m. Team Championships)

**STAGE AREA:** 40 x 25 ft. Ceiling 30 ft. high with front stage curtain hanging down 15 ft. Mixture of overhead and stage lighting. NO FIRE JUGGLING ALLOWED.

**PRIZES:** Walnut plaques to first three places in each event. Certificates to first five places. Winner plaque only in juggling races.

**RULES AND REGULATIONS:** ALL COMPETITORS MUST BE IJA MEMBERS.

There will be an entrance fee of \$3 per event, with the exception of the juggling races where the \$3 fee will cover all three races.

Registration deadline for the competitions is July 1. Each event will be limited to 25 competitors. (Exception to this will be any IJA member who has placed first, second or third in senior championships or first in juniors. These members may enter any event up until the absolute deadline of Wednesday, July 15 at 9 a.m.) To enter, please use the registration form below.

If an event has not reached its maximum registration of 25 by July 1, members may still sign up for the event through the absolute deadline of Wednesday, July 15 at 9 a.m. However, the late registration fee will be \$5.

Competitors should check in with the Championships Director upon arriving at the convention. An information desk will be set up to answer questions. The five club qualifying times must be taken by the Championships Director by 9 p.m. Wednesday, July 15.

There will be a meeting 45 minutes before each event for competitors. At this time, the running order of contestants will be posted and any last minute questions answered. Entrants must compete at their scheduled times and stay within the time limits. No time calls will be given during competitions. Two minutes will be allowed between contestants for setting up. Routines, stage help, musical cues, etc. should be prepared in advance and rehearsed. The failure to be prepared may result in disqualification. If IJA officials can be of help, please contact them well ahead of competition time to work out details.

**EVENTS:** Numbers Juggling. 1) Five clubs (three trials for longest time). 2) Seven balls or seven rings (three trials for longest time).

U.S. Nationals Championships: Open to all. Five minute routines.

Junior Championships: Three minute routine. Must not have been juggling for more than three years.

Team Championships: Open to two or more people. Five minute routine.

Juggling Races: Open to all. 100 yd. dash, mile run, 5 kilometer run.

**Numbers Juggling:** In numbers juggling, objects must be doing a continuous cascade or shower pattern in the air. No multiplex, no floor work. Time will stop when one object hits the ground. There will be three trials for longest time. Contestant A may choose to take one, two, or all three trials at once. Then Contestant B, etc. After the first round, a contestant may elect to pass on his/her turn. A competitor may only take one pass during each numbers event. A pass does not forfeit a trial. The competition will continue until all competitors have taken three trials. If a competitor takes more than one trial at once, he/she will be allowed no more than one minute of rest between trials. Five club competitors must qualify with a time of 15 seconds or better. Shortest qualifying times will compete first. A hat draw will determine the running order of seven object competitors.

**U.S. Nationals, Junior, Team:** A hat draw will determine the running order. Props for these events are limitless. Use any type of juggling or manipulation or any type of auxiliary equipment. Use music, live or taped. Have your music worked out in advance. A cassette system will be available for your use.

**Juggling Races:** Competitors must use at least three bean bags or clubs. No bouncing balls allowed. You must cascade every step of the way from start to finish. If you drop, you may pick up and continue. The \$3 entry fee covers all three events — 100 yd. dash, mile run, five kilometer run.

**JUDGING AND SCORING:** The competitions will be judged by seven judges. Each event will have a maximum of 100 points. The judges will give each competitor two scores. The first score will be on technique and juggling ability. All judges will flash a score between one and ten points. The highest and lowest scores will be thrown out and the rest totaled. The highest possible score for technique is 50 points. The second score will be on form and presentation — showmanship, originality, body movement, etc. The same scoring will apply. Both presentation and technique scores will be added to compute the final score. In case of a tie, there will be a three minute tie-breaker for which new scores will be awarded. The competitor who receives the most points will win the event. Juggling races will be judged on order of finish only.

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## COMPETITION REGISTRATION FORM

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY, STATE, ZIP: \_\_\_\_\_

I would like to compete in the following events:

\_\_\_\_\_ U.S. National Championships (formerly senior division)

\_\_\_\_\_ Junior Championships

\_\_\_\_\_ Team Championships

\_\_\_\_\_ Numbers: Five Clubs

\_\_\_\_\_ Numbers: Seven Balls or Rings

\_\_\_\_\_ Juggling Races

\_\_\_\_\_ TOTAL AMOUNT ENCLOSED

Entrance fee is \$3 per event. Make checks payable to International Jugglers Association. Send form and fees by July 1 to:

IJA  
PO Box 29  
Kenmore, NY 14217

# Give your stick some personality and spice up your balancing act

By James Clayton  
Lakeland, FL

If you've decided to add some stick tricks to your juggling routine (see Newsletter Vol. 32 No. 6), here are a few comic possibilities you may want to include.

First of all, give your stick personality by adding a face to it.

This will not only give you a slicker looking stick, but will permit you to carry on a conversation with it and, best of all, allow you to blame the stick for any mistakes you might make in doing tricks. (i.e. "You stunted, stumble-bum! Get up here and do it right!")

Next, make some comic props. Fix the handle of an old plumber's friend to look exactly like your stick. This prop can be used to threaten your stick when it doesn't do things right. (i.e. If the stick falls to the floor, grab the plunger, shake it at the stick and say, "There are other things you could be doing, you know!")

For another prop, get a three-foot piece of poly plastic. This is the flexible, semi-rigid kind used in sprinkling systems. Hold it under hot running water until it becomes soft and flexible enough to tie into a knot. Then apply tips and a face to make it look like your stick. (i.e. "You remember what happened to your cousin, don't you?")

Next, make a "blindfold" for your stick.

