

# MONTANDON MAGIC

P.O. Box 711

TULSA 1, OKLAHOMA

No. 1

JUGGLER'S BULLETIN

October, 1944

Last month we promised to get into action on the idea of a monthly sheet of news and ideas. The following paragraphs are the result. As the idea expands, we'll expand the Bulletin - the sky's the limit - so send in your ideas, pictures and problems.

The mention of problems, brings to mind that we have had several requests for a routine with Devil Sticks ... in fact, we'd like to know more about them ourselves. We bought a set from Van Wyck many years ago and fiddled around with them but never went very far in the way of a routine with them. Come to think about it, we've never seen a printed article on their manipulation. If you have one you'd care to share with the rest of us, drop a line and tell us about it. We'll write it up in the next Bulletin.

Speaking of other problems, Joe Fleckenstein of Pittsburgh, Pa., sends us this one, which appeared in the April 1944 issue of "The Linking Ring" --

Can you tell me?

"A pair of Sepia Jugglers entertained amusingly" .....

The foregoing excerpt was taken from a Pittsburgh newspaper. It appeared in a column which reviewed the acts appearing in the various local theatres. To one who has enjoyed jugglers and juggling for many years, for one who has traveled many miles to see a juggler, for one who is a nut about juggling, the line above has caused quite a bit of thought. After thinking about W. C. Fields, Fred Allen, Serge Flash, Bobby May, Boy Foy, Mel Otey, The Bamfields, Harry LaToi, Three Swifts, Ben Beri, Stan Kavanaugh, The Elgins, Moran and Wiser, The Juggling Jewels (formerly Carlton Sisters), Johnny Ray, Art Jennings, Monroe and Adams, Belmont Brothers, Bobby Jule, Bob DuPont, Wilfred DuBois, The New Yorkers, Lon Rogers, Billie Burke, Pryde and Dell, Bobby Ray and many, many more whose names I cannot remember off-hand, I don't believe I have ever seen a colored juggler.

Have you? ..... Joe Fleckenstein.

If you have ever seen such a phenomena or remember reading about a colored juggler drop a line and solve Joe's problem.

Answering our request for photos, ad copy and bills, we have received photos from Doug and Lola Couden and Buddy Heller. Billing from Tracy Andrews and Laddie Lamont. Send yours on in. As soon as we get enough together we'll print them up so you can have a copy for your collection.

Speaking of photos. Juggler Charles Carrer's portrait adorns the cover of the April 1944 issue of "The Linking Ring". Bob Blau of Houston, Texas, appears in the Texas Convention pictures in the October issue of the same magazine.

Looking through the September issue of "Billboard" we find - Bob Dupont appeared at the Stanley Theatre in Pittsburgh - Jimmy Savo presented juggling (in pantomime) at Cafe Society Uptown in New York - Lew Fields at Tic Toc, Milwaukee - The Elgins, hat exchanging and Indian Clubbing at Leon and Eddie's, New York - Wilfred DuBois skedded for a date at Chattanooga - Val Setz at the Orpheum, Los Angeles doing among other juggling the four silver dollars from the foot to forehead, chin and eyes ..... So there's plenty of juggling going on.

Each year at Abbott's Annual Magic Get-Together at Colon, Michigan, several Jugglers may be found. This year, Abbott's 11th Get-Together was no exception. We had fully intended to make this affair this year, but last minute rush of war contracts nipped the idea in the bud. So our information and news comes second-hand. Harry Otto appeared on the Friday night show repeating his last year's hits - his human billiard table and devil stick stunts. Virgil, the magical juggler appeared on the Night-Before Show. A special Juggler's session was held this year, staged by Fred Merrill of the Abbott staff, a former vaude juggler. Others in attendance were Harry Otto, George DeMott, Reggie Lawrence and Dick Williams.

Doug Couden, formerly of Pasadena, California and other points on the West Coast is now enroute to Texas and Oklahoma, playing schools. Doug is one of our best correspondents and is a real juggling enthusiast. If he's down your way drop in and say hello. Last letter from Doug was sent from Glendale, Arizona.

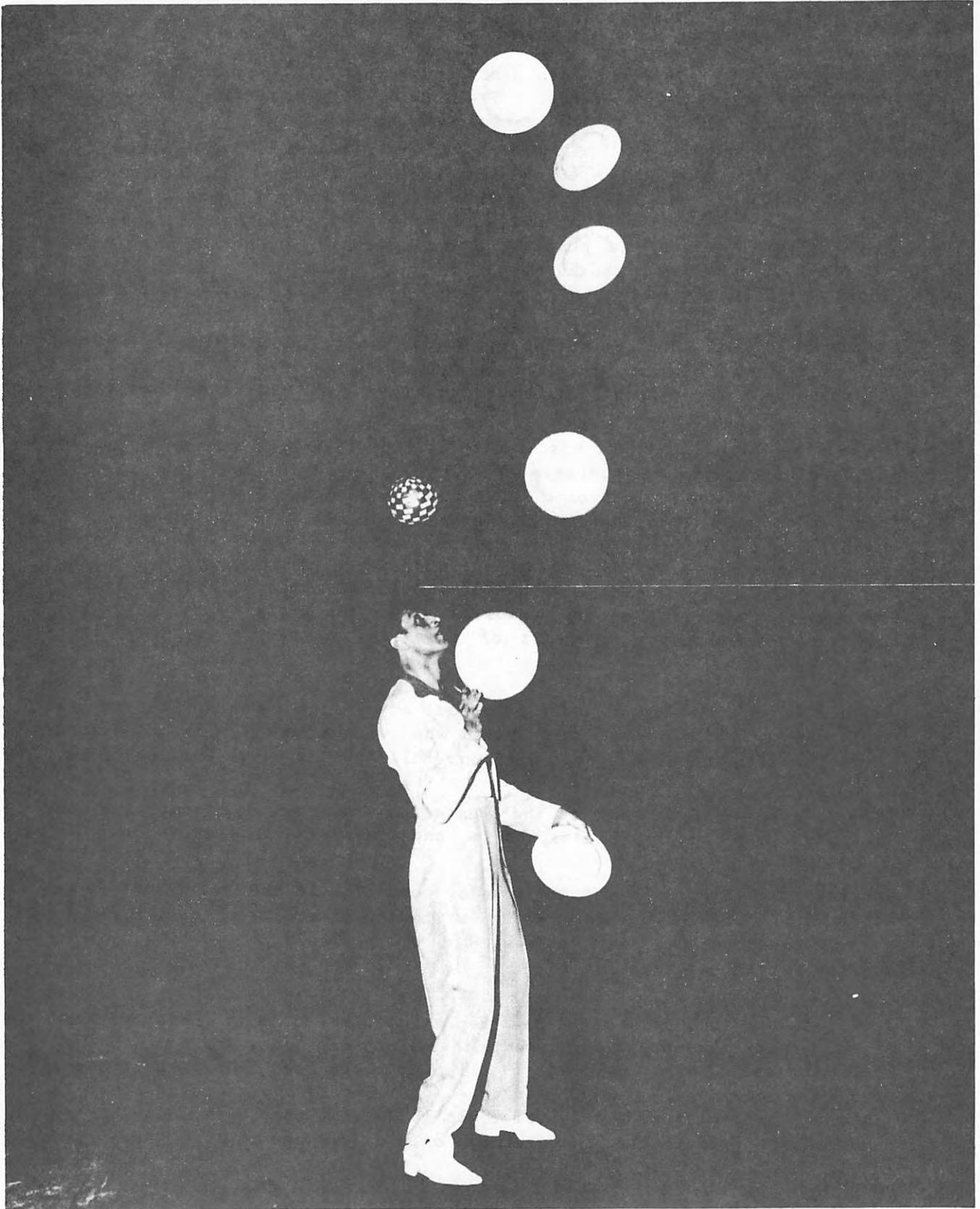
That about winds up the news we've gathered for this month. Let us hear from you with anything that might be of interest to Jugglers.

Reprinted issues authorized

10-28-75

Roger Montandon

Roger Montandon



Our cover pictures Massimiliano Truzzi juggling six plates while at the same time bouncing a ball up and down on his forehead.

The picture is not just a publicity picture, we know, because we had the pleasure of seeing him perform this difficult feat, when he appeared with the Polack Bros. Circus in Tulsa last week.

Truzzi - Russian born - has been presenting his skillful juggling in this country for the past four years. Previous to his engagement with Polack Bros., he appeared with the Folies Bergere Unit.

Truzzi was brought to this country by Ringling North. At that time a juggling act performing alone in a circus was an unheard of occurrence -- There were always at least three or four jugglers performing at the same time. Truzzi claims the honor of being the first juggler to perform in Madison Square Garden with the Ringling Bros. Circus and present his act alone.

Truzzi is a real juggling enthusiast -- you'll enjoy meeting him, if he comes your way. He does juggling, because he likes it, and his skillful act reflects the many hours of practice required for an act of this type.

One of the high-lights of his act to us, was the pop-corn gag. Truzzi throws a ball into the audience for someone to throw back, he, in turn catching the returned ball on a knife held in his mouth. After repeating this a couple of times, he throws the ball to a man, who in attempting to catch it upsets a box of pop-corn held by a passing pop-corn vendor, pop-corn flying over everyone in the vicinity. We remarked to Truzzi how well we liked the gag and he said, *"That's the trouble - people like the pop-corn gag, and it takes no practice - I do six plates and bounce the ball on forehead after ten years of practice and people just say, it's good."*

Another stunt that Truzzi gets a lot out of, is the spinning ball on the fingertip. *"Child's play"* said Truzzi when we mentioned it and proceeded to demonstrate in our basement with our ball - we're still working on it.

In his act, which is one of the fastest we've seen for some time, he includes clubs, sticks, plates, balls, and finishes with fire sticks.

Truzzi's two ambitions are to someday conduct a school for jugglers in Sarasota, Florida, his home, and to write a book on juggling in Russian. We hope he does both, and that we can attend the school -- the book in Russian, we'll get translated.

Joe Fleckenstein's problem of the Sepia Jugglers, brought in several replies. Andy Thumser, who presents his juggling under the name *"Bo-Bo"* *The Whimsical Clown* - sends in a clipping taken from a Harrisburg paper about ten years ago in which *"Jerge."* - *Abab, The Ethiopian Entertainer* is billed. Andy states that cigar boxes is Jerge's specialty, and that he played the Gayety theatre in Baltimore only a few weeks ago. Harry Lind

writes to mention Harry Crayton who performed a Hoop Act around 1940, but has since passed on. Doug Couden writes, *"Funny thing about that colored juggler business. First juggler I ever saw was colored. When I was a kid, back in Flushing Long Island, saw a colored juggler, practicing outside a tent show, but of course, don't know who he was"*. Doug also has a photo of Coy Herndon, Colored Hoop Roller, former vaude single, who from last reports was on advance of a Minstrel Show in South.

H. H. Brown, who is really an old-timer - being 72 years young, and still a juggling enthusiast writes, *"I don't remember in all of my 72 years ever seeing a colored juggler, however I do remember seeing a mighty fine Baton Spinner with Thatcher, Primrose and West."* Joe Taylor reports having seen George Rowland, a colored veteran of many years. There are probably several more that haven't been mentioned but they are the exception rather than the rule.

Bulletin No. 1 has been sent out to over 150 who have expressed an interest in juggling. We feel sure that there are many more that are not at present on the list. If you know the address of anyone who would like to receive these Bulletins, let us know.

Looking over the Trade Journals, we find that - Paul Wingrave, veteran juggler, appeared recently at Finsbury Park Empire, London with a miscellaneous juggling act. The Great Carmo - Harry Cameron - who went to England with a juggling act over thirty-five years ago died, August 1, at Coventry, England. Doug Couden, who also uses Vent. and magic on his school shows, has written a dialogue for vents, in which only three words are spoken. The dialogue is to appear in the December issue of *"Tops"* Magic Magazine. George DeMott received a most interesting write-up by Loring Campbell, Lyceum Magician, in the November *"Tops"*. Campbell points out that DeMott is probably the only juggler at present giving a complete evening show of juggling only. Joe Fleckenstein and Dr. A. L. Baldwin are pictured in the November *"Linking Ring"*.

The third edition of Harry Steinman's "Roller Skating Extravaganza" - - *"Skating Extravaganza of 1945"* includes the well-known Bobby May, Juggler on Wheels.

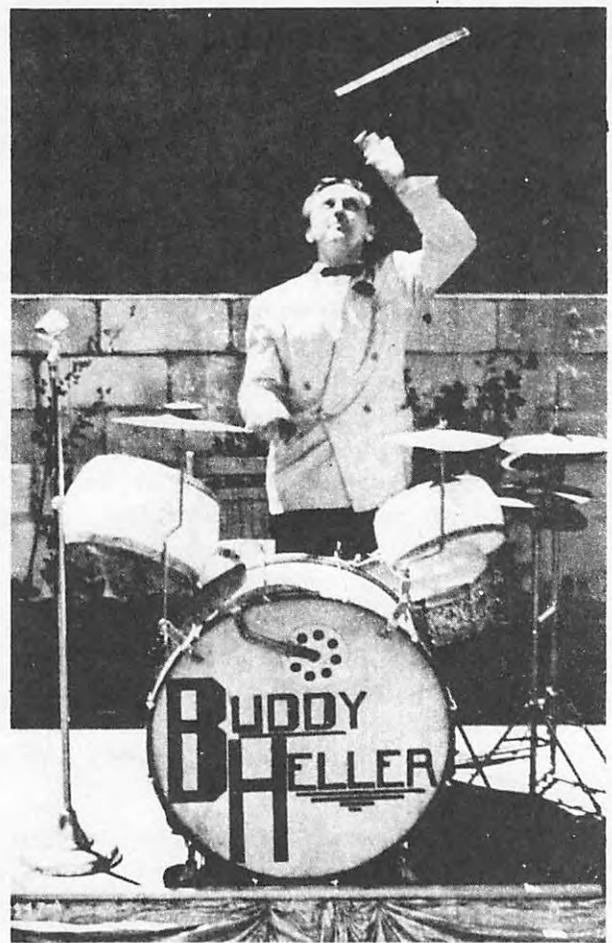
The Six Willys - expert "Indian Club Sextet" - recently appeared at the Chicago Theatre, Chicago, Illinois... Curtain bowing with their - *"Ladder Balancing while Club Tossing Act"*.

Munro and Adams advertising their whereabouts (*recently Club Bali Miami*) in the Billboard.

Results regarding Devil Stick manipulation have been nil to date. If we don't hear further details we'll be forced to practice a lot more, and then have some pictures taken. We'll admit that an explanation of the moves is rather difficult.



A. J. DUFFY



BUDDY HELLER



REGGIE LAWRENCE





OUR COVER PICTURES  
**DOUG COUDEN**  
OF THE TEAM OF  
**DOUG and LOLA**

Doug is our nomination for Juggler's *Ambassador-at-Large-of-Good-Will*.

He has probably done more to contact and talk juggling to juggling enthusiasts than any other man in this country ... or the world, as far as that goes.

Doug is a prolific ... and good writer, as our rather bulky file of his letters would prove. We get a great kick out of his rather regular letters of news and advice. Not only are the letters interesting, but usually of more than one page of typing in length which is quite a feat in itself to us - we never get more than one page written. In addition to his letters, we have on file his manuscripts covering nearly every branch of juggling and which we hope to reprint sometime in the future.

Doug's latest is a manuscript covering school assembly booking ..... a subject he is well versed in, since the team of Doug and Lola have been working independent school assembly shows for the past eleven years. In working these shows they travel by trailer when and where they like. Right now it happens to please their fancy to be traveling through Arizona on the way to Texas. If you've noticed their Billboard ad, you'll have seen that they are looking for an act to follow their Texas dates.

We've been working on Doug to get him to Tulsa for a grand session on Juggling, but right at the moment Doug says, *"Would like to go up your way, but don't see how you damn Yankees stand the cold!"*

Doug and Lola present a well varied school program which includes vent., rag pictures, puppets and accordian music in addition to Juggling.

Sometime before we started putting these Bulletins out, we approached Doug on the idea of including sections covering such subjects as Patter for Jugglers - Comedy situations adapted to Juggling Acts - Music for Jugglers - Magic-Juggling combinations - and many other topics. Also among our discussions were plans for an Organization with Conventions, Membership Cards, and of all things, Dues. We are still just thinking and planning, but we'd like to hear your opinions and ideas on the subject before we go ahead with further plans.

We did get definite results from our approach ..... nearly every letter from Doug has contained some idea or routine. The following paragraphs contain some of the many contributions he has sent in. If you enjoy them, send in some of your own, and we'll make a regular department in future Bulletins for your ideas and routines.

"Here's a gag I used in a Tent Show (Pic-vaude). Juggled regular clubs, saying that I had 3 different sizes. Next juggled 3 toy Bowling pins decorated like big clubs. Then I said I'd juggle the real small ones, in fact they were used by fleas in the flea circus. Then go through the motions of juggling, throwing behind back, etc. Catch last one and say that some people don't think they are real clubs. To prove they are, throw em down on stage one at a time, each time comedy guy off stage hits floor with hammer. Instead of stopping with three whacks, comedy guy crawls out on stage still socking stage with hammer, at which point I'd wham him with slap stick.

#### Gags with 3-Ball Juggling

"Many jugglers depend on juggling 3 balls for their comedy angle. There are various methods of getting laughs, such as doing fake throws over the shoulder, under legs, etc., giving imitations, using a trick to illustrate same or by the method of stopping the juggling and telling a gag and then start juggling again in an exaggerated manner.

"There are many tricks with 3 balls. One juggler told me that he could do over 100 different tricks. This would be too long drawn out for the audience. The best bet, to my notion, is to use only several tricks, each with a sock laugh. To do this a good method is to do imitations. There are a number of tricks which get laughs with no talking but these are even more effective with patter. For example, the trick which has been used by many jugglers in recent years to good advantage is the one in which two balls are juggled straight up and down in the right hand while the third ball, held in the left hand is carried up and down beside the nearest one being juggled. To make this more effective say, "Imitation of a juggler trying to fool the public." The writer uses several of these imitation tricks such as a lazy juggler, near sighted juggler, imitating the size of a fish caught by someone known to the audience, etc. Think up ones to use pertaining to local conditions and people. For war gags, here's a couple of ideas. Imitation of Hitler advancing on the Western Front- Just juggle three and goose-step backwards. For Tojo looking for his fleet, toss one up, let it bounce off floor while you place other two balls to eyes, looking down and saying, "At the bottom of the ocean".

"Another angle overlooked by jugglers is to tell a story illustrating it with tricks, such as the following: Cross three balls with easy tosses and go back to this cascading movement after each "illustration". "You may wonder where I got this suit. (Juggle two in left hand, hold one in right and point forefinger at coat,) I was walking down Main St. the other day after ordering 100 cream puffs from the baker for a party. I passed a clothing store and saw this suit (same business only point to trousers) in a window. The proprietor was standing in the doorway looking out. (Make tosses with balls over instead of under and spread them apart so you can look through the "door".) How much is that suit? (Juggle two in left hand and point to suit in "window".) The guy said it was fifty bucks so I said I'd take it. The baker was standing in front of his shop across the street. (Juggle two in left hand and point to right) I was too tired to walk across the street. (Slouch on one foot, make slow high tosses and yawn) So I called across to the baker, 'Will you have 100 for me tomorrow afternoon?' The baker yelled 'sure' so I hollered back- 'Give this guy 50, will you'. The baker said he would so I went in the clothing store, the proprietor wrapped up the suit, (juggle two in left hand and make circular movement with right "wrapping the suit") and I just walked off with the suit under my arm." (Walk off stage holding "suit" under arm, juggling two balls in other hand)."

The "Cockles of our Heart" have been pleasantly warmed by the response and interest in our Bulletin No. 2. Letters have been coming in response to our ad in the December 2 Billboard at the rate of about 20 a day. Though we may be slow to acknowledge your letters we want you to know that your letters and information, as well as photos are appreciated and used.

We've been "scooped" in a pleasant sort of way. The December "*Linking Ring*" contains a seven page article entitled... "*Jugglers, Past and Present*". Written by **M. S. Mahendra**, well known among mentalists and magicians ..... from Scrap-Books of **Gus Kiralfo** and **Harry Lind**. The article, the best we've had the pleasure of reading, should be in the possession of every collector of Juggling history. Not only are the names of most of the old timers mentioned but there are many priceless pictures. Even if you have to "beg, borrow or steal" a copy, read the article. **Gus Kiralfo** - the article informs us, is retired and living in San Antonio, Texas - but still interested in Juggling.

That Juggling can be more than a pleasant hobby and a means of good livelihood was pointed out to us by a letter received this past month from **Felix J. E. Boucher** of Bedford, Mass. Felix was a Naval Veteran of the first World War, and has been hospitalized for almost 20 years. The past five years Felix reports that Juggling has enabled him to make considerable progress toward recovery. Felix further informs us that the movie "*And the Angels Sing*" presents an excellent two juggler team. We didn't catch the picture ..... anyone know who performs the honors? That reminds us that someone else mentioned a Juggling act appearing in "*Sensations of 1945*". Speaking of Jugglers appearing on the screen... do you remember the short with **Bobby May** about six or seven years back ... and **W. C. Fields** in "*The Old Fashioned Way*".

WE HEAR THAT ..... November 18 found **Bob Dupont** at the Strand, New York with his apple eating gag ..... International Booking House in Mexico City calling for Chinese Jugglers, Magicians, etc. .... **Valentine and Evelyn**, Juggling duo presenting Hoop Tossing, Ball work and Parasol and plate spinning at Orpheum, Los Angeles, California, Nov. 21 ..... **Anita Martel** at State, New York, Nov. 30 with blindfold ball juggling, hats and balls ..... **Doug and Lola Couden** advertising for act to follow in schools in Texas, which reminds us that if you want to contact **Doug**, address his permanent abode - 1860 El Sereno Ave., Pasadena 3, California. **Frank Portillo** reports working with **Lew Folds**, Magical Juggler.

**J. F. Conway**, of Los Angeles, writes an interesting letter in which he relates an amusing anecdote that happened back in 1930 ..... here it is in his own words, "*While working on an amateur show in San Francisco, I heard the M.C. remark before the show, 'He's no amateur, he's a good Juggler'. This was real praise, since the M.C. didn't know I could hear him. Well, I went on and did the turn and at the end of the act, the M.C. referred to me as 'Search Flash'. For years I pondered what he could mean by that term - until three months ago - 14 years later, a fellow performer in San Diego asked me, 'Do you know Serge Flash?' He is a well known Juggler.*" At last the mystery is solved.

IF THIS BULLETIN REACHES YOU BEFORE CHRISTMAS - MAY WE WISH YOU A MERRY ONE .... IF IT DOESN'T, WE'LL WISH YOU A HAPPY AND PROSPEROUS NEW YEAR.



Our cover picture will serve to introduce you to BOB BLAU of Houston, Texas .... 4301 Canal Street to be exact.

BOB is at present our most consistent Texas Reporter of Jugglery. His letter of December 22nd reports as follows: *"Had a nice visit with Bobby May last week. He was featured with "Skating Vanities" - used clubs and balls, and some trick stuff with hat and cigar. Also a combination stunt of Juggling, balancing, and twirling. Closed with his famous "up side down" juggling - a really sensational act. From a fellow Juggler's standpoint, the real treat was to see him juggle seven balls in my living room with low ceiling 'n everything."*

We've enjoyed the picture BOB sent and the only thing that we've been wondering about is the object in front of the clubs on the floor. It looks like it might be a tomato -- we don't say it is -- but if it is we're wondering if someone threw it at BOB or if, later on in the act, he throws it at the audience. How about it, BOB?

Now the Christmas rush is over — the January rush begins — and then we expect the February rush and so it goes. But we did enjoy the many cards, photos, and bills that have come in. Speaking of cards — we particularly liked the photo Seasons Greetings picturing ERIC JOHNSON with HARRY LIND in a little Club work; The Merry Christmas from DOUG & LOLA COUDEN picturing DOUG, the Trailer and the Dog. TRUZZI's card from Florida made us slightly envious — here we are freezing and there TRUZZI is basking in the Florida sunshine. The envelope of ERIC's also appeals to us. He draws an Indian Club on the envelope and puts his address within the lines of the Club. LARRY WEEK's V-Mail cartoon of a Corporal juggling balls spelling out Merry Xmas.

HARRY FERRIER sends an interesting photo taken 30 years ago and a bill picturing his acts of Juggling and Magic as of today. HARRY has been juggling over 40 years and played with the famous Yip, Yip, Yaphank show of World War I.

ANDY THUMSER sends an interesting photo with a ball balanced on his head. In addition ANDY has added a sheet for our collection picturing *"The Great English"* Colored Hoop Roller. ANDY notes that he worked on the bill with this act at the Hargraves Opera House, Chester, Pa., 1910.

KARL CARTWRIGHT sheds some more light on the Colored Juggler problem. He says, *"The first one I remember was with the Billy Kersard Colored Minstrels. I was a small boy at the time and don't remember his name, but he did a nice routine with balls, hats, cigars, and plates. Then there was Will Cook with the Black Patti Colored Musical Comedy Co., Albert Drew with A. G. Allen Colored Minstrels, who was also a wire walker. Arthur Prince with Huntington Colored Minstrels who featured clubs and hoops. Coy Herndon with Silas Greer from New Orleans Colored Musical Comedy. I consider him the best hoop roller I have seen. Purl Moppir, featuring hoops, and Willie Edwards, who was also a wire walker and animal trainer. Pee Wee Williams — comedy juggler and song and dance man. John Pamplin, who was with a number of the colored shows and also with Miller Bros. 101 Ranch Wild West show in the 1929 season. He worked in a Devil make-up, used clubs, balls, blocks, and finished his act by balancing a revolving table on his chin, table being on top of a pole."*

DICK WILLIAMS reports that BEN BERI appeared at Wichita, Kansas the latter part of December with the Harry Howard production, *"Hooray for the Girls"*.

From Indianapolis, Indiana, WALLY BURNS reports meeting BELMONT BROS. and JUGGLING ELGINS.

TOM BREEN of Richmond Hill, New York, adds EDDIE ELLIS to the list of colored jugglers and says he is now working around Boston doing clubs and balls.

BERT HANSEN sends us an interesting page of picture of TRIXIE, juggler on ice, which appeared in the March 1905 issue of *"See"*. BERT had an interesting experience at Christmas time, playing the part of Barnaby, the Juggler in a play called *"The Miracle of the Juggler"* adapted from the French folk-play *"The Juggler and Our Lady"*.

The holidays found plenty of Juggling going on all over the country. BOB DUPONT at the Beachcomber, Miami Beach; The THREE SWIFTS at Loew's State, New York; The SIX WILLYS at the Oriental, Chicago. The Department Stores all over the country had their quotas of clowns, jugglers and magicians. At the Famous-Barr Store, St. Louis, PAUL ZALLEE of Atterbury Bros. Circus entertained with comedy juggling. The VALLETS, acro-baton artists were at the Rio Cabana, Chicago. LEW HOFFMAN, juggler and hat manipulator doing pantomine at the Olympia, Miami.

In *"The Family Circle"* a house organ distributed by Safeway Food Stores, for January 5, ROBERT PILGRIM, who cartoons a page of Food Oddities under the title "Food for Thought" - cartoons a drum majorette with the following caption: *"As we've always suspected, these big batons carried by drum majors once served another purpose. The hollow baton with the big hollow ball was used in early Europe as a container for wine with which the Drum Major refreshed the members of the band."*

It has long been our contention that television will offer new and excellent fields for jugglers but no doubt standard acts will have to fit to the limitations of television until further perfection. With this field in mind it might be wise to keep in mind the type of juggling best adapted to video, and have such material ready for the break. Billboard for Jan. 6. has an interesting column entitled, *"Vaude seen as Video Natural"* that is well worth reading. Page 12 if you're curious.

The January issue of *"The Linking Ring"* continues the excellent article on *"Jugglers Past & Present"*. We haven't been able to get extra copies so you'll just have to root a copy out for yourself - any of about 4000 magicians around the country can let you read their copy.

From CORONET for January, 1945

#### **Juggling with Fate**

THE SCENE WAS CHINA in 1927. An American newspaperman, covering the Chinese Revolution, was captured by a gang of bandits and held for ransom. The deal moved slowly. The bandits became impatient and threatened the correspondent with death.



Suddenly the victim recalled that during his school days he had often put on a juggling act. Picking up some rubble from the ground, he astonished the brigands with his clever juggling feats. They were so fascinated and pleased by his performance that they permitted him to go free.

The ingenious newsman returned to America, where today he is known as the dean of the news commentators. His name is Hans Von Kaltenborn.—IRVING JOHNSON

# JUGGLER'S BULLETIN

MONTANDON  
MAGIC

Number 5

February - 1945

To a grand old Juggler, DICK RICTON, *Barnum of the Sticks*, we dedicate this issue of the Bulletin. RICTON at the age of 63, after 50 years of Juggling and Show Business is retiring. (See Doug's column for further details).



RICTON was one of the few Jugglers to actually show eight ball juggling. He also did 9 but the fountain movement of eight showed the many hours of practice that was characteristic of his work.

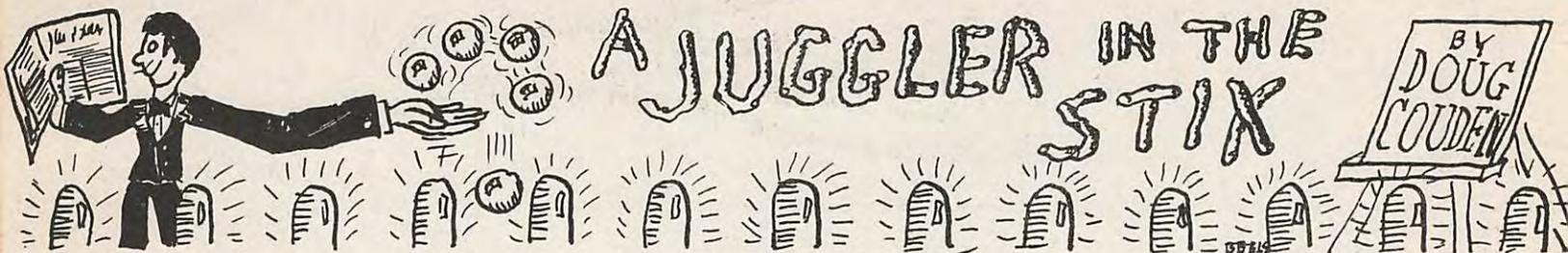
In RICTON's Tent Show career, he really had a "family" show - other members of the "family" working in various capacities. One of his sons, who was with him for years, recently was discharged from the Service, having been wounded in the African Campaign.

During RICTON's entire show career, he always found time to practice .... even after he passed the sixty year mark. During the last few years, he gradually tapered off on his more difficult juggling routines and put more time on his dog training. During his last year of showing, he was doing an hour show, 15 minutes of juggling and 45 minutes with the pooches.

Beside ball juggling, RICTON has also performed at various times a wide range of other juggling - such as balancing, plug hat juggling, juggling three handkerchiefs, felt hat spinning, cigar-boxes, and other straight and comedy routines.

RICTON was a good talker, a top-notch salesman of the old school, and later when he went into the school assembly field, he sold the show in a sort-of-a pre-view to school audiences before the date of the appearance. This talking ability resulted in an almost 100% turnout to his shows.

This cover picture of RICTON, which is the back cover of his *Juggler's Manual*, a copy of which we're still trying to beg, borrow or steal, is the only one we've been able to get. Probably, because he has never used this type of advertising.



Safford, Ariz. ROGER MONTANDON poured it on a little thick about me in Juggler's Bulletin #3, but we'll forgive him as he has the makings of a P.A. There's a very timely story right now about a grand old Juggler, RICTON, Barnum of the Sticks. Dick is just retiring after more than 40 years in show biz. Many of you readers may not know about him, because his publicity has been very meagre, and he is not much of a hand at writing letters. Playing the Stix, publicity has very little value, but Ricton did send in an occasional squib to the Pipes for Pitchmen column in the Billboard, as for many years he operated his own tent medicine show in the South.

Photo of Ricton in this issue was taken from the back page of a booklet on Juggling which he published at the age of 19 and as he is now nearing the 65 mark, I believe this is a record for long time juggling. Pic shows Ricton doing some of his wonderful ball juggling at which he specialized. This booklet is one of my prize possessions and I also have in my scrap book, snap shots of his Med Show which at one time was a big top with a number of performers, roustabouts, trucks, etc. Ricton did his Juggling Act in his own show and started training dogs and working them in another act.

Several years ago, Ricton gave up his big show and went into the same kind of work my wife and I are doing, playing School Assembly Shows independently. He and his wife, Mattie, also lived in a trailer and in a letter recently he stated that if he had his entire show career to live over again it would be ALL schools. Dick's first venture as a professional was in a museum in Boston in the Gay 90's. Later he did a single in Vaudeville for a number of years. Last word from him was a post card from Tennessee saying that he was closing for good because of ill health. He has bought a Cafe and Confectionary business about six miles out of Atlanta on the Highway to Birmingham, Alabama. The address is 2534 Bankhead, Atlanta, Georgia. I feel sure we all will want to wish him luck in his new venture.

As a fine gesture from all Jugglers who read this, will you sit right down and write him a letter, or even a post card wishing him luck in his new venture. If you have a photo or advertising, send it on to him to stick up in his place of business. I know he would be proud to display any such greetings from brother jugglers.

Had some grand visits with John Alexander and his family in Tucson and will have some interesting things to say about him in the next Bulletin. Lola (my wife) took some snaps of us juggling together and if they turn out good enough, will send one in as it should be a real surprise to any one interested in juggling. Have been corresponding with several jugglers in Texas and we are looking forward to some pleasant visits in San Antonio. We go into El Paso first, so if any one knows of anyone there interested in the art, let me know. As we go along the trail will take snap shots of Jugglers we meet and if they are good I am sure Roger will publish them. Also carry a portable in the trailer and have plenty of time to write letters, so drop a line if the spirit moves you. Address is 1860 El Sereno Avenue, Pasadena 3, California.

From now on, in case you fail to receive a BULLETIN, you can put the full blame on my new helper - Hepzibah, Jr - - - - an Addressograph Machine.

A flock of letters, news and photos, some of which we'll have to save for future BULLETINS, have come in the past month, so here they are:

BOB BLAU explains all, clears himself regarding the tomato incident of last Bulletin. Bob says, *"Now regarding the tomato that shows up in the picture . . . . I feel that after a good many years of juggling, my act must be improving some - because you will notice that there is only ONE tomato this time! It's a great feeling when the number of missiles per act begins to diminish. (Confidentially, I thought I had bought up all the tomatoes in the neighborhood but must have overlooked one. However, just to be on the safe side, I always do a pretty fast act, and keep moving all the time!) Seriously speaking - that picture has a sentimental value to me, because I happened to be using a set of clubs given to me by my good friend Ben Beri. Also stole the trick of spinning the club on the glass from him. I think you will agree with me when I say Ben is bound to go down in Juggling History as one of the Masters."*

JACK PARKER - now overseas in the Service drops a V-Letter saying that MEL ODY was up to see him. MEL is a PFC in the USMC and is at present working with Lieut. Bob Crosby's Band and Unit. JOE BROOKS - Comedy Juggler - is working with a Civilian Show in Honolulu. VAL SETZ passed through recently with the Betty Hutton troupe, a U.S.O. Show. JACK would like to hear from the 3 Swifts.

HARRY PEPPER writes a most interesting letter and sheds the first light on the Devil Stick routine. *"Speaking of Ed Van Wyck - I think that I bought three Devil Sticks from him when I was a kid. I don't remember exactly, but I think that they were made of fairly hard wood, and were hard for a beginner, as they would slip, but since then I have had them made of softer woods, and one in particular, (made of Balsa wood) was very easy to handle, but those light woods break easily. I am using one now, made of a curtain pole wrapped with colored cloth and it works O.K. as I only use them when I keep repeating on a job. There are a few standard tricks you can do with them such as taking the two small sticks and keeping the large one in the air by hitting it a few inches from the top, from stick to stick. Then I take the small stick and keep the large one twirling slowly horizontally on it - then I bring it upright again and keep hitting the large stick on each side with the small one, keeping the large one in the air with the small one - and finish by twirling the large stick with the small one, same as a baton on one finger, and I think that is the standard routine used by Devil Stick Jugglers. The last three tricks require considerable practice. There is a Juggler who makes a specialty of Devil Sticks, but he uses real thin straight sticks, about one-eighth to one-quarter inch thick. He uses first one, then two with each hand, and at finish has two sticks held in each hand, and one twirling between each two, making it a very effective trick. His name is Don Caper, and he is working out of Pittsburg at present."*

TRACY ANDREWS reports running into HARRY LaTOY while playing Clubs in St. Louis. LaTOY, an old time hat juggler, is going to Tuscon for his health.

One of Ripley's *Believe It or Not* columns cartooned TOM REDWAY as having juggled 5 balls in the air for a distance of 3½ miles in Orange, Mass.

LADDIE LAMONT reports meeting ANDY THUMSER in Baltimore and FRANK PORTILLO in Washington. LAMONT is at present playing with Ripley's *"Believe It or Not"* Revue.

LOGAN WAIT, my "podner in crime" of Magic and Juggling, and I made a flying trip to Wichita, Kansas, recently so I got out the list and found that two jugglers held forth up there - Al Barnard, Al Barnard, Jr. (they call him Buster) and Dick Williams - that's three of them - we're still in a fog - catching up on sleep and things, though. It happened something like this, as near as I can remember: Buster had a show in a hall directly over our room in the Broadview, so we sneaked up the back way - those were the longest, narrowest stairs we've seen in a long time - and arrived just in time to say hello and get out in front. Buster does some swell ball and club work, comedy tramp style. We specially got a kick out of his match and cigarette routine. After two attempts he finally on the third one succeeds in throwing a lit match around his shoulder and catches it in his mouth alongside the cigarette already there and by puffing, lights the cigarette. This feat, Buster tells me, is doubly difficult now due to the cigarette shortage.

After the show we went over to Al Barnard's house where we had a most enjoyable time until three or four in the morning. In the basement is the beginning of a wonderful Recreation Room. Around the room in neat frames are pictures of interest to all jugglers and showmen. Also stacked around the room - Al promises to have them all stocked away in cabinets but we hope he never gets around to it - are Indian Clubs, Roman axes and other Juggling equipment. While browsing around we caught a glimpse of Al demonstrating the old ball and tube routine with a set of Van Wycks aluminum balls.

Back upstairs again to sit back and enjoy some plain and fancy ball tossing by Buster and talk of Juggling and Jugglers. Buster travels light when he does a show and we were quite interested in the unusually fine carrying case he uses. Made of Aircraft plywood with metal reinforcing corners, it makes a beautiful case. Inside partitions separate Indian clubs, balls and cigar boxes ready for use the minute the lid is opened. With the addition of a stand to hold the case this will be a valuable asset for getting on and off fast and neatly.

Back home again we took time off to call the Barnards at about eleven o'clock one night - getting him out of bed of course - but also extracting a promise for some interesting material for a future Bulletin.

TOM BREEN postcards the following from St. Louis before hopping down to the St. Charles Theatre, New Orleans: *"This is not a picture of me but shows how some people think juggling has gone to the dogs."*

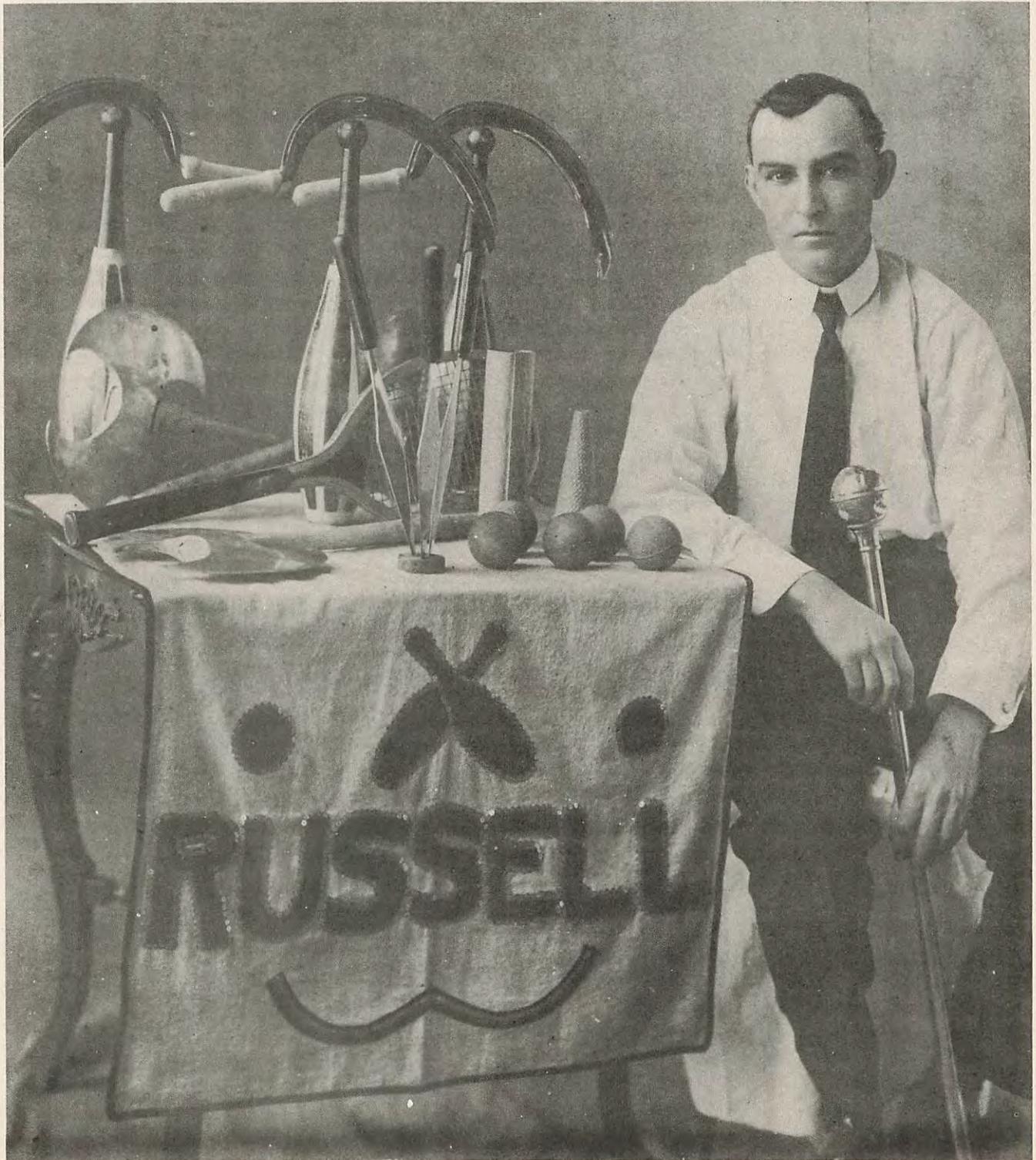


# JUGGLER'S BULLETIN

MONTANDON  
MAGIC

Number 6

March - 1945



Our cover pictures George W. Russell of 1002 South M. Street, Richmond, Indiana - another "old-timer" and juggling fan.

His letter to us of January 13th contains a wealth of interesting facts and will serve to further introduce him.

"I can remember along about 1889 or 1890 with the King & Francis Circus, there appeared a Juggler who handled plates, knives and balls. He also juggled two balls, passing each one through a small cylinder each time. That is where my younger brother and I acquired the idea that we used many times. The writer has performed in Vaude, night clubs, minstrels and circuses as well as clubs and schools.

"A few "remember whens" - In 1892 the Barnum and Bailey Circus had a juggler who handled three full size beer kegs and caught each one by the edge. He also handled three old fashioned water pitchers and caught each one by the handle. I have since witnessed the following feats. Enrico Rastelli juggled eight plates, Paul Nichols juggled seven hoops, Frank LeDent juggled nine balls. The ringling B & B Shows had a 5 people troupe where three of them juggled 5 Indian Clubs at once - also a return act with lighted torches.

"I have seen Paul Conchas, a heavy-weight juggler, Alexander Schaeffer, Kara, Salerno, Allaire and Lind, Derenda and Breen, Juggling Normans, Juggling Johnson, Walter Beemer and Co., Juggling Mathiew, Oyav and Delmo, and many others.

"My home town is the home of the late Edgar Geyer, Juggler, Acrobat, and Rolling Globe artist I met recently, Edward Doyle, Drum Major and Juggler. From latest reports, Allie Young and Edw. Everhart are still living in Columbus, Ohio.

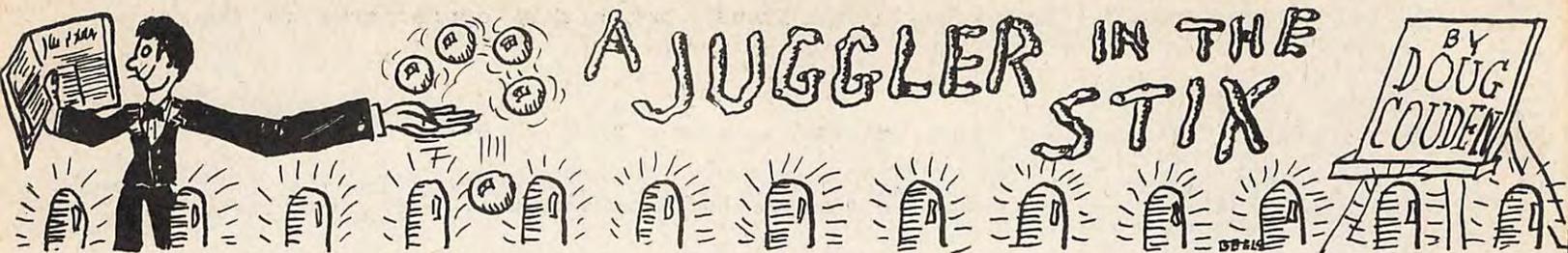
"About the year 1900 there appeared O. H. Kurtz, a very clever juggler. He appeared in Western make-up.

"Shakespeare once wrote: "Things in motion create more interest than that which not stirs".

"Jules Verne, - famous French author, gave a very interesting account of Oriental Jugglers in his book, "Around the World in 80 Days".

"Edna Ferber in "Show Boat" writes about the famous Agoust Family in their novel Juggling act, the scenes of which were in a restaurant with two waiters and two patrons. She also mentioned the late Cinquevalli.

"John Zimmer, years ago, performed a four ball feat I have witnessed just once. He juggled four balls, then tossed one high in the air, juggled three regular routine while the one was going up and coming down, then joined the ball with the three again making the regular four ball routine."



# A JUGGLER IN THE STIX



Del Rio, Texas. When in the Tucson, Ariz. area recently, met John Alexander after a lapse of 10 years. Snap shot taken by Lola shows John and I juggling clubs. Alexander is the only 1-legged juggler (\*) I know of and with the recent March of Dimes some info on John is in order, as he lost his leg due to the effects of infantile paralysis. He is not much handicapped as he can do almost anything a normal person can do, however he is entitled to a big hand for continuing his active interest in juggling. We had some pleasant visits with him and his family and enjoyed seeing him do various juggling tricks. The Alexanders caught our show and John must have liked my stuff with racket and balls (a la Wilfred DuBois) because the next time I saw him he had picked up some of our routine. He works for the Tucson Recreation Department as Secretary in the office, located in the Armory. So if any of you Juggler Guys are in Tucson, drop in and see him. He is also Secty. of the Junior Chamber of Commerce and gave me an Honorary Membership Card. This, he said, will make me Ambassador at Large for that organization as well as for the juggling. John was a pro for a time, attended the Univ. of Arizona. He is also a ventriloquist, and sleight-of-hander, drives his own car, which he has equipped for 1-legged driving, and can rattle off a swell letter on the typewriter. For you letter writing fans, his address is 920 E. 7th St., in the Old Pueblo.

(\*) Leonard Labon is another 1-legged juggler. Known 30 years ago as team "Labon & Vetch". Lost limb in 1920 but continued to do amazing juggling. ROGER

Another juggler we met several months ago after a "Long-Time-No-See" is Bert Hansen, Berkeley, Calif. Bert, altho a business man, is a semi-pro and does occasional acts of juggling, ventriloquism and magic professionally around the San Francisco Bay area. He gets more pleasure out of his various activities than anyone I ever met. He has received the U.S.O. award for doing 100 free acts for service men, is an officer in the Oakland Magic Circle, a Circus Fan, collects small show advertising and to top it off he has one of the finest collections of Juggling Act reviews in the country. He writes reviews himself and also has others, from other sources on old time vaudeville acts.

Bert does quite a variety of juggling and has numerous props. Did not get a snap shot when there but he says in recent letter he'll get a new 8x10 of himself and "Oscar" - vent dummy. If you have any small show advertising or old juggling act reviews he would appreciate them. Address, 1544 Oxford, Berkeley, California.

When this appears in print Lola and I will be in San Antonio, home of several jugglers; Gus Kiralfo who is 80 and still juggles and who will get the works in next issue; Ed Dewees, President of I.B.M. there, M. S. Mehendra, who wrote the juggling article for the Linking Ring recently, and Danny Dreeben, tosser and juggling enthusiast. Some nice letters from San Antonio and will enjoy meeting them.

Interesting letters from other jugglers; Norbert Provost, Howard, R.I., recently married and both working on show of their own. Bob Blau, Houston, Tex. had jam session with Bobby May when there with Skating Vanities. Jim Conway, Los Angeles, may jine a circus this season. Joe Nerbonne, Brockton, Mass. finished High School and may be in the service now. When we were in Brockton he took movies of my short club routine and picked up some tricks that way. An ingenious lad. George Bragg, I see by Misc. Routes in The Billboard is playing week stands with his family show in S.C. Remember lads, my mail address is 1860 El Sereno Ave., Pasadena 3, Calif.

A little too late to make the **Ricton Issue**, but highly appreciated is Bert Hansen's listing of tricks Ricton used in his act.

#### BALLS

- a. 3 balls in shower over right shoulder - 3 over left - 3 over both.  
3 on forehead, one at a time.  
3 in one hand.
- b. Hold 4 balls in right hand, put hand behind back and toss over shoulder to go into 4 ball routine.
- c. Hold 5 balls in one hand, put hand behind back, toss 5 over shoulder and immediately go into 5 routine - 5 in shower, reverse shower, and reverse again.
- d. 6 balls - 3 in shower in each hand, 6 in shower.
- e. 7 balls - cross.
- f. 8 balls - 4 in shower in each hand.

#### PLATES

- a. 3 in shower - passing each behind back, 3 routine catching each on nose in quick balance.
- b. 4 plates in shower.
- c. 5 plates.

#### MISCELLANEOUS TRICKS

- a. 3 Billiard cues balanced on chin triangle fashion - shake head - top one falls on nose where it is balanced, other two caught in hands.
- b. Hat from toe to nose balance.
- c. Big chair balance on foot, toss to chin and balance.
- d. 3 hat routine.
- e. 3 spools or cigar boxes.
- f. Ostrich feather blown through tube and caught on nose.
- g. Big hoop on high pole balanced on chin. Toss balls in hoop and make ball loop-the-loop.
- h. Apples on fork - also catching on fork in mouth from audience.
- i. Cigarette paper balance on nose - newspaper balance on nose.
- j. 7 cigar boxes.
- k. Comedy cannon balls.
- l. Box and Bottle trick.
- m. Juggle 3 handkerchiefs.

The above will give you an idea of the reviews Bert has on file. If you like the idea, and would like to have a regular feature of such articles why not drop Bert a line ..... address in Doug's column.

\* \* \* \* \*

Our Italian correspondent - Chad Steward, reports seeing Jean-Jean, boy juggler. A tube on a table, a board on the tube, and Jean-Jean balanced on the board, 3 spinning plates in mouth holder and juggling three balls. Caps act with juggling of three burning clubs.

A letter from Bobby May from Oklahoma City, gave us the dope that he would be there for a few days, with the Skating Vanities. We hopped an early train and caught the show and better yet, had a swell chat (*till 3 or 4 in the morning*). You'll have to see the juggling to really appreciate it and when he does come your way, don't fail to look up Bobby and Emily May - Emily might even rig up a swell sandwich and beer as she so kindly did for us. Bobby has a swell collection of pictures and bills back home, which he promises to share with Bulletin readers at some future date.

Tom Breen sends us a swell picture of the act ..... The Elgins -- which we'll reproduce in a future Bulletin.

Tom Redway sends us a swell poem -- "*Just a Juggler*" by Bert Wiggins, written years ago, which we think you'll get a kick out of.

A swell letter from Eddie Sheelar who has combined gun spinning with a McCaw bird to make a neat opening.

# JUGGLER'S BULLETIN

MONTANDON  
MAGIC

Number 7

April - 1945



THE ELGINS

*James Baggett    Rose Sheldon Baggett    Cal Kenyon*

EXCLUSIVE MANAGEMENT  
FREDERICK BROTHERS ARTISTS CORPORATION  
New York    Hollywood    Chicago

Whenever the conversation turns to juggling teams *The Elgins* are spoken of in high esteem.

TOM BREEN of *The Elgins* has been one of our best travelling correspondents. His letters from all parts of the country bespeak highly of the box office appeal of this team.

To "old timers" the names of the individual members may be associated with their former acts or partners:

ROSE SHELDON BAGGETT, formerly of:-  
Fitzgerald Eight Juggling Girls  
Paul Shultz Girls  
The Original Juggling Jewels (manager)  
Tossing Tabors  
Baggett & Sheldon

JAMES BAGGETT, formerly of:-  
The Barretts  
Frear, Baggett & Frear  
Baggett & Sheldon

CAL KENYON, formerly of:-  
Kenyon Bros. & Allen  
The Altus Bros.  
Mahoney & Auburn

TOM BREEN, formerly of:-  
The Breen Family  
Moran & Breen  
Breen & Martine

It reads like a who's who of Juggling teams.