Here is a sample routine to use with your blindfold:

"Step right up folks and see Sir Slick Stick do the half-turn toe flip! This is where he balances on my toe (do a drop toe balance), then flips over and lands on my toe again (go through the motions--holding onto the stick with your hand).

"And to make this trick even more difficult, we're going to do it blindfolded! (Reach in your pocket, pull out a black handkerchief and carefully fold it as if you are going to blindfold

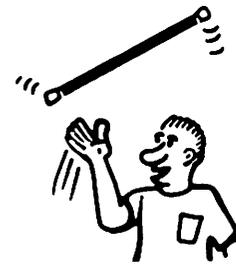
Balance it on your toe



yourself. Bring it up to your eyes but instead wipe your forehead, saying...) It's certainly warm today, isn't it?

"Now what did I do with his blindfold? Ah! Here it is! (Pull out the stick's blindfold and place it on the stick) Now, can you see anything, Sir Slick Stick? (Twist the stick between your thumb and fingers as if it's shaking its head no.) He says he can see nothing. O.K., folks. Here's Sir Slick Stick with the half-turn toe flip...blindfolded!

Flip it 1/2 turn from a hand balance back to a hand balance



To flip, give a quick push up and out to right. Do not grab end of stick coming around, but let it drop on your open hand. And immediately establish a balance.

"Now when I say, 'Jump,' (talking to stick) I want you to flip over and hit my foot again. Ready, set... (at the same time you say this, push your stick straight up with the foot and grab it with your hand) Keep in mind my friends, and this is simply put, it's far from a facile feat to flip and find a foot! That is, if you're blindfolded! Here we go again, the half-turn toe flip! (etc., etc.)

Flip it 1/2 turn from a toe balance back to a toe balance



A REAL CHALLENGE! From a toe balance, flip essentially the same as hand flip. Catch and balance with same foot.

# Motivation while sleeping...

By Ira Mullin  
Arleta, CA

This article pertains to SLEEP LEARNING, and how jugglers can use its motivation to practice and improve.

First of all, whatever it is you want to motivate has to be a highly concentrated thought on the conscious level. Using sleep learning techniques can motivate one to go into high gear with persistence and sincerity. You need either a self-repeating record player along with self-made record, timer and pillow speaker or a tape recorder with self-repeating tape (eight-track type) or cassette recorder with similar repeating ability.

In eight hours of sleep, the first and last are periods of lightest sleep. Psychologists advise that these are the best times to condition the mind.

Thus, you should adjust the timer to begin the tape or record about a half-hour after you go to bed and run for an hour. Until you are conditioned, the sound may wake you, but you should get used to it as people living by railroad tracks aren't disturbed by passing trains. So, if you think this type

motivation might help you, be persistent.

Here is a universal message you can use on your tape or record: "(your first name), juggling deals primarily with one's ability to concentrate on his goal, generate enthusiasm for the activity and utilize a technique he can call his own.

"One's ability to concentrate is focused upon the understanding of the two main senses involved, sight and sound, both of which are connected to the autonomic, involuntary, center. This involuntary response triggers the ego center, which in turn generates an excessive flow of Adrenalin. This overage of an energy potential accelerates keen control which produces total concentration.

"When one has a gimmick or knows of methods which are on a higher brain wave level than his opponents he thus has controlled enthusiasm for his activity. Enthusiasm being generated because he knows what the outcome will be. This ability to utilize a technique which is truly yours is the trick and track to keen results in juggling."

The above message is about two-and-a-half minutes long and should repeat itself over and over during the hours of listening. The key word is repetition.

## Quality Juggling Equipment

### Special Introductory Prices

**DEVIL STICKS:** 24 inch maple. Taped (white) with rubber ends. 18-inch handsticks. \$9.50.

**CIGAR BOXES:** Lightweight plywood with cornerblock reinforcement. Taped edges, leather ends. \$8.50 each.

**RINGS:** Opaque white. Polypropylene or ABS. 13-inch diameter, 1-7/16 inch handle. \$4.00 each.

All items are **POSTAGE PAID**. For more info send SASE. Satisfaction guaranteed. **FAST DELIVERY**. Send orders to:

**Ben Decker**  
PO Box 6271  
San Diego, CA 92106

# AN INTERVIEW WITH FRANCIS BRUNN

By Gene Jones, IJA President  
New York, NY

*In addition to being one of the greatest jugglers of all times, Francis Brunn is a wonderful human being. The first characteristic I noticed about this intriguing man was his incredible intensity both on and off the stage. After getting to know Mr. Brunn over a period of time, I am impressed by his personal warmth and true love for his art.*

*Francis Brunn is a classic artist in the truest sense. He lives for his art and flourishes by it. He is a man of great pride and many accomplishments, yet still retains an ingratiating humility.*

*Still hungry in the pursuit of perfection and constantly exuding youthful enthusiasm for his craft of over 30 years, Francis Brunn stands as an inspiration for all jugglers. His seven-minute act represents years of ardent practice and is presented in a royally dynamic and graceful way.*

*I was fortunate enough to see Francis Brunn perform a number of times during his eight-week engagement at the Chateau Madrid in New York where he most graciously agreed to the following interview.*

**Geno:** What were the circumstances under which you started juggling?

**Brunn:** My father was in a French prison camp in World War I. From behind barbed wire he saw a circus juggler warming up, and out of boredom he took three stones and tried it. Later, he showed me how using oranges. He was a champion diver and also gave me instruction in diving, acrobatics and gymnastics.

**Geno:** How old were you then?

**Brunn:** I was very young. I went to Performing Arts School in Berlin to learn more acrobatics and do some wrestling. A friend of mine took me to watch a juggler practicing, and I remembered then that my dad had shown me juggling before. That was when I really got started. The first juggler I ever saw was Angelo Picinelli—a great Italian juggler in his time. I was fascinated by him and then read about Enrico Rastelli. I also learned about balancing the ball from playing soccer when I was in school in Germany.

**Geno:** Were you totally self-inspired once you got interested in juggling?

**Brunn:** Actually, I had no official teacher, and was largely self-taught. I used to spend hours at it. I was very inspired watching movies of Rastelli and reading the book on him called "The Miracle of the Dancing Balls" by A.H. Kober. Years later I tried to find my own style and tricks. My father helped me in the beginning, too. He influenced me, but never pushed me. Nobody had to because I loved it. I still love it today because there are so many things to learn. Juggling is limitless. My imagination is the only limit, and it is still lively!

**Geno:** When did you first start supporting yourself by juggling? Did you do other things first?

**Brunn:** My father owned a couple of restaurants at that time and I really didn't juggle to support myself because there was no need to. I learned juggling because I thought it was fascinating.

**Geno:** You do one trick that constantly amazes me. You balance one ball on the back of your heel while you are spinning a ball on your finger behind your back. Then you kick up the ball from your foot to spin it on top of the one on your finger. Is that a trick you invented?

**Brunn:** I was the first to do all these things with turning and spinning the ball through the arms left and right—at least I had never seen anyone do them. Most of the tricks I do are my own inventions. Naturally, in my time I did many different types of juggling. At one time I did Indian clubs. I also did more hoops than I do now, and worked with smaller balls. I worked together with my sister, Lottie, who assisted me in the act. I have gone away from this kind of work because I felt very limited. By limited I mean you cannot really use much imagination. The possibilities are fewer. Sure, you can throw hoops, you can do eight or nine of them, but the variations are less. So I found that with fewer objects there are more possible variations.

For myself, I find that I am fascinated by controlling one ball. It sounds like nothing, but it is quite difficult to do properly. The body has to be right, the feeling has to be right, there are many things involved. It took me a long time to arrive at this, so it is difficult to explain. It's just a certain feeling I have.

Being a gymnast, I am able to control my body

and find different ways to use acrobatics with one ball. Those incredible certain stops in the act which happen out of nowhere—like sitting on a ball—I had never seen anyone do that before. The routine I do with the tennis ball—I have never seen anyone do this kind of thing either. I spent so many hours in front of a mirror in the studio by myself. Juggling started for me as a hobby, but I started working on these things and became like a fanatic. Today when I am rehearsing it is still the same. I still feel limitless—that there is no end to it. There are so many ways of doing things, doing them in a certain rhythm and changing the rhythm—different moments to wait and different moments to push. You cannot learn this by just going into a hole—you must gain experience in front of audiences.

**Geno:** Are you superstitious before a performance? Do you do certain things in a certain order?

**Brunn:** I have to. But since I spent a couple of years in the hospital I am more quiet and also more cool.

**Geno:** You mean you had a temper?

**Brunn:** No. Cool where my work is concerned. I don't get as nervous before the show.

**Geno:** If you were advising someone what exercise is important to becoming a good juggler, would you suggest a specific formula for working and warming up? Do you think dance is important for movement?

**Brunn:** It depends on the kind of work you do. Dance is always helpful because if you move well it is easy to get around the stage. But there are also comedy jugglers who might want to look very

clumsy in order to be funny. It depends on the background you have, when in life you start, who you are, who your teachers are and if you learn it by yourself.

**Geno:** I notice that when you rehearse you do each part of your act for a certain amount of time rather than just randomly practicing. Is that how you practice?

**Brunn:** I do have a particular way of warming up. But what works for me doesn't work for everybody else. I work like this: I practice the act methodically, but for the half-hour before the performance I do absolutely nothing — just put on my make-up and stretch. I do very little juggling before going on stage so I am almost fresh when I get out there. I know many people who almost juggle themselves onto the stage, though. My sister, Lottie, practices until the last moment. Everybody has a different way of warming up. I think it is just what you get used to.



**Geno:** A few years ago you had an operation and were not able to work. What happened?

**Brunn:** My problem started in 1970 when I had an accident on stage. The stage manager forgot to lower the stage at the Lido in Paris. I suffered a hip injury and was out of the show for 10 days. That was the beginning. I worked with pain for six years, then stopped working to have an operation. I didn't know for 18 months if the operation would be successful and neither did the doctor. I wasn't able to put my leg down, so I rehearsed sitting in chairs. The only thing I could keep in condition were my neck muscles, which I use a lot.

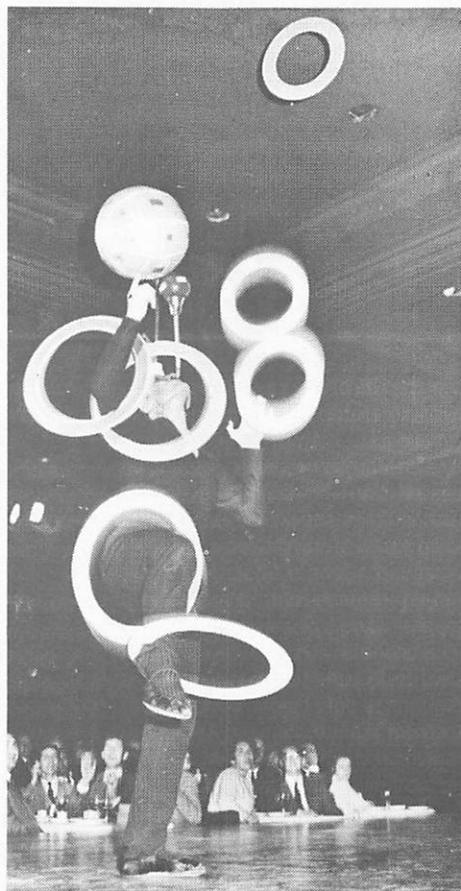
**Geno:** What was that first show like when you returned?