# A JUGGLER IN THE STIX

BY DOUG COUDEN

San Antonio, Texas. Into this thriving and picturesque city to finish school and hobnob with jugglers. We don't usually play towns of this size but for a change we'll do about 40 assembly shows here which will keep us quite busy. While looking for trailer park ran across George Gordon with his wife and daughter in a trailer. George does juggling on the slack-wire and his wife trapeze. You oldtimers will remember George's vaudeville act before 1911, the *Bounding Gordons*. This was a 3 male acro act, performers jumping from pedestal on to small trampoline and doing those thrilling doubles, twisters, etc. on to catcher's shoulders two and three high. Pic in this issue shows George doing some of his juggling on the wire in his present act. Another nifty not shown is juggling 4 hoops while twirling one on his leg.



Lola and I have seen Gus Kiralfo several times so far. A book could be written on his colorful life in oldtime Show Biz. Gus worked with his brother in an act known as the *Kiralfo Brothers* for many years, doing double juggling with battle axes, clubs, etc. He also worked with different partners and did singles during his long career. In addition to juggling Gus also played parts in Rep, doubled in orchestra, was a tumbler with circuses and also did the leaps. Gus played a lot of Vaude, trouped with various Med, Minstrel and other tent shows, led the band as twirling drum major on parades and played with road shows playing theatres. We both thoroughly enjoy his reminiscences of his full and eventful life.

Next month will include something on his cloth spinning and other odd juggling tricks. Gus gave us advertising, programs, etc., some dating back to 1890. Would like to share this with collectors of such material.

Other jugglers here are Ed DeWees, branch manager for *Remington Rand* and Danny Dreeben in the hotel supply business. DeWees is that live wire who successfully put over the *Blackstone* show here. At the monthly meeting of the I.B.M. Ed had their photographer on hand to catch some juggling pics during the show. Up to photographers with Ed to see proofs, they dug up out of their files several fine action photos of Truzzi, one of which appeared in the November Bulletin. Have ordered a set for the scrapbook. Also received 8 x 10's from Bob (front page) Blau and Earl Gotberg, Detroit juggler and ventriloquist. Recently swapped photos with our good friend George McAthly who writes that column, "For Vents Only" for *Tops Magic Mag.* He's given the *Juggler's Bulletin* some good boosts. Good work George. Sorry we haven't space to mention your new comedy magical society, the "D.O.P.E.S.". That's the *Deceptive Order of Prestidigital Entertainers*, brother! Just mail a buck to George at 1915 Alabama St., Vallejo, Calif. and become a DOPE if you are not already one!

Have you tried the Bert Hansen easy method of juggling 9 balls? For this gag just fasten them together in bunches of 3. Heard this on the Air. Try it next time you do 3-ball stuff, "I live in Fish-hook, Texas. That's clear out on the end of the line." If you want a pin-up juggling gal get the March issue of *See* with full page of Trixie juggling on ice. Caught this blond acro-juggler in N.Y. about 4 years ago. Also Trixie is reported to be in Pic, "My Gal Sings", or so I hear. Mail in that two bucks to Roger and help keep the *Juggler's Bulletin* again. Same address for writer, 1860 El Sereno Ave., Pasadena 3, Calif.

\* \* \*

#### BERT HANSEN'S JUGGLING REVIEWS

The program that follows is an act I enjoyed on many occasions - a juggler that passed away several years ago I believe.

JACK GREGORY & CO.  
Roosevelt Theatre                      Oakland, California  
April 1, 1938

Juggler with lady assistant.  
Man enters manipulating single hoop.  
3 hoop routine (hoops decorated in college colors and college music by orchestra)  
Rolling 5 hoops around self - then boomerang work with same hoops  
Twirling 8 hoops on floor at one time, returning to each hoop before it falls to floor.  
Hoop on single string - then two hoops on one string.  
Hoop picking up handkerchief and returning to juggler (apparently pin in hoop catching into hank as hoop gets return traction).  
Drunken hoops - three hoops rolled off stage in jerky manner due to weighting.  
Three hoops doing Carioca.  
Hoop and three strings.  
Four hoop juggling with four hoop spinning to close this routine.  
Sitting on table - five hoop spinning (one on neck, one on each arm, and one on each leg).  
Sitting on table - Spin on each foot while juggling 4 hoops.  
Man standing on table - lady tossing all hoops used in act one at a time - man catching over head and permitting to fall down around body for finish.

Last month during our chat with Bobby May the subject of literature on Juggling was brought up and he recommended "American Vaudeville, Its Life and Times" by Douglas Gilbert. We enjoyed reading it so much that we're passing the name on to you. It is probably in your Public Library or can be obtained from McGraw-Hill Publishing Co., Whittlesey House Division. Not a book on Juggling but numerous mentions of Jugglers and Juggling. In addition the appendix lists the names of standard acts of the golden era of Vodvil which includes several Jugglers.

There have been comparatively few books or manuscripts on the subject of Juggling. Just for fun we made a list of all the books we knew of. By coincidence, in the next mail we received a list of magazine and news articles pertaining to juggling, listed by Bobby May.

The following list is no doubt far from complete but will serve as a start. If you know of further additions we will be pleased to hear from you.

#### BOOKS AND MANUSCRIPTS

ANGLO	"The Art of Modern Juggling"	Hamley Bros, Ltd., London
COUDEN, D. G.	"Club Juggling", "Balancing", "Hoop Rolling", "Ball Juggling", "Rope Spinning", "Plate Juggling", "A Little of Everything", "Original Juggling Tricks"	All Mss.
DUNCAN, C. J.	"Beginner's Baton Book"	
DELISLE, WM.	"The Art of Juggling"	Mss.
EVERHART, WM.	"Facts, Fame and Fortune"	Everhart 1904
FLOYD, HAMILTON	"Manual of Show Stunts"	
GOLDSTON, WILL	"Juggling Secrets"	The Magician Ltd., London
INGALESE, RUPERT	"Juggling or How to Become a Juggler"	1921
KING & CLARK	"Ventriloquism and Juggling"	C. Authur Pearson, Ltd. 1921
MARTELL, CARL	"The Modern Manipulator"	
MILLER, FRANK E.	"Indian Club Swinging"	1900
PAINTER & BENNER	"The Art of Gun Spinning", Book 1 and Book 2, "Underhand Technique in Baton Twirling", "Fourteen Characteristic Tricks of Baton", "The Art of Baton Spinning", Vol. 1 and Vol. 2	
RICTON	"Juggler's Manual"	
STANYON, ELLIS	"New Juggling Tricks"	London

#### MAGAZINE AND NEWSPAPER ARTICLES

LONDON MAGAZINE, October, 1907 - "The Ancient Art of Juggling"  
 NEW YORK HERALD, October 6, 1901 - "How Cinquevalli Acquired His Skill"  
 HARMSWORTH MAGAZINE, April, 1900 - "The Balance Wonderful"  
 LEISURE HOUR MAGAZINE, April 20. and May 11, 1878, PP 250-53 and 298-301 - "Oriental Jugglery"  
 PENNY PICTORIAL MAGAZINE, July 21, 1900, PP 275-77, PP 212-13  
 NEW YORK WORLD, September 29, 1901 - "Cinquevalli Explains His Tricks"  
 FAVOURITE MAGAZINE NO. 34, PP 312-18 - "A Genius Among Jugglers" by E. O. Aubrey  
 ILLUSTRATED LONDON NEWS, February 23, 1867, November 7, 1846  
 TELEGRAPH (NEW YORK), October 13, 1901 - "Juggling Tricks Explained"  
 WEEKLY DISPATCH, May 13, 1901  
 BLACKWOOD'S MAGAZINE, December, 1900, Vol. 166, P 834 - "Indian Jugglers"  
 U.S. BUREAU OF ETHNOLOGY, 14th Annual Report, 1892-93, Part 1, PP 66-160 - "Juggling Tricks Among the Menominee Indians"  
 D. W. J. MR. HENRY'S NEW ENTERTAINMENT, London N.D. - Chapter on Jugglers  
 FAMILY HERALD, September 29, 1855  
 CASSELL'S MAGAZINE, March, 1909, no date, PP 384-89  
 PEARSON'S MAGAZINE, July, 1901, "Hoop Rolling Extraordinary"  
 ILLUSTRATED TIMES, January 6, 1866, May 23, 1866  
 HARPER'S MONTHLY, November, 1901 - "Strolling Mountebanks"  
 PENNY PICTORIAL MAGAZINE, London, September 20, 1902, Vol. 14, PP 93-95;  
 February 27, 1904  
 STRAND MAGAZINE, December, 1899, PP 644-57; May, 1900, PP 599-635; January, 1897,  
 PP 92-100; January, 1904  
 ROYAL MAGAZINE, February, 1902, PP 383-87; December, 1902; May, 1904; August, 1902;  
 March, 1903  
 THE LINKING RING, December, 1944, January, 1945 - "Jugglers Past and Present"  
 THE SPHINX, September, 1929, P 239; July, 1930, PP 202-03

#### BOOKS PARTIALLY DEVOTED TO JUGGLING OR JUGGLERS

ALDEN, W. L.	"Among the Freaks", Chap. 11, PP 162-77	London 1896
BURLINGAME, H. J.	"Around the World with a Magician and Juggler" 172 pages	Chicago 1891
GANTHONY, ROBERT	"Bunkum Entertainments" (skits on juggling)	London 1895
HENTY, A.	"Rujub, the Juggler", 332 pages	London 1903
LEROUX & GARNIER	"Acrobats & Mountebanks" (translated from French)	London 1840
STRUTT, JOSEPH	"The Sports & Pastimes of the People of England" (Jugglers mentioned, Chap. 4, PP 152-60)	London 1801

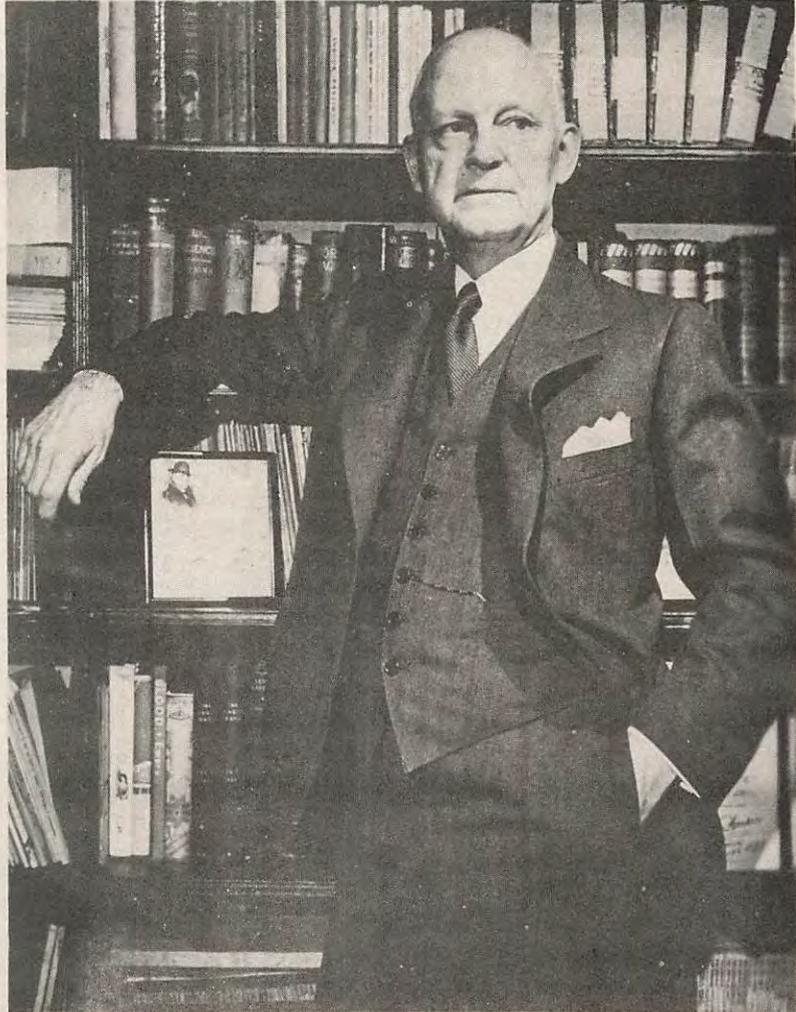
# JUGGLER'S BULLETIN

MONTANDON  
MAGIC

Number 8

P.O. Box 711 - Tulsa 1, Oklahoma

May - 1945



# Shootin' The Breeze

O. Roger

Under the above title we're ready to "Shoot the Breeze" about everything and anything from Indian Clubs to "hossfeathers". So here goes.

The front cover pictures LEO RULLMAN whose Juggling is well known to Magic Convention goers in the East. In addition to his interest in Juggling he probably has the best collection of books on Juggling in this country -- or at least did have -- we've gotten several from him in the past. We thought the pictures were as good a piece of photography of Juggling in action as we've seen in a long time. We especially liked them because we believe it proves the point that by good photography coupled with good reproduction the writing of a book of instruction on the finer points of Juggling would be much simpler. At least we hope to try it in some future Bulletin.

For you collectors of Juggler's photos, DOUG (in the sticks) COUDEN passes on this valuable info. There are four different prints of TRUZZI available at \$1.00 each, and can be had by addressing Richard MacAllister, c/o Express Publishing Co., San Antonio, Texas.

Another item mentioned by DOUG which would be of interest to all circus fans, is the catalog or guide book of the famous HARRY HERTZBERG "Circusana" collection. The Booklet is 35 cents and can be obtained from - HARRY HERTZBERG COLLECTION, San Antonio Public Library, San Antonio, Texas.

From NORBERT PROVOST via DOUG COUDEN comes this valuable dope. LaCrosse balls made from war-time rubber are again available from T. Eaton Co., Limited, Toronto, Ontario, Canada. They are \$3.00 a dozen with 90 cents duty. The bounce of course isn't like the prewar kind but would probable be good for general use.

BOBBY MAY reports seeing and meeting several Jugglers around BOSTON. How about hearing from some of you Bostonians.

A serious note creeps in as we learn from GEORGE DeMOTT that BOB RIPA was killed in a plane crash in the South Pacific while on tour with a U.S.O. Unit. GEORGE further reports that JOHN KNARR, known professionally as JOHNNY RAY - The Juggler was killed in the tank battle of Normandy.

TOM BREEN of THE ELGINS, reports playing at the Boulevard room of the Stevens Hotel in Chicago, and then on to Pittsburgh. Reports seeing LeBrack & Bernice at the Barnes Bros. Circus, as well as PAT & WILNA LAVOLO. It is now THE FIVE WILLYS - one having contract service with Uncle Samuel.

DICK WILLIAMS reports that CHARLIE DRYDEN, old-timer and barrel-kicker, appeared in a *Gay Nineties Review* at the Crawford Theatre at Wichita. BUSTER BARNARD has left for U.S.O. Camp Show tour,

THEODORE STROMBERG writes to add a book we didn't have on our list in Bulletin No. 7. "Conran's Juggler's Guide. Balancing and Spinning". He also sent us some copies of the Juggler's column in the Billboard.

We've had several requests for gags, lines and patter so if you'll all send in your pet gag we'll print them up in the next issue.

The picture below shows ED DEWEES hiding behind a club, DOUG (dead pan) COUDEN and GUS (Jugglers thumb) KIRALFO. Here is truly the fearful three of Juggling. DOUG says *Exit* was for quick get-away and the words on the floor read "Sample Room - Use only - Sample Room". The clubs by Lind.



#### BERT HANSEN'S JUGGLING REVIEWS

On the many occasions (at least ten or twelve) that I have enjoyed the following act - he has never missed on the three club juggle with one hand or the five club juggle.

**RED JOHNSON**

"The Mad Hatter"

Oakland Orpheum

July 23, 1943

Three club routine using fake back throws and fake between leg throws at start of routine with the remark "I'll do all the hard tricks first".

During the routine did kick-ups with one and two clubs also a two club bit - two clubs being held in one hand, thrown into air with lower club making a single revolution and top club doing a double revolution and both clubs being caught in same hand.

Three clubs with right hand.

Club routine closing with juggling of five clubs.

Routine with straw hats - single hat thrown out - reaches for it with right hand but catches it with left.

Two hats thrown out and on return one caught in each hand.

Two different hats thrown out and caught by thread between them, upon return.

Head catch of hat thrown by members of audience.

Fast three hat routine as JOHNSON rushes around stage with each foot in a hat box.



San Antonio, Texas. Finally caught a juggling act. Doc Mehendra, former mentalist, now in business here, took a party out to the Plunkett Tent Rep Show opening. Capt. (Fuzz) Plunkett gets laughs with comedy juggling, working in his regular Toby character. He has an odd way of handling 5 balls, doing 3 in one hand and 2 in the other, but very low, about height of head. Did some neat catching on neck with single ball and also included routines with cigar boxes, plates and clubs. Before family show's opening had some visits at winter quarters here and group juggling snaps were show of Ed DeWees, Gus Kiralfo, Fuzz and the writer. Fuzz did a bounding trick with ball from shoulder to head to other shoulder.



Two other juggling acts working with Rep Shows in this part of the country, Munde and June, double Club Jugglers who throw shoulders, last season with the Sadler Show and Marcia, Lady Juggler, doing clubs, plates and balls, with the Standley Players in Oklahoma, also last season.

Ed DeWees out front at one of our shows. Ed's son Eddie picking up club juggling so we may have another "Eddie and Eddie" juggling act. Original one is the Tierney father and son act playing theatres in New England some time back. Trick

remembered in this act was passing 7 clubs, lobbing them up in the air a bit.

Lola taken ill here and in bed for a week so Ed pinch hits in one of our shows with magic and club juggling. Rest of shows postponed. Have had a couple of inquiries about what Lola does in our school show so here it is. Plays accordion with juggling and Vent acts and also does a medley. In addition to her feature act, Punch & Judy, Lola also does Rag Pictures and Magic. My wife is not only a versatile performer but an A-1 booker and a good cook, an old New England gal. We are both 54 incidentally.

George Gordon departed to join the Siebrand Circus in Arizona. Dick Ricton was in hospital in Atlanta with heart attack but out now and improving. His wife Mattie carrying on with the restaurant business. Ricton is one of the "First Fifty" to subscribe to the Jugglers Bulletin. A good list to preserve, Roger.

Hugh Shepley, Prep school student, reports quite an interest in juggling around Boston. Meeting place is the Y.C.M.U. (Union) where 7 tossers got together recently, including Lew Folds, now with musical comedy show "Carousel" in Big Town. Most prolific writer is that guy Provost. And a box of Milky Ways to you, Norbert, for locating standard juggling balls. Info has been passed on to our Editor. This R.I. juggler also sends original balancing routine which we'll try to make room for when space permits. Jim Conway suggests a "How I Started Juggling" Dept. in the Bulletin. From out in the Pacific comes a request for gags for his boys from Capt. Hamilton Floyd, author of the "Manual of Show Stunts". He would also like info on bouncing ball at an angle. Shoot in some dope on this boys and include a gag such as, "This is my last appearance in the U. S. I open next week in El Paso", also comedy juggling tricks. We'll publish them so all can peruse. Pic this month shows Fuzz Plunkett putting up 4 plates at show's winter quarters. See that fourth one?

# JUGGLER'S BULLETIN

MONTANDON  
MAGIC

Number 9

P.O. Box 711 - Tulsa 1, Oklahoma

June - 1945

## Bert Hansen's Juggling Reviews

BOBBY MAY ..... "ACE OF CLUBS"

Skating Vanities of 1945 ..... Oakland, California ..... January, 28, 1945

ENTIRE ACT PRESENTED BY MAY ON ROLLER SKATES

Three club routine, including continuous throw-backs with both hands, spinning each alternate one on top of head, balancing each alternate one on chin, kick-up of single club. Closed club routine, with four club juggle.

### JUGGLER

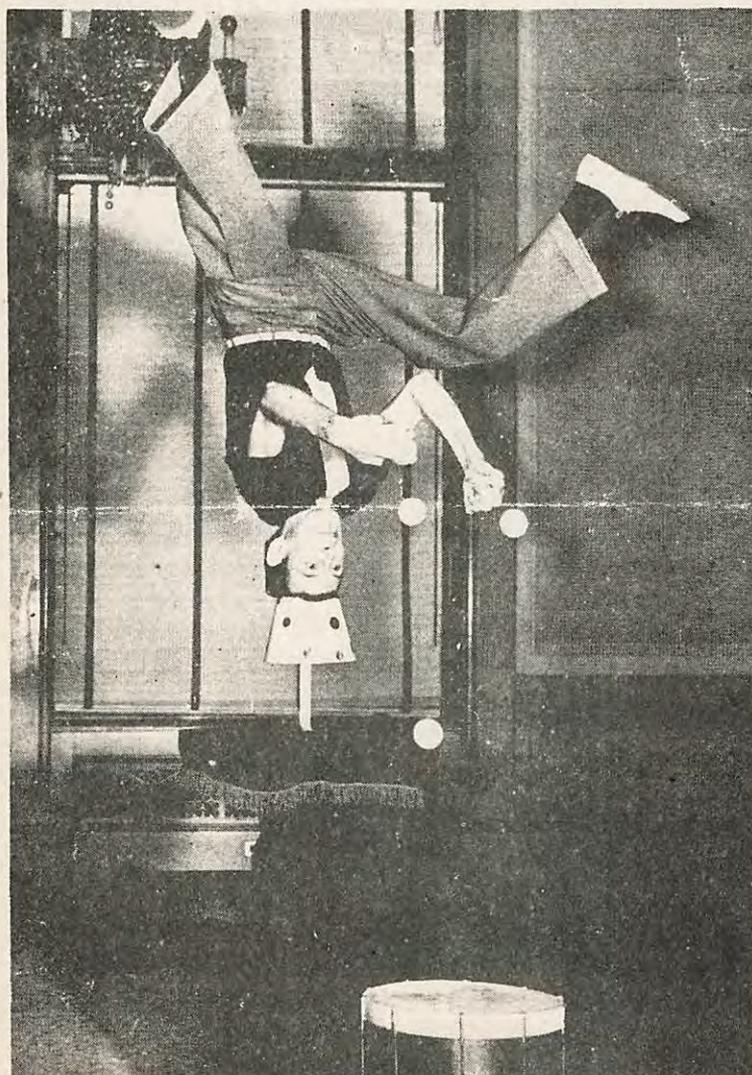
Sirs:

Bobby May, veteran vaudeville trooper, can juggle five tennis balls while standing upside-down on a headrest. He

flips them onto a drum and catches them on the rebound. In this picture, May has flipped three balls and is about to flip two more in his left hand.

L. S. WILLIS

Philadelphia, Pa.



From LIFE

*All routines above done while skating around Arena.*

Cigarette thrown over shoulder to match catch, same with match, cigarette lit from match and smoked.

Three ball routine with controlled bounces, "exceptionally fine" off rhythm work, head roll with single ball, etc.

Single hat manipulation .... then lighted cigar placed on hat held in hand, thrown into air, cigar caught in mouth and hat caught on brim in balance on cigar. Hat kicked from foot and caught in balance on cigar while skating.

Headstand on raised prop while juggling and bouncing three balls to music.

At close juggled five electrically lit balls, spun hoop on one leg and large ball on his head simultaneously. All props are electrically lit in varied colors and trick is done in Black Out.

- : -

Boulevard Room - Stevens Hotel - Chicago

From  
THE  
BILLBOARD  
6/23/45

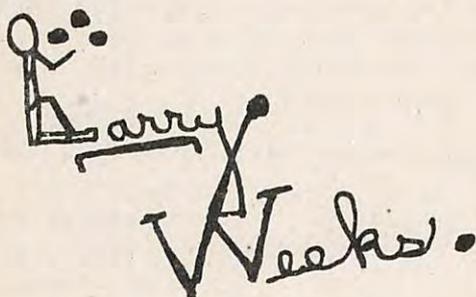
Bobby May did remarkable headstand, ball-and-bat audience gasping in surprise frequently. But when he tossed a cigarette in his mouth, lit a match, threw it in the air and lit his cigarette by catching and balancing the match on it, his routine was at its peak.

# Shootin' The Breeze

O Poger

The BULLETIN OFFICE was honored by the visit of DOUG and LOLA COUDEN this past month. That might be the formal way of saying we finally got together with Ambassador Doug. To say we're honored, is putting it mildly when you consider that they traveled thru the "wilderness of Oklahoma" for 140 miles to say hello and wish us well. We tried to get some pictures but the day was cloudy and they didn't come out very well. Among the things discussed were ways of beating more guys into subscribing to the Bulletin and Doug presents his solution in his column. The meeting was all too short and we can but hope that we'll meet again at the first Juggler's Convention - if not before.

We've received three letters from Cpl. LARRY WEEKS of "This is the Army" fame, each one chock full of interesting news and information. Larry has just completed a tour of the Philippines and his previous itinerary reads like a tour of the world. His latest address is Cpl. Larry Weeks, "This is the Army Det.", A.P.O. 707, c/o Postmaster, San Francisco, California. In his letter of May 23, he says, "We have just concluded a six weeks tour of the Philippines - playing four of the islands. Spent a great deal of time visiting Manila and found quite a few jugs there. Both LESLIE and BUSTER RAY, of Circusdom's Ray Family - were around with a Special Service Outfit. They both do a variety of different acts, including clowning - juggling - magic - dancing -



Larry  
Weeks.

acro - comedy - and vent. Leslie does a foot-juggling act for which he uses a 40 pound G.I. garbage barrel, and concludes this act with a routine involving the center pole of a standard Army tent with both ends ablaze. My friend VAL SETZ now with the Joe E. Brown U.S.O. Unit and they're now in the Philippines. Two Manila girl foot-jugglers are cousins and although they work separately, they both do exactly the same act. YIA MAY and ESTRELLA LUNA are their names. Their routine consists of Jap parasol manipulation followed by the inevitable Barber Pole Routine. The parasol work is extremely effective and I have never seen so many moves done with the feet in handling a prop of this type." More from Larry next month.

GEORGE DeMOTT sends in some interesting programs and some rare posters of the late Rosani. George further reports that Otto Greibling of Peru, Indiana, producing clown with Cole Bros. Circus, is doing some Juggling bits. "Rube Simmonds of Boston, Mass. who is an old time Juggler, is also clowning with the show but no Juggling. Two more Jugglers may be found in the Side Show, a young Mexican Juggler, who closes his act with the greatest high silk hat routine with 3 hats I have ever seen - featuring bouncing hats on head. There is also an old Chinaman doing a fine juggling and balancing act and featuring top spinning." George also sends in additions to the list of magazine articles we printed in Bulletin 7, and which we'll print in a future Bulletin.

BERT HANSEN says - "Recently saw a good presentation of "Devil Sticks" by a member of Chinese Troupe with Arthur Bros. Circus. Another member of troupe did swinging bowls of water - one bowl of water fastened to each end of about a ten foot cord. Raymond Wilbert and his troupe playing the Golden Gate Theatre in San Francisco."

BOBBY MAY and EMILY home for a spell before Skating Vanities open again September 1. STAN KAVANAGH, "somewhere in India". DARMODY, old time club Jug. and Gun SPINNER, now 85 years old, living in Waburn, Mass.



# A Juggler in the Stix

By DOUG COUDEN

Stratford, Okla. Joined Standley Players, week stand tent repertoire show. On way up stopped off at Gainesville, Texas, home of Community Circus. Visited A. Morton Smith, Shows Director and announcer. From his collection can add the following to list of books on Juggling. "Star Turns" by A. H. Kober, The

Macmillan Co., N.Y., 1929. This has a fine chapter on Rastelli. If you read it I am sure you will agree with the writer that this Juggler did the most difficult routines of any Juggler past or present; "Circus Parade" by John S. Clarke, Chas. Scribners, 1936, with info on Kara and Rastelli, also photos of Trixie taken a few years ago; "Circus Life and Circus Celebrities" by Thomas Frost, London, 1875, contains numerous references to Jugglers.

On to Tulsa to see our Editor. After visits with Roger, I am firmly convinced that the publication of the Juggler's Bulletin could not be in better hands. Although Roger does not have the wide background of Professional Juggling that some of our readers have, he has other qualifications which more than make up for this. He is 27, an Electrical Engi-



neer, graduate of Oklahoma A & M College. He is now experimenting with black light which is right up his alley. This angle should help put Juggling in the top brackets of Novelty Acts and it is easy to visualize the possibilities. Imagine, for instance, the effect of the numerous 3-ball tricks with the performer invisible. Roger is Foreman of the Wait Mfg. Co. Although now rushed with War work this plant is equipped to turn out almost anything in wood or metal juggling props. The owner, Logan Wait, active in local show activities, is wholeheartedly behind the idea. When the War business slacks off more time will be devoted to supplying the needs of Jugglers. As for subscribers, so far there are too few to make the Bulletin self-sustaining. An idea

to increase the list is for each reader to influence another to subscribe. There are enough amateur and pro Jugglers in this country to put the Bulletin on a sound financial basis if most of them would subscribe. Roger is not complaining. I am just stating the situation as I see it after talking to him. Any ideas?

Here's one for the book. A 3-legged Juggler! We've mentioned 1-legged Jugglers but why stop there? Frank Lentini, Circus and Side Show Freak, this season with Cetlin & Wilson Carnival, did juggling on the wire when he had his own circus in Cuba years ago. A Free ticket to the World's Fair if you can top this one!

Bob "Front Page" Blau inquires about foil paper for decorating clubs. Guess Harry Lind still has some. His address is 66 No. Hanford Ave., Jamestown, N.Y. Last reports Harry was behind on Club orders. Which reminds me - have an idea for a light weight, inexpensive, practice Club. Anyone have a shop to experiment on this.

Joe Taylor, Boston English H.S. Senior reports taking lessons from Frank Alvarez. Notice in the Final Curtain of The Billboard of the death of August Goodman, 77, former heavy-weight Juggler. Snap shots in from Bert Hansen and Hugh Shepley. Bert saw Truzzi again, this time with Pollock Bros. Circus. Bert pipes, "He certainly sells juggling!" Ricton mentions Drawee and Rapoli, marvelous Jugglers of 40 to 50 years ago. Ken Spencer, Minneapolis piffawmah who recently made us a swell ventriloquial figure, writes about his 16½ seasons on various tenters. He calls them "Reptile Shows" - "Physic Operas" - "Mud Shows" etc. Well, he's reformed now, just makes Vent dummies, plays fairs and does a 1-man show in theatres and halls. Address is 1860 El Sereno Avenue, Pasadena 3, California.

# "Hair On The Jest"

Here is the beginning of the collection of gags and comedy situations adapted

to Juggling. At first glance you might safely say that they'd make Joe Miller turn over twice -- or at least scratch his back -- but, every gag listed is a sure-fire laugh-getter if used at the right time, at the right place, and with the proper pointing and timing.

To Norbert Provost a thousand thanks for a full page of swell gags and comedy ..... we just looked up the definition of comedy in Esar's Comic Dictionary - COMEDY. ... A serious business. So down to serious business. Here is Norbert's collection:

"Juggler juggles 3 balls, then does 2 balls in one hand for a few seconds, he then announces in a very loud and dramatic voice, *"the same trick, one foot"* - at the same time lifting one foot a little ways off the floor without bending the knee.

*"Ladies and Gentlemen, the next trick I'm about to do is absolutely impossible."*

*"I've performed this trick all over the country, (pause) yes, I've even done it in the city a few times."*

*"Imagine getting paid for this."*

*"Well, it's a living."*

*"I do get paid for this, really I get paid weekly, (pause) very weakly."*

*"Well, it's better than selling apples on \_\_\_\_\_ Street, isn't it?"* Inject local color in this gag by using the name of some well known local street.

*"Silly, isn't it?"*

While juggling clubs, balls or plates Juggler says, *"How do ya stop these things?"*

When a Juggler gets a hand in the middle of a trick he says, *"I'll bet when I first came out, you all thought I was going to be lousy."*

Gag for turn using a partner. *"My partner is really a clever girl, really, why you should see some of her other tricks, for example, she can bend over backward and pick up a handkerchief with her teeth, and I might add for an encore, she bends back again, and, ahem ..... picks up her teeth."*

Milking for applause - *"Applause makes some Jugglers nervous, but it doesn't bother me a bit."*

We just looked up the definition of Comedian. "A comedian is a guy who has a good memory for old gags and hopes others haven't." Here's Doug Couden to pass on some more good comedy:

From BERT HANSEN. "Spin two hoops in opposite directions on one arm and say, *"People wonder why my wife and I get along so well together - she goes her way and I go mine."*

Saw ROGER do this one while in Tulsa. "Place plate on head and hold two on out-stretched palms. With comedy business of up and down movement of eyebrows, plate on head is caused to slide off, three plates then juggled with one turnover, caught and tossed from open hands."

HUGH SHEPLEY opens with plug hat balancing, then does the comedy umbrella into hat.

BOB "Front Page" BLAU bounds ball off thigh, then kicks it up from feet. Also bounds ball several times on one forearm, then to other, and continues juggling three.

That's all the room we have this month, but next month we'll be back (providing you like this feature) with gags like..... *"Don't applaud - if you like it, just throw cigarettes."*

# JUGGLER'S BULLETIN

MONTANDON  
MAGIC

Number 10

P.O. Box 711 - Tulsa 1, Oklahoma

July - 1945



# Shootin' The Breeze

O'Roger

Our cover picture this month pictures LARRY WEEKS in a shot of the Kitchen Police Travesty of Irving Berlin's "This is the Army". The original was taken on stage at the Broadway Theatre in New York City by George Karger. This picture also appeared in "Life" - July 20th, 1942.

We think you'd be interested in some of the facts of life so here's a brief summary:

He was born September 24, 1919 in Salem, Massachusetts (*are you Mass. Jugs listenin'?*). His family moved to New York City and he attended Public School 46, The Bronx; Boy's High School, Brooklyn; and Brooklyn College. In 1937 he won the U.S. Inter-Collegiate Baton Twirling Championship.

Before induction into the Army, Larry was demonstrating his skill in Juggling, Magic and Hypnotism, in Hotels, Night Clubs and Theatres.

Cpl. Weeks was inducted into the Army at Fort Dix and assigned to the Signal Corps at Fort Monmouth where he completed eight weeks at the message center and is listed as a qualified cryptographer.

IRVING BERLIN discovered Weeks performing at one of the Fort Monmouth's Camp Shows, and a few weeks (no pun) later, he was called to Camp Upton and then transferred to the "This is the Army" detachment, where he worked out the Juggling routine built around "Kitchen Police" - the delicate Army term for potato peelers, dish washers and general cleaner-uppers.

In the act, instead of peeling potatoes, Cpl. Weeks juggles them when the Mess Sergeant isn't looking. He detaches the mopstick from the top and twirls it like a Drum Major, and his innocent looking egg-beater suddenly becomes Indian Clubs.

Since the inception of "TITA" - Larry has presented his act in 17 countries to 1,600,000 spectators in 825 shows traveling over 50,000 miles to do so. That was a couple of months ago, it's more now.

Larry received our Bulletins No. 1 and No. 3 in Bombay, India, and No. 4 in the Philippines - and that's traveling. He either has a memory like an elephant, or a big black note book, or both. In Bulletin No. 3, we mentioned Juggling and Jugglers in movies. Larry adds the following items:

The THREE SWIFTS passed fire torches in "The Arabian Nights".

The SIX WILLYS appear in "See my Lawyer".

GEORGE MURPHY and JOAN DAVIS juggled three balls each during a song and dance number in EDDIE CANTOR's "Show Business".

It was a juggler handling 3 balls that was featured in the opening shot of "Casablanca".

In March of Time's "Show Business at War" released in 1943, BOBBY MAY was pictured doing his four club spread for the U.S.O. (Larry appeared in the same film with a shot at dressing table making up for one of the scenes in "TITA").

The JOHNSON BROTHERS appeared in "Hey Rookie" passing 6 fire torches.

An old Pete Smith short - "Timing is Everything" had both VAL SETZ and HOWARD NICHOLS doing parts of their acts.

In "Men in Her Life" there was a juggler in the opening Circus scene dressed in Cinquevalli - traditional Juggler's costume. This was the generally smart and stylish BILLY RAYES juggling 5 balls in an 1875 setting. What a change of character for him!

A great deal of Juggling Flashes appear in movies if you pay close attention and are looking for it. In the recent "Swing out the Blues" there is a scene depicting a theatrical boarding house. A juggler entered and juggled three clubs in walking up a flight of stairs to his room.

Someone doubling for PETER LORRE threw very fast doubles or triples with three clubs in one of the Mr. Moto pictures a long time ago. The scene was in a dressing-room back stage in a theatre, and the costume worn was a tramp-clown make-up.

\* \* \* \* \*

Norbert Provost informs us that there is a picture of W. C. Fields in the July Issue of "Esquire".

George DeMott reports that the tornado that struck Jamestown, New York, home of Harry Lind, caused damage that was estimated at \$6,000,000 - but none of Lind's property was damaged. George further adds that the name of the Mexican Juggler with Cole Bros. circus is Meneses; the Chinese Juggler's name is Joe Lee.

Bobby May currently playing the Stevens Hotel, Chicago.

# A Juggler in the Stix

By DOUG COUDEN

Clinton, Okla. Pics in last column were slipped in by Roger. Top one taken by Lola shows the writer with Twinkle, our Collie and our outfit on way down

from Cedaredge, Colo. where we spent a couple of months 6,500 feet up in the Rockies, summer of 1943. Played enough nights shows around there to keep the pot-a-boilin'. Other snap shows Roger (right) and the writer with Lola ready to catch balls if we miss.

No Jugglers in Oklahoma except Roger it seems, so will just Ad lib a bit. Roger loaned us some books, among them being "Facts, Fame and Fortune" by Everhart. This has some good photos of hoop rolling and juggling by the above artist who originated this type of act. Also has some fair descriptions of routines written by reviewers in the press. Although the truth is stretched considerably the book is extremely interesting reading. Another book, "American Vaudeville, It's Life and Times" by Douglas Gilbert, gives a good coverage of the 60 years of Vaudeville. Writer knows his subject and should be read by all performers.

Bert Hansen again comes through with something of interest to jugglers. Sends a list of books, etc., issued by a dealer in Circus literature. This includes material on Jugglers, Vaudeville, etc., and can be obtained by writing C. Spencer Chambers, P.O. Box 722, Syracuse 1, N.Y. Kindly mention the Juggler's Bulletin lads. Bert also tells how to spin two hoops in opposite directions on one arm. Hold left arm straight out to side. Start hoop spinning on upper arm with up and down movement of body, other hoop being held in left hand. Now get this one going in opposite direction on wrist. Simple as falling off a log, sez Bert.

Letter from Betty Gorham, Davenport, Iowa, 14 year old Club Juggler. Dick Ricton moved his Biz across highway in Atlanta to 2533 Bankhead, so if any readers are in Atlanta, stop out and see if he can still juggle 7 & 8 balls. The Montagues, Lyceum performers, caught Trixie in the Icecapades in L. A. Duke pipes, "I have never seen anyone do a better job. Difficult trix and no misses, all on ice skates." Gus Kiralfo, that 80 year old juggler sends the news from San Antonio.

Norbert Provost types he caught Ray Royce in Providence, balancing stick on head and juggling 4 rings while riding unicycle. Also Bedini and Joe getting a lot out of catching apples on fork held in mouth, tossed from audience.

Inquiry about bouncing ball at an angle. Don't do this myself but would say that on rebound ball is given a sharp downward stroke with side of hand, slightly to one side of ball to impart the necessary English. How about sending in your pet triple manipulation? Here's mine to start it off. Balance spinning plate on staff on chin while spinning rope in left hand baton in right. Have seen Bert Hansen do his "3-Ring Circus" trick as follows. Balance paper cone on forehead, do card shuffle in left hand and juggle two balls in right.

Coincidence? In a drawing which appeared in the N.Y. Times, December 24th, 1933, illustrating "The Juggler of Notre Dame" - tosser is handling 4 knives and 1 ball. Photo of Truzzi also shows him doing the same trick!

Have some extra advertising cards of ours with cuts of Juggling, etc., which we would swap for juggling photos. Address is 1860 El Sereno Avenue, Pasadena 3, California.

## Bert Hansen's Juggling Reviews

JOE MELVIN

ROOSEVELT THEATRE ..... OAKLAND, CALIFORNIA ..... MAY 6, 1938

Enters juggling 3 hoops and does routine with three. With four, does spin on one leg while rolling 3 over shoulder. Closes hoops with cascade of five hoops.

Boomerang with catch in net fastened to back. Boomerang thrown into audience, and on return caught still spinning on top of hat.

Three hat routine and into four (in four hat work has one on head, one in each hand, and one on foot).

Diabolo tossed to cord held by stage hand - rolls along cord to a loop the loop arrangement in center stage - continues on in same direction on cord held by second stage hand. A Japanese Break-away Box is suspended overhead with a cord dangling to stage. Just as the diabolo reaches point where dangling cord touches cord held by stage hand, Melvin loops dangling cord around diabolo, which climbs cord to box. Contact of diabolo and box causes the box to open.

# Hair On The Jest

LARRY WEEKS mentioned a title that would be most apropos for this collection, but we won't use it, because we're hoping to get LARRY to write up some of his experiences for the BULLETIN under his title - "Humor in the Jugular Vein".

Here're a few gags we brewed up into a sort of routine -

"I went in a store the other day to get some Juggling balls - since I wanted a large quantity of them, I asked the girl if she had any special terms for Jugglers..."

"She said, "Yes she did, but she was too much of a lady to use them."

"I asked her what size balls she had in stock - she showed me some large ones (pick up and juggle three marbles). I said "These are too small." She said, "Then we have the giant size" (pick up three balls used in playing jacks and juggle them). I said, "Not big enough." She said, "How about our jumbo size?" (pick up three golf balls and juggle). "Still not large enough" - I said and she said, "Here, try our SUPER-JUMBO-COLOSSAL balls." (Pick up your regular balls and continue to juggle as you talk).

"I said, "How much are your SUPER-JUMBO-COLOSSAL balls?" She said, "\$1.00 each!" I said, "But they sell them for fifty cents down the street." She said, "Why don't you buy them there?" I said, "Because they haven't any in stock." She said, "Well, when we don't have any we sell them for twenty-five cents each."

"Well, I bought three SUPER-JUMBO-COLOSSAL red balls. They had some gold ones too, but I'll always remember the sad experience I had with 3 gold balls - I lost my watch that way.

"I asked, "Is the color fast?" She said, "Why don't you chase it and see?"

"I said, "What makes these balls so expensive?" She said, "They once belonged to a millioaire." I said, "Who was that?" She said, "F. W. Woolworth..... and they're Woolworth the money, too!" (Hold nose on this one and to audience say, "I know that one smells but I'm standing closer to it than you are").

"I said, "What do you have in the shape of Juggling Hoops?" She said, "Funeral wreathes, life preservers, invalid cushions and doughnute."

"She said, "Say, it seems to me I've seen your face somewhere before." I said, "How odd." She said, "It certainly is! - but say aren't you the Juggler that appeared at Convention Hall last night?" I said, "Yes, did I surprise you?" She said, "You certainly did - I thought you were going to be GOOD!"

\* \* \* \* \*

After writing the above, we got to thinking the matter over and feel that there could be an endless routine of talk and Juggling combinations possible. We'd like to put it in the form of a contest. For the best one sent in, we will offer a three year subscription to the Bulletin. Entries to become the property of the Bulletin. Entries to be judged on qualities of the gags and smoothness of continuity. Contest to close October 10th.

In the meantime drop us your favorite gag, like -

"That's enough of the good stuff - now I'll do something"  
OR

When Juggling axes, knives or similar dangerous looking items - "This frightens me out of my wits - but it's good to get out once in awhile"  
OR

"I did this one at the asylum the other night, they were all crazy about it"  
OR

If the audience doesn't laugh at a gag, in surprised or hurt tone, "Am I talking loud enough"  
OR

"I know you're out there because I can hear you breathing"  
OR

"I don't see how you can sleep out there with the lights on"

Bert Hansen's Juggling Reviews



RAYMOND WILBERT

Golden Gate Theatre  
San Francisco, California  
March 2, 1945

Juggling-  
3 hoop routine with shoulder rolls.

4 hoop routine with floor bounce.

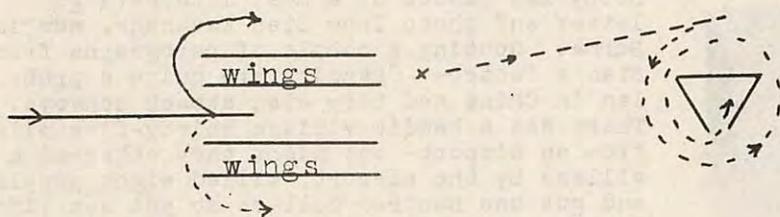
Spin on leg while doing shoulder roll with three.

Four hoop spin.

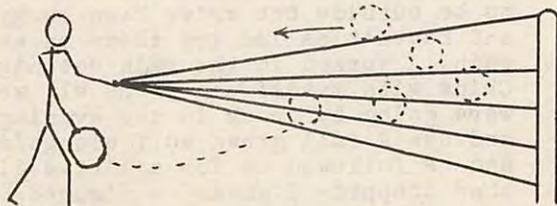
Five hoop juggle.

Rolling-  
Four hoop returns and rolling.

Five hoops in circle and then one at a time around and into screen on center stage.



Seven hoops rolled in a circle and then sent off stage one at a time with last hoop turning to the right instead of left.



Return of hoop on five strings.

# Shootin' The Breeze

Poger

Next issue- if we make it- will wind up the first year of publication. The organization has grown slowly- slower than we had originally hoped for- and now stands at 75 paid subscribers. We have every confidence that it will continue to grow and still have hopes of reaching a membership of 500. In order to get out of the red in the coming months, the subscription rate will be increased to \$3.00 per year with back copies priced at fifty cents. This does not affect present subscribers until their subscriptions run out.

Since several have asked us about accepting advertising we are going to try it out. Twice yearly we will issue a supplementary page of advertising ( more often if found desirable) which will be sent to subscribers with the Bulletin and to non-subscribers separately. This will give a coverage of approximately 350 who have expressed an interest in Juggling. Rates for such advertising will be found on the enclosed sheet. Issues 13 and 18 will contain an advertising sheet for the coming year. Deadline for ad copy for issue 13 will be October 10th.

Eric Johnson has added 5 swell items to our Juggleriana collection. They are sheet music publications which have some form of the word Juggler in their title. Although these pieces are not music that you would juggle to, they do show the influence Juggling has had on composers. If you are a "far gone" collector you'll probably want to add them to your collection. Drop a line to Eric or the Bulletin if you would like further details. Eric, by the way, is looking for a number of the books listed in Bulletin 7. If you have an extra copy drop him a line at 2609 Humboldt Ave., Flint, Michigan.

A swell letter from Tom Breen with some dope on hat juggling which we hope to see and hear more of when the Elgins come to Tulsa, the week of October 23-28. If you're down in this neck of the woods about that time drop in- maybe we can stir up a convention.

Another letter from Larry Weeks, chock full of news- he calls our letters to him "short notes" which they are by comparison. Larry says- "Had a five day get-together with Ray Pike, Sr. on the Island of Biak in the Dutch East Indies. This is the third time we've met overseas- before in Rome and again in Tacloban, capital of Leyte. Ray's act which runs about 15 minutes consists of a neat tennis racket and two ball routine for an opener. He follows this up with a four hoop juggle, then goes into his clean three stick routine. After this he spends the next five minutes doing a very clever "drunken juggler" act involving lots of cute pieces of business, sight gags, etc. Next a short routine with a ball and mouth stick, doing the ball in audience bit. Encores with his original barber pole spinning on glass. Works in a sports costume. He's been in the business for 42 years, the first 16 years performing as an acrobat. Just before the war he was president of the Boston branch of AGVA but soon felt he could do more overseas so has been working off and on for U.S.O. ever since. His son Ray, Jr. was in France and somehow managed to lose all of his juggling props so guess he's back in States by now."----- "The Gene Autrey U.S.O. Unit is on Saipan at present, and Will and Gladys Ahern, Cowboy Rope Spinning Duo are with him.-----Jack Parker, club juggler from Washington, D.C. who was in Hawaii, has been returned by the army to the U.S.----- Mel Ody, Marine juggler with the Bob Crosby Band Show, is expected here on Saipan in the next three or four days. so hope to have a grand session with him.



Bobby May passes on a most interesting letter and photo from Stan Kavanagh, now in Burma. Quoting a couple of paragraphs from Stan's letter- "Bandits are quite a problem in China and they even attack convoys. There was a bandit village thirty-five miles from an airport- one night they attacked a village by the airport, killed eight people and got one hundred dollars so you see life is very cheap in China. Our work here seems to be outside but we've been lucky up to now and haven't called any shows on account of rain. I worked in the rain one night in China with myself and props all wet. We were going by truck in the evening recently and saw a full grown wolf alongside the road and he followed us for a little distance and then stopped- I guess he figured he didn't have enough red paints to eat me.

# A Juggler in the Stix

By DOUG COUDEN

Bluff City, Kansas. Leaving tent show here and we head East about 400 miles to spend rest of summer vacationing at Ozark Lake in Missouri. This is the first we have been hit hard by the tire situation.

Dick Ricton, Barnum of the Sticks, has passed on. As an inspiration to younger jugglers to practice more, will include below a note received from Dick about three years ago when he mailed his book on Juggling. "At the Nickelodeon in Boston, 41 years ago, I did 9 shows a day. I practiced an hour each day before show opened and nine times a day between acts, then again at night in hotel room. When I was a kid I'd rather practice than eat." Ricton became one of the greatest ball jugglers of his time, continued practice and a flare for showmanship putting him in the top ranks. Seems as though every one at some time or another has the urge to write some verse. I've tried it too, so here goes-

Can you pick 'em ?

I sat and dozed the other night  
Way out here in the Stix  
And I dreamt of Vaude Performers  
Replaced by moving pix.

The curtain rose, the show was on,  
I saw those acts once more  
Singers, dancers, comedians  
And novelty acts galore.

There was, "Throw him down McLusky"  
Sung by an Irish dame  
And a bonnie lad from Scotland  
With a great big, crooked cane.

A frantic, shouting, peppy gal  
Wore less and less and less  
A troupe of Arab tumblers  
H B A will help you guess

They could not keep him shackled  
There was encore and encore  
And the greatest juggler of them all  
From Italy's sunny shore

And then I caught my favorite act  
When Rooney & Bent appeared  
That wonderful team were together again  
In my dreams of yesteryear

The curtain is down, the lights are dim  
On these lovable people of yore  
But we'll see them again, playing Big Time  
On that golden, distant shore.

Can you pick 'em ?

Bob (front page) Blau submits the following "quickie" for knife juggling, "When I drop one I lay it across toe of shoe, kick it up and start juggling again. Easy but flashy."

Well, Roger, If you have room to squeeze in another pic here's one of that 14 year old gal tosser, Betty Gorham. Betty is headed for a professional juggling career and would like personal instruction. Her address is 2303 Bridge Ave., Davenport, Iowa. I am sure she would appreciate letters from readers, especially if you include some advise to beginners.

Gus Kiralfo writes enclosing snap shot taken by Ed (Livewire) DeWees when we were in San Antonio, so here it is- Left to right; Gus, in his 80's, Fuzz Plunkett, in his 20's, and the writer in his 50's. Looks like clubs are being passed but they aint, brother, each one just juggling three.



The following picture was kindly loaned to us by A. Morton Smith of Gainesville, Texas.

This is the first of a series of famous Jugglers that have gained fame in other fields.



*Bert Hansen's Juggling Reviews*

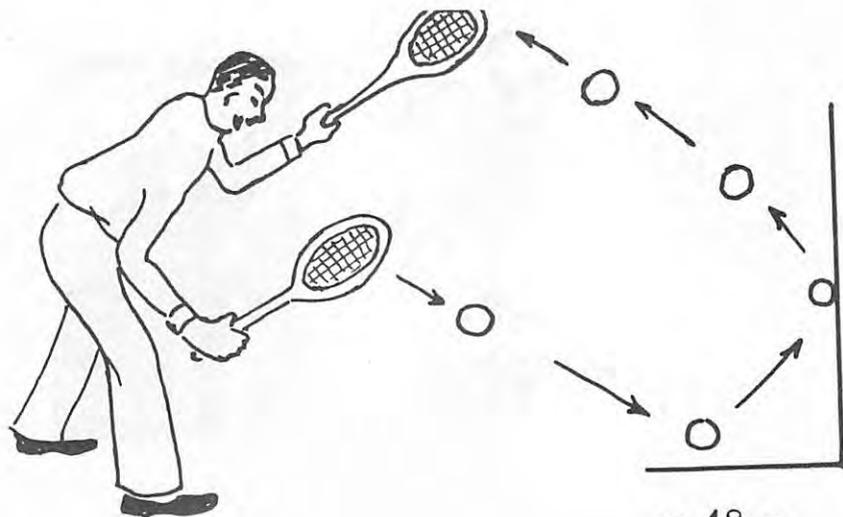


*Bert wishes  
to thank  
Eric Philmore for  
his review*

ERIC PHILMORE

Pollock Bros. Circus  
Oakland, Calif.  
May 10, 1943

- \* Three Tennis Racquets
- \* Four Tennis Racquets
- \* Three, Four, and Five Sticks
- Two Racquets and Two Balls with Juggling and Bouncing
- Five Balls bounced with two Racquets
- \* Five Hoop Juggle while balancing Pole on forehead
- Ball and Stick routine with catch from audience as close



Routines marked \* were performed while balanced on revolving cylinder.

# A Juggler in the Stix

By DOUG COUDEN

Hot Springs, Arkansas. A month's vacation in the Ozarks, the Ouachita National Forest and down here to start work. We were camped at the Roaring River State Park in Mo. when the Jap surrender news came in. At end of last war was in France, a Pvt. in the army. The only juggler I ran across overseas was Jewell of the old Vaude act, the Morton-Jewell Troupe. A number of jugglers in this war getting the Bulletin. Many Vets are taking advantage of The Billboard's Veteran's Re-Employment Service, a practical idea.

Richard K. Williams, N.S., Co. 45-339, U.S.N.T.C., San Diego-33, Calif., would like to hear from brother jugglers. Dick's 18 and reports his juggling is clicking with the other recruits. He scribes that Val Setz is now in the Marine Corps.