**Brunn:** I was not ready. I should not have done it really, but it was a terrific thrill. I was very happy to work again, but something was wrong. I had to have another operation. They had installed metal

inside my hip and it created friction. I went back to France to have the metal removed and had to stop working again for a couple of months. Then I had two wrist operations for pinched nerves from walking on crutches. Let me tell you something. After having these operations I'm happy just to be walking!

**Geno:** Have you always used the flamenco style of music in your act?

**Brunn:** No. When I first came to America I used Chopin. Everything was very, very fast with tricks and tumbling. I wanted to change it into a different form of presentation... and am still working on it. My act is always changing, never stagnant.



**Geno:** How about your props? For someone who works so intensely for so many years, your props must be tremendously important.

**Brunn:** There is a man in Pennsylvania who makes these balls for me. I did the Johnny Carson show quite a while ago and mentioned to Johnny that it was very hard to get good rubber balance balls. A man in Pennsylvania, George Bowman, phoned the NBC studio to say he could make some. I went to Lebanon, Pennsylvania to have him make a mold for me. It is very strange... He has made them for me for 15 or 20 years now, but recently they came out a little bit different. I talked with Mr. Bowman and told him the balls were different. He said they were the same, but called me back in a week and said I was right, a new man was cutting the rubber just a little bit different. Bowman

was amazed that I noticed such a small difference.

**Geno:** How about your headpiece and mouthpiece?

**Brunn:** My father made the first type for me. But I have a cousin who works for Mercedes Benz in Germany who makes the ball bearings for the steering wheels. He made me some very good sticks. My hoops are plexiglass, which I have used since plexiglass first came into existence. I used to do eight, nine and ten hoops but stopped because the weight made my arms tire too quickly.

**Geno:** You must be very attached to those props.

**Brunn:** I never leave them alone, especially when travelling. The first bad experience I ever had was when I flew from Germany to Spain. It was the first time I ever flew and I didn't let the air out of the balls. When I arrived all the balls had blown up and broken just like eggs. So I learned my lesson!



**Geno:** Do you fully inflate the rubber balls you use in the act?

**Brunn:** Some of them are very hard. Some are very soft. When I come to the end of my act I am perspiring a lot. My hands get slippery, so I use softer balls then. Mostly I prefer a hard ball because it is easier to handle and control.

**Geno:** How about the foot balancing. You seem to balance objects on the outside of your foot.

**Brunn:** A little on the outside. That's how I learned it. I have a light shoe like a ballet shoe and find the best service there. Otherwise the big toe would be in the way.

**Geno:** I am curious about your family. Have you always traveled with them?

**Brunn:** My wife assists me with the act. My son, Rafael, is six. Sometimes I take him with me, but my daughter, Christina, always goes.

**Geno:** You worked for Ringling Brothers. What was it like?

**Brunn:** It was a terrific experience. I was with Ringling Brothers from 1948 to 1950. It was different then than today. I was very young and came to America for the first time with Ringling. John Ringling North saw me in Paris and Barcelona and asked me to come here. I was doing very well there, but he brought me over as the star attraction of his circus. I worked in the center ring. My opening at Madison Square Garden was absolutely unique---the lights went out and the announcer said, "Now in the center ring for the first time on this continent! The greatest juggler of the ages---better than the great Rastelli and 10 times faster! Watch closely, you will never see his likes again! Francis Brunn!" They had put a stage in for me and I handed my sister, Lottie, a cape I was wearing. But they hadn't fitted the stage together and I stepped between two boards and twisted my foot. It swelled up like a balloon and I never did one trick! That was my opening in America. I was disgusted and wanted to go back to Europe. I didn't perform for months, but finally opened with Ringling in Boston.

**Geno:** Could you be more specific about how Ringling hired you?

**Brunn:** At that time, in 1946, Umberto Schichtolz was my agent and personal manager. He brought Ringling to see me at the Embassy Theatre in Paris. Backstage after the show Ringling asked me to come to America for 1947, but I couldn't get a visa. It was after the war and there were problems for German acts. I stayed another year and he came to see me in Spain. He was quite young then... The last time I saw him was in 1975 when he came to see me at the Lido. I think he thought of me as his protege in a way. He is a good friend.

**Geno:** Do you ever put away a miss, or do you do it until you get it right?

**Brunn:** In rehearsal? It depends on how I feel. Let's say I am running through the act — after I had the operation, just to get back into condition I had to get my wind and stretch my arms. At times like that, I didn't mind missing. However, now when I do a trick, I do it right or repeat it. In the show I would say most people know what you want to do, so you must get it right. People are restless and nothing is a surprise anymore.

**Geno:** Have you always worn black on stage?

**Brunn:** Not always. With Ringling I wore blue and white and different colors. But now I like black because it goes with me. If you have good lighting, black is good. I like lots of light, but not on the face. Top and bottom, but not on the face. I also love high ceilings because the flight of the balls seems slower and looks better.

**Geno:** What do you think of juggling competitions?

**Brunn:** They are not for me. For myself, juggling is an art form. It is not a thing of doing tricks or juggling so many. There has to be more to it. It is

a way of saying something and being involved in what you are doing.

**Geno:** What do you think of performing on television?

**Brunn:** There is too much television. It is very hard. If you travel to different countries and watch television you realize it is ridiculous. I have experienced that many untalented people become stars on television — it has probably been said before but there is still truth to it — if you are clever, television may kill you. If you have no talent, you can just stand there and talk. Look how long Ed Sullivan lasted.

**Geno:** Many people are fighting to get on television. Is it good for the career of a juggler who has an eight-minute act?

**Brunn:** It will kill you unless you have a story.

**Geno:** What is your opinion on the future of juggling? Can it ever achieve prominence to the extent that jugglers will be known by their names?

**Brunn:** The way things are going I think it is getting worse. There are not enough places to work. There are no places for an act to get ready because there are no more variety houses or cabarets. I hope that some day they will come back because I think there is room for them. People are getting tired of too much flash. Today you have to have an act that is ready. Most people don't know what is good and what is bad today because there is so much junk on television. This is my opinion. But people like Kris Kremko and Rudy Horn took a long time to make names for themselves. They have sustained themselves over so many years and played the best places in the world over and over again because they had something special.

**Geno:** Is it the same for you? You don't have to be modest.

**Brunn:** I'm just telling you what I think. I don't know. You interview me and I am very honored. I have no association with your organization whatsoever. I met some IJA jugglers who are very good, but all in all it seems amateur. Sorry, I don't like to say that, but what I do is on a different level. I am happy in a way because what you are doing may educate the audience to juggling so when they see something good perhaps they can appreciate it. You know, there used to be a time in Germany and England when audiences would know how many balls a man juggled because people were trained for variety. It doesn't exist today so much as before because things are changing. The one ring circus is still strong, though. For instance, in Switzerland, people make reservations for the Circus Knie like they do for operas in the United States. Knie knows where he will play exactly a year from now and all the seats are sold out in advance. There are very few small circuses in the United States, everything is mass production.

**Geno:** Have you ever had something silly happen, like a ball bouncing into someone's soup?

**Brunn:** One time a very strange thing did happen at the opening night when I worked at the Olympia in Paris. The place was packed. I had a little poodle, Margot, who is unbelievable. She had a hip operation like mine while I was in Spain after she fell in an elevator shaft at the Scala in Rome. She was a special dog, and would run and catch tennis balls in flip-flops when I practiced. Incredible! She caught these balls in any direction! Anyway, Margot was watching when I did tennis balls at the Olympia. She got loose from the dancer holding her, ran out in the middle of the stage, took the ball off my shoe and bang! boom! went back. The people screamed! I couldn't do anything after that, it was the high point of the show. People said, "Keep it in the show, it's terrific!" But I would never do that.

**Geno:** Are there things you haven't done that you are looking forward to? Are there places you haven't played? I know you have performed all over the world.

**Brunn:** Some day I would like to do my act with no one applauding until the end, like in the ballet. This is to me very interesting. It is also very difficult unless you do it in such a way that people are spellbound by what you are doing. In a nightclub, people are drinking and noisy. When I was with Danny Kaye in Australia, we had a terrific audience. I found myself wanting to change the music, props and act to just one piece and have the people be so fascinated that they couldn't even applaud. That would be the ultimate!

Also, I would like to go to Russia. I was at the Lido in Paris and the Moscow Circus came to see me. Their impresario came back and asked me if I would like to perform in Russia, but because of the surgery it never materialized. I would like also to put together a package with some friends who I think are the best in each of their fields. Each act would be presented as part of a story. Perhaps we would begin in Germany, in my hometown, Aschaffenburg, if possible. I would like to start there and then bring the show back to America. I think it would be different since it would have a story. You cannot present it like vaudeville you know, just one act after another.

**Geno:** Do you have the desire to teach juggling? If so, would you prefer to have a number of students or just one disciple?

**Brunn:** Teaching is not for me. I think I would be the worst teacher!

**Geno:** Now that you are more acquainted with the International Jugglers Association, I hope you will keep in touch.

**Brunn:** I would love to come to one of your conventions, and will try to come to Cleveland if I am free this July.



**Performers Gallery:** Flip, Bounce, Rodger and Cyrus of Locomotion Vaudeville entertain Davidson College, N.C., students (photo by Pat Donley)



Barrett Felker performs with the Globetrotters. (photo by Roger Dollarhide)

# Non-juggling engineers face design test

By Lloyd Timberlake  
London, England

**Stockholm:** Late last year, 46 engineers from companies in Sweden, Denmark and Norway spent three days here designing juggling props. The occasion was a course at the Swedish Association of Engineers and Architects (STF) in designing with new materials.

It was led by Goran Lundstrom, an expert on robots who is now designing a new cardiac pacemaker. More importantly, though, Lundstrom is a 41-year-old juggler with six months experience, and recent IJA signee.

So it was natural for Lundstrom to give the engineers a problem in designing new juggling props. He could be fairly certain that none had previous experience in the field. He showed them an old print of a man using a devil stick and gave them specifications on length and width.

The original designs returned to him included

aluminum welded cones and the more basic wood and tape models. The best models, according to Lundstrom, had foam rubber balls on the ends. He was disappointed that no one used the latest high-friction materials for the sticks, or the latex-over-wood design that he is personally interested in.

For juggling clubs, he gave his students only the vague shape, plus specific weight and length. The best final design involved a new plastic used in the automotive industry which is light enough so that the clubs can be solid rather than hollow, soft enough for hands but hard enough to take drops and which can be brightly painted. Lundstrom declines to give other specifics, because he hopes to produce these clubs himself.

Lundstrom and friends have started a company called Udda (Odd) Sports, to import unicycles, boomerangs, kites and now juggling props.

Other club propositions he received included plastic models and techniques for painting on them to produce brightly reflective and permanent color.

The balls section of the workshop was much more specific. Lundstrom, who met Dick Franco last summer, presented his engineers with a problem Franco faced in Italy. "A juggler has lost his balls and needs a new set, of a certain size and weight, in a week. How do you make them?" The correct answer was to choose a certain kind of silicon rubber for the correct density and borrow a large steel ball-bearing to produce a perfectly round mold.

At the end of the course, Lundstrom brought in all the juggling props he could find and let the engineers throw them about. With another course already scheduled and the teen-agers Lundstrom coaches for fun, Sweden could soon be a juggling powerhouse.

*Freddie: The Super Juggler*  
by Dale Jones



By Gene Jones, IJA President  
New York, NY

# On Broadway

Juggler Michael Davis rises  
from ashes of "Follies"

Unfortunately, this brief review of *Broadway Follies* will be a post mortem, since the show closed on opening night. Although a doctor's examination is rarely helpful to a deceased patient, hopefully this autopsy will prove somewhat therapeutic to future projects in this theatrical vein.