I 'got my man' for a subscriber. Did you get yours? New fan is Bill Ruesskamp, Cape Girardeau, Mo. He's seen most of those show boats on the Mississippi, tenters playing those parts, and many jugglers in vaude. He recalls the Eisenbart-Henderson Show Boat about 1907 with three jugglers doing baton spinning in the parade. Eddie Gillem, Med Show performer was clever with balls and clubs types Bill. He saw Coy Herndon, hoop roller with the Howe's Great London Shows, the only negro performer he has ever seen on a circus program. Bill sends along some old comedy juggling manuscripts.

Roger made a set of those practice clubs mentioned in this column. A slick job, Roger. Tried them out and found them easy to handle. The idea is to get a low priced club for those who do not want to invest much to start with. By the way, have had inquiries about manuscripts, props, etc. No, we don't sell stuff and things just travel around and see the country now. Kindly write to Roger for above.

If you've never seen club juggling in technicolor see those 3 lads in Nob Hill. This is more than just a flash, with nifty passing shot from different angles, closing with shoulder throws.

A suggestion to boost the circulation. When you view an act from out front why not go back stage and tell the juggler you're working your way through college taking subscriptions to the Juggler's Bulletin! No one is getting paid or making dough on the J.B., it's just a labor of love. You'll find that the more you do for the sheet the bigger kick you'll get out of it.

Novel photos, letterhead, etc. from Eric Johnson, Flint, Michigan acro-juggler. He writes salutation inside sketch of juggling club and has a miniature action photo sticker at top of sheet. These, sez Eric, are a buck a hundred from Frank Scobie Studio, Sleepy Eye, Minn. He also sends 8 x 10 with 7 juggling shots thereon.

Here are some sketches and explanations from Hugh Shepley. First is paper cone balanced on toe, kick up to knee, then to hand, elbow and shoulder. Then bounce to chin, nose, cheek and ear. Then back to nose and up to forehead. Performer then lies on floor, then back to feet, still balancing. The plug hat biz is the comedy gag of pulling down on the vest as hat is dropped to head. Next showering balls through hoop, balanced on mouth-piece. This eliminates the cramped position of showering when the hoop is balanced straight up from the chin. Last pic shows cone balanced on rim of hat, most of above cone routine being done with hat on. Thanks, Hugh--And here he is in the flesh (or in the film, rather)-that up and coming New England prep school Jongleur, Hugh Shepley. Take a bow, my lad.



# Shootin' The Breeze

O'Payer

We liked Hugh Shepley's balancing routines in Doug's column this issue. If you've ever been up in the Bulletin offices and remember the crowded conditions you'll get a kick out of imagining us fiddling around with the cone routine.

Looks like plenty of Jugglers will pass through Tulsa this coming fall. Cole Bros. Circus here Sept. 16th for three days, and hope to contact Otto Greibling, Meneses, and Joe Lee. The Elgins here sometime in October, and Bobby May with Skating Vanities sometime in Nov.

The Billboard for Sept. 15th carries the route of Skating Vanities and we notice it covers plenty of cities having Bulletin representatives- don't miss it.

J. F. Lane of Sacramento, Calif., who travels half the State for Brown & Williamson Tobacco Corp., sends in his sub. and pens that the club jugglers in Sensations of 1945 were "Duke Johnson, his brother, "Red" and probably Duke's son. Lane further recalls that Red Johnson appeared in "The Great John L." and "The Great Flamarion". If you'd like to pass a club or two with another enthusiast drop Lane a line.

George Russell reports visiting Molay, Juggler with a side show act with Ringling show. Also Clark Trio with Austin Bros. Circus who do some wonderful exchange work with balls, discs and clubs.

Lew Folds of "Carousel" fame has a swell write-up in "The New Yorker" for Aug. 11th.

Betty Gorham writes that "Life" for Sept. 10 has an interesting article on Top Spinning.

This guy Larry Weeks can stir up more news in a month than most of us can in a year- so here he is again to let us in on the latest dope from his headquarters in Guam.---

"A few days after opening here. met Lee Ross of the former well known act of Winchester & Ross, who has been doing a single for some years now. No chance for a real get-together except between acts as his unit was leaving for Iwo Jima the next morning, but we made a date to meet in N.Y.C. about Christmas time. I was just joking about the date at the time but it looks like I might make it after all. Just had a letter from my Latin Juggling friend, Francisco, who is back at the Wivel Restaurant in N.Y. This is one of the smartest Swedish-American Restaurants-Night Clubs in the city and Francisco has hung up the undisputed long stay record for a novelty act by a 35 consecutive week run there a couple of years ago. Got in touch with Sgt. Clarence E. Tierney while on Tinian. Sgt. Tierney is none other than Eddie Tierney, the younger half of "Eddie & Eddie" who before the war did their clever Father & Son act around New England. For many years the Four Tierneys, or Tierney family were a byword in Canada. Coming to Massachusetts in 1936, Mother Tierney decided to take a well earned rest and thus started the duo act. And by the way- those routines of double club juggling where they passed six, seven and eight clubs are still cause for considerable talk. Out in front of my tent he did the three club kick-up as well as five club work. Tierney does a five or six minute act in the Rook Happy show consisting of four hoop rolling and juggling for an opening, finishing with four hoop spin (neck, ankle, and forearms). Then into 3 club routine followed by four and then five clubs for a finish. Encores with ball on string gag, swinging through legs and follows this by juggling two balls and eating apple. His sister Viola is the feminine half of Kay and Karol, novelty juggling duo." ---- "Wonder what has happened to the juggling routine based on three wooden balls and the arrangement that made them "talk" while they were being juggled? I only saw it done once by the male half of a novelty pot-pourri act. This was the only juggling that he did, but it was extremely effective as he called out various things and then juggled the clicking balls in the proper tempo to represent the thoughts he had planted in the audience's mind. A whole story could be worked out with this principle and it would be hailed as something new and fresh. If anyone has information on this, or remembers having seen it done, or knows how the set-up works, I'd be glad to hear from them."

Next issue will contain the extra sheet of advertising. This will be the only sheets for another six months that will be open for advertising copy so if you have anything to sell or trade get your copy to us by October 10th.

Doug, so he writes, is just completing an index covering the contents of the first 12 issues of the Bulletin. We'll try to carry this as an extra feature in one of the early Bulletins of the new year.

With this issue, then, we usher out the old year and start the new year with number 13- Good thing we're not superstitious. Keep up the good work of sending in news and ideas and we'll keep right on putting out the best Bulletin we know how.

# THINGS, GAGS, STUFF!

It will be the purpose of this column to carry ideas and comedy situations of interest to Jugglers. It will not be a regular feature unless enough of you send in ideas to keep it going. We believe that this will be the first time many of the following ideas have appeared in print, although many of them are old and have been used for years by Jugglers.

**BOUNCING HANDKERCHIEF-** Here is a comedy quickie that has been used by many Jugglers. After a rather difficult feat of Jugglery, the performer removes his handkerchief from his coat breast pocket, wipes the perspiration from his brow, and throws the hank to the floor. It bounces back up to the hand and is replaced in pocket, and the show goes on. ---- The secret lies in a small rubber ball sewn in the center of the hank. If you prefer to eliminate the sewing, the ball can be placed in center of hank and a rubber band placed around ball and hank in such a manner as to hold it securely in place. Small balls having a good bounce for this purpose are rather scarce at the present writing, but the small size hand ball (1-7/8") will be found satisfactory.

**ZIP HANK-** Another quickie that is so startling and happens so fast that many in the audience will miss it- and yet those that do see it will talk about it for a long time.-- As the performer walks to center stage he drops his hank on the floor. When he reaches center stage he looks back and notices the dropped hank. Pointing his finger at the hank causes it to zip through the air into his hand from where it is placed in breast pocket of coat and the act continues. The device that does the dirty work is known as a hand reel. A reel having a length of thread at least 20 ft. is desirable. The thread is reeled out and the end tied to a corner of a hank. A light silk hank is preferable to the heavier linen or cotton ones. As you start out of the wings, drop hank but pretend not to notice- the reel case being retained in hand. Upon reaching center stage, notice dropped hank and point finger at it, at the same time pressing release on reel and allowing spring to wind up thread, thus causing the hank to fly through the air into hand. Reel and hank are disposed of in pocket and you are clear to get down to business.

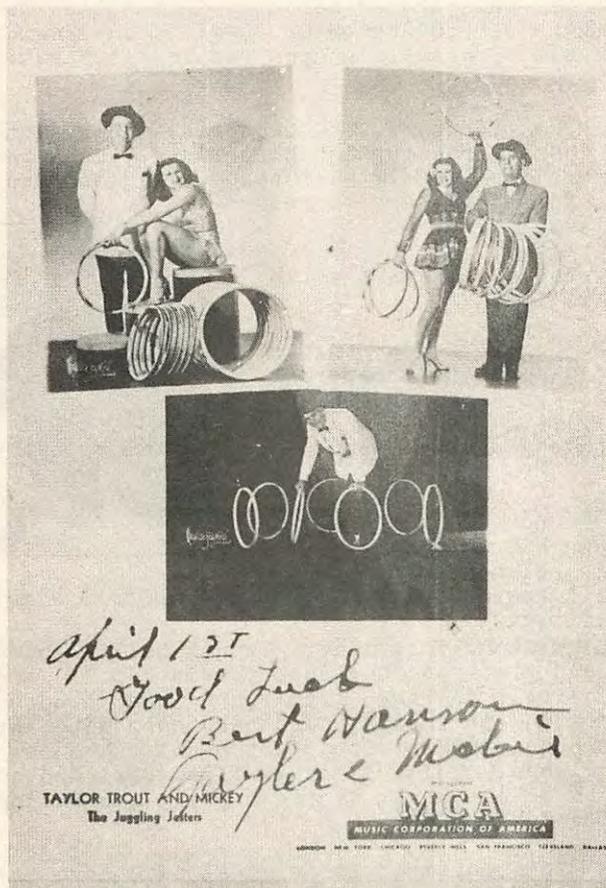
**CIRCLING HOOP-** After juggling hoops, roll one off stage to the right wing. Turn around slowly as if following the progress of the ball hoop around the rear of the stage and as you face the left wing, the hoop rolls out and is caught-thanks to your faithful backstage stooge. This gag, while most effective with hoops, could be used with balls.

**SOFT BALL-** There is on the market a very soft, fluffy ball which at a short distance looks just like a white tennis or rubber ball. It can be thrown for considerable distance and yet no matter how hard it is thrown it will not hurt- in fact you can hardly feel it. The gag is this- After juggling balls for awhile, work the fluff ball into the routine. Then with a "Big League" wind-up throw the ball as hard as you can into the audience and watch them duck. By having whoever catches the ball bring it back up to the stage gives you an ideal method of getting a stooge to help you-- what to do with the stooge?-- well, that's another gag, and as they say in the funny-papers, "Continued next month" !

## Bert Hansen's Juggling Reviews

TAYLOR and MICKEY TROUT  
"Juggling Jesters"

U.S.O. Unit Livermore, Calif.  
April 1, 1944



Devil Stick Routine

Three Club Routine- with kick-ups and back throws with both hands.

Three Hoop Juggle by Mickey then take-aways first by Taylor- then Mickey.

Passing with six hoops.

Three hoop roll over back.

Hoop return on string held by Mickey.

Large Hoop and small hoop thrown out and on return small hoop passes through large one.

Four hoop juggle and four hoop spin.

Seven hoops rolled around in circle- then sent off stage.

Glass of water in hoop ( rope attached to hoop) spun in circle around body at various angles.

At opening of act, Taylor walked on carrying Devil Sticks- laid one stick on floor- then explained that he was going to throw one stick into air and catch it in balance on tip of other stick. After each try he would stop and tell a gag.

# A Juggler in the Stix

By DOUG COUDEN

Little Rock, Ark. - The first year of the Juggler's Bulletin brings out a new juggling scribe in the person of that globe trotting doughfoot, Larry Weeks. A column on Pro activities by this live-wire lad would be good reading. Your Stix contributor confines his stuff more to amateur and semi pros, as this group which makes up a substantial part of the subscribers would be the "forgotten men" of Juggling more or less. Also prior to our entry into full time Show Biz some twelve years ago we were in the above category for the most part. Hats off to Tom Breen and Bobby May among the Pros. A few more lads like them would do a lot for putting over the J.B. in a big way. Had the pleasure of seeing Bobby's scrap book during visit with Roger and as the Bulletin grows some fine articles can be secured from jugglers like him on the many Jugglers they have met during their interesting careers.

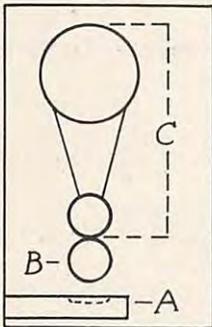
Outstanding figure of the Semi-Pro group for the first year is Bert Hansen with his juggling reviews. In addition to his acts already mentioned in this column, about this time of year Bert starts to line up Punch & Judy dates. He gets \$30.00 for each appearance, a price which full time pros can't complain of. At this writing, Norbert Provost, another fine letter writer, is forsaking the semi-pro ranks for full time professional career. Good luck Norbert. Then we have Bob Blau down Texas way and among the simon-pure amateurs who deserve special mention are Betty Gorham, only gal juggler on subscription list to date, Eric Johnson, Hugh Shepley and Leo Rullman, N.Y. collector of Juggling bibliography (books and stuff), who types "I'll admit to a bit of nostalgia upon reading your little verses. I've seen them all in my day."

Roger sent complete subscription list and note that first Vet. to subscribe after discharge is Eddie Johnson. Altoona, Pa. juggler. List shows three foreign subscribers among them being Jack Taylor, Yorkshire, England Jugl. He bills himself as "Jacko", Juggling Man Monkey, cut from his letterhead appearing on this page. Jack encloses cartoon card showing club and top spinning tricks.

This scribe answers all mail, quite a task, about 50 letters a month going out. Here's a couple of items from the mail bag.

Betty Gorham sent Bert Hansen reviews of three juggling acts caught in Davenport. In response to Bob Blau's inquiry about foil paper, H. L. Stack Burlingame, Calif. sent Bob a stack of same. Bob wrote asking how much but H.L.'s reply was, "It's a gift." It's a pleasure to read of such friendly and cooperative gestures among Jugglers.

Paul Cinquevalli, who was to juggling what Harry Houdini was to escapes, a great showman, got away with a lot in his publicity. He claimed he could do the double balance, that is balancing one round object on top of another. This of course, is impossible. Many jugglers do this simulated double balance, to coin a term for this type of trick.



Here's Norbert Provost's trick along this line. Tennis ball is bounced on floor with left hand and placed on one inch bottle cap "A" sunk in mouthstick. Second tennis ball is taken from right hand, bounced, and placed on first ball, holding it there. Cardboard cone with large ball is then held on top of tennis balls with right hand. Withdraw left hand, then right and balance. Ball "B" is in fixed position so that objects "C" are balanced as one unit. Three objects can be juggled after first ball is placed on stick.

A DIFFERENT 3-CLUB SPREAD-- This movement is original as I have never seen anyone else do it. No doubt club jugglers did it in the old Vaude days as they did about everything. Remember the comedy trick of slinging a club out to the side and then pulling it in? Well, that's it brother, but you juggle the three back and forth with this same movement. To make it clear, here it is with one club. Hold perpendicularly in right hand, knob down. Let club swing down and to the left. Now toss club with an underhand sling out to the left, catching in left hand, palm up, knob to the right. Club makes about one and one half revolutions. Have been doing this spread for about 12 years as finish to club routine. It has plenty of body action and Zing.



# Shootin' The Breeze

O'Roger

We note with regret that contests are not of interest to our readers- or at least not contests involving gags- as we received nary an entry. The contest is therefore declared closed with no winners.

Tom Breen pens an interesting letter with the below litho enclosed. Tom says of it, "The card enclosed was printed from a litho used by my father, mother, and brother John about 1908 when they were doing a three act. Afterward the act increased until at one time we had seven kids and father and mother in the act at one time, but the young ones of the family never took up Juggling. John, the one pictured doing six clubs, died in Brussels in 1912. The only jugglers I can think of right now who saw my brother were Billy Pike of the Three Swifts. Harry Martine of Baker, Dove & Allen who are in England right now, Moran & Wiser, and George Gordon whose picture was in the Bulletin a short while back (p. 23). George practiced with the Breens in Pons Gym in Paris where my brother practiced the seven clubs and four in either hand. That's not bad juggling even in these days, eh?"

Larry Weeks brought to our attention the fact that Barney Horrigan, brother of Harrigan, tramp Juggler who was famous in vaude in the early 1900's, lives in Tulsa. We've known Barney for years but never associated his name with the stage name of Harrigan. We went over to Barney's last week and had a swell time looking over the scrapbooks and props. The original trunk which is padded specially to carry safely the glass kerosene lamp and chimney used in the act, the original music score and even plenty of the original cigar boxes used, are all in the basement.

Larry further notes in his letter to us of September 17, "Bumped into Fred Canestrelli here on Okinawa just a couple of days ago. He's the 22 year old member of Circusdom's "Canestrelli Family" who are famous for their unsupported ladder act. Their cousins are the Willys and also the Christiani Family. Fred is in the Navy and has been doing a Juggling act, making the rounds with Eddie Peabody when that show was touring. At present he's connected with another Navy Band Show. He juggles three and four sticks, does some mouthstick, hand, and headstick work, and does the ball in the audience effect. Atop an unsupported ladder, he juggles five rings. Does a knife balance underneath a spinning basin, and closes with a three torch routine.



SHORT SHOOTIN'S-- Shortly it will be just plain Larry Weeks without a number and address a mile long. You can now reach him at 441 Brooklyn Ave., Brooklyn, New York. The New Yorker magazine turned us down on permission to reprint the article on Lew Folds. It's in the Aug. 11th issue if you'd like to look it up.--- In last issue we pulled a pretty good trick in changing a hoop to a ball before your very eyes.-- wonder if anyone reads this stuff- no one called us on it.--Larry calls us on an error in # 7 where we call Wm Delisle's booklet a manuscript; should be a pamphlet. See where a West Coast man is putting out a Diabolo top made of rubber so it won't hurt when it hits you in the eye.---

# THINGY GADGETS STUFF!

THEODORE STROMBERG of Sturgeon Lake, Minn. offers this club decorating hint:

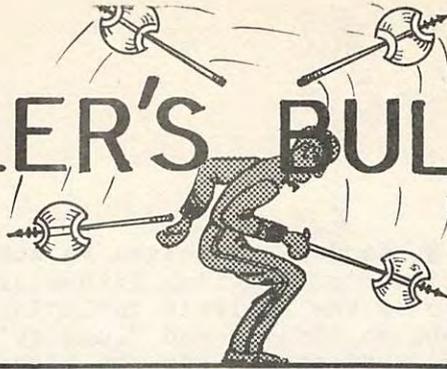
Most juggling club sets are decorated exactly the same. Ted has tried decorating each club a different color and has found the effect to the audience is well worth a trial. For example, he decorates one club all red with a gold band at top and bottom; second club is all blue except the two gold bands; and the third club is all green except the gold bands. With good lighting and facing the audience the appearance is that of red, blue, and green rings flying through the air.

Audience participation stunts have seldom been used with juggling acts. The notable exceptions are those in which people from the audience throw back balls to be caught on a stick or knife, apples or vegetables to be caught on a mouth-fork, and hats to be caught on head. The type of participation we have in mind involves representatives from the audience coming up on the stage and becoming for a few moments part of the act. Considerable care and thought would be necessary to work out a practical and entertaining routine. A few points to watch in forming such a routine- There must be no stage wait while getting the helper to the stage. The action once he is up must be fast, preferably funny, interesting, and without embarrassment to the helper. There should be some reward or souvenir for the assistant when he return to the audience. The following brief routine has never been tested in its entirety by us or anyone else to our knowledge. It is intended only as stimulus for your creative impulses. Play with the idea. Let us know if you develop anything along these lines.

Last issue we brought out a method of getting a boy on the stage. When he arrives we would tell him that we were going to teach him how to juggle. We'd pick up a set of Roman Axes, the more wicked they looked the greater would be the comedy possibilities, and hand them to the boy telling him to go ahead and juggle them. We'd step aside as though to find a safe place from which to observe the action. If we'd picked a good stooge we'd expect some laughs due simply to the ludicrous situation. We wouldn't wait too long at this point before saying to him, "Maybe we'd better start with something easier." Then we'd place a pair of special spectacles on the boy and offer him a ball to juggle. The boy would reach out for the ball and miss it about a foot. Again we'd hold out the ball, and again he'd miss it. (We've used this particular gag many times and it never fails to get plenty of laughs.) The glasses are known as prism glasses and due to the arrangement of two prisms mounted in the framework they throw the wearer's sight off to one side about a foot. These were available from Johnson-Smith in Detroit before the war. The frames are constructed so they make the wearer look bug-eyed and thus increase the comedy effect. Next we'd bring the boy to center stage and by standing at his back and placing our arms through his and having him place his hands lightly on our wrists we'd juggle three balls in some simple moves and end up with the comedy move of holding one ball in the left hand and moving it up and down in time with two balls juggled in right hand. If the boy were short it might be necessary for him to stand on a slightly raised platform. If we had a fair vent voice we'd cause the boy to crack some corny remarks as we juggled. If we dropped a ball, and we might do it purposely, we'd move away from the boy and with the proper indication of disgust say to him, "You dropped one".

For a finale we would request the boy to act as fireman for the next part of the act. We'd place a comical fireman's hat on his head and hand him an axe to hold with the caution that if anything happened, to use it. We'd then pick up a black ball with a long fuse attached and have the boy hold it. (Shades of the old cannon-ball comedy) We'd light the fuse and whisper to the boy to wait until the fuse burned down half way and then throw the ball down and run into the audience yelling. We'd make sure that we were properly engrossed in finding the other two bombs while the fuse was burning down and only turn around when the boy dropped the bomb and ran away yelling. We'd get the boy back long enough to get his helmet and give him a souvenir and thank him for his help. We'd then conclude the routine with the regular routine comedy cannon balls using the simulated bombs one of which would be rubber we would hope! This finale could be a scream for with a good stooge, properly whispered coaching, and plenty of showmanship we'd expect to see anything happen. Try it sometime when a suitable time presents itself.

# JUGGLER'S BULLETIN



MONTANDON MAGIC

Number 14

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November- 1945



BEN BERI

# *A Juggler in the Stix*

By DOUG COUDEN

Fordyce, Ark.: Another bull's-eye by that guy Montandon. Received an autographed copy of book from Roger which is one of the finest pieces of juggling literature that has ever been published. Contents is the first year of the Bulletin including announcement pages. It has stiff board covers with black pebbled binding and "Juggler's Bulletin, 1-12" stamped in gold letters. It's compact and neat enough for the library shelf.

Have written to some of the Big-Big-Timers and got a check from that ace commentator, H.V. Kaltenborn who types, "It's worth three bucks to be called a juggler, when all I can do is keep three balls in the air and balance a feather on my nose." The story of how his life was spared by bandits because of his ability to juggle appeared in the Jan. issue. You'd better practice up H.V. as we'll expect to get a snap shot of you juggling when we hit N.Y. next summer.

The writer also signed up Melvin (Capt. Fuzz) Plunkett whose pics are on pages 29 and 40 of the "Juggler's Bible". Fuzz is a veritable human dynamo when it comes to Show Biz; his varied activities have helped to make that 18 people Texas Tenter a success. Other subs. coming in, reports Roger, including another Vet recently out of Army, Jack Parker, Washington, D.C., and another English lad, Stanley Collins, Sussex. Nearly overlooked Pfc. Geo. Moran, Madigan Gen. Hosp., Lewis Wash. Let's hear from you new subscribers, Pipe in please.

With the passing of Dick Ricton, the writer apparently is the only juggler now playing school assemblies independently, that is, booking our own shows. George DeMott plays assemblies too, but through bureaus. There are some 30,000 schools in this country and it would take a lifetime to play them all. Looks like a good field for a number of other jugglers and the writer would be glad to pass on any information to those interested. To make dough in the Stix you do a show instead of just an act. But dont let that bother you. Lola and the writer have gotten up several novelty acts since passing the 45 year mark. To a juggler a number of other acts are comparatively easy to master. Altho we specialize in the least strenuous (also the least remunerative) of the different school angles, the sky's the limit as far as income is concerned. For instance, FuzzPlunkett has hit the Grand mark and an act last season topped the two Grand mark working different school methods. These marks are for a week and that aint hay. Seems like this is worth working for altho it can't be achieved overnight. Youth is an asset as the above takes plenty of energy as well as versatility and showmanship.

If you like tricks in this column just holler. Also send in your own with sketches. Promised Betty Gorham a trick for a Jugglienne and sent her an original one, color changing discs. Will include this in column with slight encouragement! Betty caught Tracy Andrews with a stock company and writes, "Finally got up enough courage to go back stage and ask him a bit about juggling."

Norbert Provost has assumed the stage name of "Spud" Roberts and is playing night clubs in R.I. His wife Alice has a fine rag picture outfit with black light effect. "Spud" sends 8x10's which should help him in his biz. He inquires about hat routine for two people, so why not run that hat juggling info by Tom Breen, Roger?

Wrote to two subscribers in New Orleans and received interesting letters from Jerry Fatzer, equilibrist, who sent 8 x 10 and Jim Aitken who types, "I played everything in my time, big and small." Jim did contortion in vaude and now in addition to his booking chores, does an occasional Juggling act. Will get more dope on these lads when we pull in to New Orleans for the Xmas holidays.

Gus Kiralfo laid up in San Antonio and couldn't make the doings at Austin, but Ed DeWees and Bob Blau, two other Texas Jugs (that's a good name for jugglers at a convention) were there. Add to juggling words, Eric Johnson's "I pick up anything that's JUGGABLE." Also name for our show, JUGGLORAMA.

Address for your scribe- P.O. Box 711, Tulsa-1, Okla.

# Shootin' The Breeze

Poyer

We were pleased to hear that Bulletin advertising does bring results. Eric Johnson reports that he received eleven inquiries within five days.

Plenty of Juggling going on around the Tulsa area. Belmont Bros. recently at Clover Club Bartlesville, Okla. Mel Ody (Pvt. Dick Luby) with the Dick Jurgen's Marine Follies was in a couple of nights ago. Tulsa audience really went for his style of comedy Juggling. Mel uses a swell assortment of gags to cover misses- in fact we believe the audience looked forward to seeing him miss because it was sure to be good for a laugh. This Bulletin has a section on gags to cover misses. We're not printing any of Mel's but hope one of these days to have his permission to add some of them to the collection. In the meantime, how about dropping us your own favorite gag?

Truzzi also here with Pollack Bros. Circus. We enjoyed the act as always but got our biggest kick out of going down to a practice session and watching some off record juggling. Truzzi is looking for a couple of young Jugglers for a contemplated production number. If you are young, free to travel, and have reasonable juggling skill contact Truzzi, % Bulletin, giving full details.

Harley Manker pens that K.C. is also on the map with Juggling. Lee Marks, Bill King, The Elgins, and Bobby May all passing through.

Jack Parker, readying for U.S.O. tour overseas, reports having met Tommy Hart (Hart & Dine), Art Ward, Chester Dolphin, Paul Nolan, Lew Folds, and Hap Hazard since being released from the army.

Hugh Shepley thinks enough of the Bulletin to bind it in a loose-leaf folder. Gummed reinforcements keep the pages from being torn out. Previous Bulletins have had some narrow margins but this has now been corrected. Hugh and several others have requested a cover pic of Ben Beri. Your wishes are our command.

Bert Hansen writes that Whitey Roberts is still at the Music Box in San Francisco; and that many favorable comments are coming in on Johnny Romero's act playing that territory.

Larry Weeks sends us a copy of the Sept. 21st issue of Yank which contains a spread of four "Main Streets of America". Shown are Tulsa, home of Bulletin; Evansville, Ind., where Joe Cook first saw light of day; Providence, R.I., where until just recently Norbert Provost held forth; and New Orleans, where James H. Aitken, and Gerard Fatzer uphold Juggling traditions. Last letter from Larry was "from somewhere in Nevada" so this Bulletin will probably find him at his New York address and perhaps next month we'll sport a new column, eh Larry?

## Bert Hansen's Juggling Reviews

BILLY RAYES  
Golden Gate Theatre- San Francisco

July 17, 1943

Opened with combination of gags and a single top hat routine.

Next- clever and entertaining three ball routine-- with impressions of following people ( as they would juggle three balls) : Greta Garbo, Boris Karloff, Gypsy Rose Lee, and Fred Astaire. (In Astaire impression, did tap while bouncing three balls).

Three plate routine including continuous back throws and three in one hand.

Billy Rayes is a smartly dressed entertainer, combining clever Juggling, good dancing and excellent comedy.



BILLY RAYES

# THINGY GADGETRY STUFF

If you use the "Electric Pack" as a juggling gag, try this. Show the cards and say, "With 52 cards", and do one flourish. Then pick up another card and add to front of the pack and say, "With 53 cards--much more difficult!" and do the same flourish.

Larry Weeks some time back suggested that a series covering what various Jugglers do when they miss might be of interest to readers. Of course, if the feat is a difficult one, most Jugglers try the feat again, and even a third time if necessary. Such action builds up audience suspense and impresses them with the difficulty of the feat. Often even a very simple move can be made more impressive by a planned miss in which the dropped article is recovered gracefully as for example by kicking a dropped ball back up with feet. It is always wise to remember that the audience doesn't know what is supposed to happen next and a miss can usually be turned into a laugh.

There are still many occasions when the above action does not seem to adequately cover a miss, or apply to your style of working. Therefore we present the following ideas:

For a planned miss: "The next feat is a miracle", start to do trick and miss, then say, "It's a miracle if I do it", then go ahead and do the trick.

"I've only missed that one once before-- this is the second time I've tried it."

"You know, I have to drop something once in a while just to make it look hard."

"I may look pretty bad but that's the first drop I've had tonight."

Look at dropped object and then up at ceiling and say, "Who threw that".

For ball misses, "I always get balled up on that one."

Larry Weeks sends this one- to be used immediately after a miss, "Sometimes I does, sometimes I doesn't, and sometimes I does it a dozen times before I does it!".

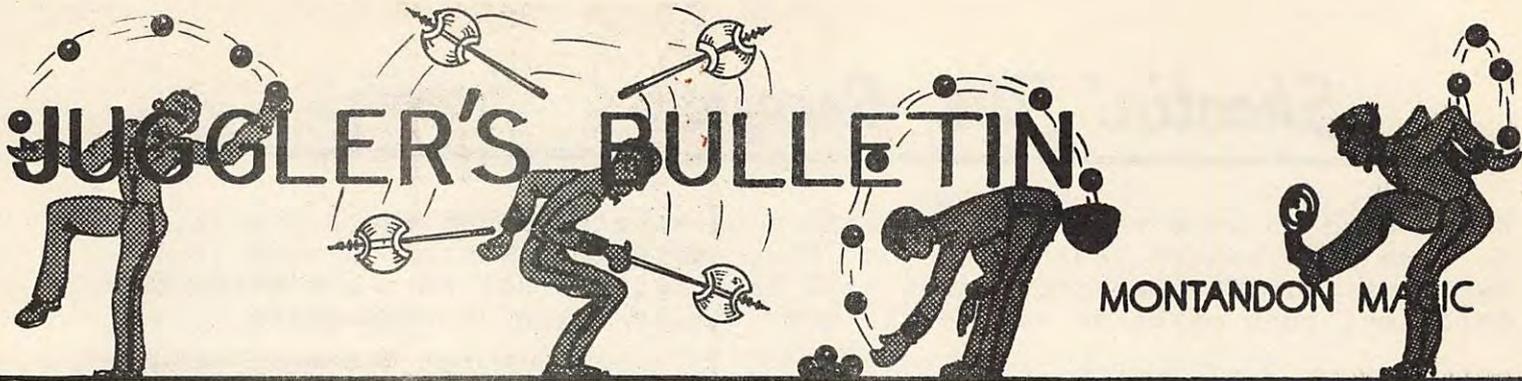
If you do a dumb act there are still several pantomime gags that might fit your act, such as:

When the object was dropped we would raise our right hand with first finger straight forward, thumb at right angles and other fingers curled into palm (representing a gun) Pointing the barrel of the gun (forefinger) at the offending article and snapping the thumb down as though firing the gun would cause a loud bang. The bang would be produced by a Bingo shooter that fires a cap-- sold in all novelty stores and made by S. S. Adams. The shooter would be fastened under coat at left side with a safety pin which may be soldered to the body of the shooter. A clip or rubber band that could be pulled off at the right time by left hand would keep the device from going off prematurely. Of course, a stage hand or assistant off stage could fire a blank gun at the proper time if more convenient.

If we had an assistant, when the article was dropped, we'd blow a whistle. The assistant dressed in a street cleaners costume would come out with a wheelbarrow, a toy one would do, and a large broom and dust pan. The assistant would sweep up the object, deposit it in the wheelbarrow and depart. We might even have a loud horn on the wheelbarrow for the assistant to honk as he came on and off.

If we missed again, we'd start to bend over to pick up the item and just as we got pretty well bent over, our trusty assistant would rip a piece of cloth backstage. We'd hastily straighten up, look embarrassed for a moment, and then go on with the act.

If we did the 3 cigar boxes (a la W. C. Fields) or any similar routine with three items, and we missed, we'd apparently never notice the miss continuing to hit the remaining two boxes together still in tempo with the music. All of a sudden we'd look down and surprisedly notice that we were manipulating only two boxes. We'd then pick up the fallen box and continue the routine.



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P.O. Box 711 - Tulsa 1, Oklahoma

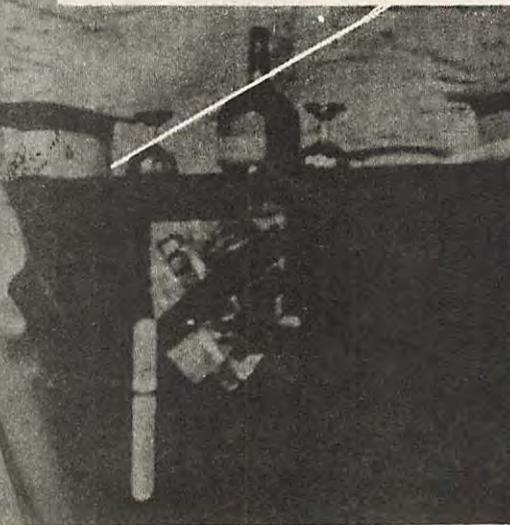
December - 1945



In our recent converse with Bobby May on things juggable, he brought up two gags that stuck in our memory as being good usable comedy. The more you toy with them the more the appeal, that is if your act lends itself to comedy gags.

First: a derby balance on nose or chin with comedy expose. In effect, the juggler comes forth wearing a derby. The head gives a forward toss and the derby balances on the nose. The hat may be allowed to settle back on head and again flipped to the balanced position. For the comedy climax the head tilts still further forward to expose the fact that something besides skill is holding the hat in position. The something is simply a dark thread, one end of which sews to one side of derby goes around back of head, and other end sewing to the other side of hat. You'll have to experiment with the proper length of thread as well as the flipping of hat up from head.

Second: a little nifty that could make a swell encore stunt for a comedy act. Take a pair of gloves and to each finger of each glove sew or glue a short length of thread. The exact length will have to be based on a trial. To the other end of each thread glue ping-pong balls. Now if you are wearing the gloves and move your hands and fingers, the balls will jump around wildly but cannot get away. If the hands are held fairly closely together you get a semblance of unusual juggling.



# Shootin' The Breeze

O'Poyer

We're glad to know that someone besides us worries about the Bulletin.-- We were late enough last month that Karl Cartwright wanted to know if we had sent it. The December issue will be slightly late too, but after the Christmas rush maybe we can settle down and get back on time again.

Hugh Shepley adds to the list of books mentioning Juggling.-- "Circus" by Paul Eipper, published by Viking Press, N.Y., 1931. Contains a half-page description of Enrico Rastelli's act, mentioning his torch juggling particularly. The book also describes the act of Heros, Bavarian heavy juggler; has a full page picture of a Chinese girl spinning two plates on sticks; and a short description of some Japanese foot jugglers.

Bob Blau reports catching the act of Belmont Bros. at one of Houston's top nite spots. "They do a flashy act of hoops and diabolos, nice individual work and passing 6-7 hoops, also manipulation of tops in single and passing routines. They close with their illuminated tops in the dark. Very effective."

Jack Parker and Valentine & Evelyn making the train trip from East to West preparatory to USOing. Valentine says, "Passing clubs on the aisle of a moving train is fun-- try it sometime ! "

The Elgins hopping all over the country, but not Tulsa yet. Tom Breen says in reply to our article on audience participation, " We have been using the audience participation idea now for about four years and it really does go over nicely. We were playing at Alpine Village in Cleveland and one night went over extra well and Herman Pirchener who is M.C. as well as owner of the place insisted on an encore. So we asked the audience if they would like to see Herman try to Juggle. The new gag went over well and we kept it in after that.

December 15th Collier's breaks the story on Lew Folds. The article is replete with errors. It is too bad the article wasn't written better because such publicity on a national scale has been scarce and should be valuable to all Jugglers by increasing public interest in the art.

Larry Weeks types, "While en route to New York from Oakland, Calif., the train stopped in Chicago for four hours, so after buying a paper and finding The Five Willys listed at the Oriental, taxied right over, and spent a very pleasant couple of hours with them. The sixth Willy who is in the army, was on furlough from his camp in Texas, so went into the audience to catch the act with him and his wife. He married a charming Kansas girl, who was a dancer, and in the short space of one years time, he has taught her enough juggling so that his entire army job to date has been in special services. She takes to juggling very much, so things really work out swell. As to the Willys, the act looks great with just the five, and between stroblited hoop juggling, club juggling, passing etc., plus a few cute comedy bits, it's still the fine act that I saw featured with the Ed Wynn show on Broadway when they first came to this country five years ago."

Though this Bulletin will reach you too late to convey the Christmas greetings, we want to thank all of you for the swell cards and wish you all a healthy New Year.

# A Juggler in the Stix

By DOUG COUDEN

Arcadia, Louisiana: Jack Taylor sends over copies of "The Stage", "The World's Fair", and "The Performer", English theatrical sheets. Just received school adv. cards from printer so if you want one, or a copy of above, let us know. Bill Ruesskamp mails old copy of Phoenix showing knife throwing technique. Purchased Earl Gotberg's "You, too, can be a Ventriloquist" and it's A-1. Eric Johnson sends pics and green felt- who'll send a pool table? Roger types a few lines (that's hotter news than if he bit a dog) on preview Bulletin letterhead. Out soon and you'll like it. Hugh Shepley sends more sketches of tricks. Also sends Bert reviews of acts.

"Spud" Roberts sends miniature business card and springs an idea, "I believe that jugglers don't have to search for new material but just use the old stuff, it being new to the present generation." There's a lot in that, plenty of tricks from the old days can be revived to advantage. However, this writer also believes that juggling has lagged behind in the use of modern materials in props and applying modern inventions to juggling. Also there is too much copying of the other fellow's routines. To stimulate invention read, "Heed that Hunch" in Dec. American Mag. In the same issue we find, "Want a Job At a Million a Year?", which gives some dope on Fred Allen's early juggling struggling.

Jugglers are imitators. That's how we started, seeing tricks which fascinated us and trying them ourselves, but when one is somewhat advanced, the viewing of a juggling act should stimulate the old bean to stew up DIFFERENT ideas. This would result in a wider range of juggling, an asset to the entire Biz.

New sub. signed by writer is legitimate actor Earle Mayo of N.Y. en tour with Windy Hill Co. with that potentstar Kay Francis. List from Roger shows another Vet, George Lerch, Cleveland, O., former Air Corps Staff Sergeant; another foreign sub, Sef. Santos, Honolulu; that S. F. team Valentine & Evelyn; Buck Hall, Arlington Va. and Ray Walker, Welch W. Va. We're a growin' Jack Parker has already reported some news so let's hear from you other new readers.

Betty Gorham reports the Conners playing assemblies in Texas. Al does juggling, another tosser in schools. Any more? Harry Lind writes he's off to N.Y.C. to see the lights- and on business. Danny Dreeben types he got some of those Canadian la-crosse balls and likes 'em. By the way, where is Wilfred DuBois? He did a lot for juggling in the past and we would like to see him active again through the medium of this Pub.

Got the green light from Roger on the color change trick so here it is: Consists of juggling 3 discs, standing side to audience, doing the turn over cascade. Each of the six sides are decorated in a different color. To illustrate the turn over, hold plate in right hand pointing away from body, fingers in the concave side of plate. Toss and catch in left hand, palm up, fingers also going into concave side. Now let plate swing down (turn over). Repeat toss to right hand, catch and turn over. Cut discs about 12 inches in diameter from plywood. Glue six inch circles of foil paper on discs and enamel the remaining three inch outer circles of plywood white. Suggested music, "There's a Rainbow in the sky"--- and there you are.

If you like Bert Hansen's reviews how about one of you being the official movie photographer for our group? The Nov. Reader's Digest has something on this, "Pioneer of Home Movies". To film present day acts for our own pleasure and instruction as well as for posterity would do a lot for the advancement of juggling. Along this line, the staff of J.B. has been cooking up an idea to stimulate more interest among the juggling gentry. Plan is to give an annual award, outside the staff, for those working for the good of the order. It's Bert Hansen's idea to give a pocket piece as this can be carried easily and others would then be able to see it. However, we find that a die for this solid gold "medal" is quite expensive and we would like to hear from those who would be willing to contribute for the initial cost. Also someone to dig down each year for the prize itself. Have we any affluent readers who would come across? Contact Roger or his emissaries on this please. All donations will be acknowledged through this page.

Jim Conway submits some odd pantomime stuff, juggling without props as follows, "Toss imaginary balls, heroic attitudes. Spin plate on stick. Add more plates. Raise cannon balls. Biz of looking at muscles. Catch on back of neck. Take sword-fence. Bend and spring blade. Split hair. Swallow sword, draw out and flourish, then look foolish and run off". An idea here for a comedy encore bit.

Screwy Juggling Dept. In Avondale, N.C. ran across Joe Hawkins former clown juggler who played fairs. His pet trick was juggling 3 tall lamp chimnies but he did it the hard way, cascaded 'em but made the tosses OUTSIDE. Handed him 3 clubs and I'll be darned if he didn't juggle them the same way.

Season's Greetings to all.

# Bert Hansen's Juggling Reviews

GEORGE AUSTINI

Lockwood Junior High

Oakland, California

January 28, 1942

The following routine was presented as an imitation of an old time juggler and was a part of his full evening magic show.

Entered wearing top hat- did umbrella in hat and removing long glove.

Three ball routine.

Spinning glass of wine in triangle on billiard cue (removed many gaudy vests during this trick)

Three cannon balls ( 2 wood, 1 rubber)

Combination with spinning plate in left hand, lighted lamp balanced on forehead and two hoop juggle with right hand.

Three club routine.

Chin balance of tray of dishes on rod with removal from chin and return to chin on a string. Chop out of rod- tray caught on hand.

Three spool routine.

George (who passed away on Dec. 4, 1942) was an artist, a creator and designer of magical ideas, an outstanding magician and manipulator, a good showman, and a loyal friend.

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## THINGY GADJETS STUFF!

Remember the rather oft used gag of juggling along leisurely, suddenly stopping, looking at watch, and then juggling very rapidly as though to get finished on time? There are several variations that you can use to change or revive this excellent basic gag.

1. With credit to Jimmy Muir whose M.C. gags are tops: Stop juggling, pull out a flexible steel tape measure, pull it out about 15 inches and remark, " I've only got a few more inches, I'll have to hurry"
2. Use a large watch such as made by Donald Holmes that has room in the back for a sandwich. Idea is to make entire action very casual. Stop juggling, take out large watch look at time, open up back and remove sandwich and eat leisurely, look at watch again and noting lateness of hour juggle furiously to catch up.

Juggler's Bulletin Subscription rate- \$3.00 per year, single and back issues \$.50 each.



Number 16

P.O. Box 711 - Tulsa 1, Oklahoma

January - 1946

## Bert Hansen's Juggling Reviews

MACK NICKEL

"The Magical Juggler and Ventriloquist"

The following review is from the Clinton Burgess collection- no date shown on review.

1. Opening Juggling trick- Hat, gloves and cane. (Time- 1 minute)
2. Three ball juggling. (Time 2 minutes)
3. Spinning tin trays on Jap parasol ( Time 1 minute)
4. Balanced spinning plate and card on cigar in mouth ( Time- 1 minute)
5. Three apple juggle with fork in mouth ( Time- 3 min.)
6. Cannon ball work with high neck drop ( Time- 2 Min.)
7. Egg into hat and out of mouth ( Time- 1 minute)
8. Juggling bottle, plate and egg ( Time-  $\frac{1}{2}$  minute)
9. Paper balanced on tip of nose and forehead ( Time-  $\frac{1}{2}$  minute)
10. Balancing three glasses and bowl of water on revolving stick on arrow point.
11. Three juggling blocks - accidental drop, good comedy ( Time- 4 minutes)

The above was part of a 57 minute school assembly program which also included magic and ventriloquism.



## Shootin' The Breeze

*O. Roger*

Larry's new column is the first of a series covering the Bibliography of Juggling. This work when complete will be the only writing of its kind in existence. As the series unfolds we'd like for you to drop Larry a line with any additions, corrections, or suggestions that you might have in your mind or files. For example Larry passes on the tip that in the Boston Public Library there is a collection of books, manuscripts, and photographs which can be inspected upon special application in the Rare Book Room. Of particular interest is the Allen A. Brown Collection. There are reportedly over 50,000 items dealing in one way or other with The Theatre in general. Chances are there are many items pertaining to juggling. Chances are that similar collections may be found in every large city in the United States. No doubt that many an idea that would be new to present day audiences could be brought to light by such perusals.

Spud Roberts of 50 Tiogue St., Anthony R.I. would like to add to his Juggling photo collection and offers to trade two different 8 x 10's for one of yours regardless of age. There's a bargain for you collectors!

Clem Foust writes from Nurnberg, Germany and encloses a snap of him doing top hat balance on cigar. He says "Snap was taken while I was practicing for shows for the Russians. That's the beauty of juggling- can be done for anyone, young or old, and no matter what language they speak- they all like it ! "

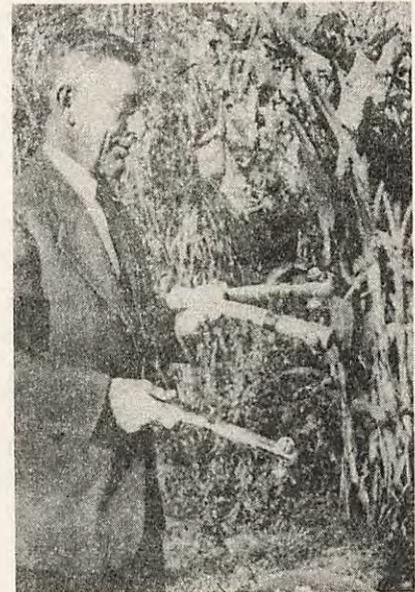
# *A Juggler in the Stix* By DOUG COUDEN

New Orleans, Louisiana. Juggling has done a lot to produce bigger and better liars. When practicing some Joe Doakes pipes up, "That's pretty good but I saw a guy at the Orpheum juggle 7 barrel staves." They'll do it every time.

Thanks for the Xmas cards, readers and may you all do less bending (picking up) in '46. Jack Taylor wanted copies of the Billboard. Didn't have any but Betty was kind enough to send him some. Did you know that Fred Allen is Cosmopolite of the month in January Cosmopolitan? Have an extra copy of Juggling article, "What Goes Up!" on Lew Folds if you missed it.

Route book for '45 shows we did 29 weeks in schools, averaging 6 shows per week, also 8 weeks with tenter, during summer, followed by vacation trip through ozarks for a total of 12,000 miles. Total expense for car and trailer was less than \$600 or about \$50.00 per month. Very reasonable, we think, as this includes rent and transportation, always quite an item for performers.

Jerry Fatzer and Jim Aitken, local jugglers were both hospitable and co-operative. From them we gleaned juggling angles which we'll pass on, first Jim this month, then Jerry next. Jim really came through by steering us to his service station where we got two new tires--when a feller needs a friend. Aitken put in many years in show biz but has been off the road for some time now, owns a nice home and is sittin' pretty. Jim now does booking and a neat juggling act while his wife, Golden, does magic; a clever combo for local dates. Snapped Jim (pic on this page) with his musical sticks. These have bells attached to ends, sticks decorated in different colored strips of foil paper. This is another of those juggling to music ideas along the line of tambourine tossing; to our mind one of the sock specialties in a juggler's bag of tricks. This writer jangleers tambourines, catching them with a jar, using the turn over cascade described in last issue. If you've seen Ben Beri do tambourines I'm sure you will agree that he socks 'em (customers) when he socks 'em (tambourines) on his knees. From a trap drummer's props we can come up with other ideas for this percussion or synchronized juggling in which the sound of the object juggled is in time to music. For the tambourine method, brass cymbals would be easier to handle. These can be chrome plated and for the sound effect clappers can be attached to edge of holes in center. Then we have these plastic balls with shot inside which can be bounded off a drum head. And how about 3-drum stick juggling and drumming? Then there are those South American rattling musical accessories.



Asked Hugh Shepley if he planned to take up juggling professionally and he replied, "It seems to me that a juggler playing vaude houses and night clubs would get bored between performances when there isn't much to do." Yep, to just sit and wait for the next show would be like a vacuum to an ambitious lad. Here we might take a page from Rastelli's book whose performance was just an interruption to his practice. Incidentally, Jim Aitken picked up juggling in dressing rooms. To one studiously inclined, large libraries have many books on the various ramifications of show biz. Then there are the trade mags, gassing with other acts, correspondence etc. Nope, you'd find it far from boring, Hugh.

Every juggler who honestly desires a knowledge of the scientific principles of juggling should study physics. Unlike many other acts, every trick of tossing, balancing, spinning, bounding, sliding, and rolling involves scientific principles contained in a book of this kind. The juggler then would not only understand the why and wherefore of every trick he performs but he would be able to apply his knowledge to the invention of a more advanced type of juggling.

Roger just sent a batch of nifty letterheads so if you'd like to see one just remember the address of your "Emissary-at-Large", P.O. Box 711, Tulsa-1, Okla.

# ACADEMICALLY SPEAKING! *Larry Weeks*



A thorough, exhaustive, and painstaking "Bibliography of Juggling" has never been attempted. For numerous reasons juggling books, pamphlets, and manuscripts, have usually been dealt with as one of the "allied arts" of Magic. Therefore it is comparatively easy to find a lot of magic books with a little juggling, and almost impossible to unearth more than a dozen items devoted primarily to juggling in its modern sense. They have, however been written, and it will be the purpose of this column each month to show just how much material on juggling has been published, and if possible, where it may be seen. By doing this, it is hoped that many tricks and phases of the juggler's art of bygone days will live once again in the hands of our modern artists, and the hearts and minds of their public.

The list of books, manuscripts, newspaper and magazine articles, pamphlets, bills, photographs, etc. which follows, has been extracted from one of the publications of The National Laboratory of Psychical Research. The catalog is listed as Vol. 1, Part 2--- April 1929; SHORT-TITLE CATALOGUE of works on Psychical research, Spiritualism, Magic, Psychology, Legerdemain and other methods of deception, Charlatanism, Witchcraft, and Technical works for the SCIENTIFIC INVESTIGATION OF ALLEGED ABNORMAL PHENOMENA from circa 1450 A.D. to 1929 A.D. (London 1929) Compiled by Harry Price (Honorary Director).

Mr. Price's entire collection, of which the following list is merely a minute fraction of the whole, is at present housed in The University of London Library, in London, England. Unfortunately there are no photostatic facilities available, nor are there any duplicates.

A certain amount of error is bound to show up in these lists, but I have tried to check everything listed as pertaining to juggling, wherever possible. Any omissions, corrections, or additions will be very much appreciated. The ultimate goal will be to have as large and accurate a list possible of all known printed matter relating to Juggling and Jugglers.

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|--|--|
| BROADWELL, ALBERT H.   | "The Most Extraordinary Dinner on Earth". (The "Ramblers", jugglers.) London, 1900.  |
| BURLINGAME, HARDIN J.  | "Around the World with a Magician and a Juggler". Chicago, 1891.   |
| CH' IEN HSIANG-JU  | Trans.: "A Compendium of the Bagman's Theatre Art, or A Compendium of Juggling". In four volumes. In the Chinese language; from the collection of Chung Ling Soo. China, 1914.   |
| CH' IEN HSIANG-JU  | Trans.: "The Juggler's Art". In the Chinese language; from the Chung Ling Soo collection. China, 1916.   |
| CINQUEVALLI, PAUL  | "Cinquevalli. The Greatest Juggler in the World". London, n.d.   |
| CINQUEVALLI, PAUL  | "Twenty Years as a Juggler". London, 1909.   |
| CINQUEVALLI, PAUL  | "How to Succeed as a Juggler". London, 1909.   |
| CLARKE, SIDNEY W. and<br>BLIND, ADOLPHE  | "The Bibliography of Conjuring and Kindred Deceptions". London, 1920. <u>This book will be given the same treatment in a future issue of this series as Mr. Price's "Short-title Catalog" is being handled this month.</u> |
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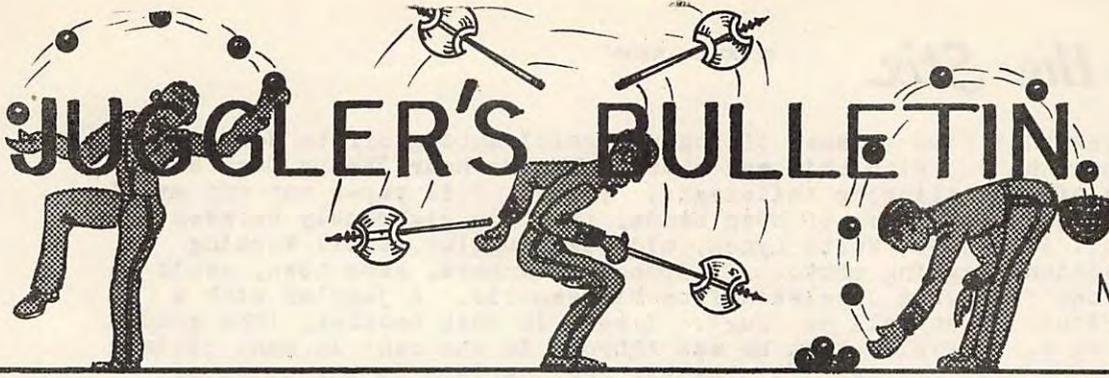
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MONTANDON MAGIC

Numbers 17-18

P.O. Box 711 - Tulsa 1, Oklahoma

Feb.-Mar. 1946



NEVER MIND HOW THEY DID IT IN  
"THIS IS THE ARMY"!