On paper, *Broadway Follies* appeared to be a sure hit. It featured an abundance of novelty acts with impressive credits. However, the novelty wore off within moments of the opening curtain.

For curious readers, here is what you missed: A corny opening production number, a frenzied mess of a dog act, an aging yet engaging British music hall singer, Shields & Yarnell as robots, gauch dancers with rubber knees, an oddball magic act and duck, more Shields & Yarnell as robots, Gaylord the trained horse and juggler Michael Davis.

It seems that the producers of *Broadway Follies* must have imagined that they had a unique enough potpourri of acts to carry this production. However, the show suffered from a disastrous lack of direction

and continuity.

Even worse was the almost nonexistent set design that often left the stage looking like a vacant lot. Like someone with a broken foot who was given a splint for his arm, the show limped along aimlessly with one great exception.

That exception was Michael Davis, the juggler. Davis was the lone shining light in *Broadway Follies*. He totally upstaged all other acts, including Shields & Yarnell, establishing himself not only as a juggler but also as a comedian.

During the course of *Follies*, Davis made no less than four appearances on stage during which he told jokes, played guitar, sang a song, balanced hats and canes, juggled and managed to be chased by a dog. Davis did a three ball routine and five balls ending in a neck catch. He also juggled hatchets and cleavers before finishing by juggling a bowling ball with an apple and raw egg, all of which ended up in his mouth.

Just in case some readers become skeptical of this praise of the lone juggler in *Follies* due to

suspicion of professional bias, bear in mind that Michael Davis was immediately recruited to join the cast of *Sugar Babies* when *Broadway Follies* closed.

In all fairness to the cast of *Broadway Follies*, there were a few bright moments. Gaylord the horse proved himself to be a brilliant comedian, and Shields & Yarnell did perform one exceptional mime piece entitled, "The Toyshop."

The meteoric demise of *Broadway Follies* should not be construed as an indicator that variety shows cannot succeed anymore — it is merely an indictment of this poorly conceived venture. Just as the circus needs its ringmaster, a variety show needs a master of ceremonies or it resembles a chicken with its head cut off.

If any lasting observation can be made about *Broadway Follies*, it is that juggling has finally upstaged mime on the legitimate stage, and that Michael Davis is on his way to great success... in *Sugar Babies!*

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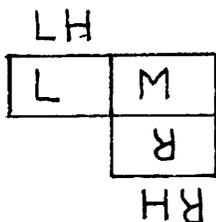
By John Reutershan  
Bronx, NY

I came up with this six-move sequence as a change-of-pace from the more vigorous moves one usually includes in a routine. It is described here from the juggler's viewpoint.

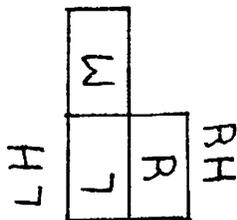
0. The standard starting position.



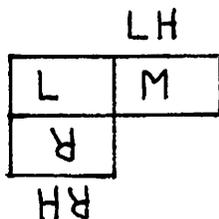
1. Right hand "folds" right box under middle box, maintaining corner contact during the move.



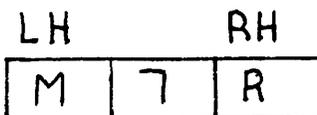
2. Entire configuration rotates 90 degrees. Right hand slides right box smoothly from middle box to left box, maintaining contact during the move.



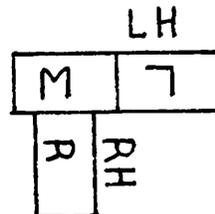
3. Configuration rotates 90 degrees again. Left hand grabs middle box during the move, maintaining relative position of the boxes.



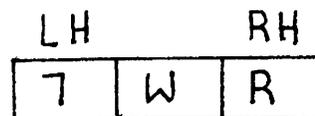
4. Back to the standard position. Hands maintain their grip, but the left box is given a 180 degree flip and caught between the other two boxes. Left hand moves the middle box over the flipping box while right hand must turn right box 180 degrees so that the hand is on top.



5. Left hand moves to grab the upside down left box, as the right hand turns the right box 90 degrees and moves it under to support the middle box.



6. Finally, back to the standard position with the same action as step 4. Here the middle box rotates 180 degrees and the right box is turned 90 degrees to bring the right hand on top. The left hand again moves its box over the flipping box.



## If you drop, say...

"It looks like I'm turning the act into a floor show!"

"Obviously a defective prop."

"The string broke!"

"Don't mind me, I'm just practicing."

"First drop I've had all day..."

"Don't worry folks, just a gust of gravity!"

"That's part of the act. The part I didn't rehearse."

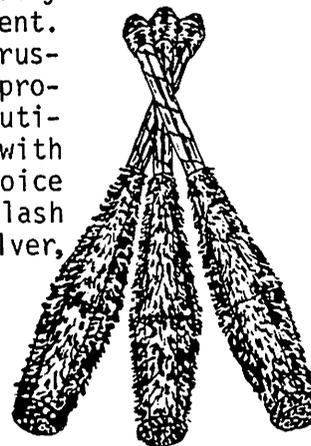
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New listings in Blacksburg, VA, and Copenhagen, Denmark!

# Jugglers' meetings around the world

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 Thursday 6-8 p.m., Moreland School, corner of Euclid and Austin Aves. NE. Call Rodger French 404/373-7175.

**Blacksburg, VA**— The Virginia Tech Juggling Club meets from 1-5 Sundays at the corner of Main St. and College Ave. If the weather is bad, meet in the lounge of Slusher Dorm. Call David Hirschi 703/951-4886.