# A Juggler in the Stix

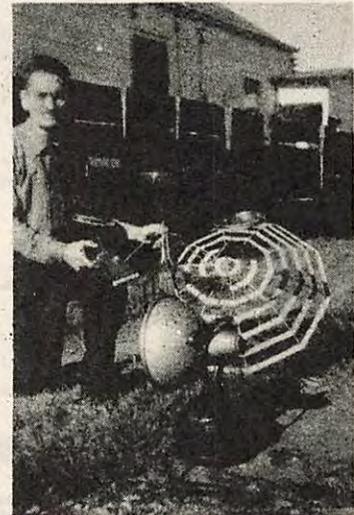
By DOUG COUDEN

Meridian, Miss: Two pages this time because of Roger's gallivanting off to New York, so read 'em and weep! Open the act with this and that. When we hear "Happy Days are here Again" have visions of lads slinging shilelaghs. To test foil paper cut off small piece, hold between thumb and forefinger of both hands, then rub vigorously between thumbs. If foil peels off it's N.G. Marty Lynch, old time juggler, still working around Syracuse, sends action juggling photo. C. Spencer Chambers, same town, sends in subscription. Also got one from Jorg Juggleson from Minneapolis. A juggler with a juggler's name. Jorg writes, "Just call me "Jug". I read in that booklet, 'The good old Days of Vaudeville' by W. C. Fields that he was 'thrown in the can' in many cities so we are brothers under the skin; so was I". Thanks, Jug, variety is the spice of life! Hugh Shepley sez you can slay 'em by turning back to the audience, repeating trick and saying "The same trick backwards". Spud Roberts suggests we publish a couple of old tricks each month. Bert Hanses calls attention to the fact that in "The World's Fair", to be 'vacant' is like our being at 'Liberty'. Wanna git inta de act? Lola and I are working toward N.Y. via Atlanta, so drop a line, you readers along the trail and we'll crash your mug on this page.

Eddie Johnson, that first Vet subscriber, prints in from Altoona, "About motion pictures of juggling acts, I noticed a film for rent for the purpose of teaching magic-- what a wonderful thing that would be for jugglers". Eddie states he'd rent a film of this kind. An idea here to make the hobby of collecting juggling films and make it pay its way. Thanx, Eddie and dont forget that number 711. Write again and tell all.

And to prove that all readers dont throw the J.B. in the waste basket before reading the Stix column we were pleased to hear from another subscriber, Frank Portillo, Washington, D.C. Frank types on swell clown letterhead re dope on school show biz. "It sounds like the info. I've been looking for. How do you make these contacts and what financial agreement do you make with the schools?" First, briefly, assembly biz is doing a short matinee of 45 minutes or more during school hours in auditorium. Standard admish. is a dimer, school usually getting a cut. Principals collect and handle tax. Most dates are on p.c. but some on flat rate, figured roughly at five cents a head. Principals book show and permission is obtained from Supt. if necessary. One automatically becomes a showman, altho one of the smallest shows extant, usually a 1 or 2-people trick and is free from the usual union and booker headaches. Frank does magic, juggling (corny) ventriloquism, marionettes, cartoons, stories, and Punch- good variety for schools.

Now here's that info on Jerry Fatzer, who like Jim Aitken now does dates around NOLA semi-professionally. But we'll say this; if he'd chuck his printing biz and go pro in show biz he'd have no competish as his stuff is sure original. Jerry combines balancing, plate spinning (plates by Montandon) and music at one and the same time and all in BLACK LIGHT. Snap shows Fatzer with his props treated to show in blackout, his wardrobe also being treated with same stuff as are the flexatones, musical gadgets played while he balances. Projector shown takes in a 12 foot range and costs \$75.00 This is larger than necessary for some toss juggling routines. For information on black light products write Switzer Bros., 1220 Huron Road, Cleveland 15, Ohio. Thanks Jerry, and good luck.

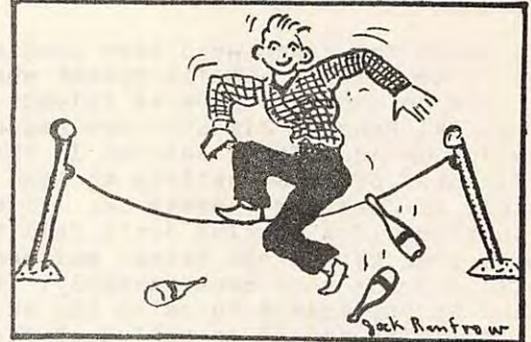


Just before deadline (we mail in mss. to arrive in Tulsa by 10th) a letter came in from Betty. To you who came in late, that's our H.S. amateur from Davenport. Here are quotes from her epistle. "Think the new Bulletin letterhead is neat. Sending Rep Ripples. Glad you are going to tell more about school show biz. In last White Tops saw article, "Juggling is Engineer's Hobby", about Roger by A. Morton Smith. Book "Circus from Rome to Ringling" has some bits of information about Al Ringling who did juggling and balancing. Hope someone follows your suggestion about taking juggling movies. Guess that's all for now" Well, that's plenty, Betty and that's what we call good reporting. Then a P.S. saying that Wilfred DuBois is at the Plantation, in Moline across the river and as Betty is a minor she can't catch the act. We wrote DuBois Air Mail asking him to visit you, Betty.

We can report some progress on the annual award idea. Score now stands:  
Hugh Shepley \$5.00  
Anonymous \$10.00 annually

Roger has dug up a place to get the medal out more reasonably but still need some more donations, but let's publish names on this please. The idea, stated before, is to award those who are active in the interests of juggling, aside from those on the staff of the J.B. Winner for 1945 is now in the process of being selected.

When we caught the Tierneys in a theatre in Greenfield, Mass. was intrigued by their cartoon lobby reproduction showing their various feats of Jugglery. Sketches or cartoons sell juggling, especially comedy. We had some cartoons made up (see Nov. '44 issue) and had cuts made of some of them for advertising. After our performance here at the Meridian H. S. and Jr. College had the pleasure of meeting Miss Lois Stewart, art instructor and one of her students, Jack Renfrow. Jack is 17, H.S. senior, his first effort for the Bulletin appearing here-with. Jack was out to the trailer with some of his cartoons and we find he has a flair for originality so we persuaded him to become our official cartoonist. If you like his stuff let us know and we'll run more of them. Jack would also appreciate doing your sketches, cartoons, etc. for your letterheads, cards or advertising. Just write to Jack Renfrow, % The Bulletin.



JUG JUGGLESON SEZ: " I'm going to give up juggling and take up slackwire. When biz is slack I'll wire home for money."

It is this writer's theory that juggling has a close affinity to acrobatics and athletics as the majority of top notch jugglers are former acrobats or athletes, do acro stuff in their acts or do juggling of an athletic nature. An acrobat or athlete can pick up juggling quicker because he has already developed co-ordination, one of the principal requirements of a juggler. Bobby May and Trixie are good examples of crack jugglers including acro stuff in their acts. Then there are numerous circus and fair performers doing both acro and juggling. Two of the greatest jugglers of all time, Rastelli and Cinquevalli, were former acrobats. Any ideas, readers, on this?

\*\*\*\*\*

THE COLLECTOR'S NICHE-

**TWO THROWING TABORS**  
Artistic Club Manipulators

**JOHNNIE REILLY**  
—  
CHAMPION COMEDY BALL  
JUGGLER OF THE WORLD  
—  
A Classy Comedy Novelty  
IN "ONE."  
**NOT A SILENT ACT.**

# Shootin' The Breeze

O'Pagan

Due to our expected journey to the big city- New York- in March-this issue combines the February and March Bulletins. This is about the only way we can really get a jump ahead of the March issue. Now if we wish you a Merry Christmas we'll be ahead on our yearly greetings.

Last month the event we'd been looking forward to for some time happened-- The Elgins made it to Tulsa ! We'll repeat what others had told us before-- here's a swell juggling crew to know and have as friends. Tom Breen called us upon arrival and the next day Tommy, Cal Kenyon, Jim and Rose Baggett pushed through the heaps of boxes, hoops and printing devices for a session in the Bulletin office. What impressed us most was the willingness of these artists to lend a helping hand to those less versed in the art and history of Juggling- namely us. If they come your way and you'd like to iron out a kink in your juggling routine don't fail to call on them. We caught the Elgins' act three times- from back stage twice- and can only say that we trust the Tulsa audience reception will bring them back annually. Al Barnard of Wichita, Kansas surprised us all by making an appearance to catch the show and bringing with him some color movie film taken of The Elgins and Al in action at Wichita a few weeks previously. We borrowed a projector and on closing night showed the films in the dressing room. That night it was The Elgins- In Technicolor.

The other night we were looking over old magazines to see what we might find in the way of news and old ideas that might be new to present day audiences. We picked up an Oct. 1904 "Mahatma" and were greatly surprised at the number of juggling mentions made. For example, in the "Boston Notes" column we found:

The Tanaka's Japanese top spinners were well received at Boston Music Hall. The Great Drawee, one of the neatest and most skillful of jugglers and sleight of hand performers was seen at Keith's. Satsuma, Royal Japanese Juggler appeared the same week at Boston Music Hall. W. C. Fields, a juggler of the Harrigan type appeared at Keith's.

In the "London Notes" column of the same issue we find mentioned:

Chinko, boy juggler.  
Attroy appearing at Palace, Manchester  
Paul Cinquevalli drew an enormous crowd at Empire Palace, South Shields.  
A new item at the Palace is Harbeck's Juggling and Bounding Hoop Act. They do some marvelous feats with wooden hoops and a wonderful juggling performance is given on a slack wire by Mrs. Harbeck. Standing on wire with a lighted lamp on her head, she manipulates balls, daggers, and parasols in a manner that leaves nothing to be desired.

In other columns and in other issues of about this date we find many more names-- Henri French, Clivette, John LeClair, Fielding, Griff, Cinzano, and so on and on.

The point that impressed us was the quantity of Jugglers working and the popularity of Juggling at that time. Yet- pick up a trade magazine today and you have to search pretty hard to find a jugglers name. Why this decline in popularity? Not because Vaude. is gone ! If such were the case, Magic would also be on the decline and yet there are more magicians and magical enthusiasts in this country than ever before in the history of the art. Perhaps Juggling has declined because those relatively few who do know the game and could rouse interest in the art are afraid to encourage youngsters in the game. We feel that the only way to revive the old-time popularity of juggling is to encourage beginners through personal contacts and through printed word, and by increasing the amount of national publicity accorded juggling and jugglers.

Though the articles that have appeared recently on Lew Folds should have been more carefully edited, we feel that Lew has done more than any other juggler in recent years to bring Juggling before the general public on a national scale.

The Elgins gave us the address of Jack Greene of Geneseo, Ill. (You old-timers will recall Jack Greene, Dan Mahoney, Joe Frear as the Three Altus Bros. back in 1911.) We dropped Jack a Bulletin, and almost by return mail came a subscription and a letter which touched off the thoughts we've typed above. In part, Jack's letter reads, " Tom Breen was right when he told you I was interested in teaching youngsters interested in juggling a few tricks and showing them short cuts in the art. It has been my contention that the more jugglers there are, the more popular the art. There are several young fellows from this town that have been under my wing. They have not quite been bitten by the juggling bug but have dabbled in it and go to all the shows that have a juggler. Their interest is profound proof that had they had no experience in juggling, the art would have gone by unnoticed."

In "Mahatma" for September, 1904 we ran across a bit of Juggling history that we had never known about. It concerns the sorrowful and untimely death of "Anglo"-T. Horton. A reprint of the article is reproduced at the right.

Since this is a "double" issue, your subscription may expire with this issue-- if it does your envelope will be marked in red letters. If we fail to acknowledge receipt of your renewal at once, bear in mind that we may not have recuperated from the New York trip- but as soon as we do we'll drop a post card acknowledgement.

Coming up the latter part of April or sometime in May is the reprint of the Ellis Stanyon booklet on Juggling combined with his writings and explanatory programmes on jugglers that appeared in his magazine "Magic". This will be published separately from the Bulletin itself but will be available to subscribers for the cost of printing and handling. Considerably higher to non-subscribers.

While perusing the local library for hidden juggling items we ran across a picture in National Geographic Magazine for August 1919, p. 141, of a Liberian native spinning a gyroscopic top. The caption under the picture reads, "Liberian native keeps top spinning in the air for any desired time by repeated strokes with the small whip in his right hand." The construction of the top cannot be seen clearly but it looks more like a regulation string top only larger in size. Do any of our readers know what type of top this might be?

We also ran onto a book which has the word Juggling in its title though it covers the kindred art of Rope Spinning. The name, in case you're interested, is "Juggling a Rope" by Charles H. Coe, Hamley & Co., Pendleton, Oregon, 1927.

Woodrow, lad from England, presently with the Carmen Miranda show at Roxy, garnering excellent reports in the trade mags. Works with top-hats, cigar, cane, and sock finishes with cigar boxes. More about this later from Larry Weeks.

Quite some time back now H. L. Stack of Burlingame, Calif. favored us with a good quantity of foil paper- red, silver, and blue. The Elgins got some while here, and if you need some for that special show drop us a line. It's free while it lasts.

Gus Kiralfo has favored us with a professional sized Diabolo which we have been having fun with-- that is what time we're not climbing the roof to retrieve it.

Since we sent the lists of new subscribers to Doug too late to place in his column we'll take this opportunity to welcome the following to our Juggling Fraternity:

Billy Pelly of Everett, Mass.	Pvt. William Hoffman ( one of Willys)
Jack Greene of Geneseo, Ill.	Cpl. J. S. McCoskey
The Willys , New York	Cpl. Art Segal
Homer Goddard, Los Angeles	

We have been receiving more than usual undelivered Bulletins from Servicemen. This means you are not advising us promptly of change of address. We want these Bulletins to get out into circulation not come back here.

Messrs. Hamley Bros., of London, England, have sent us the following sad report of the sorrowful and untimely end of "Anglo." "Australia's Greatest Juggler and Equilibrist." "Anglo" paid Messrs. Hamley a visit shortly before he sailed for his native land, Australia. The terrible misfortunes which dogged his steps after his arrival there are best made known by means of extracts from his letter, dated May 11th, 1904, at His Majesty's Gaol, Adelaide.

"Dear Messrs. Hamley:—I thought that I would just drop you a line to tell you of my misfortune. Since I left London, I have had varied luck. The first thing on landing at Adelaide I was greeted with the news of my wife's death, which took place two days before. A few months after I married again, and then my troubles commenced afresh. My second marriage was in every way a complete failure. I had no idea what sort of a woman I was taking for my wife. Everything that I could do to try and live with her in happiness was futile. She so worried me that I hardly knew what I was doing. She left me after we had been married 3½ months and went home to her people. Had she been satisfied and contented with leaving me, all would have been well, but unfortunately for me such was not the case. She used to carry on with other men and one Saturday night I met her in the street. I got wild, and shot her dead. You may quite imagine my position then. I, of course, was put on trial and the jury brought in a verdict against me. So to-morrow, the 12th inst., I die —. I do not think that I have any more to write about, so will thank you in anticipation and wishing you all success and a long farewell, I am,

Yours Sincerely,

(Signed) T. HORTON."

## LUMINESCENT MATERIALS AND BLACK LIGHT EQUIPMENT

The use of "Black Light" and fluorescent materials has increased tremendously in stage productions during the past few years. Since the development of better light sources and more brilliant pigments, their use has become common-place in skating revues and large stage productions. Rag picture artists, magicians, and chalk talk acts have all put this imaginative field to work for them. There are a few jugglers and baton spinners who have experimented with and are taking advantage of the unusual and eye-appealing effects possible.

The following article has been prepared with the thought in mind that many jugglers might be interested in trying a Black Light Act if a not-too-technical discussion of light sources and fluorescent materials were written as a guide.

"Black Light" or "near ultra violet light" is the common name given to the invisible to the eye wave lengths just beyond the blue in the visible spectrum. This type of ultra violet light is not harmful to the eyes, nor does it cause sun tanning of the skin. To get these effects the wave length must be still shorter.

There are many sources of black light, each having their advantages and disadvantages. We will mention most of the popular ones, passing briefly over those that are not important for stage presentation and discussing at length the best ones.

The simplest and cheapest source of black light is the Argon Glow lamp which will screw into any light socket and operates on alternating or direct current. Since this is only a two and one half watt bulb it is good only for extremely close application such as the examination of fluorescent materials. It is of no value for stage presentation.



The 250 watt Purple-X bulb which is really nothing but a photo-flood bulb with a purple colored glass instead of a clear or frosted one gives off considerably more black light. It can be used for stage presentations but is no longer popular for this purpose due to the development of far superior units. Since the filament of this bulb operates at an abnormally high temperature it can only be burned for three or four minutes at a time. A sudden shock while the filament is hot will often break it and so even though the original price of \$2.00 might seem low in relation to bulbs we will discuss later, the breakage possibilities together with the low rated life (50 hours) offset this seeming advantage.



Tubular bulbs which look just like the fluorescent bulbs you see in homes and stores have recently been brought out both in a white tube which needs a fixture having a filter to eliminate the visible light, and with a purple glass tube which requires no further filter. These tubes must be operated in conjunction with the same auxiliary equipment required by similar sized fluorescent lights. The principle use for these bulbs has been for inspection. They have possibilities for use over easels for rag picture and chalk talk work where the light can be close to the work and where a relatively low bulb surface brilliance is desired.

That brings us to the first of the high intensity mercury vapor sources. In the following paragraphs when we give a bulb number we refer to the Mazda number. Other manufacturers who make a similar bulb or other sales organizations may designate the same bulb by a different number. There are several types of the popular 100 watt mercury vapor bulb but the most useful of these are the CH-4 Spot and EH-4 Flood bulb. These bulbs are similar in every respect except the spot is recommended for distances of from 40 to 50 feet with an effective beam spread of 30 degrees and the flood is for distances of 25 to 30 feet with a beam spread of 100 degrees. If you are limited to one unit the flood bulb is the proper one to choose. Let us see what you will need to make a complete unit. First, of course, is the bulb itself. At present writing these cost about \$12.00 each but don't let that scare you because the lamp life is rated at 1000 hours and they usually last much longer than that. Since this bulb is constructed like the sealed beam bulb in your automobile you will not need another reflector. As the bulb emits a great deal of visible light along with the invisible rays it is necessary to use a dark purple filter. The proper filter for these bulbs is the 5 inch convex roundel, dark filter. This filter transmits the black light radiations and absorbs about 97 percent of the visible light, passing only a small amount of visible purple light. These filters are made by several of the large glass works and are sold by all dealers in black light products. To hold the filter in the proper position in front of the bulb you will need a filter holder which is designed with an air space between the bulb and filter to prevent breakage from heat and still prevent light leaks. The base of the bulb is what is known as an admedium base which is slightly larger than the base of the bulbs you use in your home. This difference is so that the bulb can only be used with its proper auxiliary and cannot be burned out by screwing into any socket. To hold this bulb, then, you will need an admedium socket. This should be made of porcelain to withstand the heat produced during operation. In order to make the finished unit flexible this socket should be attached to a swivel bracket so that the lamp can be raised or lowered to focus the beam where required. All mercury vapor bulbs must be operated in conjunction with the proper auxiliary equipment. By auxiliary we mean the transformer which controls the voltage and current so that the bulb will operate at



maximum efficiency without burning out. The proper transformer for these bulbs is General Electric catalog # 59G16. With the exception of the extension cord and plug this is all you need to make a complete and extremely practical unit that is large enough for professional use.

A few brief pointers on the use of the unit and we'll pass on to the next type. The mercury bulbs require three or four minutes to warm up before reaching full brilliancy so have your light turned on at least that long before you are ready to use it. Be sure that your extension plug will not pull out because if the lamp goes out even for an instant it must first cool off before it will relight. It will relight automatically after it cools sufficiently but this cooling time takes three or four minutes. For juggling acts the placement of the unit is important. A little experimenting will teach you the best location for good results for the type of act you plan. Remember that light intensity varies inversely with the square of the distance from the source so work as close to the source as practical. Remember that too much black light doesn't hurt anything except perhaps your pocketbook, but too little will give weak brilliancy to the fluorescent materials used and make the act look cheap. If you have plenty of visible light available you can have your black light unit turned on at the beginning of your act and it will not be noticed, then when the visible lights are turned off your black light unit is already at peak brilliancy and the contrast effect will be a maximum.

Where even more intensity than is produced by the 100 watt unit describe above is desired, the 250 watt AH-5 bulb may be used together with the proper sockets, filters, reflectors ( the AH-5 bulb does not have its own reflector built into the bulb itself) and transformers.

Now that you know all about how to produce these marvellous invisible radiations let us investigate various types of fluorescent materials. Two terms, fluorescence and phosphorescence are sometimes misunderstood so we will first give you their definition.

Fluorescence means the emission of light only during the time that the pigments are exposed to an exciting light source.

Phosphorescence is the emission of light continuing for a period of time after the exciting light is extinguished.

Phosphorescent materials have been used for juggling acts- in fact Truzzi uses it on his plates- but as a rule they are less brilliant than fluorescent materials.

Fluorescent materials are made in numerous forms. For example; there are lacquer-enamels which are opaque, heavily pigmented, lacquer based paints which can be brushed, sprayed, or dipped; there are transparent lacquers which are used on white surfaces or on glass or plastic; there are liquids for fabrics which still leave the garments dipped soft and pliable. All of these come in a wide variety of colors and shades. Of all of the colors probably the most brilliant are the green, red, and blue. One of the best developments in fluorescent materials is the satins now on the market. These satins are made from treated threads and have many times the brilliancy and beauty of fabrics you might treat yourself. They are relatively expensive but the difference in appearance is worth the price variance. The satin can be cut in strips or designs and sewn or glued to the props to be decorated. In addition to the above forms you can find water colors, inks, powders, crayons and many other forms.

You can perhaps get an idea of the effects possible by the use of proper black light sources and materials by examining the reproduction of a photograph taken of a baton twirling demonstration done under the mysteries of black light.

Perhaps we have roused your interest sufficiently that you will do some experimenting-- perhaps a better word would be developing. We hope you do and we'll be glad to hear the results-- or even visit you when your name appears on the marquee in lights-- BLACK LIGHTS !

For your convenience we list a number of manufacturers and dealers of Black Light equipment and materials.

Black Light Products	450 East Ohio St.	Chicago-11, Ill.
Montandon Magic	P.O. Box 711	Tulsa-1, Okla.
New Jersey Zinc Co.	160 Front Street	New York-7, N.Y.
	Put out an excellent booklet entitled "The A B C of Luminescence".	
Switzer Bros.	1220 Huron Road	Cleveland-15, Ohio
Stroblite Co.	35 W. 52nd St.	New York-19, N.Y.



# Bert Hansen's Juggling Reviews

CHESTER DOLPHIN

DOWNTOWN THEATRE -- OAKLAND, CALIF. -- FEB. 11, 1940  
\*\*\*\*\*

1. While balancing on hands-- dropped ball from between feet and on bounce caught ball on stick held in mouth.
2. Five hoop spin while doing head stand (one on each leg, one on each arm, and one on stick in mouth).
3. Three ball bounce on drum while doing head stand.
4. Hand stand on two stacks of blocks while spinning pole with feet-- alternately throwing out blocks one at a time.

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Thanks to Hugh Shepley for adding the following 1945 review of this very versatile performer to my collection. In the 1940 show, performer worked as a single and did a silent act-- In 1945 he added girl assistant and an amusing line of patter.

\*\*\*\*\*

1. Opens with ball and two stick routine including bouncing of ball on sticks and forehead.
2. Short routine with mouth stick and ball-- climaxed by throwing ball from foot and catching it on underside of mouth stick while bending over backwards.
3. Juggles five hoops blindfolded ( uses comedy blindfold gag on this)
4. Girl assistant sits on table-- juggler does one arm stand on her head while she juggles three balls-- drops one ball and when she reaches to pick it up, exposes juggler balanced on pole concealed behind girl.
5. Trick "Number Three" of the 1940 review.
6. Routine with bottle and glass-- glass is filled with liquid and placed on floor-- bottle next balanced on forehead and slowly inched backward to back of head-- juggler does handstand over glass, bends down, picks up glass of wine with teeth and walks on hands-- Juggler rises to feet, inches bottle back to forehead while drinking wine from glass in teeth.
7. Trick "Number Two" of the 1940 act as close.

\*\*\*\*\*

A FEW GAGS-- help yourself !

After a miss: "There- I dropped it and I'm GLAD I dropped it !

"I did this feat back in ( name local joke town) I didn't stop the show but I sure slowed it down."

When audience applauds look up and say, "You don't really have to applaud, I'm not going to quit till I get through anyway."

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# JUGGLER'S BULLETIN

MONTANDON MAGIC

Number 19

P.O. Box 711, Tulsa, Oklahoma

April- 1946



*A Roger Montandon*

*Aperto con sentimento e commovente al caro amico questa  
 è la vostra foto perché ci ricorda The Willys  
 di Roger Montandon*

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## THE WILLYS

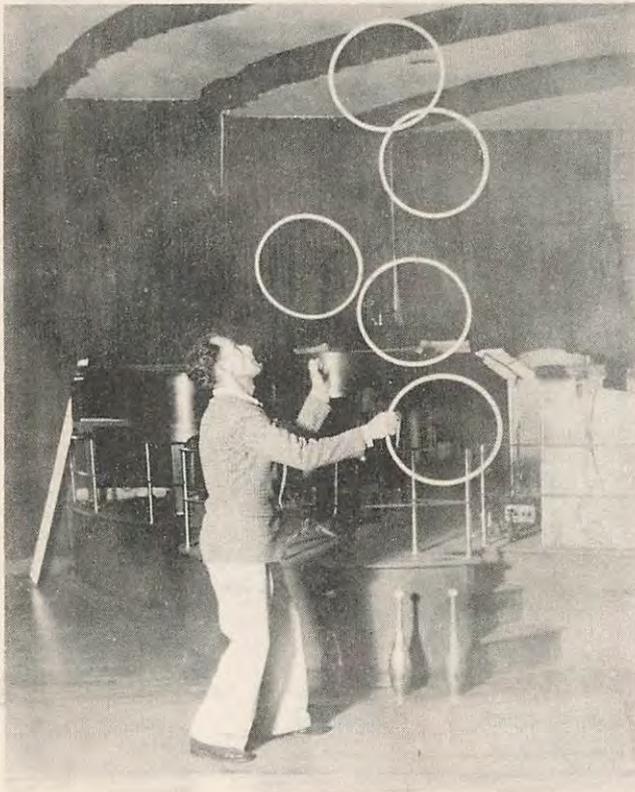
The picture shows the six Willys in action. The top left man, Bill, is currently working for Uncle Sam so at present it's the five Willys.



LEW FOLDS



TED & FLO  
VALETT



AL CONNER



CAN YOU TOP THIS?  
Here's two snaps of Harry Lind taken at  
the same spot, doing the same feat of  
tossing four clubs- one taken in 1898,  
the other in 1943.

# A Juggler in the Stix

By DOUG COUDEN

Marietta, Georgia. The Coudens pulled in here for motor overhaul and had visits with Mattie Ricton in Atlanta. Subscriber H.V. Kaltenborn voted the most interesting news commentator in nationwide Billboard poll of radio editors. Jerry Fatzer used to busk with his act, a common custom in early times; performing-then passing the hat. Juggling is educational. So opines H.S. teacher, saying our act fitted in with "Juggling Jerry" and "Our Lady's Juggler" being read in literature classes. Jack Taylor reports no juggling dealer in England nor available books on the subject. Jim Conway squawks about the corny definitions of juggling in the dictionaries and encyclopedias. Larry Weeks may write a book on his juggling experiences in "This is the Army". Betty Gorham viewed Glenn Phillips who closed with cup and saucer trick. ( Place saucer on foot, kick it up and catch on head. Then kick up cup, catching it on saucer, then spoon and lump of sugar into cup ) Betty and Glenn visited Jack Greene who brought out his scrapbooks and props and showed Betty some tricks to work on. Jug Juggleson will hit the road as soon as his parole is up and he can pick up a horse and wagon. Be careful where you PICK UP that hoss, Jug, or you'll be back in the hoosgow again. Bert Hansen buys home in Berkeley with big basement. How about starting a juggler's museum there, Bert? Kenneth Spencer, signed with Barnes & Carruthers at \$200.00 per week doing vent and M.C. on fall fair circuit. We'll pass on dope on this biz to those interested. Ken ran across Milo Vagge doing his hat stuff on outdoor platforms last season, also George Royal, another Jug.

Bob Blau writes, " I expect to be at the I.B.M. convention in St. Louis starting June 16th. How about agitating for a jugglers meeting there?" Any one planning to make it write to Bob, 4301 Canal St., Houston, Texas. Frank Portillo also writes that the S.A.M. convenes in Washington the last two days in May and 1st of June. His present abode is 1358 Harvard St., N.W., Washington-9, D.C. Which brings up the subject of a JUGGLERS JAMBOREE ? What say?

Eddie Johnson clicks with, "I'm getting a couple of veterans interested in juggling. They will be potential subscribers soon." Eddie sends two copies of rotogravure page of Woodrow from March 17th Philadelphia Inquirer. Six high speed shots catch this 16 year old son of Stetson going to town with cigar boxes. Mailed copy to Spud Roberts who inquired about box stuff. Eddie has several more copies. He's home from the wars at 1405 7th St. Altoona, Pa. "Getting some dates. May get black light outfit", prints Eddie, "Thanks for ball on string gag. ( Fasten ball on string or black thread and attach other end of thread to vest button. Juggle 3 balls, let string-ball drop and swing between legs and back juggling again ) I can't over emphasize how much the bulletin has meant to me. How about sport clothes? Too many tuxedos. Been using Bert Hansen's 9-ball juggle and it gets laughs. (see page 24) I do a gag not in the J.B., the ever lit cigar which you can put in your pocket while burning. ( Max Holden, 220 W. 42nd St., N.Y.C., \$1.50 )" Thanks, Eddie. We like sport clothes too but here's a thought. There is only one juggler to about a quarter million population. Rare birds should wear rare plumage. ( See Truzzi's wardrobe, p. 2 ) Instead of tux why not tropical evening dress; white mess jacket, red sash, and black trousers- more juggleresque. Write to Roger about black light.

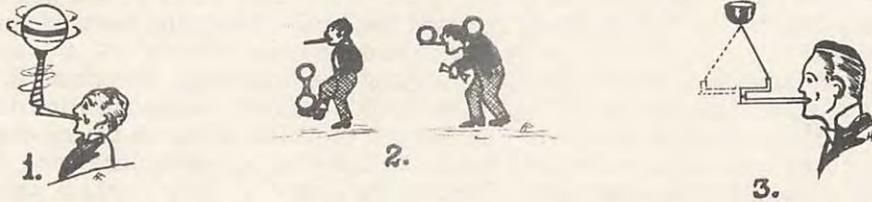
Re Roger's comments on vaude and magi, we believe vaude was the greatest employer of flesh in the history of show biz; therefore the many more Jugs of yore. W.C. Fields sez, " A non-fumbling juggler can yet make a dollar on those stages but it isn't the same". The big increase in magicians is due, we think, to the clubs bringing in new members, dealers handling thousands of tricks, books, etc., several mags, and numerous conventions. Juggling may well glean angles from the magis.

Spud Roberts would like to see a juggling dealer emerge with a wide variety of juggling supplies. So would we. At this writing a new dealer looms in the person of Arthur Mann, 3278 Wabansia Ave., Chicago-47, Illinois. Kindly mention the Bulletin. Spud would like more in the J.B. of value to a Johnnie-come-lately: more tricks with sketches, "Things-Gadgets-Stuff" ( how about that, Roger? ) also tips on wardrobe, make-up, music, lighting, etc. Thanks for the tip, Spud.

Here's an idea to decrease your learning time on any given trick. PRACTICE TO MUSIC. It is a recognized, scientific fact that suitable music increases the efficiency of workers in various lines of endeavor. There is probably no field where this would be more applicable than to juggling practice. Music will add zest and lift to your efforts.

To decorate white enameled hoops glue a 5/16 inch strip of foil paper around concave or outer part of hoop. The hands do not come in contact with this as much as on the inner side- foil will stay put and remain brilliant longer.

Hugh Shepley submits, "Mouthstick Tricks I've Seen". #1 and 2 were performed by Francisco Alvarez and # 3 by one of the Canestrelli Troupe. # 1 shows stick and ball being revolved by movement of head causing barber pole effect. # 2 shows stick and two balls being kicked up, stick caught in hand and balls as shown. # 3 is a spinning bowl, balanced on stick which is swiveled to revolve when head is moved.



Editor's note: The following column was received just as we were about to leave for New York but although the timeliness is lost it is still of great interest and shows an unusual amount of juggling activity in one city at one time.

JUGGLING ALONG BROADWAY by Larry Weeks

With four of the six of New York City's major Vaude-Pic Theatres currently playing jugglers, a word might be said about who's who and where.

WOODROW, the clever 16 year old English juggler, who has been creating such a sensation with his excellent three cigar box work, is in his fourth and final week at The Roxy Theatre. His father, Stetson, well known English hat juggling comedian, is here in America with his talented son, and has a real right to feel proud of the boy.

PAT HENNING, who juggled at one time, and whose father and mother were both jugglers, is currently being featured at the New York Paramount Theatre. Don't believe that he does juggling anymore, as his billing there reads, Pat Henning, "The Atomic Comic".

PAUL GERRITS, roller skating comedian, M.C., and club juggler, holds forth at present at The Radio City Music Hall, and THE THREE SWIFTS are once again playing Loew's State to delight audiences. The Swifts followed BEN BERI who just completed a two week engagement there, into the State theatre.

The next show going into the Capitol Theatre is also going to have a juggler in it according to Broadway rumor. As a matter of fact, it's pretty hard these days to go to a show and NOT see a juggling act.

Caught THE BANFIELDS doing their ball bouncing act at the Royal Theatre in The Bronx last week. The male half of the team is one half of THE ALEXANDER BROTHERS, who had such great successes in the old days of Vaudeville.

FRANCISCO, clever ball and stick juggler, just back from Southern Theatre tour played a one nighter at the exclusive Fifth Avenue Hotel prior to opening at the Lotus Club, Washington, D.C.

At Bothner's Gym had a get-together with LEW FOLDS; ARTHUR WARD, the Hoopologist; CHARLES NOLAN, acrobatic dancing juggler, and FRANCISCO.

Also around town are LORRAINE VERNON, Trixie's cousin, and ANITA MARTELL, the English dancing juggler.

FREDDIE WERNER, who is Rastelli's half-nephew on his mother's side is currently appearing with Bobby Clark in "The Would Be Gentleman", and WALTER HULL whose name is known to all old timers as Walter Nelson of The Nichols-Nelson Troupe, is currently holding down the juggling spot in "Carousel" created by "The Magical Juggler", LEW FOLDS.

LEW, incidentally who produces all of his many and varied juggling props from his cape, is also around town doing club dates at this time. Went with him to catch his show at the Hotel Commodore last week, and he turns in a very creditable, attention-holding performance, which proves that new ideas will always pay off in bigger and better bookings and to better audience reaction.

So that's the New York news to date. ( March 2, 1946 ). The permanent address is always 441 Brooklyn Avenue, Brooklyn 25, New York, for those that care to drop me a line.

## Shootin' The Breeze

P. P. P.

Back in the Editor's saddle again after a month of gadding about the East in quest of Juggling and Jugglers. Rather difficult to put down in words the wonderful time we had talking to Jugglers and seeing them in action.

Our first major stop was in Washington, D.C. where by some super talking of our business associate we landed on the eighth floor of the Statler--with radio, beds, and all of those modern conveniences. We called Frank Portillo who came up with his juggling friend. We can't remember his name but he looked like Doug's friend Jug Juggleson sounds. With the highly inebriated look on his face, he was pretty "highly strung" that night and with Frank's skillful manipulation of the strings did tricks with a couple of balls that we'd like to be able to do with one. Frank has really put some work into the character and has a partner that won't walk out on the act unless Frank pulls the proper strings. Over an Italian bottle of wine we spoke further of juggling, but just what was said seems to slip our weak memory. The next day after paying our respects to the police department as well as a fine for illegal parking (and the pay-off was that the guardian of the law let us park in a no parking zone to pay the fine for parking in a no parking zone-- That could lead to a vicious circle) Frank went with us to Baltimore, Md.. There we met Lou Meyer, comedy juggler who keeps them laughing around that part of the country with screwball juggling. Lou hadn't heard of the Bulletin (can such a situation exist in this civilized country of ours?) so we proceeded to enlighten him (as well as lighten him of three bux for a subscription). Lou, we forgot to ask you for an action picture and a gag or two for future publication--how about it?

And so on to New York City- our home for two weeks. Our real reason for being in the big city, we might as well confess, was to demonstrate "the most exciting horse a kid ever rode"- Whoa Boy, made by Wait Manufacturing Co. of Tulsa (plug) (I mean the sentence is a plug not Whoa-Boy) That critter's got more action than a wild Oklahoma mustang--and we're in a position to know--we still hunt out the nice over-stuffed chairs.

We found Larry Weeks at a magic meeting--the magi were holding a lengthy and sometimes heated discussion so we didn't stay---two weeks later we went back and they were still heatedly discussing, but we presume about something different. The following evenings we got together with Larry frequently and snooped out considerable juggling activity which didn't necessarily occur in the order we are about to relate

Francisco, just back into New York and again at the Wivel, where you will recall from a previous Bulletin paragraph he set the record of 35 continuous weeks at the same spot. We might state that in addition to good food the Wivel has good tastes when it comes to picking jugglers. Frank does a swell job of keeping audience attention and that's no small job when eating is going on all the time. We particularly liked his clean handling of stick-tossed like clubs and his ball and stick combinations.

Between shows Frank, Larry and I dashed back down to our hotel room where we ran some 16 mm. film of Lew Folds in action, taken by Frank. Both the film and the juggler were good. We got so excited watching the film that we forgot our duties and when the lights went on there was all the film on the floor. So we ran it backwards--ever see a juggler work backwards?--pretty good.

We mentioned wanting to get some pictures to take back home so we got together the following Sunday and barged in on Lew Folds in the Astor Hotel. Lew's first words as we recall them were, "Gee, I thought you'd be an old man". With that Lew pulled out his case of props, spread them all over the room and everyone went to it. Wonder what the people downstairs thought--I know what the two maids who came in shortly after we arrived thought. Frank got the camera all primed and took a hundred foot reel of Lew doing devil sticks, balls and tube, tambourines, and five ball bouncing in slow motion; Larry working with clubs; and Frank with balls. We didn't see the films before leaving town but we have now and they came out fine. Thanks Lew for a most pleasant afternoon.

After Larry gave us a Guide of New York Subways and primed us on the phone with all the latest hazards between his place and our hotel, we hopped the sub and managed to get off at the right place. After asking a half a dozen natives where Brooklyn Ave was we found one who knew and it being only a couple of blocks away we arrived in due course of time. To get to "JUGGLE INN" from the Weeks' apartment was easy--just across the street and take the elevator to the basement of the house and there you are. Quite a den--well filled with props and a wealth of photos, books and magazine articles pertaining to juggling. We were still there at 4 a.m. and darned if we didn't miss looking into a couple of trunks at that--eh Larry? Needless to say we had a grand time and picked up some collector's items that we didn't have.

Another evening we had the pleasure of enjoying the show and between show visit with The Willys who were playing at the Latin Quarter. Not having on our shiny shoes we slipped up the back way. There's an enthusiastic troupe with a great flash act-- and friendly too. Thanks for a pleasant memory.

Though there wasn't as much juggling activity as reported in Larry's column we still got to see several acts. We scalpered our way into Carousel to see Walter Hull. Ted and Flo Valette were doing their flashy baton manipulation act at Radio City and were soon to be headed for a South American tour. Regini opened at the Victoria with ball and mouthpiece work and a clever variation in handling of the comedy ball on parasol.

We learned from Max Holden that he was contemplating a book on juggling. We called Leo Rullman and had a pleasant chat by phone but never managed to get over to his place.

After leaving New York City we spent a grand afternoon with Mildred Rouclere, Jr., her son Raymond Yull, and his wife Grace. There we saw the marvelous scrapbooks of Harry Rouclere who started out in show business as a boy juggler- then later became famous as a magician and mentalist, developing the well known act of "Mildredism". We'll have some pictures and a story in a future Bulletin.

We took a chance and luck was with us for we found Harry Lind at home in Jamestown and spent the day talking juggling, seeing his large collection of photos, and watching him work out with the clubs--he's got a new move or two that'll make the club boys hop--and seeing the shop where the famous Lind clubs are made. There is real craftsmanship in a club.

Then on home via Chicago-- and we're still trying to catch up. So if your letter hasn't been answered yet-- have patience. The pile is growing smaller--but slowly.

The trip netted several new subscribers. Welcome to our organization and remember- don't just stop at being a subscriber- drop us a line from time to time and let us know the latest dope from your corner of the globe.

#### NEW SUBSCRIBERS:

Al Conner 120 E. 28th St., Houston, Texas  
Jim Reynolds % Red Mill, Little Valley, N.Y.  
Ted and Flo Valett 745 W. 87th St., Chicago, Ill.  
Herman Makower 10 Monroe St., New York City  
Francisco Alvarez 339 E. 117th St., New York City  
Charles Nolan 6740 North 5th St., Philadelphia, Pa.  
Paul Caruso 6805 17th Ave. Brooklyn, N.Y.  
Richard D. Patter 377 Montgomery St., Brooklyn, N.Y.  
Walter Hull % Al Grossman, 1270 6th Ave., New York City  
Lorraine Vernon 905 8th Ave., New York City

Should you run into an unusually large number of errors in this particular issue-- it isn't because of the aftermath of the trip-- it's because our one fingered typing technique can't quite keep up with the speed of our new fangled electric typing machine. This amazing electromatic represents another forward step in trying to bring you a better bulletin and expresses our faith in the future of the Bulletin as a means of bringing all jugglers into closer fraternity.

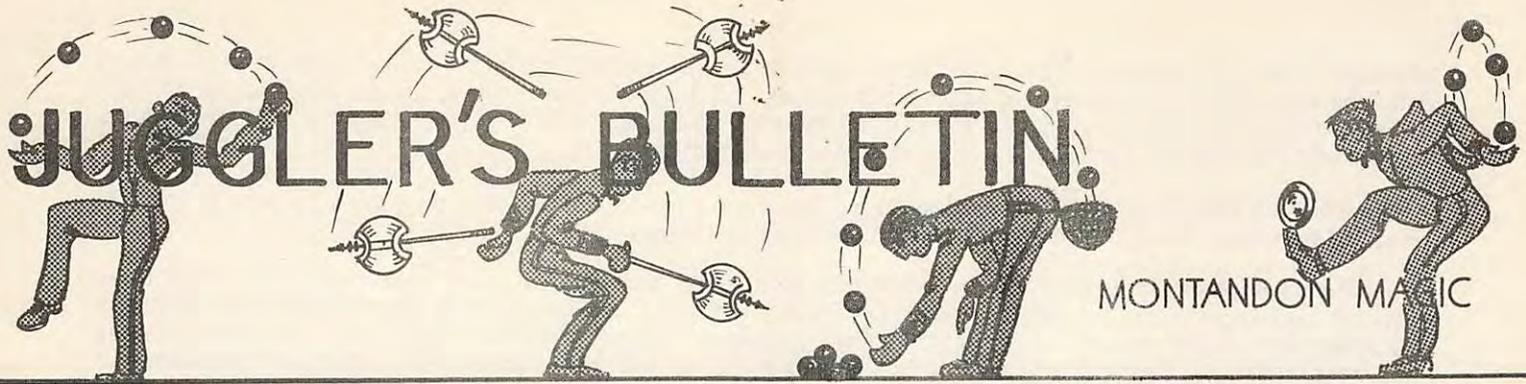
George Russell writes of the untimely death of his brother Bertram B. Russell who passed on at the age of 53 on March 31. The two brothers worked together and later both worked single. As a juggler and a musician he knew many troupers.

Along publicity lines - Truzzi breaks into Life magazine, April 8th, with pic of plate juggling. Gus Kiralfo with a biographical sketch in the San Antonio newspaper "The Light".

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## JUGGLING FIRSTS

by

TOM BREEN

To my knowledge the first person to juggle three clubs was DeWitt Cook and he trained his step son or foster son, Claude Bartram to juggle. I don't know much of Bartram's early life or partners except that he teamed up with Alburts and the famous team of Alburts and Bartram was the result. They were the first club juggling act by two people to create a big name for themselves and start a demand for double club jugglers. Claude Bartram went over to England and for years was Editor of the English theatrical paper, *The Performer*.

But they were not the first to do double club juggling, as that honor could be claimed by either the Devine Bros. of Lawrence, Mass. or Rogers and Rourke of Lowell, Mass. They were the first teams to pass six clubs and they were working about the same time and lived in cities only ten miles apart. I met one of the Devine Bros. and explaining he said, "We did not know if it was possible to pass six clubs and thought the best way for the audience to get a good view of the moves would be to stand side by side and face the audience (The man on the right side throws a high double to partners left hand; man on left throws a low club to partners left hand)". After getting it down they stood back to back and threw the clubs over their head to the other man. (Both of these tricks are difficult and don't get as much reaction from the audience as facing each other).

Although I've tried hard to get a trace of them, I've never heard of the Modoc Bros. or Murdock Bros. who an English Variety agent by the name of Fred Higham brought to England between 1885-1890 from St. Louis. Their lithograph that Higham had hanging on his wall showed two men on pedestals passing four clubs between them. My father saw this lithograph but never heard of the jugglers here in America and they were Americans.

Charles Hoey of Natick, Mass. was the first man to juggle four clubs. He could not finish with them and so they would close in the scenery and he would drop them on the floor. He worked with the Gus Hill show and his club juggling was quite a contrast to Gus Hill's club swinging. Hill who owned the show had a standing offer of one thousand dollars to anyone who could duplicate Hoey's feat with the four clubs.

The first to juggle five clubs was Ben Mowatt. He is the son of the man I mentioned before as having created the three and four club routines for troupes. I thought for quite awhile that Pat McBann was the first with five, but a few of the old timers that knew both the boys corrected me on that and said Ben handled the five before John Whitfield put his nephew, Pat, in the *Five Johnsons Act*.

The McBann name is a contraction of the two names- Pat McGreevey and Tommy Bannahan. They were the original McBanns and afterward Pat put his brother Henry in the act and the act really made a big name for itself. They were known as the fastest double act of their time (1908-1912). When Pat died in Lucerne, Switzerland, Henry continued the act with Jerry Buckley. Pat McBann was the first juggler to attempt six clubs. I've been told he juggled four in one hand and two in the other but he passed away before he could get it perfected to put on the stage.

John Breen juggled the six clubs on the stage and also threw them over both shoulders. He was the only one I've ever heard of that juggled seven clubs. He practiced a lot with the seven and could do them about five times around and finish with them. Five times around would be about thirty-five throws from the right hand. Another trick he accomplished that no other juggler has done is a five club routine ending with a five club shower and he also balanced one club on his forehead and juggled five. He died in Brussels, Belgium on Nov. 30, 1912, at the age of twenty-one.

Harry and Joe Barrett were the first to do a six club shower. They saw the Tennis Trio pass six clubs, throwing every second club, and after copying it they asked the other act over to see them do it. Both acts were amazed as they were throwing every club instead of every second one.

Mistakes often make new tricks. One man catching all the clubs thrown by his partners was created by Alburtus who would always make mistakes on counting. If they were to throw six clubs Alburtus would stop on five or throw seven so he decided to catch all the clubs to finish without a drop. Alburtus also created the back hand catch that all jugglers use when catching shoulder throws.

Years ago club swinging and sliding and spinning was very popular and Rawson was the only juggler that did an act of this kind, and I don't believe it has ever been duplicated.

Derenda and Breen was the first act to do comedy with clubs and back in 1897 every one tried to tell them that club juggling was too pretty to get any comedy out of them. But McIntyre & Heath saw the possibilities and made them do the comedy and gave them many gags that jugglers are still using today. This act (Derenda and Breen) was also the first act to throw fast shoulder throws with clubs (most acts call them "slap-overs" now) Breen claimed he saw a European act called the Juggling Johnstons that did a restaurant act and they threw oranges over their shoulders very fast, so he tried it with clubs. During a trip to Australia in 1902, they introduced Basket Ball in that country. They put it on the Tivoli in Melbourne and called it Net Ball and it was a sensational hit. Another first that could be credited to this act is that they were among the first to do talking while juggling. They were the first double act to talk but they gave Jim Harrigan the credit for being the first talking juggler. They did a talking act until they worked the Dewey Theatre in New York and one night while they were talking, Leo Derenda, the straight man, laughed and his false teeth fell out on the stage and he would never talk on the stage after that.

Jim Harrigan was also the first man to do the tramp juggler style that W.C. Fields later brought to great popularity. They both used practically the same props--cigar boxes and balls.

Ben Mowatt senior should be credited with doing more than any one else for club juggling. His main worry was getting a light club for his son to juggle and his search helped not only his boy but every club juggler since. If he only had the clubs in those days that Harry Lind is putting out he would have been more than satisfied. Remember in those days a twenty-two ounce club was light. Old Ben Mowatt was also the first man to figure out tricks for a three and four people act and the tricks that troupe acts are doing today are the same tricks that Mowatt created for his three-act back in 1895-6 when he worked with his son and John Whitfield. Mowatt, Whitfield, and Ben, Jr. were figuring out a four-people act when Whitfield left them. John Whitfield then put on the first four-act called the Juggling Johnsons. He also put on the first five-act. So the Three Mowatts were the first three-act, and Johnsons were the first four and five act. Whitfield later tried to put on an eight people act but did not use all jugglers. He had singers and comedians in the act but ended by doing the five-act. Jean Bedini put out an eleven person juggling act called the Juggling Jays but it did not last long enough for many to remember it. Mike Fitzgerald had about the only successful "big" act of over five people. (Willys had six people in their act for a time) The act was called Mike Fitzgerald and his Eight club juggling girls. He had the act together for about ten years.

Passing six clubs is not the limit in passing clubs as seven and eight clubs have been passed successfully on the stage. Seven clubs have been passed by many jugglers. First woman to pass seven was Rose Sheldon of the Tossing Tabors. She gives credit for the seven club routine to Kenyon Bros. (Cal & George) and Tom Allen. The Kenyons afterward taught the Jewels (Winnie and Bonnie Tucker) to juggle seven clubs. The first to pass eight clubs were Jack Greene and Joe Piche. Cal Kenyon and George Dewey both did the trick on the stage, each with Dan Mahoney as partner. George Kenyon is perhaps the easiest juggler I've ever seen and he was the first I ever saw do the three club kick-up. He has been doing it for thirty years. I also saw Kenyon Bros. and Allen pass ten and eleven clubs between the three people.

I believe Arthur Ward was the first person to juggle six hoops, but now Howard Nichols really holds the record by juggling seven hoops on the stage.

In ball juggling, Fielding was the first to juggle six balls and I believe Frank LeDent still has all jugglers stopped by juggling eleven balls. Some jugglers claim he only "flashed" them--that means throwing them all up just once and catching them but any one knows that jugglers have to be able to do a trick better in practice before trying it on the stage before a critical audience.

Kathie Gultini is the only person I ever heard of bouncing eight balls. She used a drum and stood on the stage. Ball bouncers claim that to do over five you must stand on a chair or table, but Kathie stood right on the floor with a drum about four inches high in front of her and she really juggles them.

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A Few Gags---help yourself

Just washed these clubs and can't do a thing with them.---You'll have to excuse me, I'm just at the awkward stage.---I studied Juggling through the mail, I guess I must have lost a couple of lessons.---Shaved tonight and cut my Jugular vein.---And this one will prove that talent and genius are not confined to the rich and powerful.

They tell me that reminiscence is a sure sign of a person getting along in years. Well, that's me. And since I'm well over the fifty mark with a paunch as broad as a battleship, I feel as though I had that privilege.

Our good friend and Eastern Emissary of the Juggler's Bulletin, Larry Weeks, has asked me to write some short articles, so here goes---

While browsing through one of my scrapbooks of jugglers of the past and present, I cannot help mentioning The Kratons who were at their peak around 1908-09. The Kratons were not in the same category as Rastelli, Cinquevalli, or a host of other jugglers of world renown. They were primarily and exclusively, hoop rollers. They billed themselves as, "The Only Act Of Its Kind", and they certainly lived up to that billing. For originality they were in a class by themselves. I cannot recall any other act presented like theirs.

Imagine, if you can, a stage setting of a city with its stores, church, school, saloon, factory, and other buildings that a city boasts of. These buildings were busy places while The Kratons were doing their act.

Hoops represented people. Different colored hoops meant different people. The smaller ones were for the children. Hoops came out of a store and entered a dwelling. Some went into the church and others went into the factory. One hoop came out of the saloon, staggered around, and landed happily against a friendly lamp-post. Some of them just sauntered down the street, and disappeared. A bell rang, the school door opened, and out rushed the children headed in every direction. The factory whistle blew, and out came the workers. Some went down the street, others went into the various buildings, and a considerable group hightailed it for the saloon.

A couple of hoops came out onto the stage and did a dance. Another rushed out with a loud "Whoopie", picked up a handkerchief, and continued on its way. It didn't take too much imagination to picture a cowboy galloping along as he picked up that handkerchief.

Throughout the act, there wasn't one person to be seen on the stage, since all of the work was done offstage. All sound effects were also handled offstage by The Kratons.

If my memory serves me correctly, the finish went something like this: The lights were dimmed slowly. The church bell rang and along came a couple of kids followed by mama and papa. They all went into the church. Then more and more families went in, until the church was just about full. A hymn was sung by the congregation, as the curtain lowered gently. Then all of the lights flashed on, and out came The Kratons for their well deserved bow.