**Boston, MA**— The MIT Juggle Club meets from 1:30-5:30 p.m. Sundays in the lobby of Building 13 on campus. Warm days, the meeting will be in front of the Student Center. Call Arthur Lewbel 617/628-3702.

**Buffalo, NY**— The Buffalo Juggling Club meets on a racquetball court, where high ceilings, good lighting, hardwood floors and freedom from obstacles make juggling idea. Call Rich Chamberlin 716/873-8193.

**Cambridge, England**— Jugglers meet Tuesdays during University term from 8-10 p.m. in the Latimer Room, Clare College. Call Ian Kelly (0223) 352236.

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

**Chicago, IL**— The Chicago Society of Juggling meets at Triton Jr. College, 2000 5th Ave., River Grove on Thursday from 7:30 p.m. until. Call Mike Vondruska 312/766-2298.

**Cleveland, OH**— The Case Western Reserve University Juggling Club meets Wednesday at 5 p.m. in Thwing Center. Call Terry Butler 216/368-2660.

**College Station, TX**— Texas A&M University Juggler's Association meets at least twice monthly. Call Rick Miller for information 713/693-0186.

**Columbia, MO**— The Columbia Juggling Club meets Sunday at 1 p.m. in front of the "columns" in good weather and in Hearnes Fieldhouse in foul. Call Bruce Hinterleitner 816/449-5768.

**Copenhagen, Denmark**— Jugglers meet Wednesday mornings at 8. Call Jens Brix Christiansen at 01-295800 or 02-441113.

**Davidson, NC**— Jugglers meet Wednesdays from 7-9 p.m. in the student union of the college. Call Bill Giduz 704/892-2000.

**Durham, NH**— The University of New Hampshire 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 Michigan State University jugglers meet Tuesday from 6-8:30 p.m. at the MSU Union Tower Room. Call Daniel Sadoff at 517/332-2003.

**Erie, PA**— Jugglers meet Tuesday from 6:30-9:30 p.m. in the downstairs gym of the YWCA at 130 W. 8th St. Call Bill Dietrich 814/825-7369.

**Eugene, OR**— Beginning and advanced juggling classes will be on Monday and Tuesday respectively at the Lane Community College downtown. 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 312/869-4606.

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

**Hookset, NH**— The New Hampshire Juggling Club meets Monday night 8 p.m. at the Gymnasy Cricket School of Gymnastics, Mount St. Mary's, Rt. 3. Call Ken Kagle at the Camera Exchange 603/224-8462.

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

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

**Iowa City, IA**— The University of Iowa jugglers conduct workshops Thursdays and Sundays on the riverbank behind the student union. Call Randy or Murray Schukar at 309/338-5137.

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

**London, England**— Tim Batson's Juggling Workshop is held at the Pineapple Dance Center, 7 Langley St., London WC2, on Sunday afternoons.

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

**Madison, WI**— Jugglers gather Sunday at 2 p.m. at Union South on the corner of Randall and Dayton St. Just whistle!

**Minneapolis, MN**— The University of Minnesota Juggling Club meets Monday and Wednesday from 4-6 p.m. at Norris Gym. Call Dan Westacott at 612/331-9277.

**Nashville, TN**— Jugglers meet Sunday afternoon in Centennial Park.

**New York, NY**— New York jugglers will gather on even numbered Sundays May through October from 1-4 p.m. in Central Park. Enter at 77th St. and Central Park West, walk to the end of the brick wall. Turn left and follow the pathway to the grassy knoll below. Look for signs. Call Steven Schneider 212/666-2224 or Toby 724/1627.

**Portland, OR**— Jugglers meet at Reed College Wednesday 7-9 p.m. in the gym. Call Dave Heine 503/246-4018.

**Rochester, NY**— The Rochester Juggling Club meets irregularly. Call Greg Moss 716/671-1143.

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

**San Diego, CA**— Jugglers meet Saturday at 10:30 a.m. at the Federal Building gym in Balboa Park. Call Kit Summers 714/224-3887.

**San Diego, CA**— The U. Cal.—San Diego Juggling Club meets Wednesday from noon-3 on the Muir Lawn. Call Ben Decker 714/222-0100.

**San Jose, CA**— Jugglers meet Saturday noon-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**— Jugglers meet Sunday 1-4 p.m. in Mitchell Park. Call Mary Siefert 805/541-3506.