The hours of practice and skill required to put this act together was undoubtedly lost to the layman, but all jugglers who saw the act realized the great effort, and perfect teamwork and timing that was necessary to make the routine run smoothly. While I never saw or heard of The Kratons stopping a show with this act, it was nevertheless one of those good old standby acts that always worked. So my hat's off to them for their original "Hoops Are People" idea.

No doubt many of you readers, (if I may be flattered by thinking this will be read) have many old photos and articles about old time jugglers lying around getting mildewed. I'd appreciate it very much, if such is the case, if you would send them on to me. It will freshen up my memory to the extent of more of these articles. Would like more than anything else to get hold of some of Edward Van Wyck's booklets picturing "America and Europe's Greatest Jugglers", or any books pertaining to the art.

Next issue-- (If I last that long...) THE BARRETT'S.....Originators of Straw Hat Juggling.

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Welcome new subs.; Charlton Chute, 769 Paul Brown Bldg., St. Louis, Mo.; Richard Haldane, 444 Bannatyne Ave., Winnipeg, Canada; Vince Vernon, 912a N. Taylor, St. Louis, Mo.; Joe Cook, Candlewood Isle, RFD 13, Box 91, New Fairfield, Conn.

Looks like quite a Jugglers convnetion brewing at the IBM assembly in St. Louis, June 16-19. We'll be at the Jefferson Hotel (unless they kick us out in the meantime) and we'll have something of interest to show you. Come on up if you can--if not, we'll try to give you the late dope in the next Bulletin.

Too late for insertion in last issue came the news of the death of Harry Pepper of Buffalo, April 15, 1946, of cancer. Pepper, a comedy juggler specializing with balls, hoops, clubs and hats was one of the "First-Fifty" subscribers to the Bulletin. His suggestions on the Devil Sticks appear on page 16 of the Bulletin.

Tom Breen and the Elgins in the midst of lots of juggling activity as their show closes for the season--The Willys, Littlejohns, Hartleys, and the Gallagher Family all with the Barnes Circus. Also Bobby Jule playing the Detroit area. Then the Elgins, Jack Greene, Glen Phillips and Betty Gorham together for a grand juggle-fest.

Cedars of Lebanon State Park, Tenn. : Season closed, vacash starts. In to Nashville for a collie. We lost Twinkle a short time ago and as we have had a female collie during our years as trailerites we were lonesome without one. New 15-monther is Lady (Lady Diana of Chippendale), first pedigreed dog we've had, with 30 some champion ancestors. And she's gonna have pups. Sold Oscar Doolittle down the river to Ellard Miller, Iowa State College vent and juggling tyro. Mattie donates set of the late Dick Rixon's juggling balls for Bert Hansen's collection. No letter from Bert. That's news as we've been corresponding regularly each month for over 10 years. Too busy moving, Bert? Bert has a broad knowledge of novelty acts and his many suggestions have helped us in framing our various shows. Harry Pepper, 55, second Bulletin sub to pass on, was a comedy juggler of the old school. Jim Conway, doing act of ball and coin juggling around S.F., submits dope on perpendicular plate spinning. Interested? Jug Juggleson ran afoul the law-- Had to cut out his main trick of juggling three 48's while he fired blanks as the cops grabbed his gats. Cheer up, Jug, the cops know best. Everybody but your word juggler, it seems, sees Bobby May cavort on rollers. Jim Bevenger, Middletown O. ads in The Billboard he wants to learn juggling. Yep, we wrote. Roger types of jugglers lining up for the St. Louis meet. Recollect Hal Griffin, St. L. clown tosser relating he slipped on match, landed on back, nearly blacked out but finished act. Geo. Bragg, 3-object-only juggleero, opened in Ga. under canvas with his family show (7). Hugh Shepley sends in good juggling reporting from his trek around Mass., too late for this issue. Betty Gorham scribes she is practicing to music and it helps. Larry Weeks framing civie act. Eddie Johnson, now Penn State Frosh under G.I. set up, gives N.Y. stem the O.O.

In reply to inquiry as to what he'd like on this page, Geo. DeMott, the only present day manipulator doing a full hour show of juggling, writes 7 big pages, "Am busy as heck in Va. and N.C. for the South East School Assemblies. You wrote you'd seen the old time greats. I'd much rather read about Cinquevalli, Kara Salerno, etc. than anything you could write about me. I hope the Bulletin turns out to be a first class professional trade magazine and does not degenerate into a gillipin' sheet for amateurs. I have to go to a hospital this summer for an operation." We wish you luck on the op., Geo. We hope Larry's Broadway dope pleases you. Think last edition was Tops so far. Remember that from the present day amateurs, vets and students will emerge our future greats. They will be more juggling-wise, thanks to Roger and his bulletin than the old timers who had to learn the hard and impractical way, by actual experience. We hope the studes will stay in school as show biz of the future will hold little opportunity for performers with meagre educations. About great jugglers of yore, our editor has material on them which he will put out at cost to subscribers. Along that line and to encourage contributions from pros, most of whom clam up, we'll take an idea from Geo. Russell's reminiscences on p. 19, leading off with:

Remember When Dept. Remember when Willie Hoppe, billiard champ, played vaude with a mirror over table so specs could see the shots? W.C. Fields, not to be outdone, carried a pool table, broke the balls, every one going into pockets. Come on, you oldies, give out on this.

Juggling is a natural medium for comedy. We've played to thousands of kids who had never seen a juggler before and found that just straight tossing tickled their risibilities. Many mispronounce juggling, tho, even ran across H.S. principals who called it "jewgling".

Along the physics line, Eric Johnson is in again, this time with an enlargement on the ball in hoop trick. This is an excellent illustration of centrifugal force applied to juggling. (staff with hoop attached to top is balanced on forehead. Ball is caused to roll around inside of hoop with up and down movement of body) Eric caught Bob Hermine doing this, spinning two batons at same time. But that aint all, brother-- As a grand finale Bob hopped off with 5 balls looping-the-loop in hoops on head, back, right leg, and one in each hand. Phew, what pep-- Must eat Grape Nut Flakes.

Spud Roberts comes through with an audience participation gag. Slide plate off arm, catch before it hits floor then have volunteer try it. Sweep up pieces into dustpan. Under pan hold irregular piece of paper plate which is dropped and swept up with china pieces. Ask audience what they're laughing at- then throw piece of paper plate out over their heads. Enamel paper plates white and cut with sharp knife.

We'll close with an original novelty for intimate type audience. Have several customers print names on slips of paper. Insert your photo in typewriter, fasten a slip on end of stick, balance stick on chin and auto-graph photo, copying from slip. (touch typing, see snapshot) Have cut of balancing-typing trick printed on paper as these handle better in machine. In photo shown herewith, short stick (?) is shadow showing paper on top. Stick is Mexican cane picked up last season over the border. Remember mail to Tulsa gets us.



# JUGGLER'S BULLETIN

MONTANDON MAGIC

Number 21

P.O. Box 711, Tulsa, Oklahoma

June - 1946



## JUG JUGGLESON'S LETTER

Dear Roger; Well, I'm writing to you as Doug don't print half my stuff. Am in my 2nd week in Kelly's Celar, a down-stairs joint. Plugg Kelly had a rep in Minn. as a pug who never took a dive but he's got a dive now. Ha, ha, joke. I ain't so dumb. Plug's still a little punch-drunk but a good egg irregardless. Is that spelt right, that dope Webster left it out of my pocket dic. I done a little boxing myself, was a sparring partner, so Plug and me are just like that. I get 40 bucks a week but I made one mistake when I said I would make myself generally useful but I put my foot down when he wanted me to be a swamper but I do come down early and sprinkle sawdust on the floor. It's a shame to take the dough as I only go on at 10 and 1. How do you like my paper (Jug's letterhead announces, -Jug Juggleson, The Juggling Jester from Joliet) At first I was going to use Minneapolis's Mainest Manipulator but it didn't sound so hot. Never been in Joliet but know some pals there. Not much room for juggling here. Have to sit down on chair to do most of my tricks but I ain't the first guy to do that. I open and close the show. I'm the only act. Ha, ha. There's a sort of a hill-billy band, all fake. No one can read except the trap drummer but that don't help as when he plays my music on the drums nobody else knows the score so I just hum my tunes to the combo. Open with the Prisoner's Song, they all know that. When I walk on with sledge hammer and three rocks, wearing my striped prisoner's suit I get a big rise out of them and it's a good crowd to work to but Sat. night some drunks think they're tough guys. They don't know Kelly and I so just wait until they start something. I like Jugs bul but some of it is too stuffed shirt for mugs in joints like I am. More later. So long, Jug.

SHOOTIN' THE BREEZE

ROGER

Well, we're in the groove again- late as usual. But at least we'll get out with the latest Get-To-Gether dope. Bob Blau reporting on the S.A.M. meet in Washington D.C. writes, "In addition to my brother Herbert who accompanied me on the trip, those present were, Frank Portillo, Lou Meyer, Chas Carrer & Dell O'Dell, Leo Rullman, Joe Fleckenstein, and Doc Baldwin. We all got out on the lawn of the Wardman Park Hotel and had a real jam session as I had taken my props with me. A lot of pictures were taken, both movies and snap.

The St. Louis meet was attended by all the above jugglers with the exception of Leo Rullman, and in addition Charlton Chute, Richard McKinney, and Art Jennings were present. There was too much going on all the time to really get together all the jugs at one time but we did all get together for a session one morning. The Vents were holding a meet in the same room so midst much dummy cackling and club and ball dropping a good time was had by all. A picture of everyone tossing objects was taken but the pay-off was that all the negatives taken by the photog. were ruined in the dark room-- must have made him nervous to see all those missiles whirling through the air. Art Jennings presented his comedy tramp jug. act at one of the shows. Art's break-away club, yo-yo plates, and giant clubs are tops in comedy juggling effects and he garnered plenty of laughs and yocks for the act. Art uses plates that look and above all sound like real plates. They are heavier than most jugs care to handle but the realistic sound adds plenty to the plate juggling routine. Charlie Carrer upheld juggling traditions on the Headliner Show by stopping the show with his clever juggling and balancing. Carrer's act is a refreshing change from standard toss acts.

Sandy Santos writes to invite any jugglers in or going to Honolulu, Hawaii to drop in at the Mexican Rancho Grande, 1382 South King St. He also drops a snap of four club tossing which will not reprint very well so we'll wait for a better one. Fred Hazelwood, the hobby juggler, 522 Woodbine Dr., Lexington, Ky. announces open house for all jugglers passing through his way. His collection and Juggler's Den which is being completed will guarantee you an interesting juggling session.

Al Conner posts this swell laugh getter- "When about to do four clubs I remark, 'I have practiced four years trying to juggle four clubs so this evening I'm going to try juggling 4 clubs without missing a single club.' Just as you raise the clubs to start, drop one, then look at audience, at ceiling, and off stage- then looking at audience, say, 'Four years of my life shot to hell'. Then pick up the club and juggle four clubs walking off stage while juggling.

Charlton Chute passes on the valuable info that back copies of magazines can often be bought from H.W. Wilson Company, 950 University, New York-52, N.Y. or F.W. Faxon, 83 Francis, Back Bay, Boston, Mass. Chute also types that Royal American Shows (carnival) has an excellent juggler this season. He'd like to know when devil sticks were first used in this country, who was the first to juggle cigar boxes, and who was the first to use the mouthstick. How about these-Breen, Lind, Weeks, et al?

Harry Lind pens some good news- he is going to reprint the Van Wyck catalog, adding many more pics from his collection as well as the modern jugglers. This will be a most interesting collector's item as well as historical record in pictures.

Next issue will contain the extra sheet of advertising so if you have anything to sell or want anything and want your desires to be known to all jugglers drop us a line by the 15th.

In volume 7 of BEETON'S EVERY BOY'S VOLUME, dated 1857, some anonymous scion of Ananias who, we must presume, had not heard of the Indian Rope trick which all his near relations had witnessed, penned the following prize specimen of mendacity. -

" A tall athletic fellow advanced and making his salaam to the gallery, threw himself on the ground. After performing several strange antics, he placed his head downwards, with his heels into the air, raised his arms and crossed them over on to his breast, balancing himself all the while upon his head. A cup containing sixteen brass balls was now put into his hands; these he took out severally, threw them into the air, keeping the whole sixteen in constant motion, crossing them and causing them to describe all sorts of figures, and not allowing one of them to reach the ground. When he had thus shown his dexterity for a few minutes, a slight man approached, climbed up his body with singular agility and stood upright upon the inverted feet of the performer, who was still upon his head. A second cup containing sixteen balls was handed to the smaller man who commenced throwing them until the whole were in the air. Thirty-two balls were now in motion, and the rays of the sun falling upon their polished surfaces, the jugglers appeared in the midst of a shower of gold. The effect was singular and the dexterity displayed by them quite amazing. They were as steady as if they had been fixed into stone, and no motions save the movements of their hands and heads were visible. At length the upper man having caught all his balls, and replaced them in his cup, sprang to the ground, and his companion was almost as quickly upon his legs.

After a short pause, the man who had before exhibited himself with his body reversed, planted his feet close together, and standing upright like a column, the smaller juggler climbed his body as before, and placing the crown of his head upon that of his companion, raised his legs into the air, thus exactly reversing the late position of the two performers. After they had been in this position for about a minute, the balls were again put into their hands, and the whole thirty-two kept in motion as before. It was very remarkable that, during the entire time they were thrown, neither of them once came in contact- a proof of the marvellous skill displayed.

When they had done with the balls, the upper man took a number of small cylindrical pieces of steel two inches long; several of these he placed upon his nose, producing a slender rod full a foot in length; which in spite of his difficult position, he balanced so steadily that not one of the pieces fell. He then crossed the taper column with a flat bar of copper half an inch wide and four inches long; upon this he fixed one of his little cylinders and on top of that a slight spear; the whole of which he balanced with perfect steadiness, finally taking off every separate piece and throwing it upon the ground. Thus concluded this extraordinary performance. Grasping hands as before, the little man sprang upon his feet, and made his obeisance to the gallery."

In my nonage I thought it quite within the bounds of possibility that I might achieve fame and fortune as a second Cinquevalli, and after many months of weary practice did succeed in criss-crossing and showering five balls. A very fine juggler named Francis beautifully criss-crossed seven balls whilst balanced on a cannon ball and Chinko, a boy juggler advertised himself as the only manipulator of nine balls. He certainly did manage to throw the nine balls into the air and catch them but as some were tossed in pairs the throw could hardly pass as a legitimate feat of ball-tossing. Later Rastelli did succeed in the almost unthinkable feat of juggling ten balls legitimately. But our friend saw sixteen balls patterned in the air for several minutes. Ye Gods.

#### BERT HANSEN'S JUGGLING REVIEWS

LEO RULLMAN

This review was added to my collection by a friend-- however, if memory serves me right, I believe I read this or a similar one in an issue of the Sphinx. For photos of Leo Rullman in action see the May, 1945 Juggler's Bulletin.

- \* Balance high hat on nose and his cane on hat while removing gloves and cloak.
- \* With genuine china plate, he introduced some neat tossing, including single and double turn-overs of the plate--immediately followed by tossing up and spinning upon his forefinger, from which position he allowed it to fall and be caught on back of hand.
- \* Tossing the spinning plate from one finger to the other.
- \* Reversing position of two plates in like manner.
- \* Three plate juggling-- including three plate shower.
- \* Juggling two plates in one hand while spinning one on forefinger of the other hand.
- \* This was followed by whip, stick and spinning plate balance while spinning one plate on left forefinger.
- \* A spinning plate balanced upon end of stick resting upon his chin was permitted to drop onto his forefinger where it continued to spin.

A JUGGLER IN THE STIX by DOUG COUDEN

Cabwaylingo State Forest, W. Va.: Hugh Shepley reported in the May '45 Bulletin that 7 jugglers met in the Boston Y.M.C.U. Larry Weeks tells of 7 more lads getting together in N.Y. and in the last issue Roger mentions another meeting of 7. These get-togethers are a good thing for juggling and they may be the forerunner of an eventual national gathering. On the last meet in Davenport Betty Gorham writes, "Sure had a pleasant surprise when Jack Greene, The Elgins, and Glen Phillips all came out and we practically had a jugglers' convention in our back yard. There were 6, 7, and even 9 clubs flying through the air at once. They sure are wonderful club jugglers and just as nice as they could be. Jack Greene did several moves with 4 clubs that seemed almost impossible, one being two shoulder throws at once out of the 4-club juggle. The Elgins all agreed that he is one of the best club jugglers there is." Betty sends a snap shot of the group so here they are, L to R; Jack Greene, Cal Kenyon, Rose Baggett, Glen Phillips, Betty Gorham, Tom Breen, and Jim Baggett. It would be hard to find a better bunch of Bulletin boosters than these juggling guys and gals.

This scribe was ticked pink to get that sub from Joe Cook. A photo of the old Joe Cook and Brother act appeared in the Aug. '45 issue. Near as we can remember Joe started in on amateur nights, made the big-time, then on up into legit, radio, etc.- all because of his inherent talent for concocting screwy gags and situations from whomever or whatever was at hand. We'll have a Remember When on him later. We feel proud to have such an outstanding figure from Vaudeville on our subscription list. Welcome Joe, and thanks a million.



Arthur Mann, the new Chicago dealer also sends along a check for 3 bucks and inquires about prices for an ad in the B. Arthur makes juggling props to

Arthur makes juggling props- fire sticks, clubs, lariats, roll ing globes, and props to order. Arthur writes that his nephew Bernard Mann (Pvt. Bernard Maus) was killed in action four miles inside Germany, Dec. 6th, 1944 with the 414 Inf., 104th Div. Arthur writes, "We always called Bernard our boy as he was from the Maus family and he was the last boy to work for me. After his death I gave up show business which I had been in for 50 years. The Maus (Dayton) family came to this country from England in 1914, a troupe of 12 risley acrobats. As it was difficult to book such a big act at that time the oldest brothers went out for themselves under various names." Arthur sends a copy of the Feb. 16th, '44 Timberwolf, Bernard's division paper, with cuts and story on Bernard before going overseas. Pics show him doing One-hand stand, club juggling on globe and tight wire walking, and to quote, "Little Bernard, his brothers and sisters and uncles all donned the spangles and undertook to amaze audiences with various feats of dexterity and physical daring such as juggling, wire work, and acrobatics. When he was 13 his father died and Bernard joined his uncle Arthur in a theatrical career in circuses, fairs, vaudeville, night clubs, the Worlds Fair, etc." So it's Taps for another juggler; a young soldier and performer from a fine old family troupe. And let's not forget Johnny Ray and Bob Ripa who also lost their lives in the war. Will readers who knew these men send something for the record?

The Annual Award idea has been shelved. Bob Blau heading for D.C. instead of St. Louis, sez he enjoyed tossing 'em around with the Elgins in Houston. New sub and juggling fan Charlton F. Chute sends in a cover-up gag, "You see, I carry my own scenery. That was one of the drops." L. Verne Slout writes he wants some one to change for a week on his tent rep show. If you want to rattle around in the Stix write him at Vermontville, Mich. Bert Hansen writes he's still doing an act a week in the vet hospitals. Jack Taylor sends another wad of British trade mags. See in The Performer that Paul Wingrave, better known as Rupert Ingalese, (author of Juggling, Or How to become a Juggler) is doing an act as well as putting reviews in theatres. Jack reports Woodrow back in England. Spud Roberts easing up on M.D.'s orders. Hugh Shepley visited Bobby May back stage and Bobby gave with some socko 5-ball stuff. No word from J.J. How come, Jug? Geo. DeMott, Millville, Columbia Co., Pa., out with a slick juggling circular. He submits one for the:

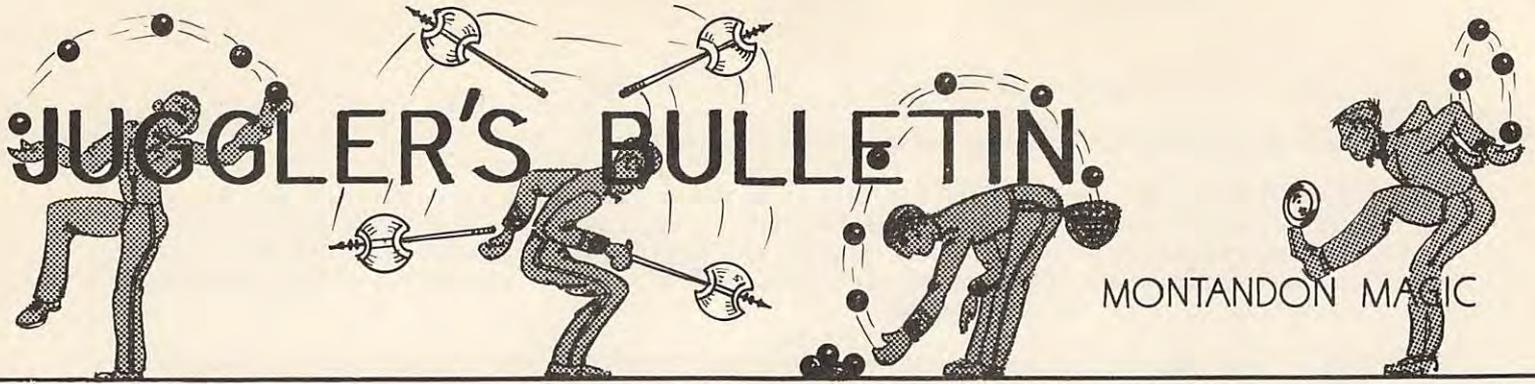
REMEMBER WHEN DEPT: Remember when Eb Murdock did baton spinning with 5 batons? Eb was owner and mgr. of Murdock Bros. Show, a rep and vaude tenter. To spin 5 he sat on chair, spinning 2 with his feet 2 in his hands and 1 on top of baton balanced on forehead. (does the above solve the mystery of the vanishing Murdock Bros. in Tom Breen's "Juggling Firsts" last month?).

That great Chinese juggler and philosopher, Fling Tings Hi, once said "No misse, no droppe." Adios.

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Welcome new subscribers:

Bill Talent Coughlin, 5739 Fernwood Ave., Hollywood-28, Calif.  
Fred Hazelwood, 522 Woodbine Dr., Lexington, Ky.  
Bernard J. Joyce, 1914-12th Ave., Altoona, Penna.  
Arthur Mann, 3278 Wabansia Ave., Chicago-47, Ill.  
Eddie Tierney, 441 Canton St., Stoughton, Mass.  
Lew Henderson, Henderson Trio, % Bailey Bros. Circus  
Victor Cheslick, 23-92- 37th St., Long Island, New York  
Art Jennings, Derry, Pa.



Number 22

P.O. Box 711, Tulsa, Oklahoma

July - 1946

OUT OF MY SCRAPBOOK by JACK GREENE

When one speaks of originality one must step lightly lest one tread on some one's toes. Stepping on others' toes is not my intention. There are no records before me to refer to, I have only memories of seeing and hearing of this and that in the juggling profession. And if you will bear in mind that it is over a quarter of a century since I was active as a juggler there will be many errors perhaps in the minds of other old timers as to what I say here. If in error, it is not my intention to belittle anyone nor to give haphazard guesses.

THE BARRETT-- I worked with Harry "POP" Barrett for a period of four weeks in the year of 1908. Somehow or other I didn't fit in Harry's act and was let out after four weeks, three of them having been spent in rehearsals. Harry Barrett if still living--and I hope he is--was a fine old juggler. He started off his career as a club juggler. Club jugglers of that day did not do the routines presented at a later date. In those days it seems that swinging clubs was in vogue and after a few deft moves with the swinging clubs he would go into a routine with one club, snaking it through the arms over the back and around the neck, from that he would go into a two club routine duplicating the same moves only with two instead of one club. His clubs for this routine were made somewhat like the present day clubs except that they were much heavier and the butt ends were bell shaped, the bell bottoms taking to some extent the place of the knobs on the handle end. Many of the intricate moves of snaking the clubs were done by grasping the butt ends, necessitating the bell bottoms. Someone at that time thought up the idea of juggling three clubs. Undoubtedly it was considered at that time to be sensational. Harry and his brother Joe did a two man juggling act. Later, Harry's son Charles joined the act making it a trio. While playing an amusement park date at Syracuse, N.Y., Pop bought a cheap straw hat such as farmers used in that period. While back stage he idly tossed the hat in the air. He noticed a tendency of the hat to return to him boomerang fashion. In the course of his act that day without any practice Pop tried out the stunt on his audience. They were amused and encouraged him. The stunt became a principal part of his act from that time on. After many months of trial and error he developed numerous tricks new to the juggling field. A good many of the tricks must be given credit where credit was due. Pop had a habit of changing partners quite often, these partners were instrumental in developing new tricks for Harry's act. I believe Moran and Wisner worked with Barrett and if I'm wrong forgive me. To the best of my recollection Moran and Wisner developed the spinning hats for which they are still famous. Spinning the hats was done by placing the index finger in the inner rim of the hat-- where the sweat band is --and tossing them boomerang fashion over the head of the audience and returning to the fingers again. After all these years it is still something to see. Jim Baggett of The Elgins was a partner of the Barretts and also contributed his share of hat tricks. There are many ways of juggling straw hats and while Barrett was the first one to use them in a juggling act, Moran and Wisner set the fashion in hat spinning, THE HARDDIGS, now deceased, invented the head to head passing of hats, tossing them to each other in a forward and flat motion to each other's head and lighting there, being snatched off with the left hand and passed to the right and then to the partner again. A very fine applause getter and good for laughs. Frear, Baggett and Frear also used hats in their baseball act. The Dewey Bros. to the best of my knowledge were the first to use derby hats as means of getting tricks out of them, using them in somewhat the same manner as straw hats.

Well someone had to start the ball rolling, and some one did originate this and that trick and bits of comedy. But each trick and each bit of comedy has been suggested by someone or something that has been done before by someone else. In other words, one idea suggests another, and presto- A new baby is born- perhaps twins. I think it little behooves any of us to say, "That fellow stole my stuff. I originated that trick or piece of business. Wait till I see him". And it may be that you did originate that trick. So what? Are you not using some trick originated by someone else also? So, steady boys, think back--- where did you get your original idea?

Getting back to Pop Barrett. Pop used to have a happy time in telling of the jumps of his day. After working in a Wine room-- equivalent to our present day nightclubs --for four or five weeks or months at maybe fifteen dollars a week, he would jump to Syracuse, do the same stunt there for a few weeks, then to Chicago, and then San Francisco. After playing Frisco they would hop a freight back East, lay around till all the money was gone, go to work making cigars, getting tired of that they would get the act ready again and repeat the same routine. Great stuff, sez I.

Next issue- Some Object Jugglers I've Known and Heard About.

JUGGLING ALONG BROADWAY by LARRY WEEKS

July 4th once again finds New York City full of all star Juggling acts.

BENNY MEROFF, the one-man show and erstwhile orchestra leader, who is now currently appearing around the country in vaudeville, assisted by his wife, closed a weeks engagement at Loew's State Theatre last week. In his present act he includes a bit of baton twirling, ball juggling, club juggling, and closes his clever act with a series of manipulations with a top hat. He is well versed in this last specialty, and does quite a number of intricate moves with "The Old Stovepipe".

VAL SETZ, "The Duke Of Dexterity", followed Meroff into The State, and closed his week at that theatre yesterday. In a speedy 10 minute stanza, he manages to pack more juggling of diversified items into his act than the average person could do in twice that length of time. He's a laugh and applause hit from start to finish.

THE THREE SWIFTS are in their second week at The Roxy Theatre and going strong in their well known comedy juggling classic.

TRIXIE, The Ice-Skating Girl Juggler, is also playing (but not in person) in the moving electric light sign which advertises Schaefer Beer. Their slogan, "Our hand has never lost its skill", is truly appropriate when they're featuring artists of Trixie's caliber. The four plate routine and catching the ball on the mouthstick, as well as a series of handsprings on iceskates are all quite recognizable.

HOWARD NICHOLS, America's Ace Hoop Rolling and Juggling Artist, recently completed an engagement at The Apollo Theatre, and will open at Loew's State on July 11th. Those that have never seen Howard work who catch him when he appears in their section, will be rewarded by having the privilege of witnessing one of the most unbelievable juggling acts of this day and age. Many of his tricks are positive miracles for difficulty.

WALTER HULL, (Walter Nelson) continues on with "Carousel", and LEW FOLDS, who was also in that show for a long run is now back in N.Y.C. after a couple of months of gallivanting around the country.

FRANCISCO recently closed a long run at The Wivel, New York's popular Swedish Night Club Restaurant, and CHIN WAN concluded a run at The China Doll, one of New York's newer Night Spots. Chin does all of the traditional Chinese Juggling Stunts which are so pretty to watch for flash and color.

ZIPPO, THE CLOWN, (T Nagama), continues to hold forth at Hubert's Museum on 42nd Street with his foot juggling of a barrel and a parasol.

That's the latest New York news to date. I can always be reached at 441 Brooklyn Ave., Brooklyn 25, N.Y.

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ACADEMICALLY SPEAKING by LARRY WEEKS

This month to continue our listing of books, booklets, pamphlets, and magazine articles that deal in whole or in part with JUGGLING, we have recourse to a very old magic book. It is valuable to us because it contains a section listing magic books. This usually means that somewhere buried in amongst the titles are a few that deal with JUGGLING in one way or another. And this particular book is no exception.

The general title of the work is, "Tricks In Magic, Illusions, and Mental Phenomena" Vol. III. Chicago. The Clyde Publishing Co. 1898. The author is H.J. Burlingame. The last part of the book is entitled Bibliotheca, Magica-- A Classified List of Important Works on-- NATURAL AND OCCULT MAGIC-- CONJURING AND AMUSEMENTS--- Compiled with notes by the author.

Since the work is an old one, and because there wasn't much published which brought in JUGGLING at that time, there will be comparatively few items mentioned. But for the sake of the record and an attempt at thoroughness, it was decided to make use of Burlingame's list. Only the titles in the English language are being taken into consideration in this, and any future listing. Many of the titles which will appear in these lists are still available, and it is the intention of these breakdowns to show interested jugglers and collectors what to collect.

BECKMANN, JOHN. "A History of Invention and Discoveries" by....., Public Professor in the University of Goettingen. Translated from the German by William Johnston. Second Edition. Carefully corrected and enlarged by a Fourth Volume. London, 1814. Calf, large 8vo., 4 volumes. 2,050 pp. Scarce Somewhat in style of an Encyclopedia. Contains valuable and rare articles on Jugglers, Lotteries, Metals, Book Censors, Dresses, etc.

BURLINGAME, H.J. "Around The World with a Magician and a Juggler." Unique experiences in many lands. From the papers of the late Baron Hartwig Seeman, "The Emperor of Magicians", and William D'Alvini, Juggler, "Jap of Japs". Chicago, 1891. Cloth, 8vo. 172 pp. Illustrated. Contains valuable and rare information for the profession, contracts and programmes, giving the renowned D'Alvini's entire programme, also life sketch of the celebrated Bellachini and the trick that made him famous, together with the celebrated essay of Dr. Max Dessoir on "The Psychology of the Art of Conjuring."

GANTHONY, ROBERT "Bunkum Entertainments." Being a collection of Original, Laughable Skits on Conjuring, Physiognomy, Juggling, Performing Fleas, Wax Works, Panorama, Phrenology, Phonograph, Second-sight, Lightning Calculators, Ventriloquism, Spiritualism, etc. to which are added Humorous Sketches, Whimsical Recitals, and Drawing Room Comedies. London. Cloth. Fancy design. 8vo. 188 pp. Illustrated.

HOFFMANN, WALTER J. "Juggling Tricks among the Menominee Indians". United States Bureau of Ethnology. Fourteenth annual report. 1892-1893. Part 1, pp. 100.

HOPKINS, ALBERT A. "Magic, Stage Illusions and Scientific Diversions, Including Trick Photography." Compiled by Albert A. Hopkins and Henry Ridgely Evans. New York, 1897. Cloth, 4to. 556 pp. Illustrated.

LEROUX & GARNIER "Acrobats and Mountebanks." London, 1890. Cloth. 4to. 336 pp. 233 illustrations. Rare and valuable work.

For serious collectors of books, and other juggling memorabilia, who feel that their collections are incomplete without the additions of these various bibliographies which list the various titles, I have several copies of "Tricks in Magic" Vol. III, by H.J. Burlingame, which is the book from which this month's list has been compiled. These are all "as new" and are a real find. Drop me a line if you'd like to get one, and we'll make arrangements to see that you do. Also have old juggling photographs, books, magazine articles, and other memorabilia to swap at all times, or will be pleased to purchase anything pertaining to juggling that isn't in my collection.

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#### JUG JUGGLESON'S LETTER

Dear Roger, See you printed my letter, well I am putting Minnepls on the map. The sledge hammer and 3 rocks is my opening trick. I balance sledge on my chin and juggle the 3 rocks. One night a guy hollered, How long are you in for. I took the sledge down and hollered back, From now on. That layed them in the saw dust so I put it in the act. Now Kelly always yells and it goes over big. Have some good news and it aint bad news being in my 6th week here. But first I'll go way back to when I ran away from home when I was in the 4th grade and joined Forpaws Circus. One thing I can truthfully say, I never lugged no water for no elephant or was I a roustabout. I have seen many a townner punk nearly get humpbacked trying to fill up the elephants but I have not seen to this day one elphant that was what you'd call filled up, have you. I started right in as a candy butcher but it wasn't long before I was a ticket seller on the side show. Have you noticed the good front ticket sellers have. The reason for this is the extra walk-away dough. The townner is so anxious to see the fat lady he leaves his change on the box. I always left the change there and hollered at him but I always seem ed to have a bad cold and my voice couldn't be heard 2 feet away. Ha, ha. Well, in Kelly's Celar they don't sell tickets but they could as it's just like a 3-ring circus. Between acts I pitch in and help behind the bar. You've heard of singing waiters, well I'm the juggling bartender. Ha, ha. Eddie Johnson going to college gave me a swell idea for a gag and I use it every show. I say, Some jugglers went to Penn State but I went to the State Pen. It's so good I laugh myself so does everybody else, so a good time is had by all. Well, so long, pal, will write more later, Jug.

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#### BERT HANSEN'S JUGGLING REVIEWS

McCONNEL & MOORE  
SAN JOSE, CALIFORNIA

VICTORY THEATRE MARCH 22, 1942

According to this team's ad in the June 1st, 1946 issue of the Billboard, "Just closed 2½ years at Gorman's Gay 90's, San Francisco. Opening May 21st - Tropics, Reno, Nevada".

Man opened with two balls and one racquet (racquet nicely decorated and balls were silvered) Closed routine by juggling two balls very low in right hand and swinging racquet in left hand rapidly back and forth between the balls.

Double passing routine with six racquets.

Woman in two club swinging with short tap dance while swinging for a close.

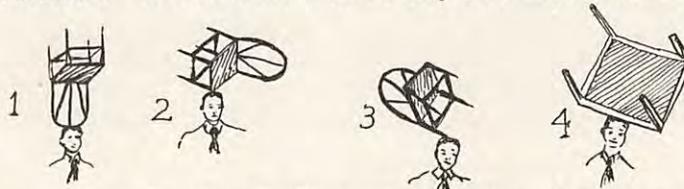
Three club routine featuring take-aways. Very fast six club passing routine. As encore, had M.C. stand between them as they did fast passing with six clubs in front and behind the M.C.

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Norris Park, Tenn.: Studes have an opportunity to take subjects and activities which would be of value to them in the profession. A few suggestions; advertising, music, dramatics, public speaking, drawing, drum majoring and tumbling on gym team, business courses.

Word juggling. If you get a raw DEAL from some HEEL giving you the BRONX CHEER because your act lacks COLOR and is too CORNY with too much BALONEY, try to AD-LIB with some HOT, SLICK, ESCAPIST EXHIBITIONISM. If you're the real McCOY and not a STOOGE take it on the LAM for VIDEO where you can PANIC 'em. Words in caps, believe it or not, appear in New Words Section of Webster's Collegiate. As for tele, we read it's not ready for jugs until heat from lights is reduced and \$'s are forthcoming for acts. In Grapevine News, official bulletin of International Brotherhood of Ventriloquists, Edgar Bergen writes, "many television studios are under construction-ventriloquists, magicians and jugglers are considered tops in television entertainment." On above I.B.V. pub., jugs should feel proud of Roger's job on the J.B. as it is far superior in make-up to the Vent paper altho they have double our circulation.

Hugh Shepley grads from Brooks School, N. Andover, Mass., plans on college and debut as pro jug this summer. He reports Truzzi does double shower with 5 clubs on Big One this season and that vet Eddie Tierney plans single with clubs only. Here are Hugh's tips on chair and table balancing; 1,2,and 3 show different ways of balancing kitchen chair on forehead. In #2 it may be necessary to round off corner and in #3 leg should be beveled to fit forehead. The card table in #4 may be balanced on corner with use of pad or round-corner.



Jugglers' Jottings: That new fan, Charlton F. Chute, is Director of Research of the Legislative Research Committee at the State Capitol, Jefferson City, Mo. On vacash with his family in L.A., he will attend P.C.A. M. convensh where he'll meet up with Bert Hansen. H.V. Kaltenborn gets prominent mention in Gallup Poll on Most Admired World Figures. Another prominent fan, the late O.O. McIntyre, was a back yard jug, trick bike rider, etc. when a lad. Many show people read his Once Overs column avidly. Article, Leo the Cabalero in 7/6 Sat. Eve. Post has sidelights on that Okla. rope spinner, the late Will Rogers. Lady has 6 pups so we stay in tall timber. Betty Gorham writes, "I appreciate foil paper and props given me by Glen Phillips juggling knives given me by Eddie Johnson, and jug books loaned me by Jack Taylor in England." Our youthful jugglienne sends a Dumb Crack from the Side Lines. When Elgins were practicing a laywoman remarked, "You know, I think you're good enough to go on the stage." Eddie Johnson, transferred to the Univ. of Penna. in Philly, was first to show color changing discs (p. 56) professionally. He reports getting 4 torches from Arthur Mann for 6 bux. Very reasonable, sez Eddie. Bobby May scribes from home that many jugs visited him while enroute with Skating Vanities last season including a meet of 5 club passers. The Doctor of Dexterity sends with one for the:

REMEMBER WHEN DEPT. Remember when Salerno threw high triples to music behind back with color changing torches? Torches were loaded onends with different colored fireworks, creating a very spectacular effect. "I met Salerno last in Paris," writes Bobby, "He had been retired for some time and was 70 years old then. He was one of the greatest object jugglers in his day. In addition to the above he originated many other tricks including the pen thrown behind back and caught behind ear and the sliding picture frame; balanced on one corner on chin and slid all the way around the frame on forehead."

Something on showmanship is in order. Amateurs and fans would have a fuller appreciation of juggling if they keep in mind the various parts of an act in addition to tricks and gags. Our budding reporters, too, could report on outstanding showmanship angles and pros could bolster weak departments. Re showman, Webster sez, "One who is adept at exhibiting things to advantage." So we could say that showmanship means applying the various elements which help to exhibit an act advantageously. We'll list the following: wardrobe, make-up, props, stage set, routine, voice, stage presence, action, grace, music, lighting, originality, and advertising. Did we omit sumpin'? Volumes could be written on the above but inasmuch as MOST OF THIS HAS ALREADY BEEN COVERED in various books, etc. we'll ask readers to participate in this vital phase of pro juggling. Send in name of any book applying to above and we'll run it. Give title, author, price and where obtainable if possible. Also tell what angle it treats on. There is also the highly important element of selling the act to the buyer or booker.

For balancing with other than inanimate objects, a small dog, broken to front and hind leg walking, is socko. This pooch juggling with the tossing, catching and balancing biz, has great audience appeal and has been used by few jugs. The late Dick Ricton worked a balancing dog and we've heard that Lorello balanced a staff with platform on top, on his head. Small dog "sat up" on platform while Lorello played mandolin.

The Russian jug, Ikan Runonenoff, said, "Keep movinovich and they can't hitchaviki." Adios.



Number 23

P.O. Box 711, Tulsa, Oklahoma

August - 1946

## Hat Spinning

Several years ago we saw a Mexican juggler in a circus side show "Hat Spinning", that is, keeping a hat revolving in the air by striking its brim with a stick. We liked the novelty of the routine and its effect on the audience but at the time were too absorbed in trying to get three balls to reverse shower to do anything about it. Last year we again saw the feat performed by Al Conner. Again we liked it but time slipped away and we still did nothing about trying it. A month ago we passed a local sporting goods shop and saw in the window a red cloth hat of suitable size and texture, we thought, for the trick. We bought one and played around with it and surprising enough most of the moves we could think of were rather easy to do. In a month's time we could (and you can too) do fairly well several rather interesting moves. Checking through all the literature we have on hand revealed only one brief article on Hat Spinning. This we found in William J. Hilliar's "Modern Magicians' Hand Book". Believing that many young aspiring jugglers would welcome Hat Spinning as an act which would get them entirely away from the standard "toss" routines with standard articles such as balls and clubs, we have compiled our findings in this article. We sincerely hope that you will try it out and not be content with just the moves we show. Perhaps, and we hope you do, you will put it in your show and at some future date we'll see you doing moves that we and hat spinners before us never dreamed possible.

The hat described in the Hilliar book and the one used by the Mexican juggler was made of felt, but the hat used by Conner and the one we found was of the soft cloth variety that has been popular for summer wear the past few years. Some of these cloth hats are heavily starched so that they will hold their shape better. This is not the kind for hat spinning. Get the softest one you can find - this fortunately is also usually the cheapest cloth hat on the market. After a little beating with the stick such a hat is just as limp as an old rag, and except when it is being spun it looks a good deal like a rag. Under the spinning action, however, it billows out and again resembles a hat. The hat we found was red (a rather bright red which we liked better than the more common brown and gray ones) measured about 12 inches across the brim and with a crown about 5 inches high when fully billowed out. We mention these dimensions, not because they are important for the successful carrying out of the spinning routine, but more as a guide to finding a suitable hat at your local store. The stick we use is a  $\frac{3}{8}$  inch diameter dowel rod cut to a length of 24 inches and with a pointed end. This pointed end does not influence the spinning part of the routine but is an aid in performing a couple of moves that will be explained later. Also the length of the rod will vary with the individual, some desiring a shorter stick - we doubt whether a longer one would have any advantage.

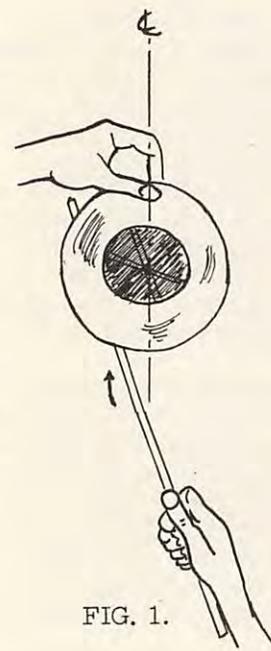


FIG. 1.

**THE BASIC STICK SPIN:** Hold the hat with the forefinger and thumb of the left hand by the brim, crown of hat toward the audience, brim of hat hanging from fingers vertically. The hat is held about waist high. The stick, held firmly in the right hand is placed just a trifle to the left of the center of the lower edge of brim. As the hat is released from left hand, the stick is raised sharply almost straight up, but with a slight semi-circular motion. FIG. 1. This will cause the hat to spin. Try this a few times without trying to keep the hat spinning. You will find that if the stick is too close to the center of the hat brim, the hat will collapse and drape around the stick instead of spinning. If the stick is too far from the center the hat will spin but instead of also being kept up in the air it will fall to the floor before you would have time to strike it again with the stick. In other words, the stick must cause the hat to spin and also act with an upward force to keep the hat in the air. With a little practice you will be able to keep the hat spinning at about waist height or a little above at least for short periods of time. With continued practice you will find it easy to control. You will find that by hitting it closer to center you will slow the spinning rate down as well as cause the hat to be thrown higher in the air. By hitting it further from the center you increase the rate of spin but you will have to hit it faster to keep it in the air. The rate of spin is appreciably increased by causing the stick to follow a semi-circular path about the rim of hat rather than

just a sharp upward motion. FIG. 2. This, then is the basic move of hat spinning. Practice it until you have considerable control on the hat, for all other moves are simply variations or additions to the basic one.

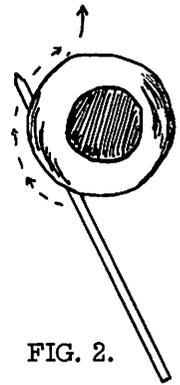


FIG. 2.

When you master control of the spinning hat you will find it easy to change the tempo of the stick striking the hat brim. Thus you will hit the hat rapidly for awhile, then by striking closer to the center cause the hat to fly high above head still spinning, wait for it to descend and again increase speed of spinning by rapid striking further from the center. This change of tempo gives variation to just straight spinning, and we might add, looks much more difficult to the audience. We will assume that you have mastered the basics and are now ready to see what further moves and refinements we have found possible.

**STICK PICK-UP:** With the hat on the floor crown down, or toward the audience, the point of stick is poked inside the hat. The stick with the hat on it is brought sharply up and to the left with a sweeping motion. The movement is stopped abruptly with a circular move of the stick which causes the hat to spin. FIG. 3. Almost at the same instant the stick is removed from the inside of the hat and strikes the brim of the hat to keep it spinning and thus continue the basic spin. This little move is excellent for the recovery of a dropped hat. The point on the stick helps in this pick-up. If the hat falls with crown up it is only necessary to give it a sharp blow and turn it over in order to start the pick-up.

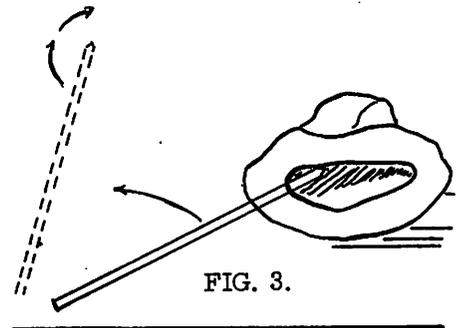


FIG. 3.

**FOOT PICK-UP:** This is one of the most startling methods of starting the hat spin. The hat is thrown on toe of shoe (you have to balance on one foot while doing this) or if the hat is on the floor the toe of shoe can be inserted in the hat. The foot and leg raises just like in the move where you cause a top hat to turn over once in getting from foot to head but instead of giving enough upward impetus to the hat to reach the head, the hat is caused to turn over at about waist height at which point it is in the proper position to strike with the stick and cause to spin. FIG. 4. The main trouble to overcome in this move is to gain enough control so that the hat is not in the proper position too close to the body to get the stick into action.

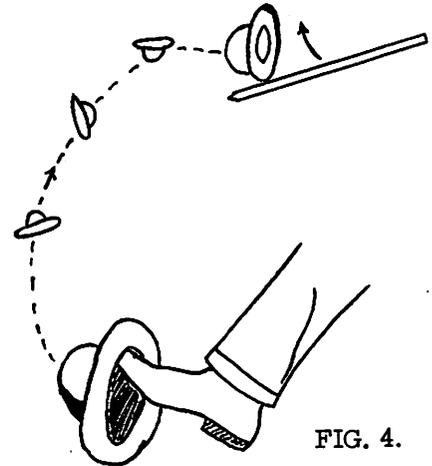


FIG. 4.

**OFF-THE-HEAD START:** This is another very effective start for the basic spin. The hat is placed on head in wearing position, but loosely. Or when you practice a little you will find it quite easy to do a turn-over from toe to head. This move is a little more difficult than when done with a stiff hat such as a top hat but is nevertheless easily attainable with a little practice. The stick is now placed under the brim of the hat slightly to the left of the rear of the head, point of stick pointing slightly up and forward. Head is bowed slightly forward. A steady rapid upward motion (not a sudden jerk) with the stick will cause the hat to roll forward off the head, turn over and be in proper position for the basic spin at about waist height. This one will require a few hours of diligent practice but the effect is well worth the effort.

You can now get a picture of the excellent routines possible. For example-- throw the hat on the toe of right foot. Right foot tosses hat with one turn to be caught on left foot (this simply requires a quick change of balance from one foot to another). Left foot again tosses hat up with one turn to be caught again in its original position on right foot. From there it is tossed with one turn to head. Off-the-head start is then accomplished and hat is spun with varying tempo and heights briefly. The spinning hat can then be allowed to drop still spinning toward the floor where the right foot with a quick forward jab again enters the hat. The Foot-Pick-Up is then executed, and the spin continues with stick going under leg to strike the hat, behind the back, etc. for variations of the basic spin.

The striking of the hat under the leg and behind the back are the most difficult moves so far described. But besides practice about the only hints we can offer are to slow the spinning of the hat down, and just before moving the stick to the under leg position or around the back, give the hat an upward thrust in order to give you time to move the stick into position.

Some other spinning ideas: Place the point of the stick on the brim of hat toward the edge. Crown of hat up. Stick held vertically. Now impart a circular motion to the stick. The hat will assume and spin in a horizontal plane. By moving the stick upward slightly and then rapidly removing the stick the hat will sail down and can be caught on head. Another departure from the basic stick spin is to kick the spinning hat with foot in the same position that the stick would strike it. This slows down the hat spin and so immediately after the kick recover speed again with stick. Instead of a kick with foot, a sharp blow with arm or left hand are effective deviations from the basic stick spin.

The field of Juggling has lost two great showmen- GUS KIRALFO and OLLIE YOUNG. Kiralfo passed away at the age of 81 on July 31; Young, at the age of 71 on July 25, 1946.

On July 21st Gus was struck by a "hit and run" driver in San Antonio, Texas, fracturing his thigh and badly bruising him. On July 24 he was operated on and given a transfusion by M.S. Mahendra, but pneumonia developed and he died July 31st. Burial was in San Antonio, August 5th.

Last summer Doug Couden was through San Antonio and met and interviewed Gus and sent an interesting life sketch for the Bulletin files. From it you will see that Gus Kiralfo had a varied and colorful juggling career.

Gus Kiralfo's home town, Evansville, Indiana was also the starting place of such jugglers as Joe Cook Billy and Joe Ritzel, and The Wilsons. Gus worked under different names; Rexford, Albo Latour, Kiefer, Kiralfo, etc. The following excerpts from his advertising and programs gives an idea of the flamboyant type of phraseology as well as the wide variety of acts Gus and his brother performed: The Grotesque Terpischoorean Juggler; Grafula, in Thaumaturgical Exercises with Various Utensils; The Peerless Juggler Comique; The Classic Roman Juggler in Picturesque and Unique Exercises with Roman Implements of War; World's Greatest Battle Axe Men Comedians- Jugglers- Musicians- Dancers- Pantomimists- and Travesty Artists; Comedy Juggling- Rag Spinning- and Hat Dancing, Marvelous Cloth Twirler and Serio Comic Juggler; Facial Artists- Gun Spinners and Hand Silhouettist; French Equilibristic Marvel; Sensational Drum Major; Refined and Novelty Comedy.

Another act not mentioned above is diabolo spinning which Gus still did. Before the war he framed an act which he called "A Unique Circus Unit" - Gus Kiralfo and his Aztec Diabolians of San Antonio, Texas. "After the war", Gus told Doug, "I'll get the troupe going again." Diabolo was one of the many double acts Gus and his brother performed. One of the tricks was to pass the diabolo between the legs, toss over the back and catch in front still spinning.

Gus still did part of the steps and routine of what they called terpischoorean juggling or hat dancing. This was another act in itself, just with hats. They did eccentric steps, both working in unison doing hat spinning, twirling, juggling, first with one hat each, then working up to a routine with three. Gus still had a set of Uncle Sam hats and could handle them quite well.

Then there was the Thaumaturgical Sailors, juggling imitation marlin spikes. Another act, Textile Twirlers, or rag spinners. Gus still did the color change trick. This was done with two different colored bandana handkerchiefs sewed together. They are spun with a stick having a pin in the end, hank is then tossed in air and as it comes down the pin is jabbed into the reverse side thus bringing up a different color to audience.

An old trick that Gus did was worked as follows. Set a glass on table, a card on glass, then another glass and so on until four or five are set up. Then swing a ball on a string, knocking out top card, which causes top glass to drop into one below and so on down until all the glasses are nested.

Gus could play a number of musical instruments. This came in handy when he had to double in orchestra or band. In 1890 Gus jumped from Evansville, Indiana to Whitewater, Minn. to join the Kickapoo Med. Show.

## 'Ollie' Young, 71, Showman, Is Dead

Oliver Russell "Ollie" Young, 71, internationally-known showman, a veteran Al G. Field Co. member and a former producer of Ziegfeld Follies, died Thursday at his home, 56 Chittender Av. He had been retired for more than 16 years.

Funeral services will be held at 2 p. m. Saturday in Schoedinger funeral home, with burial in Green Lawn Cemetery.

Born in Columbus, Mr. Young was the son of a pioneer family. In his youth he was an employee of the editorial department of The Dispatch, and recalled in later years how he carried messages from The Dispatch office to William G. McKinley, then governor of Ohio, and later President of the United States. He was a personal friend of Robert F. Wolfe, owner of The Dispatch, until Mr. Wolfe's death.

In show business, Mr. Young started as a juggler. He was with the Field Show for two seasons, spent a season with the Lew Dockstader Minstrels, and then for 38 years presented an act: "Ollie Young and April," with his wife, Mrs. Adah B. Young. He toured Europe twice with this act.

Mr. Young produced several of the late Florenz Ziegfeld's spectacles, both on the Winter Garden Roof and in the New Amsterdam Theater in New York City. He and his wife had leading roles in Victor Herbert's "Velvet Lady" for three years.

Mr. and Mrs. Young played both the Keith and Orpheum vaudeville circuits for many years, and at one time Mr. Young was financially interested in the old B. F. Keith Theater which was on E. Gay St. He was one of the founders of the National Vaudeville Artists and was a member of that organization's board of directors. In Columbus Mr. Young's work in organizing shows which played at county and city institutions for underprivileged people was well known.

Besides his wife, Mr. Young is survived by three sisters, Mrs. William Doolittle and Miss Elizabeth Young, both of Worthington, and Mrs. Bruce Bowen, 43 W. 8th Av.



GUS KIRALFO  
UNIQUE NOVELTY COMIQUE



GUS KIRALFO at 80

After the first night performance the manager asked Gus, "What do you do tomorrow night?" Gus told him he'd do the same juggling act. The manager shook his head and said, "We're here four weeks and you are supposed to do a different act each night." This started Gus off on his various acts. Gus whittled himself out some juggling clubs, found an old abandoned sawmill and started practicing for the next night's show. He noticed people looking at him but nobody came anywhere near. He soon learned the reason. The place was "hanted". Some boys playing in the old mill had discovered a woman's foot sticking up through the sawdust, which led to the arrest of the woman's husband. A native, relating the story to Gus said, "It took us only ten minutes to 'enamel' a jury." Another incident from way back was when a boy came running up to Gus and asked, "Are you the Doctor?" (this was when he was with C.W. Bunce's Herbs of Health Med. Show) Gus said, "No, what's the trouble?" The boy then told Gus that his father was sick. Gus told the boy to bring his father to see the Doc for treatment. The boy said, "I can't, he's in bed. He's been an 'infidel' for 20 years."

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Of Ollie Young, Harry Lind writes, "In the spring of 1898 I saw Ollie Young with Field's Minstrels and that summer at Celoron Park. After the park season closed Ollie came here and practiced at Allen's Opera House before going to New York City to open at Kaster & Biels Music Hall. I was a privileged character at the Opera House and so was permitted to watch Ollie practice. He was a great club juggler, doing four club tricks, foot balance, and the three clubs thrown right and left between legs. Though I have seen many do this latter trick since, no one in my opinion equalled the ease with which Ollie accomplished it. He first did four clubs at Hartman's Opera House, Columbus, Ohio in 1898, at the start of the season with Field's Minstrels. Ollie had a one sheet litho showing him using four clubs, a copy of which is in my collection, and to my knowlege this is the only "one sheet" to be used by a club juggler."

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#### BERT HANSEN'S JUGGLING REVIEWS

Reviewed by Eric Johnson and forwarded to me by Doug Couden. Thanks Eric for adding this fine act to my collection.

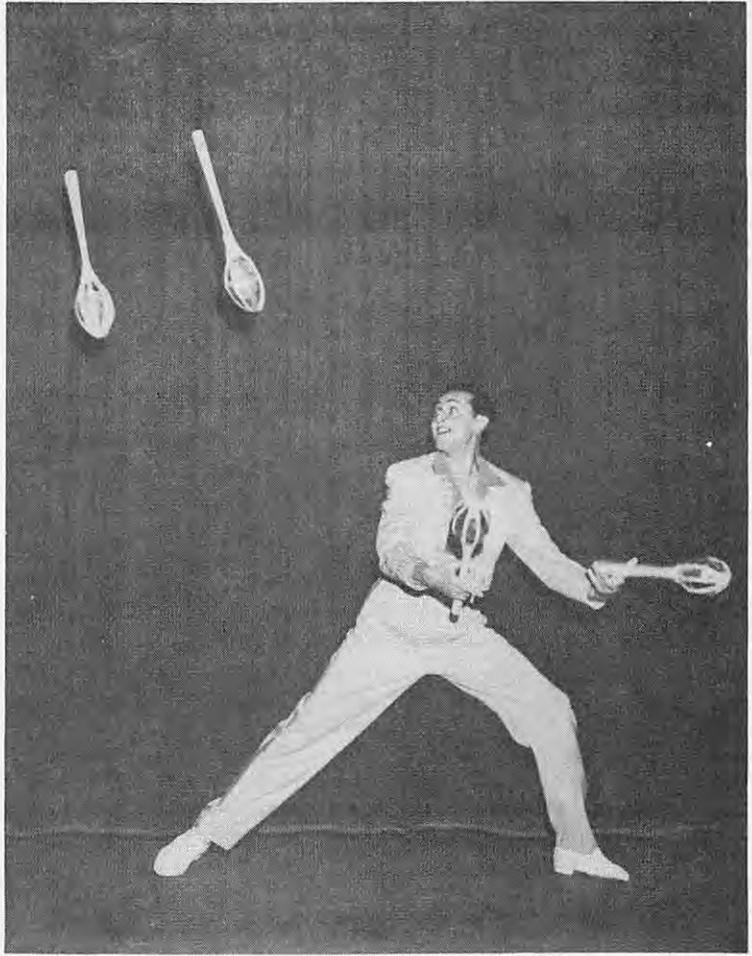
1. Opened with silk hat, cane and one ball manipulation.
2. Tray with six glasses and six spoons-- spoons are flipped in air to land in glasses.
3. Balanced large hoop on pole on forehead, ball runs around inside of hoop. Baton is spun in each hand while doing this trick.
4. Three silk hat routine.
5. Finish with ball and hoops attached to various parts of body: Hoop on head, back, and right leg, and hoop with handle in each hand. Hops off stage with all balls spinning around hoops.

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#### JUG JUGGLESON'S LETTER

Dear Roger, Good news. Did I tell you Plug Kelly slips me an extra sawbuck each week now so that makes the pay-off a half a yard per week. Not bad, not bad. That's for helping. I don't read no books from no library. If I did I wouldn't be getting that extra folding money. All that stuff Doug writes is a lot of baloney anyway but he means well, I guess. So everything looks rosy in Minnepls for yours truly and I like the joint. There's something about the sawdust on the floor in Kelly's Celar that reminds me of old circus days. You know I mentioned the ticket sellers. Well they make good dough but are always broke what with playing the ponies and hitting the bottle but I learned my lesson. I'm off ponies for life. There's always some inside dope floating around but all in all you just get bum steers. This is my 10th week here and the act is still going over strong. It's the way I sell my stuff. Something the amateurs would like to know. They are always snooping around to lift a guy's gags and tricks. If I told them all my tricks of the trade you'd see a dozen Convict Acts spring up all over the country and then where would I be. Back in the pickle works. That's one dump I hate. Worked for Heinz 7 years and I hate sight of a pickle let alone the smell. But back to the joint. You've heard jugglers brag how they knocked them off their seats in Scranton but I can go them one better. When I do my ball and chain trick, that is swinging the ball and chain around in a circle with leather mouthpiece like the iron jaw fems use. First I set a lit candle on a chair then swing my whole body around with the ball coming closer and closer to the flame until I put it out. One night I lost my grip and the ball whammed against the bar and three drunks sitting on it went right over backwards and out of sight. Every-one thought it was in the act. A riot. so long pal, Jug.

McMinnville, Tenn.: Roger's ref to Carrer's act being different brings up the question as to whether there is too much ball and club juggling being done today. If these props are considered the "tools of the trade" by jugs, agents and specs alike it's high time we adopted less hackneyed paraphernalia. When too many do the same thing it kills the goose that lays the golden egg. A beginner pro's row would be easier to hoe were he to show different stuff in both his photos and act. This would mean less competish with established acts and open up more work for more jugs, just simple arithmetic. Truzzi's odd props and wardrobe (see pic.) had a lot to do with his being signed again on the Ringling show as there are other highly skilled lads around. We suggest leaving club juggling, for the most part, to acts other than singles and using balls with combination and mixed juggling or only showing top tricks of straight ball routine. When Kara was viewed by the writer he showered 5 balls and let it go at that. He did do a novel ball trick with apparatus but that's an R.W. There is no dearth of juggable objects to replace the above over-worked gadgets. As a pleasing variation we suggest short batons in place of clubs. Athletic type juggling sells as there are always fans and players out front. Tennis rackets go good but the biggest attendance of any sport in this country is basketball. Tricks with one white ball would click, with spinning on finger tip, dribbling (bouncing with palm of hand) under legs, punching bag movement direct to floor, neck catches, head balancing and rolling and bounding off different parts of body.



Sid Lorraine reviews issues of the Bulletin in Tops Magic Mag., Colon, Michigan. This is a good buy for jugs at a buck a year because of adv. column by Tommy Windsor. From this we glean that Dell O'Dell, wife of aforementioned sub Chas. Carrer, is in the upper income bracket because of her nationwide campaign with 25,000 Magic Fan Club members. This suggests a publicity stunt for a progressive jug; mailing out adv. jug novelties, using J.B. lists for a starter.

REMEMBER WHEN DEPT. Remember when Joe Cook juggled 5 clubs in his single act, A One Man Vaudeville Show? He burlesqued an orchestra leader, magician, ventriloquist, musical act, etc. Following Joe a wop musician entered in a green spot and when at "front & center" off would come his hat and it was JOE. When the Alexander Bros. & John Smith were billed, Joe was the John Smith, bounding 5 balls right along with them. And Joe's much ballyhooed 4 Hawaiians (or was it 5) never did show.

Paul Wingrave (Rupert Ingalese) sends M.O. from England for sub and types, "I note the J.B. is a couple of years old--I wish I'd heard of it before. For many years I've felt that some such pub. ought to be in existence. I know U.S. well as I've played most parts of it. As to my little book, "Juggling", it was published in 1921 and two editions were sold out quite quickly. If you'd like any assistance I can assure you it will be a pleasure to me." Thanx, Paul and as for assistance, hows about a monthly contrib.? We'll gladly reserve space each month for the author of that most inspiring juggling book.

JUGGLERS' JOTTINGS: Art Jennings sends info on Johnny Ray. (see next issue) The Billboard's Final Curtain lists Edward Scanlon, vaude juggler, who passed away in Little Falls, N.Y. at the age of 64. The record of the 2 Indians juggling 32 balls is done busted. ONE juggler is actually pictured on p. 104 of the 7/20 Sat. Eve. Post juggling 50 balls. Hugh Shepley broke his novice in Boston at the Rex Cafe where several jugs visited him. He reports plenty of activity in the old bean town with 9 tossers playing around there. Hugh scribes, "Eddie Tierney is the most remarkable club juggler I've ever seen. In his act he throws 4 clubs under both legs and I've seen him pass 5 under legs in the gym. He does a straight juggle of 5 to close his act. I finally met up with that colored sub., Joe Taylor. He's 18, in H.S. and does nice work with balls."

FLASH - Just as we go to press we learn of the death of Leo Rullman in Milwaukee, August 21.

Eddie Johnson adds a 10th ball to the comedy 9-ball juggle, dropping same to make 'er look like the real McCoy. Eric Johnson thinks the B. gets more interesting every issue. Spud Roberts out with new jug letterhead and here's his new twist to the comedy cannon balls, worked with assistant. Wooden ball is balanced on staff which has cords attached near top and bottom. Staff is yanked away by pard, ball hitting floor. Rubber one is then balanced, staff yanked, this time ball is bounced off head as wooden ones are klunked together. Bert Hansen reports S.F. subs Valentine & Evelyn on L.A. convensh program. About time we "sprang" with pic of Bert, so here he is with his Oscar as he entertains in vet hospital wards. He also does comedy sword swallowing (p.56) and ball juggling with medal gag. Youall know that-un? Write us now at 304 Livermore Ave., Staten Island-2, N. Y.

Jap Jug, Hithro Bombangi, late of Hiroshima said, " Now can juggi with anslesters." Adios.

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### SHOOTIN' THE BREEZE ROGER

Joe Marsh of Manchester, England comes through with what goes on across the brine as well as sending in a couple of swell gags. Here he is: "A goodly number of jugglers are working the Music Halls here at the moment--mostly comedy acts, including the great French juggler GASTON PALMER, who still features his "all the spoons in the glasses" gag. This show-stopping gag consists of juggler showing a tray with 6 drinking glasses fixed to it, and 6 spoons resting in front of the glasses on the tray. The trick is to throw up the spoons off the tray and catch one in each glass. Gaston Palmer gets great fun out of this with his wonderfully timed 'misses'- but gets 'em all in the glasses at the end of his act. He is an expert at the "didn't quite do it" business, but all his excellent tricks come off alright in the end. RUPERT INGALESE is still going strong here and now works under the name of PAUL WINGRAVE. A good juggle for the comedy worker--Juggle three balls, usual routine, then switch two balls for large metal comb and hairbrush (taken from pocket) and brush and comb hair while juggling with the three articles. Good laughs can be had with this gag-- The "switching from the pockets" idea can be used to gradually change the juggling balls down in size to small marbles or peas. This is a big laugh getter. More next time. Joe.



Jugglitems: Libbey Glass Co., Toledo, Ohio puts out a set of drinking glasses called "Carnival". Eight glasses to the set for \$3.00. One has a juggler (though you have to look twice at the pic. to be sure). Others include seal balancing ball on nose, strong man, elephant, tiger etc. We expect to find a set in Larry Weeks' Juggle Inn. Did you know that International Theatrical & Television Corp. (who now have a branch in St. Louis, Mo.) lists two Universal Short Subjects in 16 mm. sound film which have juggling in them. They are titled "Bagdad Daddy" in which appear the Johnson Bros., and "The Naughty Nineties" in which Baron Emerson appears. These are each 2 reel shorts and are for rent. Our contemporaries are chock full of jugglitems. Pathfinder news magazine for July 3 contains pics taken at magic convention in Washington D.C. and include one showing some hoop passing between Bob Blau and ? we believe. Saturday Review of Literature for May 11th has the best jugcartoon we've seen recently. The jugs head is going around with the balls while one of the balls replaces the head. July 8th "Life" has pic and story of Elizabeth Hanneford, head of the famous Hanneford family. Page 36 if you missed it. September Genii magic mag. has pic of Valentine and Evelyn hooping it up with six. Recent issues of Liberty and July Pic have cartoons anent Juggling. Pic issue also has an unusual balance of three men if you lean toward the acro field.

With all this in our contemps., we feel saddened and neglected-- we'd like to scoop the field once in awhile anyway. Which brings us right down to the point. If you get a pic taken or have a write-up, send them on in to the Bulletin. We keep a file of such things and use them as occasion demands. For example in the case of Gus Kiralfo, we wanted to make up a little biography that appears elsewhere in this issue. We looked under the proper heading in the files and pulled out the pics and Doug's interview, all of which has been filed for over a year. Yet if it had never been sent in we'd have been at a loss to make an intelligent article. So if we haven't a pic or some news item about YOU send some in. The publicity wont hurt you. How about it?

#### Welcome New Subscribers:

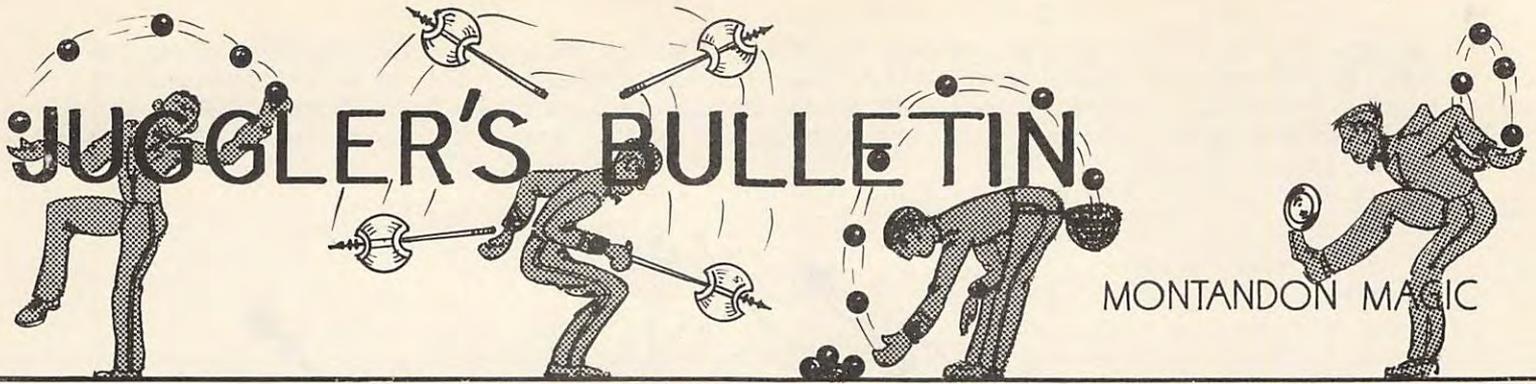
Russell Torello, 742 S. Kingsley Drive, Los Angeles-5, Calif.

Alexander Chaikowski, 15 Hickory St., Waterbury, Conn.

Wm. L. Stearns, Box 54, Jamestown, R.I.

Pryde & Daye, 18 Clifton St., Pittsburgh-10, Penna.

Paul Wingrave, England.



Number 24

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September - 1946



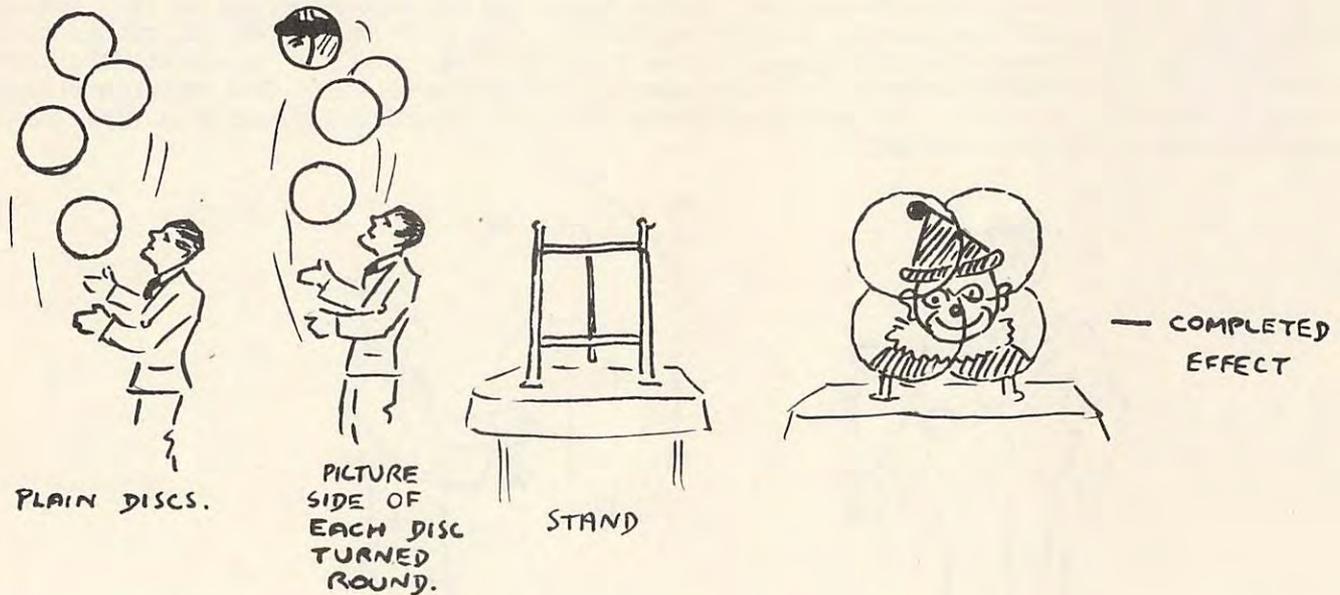
# JOE MARSH

## SENSATIONAL JUGGLER

SOMETHING NEW IN

COMEDY JUGGLING

A neat and novel comedy item can be worked with four fairly thin discs-- dead white on one side, and on the other side a section of a picture (see illustration). The four discs are juggled plain side to audience, and then, (still juggling) one by one the discs are turned over so that the other side is in view of audience. This is done by catching the falling disc underneath, a move that is easily mastered. The four discs are then placed on the stand to show the picture (any comic one) completed.

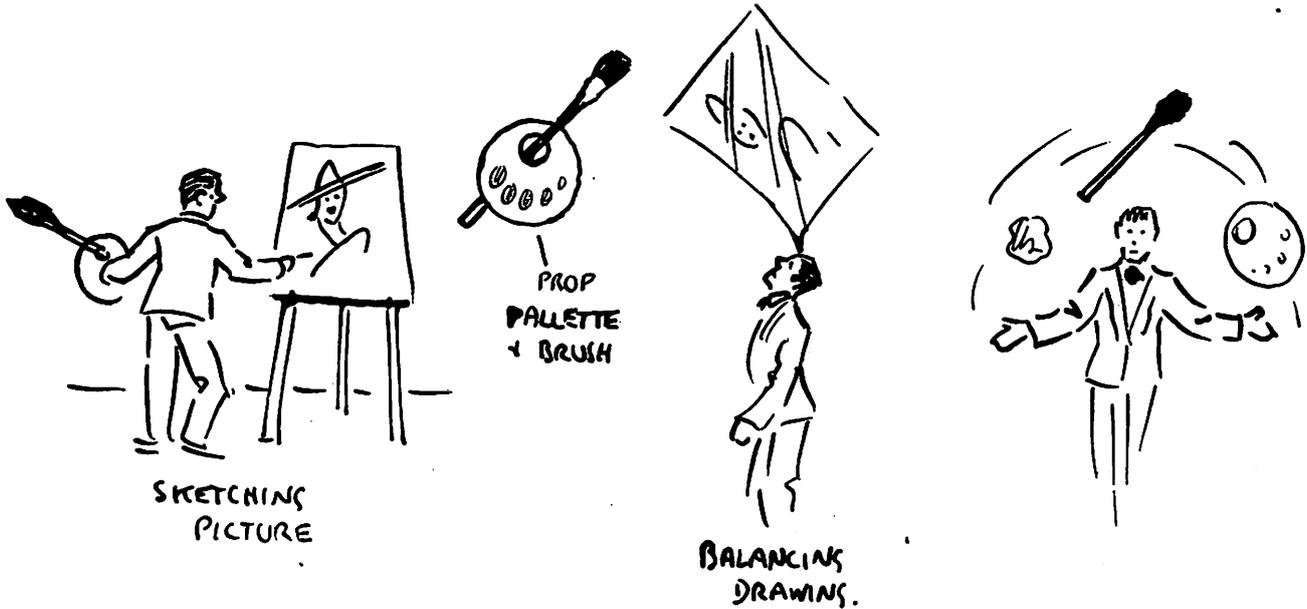


Excellent comedy can be had from a "plasticine" (soft modeling clay) ball. Make a white clay ball and juggle with two other white bouncing balls. If cleverly worked a real laugh can be obtained by bouncing the real balls on the forehead and then catching the clay-ball on forehead.

Juggling three silk handkerchiefs (having a small weight sewn in the center) makes a very pretty effect.

A very good change from the usual Walking stick and Top Hat juggle is to use a huge match. Performer tries juggling his hat, gloves, and an ordinary match after lighting his cigar. The match is dropped another is lit to look for the dropped one and then the assistant brings on a giant match, and then the usual routine follows.

A good lead-up for the disc trick is to have a "prop" artist's paint brush and palette. The juggler makes a rough sketch (with chalks) on paper on the easel (see illustration), takes off the paper and balances same on forehead. (This is the old newspaper balance, worked by putting a quick crease in the paper, corner to corner). Then wads up the paper and juggles paper, brush, and palette. A neat act could be worked around the "artist" idea.



Three-ball jugglers can get a new effect by having an extra ball fastened to the end of a strong black wire. The wire can be painted black or covered with velvet so that it will not show against a black suit. This gadget is kept in the side pocket, wire sticking out. During juggle, one ball is pocketed and two balls juggled in right hand, the left hand takes the wire and pulls out the ball. Now if the hand is kept still and the wire is moved around a very funny effect is obtained, one ball looks like it was moving to "please itself". Now the wire-ball is juggled with the other two balls and this gives still a different effect. Still another variation is to juggle three balls on wires. This gives an eccentric action and is particularly good if the wires cannot be seen against a black background.



McMinnville, Tenn.- Enjoyed the Henderson Trio on Bailey Bros. Circus no end. Lew, a recent sub, with his daughters Ruth and Peggy, do a fast moving jug act in the center ring wherein two pass 7 hoops and in another act (balancing) Lew does headstand on pedestal while passing 4 hoops with one of the gals. From the showmanship angle we'd say that action is their strongest suit. Working at a fast tempo, their jug act reflects much forethought and rehearsal on timing, sepecially in footwork where quick moves get them to the right spot at the right split-second of time. An act of this type adds to the entertainment value of a circus program with the circusy elements of skill, speed and flash. Another strong point in their favor is their handling of large props, making for good visibility from all parts of the audience, an important angle, we believe, for circus jug acts. After matinee Lew and Peggy gave with novel double club routines involving tumbling and dance steps, passed 8 hoops and other fascinatin' flingin'. One such, take-aways with clubs, had the bewildering effect of a windmill gone haywire. Peggy made alternate tosses from side to side behind Lew, then throws were made by Peggy under Lew's legs. It's a honey. Lew made his own hoops which are fine for single and double juggling. He passes on to readers info on how to make em. They are cut from 3/8 in. veneer, 14 inches in diameter, 1 3/4 in. wide. Ring is glued all over, allowed to get tacky, then wrapped lightly all around with one inch strip of canvas, sandpapered and enameled white. Lew cascaded 5 of 'em but he suggests a smaller size, about 12 inch, for 5 juggling. Lew also gives with a 12 ball gag; hold 5 in hands but only toss 3 saying, "That's 3." Without stopping add another saying, "And 4 is 7." Then get 5 going and say, "And 5 is 12." Johnny Pringle, another Jug on show, also out in back yard with his clubs, so here they are L. to R., Peggy, Johnny, Lew and Ruth. Good jugglin', folks.

REMEMBER WHEN DEPT. Remember when Kara showered (?) 10 real billiard balls? Balls were tossed with right hand to top of billiard rack balanced on cue and would roll and drop from shelf to shelf, finally dropping into left hand, passed to right, continuing movement. This is an interesting physics angle in which the force of gravity is retarded by mechanical means.

JUGGLERS' JOTTINGS. On his coast trek Charlton Chute caught Bert Hansen doing M.C. and jug, vent and magic on show for service men. Charlton also picked up articles by Carrer which appeared in Popular Mechanics. He'll swap for photos, etc. for his scrap-book. See p. 78 for his address. Eddie Johnson interestin' other studes at U. of P. in juggelology. Al Conner (pic on p. 71) signs 2-year contract on coast with assembly booker at a minimum of 2 yards per week. (not bad, not bad). He has nifty adv. cards for you collector guys. See p. 75 for his address. Arthur Mann reports good response from J.B. ad. Betty Gorham reports Truzzi's 10 year old son can jug 4 balls and the following juggling on the Big One. In addition to Truzzi's act in which he juggles clubs "that glow in the dark", 2 girls of the Bombshells pass rings, the Lin Fengs pass rings on wire, clown Johnny Tripp does boomerang hats, 2 other clowns do balls and Molay holds forth in the side show. This is our 20th and last Stix column. We wish to thank those who so kindly contributed to this page. We would have folded long since but for the young jugs (so would the Bulletin). As it's quite a task to do a full page each month perhaps the Bulletin can get more to kick in with the juggelosity stuff if there were a Letters from Readers Dept. Whaddaya say, Roger?



One thing we'd like to carry on, tho, is the book idea suggested in July issue. Beginners barge blindly into the biz with little or no knowledge of same. What little info they obtain is gained mostly by word of mouth, a method which smacks of the dark ages. Any art or profession worthy of the name offers courses of study to supplement practice. So we should have a Kollege of Juggling Knowledge. We can if enough are interested. Here's the pitch. We wrote to Roger about this and he agrees 100%. Roger and the writer will read and select books on showmanship, the business end of juggling and show biz and make these books available to readers. BUT, and here's the catch, before going ahead with the idea, let's hear how many are interested. Just drop a card to Roger or the writer if you're fer it.

Hugh Shepley writes, "It looks like the U.S. Army is going to get me. I've been working cafes and night-clubs for the past 7 weeks and I think I may have picked up enough experience to get into the Special Services. Eddie Tierney's father passed away after several weeks of illness. He was really a fine hoop and club juggler and passer and a clever slack-wire artist."

Sub Art Jennings scribes about another juggler, Johnny Ray, who lost his life in the war. "Johnny's home was in Punxstawney, Penna. and he made his headquarters in Pittsburgh. I first met him when he was still Johnny Knarr about 1935 on the Wallace Circus lot. He was doing a single trap act and featuring juggling three balls while doing a free headstand on the swinging trap. He also did a turn with a pick-up tumbling troupe and 3-club juggling on clown walk-around. He used to stand in the ring between shows and practice day after day. At that time he was working on 4 clubs and 5 balls. He could do about a half hour; cigar boxes, tennis rackets, ball and stick, matches and cigarette, etc. Johnny also rode a unicycle, did handstands and acts mentioned above. He left the Wallace show about 1938.

Kraut Jug, Ima Dumkof, said, "My flat in Hamburg is flatter 'n a hamburger, Adios.

Charlton Chute sent in this fine tribute to LEO RULLMAN, a real friend of jugglers. A picture of Leo may be found on page 26 of the Bulletin.

Leo Rullman's passing was a great shock. We had corresponded for years and I regarded him as a very fine friend. In 1935 at the S.A.M. convention in Washington, D.C. I saw him do his regular juggling act on the stage. He was a great hit. As you know, he had specialized for years in plate juggling and he always emphasized the fact that he used only real china plates. Once in a while he would drop one and shatter it to prove it. He said professional traveling jugglers didn't find it practical to use real plates, because of the cost of breakage, and the expense of shipping a large supply of heavy spares. His routine, when I saw him, followed that contributed by Bert Hansen in a recent Bulletin, p.82, but in addition, he balanced the burning paper cone on his nose or chin.

A few days after your visit to New York last Spring, business took me to the big city and I had a delightful three hour visit with Leo Rullman in his apartment surrounded by his books. Most of the time I listened to his reminiscences of great jugglers of the past. Believe me, it was fascinating. He had seen all the greats of his time, and told me of the feats of Schaefer, Kara, Rastelli, and others. I believe he rated Schaefer above the others. He said there were two Schaefer brothers, but one was far ahead of the other.

Leo Rullman grew up in Wisconsin, I think the town was Madison. He told me that as a boy he was bitten by the circus bug, and wanted to join the Ringling show in the winter time, it then being at Barabou, so that he could have room to practice. He told me John Ringling wrote him a letter turning him down, which made him very angry at the time, but that now he wished he had the letter. In those days he worked on the tight and slack wire as well as doing some juggling. In fact, he told me one of his boyhood feats was to stand a ladder on the wire, climb up a few rungs, then put a rope or strap, which was fastened to one of the top rungs, in his teeth. This permitted him to balance the ladder on the wire without use of his hands. He would then juggle several balls or knives with his hands. He said his father discouraged him from going into circus life, as he did not think Leo's constitution was strong enough to stand the rigors of the traveling circus life of those days.

His only mementos of his early juggling was one photograph of him standing beside a table on which lay his juggling props, and one or two news clippings about his show. He said he regretted that he did not have some photos showing him in action in the days of his youth, both on the wire and in juggling. One of the feats he did in the old days was the juggle with the weighted candle and candlestick in which on the final toss the candle is caught in the candlestick.

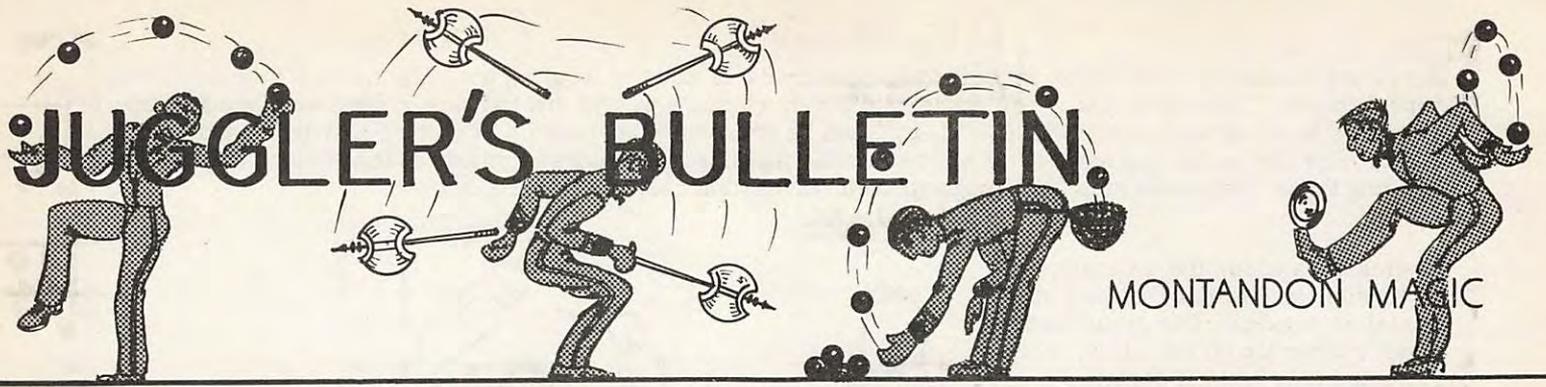
He so regretted not having pictures showing him in action in his youth that he made a special effort to have some very good pictures made of him in action in his present act. He told me he did this so that, many years hence, when age forced him to give up juggling, and some young person asked what he used to do when he was a juggler, he could bring out the pictures. So that is how the literature of juggling is enriched by having, as a legacy from Leo Rullman, a series of pictures of him in action with his plates.

He said that when he went East as a young man he left the slack wire and the heavy equipment that supported it behind, and that he had not been on a slack wire since. He retired a year or two ago after having worked for the federal government for many years in New York. Last Fall I wrote to congratulate him on his birthday (he was 70 as I recall it) and also on his thirty years as a dealer in rare books on magic. Incidentally he thought the book by Ingalese was the best thing written on how to juggle, particularly with balls.

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#### SHOOTIN' THE BREEZE - ROGER

With this issue Doug Couden announces the denouement of his monthly column, "A Juggler in the Stix". This by no means infers that Doug has lost interest in juggling and his ideas, and news will continue to be a valuable addition to each Bulletin. To write a column month after month however takes plenty of time and with the busy school season now started time goes all to fast. If you have enjoyed Doug's columns as much as we have during the past twenty issues drop him a line and let him know personally. To a writer a little bit of praise means a lot.--- STRAY BREEZES--Max Holden's book on juggling now in preparation and will probably be ready the latter part of the year. If you wear a four-in-hand tie in your act you will get a kick out of using Jack London's Pop-Up tie which will keep flopping up in your face every time you are about to juggle 10 balls- or oftner if you wish. Yep, you can get one at P.O. Box 711 for \$2.00.- No tie just the gadget and instructions.---- A card from Art Jennings informing us he's been working in Oklahoma and likes our climate and audiences.---- Bob Blau writes that Earl Morgan and Tony Regini have played Houston in the last month.---- Bob is now prexy of Houston S.A.M.---- Jim Aitken is pres. of New Orleans S.A.M.---- and Dr. Baldwin is International Ring Secy. of I.B.M.---- Larry Weeks now playing Canada with his new act sends in some of the best press photos we've laid eyes on in a long time- you'll see them later in Bul.---- Don't fail to try the ideas of Joe Marsh in this issue-the boy's got plenty on the Jugglin' ball, eh?---- A letter in from Jug Juggelson-- will probably have it deciphered by next issue.---- Lind reports many additions for the Memory Book from all over the world--did you send yours in?---- Harry also has the beginning of the slickest and completest club juggling instructions that we know about--maybe to be published in the Bul. Well, time and space wait for no man so we'll be shootin' it at you next month.



MONTANDON MAGIC

Number 25

P.O. Box 711, Tulsa, Oklahoma

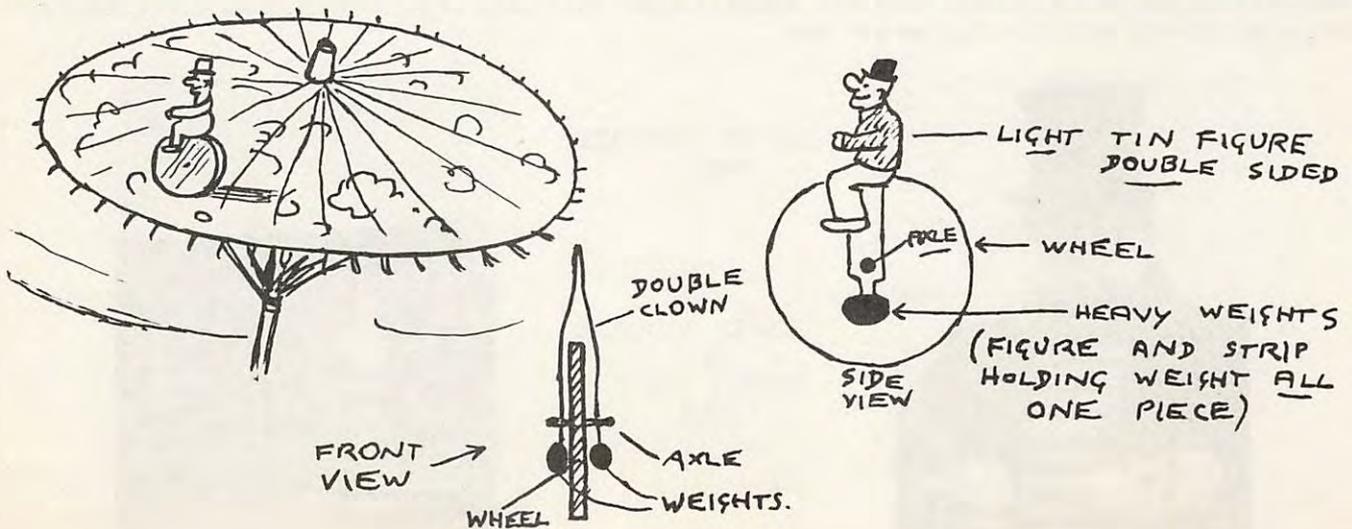
October - 1946

# NOEL MARSH'S NOVELTY JUGGLING

A neat trick for parasol workers:- Have three parasols made up as in the diagram. The disc is tossed from one story to the next and then down again. Not difficult and the effect is excellent.



A novel variation to the ball or disc on the parasol can be obtained by using a figure of a clown on a unicycle made up as shown in the sketches. The weights keep the figure upright and the effect is very funny.



If you are looking for something way off the beaten track in novelty juggling the juggling of 3 baby dolls will appeal to you. The three dolls are made similar to clubs in weight and balance. Head and face features should be bold and well modelled. The "baby" can be dressed to any taste. "Babies" may be wheeled on in a baby carriage and if you have a fair vent voice the juggling can proceed amidst crying effects. Other ways of using these "dead-end kids" will suggest themselves- but the idea is quite funny.

A slick idea along the spinning line is to spin an ordinary oblong tray. (metal or wooden). The gimmick is a small rubber tip on the stick, which grips the tray just off center.



SHOOTIN' THE BREEZE

Roger

It's Pvt. Hugh Shepley now- Hugh, we'll be returning your 3 bux you sent for renewal as our policy of free subscriptions to servicemen still holds- But we hope you're out again soon so you can send it back, eh? Dr. Baldwin, the Pittsburgh pill tosser writes a swell article with pics about another swell jug., Art Jennings in the October "Linking Ring". Harry Lind in writing about his proposed lessons in club juggling which will include a complete routine with one club says, "Speaking of one-club moves, try this one 'when resting'-

Take one club in right hand, hold by knob. Now bend at waist so you are looking at floor. Lift the left leg enough so you can reach under it with right hand. Throw the club under left leg so that it travels over the back at the shoulders with two turns. Weight of the body is then shifted to left leg and right leg is raised. Left hand reaches under raised right leg to catch the club. The move is then repeated in reverse.

Harry says, "It's a corker and very uncertain, but to make it easier try this one first."

Stand up straight. Right hand tosses a double under left leg which is raised slightly off the floor. The club passes over in front of you. Then shift weight and lift right leg. Reach under with left hand and catch the club. Repeat in reverse.

Well, guess we'll have to do some more "resting". Doug calls our attention to the fact that in Bert Hansen's Reviews in Bulletin 23, we failed to note the name of the act reviewed. It was BOB HERMINE, caught at the Capitol Theatre, Flint Michigan, March 1946. Have to fire the proof-reader--whoa, can't do that--that's us. We had a pleasant but far too brief visit with Homer Goddard and Johnny Tripp (of the former act of Stanley-Tripp-and Mowatt) when the Big One was here.

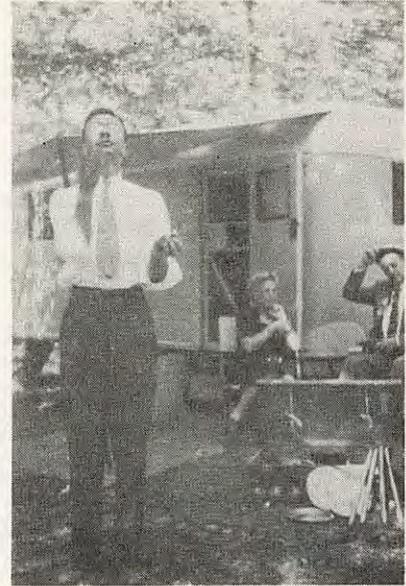


HOMER GODDARD  
(left)

HOMER GODDARD  
&  
JOHNNY TRIPP  
(right)



Murfreesboro, Tenn.: Jim Woodrow (James Bevenger) in from Ohio to break in in school biz. Eric Johnson liked that hat spinning article no end but wonders who-done-it. 'Twas our editor. He shoulda tacked on a by-line, By Roger, The Tulsa Technician. I join Eric is applauding the article. Ellard C. Miller, Ames, Iowa amateur kix in 3 bux. He does not choose to be a pro as he is readying himself to be a sky pilot at State College in his home town. He may do some semi-pro dates tho while a stude. I had the pleasure of starting El off juggling. Before opening last season our trailer was set in the State Park in Little Rock, Ark. El was camping there with his father who was taking the baths. We cut up jack pots on vent, they caught our show, then El consented to act as a guniea pig in an experiment of learning to juggle, starting from scratch. Timing his practice several days I found that it took him 7 hours to do about 50 tosses of the cascade with 3 balls, a few tosses showering and 2-in-1 hand. Which all goes to show that it takes considerable time to pick up the rudiments of toss juggling. Snap shot, taken at that time, shows my wife and Mr. Miller watching El struggling with the 3-ball shower. Where the balls are no one knows but pic illustrates the tenseness of arms, a far cry from relaxation while juggling which is developed by degrees. This easing up of muscles makes for more graceful movements, one of the various showmanship angles of juggling. Charlton Chute rings the bell with slick reviews of Ben Beri, Howard Nichols, and Zippo, the Clown. Charlton sent carbons, originals going to Bert Hansen so we'll be looking for 'em in print. After N.Y. and Boston biz trek Charlton is heading for Philly for a fling. Inside lowdown- That jugs stick together through thick and thin is exemplified by Fred Allen trying out H.V. Kaltenborn on his air show as a comedian. I know what it means, H.V., to be stranded in a big city and appreciate your grit and determination to try anything to get jump money to get out of town. Don't forget the juggling bartender racket - always good for a few bucks - not to be sneezed at. Adios.



#### JUG JUGGLESON'S LETTER

Dear Roger, Couldn't put the gag of knocking 'em off the bar in the act as it busted a board in the bar but Plug didn't take it out of my pay, a good egg. Some fun here last Sat. When I went on at 10 three guys tried to start something and after I works one of them comes up to me and says I'm a fake and never been in jail. This makes me mad and leads to a hot argument and some mixing but the dope was a pushover, a 1-2 to the button and his eyes get glassy so I rushes him up and out onto the street. The other two dont like this and both come for me but they was easy too and in less time than it takes to say Mizymilany I have the three out on the sidewalk wondering what it's all about. This tickled Plug a lot and it winds up by me getting another sawbuck per week with a grand total now of 60 fish, not bad, not bad. And that aint all as along with raise I get to be the Official Bouncer, not to be sneezed at. A lad blows in from St. Paul and after gassing with Plug at the back end of the bar he blows. Plug gives me the lowdown. New guy has an inside wire to one of the tracks and Plug and I have some dough for him on his next stop. To make a long story short we clean up. I haven't seen so much folding money since prohibition. And say Roger here's that 3 bucks for the Jugs bul. No excuse now for not paying off. Ha, ha. Couple of amateurs in to catch my act and to keep 'em from lifting my stuff I buttoned up my lip and gave out with no gags but of course I had to do my tricks. After all what is a juggling act without tricks. So I did a dumb act with none of my hot gags. Some of the customers were sore but you can't please everybody. One of my mainest comedy tricks is the comedy cannon balls which I have painted to look like the real iron balls. Hating fake tricks as we should leave that to the magicians I tried it with 3 solid wood balls but had to cut it out as it gave me an awful headache. So Long

#### SHOOTIN' THE BREEZE (continued)

Bert Hansen writes, "Did I mention spending an evening with Bill Talent recently? Among the many outstanding items, he juggled seven balls, also four in one hand and a three ball toss behind the back, catching the three in one hand. In his act proper he makes his entrance carrying a suitcase and cane. The cane opens to form the table base and the case opened up is the table top with all the props in their own compartment. At the end of the act all props are back in their individual niches and the case is closed and Bill walks off carrying the whole outfit."

Eddie Johnson has been getting a good laugh out of a magician's and M.C.'s prop which has been placed on the market this past year. It consists of an 8 x 10 cardboard sign with the words "APPLAUSE PLEASE" printed on one side. After doing a screwy bit of juggling pull out this sign and wait till a few in the audience beat their palms. The cardboard sign is then turned around and spectators see printed the words "THANK YOU". The sign is turned around once more and the words "BOTH OF YOU" greet the amused spectators. Yep we have 'em in stock for a buck.

BERT HANSEN'S JUGGLING REVIEWS

CHARLES CARRER

St. Louis, Missouri

June 19, 1946

(Thanks, Charlton Chute for this fine review of one of our outstanding jugglers)  
Apparatus on cocktail wagon- Carrer works at very fast tempo introducing and explaining each trick with a few words in a happy manner.

1. On rectangular tray are placed six tomato juice glasses in a row. In each is placed a spoon. The tray is then revolved on its longer axis without dropping a glass or spoon.
2. Carrer straps on a belt with a pocket in the rear containing eight imitation oranges.
  - (a) Does fast low shower with four oranges.
  - (b) Juggles eight oranges, four in each hand in pairs.
  - (c) Throws the balls up singly catching them in pocket in the rear, the final one on a fast spin.
3. Juggles a large white plate hand over hand, off shoulder, etc.
4. Adds a large imitation bottle (smaller in diameter than a beer bottle and taller) - tips it end for end on plate, catches on side, on cork, on bottom etc., catches on arm and does sliding club move.
5. Brings on tray with ten stemmed goblets in a line. In front of each goblet is an ice cube, a slice of lemon and a cherry. In the first toss each ice cube goes into a goblet, in the second toss each lemon slice goes in, and in final toss each cherry goes in its goblet.
6. A six foot rod is introduced on top of which a knife blade is fixed horizontally. The pole is balanced on the chin--an apple tossed up and sliced in two coming down on the blade. Carrer catches one half of the apple in each hand.

THE COLLECTOR'S NICHE

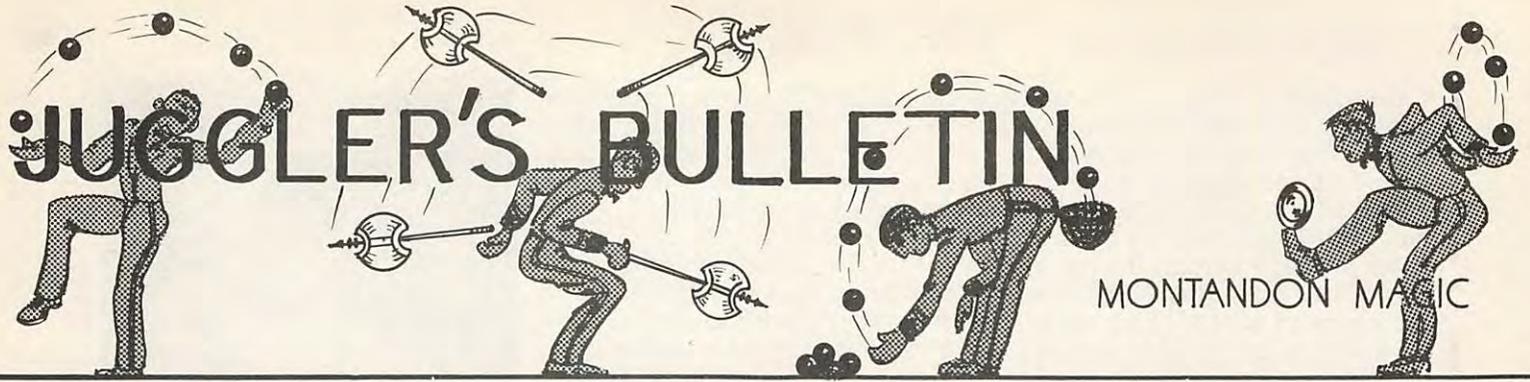


BAKER

TRIPP  
Organized in 1912

ALLEN

Jack Taylor pens that Boy Foy is expected to leave England for U.S. sometime in November. Boy Foy is presently appearing in the Blackpool Tower Circus.



Number 26

P.O. Box 711, Tulsa, Oklahoma

November - 1946

## NOEL MARSH'S NOVELTY JUGGLING

### THE RACKET, HAT, AND BALL COMEDY

A very effective comedy gag is worked with a tennis racket, soft hat, or cap, and a ball. The racket and hat have a hole in the center. After juggling the racket, hat and ball with a few moves the juggler attempts to catch the ball in the cap (or hat) but the ball goes right through and bounces on the stage. The racket tries to catch it next, but alas, the ball goes through this as well, and so on alternately until the ball settles down at which time the juggler makes a violent jump onto it with the hat and racket with a "I got ya now" expression. If a partner is working in the act, she walks on stage, sees jug. kneeling down with cap on stage, and with a piteous look throws him a dime. This is quite funny when worked well.



### THE VASE OF ROSES

A novelty for lady performer. The roses are made of silk, with a wad of thick felt sewn in center for weight and very short stems that stick into cork in top of vase. Jug takes roses from vase, balances vase on forehead and juggles the 3 roses (3 different colors). This is a colorful effect and easy to do. Fig. A.

### A FEW BALL MOVES

With 2 Balls: Left hand remains still all the time, right hand holds 2 balls very close to left, and throws one ball onto left palm (which is flat open all the time). This ball rolls off left hand into right hand and second ball is thrown into left palm, and so on very fast. The effect is that the 2 balls revolve very quickly on the two palms. Fig. B.

WITH 3 BALLS: Do usual mix juggle and catch one ball on right elbow, ball rolls down arm, over back of right hand, and back into juggle. Then from elbow catch, ball is dropped down (as in the well known plate drop) and caught near the floor. Fig. C.

A tricky move with a novel effect is to work the usual juggle, throw 2 balls high and pass the other ball from hand-to-hand above the head (NOT THROWN) and then resume juggling. The two balls are not thrown together but alternate as in the three ball cascade movement.

Juggling 3 balls with hands crossed is very effective and quite easy. Fig. D.



Lawrenceburg, Tenn. Oct. was our top month of 7 years in assembly biz. Yep, Lola and I viewed the R.B.B.B. show. Gent in plug hat is that jugglin' sub from out L.A. way, Homer Goddard. His side kick is Johnny Tripp, an old Ringling regular. Correspondents like the letters from readers idea, including a newie scribe, Bill Talent of Hollywood. (pics on p. 80) Tried Truzzi's batons out by his wagon and they're slickeroos. If large gauge chrome-tubing were used in place of wooden staffs they would have more flash. Truzzi cascaded 7 balls. No doubt this could be incorporated in his big top act were chrome or stainless steel balls available. One of our dealers putting out a 2½ inch ball, slightly lighter than la crosse balls would do good biz on 'em. That whammo bit of Truzzi's holding the 5-baton juggle long enough to back out of the ring is solid showmanship. He makes a fine appearance. His tall, rangy build adds to his reach in doing that spectacular 4-baton spread. (p.92). Undoubtedly Truzzi should be classed among the juggling greats of all time. Paul Wingrave sent copy of his "Juggling" and Roger sent "Old Malabar", on a Glasgow character who pitched or busked his juggling for coppers. Thanks, pals. That college boy jug, Eddie Johnson, writes, "At the Penn-Dartmouth game the Penn band formed a teepee in front of visitors' stand as sub Clem Foust (another ex-G.I. stude), dressed in Indian costume, juggled 3 "Indian" clubs. The crowd gave him a tremendous ovation. Clem is rehearsing with Mask & Wig production." Eddie also reports Frank LeDent is located in Philly and that Trixie and Esco La Rue were honeymooning when Ice Capades played there. Eddie sez all newcomers will appreciate the book idea. Snap shot shows Eddie with sub Bernie Joyce and sisters. L.R., Jane, Ed, Bernie, and Ceelig.



### JUG JUGGLESON'S LETTER

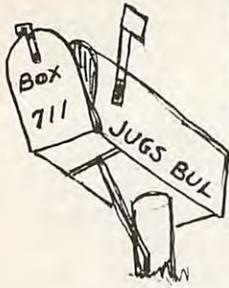
Dear Roger, When you quit putting out the Jugs bul no one will miss it as I write a lot of letters to everybody anyway. Had some trouble Tues. night when I was doing my Great Manhole Cover trick where I spin the manhole cover on a crowbar and balance it on my right shoulder. I knocked out the crowbar and caught the cover O.K. on my back but it bounced off and lit on the foot of a bozo standing like a dope right in front of the low platform I work on. He grabs his foot and hops around and the band picks it up quick with Turkey in the Straw and it stopped the show. Every body claps in time to the music and when he quits hopping he gets a big mit and so do I. If I could plan this stuff out before each show like Joe Cook done they'd be big dough in it. I go over strong when I have accidents so I am laying off the practice from now on. I asked the bozo if he'd work in the act but it just made him sore. It's hard to sign a good steady stooge. What I like about being a juggling bartender is when I'm dry I just mix a cold one to wet the whistle which you can't do in theatres. I played vaude years ago but wasn't a juggler then but worked with the 5 American Whirlwinds. Maybe you remember me as I done a round-off and a row of fast flips and stuck a high layout back somersault on the end. I'd come down toward the boards headfirst and Peg Ryan, Pat's wife, would scream from a box. But just as everybody thought I was going to light on my head and break my neck I snapped my feet down with my dome inches from the floor and lit on my feet. Later Coleano copied the screaming idea when he did his famous double back somersault. When we played Tony Pastors we all hopped an express to Times Square just in time to catch an Arab troupe at Hammersteins but the hand they got you could put in your eye, sounded like just a few hicks slapping mosquitoes. So Long, pal. Jug.