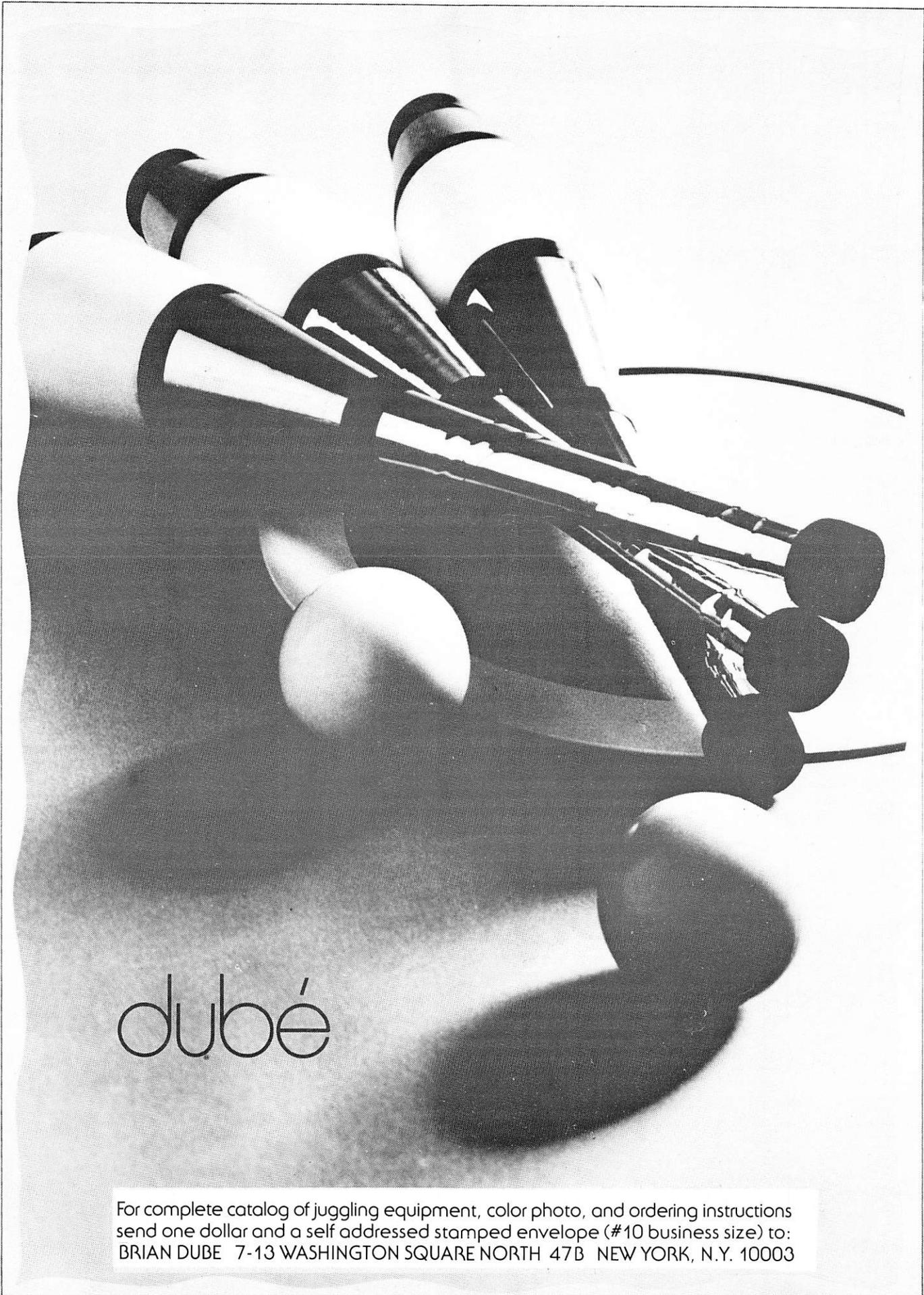
**St. Louis, MO**— SLOJAM (St. Louis Organization for Juggling Advancement in the Midwest) meets Fridays at 7:30 at the Mid-County Branch Library. Call Maureen Hoessls 314/725-8337 or Bill Fry 721-3598.

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

**Seattle, WA**— For information, call the Juggling Hotline 206/542-2030.

**Tampa Bay, FL**— Jugglers meet Thursday 6-9 p.m. Call Ed Kosco 813/527-1716.

**Washington, DC**— Jugglers meet Tuesday 7:30-9:30 p.m. at the Chevy Chase Community Center, Connecticut and McKinley Ave., NW. Call Shelly Harris 202/667-5307.



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Donations to the IJA are valuable and respected. We solicit your gift if you care to give.

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## The Joggler's Jottings

By Bill Giduz, editor  
Davidson, NC

On Day 22 of my marriage to Ellen, I once again toil late into the evening putting the final words onto the pages of this Newsletter while she does her thing at home alone. New to the institution and wanting to excell in it, I wonder if all this extracurricular time will hurt my chance of success. Though she can cascade three balls, her enthusiasm for juggling seems to begin and end with me. Will her toleration dwindle?

To quell the demons of guilt in my head and build strength for the final editorial push ahead, I look to the wisdom of a more experienced married man, Lloyd Timberlake, a correspondent from London. Extracting from the files a letter Lloyd wrote on Valentines Day, I read:

"Married??? Well, as I told a kid yesterday about juggling six balls, I've tried it and I think it is theoretically possible.

"Like juggling, marriage has its enjoyable moments, but a lot of it is frantic activity, during which those involved have no clear idea why they are expending so much energy on such an apparently pointless pursuit.

"A good marriage, like good juggling, requires a peculiar combination of a relaxed stance and an engaged mind. Worry about it too much and you spoil it. Try too hard and it won't work. Tense up and you lose the rhythm.

"Marriages, like juggling moves, are based on a good grounding in simple fundamental patterns; the fancier flourishes growing naturally from these. (There are, of course, differences. Juggling, unlike marriage, is a cheap sport requiring only a few simple props.)

"Most important, though: in marriage, as in juggling, when the whole thing crashes to the ground, take a deep breath, relax, and get it going

again. Practice is the key."

Thanks for the perspective, Lloyd. I'd have never said it so well myself!

Secretary/Treasurer Rich Chamberlin reports that the following people have donated money to the IJA recently:

<b>Carter Andrews</b>	<b>Jacques Marais</b>
<b>Jon Beckner</b>	<b>Gerard Pache</b>
<b>Michael Carroll</b>	<b>Mike Scheck</b>
<b>Claude &amp; Donna Church</b>	<b>Richard Schumann</b>
<b>Laura Dickerson</b>	<b>Christopher Shelton</b>
<b>Alan Eisenhour</b>	<b>Ken Sinay</b>
<b>Desale Gauthier</b>	<b>Kathy Steinberg</b>
<b>Arthur Lewbel</b>	<b>Robert Pope</b>
<b>John Ben Urban</b>	<b>Sharon Waldman</b>

In addition, Jim Clayton donated 2,355 balancing canes which the IJA plans to sell at juggling gatherings. The IJA sincerely appreciates these donations, as they are helping the organization achieve tax-exempt status by demonstrating our attraction to donors. We are filing papers for tax-exempt status now, and hope to have good news about our application by the convention.

IJA Newsletter  
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