In a recent Final Curtain of the Billboard we noted the death of George Dewey. Not having any information in our files we wrote letters of inquiry and received information and pictures from Jack Greene, Tom Breen and Harry Lind. This information has been combined in the following brief tribute to an excellent artist whose good fellowship was enjoyed by his contemporaries.

George Dewey was born in Chicopee, Mass. about 54 years ago. He first started into show business when only a kid as a juggler with his brother Jim Dewey (Jim died over 20 years ago). The act was The Dewey Bros. Around 1912, George replaced Jack Greene as Dan Mahoney's partner in the Altus Bros. act. He was in this act until he joined the army in the first world war. After his discharge George again joined Jim Dewey for a short while when he joined Frear-Baggett and Frear (He again took Jack Greene's place in this act as Jack left to retire to private life). George played with the three act until the formation of the Elgin act. He stayed with the Elgins four years and then played with Joe Cook in the first Ice Show at the Center Theatre in New York. After a tour in vaudeville with Joe Cook, George & Bill Dewey (a younger brother joined as the Dewey brothers and worked until the war broke the act up with Bill enlisting and George going into a defense job. George was one of the best fellows ever to toss a club. Never got angry and really knew double club work as well as being a good single juggler. He was one of the few jugglers who ever passed eight clubs on the stage. He did this with Dan Mahoney. He would help any new-comer into the juggling field and spent many hours telling some boy how and what to do in club juggling.

One of his favorite stories was of a man in a dance team who asked George where he could get juggling clubs. A few months later George met the dance team again and the dancer was real abusive, "You were supposed to get me juggling clubs- I sent for some and the darn things don't juggle. When I throw them in the air they don't turn back in my hand like your clubs do."





Several have expressed an interest in a "letters to the editor dept." so here's a starter. We have taken excerpts from several letters so a larger number of views will be expressed.

Dear Roger: Thanks for the boomerang hats. I can throw all seven already- but they don't come back. When I try to juggle I have trouble with my eyes popping out and getting in the way.  
Yours truly, Seymour Davis.

Dear Roger: Just returned from the West Coast with a Legion Band. Didn't have to play my horn. All I did was twirling and juggling. Have been appointed head of the All American Drum Majors Association again. Regards, Maynard Velier.

Dear Roger: Somehow it happened that in printing the Carrer program in the last J.B. the last four items were overlooked. Perhaps you can include them in the next issue.

7. Carrer's idea of mixing cocktails. The devil sticks painted black. On the ends of the stick are fastened two nickle-plated cocktail shakers. Very spectacular when whirling.
8. Tosses a spoon on plate under left leg and catches the spoon behind left ear.
9. Toss of saucer, cup, spoon, and sugar lump, one at a time, from the toe of the right shoe to the top of his head. Walks off with sugar and spoon in cup on saucer on top of head.
10. For an encore, Carrer catches an orange on a fork at the end of a 24 foot limber pole balanced on his chin.

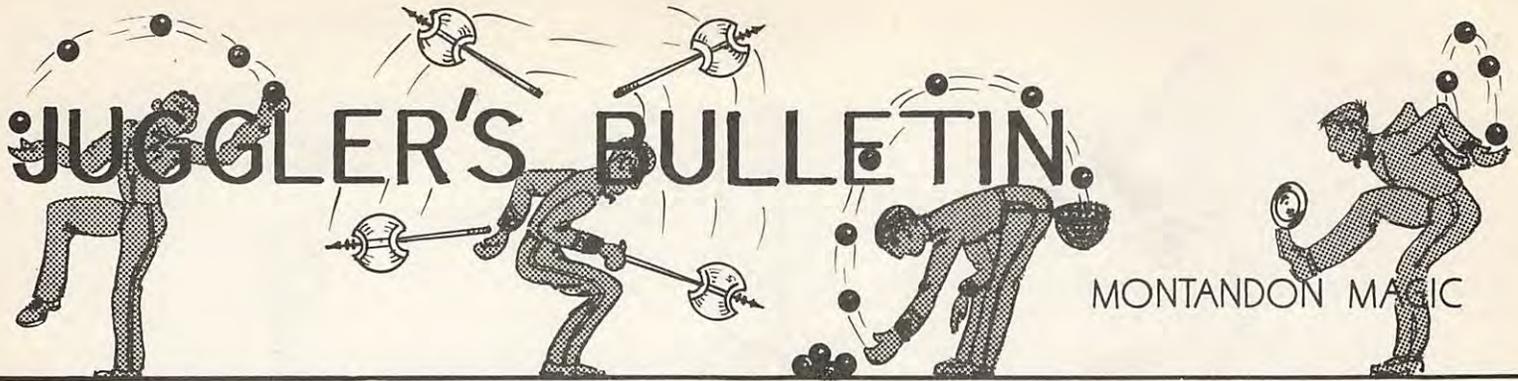
During the past week I enjoyed several pleasant visits with an old time juggler now playing nite spots in St. Louis- Johnny Nolen. He says he started tossing 'em at the age of 15 and he's now 50. He was banged up in World War 1 and spent 15 years in a government hospital. He has a very wide knowledge of juggling and puts on a good show- balls, plates, plug hats, straw hats, cigars, devil sticks etc. He was very friendly and showed me lots of moves including lesson 1 in the devil sticks. After reading those juggler's programs in Dick McKinney's copies of Stanyon's "Magic" I'm more eager than ever to get your reprint. Best regards,  
Charlton Chute.

Dear Roger: Had Eddie Emerson and wife, the Baron and Baroness in to see me. Along came Pryde & Daye, Bill Dunham of Erie, Pa., and Morgan Anderson another club juggler. So after a refresher, a peak at some old clippers, and a little club work in our yard, we all packed off to Erie to see Pryde & Daye juggle at the Calibrese Club. Pryde & Daye pulled me out on the floor at the club and I did a little juggling at the first show. Then on the second show I took Pryde's place in the 6 club passing with Alice. The next afternoon they called on me again for a solo so I took 3 clubs closed my eyes tightly and told the crowd to start counting. I started the 3 and made 70 passes, they stopped counting and I made about 15 more passes and stopped the clubs. Our host Mr. & Mrs. Dunham put over a grand time for us all. All good wishes,  
Harry H. Lind.

Dear Roger: Long time no write, and it's a strain on me not to, as always have so much news to relate but cannot afford this luxury as formerly, since I'm plugging away working my fool head off it seems. Just closed a two week engagement at the Glenn Rendezvous Newport, Ky. Also appeared on Headliner Show of the Magicians Alliance of Eastern States in Baltimore Sept. 27th. Met Lou Meyer, Andy Thumser and Frank Portillo there. There's a nice two page spread in Mechanix Illustrated, Dec. 1946 issue of Lew Folds in photos doing a couple of juggling tricks. I had that Carnival set of Libby Glasses for a long time before you mentioned it, and also have a set of three other glasses which have dogs juggling. These are much nicer than the Libby glasses and are \$1.75 each. If anyone is interested I'll pass on the address where they can be obtained. Ted and Flo Vallett are current at Loew's State, N.Y.C., and Val Setz opens at the Capitol the 28th. The Three Swifts were at the Albee Theatre in Cincinnati while I was at the Glenn Rendezvous so I visited Billy Pike before they closed. Edward Van Wyck now makes his home in Lincoln, Nebraska, having left Cincinnati. Spud Roberts writes, and so does Jack Greene, but I never hear from you. Bobby May has a son now. Everything that pertained to juggling including the props of the late Leo Rullman are now in my studio, as that's the way both he and Mrs. Rullman wanted it to be. I especially treasure the set of five imported water colors of Hindu Jugglers that Joseph Dunninger picked up in the Orient many years ago and gave to Leo. It's in the studio for all comers to view. All of the best and Jugglingly, Larry Weeks.

#### WELCOME NEW SUBSCRIBERS:

Joe & Wally Beach, 70 Saratoga Street, Springfield-5, Mass.  
Arthur Bassett, South Milford, Indiana  
Harry Parker, 4128 Clarendon Ave., Chicago, Ill.  
Ellard O. Miller, 3111, Oakland St., Ames, Iowa  
Topper Martin, "Ice Revue", London, England  
Bernice Dean, 1296 E. San Fernando St., San Jose, California  
William B. O'Brien, 8 Strathmore Rd., Brookline-16, Mass.



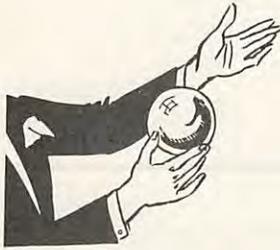
Number 27

P.O. Box 711, Tulsa, Oklahoma

December - 1946

## SHOOTING THE BREEZE I

Roger



Though these words will not reach you till after the first of the year we feel as if we had a slight jump on things, having wished you all a merry-you-know-what back on page 65, paragraph 1. The New Year, we hope will bring you great juggling skill, bookings galore, health, and lasting friendships.

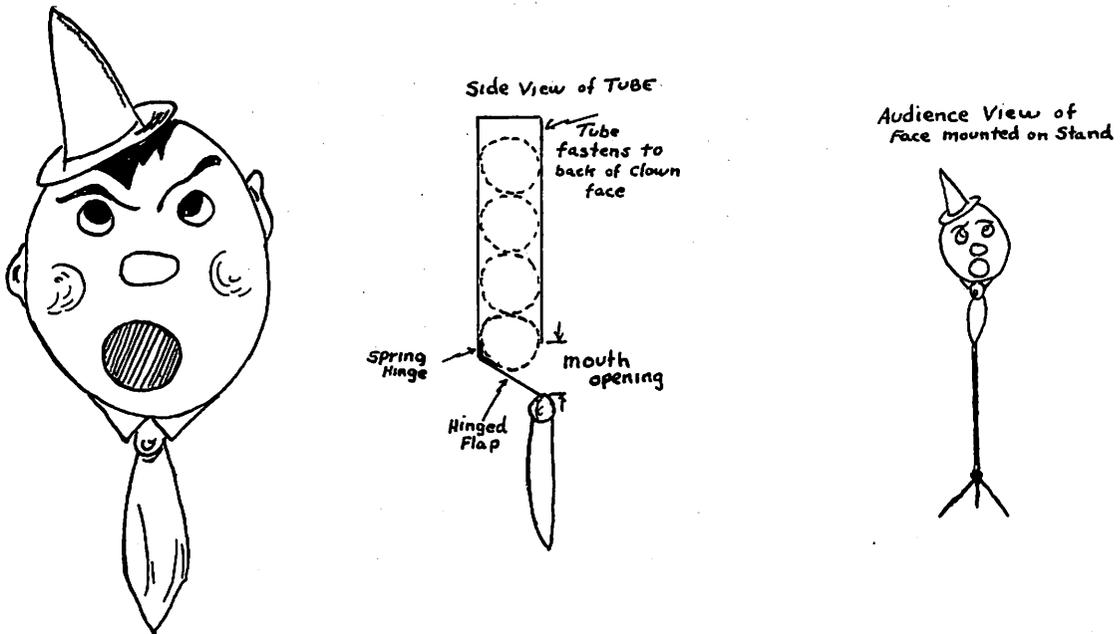
While peaceful production has not yet caught up with the needs of jugglers, and we doubt if your stocking was filled with bouncing LaCrosse balls, the fact that progress along these lines is being made casts its shadows across our crystal juggling ball. These shadows took on more material form as we completed our annual window shopping spree. The sporting goods stores are selling an inflatable rubber ball called an "Utility Ball" in two sizes - 8 and 10 inch, made by Voit Rubber Co. Black in color (or lack of color) but could easily be dressed up for show use. The 8 inch size suited us just fine for spinning on finger, catching on back of neck and similar gyrations. And then too, we had to buy a couple more of those red cloth hats for stick spinning, having beaten the living daylights out of a previous one while writing the article appearing in Bulletin 23.

That real sharp shadow covering over half the crystal juggling ball indicates the all time high in quantity and quality of juggling literature to be released in 1947. Jumping the gun on the rest is a new English book, "How to do Juggling" by John J. Mills and sold by Hamleys. The ads read, "Deals with every kind of juggling and balancing and has chapters on how to make your own apparatus." Cloth bound and priced at 7 shillings--6 pence plus post. We haven't seen it yet but will give you a more detailed review when they arrive. Then, as previously mentioned, there will be Max Holden's book and Harry Lind's Memory Book. Barring unforeseen events, there'll continue to be a Bulletin to dish up the latest in information, pictures and ideas. That reddish tinge you can see if you spin the crystal ball is probably caused by the red ink we use to balance the Bulletin books, the gray is only the reflection of the gray hairs all editors are supposed to have anyway.

The jolly old man with whiskers figured out a way to improve our "getting out of bed disposition" and dropped off a radio-clock combination that wakes us up to music. By mere chance we were testing the gadget out when John Nesbitt, who is our favorite narrator, was introduced and gave out with his version of "The Juggler of Our Lady". We gathered that this was a recording and if this is correct, 'tis an excellent collectors' item. Barnaby, the principal character of the story, was quite a juggler, tossing 12 knives while standing on his head and then catching them with his feet.

Speaking of stories, we can't help relating the following one we heard since it again involves a Juggler- H. V. Kaltenborn. It seems that two potatoes, a handsome Idaho Russet and a beautiful full blooded White were married and in the ensuing years were blessed with a lovely little sweet potato. This little sweet potato grew and blossomed into young potatohood and one day her mother said to her, "Daughter, I think its time you thought about marriage; Have you made up your mind who you'd like to marry?". The daughter replied, "Yes, I'd like to marry H. V. Kaltenborn". Her mother looked at her quite surprised and said, "Daughter, you can't marry H. V. Kaltenborn!" "Why not?, was the daughters quick rejoinder. There was finality in the mother's voice as she said, "Because he's just a COMMON 'TATER".

Most jugglers that handle balls either start out with them in hand or pick them up from a table in the course of the act. The one notable exception that comes to mind is Lew Folds who produces everything he uses from his cape. For some time we mulled over some means of obtaining the balls that would be more novel than just picking them up from a table, particularly when we played to a group of children. We ran onto a device that struck our fancy in an old magic booklet by that wizard of ideas, U. F. Grant. "Gen", as he is known, gave us permission to write-up our version for the Bulletin. The device is a head of a clown made of plywood or heavy cardboard. Every time the neck tie is pulled by the performer a ball pops out of the wide opened mouth of the clown face. The balls are contained in a tube fastened to back of the face and pulling the tie operates a hinged flap, permitting a ball to roll out of the open mouth. The clown face could be mounted on a pedestal to sit on a table or fastened to a music stand base.



Papers dated December 26th have already brought you the sad news that W. C. Fields passed away on Christmas day. Though we never met the man, we have always had a warm spot in our heart for him and his juggling. It was his act in "The Old Fashioned Way" that fired up our youthful ambitions and we have many times since wished for the chance to see him perform again on the stage. We sat through that film a half a dozen times and in every later film we always watched intently to catch all of the little bits of business with hat and cane which were characteristic of his style. Strangely enough, it was our original intention to have a complete article on cigar box juggling, an art that Fields brought to the height of popularity, in this issue.

Born in Philadelphia, January 29, 1880, Claude William Dukinfield, worked his way from poverty, past juggling 20 times a day at Fortescue's Pier in Atlantic City (which included drowning several times daily and being rescued and rolled over a barrel in order to collect crowds) to top billing in vaudeville and motion pictures. His professional juggling career began at the age of 14 after seeing the vaude team of Burns Bros. In tramp attire (because it made him feel natural and look older than he was) he developed a comedy juggling act that took him around the world. In 1914 he became a star in the Ziegfeld Follies where he began developing such gems of comedy as his billiard table sequence and golf scene. In pictures off and on for over 20 years and a few forays into radio - usually to saw Charlie McCarthy down to size complete the varied adventures of a great juggler and comedian.

Charlton Chute has sent us an article by the late Heywood Broun which is a fitting tribute to W. C. Fields, The Juggler. The following quotation is taken from a review of the musical comedy "Ballyhoo" and appeared in the "Nation", January 7, 1931.

"I feel that one of the high spots in the present theatrical year has been underlined in red because W. C. Fields is juggling again. I am of the opinion that in this diversion the man falls little short of genius. You may protest that juggling does not belong among the major arts. Such an opinion will be held only by those who have witnessed merely the proficient practitioners. Fields is, as far as I know, the only one who is able to introduce the tragic note in the handling of a dozen cigar boxes. When they are pyramided, only to crash because of a sudden off-stage noise, my heart goes out to the protagonist as it seldom does to Lear of Macbeth."

"If one thinks of art in terms of line and movement, then I suggest that there is present in this juggling act as much to please the eye as when Pavlova dances. Like the best of modern painters, Fields can afford to depart from the orthodox, because he is heretical from choice and not from incapacity. I mean, it is amusing when he muffs a trick because you know that he could easily complete it if he cared to. Certainly, there is something admirable in the ability to emotionalize the task of tossing spheres into the air and catching them in rythm. Possibly there is even profundity in such a pastime."

"Mr. Fields at play among the planets suggest to me an Einsteinian quality, I do not like to rush into symbolism, but if a mortal can personally see to it that these complicated orbits are preserved, each in its entity, then I go home more sure of the safety and sanctity of the universe than before."



W. C. FIELDS  
in "POPPY" — A Paramount Picture



"Don't hang on to what you catch," Fields tells Miss Barton. "Just sort of boost it"



W. C. Fields today and, at left, thirty years ago in vaudeville, wearing a congenial hobo make-up.



W. C. Fields is "Professor Eustace McGargle, F. A. S.N.," seller of Purple Bark Sarsaparilla, master of croquet and spell-binding, follower of carnivals and pompous apprentice to Dan Cupid in "Poppy." at the Orpheum.



W. C. Fields is apt to juggle the silverware.



"Hobbing" today in his beloved trailer.



As Micawber in David Copperfield.

Cullman, Ala.: Hats off to Joe Marsh. Bound Bulletins for 2nd year came in. Thanks, Rog. We've both been reading books and we are agreed on one which should add to any juggler's knowledge of showmanship. Book selected is "Showmanship for Magicians" by Dariel Fitzkee, 187 pages with nifty cloth binding. Contents is devoted to the various angles of showmanship which can be applied to any type of act. Fitzkee's experience in dramatic work, vaude, Chautauqua, musicals, motion pictures, night clubs and legit qualifies him to write on the subject. He covers 39 - count 'em - 39 points of showmanship. Timing, pointing, situation, action, precise attack, pacing, punch, routining are fully covered for the first time, I believe, as well as 31 other important showmanship fundamentals. Before finishing book I sent Rog 5 bux for my copy. This book can be used for years as a reference and for study. Rog. has some extra copies on hand. Nuf sed. Sub H.V. Kaltenborn again garners top honors in his commentating. Pvt. Hugh Shepley slated for overseas duty. H. S. stude Betty Gorham still keeping Davenport on the juggling map. Jim Conway, L.A. jug writes re comedy, "Most is false, manufactured situations - usually overdone. Good comedy is casual, off hand, unaffected. Spud Roberts adding to his collection of jug photos. Charlton Chute in to Nashville to lecture on Constitutional Amendments. He recently headed the group which rewrote the Missouri state constitution. Charlton jumped on down to Alabam and we had a day together. Altho interested in juggling less than a year, he has already contributed interesting material to this pub. He has had little time for actual juggling but has managed to pick up a few tricks. Charlton is an enthusiastic "fan" and I would like to see more professional men of his caliber attracted to the art. That's Charlton standing and controlling the balls.



#### JUG JUGGLESON'S LETTER

Dear Roger, The guy from St. Paul turned out to be a big heel. Everything was rosey until that mug gives us 4 bum steers in a row which flattens me and puts a big dent in Pugs B.R. Them nags is running yet I guess but I do know none of them showed or placed and to top it off last Sat. was my last night in Kelly's Celar closing a run of 22 weeks and me flatter than a flapjack. Those three would be mixers who I put out came back Sat. night and I noticed several more new guys along with them. About 12 these mugs have a snoot full and it was at this time that a regular masacree started. It was a free for all, even the hillbillies piled in and Plug Kelly was right in there throwing punches. Things was going bad for me so I reaches over and grabs a beer bottle off the bar. I was just drawing it back for a swing onto the konk of a guy who was lifting a chair when out of the corner of my eye I sees a cop rushing down the steps waving his stick. I turned to see who it was and thats the last I remember. Some one must have got me from behind. Anyways when I came to in the city klink a Doc had already taken 7 stitches in my scalp. I had a worse headache than when I tried the cannon ball trick with wood balls. The worst part of it is the Chief of Police who I used to be like that with because he once did a little work in the ring himself was hot under the collar. To make a long story short I got 2 months for disturbing the peace. The Chief said if I was brought in again he'd see they threw the book at me and throw away the key. I was just working on a new trick that would have wowed them, balancing a phonograph wile it was playing on beer bottles on my chin. But here I am and because of that heel from St. Paul I'm busted and in the lockup. Would some kind readers send me some Bull Durham.

#### BERT HANSEN'S JUGGLING REVIEWS VALENTINE & EVELYN

Wilshire Ebell Theatre, July 26, 1946, Los Angeles, California  
Photo of Valentine by Vincent Thomas of L. A.

Opens as team with three hoop juggle and take aways-- into passing with six hoops. ( using both hands in throws ).

Evelyn with rolling plate on parasol including change from top to under-side of parasol and back to top.

Valentine takes over with a brilliant series of manipulations, tosses, rolls, spins, catches etc. - first with two sticks and one ball, then with mouthstick and one, two and three balls- including catches from audience, and a three ball shower on mouth-stick.

An outstanding and refreshing young team with beautiful costumes, colorful props, fine showmanship, and exceptional skill.





# JUGGLER'S BULLETIN

"The only publication in the world devoted exclusively to the interests of jugglers."

Number 28  
January - 1947

Published Monthly

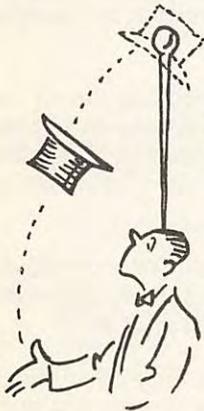
Subscription: \$3.00 per year; single copies and back issues, fifty cents each.

Roger Montandon

P. O. BOX 711  
TULSA 1, OKLA.

## JOE MARSH'S NOVELTY JUGGLING

### THE 'CHINK' GAG

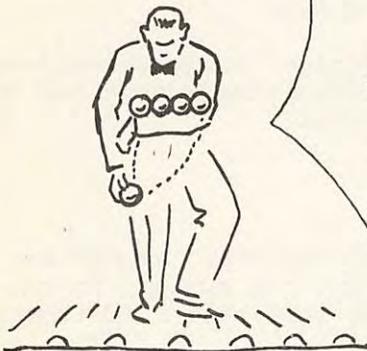


Top hat thrown on stick (with big nob) - stick being balanced on forehead.

Head is tipped back quickly, hat and stick fall on head - stick is trapped by nob and a 'china-man' pose gives laughs. Very funny this.



### 5 BALL GAG



A good gag for the 5 ball Jug. is to lay the balls on the left arm, one at a time, the first one, near hand, slips down, is caught in right hand and returned to end of line. This is kept up continuously. It helps to impress on audience that 5 balls are being used.

### HAIR-COMB GAG

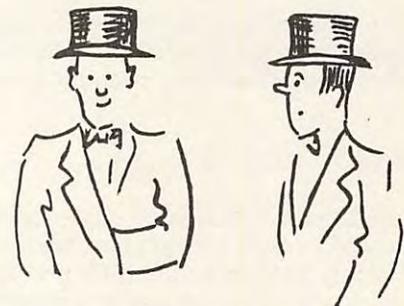


Jug throws hat with right hand at same time combs hair with SAME hand.

Hat is caught on elbow.

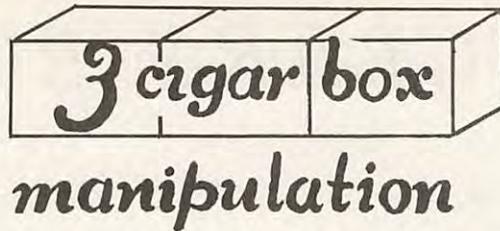
Work very casually.

### THE 'NAPOLEON' GAG



Jug puts hat on head sideways and does 'Napoleon' pose. A very slight, very quick turn is made to right and then a quick turn sideways to left.

Hat drops on head in wearing position.



# 3 cigar box manipulation

Like much that is good in juggling, there is little printed word covering the manipulation of cigar boxes. The only other printed instructions we could find appeared in Stanyon's magazine "Magic" in May 1906. This was in conjunction with a review of the act of M. Gintaro.

Tom Breen records, "In the eighties (I believe it was 1884-86) a juggler came from either France or Italy and his name was Trewey. He did shadowgraphs and also did tricks with blocks. These are the tricks that jugglers today do with cigar boxes. For years they were known as Trewey's Blocks but I guess that nicely papered or painted blocks did not fit in with tramp make up and that is where cigar boxes came in." In England the boxes or blocks are commonly called "wooden bricks". Harrigan, Tramp Juggler is credited with being the first to start using cigar boxes.

Our first contact with the cigar box routine as it is known to modern jugglers came in seeing W.C. Fields in the picture "The Old Fashioned Way". We were in high school at the time and the thing that appealed most was that the boxes were easy to procure by dropping in any of the dozens of drug stores on the way home-- and so it still is today. No doubt, no other feat of juggling capable of such a wide variety of moves and such excellent comedy, uses such an easy to find, inexpensive prop. This fact should make it one of the most popular with amateur jugglers and so we record for you our findings plus some of the ideas written by Stanyon back in 1906.

In recent years cigar box manipulation has taken a back seat in juggling performances, probably due to the greater demand for speed and flash demanded by the popular skating revues as well as conditions demanded by modern night club presentation. An exception that comes to mind is the recent performance of Woodrow, young English performer who recently brought down the house in a New York theatre with his clever use of the cigar boxes.

In the simple routines three boxes are used. They should all be the same size and weight for convenient handling. Before the war most cigar boxes were made of wood but today the majority are made of cardboard or fibre board. The wooden ones, will of course last longer but the others will manipulate equally well.

We prefer to keep the lid shut with a couple of tabs of adhesive tape rather than a nail. The only other preparation that makes them easier to handle, but is not absolutely essential, is to cover the ends of each box with cloth to prevent slippage. Originally we glued cheesecloth over the ends but later, becoming lazier, we simply took two strips of adhesive tape (the rough surfaced type) and stuck them on the ends of each box.

Some jugglers prefer to have a box made of a light plywood covered with cloth and decorated. While such a box will wear considerably longer than a cigar box we have always felt that such a box is not nearly as good from a comedy standpoint and also tends to give the appearance of possibly being faked.

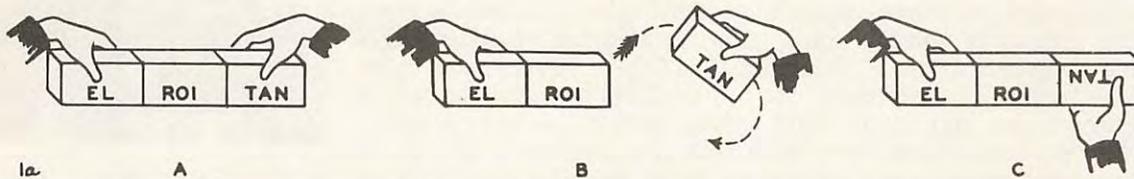
In the illustrations to follow the boxes are shown as seen from the performer's view. The boxes have been lettered with the words EL ROI TAN so that you can tell from the illustrations when a box is turned over or changes position. Any resemblance between the caricatures and the writer is denied.

## THREE BOX START

Place the three boxes on edge, end to end, on the floor. Body bends over and right hand grasps the right box, left hand grasps the left box, the body straightens up and the three boxes are raised from the floor. The center box is held in position by the squeezing action of the other two boxes. With the boxes at about waist height as shown in Fig. 1-A you are ready to start several different moves.

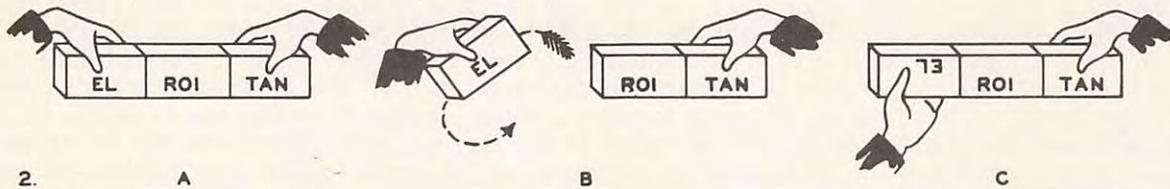
SINGLE BOX-TURNOVER (RIGHT) Figs. 1-A,B,C. Schematically shown in Figs. 1a-A,B,C.

With the boxes in starting position, the hands and boxes are moved as one to about chest height and at the peak of the upward motion, the right box is drawn quickly to the right, turned over clockwise and then, as the boxes descend, moved sharply to the left where it again contacts the center box and prevents that box from falling. When this move is properly executed, the center box never loses contact with the left box, therefore the left box and center box must move down after the upward motion and the right box after being turned over must also be moved downward to contact the two descending boxes. The three boxes should be together again at about waist height with knees slightly bent. An exact reversal of this procedure will put the boxes back in the original starting position.



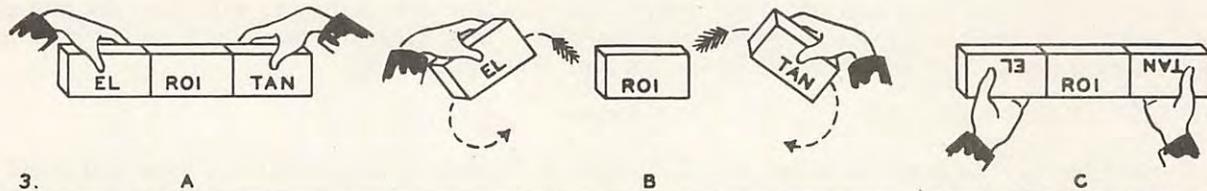
SINGLE BOX - TURNOVER (LEFT) Figs. 2-A,B,C.

The moves are exactly the same as described above except the left hand box is turned over counter clockwise.



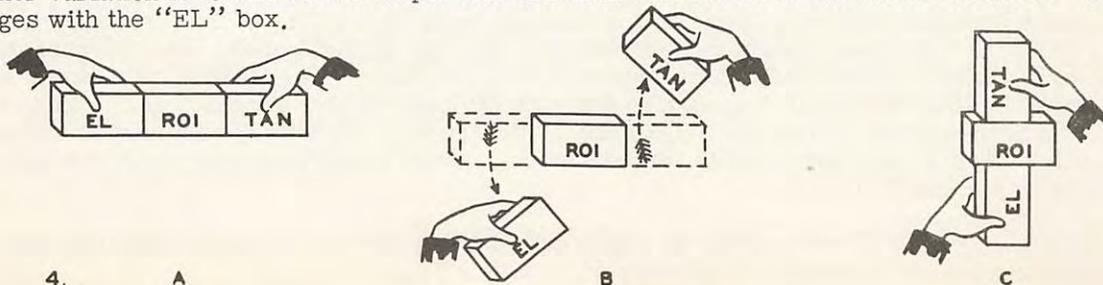
DOUBLE BOX - TURNOVER Figs. 3-A,B,C.

From starting position the boxes are moved upward to chest height, both end boxes leave the center box and as the center box descends, outer boxes are turned over (one clockwise, the other counter clockwise) and the three boxes again make contact at about waist height, knees slightly bent.



VERTICAL CATCH Figs. 4-A,B,C.

From the starting position, the right hand moves its box up with a quarter turn clockwise, left hand box is moved down with a quarter turn counter-clockwise, and the center box which remains horizontal is clamped by the two vertical boxes. As a variation the left hand box can be moved up and the right hand box down. Another variation is to start from the position shown in 4-C and move the boxes so that the "TAN" box interchanges with the "EL" box.



Birmingham, Ala.: Moved into new Schult Luxury Liner while vacashing here. Pleasant visits with Frank and Victoria Layton playing Temple Theatre with dog act. They also live in a Schult. Rev. El Miller scribes, "Yup, I'm a preacher now. I have a nice brick church of 260 members." Congrats, El, but remember juggling is good exercise. Thanx for nice letters re Stix column, also Xmas cards. Outstanding of latter from Betty Gorham with natural color photo. One from Father Flanagan and his boys. A small donash to him to Boys Town, Neb. will bring you a surprise. Jim Conway out with jug adv. postal and have you seen Spud Robert's cartoon card? Golden and Jim Aitken had a new home built in NOLA and moved in. Gwen Bercheleigh, Bert Hansen's wife, is Pres of the Oakland Magigals. Charlton Chute adds "Juggling" by Rupert Ingalese to his collection along with other items. W.C. Fields departed to play big-time on that golden, distant shore. Tom Breen pens there was little reaction to his "Juggling Firsts" article. It's hard to get a rise out of jugs, Tom, but there are exceptional exceptions. Why not challenge stuff in jug acts? This competish angle has been developed to a high degree by hoofers where-in two vie for honors in shifting spot. Good op here for two good single jugs. Loring Campbell writes re Harry Opel in TOPS, "Harry used to do juggling but eliminated it because it was too hard and he says that people in small towns do not appreciate skill. They want to be entertained." Magic, of course, leads in mystery, both acts are about equal in comedy but juggling is tops in musical coordination, group coordination, skill, action, speed, and punch. Snap shows sub Russell Torello, the Juggling Jeweler. He conducts a jewelry biz at 742 S. Kingsley Drive in L.A. Darn good juggling, I'd say, for only two years as a jug hobbyist. Adios.



#### JUG JUGGLESON'S LETTER

Dear Roger, Thanks, pal, for the cartoon of Pall Malls. Better than Bull Durham, ha, ha. Betty sent me 5 rubber balls and Charlton sent a pencil and a calander. He knows the score as each morning I arise and mark off another day. Amateurs aint bad at that if they wouldn't swipe your gags and tricks. The concrete floor in my cell is fine for bouncing balls and I'm getting to be a second Alexander. This is the best thing that ever happened to me as I have lots of time to practice and figure things out. I'm off those downstairs dives like Kelly's Celar for life. When I get out I'm going to make a strong play for those high class upstairs clip joints. All that low brow convict wardrobe and billing myself as the Juggling Jester from Joliet will be thrown to one side and from here on out you'll hear a lot of Jug Juggleson, the Gentleman Juggler from Joplin. Dont sound bad at that. I'm going to get an outfit like Lew Folds, plug hat, patent leather shoes, tux and all. I'll live in the best hotels and eat in the best joints. You have to aim high in life to get anywheres. Just watch my smoke. Musicians in them swanky spots can all read music so I'll pour it on with highbrow numbers. The Chief softened up some and he gave me back my 3 48's so I'm practicing up on that now which used to be my mainest trick, firing blanks while I juggle them. The Chief went let loose of the blanks though as he said it would make too much noise and keep the drunks awake. Ha, ha. Reading over the old Jugs buls I got a swell idea how to juggle a lot of balls easy like Kara done. Only I'll make scenic railway tracks out of toy tracks then throw balls up on top of it and balls will shoot the shoots, loop the loop and at the end will shoot out into my hand again. Looking out the barred window gave me another idea. Why not juggle some of those chrome hub caps on cars, a good flash. Will pick some up when I get out. So long, pal, Jug.

#### SHOOTIN' THE BREEZE

Roger

Hugh Shepley types, "Dropped in at the Y.M.C.U. gym in Boston on my Christmas pass and found Eddie Tierney, Billy Hart (of Hart and Dine), and George Kenyon (brother of Cal Kenyon of the Elgins) all working out. I enjoyed George's interesting reminiscences and in spite of the fact that he had not juggled since 1941, when he worked as an audience stooge with Kay and Karol, he could still pass seven clubs and do some pretty fancy stuff with three. Hart showed some of his amazing hoop tricks while Tierney kept things moving in the club department. Later two other jugs joined, Frank Ferranti, local mouthstick worker, and Dutch Jordan, so a swell afternoon was had by all!"

Hamilton Floyd, now a civilian working for War Dept. at Okinawa types what will be of interest to prospective cutlery tossers, "While in the states I bought three 'trench' or 'hunting' knives from an army surplus store. The model I got is 12 inches long overall, seven inches of which is blade. The blade is 1 1/4 inches wide. They are impressive looking knives, all the more so since people can tell they are stock or G.I. knives and not made up specially for juggling. They are well balanced, the handle is of leather, and there is a rounded knob at the top, all of which makes them easy to toss and catch. Would suggest covering the points with adhesive tape when using for the first time."

Max Holden's "Manual of Juggling" now out and we have a copy waiting for you. Received too late to review in this issue but you can review it yourself if you drop \$1.50 to Box 711.



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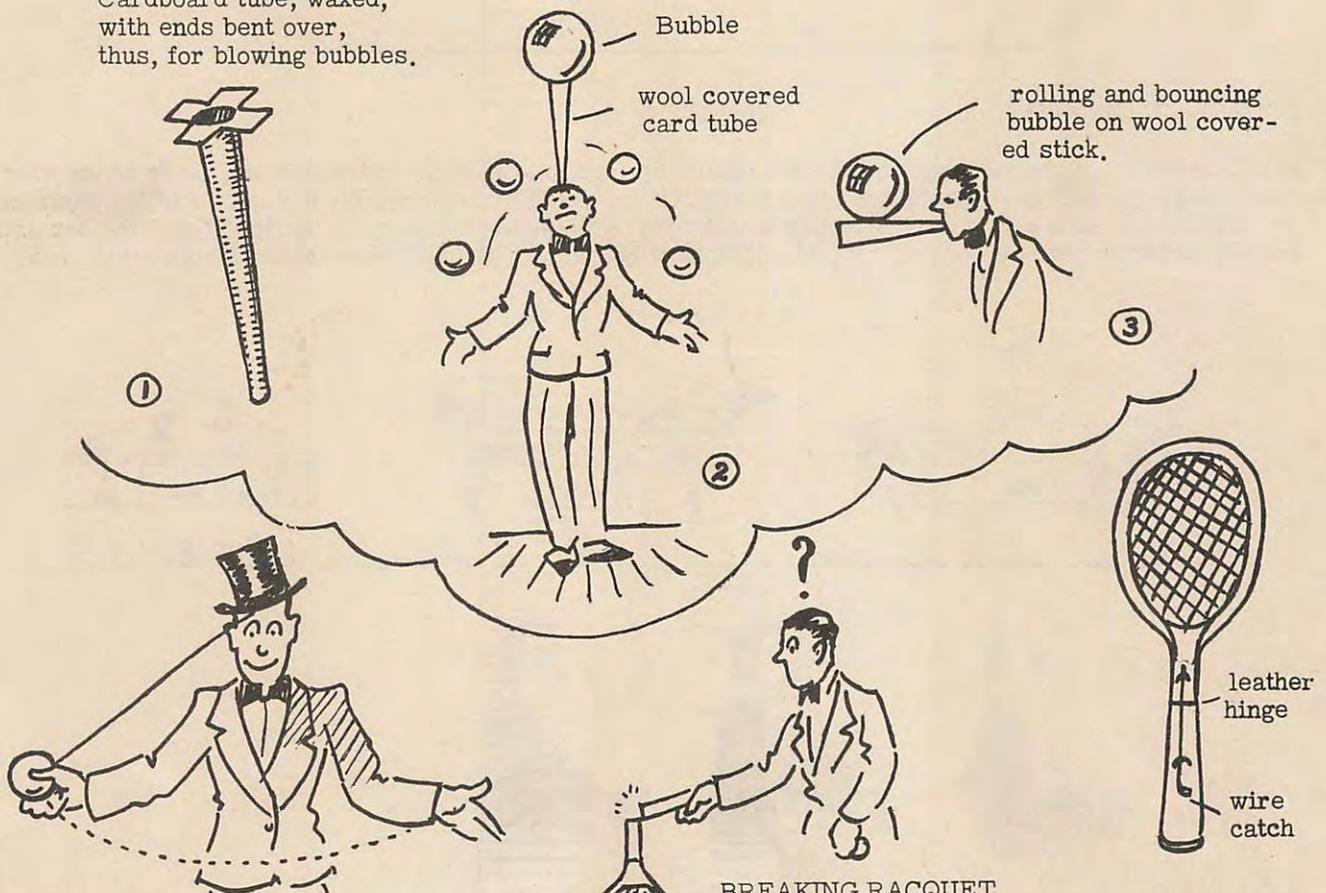
P. O. BOX 711  
TULSA 1, OKLA.

## NOEL MARSH'S

### JUGGLING AND BALANCING SOAP BUBBLES

Make a solution of high grade soap (toilet), dissolve in warm water, and add a small quantity of PURE GUM ARABIC, plus about a third by volume of GLYCERINE. The actual amounts will be found by trial, as it depends on the kind of soap used. This mixture is well mixed and left to stand for a while, being well corked up in a bottle. The tube used for blowing the bubbles is made of cardboard, about 1 inch in diameter at the largest end, and is waxed. The ends are bent over as in illustration. Bubbles blown with this solution can be handled easily by juggler while wearing WOOLEN GLOVES, this is the secret, and all sticks etc. used for bouncing, rolling, and balancing are covered with woolen material. Some very good effects can be worked out with this novelty.

Cardboard tube, waxed, with ends bent over, thus, for blowing bubbles.



#### COMEDY BALL GAG

Light ball is fastened to hat with fine thread, and is released from one hand and 'floats' to the other. Ball is first juggled with two others.

#### BREAKING RACQUET

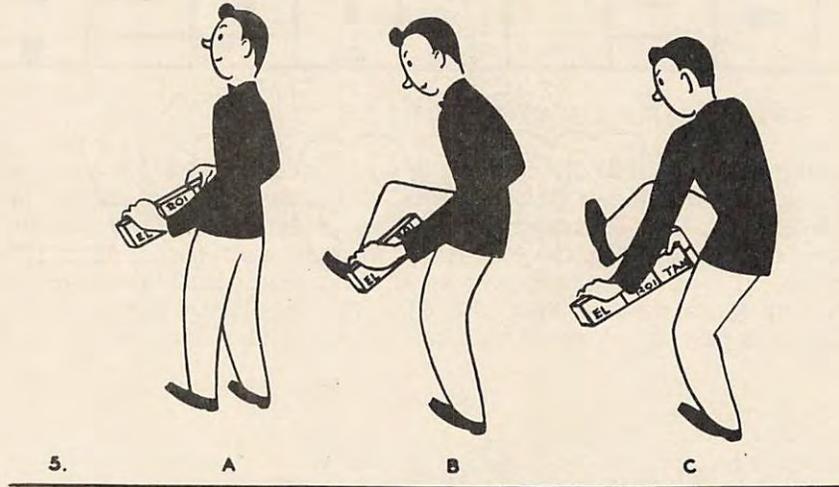
Assistant does one or two moves with racquet, and then hands to juggler, just as he starts to juggle, racquet breaks in half.

# 3 cigar box manipulation

## UNDER KNEE CATCH

Figs. 5A, B, C.

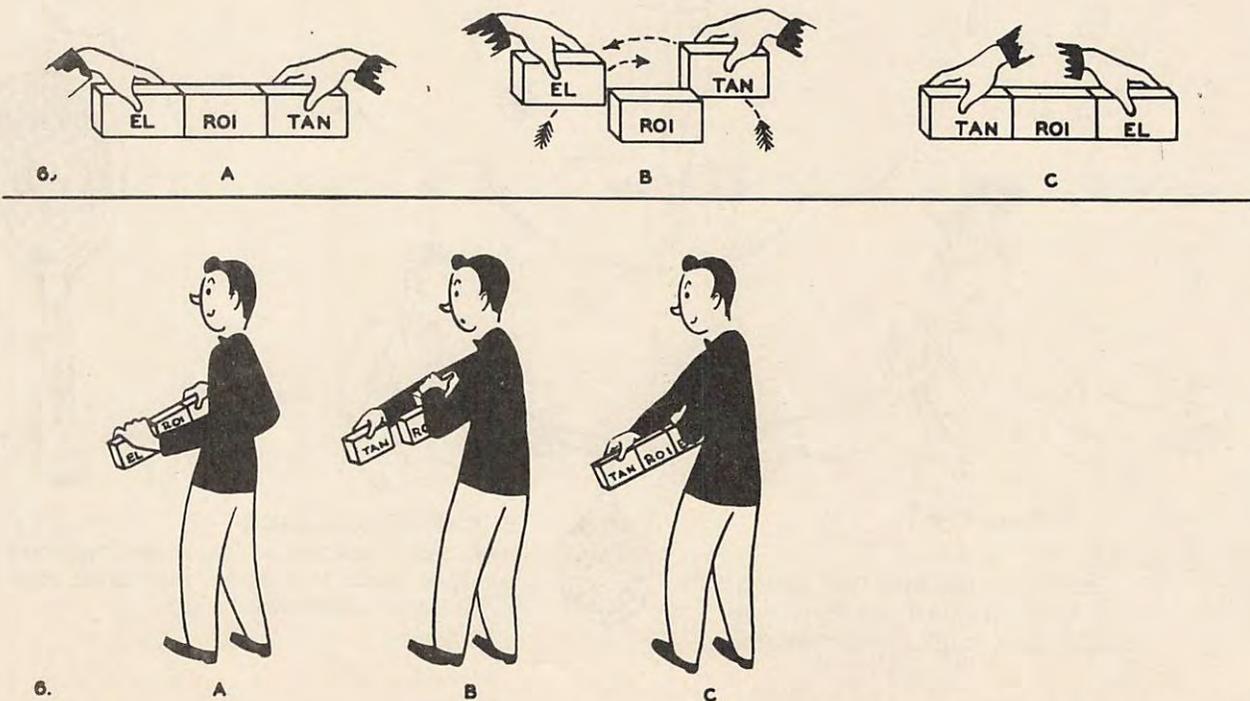
From the starting position, the right hand moves its box to right and simultaneously the right leg is raised. Right hand box is moved around right side of leg and all boxes are brought together again under knee. A reversal of procedure brings the boxes to starting position again. This same move can then be done with left box under left leg. In a routine the move can be alternated, boxes being caught first under right knee then left and so on.



## DOUBLE CROSS-OVER

Figs. 6A, B, C.

In this move the right hand box and the left hand box are removed from the center and hands cross over thus interchanging positions of end boxes. A reversal of the process restores the boxes to starting position. In order that the boxes in right and left hand do not collide during their transposition, the right hand box actually travels in front of the center box, while the left hand box moves directly over the top of the center box.



There is an interesting variation in the way jugglers started tossing things around. Undoubtedly a number, like Tom Breen, grew up with parents who juggled and cannot recall the time when things were not being tossed and caught before their eyes. But most jugglers did not learn from their parents.

Nearly all of them started young, however. Cinquevalli, according to an old article in the Strand magazine, used to toss his slate and chalk high in the air when he was a school boy. As they came down he would catch the chalk and in three strokes write the letter "A" on the slate before it reached the ground. He later ran away from home to become a professional gymnast.

According to an old interview, W.C. Fields thought that he must have seen a juggler in some show. At any rate, he says he began to juggle when he was twelve years old. "I started to juggle three apples" he said. "I meant to keep at it for a year, every day, but at the end of a year I was only fair, not good, so I took another year. Then I got a job in a vaudeville bill at five dollars a week, near my home in Philadelphia." It seems he became a tramp juggler not from choice, but because lack of money forced him to make his own props and wear threadbare clothes all of the time.

Rupert Ingaese (Paul Wingrave), in the introduction to his very fine little book on juggling, has a really remarkable bit of writing in which he tells how, as a small child in England, he saw his first juggler perform on a street corner, busking for his living. Ingaese resolved then and there to become a juggler.

Bobby May told me that he started to juggle when he was twelve years old after seeing the tramp juggling act of Phil LaTosca. He first taught himself the three ball shower and then the cascade. After considerable practice some boyhood friends prevailed on him to enter an amateur contest at a neighborhood movie house. He won the first prize of \$3.00, which convinced him juggling was a good business. He then sought dates in and around his home town of Cleveland. While still in his teens he went to New York to join an English juggler as a full-time professional.

Charles Carrer says in his article in Popular Mechanics for July 1936, "I began juggling to improve my eyesight and this eventually led me into the entertainment field. Several years ago, while working in a factory in Switzerland, I suffered an eye strain and a specialist suggested I take up juggling in a mild form to strengthen my optic muscles. With this in mind, I began learning a few simple turns and within a few months I had progressed to the point where my services were in demand at company parties and church socials. In a short time my eye trouble disappeared, and I have never been bothered since. Glasses are a rarity among the followers of this lively art."

Lew Folds, in his recent Colliers article, tells how he became a professional dancer. It was his seventh dancing partner, it seems, who taught him to juggle three balls.

Art Jennings told me that he started to juggle when, as a magician, he decided to do the famous feat of passing the borrowed dollar bill into one of three oranges. In a few hours one night he taught himself how to do the three-ball cascade. He developed the moves, he says, by analyzing the way in which three tumblers somersault over each other.

Roger Montandon says he took up juggling when he decided he wanted to have a part in a high school variety show. Since jugglers were a rarity in that high school, he wrote away for a copy of Ingaese's book on juggling and taught himself enough in one summer to qualify for the show in the fall.

Doug Couden says that he got started in juggling about the time he was in the third or fourth grade. He saw a performer on the stage do a shower with three balls. "After the show I picked up three rocks and in about ten minutes I found I could shower them very well." Several years later he was dumbfounded when he saw a performer do a cascade with five balls, as up to that time he had never even seen a three-ball cascade.

Bert Hansen has one of the most interesting stories on how he became a juggler. Here is what Bert says. "When I was a youngster my mother occasionally juggled for me (she had learned it in Denmark--apparently as a game--because I've since met several Danish women that could handle four and one that did five.) My father told me about a man that did a balancing act and passed the hat (so I worked out with a broom). A minstrel show arrived in town with a hoop roller (believe his name was Hutton), so I got an old bicycle rim. Shortly after this the Nashville students played my home town featuring Coy Herndon (colored hoop roller), so I added another bicycle rim and four wire hoops (for four hoop spins). Saw several small shows with wire walkers who did a little juggling, so I added a slack wire."

My friends Dick McKinney and Paul Limerick, who grew up in rural Missouri, both say that thirty or forty years ago all of the boys in grade school knew how to do a three-ball cascade! I cannot recall seeing anyone in public school who could juggle three balls. A friend, however, who has just returned from Japan tells me that he saw some Japanese girls nine or ten years old who walked along a road juggling four beanbags and chanting a little rhyme as they tossed them, probably similar to the rhymes little girls in this country sing as they jump rope. Doubtless, some Bulletin readers who have made a special study of juggling history like Tom Breen, Larry Weeks, or Jack Greene could add to the interesting subject of "How They Started Juggling".

Winfield, Ala.: Drop in some branches of the biz but kid shows in the stix still held up. More records with a new week mark of \$316. That's net after the usual de-ducks of pc. to schools and admish taxes. George McAthy, vent columnist, gives J.B. a plug in Jan. Tops. Geo. reports he gets the Jugs bul. at Thayer's and that Joe Russell has been showing him some of his routines. Another Russell, the Juggling Jeweler, types, "Am interested in seeing the cause of juggling promoted to the fullest and personally feel that all encouragement should be given to beginners. I will have at least one new sub in the next few weeks." Coast defenders can get in touch with Rus in L.A. by phone: HI-llside 0145. The J.B. needs more subs as Roger reports the list is still pathetically small. The Bulletin will be one of the choice jug collector items of the future, a reference for this period. Future perusers will be amazed to learn of the apathy of present day pros to this, the first jug pub. Less than half subscribe and contribs from those who do are meager. Some pros write for other pubs but not the J.B. Because of the poor support by the majority of jugs my suggestion is to open the Bulletin to ALL novelty acts, thus enlarging the field and getting Roger out of the red. Many novelty acts have no official pubs and writers could be lined up to represent their fields. Truzzi's billing on the Ringling show as the Mad Russian Jug is not the first to contain the "mad" adjective. Truzzi is crazy like a fox in garnering the geedus, a prime prerequisite of a performer. Snap shows Frank Layton, of the Layton Dog Act, trying out my staff and plate props. Frank is good at equilibristic stuff with objects and does a little tossing. He writes from NOLA that he and Victoria worked their first school dates there and have winter fairs lined up in Florida. Adios.

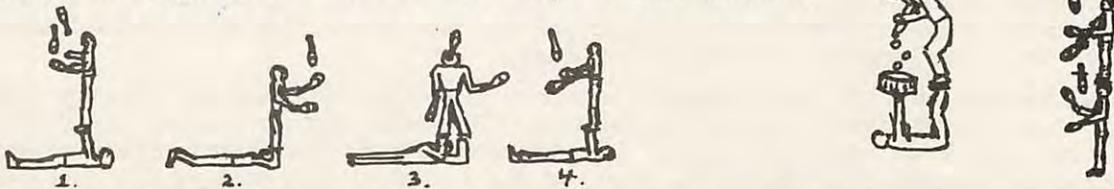
### JUG JUGGLESON'S LETTER

Dear Roger, I'm being held over at this spot by request of the guests, ha, ha. But I'll be out soon now. Did I tell you about the heavyweight juggler who visited me in Kelly's Celar. I was busy tending bar but I remember what he said pretty good. His name was Paul something, can't remember his last name. He played Charlotte years ago and an Indian from the foothills of the Great Smokies in the western part of the state told him he used to go bear hunting in the mountains. One day not seeing no bears, he took a pot shot at a ribbit. The bang of his shotgun made something funny happen. The old Indian saw a whole slew of hoopsnakes start rolling down the ravine and up the other side. Well, that story gave me a good idea. What I plan to do is to get hold of an Indian that knows the Smokies and go back in there and catch a bunch of them snakes. Any lame brain can see that when they are trained they will put the present day hoop rollers in the shade. All you'd have to do is to get them rolling around in a circle, then just snap your fingers and the whole bunch would turn around and start rolling the other way. Here would be one trick that Everhart in his palmiest days couldn't do with plain hoops. So when I spring with my Rolling Hoopsnake Act there will be a rush by hoop rollers to get up to date and put a snake number in their acts. All I'll have to do then is to start a hoopsnake training farm and clean up selling trained snakes to the hoop guys. The trouble with most jugglers they just use their head for a hat rack but live wires like me and Fred Allen use our noggins. Allen makes a million with a corny radio show but you have to give him credit for having the crust to start it in the first place. He didn't just keep on juggling for peanuts but got a hunch and made big dough on it. No more small time for me neither.



### A YOUNG JUG IN THE ARMY by HUGH SHEPLEY

Fort Dix, N.J.: The U.S. Army Special services is not letting any grass grow under my feet. In addition to my act, I am in a skit entitled, "How to get a three day pass". Am in a three man acrobatic act, and I'm playing second trumpet in our dance band. All this leaves me very little time to practice but am now working on a cigar-box routine to add a little variety to my juggling act. Had a get-together with Eddie Johnson and Clem Foust in Phila. about two months ago and intend to visit them again in the near future. It looks as though I'll not go overseas now since I got scratched off the list in Dec. I may, however, get moved out of Special Services at any time. Recently met some acrobat friends who are working some tossing in with their acrobatics. Here are some sketches of some of the tricks I've worked out with them. I've never seen an act combining acrobatics and juggling as shown and think it might be quite effective.



An excellent Jug Session is being brewed up by Art Jennings, Doc. Baldwin, and Joe Fleckenstein at the I.B.M. Convention in Pittsburgh, June 16-19th. The exact date of the Jug Session will be announced in a later Bulletin but we'd like to hear from all who might be able to make such a meet as soon as possible.



# JUGGLER'S BULLETIN

"The only publication in the world devoted exclusively to the interests of Jugglers."

Number 30  
March - 1947

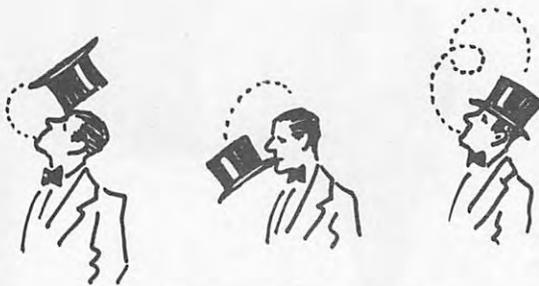
Published Monthly

Subscription: \$3.00 per year; single copies and back issues, fifty cents each.

Roger Montandon

P. O. BOX 711  
TULSA 1, OKLA.

## NOEL MARSH'S NOVELTY JUGGLING



A. NEAT. MAT. MOVE  
HAT BALANCED. — DROPPED TO MOUTH, — THROWN ON HEAD.

COMEDY JUG GAG.

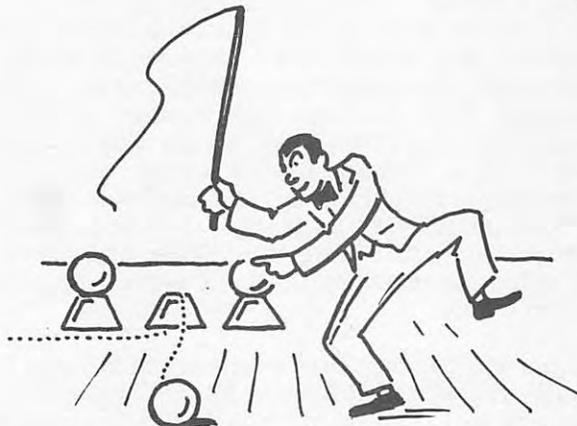
NOVEL. COMEDY. WAY. OF  
GETTING THE  
JUGGLING  
BALLS.



WHITE CENTERS OF THE DAISES  
ARE THE JUG BALLS, HELD  
IN WIRE RINGS.  
FLOWERS ARE YELLOW.



JUG. TAKES 3 LARGE BALLS  
OFF STANDS, AND TRIES TO  
JUGGLE— DROPS ONE BALL.  
TRIES AGAIN, AND DROPS SAME  
BALL, VERY ANNOYED, JUG PUTS  
TWO BALLS BACK ON STANDS  
AND TAKES BIG WHIP



AND LASHES VIOLENTLY AT THE  
DISOBEDIENT BALL, POINTING TO THE  
STAND — BALL SLOWLY "CRAWLS" UPSTAGE  
AND "CLIMBS" ON STAND.  
(LINE RUNS FROM BALL, THROUGH TOP  
OF STAND AND OFF STAGE TO ASSISTANT)

REMEMBER THE JUG SESSION

JUNE 17, 1947

PITTSBURGH, PENNSYLVANIA

Still the best announcement in many months is that of the forthcoming Juggler's Session to be held in conjunction with the I.B.M. magi convention in Pittsburgh, June 16-19. The Juggling session, Art Jennings reports, will be Tuesday, June 17 (second day of convention). We will have a room with stage and light facilities (The Ball Room--what could be better for a jug session!) and we have exclusive use of the room from 8 till 2 P.M. if we want it that long. This is the first time in history, to our knowledge, that there has been a planned Jug get-together. Here's your chance to meet old friends, make new acquaintances, see new ideas presented, and in general shoot the breeze on things juggable. PLAN TO MAKE IT. If you will drop us a line as soon as you know definitely that you can be there, it will help the Jug Session Committee in its planning. Eddie Johnson dropped us a line saying "I'm really eager- it will be my first opportunity to meet a number of jugglers."

Not so long ago we had the pleasure of catching the show of George and Fanny DeMott in Bartlesville, Okla. More recently his route put him in Tulsa for a stay of several days, which gave us a chance at a couple of good sessions at the Bulletin office. For some time we had known that George presented a full hour school assembly show consisting entirely of juggling, but it was not until we caught the show that we were convinced that such a show could be practical and entertaining. No, there are no complicated or "out of this world" feats in the entire program yet from the brief opening lecture on the history of juggling to the "Fife & Drum" club routine finish (which, by the way, George has written up for Bulletin publication) there is a well balanced sequence of tossing, balancing, spinning, and comedy gags that keeps the kids interested for the full hour. In spite of the large variety of props used, at the conclusion of the last feat, everything is packed (Due to Fanny's progressive backstage packing) and the act is ready to leave immediately for the next show. As near as we can decipher our now cold, hastily scribbled notes, the show went like this: Historical background lecture; Tennis racket, ball, and straw hat tossing; 3 racket tossing; hat spinning with stick; handkerchief spinning with stick; Ball roll on parasol, followed by ring roll and concluding with silver dollar; Balance of parasol on hat; Boomerang straw hats; 3 ball toss variations; Balls and tube; Single plate manipulation; 3 plate manipulation; Spinning bowl and 2 plate tossing; 3 knife tossing; Plate, ball and knife tossing; A feat from the late Rosani program involving 2 clay pipes a stick and a spinning plate; Devil sticks; Egg roll on stick; tissue paper, billiard ball, and juggling ball toss; ball on stick balance; 3 and 4 hoops; combination balance with lamp chimney, sword and mouthstick; Club snaking and 3 club toss; Fife and Drum finale. Entire program interspersed with sudden outbursts such as "Oh! Baldy, don't let it slip" or "Oooh! Watch this one", and a comedy laugh that made the kids howl. Though George has eliminated Cigar boxes from his present program, he does a complete routine and he has written up his simplified multi-box routine which will appear in the currently running cigar box manipulation series.

Collectors of Juggliana will be more than interested in knowing that there is a W. C. Fields Album of three records now available- yep we've got them at \$4.00 per album. The album consists of a "Temperance Lecture" in four parts, and an interview in which Fields explains about "The day I drank a glass of water". The album itself will be a collection item with its excellent caricature on cover and excellent photo and brief autobiography on the inside.

February issue of TOPS magi mag. starts a purported series covering Juggling by Fred Merrill. Apparently it will not run in consecutive issues but only when space permits. This feature is missing from the March issue.

PLAN TO ATTEND THE BIG JUGGLING SESSION NOW! JUNE 17, 1947 PITTSBURGH, PENNSYLVANIA



Florence, Ala.: Bert Hansen gives with a clever idea which is new to juggling, I believe. A recording is made of a stooge talking, with silent spots on record for jug to talk back. Voice explains how jug should hold props, correcting him on how to stand. Jug asks questions and voice explains and praises him when he does it right, etc. Sounds like good comedy possibilities for the "learning to juggle" angle. Collector tip-offs- Truzzi is depicted in March Redbook balancing big balls; Ed Dewees, 316 N. Presa St., San Antonio 5, Texas, has some of the late Gus Kiralfo material and jug cartoon appears on p. 62 of April American. Betty Gorham reports that those utility balls Roger mentioned are just what she's been looking for and that she has permission to use H.S. gym Sat. afternoons for jug practice. Charlton Chute types he viewed Bob Hermine working with a Mickey Mouse midget assistant. "Act is tops in novelty, color, music and entertainment value," sez Charlton. In Max Holden's Manual of Juggling, H.M. Lorette writes, "I think juggling and its side lines might be a useful recreation to teach in schools and colleges." Fact is baton twirling instruction is given annually to hundreds of H.S. gals. They front the bands at football games, etc. In Ariz. I have seen as many as 16 fem spinners all doing routines in unison, quite a spec. Eric Johnson, Flint Mich. sub, inquires about a drum major mag for baton spinners. The Drum Corps Herald, 28 Spring St., Beacon, N.Y. has some info on twirling leaders but I don't know of a pub devoted exclusively to the art. Here's what Roger has on hand:

Beginner's Baton Book, part 1, C. J. Duncan	\$.50
Beginner's Baton Book, part 2, C.J. Duncan	.50
The Underhand Technique in Baton Twirling, Paul Painter	1.00
14 Characteristic Tricks for the Baton, Bob Black	1.00
The Art of Gun Spinning, #1, C. W. Benner	1.00
The Art of Gun Spinning, #2, C. W. Benner	1.00
The Art of Baton Spinning, Vol. 1, C. W. Benner	1.50
The Art of Baton Spinning, Vol. 2, C. W. Benner	1.50

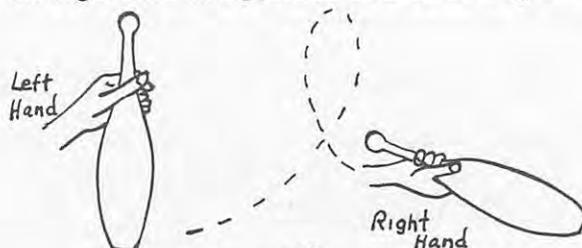
The first six top anything to date in the juggling line in picturing actual movements. Photos are full speed action shots with a Magic Eye camera. There are four pics to each rev. of baton and gun so that moves can easily be followed. Roger also carries wooden spinning guns. Snap shows Eric Johnson doing handstand.



### JUG JUGGLESON'S LETTER

Dear Roger, Well, I'm out at last. Ha, ha. To make a stake I went back to Kelly's Celar for a week. Plug started me in at 40 bucks per and said I'd have to work my way up the ladder of success again rung by rung but I told him to go fly a kite as all that got me was a konk on the bean and thrown in the can. So when I got paid off I started looking for a soup and fish outfit. The first store I ran acrost was a shoe store so I gets a swell pair of patent leathers then I found a folding plug hat in a 2nd hand store but couldn't find a tux in town but I had a lucky break. Some band sold their outfits to the 2nd hand store so I gets a swell white tux which fit perfect. It's something different, white tux, black plug hat and black shoes which is a real novelty wardrobe. Another lucky break was an ad in the Billboard wanting circus acts down south so I wired collect and along comes a wire back with the dough but not enough but I made it to Tar Heel, N.C. anyways. Tried to thumb a ride to Savannah, Ga. but no soap so I met High Pitch Grogan in the hotel lobby so he let me write sheet on the stem with glims with him. The way you do is to wait until Sat. A.M. when the farmers come in and you go up to a apple knocker and put a pair of glims on him. If they aint right you keep trying until he can see. Then you say these here glasses is given free by the Birmingham Post and they'll send the paper a whole year if you'll just pay the postage. Then you drag out the order book and ask what's his name. The hardest part is to get the 98 cents, I made enough to blow into Savannah but when I got there it wasn't a circus at all but a lousy carnival. But what can I do as I'm stuck so will make the best of it and work on the side show. So now I'm a carnie, so what. I aint the first guy to try it. So long pal, Jug.

Tom Breen pens in answer to Eddie Johnson's question about the back hand catch: "Club is received from partner by left hand, body downward and is then thrown from that position to the right hand, making a complete turn and being caught by the right hand in a position as indicated by the sketches.

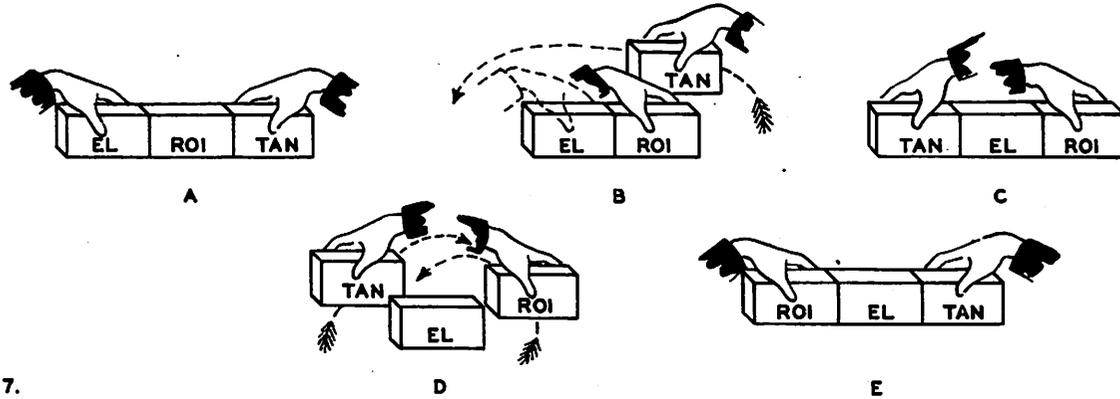


# 3 cigar box manipulation

## SINGLE CROSS-OVER

Figs. 7A, B, C, D, E.

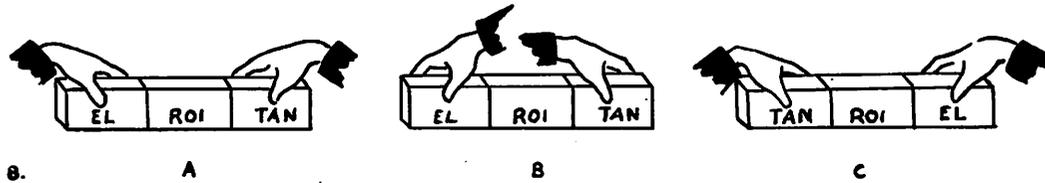
From the starting position the right hand with its TAN box crosses over to the left and simultaneously the left hand releases its grasp on the EL box and shifts to the TAN box. The boxes are caught with hands crossed as indicated in Fig. 7C. Figs. 7D and E show how the boxes are again returned to starting position.



## HAND CROSS-OVER

Figs. 8A, B, C.

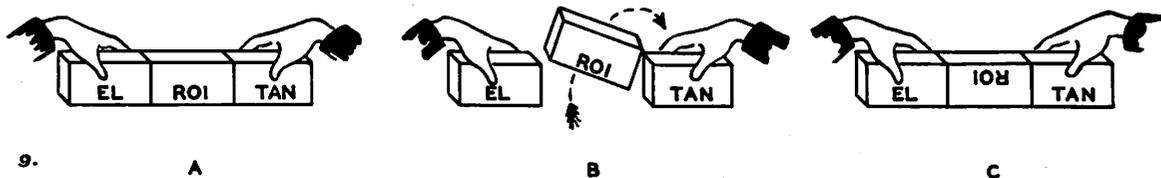
This variation was demonstrated to us by George DeMott. The hands leave the boxes completely for an instant and cross over each other- the right hand grasping the EL box and the right hand the TAN box. The hands are uncrossed to bring the boxes into position shown in 8C.



## CENTER BOX SPIN

Figs. 9A, B, C.

This is a simple move in which the center box is caused to turn over one complete turn. This rotation may be either clockwise or counter-clockwise.



*The next illustration and text just will not fit in this space, so we'll just take this opportunity for a personal reminder that it would be a pleasure to "shoot the breeze" with you at the Jug session - Pittsburgh, Pa. - June 17, 1947. Roger*



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## NOEL MARSH'S NOVELTY JUGGLING

A NOVEL START FOR CLUB JUGGLERS.



ONE CLUB BALANCED ON FOREHEAD, OTHERS IN HANDS



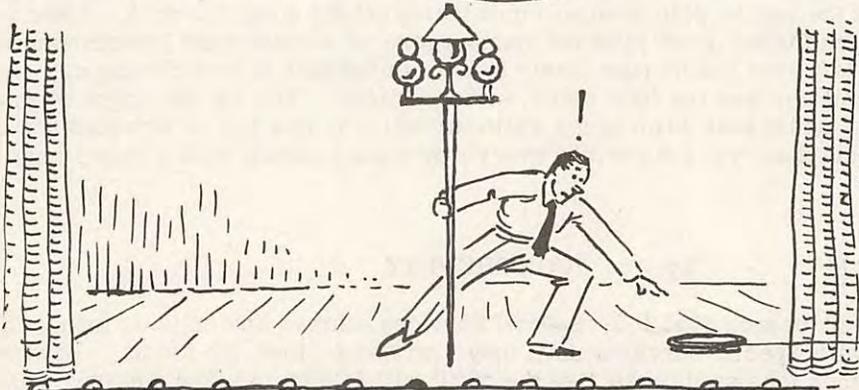
CLUB IS ALLOWED TO SLIDE FORWARD OFF FOREHEAD, HEAD GIVING IT EXTRA MOVEMENT, AND CLUB TURNS OVER AND COMES INTO THE JUGGLE.

NEW NOVEL COMEDY GAG!

JUG. BRINGS ON PROP HEN, WHICH PROMPTLY LAYS HIM THREE JUGGLING BALLS!



(BALLS ARE INSIDE HEN, WHICH IS JUST TIPPED BACKWARDS)



THREE RINGS ARE JUGGLED FIRST BEFORE BEING PLACED DOWN, ON FOURTH - WHICH IS FASTENED TO LINE.

(RINGS ARE SLOWLY PULLED BY ASSIST.)

JUG SETS UP COMPLICATED-LOOKING BALANCING TRICK (AS PICTURE) HAVING PLACED FOUR RINGS ON STAGE NEAR TO SAME - WHEN JUG REACHES DOWN FOR RINGS THEY HAVE MOVED AND ARE TOO FAR AWAY, SO HE TAKES DOWN ALL THE BALANCING PROPS, AND SETS IT UP AGAIN NEAR RINGS - BUT ONCE AGAIN RINGS HAVE MOVED! - REPEAT TILL RINGS ARE OFF STAGE. - JUG WALKS OFF.

A very good tip on the making of juggling plates is to build them up in paper mache over tin or aluminum plates. This idea has been attempted by many jugglers before but failure has come because of the impossibility of pasting or glueing paper to metal, no matter how carefully done. The vibration of catching and dropping the plates soon brings the paper from the metal. Now the secret is to cover the metal plates with a few layers of adhesive bandage evenly all over, and then well glue the first few layers of paper to this, and then build up as usual to the thickness required. Very good plates are made this way.

Elizabethtown, Ky.: Eddie Johnson reports sub Clem Foust now U. of P. grad. Eddie scribes, "I suspect that Joe Marsh is Roger or yourself. Perhaps Jug Juggleson has made me too suspicious." If you'll turn to Rog's Breeze on p. 93, Eddie, you'll see Joe is a jug from Manchester, Eng. Russell, the Juggling Jeweler infos the two Russells I mentioned in Feb. issue are one and the same. Pardon, pal. Philly fellas note. Charlton Chute located a house there and will sell his wigwam in Webster Groves, Mo. He reviews subs Pryde and Day with their "emphasis on charm of youth and much comedy". Sub Jim Aitken, of old vuade contortion fame, pens, "The J. B. has instructive articles every month, valuable to anyone interested in juggling." Take a bow, Rog. Marty Lynch sends list of jugs who worked in 80's and 90's and comedy stuff such as, "We have two rooms in front and she has a flat behind". Fred Hazelwood, Ky sub, reports Bobby May, on 5th year with Skating Vanities, amazed him with off-the-record nifties. I have standing order with our editor for jug books. Latest in; "How to do Juggling" by Eng. clown, John J. Mills. Has stiff board covers, 45 pages with numerous sketches. Itza buck'na'haf. Overheard: 1st school kid, "Do you believe in juggling?" 2nd s.k., "Yes, but I can't do it." For sale ad in spring edish of Billboard, "LaCrosse balls for juggling. Very white rubber, good balance, good traction. Box 304, Rochester, Indiana" Gent snapped is Harry Froboess who plays fairs and parks with 8 minute acro act on 80 foot swaying pole. At one time he did comjug as 2nd fair act. Now he just does a ball bit, teetering on one foot atop the pole!



### JUG JUGGLESON'S LETTER

Dear Roger, Take my advise and don't never join no carnival. I heard this rag bag didn't do so hot in the regular season, no dough for winter quarters so they stay out all year to save storage rent. On the side show they all call theirselves actors and John Barrymore would roll over in his grave if he could hear them. And cold, say pal, this is the worst Ive hit since that wing up through Canada with the old Beerbaum circus when we got stuck in the late fall. Carnies do everything backwards, they should watch a circus crew guy out the top and tie off the ropes. I left my heavy props like the manhole cover and ball and chain at Kelly's and all I brang was them rubber balls the Iowa chick sent me when I was a guest at the Minnepls hotel, ha, ha. So I hit up the side show mgr for some dough for juggling props and he slipped me a buck. Instead of clubs I use 3 milk bottles and open balancing them on my chin while I take off my coat which the inside lecturer, a side show name for M.C., who also does magic, takes. I can't bounce no balls on the small platform in the pit so I just do my regular ball juggling routine. Everybody envies my white tux, real class. In the winter they don't pay no salaries but just a commonwealth plan where the mgr dukes you some change after last show at night. Most I've got any night yet is 6 bits as the suckers don't come out to get gyped on these cold nights. The front of the tent is wide open so I quit taking off my coat, too cold. After the show all the hungry actors make a rush for the grab joint for hamburgers as Grease Joint Johnnie who runs the joint don't want no hamburgers left over and he puts plenty in the hamburgers before closing up. After the 2nd night I started rushing myself and was the first there, some sprinter. The 1st Sat. night when we tore down it rained cats and dogs so I had to tear down in my white tux which is now full of wrinkles and covered with mud so when we opened at the next spot I surprised everybody when I sprang with a tramp juggling act. So long, pal, Jug.

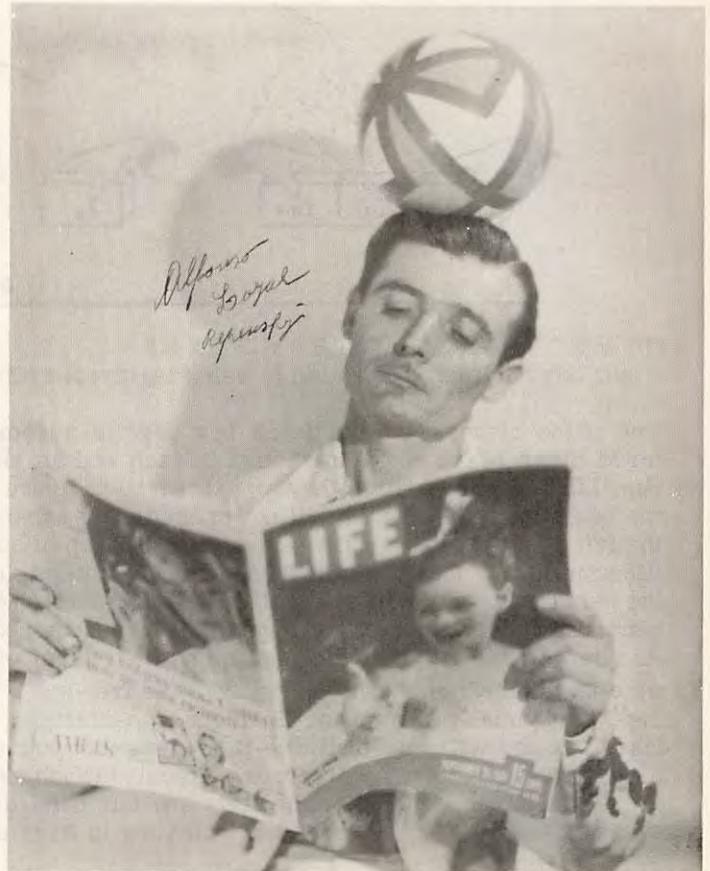
### A YOUNG JUG IN THE ARMY

by HUGH SHEPLEY

Fort Dix, N.J. The entertainment branch of R.T.C. Special Services allowed one enlisted man, a Sgt., but they're letting four of us stay with Special Services until they find some other job for us. However, two fellows have already lined up other jobs so it looks like the outfit will fold up in a few weeks. This means I'll probably go into a Casual Co. here and then get shipped out. I figure I have about 7 months left to go, so I may get out by next Christmas. Another difficult trick along the acro-juggling lines as pictured on page 117 of J.B. is to have the top man (see fig. 6) stand on one foot on the bottom man's head and spin four hoops on neck, wrists and ankle while bottom man spins one on each wrist.

Bill Ruesskamp, Cape Girardeau, Mo. sub types, "In Ken Murray's show now running in Los Angeles, one of the vaudeville acts is an old time Plate Spinning Act. Haven't their names but it's clicking nicely I'm told. At one time they have 15 plates spinning on a long board. Another act in the same is a troupe of trained parakeets. The feature of this novelty act is a bird that juggles a ball with its feet while lying on its back." Jim Aitken sends an interesting bill of 1934 vintage, featuring the Tierney Troupe at Elk Circus in NOLA.

Neat publicity shots of Alphonso Loyal-Repensky result of get-together with Al Barnard and Alphonso who were both here during Hamid-Morton Circus stand. We can't think of a better publicity angle than doing a juggle while reading a mag having a cover pic of a child balancing a soap bubble on finger-- and it happened quite by accident.



Here's the latest dope on the Jug Session: After reading the last Bulletin we see that we didn't make it very clear as to whether the session would be in the morning or evening. 'Tis the morning of June 17th in the Ballroom of the William Penn Hotel, Pittsburgh, Pa. Doc Baldwin writes that there will be other events scheduled for the room about 1 p.m., but that if some of the boys still have the urge to throw things about after noon, we could get back in the room later that night. Chances are the morning session will take care of most of the juggling activities.

In addition to meeting plenty of jugs, here are some of the features you may look forward to seeing at the session:

Larry Weeks types, "Unless something drastic happens to change my plans at the last minute, I will be at the convention. Will have with me both 16 mm. sound and silent films as well as 8 mm. silent film. Also about 100 juggling photos for inspection as well as photos and books to swap."

Larry has suggested and we think it's a great idea, that a swap fest be held. Bring duplicates of photos, bills and collectors items and trade them for something you want to add to your collection.

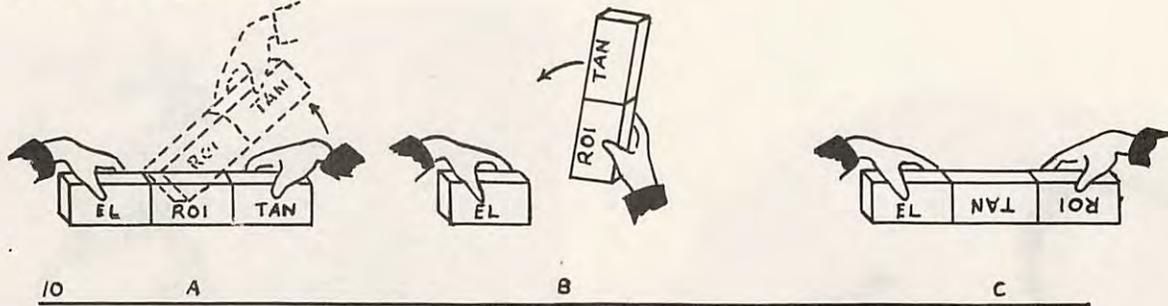
In addition to Larry's film we have in our possession over 1000 feet of 16 mm. film contributed by Francisco Alvarez and Al Barnard featuring the action of the Elgins, George DeMott, Francisco, Barnard, and others.

Among other things exhibited for the first time will be some items in the development stage that will be of interest to all jugglers. For example:- there will be on exhibit a new reflective covering for juggling props. Two new comedy ideas- THE CASE OF THE RIGID ROPE and BOUNCING PUTTY will well be worth your attention.

Doc Baldwin writes that Don Caper and the Bamfields are being contacted; Doug Couden will be there if at all possible-- and we expect many others who have not yet written. If you do plan to be there drop a line to Art Jennings, Derry, Pa. or the Bulletin. And don't forget to bring a few things to toss around. So as things shape up and the time grows nearer we can only conclude that on the morning of June 17th, 1947, you'll see more juggling action and hear more juggling talk than has ever before been concentrated at one time.

## DOUBLE BOX SPIN

This is another move demonstrated for us by George DeMott and which makes an excellent follow-up to the CENTER BOX SPIN. The ROI and TAN boxes are imparted a rotation as shown in 10A. When the two boxes are at about a 45 degree angle, the right hand is withdrawn from the TAN box. The two boxes continue their rotation and the right hand grasps the ROI box as shown in 10B. The two boxes, upon completing their rotation are caught as shown in 10C.



## COMEDY GAGS WITH 3 BOXES

Cigar box routines in addition to being legitimately funny can be further added to with gags and bits of business.

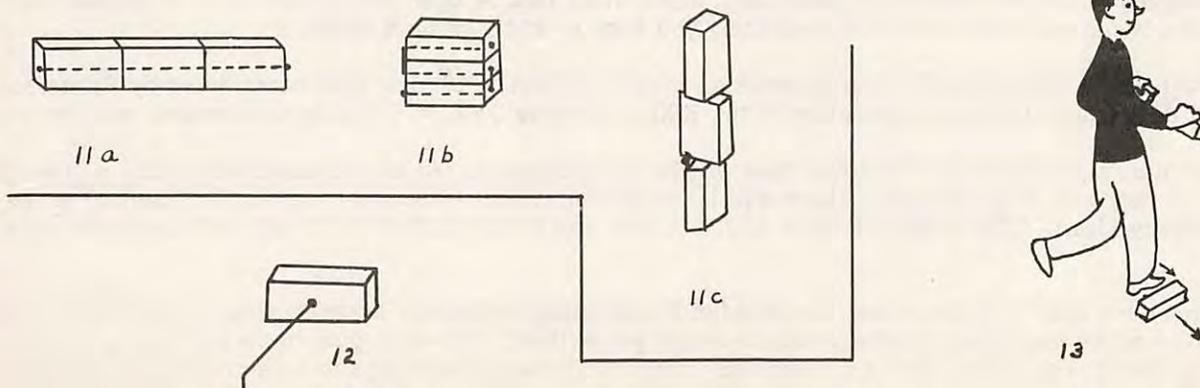
One of the cleverest of the faked box gags is accomplished by running a strong elastic through the ends of three cigar boxes and tying a knot in each end as shown in Fig. 11a. When folded the boxes appear as in Fig. 11b. In this position they are shown to audience. Right hand grasps lower box and left hand is held on top box so that the elastic will not prematurely expand the boxes. The hands make a slight upward toss and the left hand is removed from its position at top of stack. The elastic causes the boxes to flip up into a position similar to that shown in 11c. After acknowledging the applause for such a stupendous feat of jugglery—the performer walks off stage still balancing boxes. As he nears the wings the boxes are dropped, the right hand still holding its box and a good laugh is garnered from the exposure of the feat.

Another clever gag that can best be worked as an encore to a cigar box routine uses a box to which a stiff wire is attached as shown in Fig. 12. The free end of the wire is stuck in the belt so that the box is “floating” horizontally about a foot in front of performer. Right and left hand each hold a cigar box against the faked box so that to the audience it appears that you have three unfaked boxes in the “three box start” position. Now a simple move or two are executed (such as “the single box turn-over” or even a “double cross-over”) and at the conclusion the right and left hand drop to side with their boxes and performer turns and walks off-stage with the wired box “floating in front of him”.

Even the dropping of a box lends a chance for comedy. When a box is dropped instead of stopping the routine immediately to pick up the box, continue to whack the remaining two boxes together, still in time to the music. Then slowly stop—look puzzled at the two boxes in hands, and then surprised to see the box on the floor—Quickly pick up the missing box and go on with the routine.

After dropping a box, put the right and left hand box against sides of head and go through a few moves as though the head were the center box. Drummer hits a loud beat each time the boxes contact the head.

Another dropped box gag which was a favorite of the late W. C. Fields is illustrated in Fig. 13. The right foot is placed next to the box on the floor. Left leg raises and makes a kicking motion to the left while at the same moment the right foot is turned on the ball of heel sharply, causing box on floor to slide rapidly to the right. To the audience it appears that the kicking of the left foot in the air causes the box on the floor to move. A little practice in balance is necessary for this feat since the entire weight of the body rests on the pivoting ball of the heel of right foot for an instant.





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## CONVENTION ISSUE

MEET THESE JUGS --- AND MANY MORE --- AT THE JUG SESSION, I.B.M. CONVENTION, PITTSBURGH, PA.--- JUNE 17th, 1947.



JACK GREENE



DR. A.L. BALDWIN



JOE FLECKENSTEIN



ART JENNINGS



LARRY WEEKS

# SUGGESTIONS FOR COMEDY

by ART JENNINGS

How many times have you seen or heard of a bit of business or gag that was just about tops in comedy and yet didn't get a snicker when you or someone other than it's originator presented it? Have you wondered why? Or have you wondered or given any thought as to why some gags are sure fire and others are not? In this article I am going to endeavor to present ideas on how to plan your comedy and what makes comedy. If you get anything out of it, swell; if you don't, well---

No two comedians get their laughs in the same manner unless one is copying the other. You have no doubt noticed the great difference in the comedy technique of such comedians as Bob Hope, Fred Allen, Jack Benny, the immortal W. C. Fields or between Joe Cook and Ed Wynn. You know that frequently a gag or bit of business that is tops in the mid-west goes flat in Boston and vice versa. It is the purpose of this article to help the neophyte comic set up a system for originating his own style of comedy.

Just as math, magic or any art or science can be boiled down to certain basic elements, it is my belief that the same can be done with comedy. Let us divide comedy into three parts, just as "All Gaul is divided into three parts--". Namely, 1. Trouble or discomfort, 2. Surprise or shock, 3. What I shall call for want of a better name, Incongruence. Subdivide each of these into three parts- Props, Patter, Pantomime.

In every human there is just enough of the sadist to cause us to laugh at another's trouble or discomfort. The never fail laugh provokers in show business are based on this point. I am referring to being hit in the face with a pie or losing ones pants. You can think of many many more examples of this. The early move comics were always getting into trouble and as you recall the more trouble they had the more you laughed. The biggest laughs in the Red Skelton show today are the troubles of his characters. Fibber McGee never fails when the cupboard pours out the mess. You have probably noticed that you usually get a laugh when you miss a trick, if you ever do. Naturally if you miss too much it isn't funny but the miss that causes you embarrassment is funny to the audience. W. C. Fields used to get a howl of merriment when his pile of cigar boxes fell. In my own act this principle is used successfully when I have difficulty removing my hand from my pocket and when I get fouled up in the chewing gum.

In talking acts you can use this principle by making yourself the butt of your gags. Try when using talking gags to strike a mutual note. Place yourself in such a position that the members of the audience can appreciate your discomfort by remembering a similar situation that caused them trouble or discomfort.

Props lend themselves to this principle very readily. Do you remember the difficulty Fields had with the crooked cue? The breaking tennis racquet mentioned in Joe Marsh's series recently in the Bulletin is a prop of this type. Joe Jackson Jr.'s present act abounds in this type of comedy. His bicycle falls apart, he gets his hand caught in the horn, his shirt cuff gets in the way, he sits down on the sprocket, and the more his discomfort, the more the customers are delighted.

Joe Marsh's tennis racquet also has the element of surprise. In this category could be placed all the gags and bits of business where the objects do not follow the established pattern. The catching of the ball by the tips of the fingers when the audience expected it to fall, the delayed club catch, the ball on the string mentioned a few months ago are some more of the same. The putty ball that fails to bounce when all the other balls have been bouncing rarely fails to get a laugh because the audience's mind is literally jolted back to the floor. Any bits of business that establishes a mental pattern for the customers and then suddenly disrupts that pattern is sure to evoke a laugh.

The surprise ending gag has become one of the most popular with many of today's top flight talking comics because people are, it is said, quick on the up take. They are trying to reach the point of the gag at the same time as the comedian and are jolted into the laugh when he suddenly changes the picture. A crude example of this type of gag is the oldie where the bell hop says, "Carry your bag, Mister?" And the man replies, "No, let her walk!" There are many better examples but you can use the principle to gags that will fit your own style of presentation.

When the Hobo in a very tattered and worn coat removes it carefully and lovingly folds it as you would a ten grand mink you laugh in spite of yourself. If a man immaculately attired in evening clothes should stop, bend over and pick up a cigarette butt and place it in his pocket, the utter lack of congruence or conformity to pattern would tickle your funny bone. The things that we call ridiculous are things that are contrary to natural behavior. The secret of Vera Vague's comedy is the idea of an attractive woman throwing herself at all kinds of men with no takers. Going back to Joe Marsh's racquet, if you were to hold it as a base ball bat or as a golf club and do it with an expression that would indicate that you thought that was the proper way to hold it, you would undoubtedly get a laugh. Your action was not in accordance with the normal expected pattern of behavior. No doubt you have already thought of a lot more examples of this principle.

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Pack up your Jug kit and head for the I.B.M. Convention, Pittsburgh, Pa., June 16-19th. Jug Session morning of June 17th.

If it is your desire to do comedy, you must give it serious thought. Being funny is all too often a difficult thing. Those of you who have made an entrance and felt an audience's "Go ahead, make me laugh if you can" attitude realize that all too well. However, if you can quickly pick out one outstanding sour-puss and concentrate on getting a laugh out of him your success will spread over the crowd. Here is where you can use your knowledge of human nature. After you have analyzed a few of your favorite gags or bits of business so that you know why they are funny it becomes a simple matter to apply these principles to the situations at hand to create a laugh.

Now let us consider the most important factor in being funny. Timing. Timing is often the difference between success and failure, and unfortunately there is no way to give you the key to it. Bob Hope is perhaps the outstanding example of timing technique among the talking comedians. If you take his gags down in short hand as they come over the radio and then read them over, most of them are not particularly funny. It is his ability to time his delivery to the split second. It is interesting to note that he cannot work without an audience and that fact may give you a valuable clue. You may have your pet definition of timing, here is mine. "Timing is the ability to synchronize your mental processes with those of your audience." If your delivery is too slow they reach the culmination of the gag before it is presented. If your delivery is too fast they miss the punch. This holds true in pantomime even more than in talking. Since audiences are not alike all over the country nor are all age groups alike it is not difficult to understand why some comics are flat in one spot but terrific in others. But it is the comic who can quickly find the proper pace to suit the audience at hand who is the real success. The G. I. audiences were so wonderful to work for because they were a more homologous group than the usual audience and consequently it was easier to set the pace. For the most part they were able to take the fastest pace you could handle.

After all the reading or studying possible, the only way to perfect timing is to get out in front of people and practice. I do not mean practice juggling, we have too many jugglers doing that now for the good of the art, practice feeling the pulse of that audience. If you recall when Trixie first came to this country, her juggling was, as it is now; almost perfect and her tricks were out of this world but she might just as well have been a machine. She did her routines just as though there was no audience and as a result she got applause but it was not the thunderous type that she gets now since she has learned to pace her act with her audience. Trixie does not attempt to be a comedian but I use her to show that even flawless technique needs audience timing.

If you can, while working up new bits for your act, find ones that incorporate two or more of these principles and then learn to present them with the proper timing. Try to remember, corn is popular today and sometimes the urge comes to throw out the tough tricks. However, if you are a juggler and expect to be billed as such you and your manager or agent like to hear that applause that only comes to reward a display of ability.

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## STUFF & THINGS

DOUG COUDEN

Seymour, Ind.: Close season here. Hugh Shepley discharged after only six months as they're chousing draftees. Prints Hugh, "Pic of Eric Johnson's handstand interested me very much and I'm enclosing a photo of myself doing a little hand balancing on our house in Essex, Mass." How's about some guy doing a 1-handstand on top of a flag pole? Hugh's suggestion of the month, "Why not more acts built around a central theme? Examples of this are the Agoust Family with their act in a restaurant scene, The Kratons' 'Hoops Are People' act and Charles Carrer's cocktail motif. A bar-room scene would be easy with clubs shaped like bottles and plates, oranges, etc. Also a tennis act including routines with 2 balls and racquet, tennis balls, 3 and 4 racquets, also showering 3 balls thru the stringless head of racquet balanced on chin." I like the idea. In fact, been doing "Fun in a Lunch Room" for several years. "Fun in a Kitchen" offers good possibilities what with the chef juggling the orders as he gets 'em. Good one for this is a hotcake on a flat griddle with flips under leg, behind back and over shoulder. Also tricks with pie, pie tin and big knife and an eating trick such as 3 cup-cakes. Some dope on Joe Marsh. He's married, gals! His daughter, 10, juggles, spins, balances and does a spot of tap-dancing. Joe's a semi-pro and has had a dabble at many branches of juggling. Send him your photo for his collection. Address: 13, Ashville Terrace, Moston, Manchester, 10, England. Keep those sketches goin', Joe. Adios.



If the appearance of the Bulletin becomes somewhat erratic for the next issue or two it will either be 'cause we are just getting ready for a convention or just getting over one.

Just in case any of you came in late and haven't yet heard of the big doings coming off in June we hasten to review the facts: The convention of the International Brotherhood of Magicians is being held in Pittsburgh, Pa., June 16-19th and as an added feature there will be a Juggling Session scheduled for the morning of June 17th in the Ballroom of the Wm. Penn Hotel, convention headquarters. If you are a member of the I.B.M. the registration is \$9.00, BUT you do not have to be a member to attend the convention. Non member registration fee is \$10.00. This entitles you to attend all the shows and banquets scheduled as well as the special juggling session.

If you are strictly a juggler not doing any magic at all you will still find the entire convention of interest and value. You will get many ideas that you can adapt to juggling at the many shows and lectures and a trip thru the dealer's booths will further add ideas. The shows almost invariably features a juggler or two. If, however your time is limited, we still urge you to make every effort to attend the Jug Session on the morning of June 17th.



Stick a few Juggling props, your trading stock of pics, bills and collector's items, and your tallest Jug stories and come prepared for the Juggling time of your life.

This Bulletin is going to press much earlier than usual so we can take off with a clear conscience for the Chicago doings and since Joe Marsh's writings have not come in yet we feel quite lost. Joe's ideas have meant much to the Bulletin pages and we can but wish that he could be with us at the Jug Session.

Bernard Joyce catches ye ed with face crimson. Says Joyce, "The 'child' on Life cover balancing soap bubble is none other than Jeanne Craine" (see Loyal-Repensky pic on page 124). All we can say is 'She must have been a beautiful baby-- Oh baby!'

We have Juggling Jewelers, Doctors, and Engineers but the above pic is of Steve Cyanchuk (Steve Santik), the Juggling Barber of Winnipeg, Canada, doing a nifty balance on a broom while spinning 5 hoops.

#### JUG JUGGLESON'S LETTER

Dear Roger, Carnies has some awful so called jokes and they tell them over and over and laugh themselves but nobody else does. Their mainest one is Are you wid it or half witted and another one is to send a punk around the midway for a sky hook to fasten up the side show top. Getting hot here now. Hottest I've hit since playing Tucson in the summer with a mud show. Did I tell you this here is a gilly outfit. They hire trucks to gilly stuff to baggage car which carries the whole carnival to next spot. Got talking with a local yokle and he said he'd been up north and didn't like it. I ast him where he went to and he said North Carolina. Ha, Ha. You know Roger, it wasn't so bad in Kelly's Celar. I sure miss them mixed cold drinks. Lucky if I can get a bottle of beer now once in a while. Minnepls is a swell town. Trouble with the south is all they know is turnip greens, side meat and grits. Was kidding with the magician whose name is Scott and I told him he should tack on a Great before his name. Get it? Great Scott. Ha, ha. The free act on this gillipin outfit is a high diver whose been diving for years but always has to take a couple shots of rye before his act. He goes off backwards and does a back somersault hitting the water feet first and what a splash. Supposed to be 120 foot dive but it's only 90 feet, too high for me. I'll stay on the ground pal. Wrote to Plug Kelly and he sent on my convict wardrobe so I have a change now. The talker which everybody calls a barker which he aint, likes my milk bottle juggling routine for bally so every few minutes he yealls, Bally, juggler so between running out to the bally platform and doing my act inside I'm busy as the devil. Getting a little better dough now, sure got sick of them hamburgers. Tried out the apple, plate and napkin trick, eating the apple while I juggle and wiping off my mouth with napkin but had to cut it out as the hungry actors ate all my apples up. So long, pal. Jug.



# JUGGLER'S BULLETIN

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Roger Montandon

P. O. BOX 711  
TULSA 1, OKLA.

## CONVENTION REPORT

WOW ! What a Jug Session ! If this issue seems to be all Jug session review it's because we feel that this get-together was something "out of this world" and that all of you who were unable to make it will want to know in detail just what went on in Pittsburgh on the afternoon of June 16 and the morning of June 17th.

We flew in from Tulsa via St. Louis & Indianapolis, arriving at about 5 o'clock to find that Jugs Jack Greene, Harry Lind, George Barvinchak, George Lerch, Eddy Johnson, Bill Dunham, Bernard Joyce, Clem Foust & several others had already had a pre-session session in the Ballroom. Sorry we missed it for here Jack and Harry gave forth with demonstrations and helpful hints to anyone needing a little help.

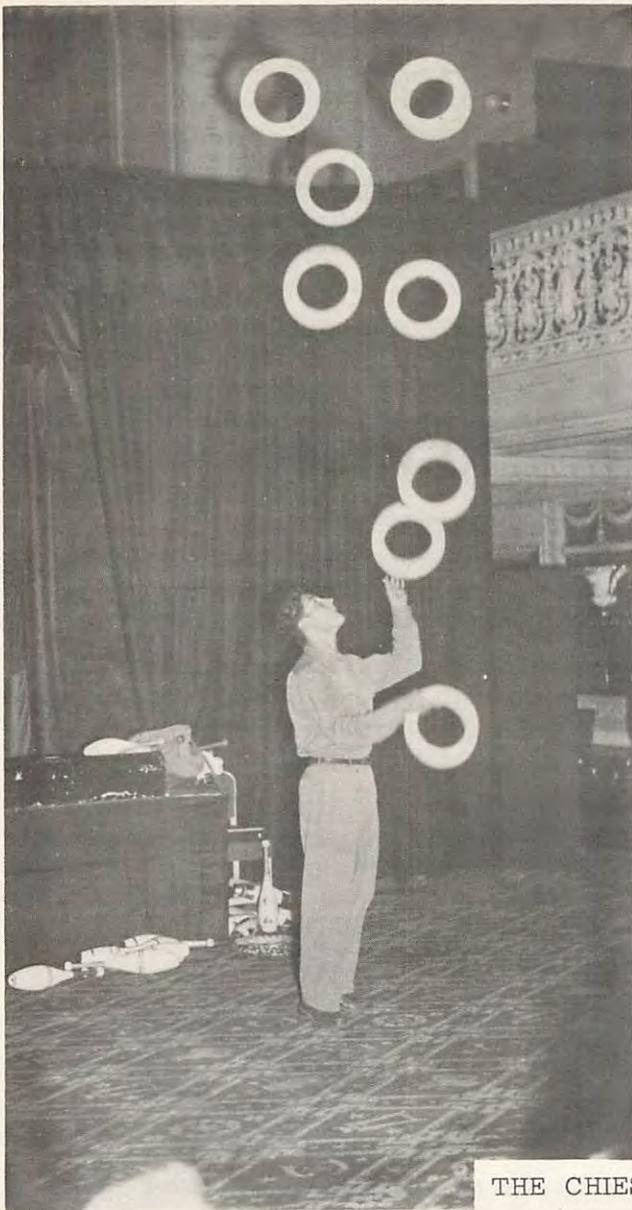
The Night Before Party was a corn-filled show of magic which left much to be desired-- no juggling - though Art Jennings darted across the stage a few times with a flash of comedy. The show being over before midnight, most everyone ended up around the corner at Thompson's restaurant where the Jugs had three or four tables pulled together and continued shooting the juggling breeze until around four in the morning. Those youngsters Lind and Greene caused us to lose much sleep that night and succeeding ones as well. Only the thought of getting to the Jug session the next morning broke up the group.

Things got under way again later that morning (17th) when the Jug Session officially opened. Official registered for the Session were the following: James Reynolds, George Lerch, Eddy Johnson, Floyd Dunham, John Loksa, Clem Foust, Jack Greene, Vin Carey, Bernard Joyce, George Barvinchak, Bobby Jule, Harry Lind, Augustus Rapp, Joe Fleckenstein, Dr. A.L. Baldwin, Sergio Chiesas, Vinicio Chiesas, Art Jennings, Roger Montandon. The picture following shows most of the gathered jugs in action at one time.



On Stage (left to right): Joe Fleckenstein, Jack Greene, George Barvinchak, Vin Carey, Harry Lind, Teddy Ray, Earl Gotberg.

On Floor (left to right): George Lerch, Roger Montandon, Floyd Dunham, Bernard Joyce, Bobby Jule, Sergio and Vinicio Chiesas, Eddy Johnson, Clem Foust, James Reynolds, John Loksa.



THE CHIESA BROTHERS

Harry Lind had everyone gathered around before the session officially started, demonstrating and showing the various types of clubs that have been made in the past. Many of these were cut away to show the construction. It was really interesting to everyone to see the progress that has been made in club manufacture since the days of 21 ounce clubs.

Art Jennings officiated and in order to introduce everyone, each registered juggler was called on to do a few minutes of juggling with their favorite props. It didn't make any difference if you could only juggle three balls or a dozen-- it was a neat yet informal means of getting acquainted.

Bobby Jule, after doing his bit, introduced a couple of youngsters and apologetically said that they had been trying to learn to juggle but hadn't progressed very rapidly. With such a build-down, up came Sergio and Vinicio Chiasas. We didn't think much about it when Jule threw five rings to one of the boys but when he kept tossing 6, 7, 8, and then 9 we thought, here's a gag- the guy's going to throw them up and run like hell. WOW, was everyone pop-eyed when the 9 rings went up in the air and were all caught again, not once but several times. We'll say WOW again. The photographer, a soul with a sense of humor, yells "Hold it", when all the rings are in the air and everyone roared. We barely got our eyes unpopped when Chiasas # 2 (we never did get the first names straight) calmly tosses eight rings, spins one on leg and balances a ball on pedestal on forehead. WOW, WOW ! They handled six like it was a dead cinch, and then did some fancy fast passing with hoops and clubs, the latter being remarkable in itself since they were not accustomed to our American clubs. Then Jule revealed the thickening plot. The Chiasas Brothers were from the Ringling show playing Pittsburgh at the time and have only been in the country a short time. The boys are only 19 and 21 years old so no telling what they may startle you with when you catch their act. We know you'd never believe it if you didn't see it so we have pictures to present the facts.



Harry Lind, Joe Fleckenstein, Augustus Rapp, Jack Greene

With time growing short (we had to be out of the room by one ) the room was darkened and Bobby Jule showed some mighty interesting juggling movies that we would have enjoyed seeing over if there had been time. These films were followed by the 16 mm. prints that the Barnards, and Francisco Alvarez had loaned us for the convention. Francisco's photography was excellent and shows what can be accomplished by good movie taking technique. Al Barnard's pictures brought out what can be done with slow motion picture taking as shown in the sequence of eight club passing. Some pictures !

That noon as many jugs as could be rounded up met at the Embassy restaurant and there, with a quorum present, was started the first association of jugglers in the world. The following were present on the momentous occasion: Jack Greene, Art Jennings, George Barvinchak, Eddie Johnson, Floyd Dunham, Harry Lind, Bernard Joyce, Roger Montandon. The name of the new organization was chosen after the third vote to be - International Jugglers Association. Officers elected were Art Jennings, president; Eddy Johnson, V. president; George Barvinchak, sec.; Roger Montandon, treas. The Juggler's Bulletin was chosen as official organ. The above report is just a brief summary of the happenings of this first business meeting- further news and announcements concerning the new association will be written up by Barvinchak and printed in the Bulletin. Until the organization grows further it was decided to have an initiation fee of \$1.00 with no further yearly dues until acted upon by the next business session. The dollar fee entitles each member to a membership card in the I.J.A. Send your initiation fee to any one of the officers and get in on the start of a great organization. Art Jennings, an artist of no mean ability was commissioned to do the art work for the membership card.

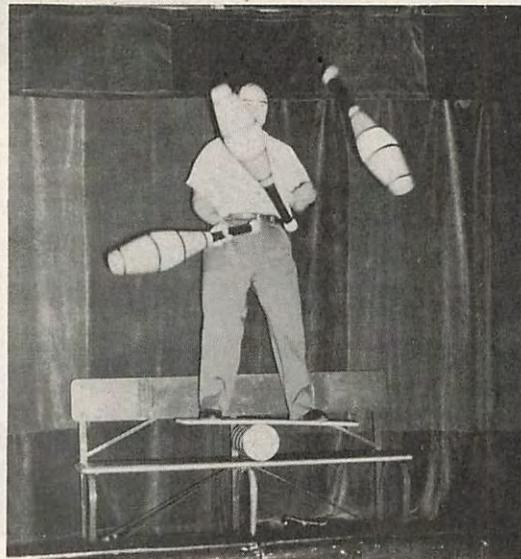
Short Shootins: At the After-Banquet show, Art ably held down the juggling spot billed as the Bum Juggler. Art has added several new refinements since we caught his act at St. Louis. Telegrams and letters from the Barnards, Duke Johnson and Bill Talent, Doug Couden and Tom Breen. Cancellation of postal vacations in Wichita prevented the Barnards from attending; Duke and Bill busy teaching cast of "Off to Buffalo" to juggle; Tom Breen and Cal Kenyon getting married, Doug Couden whammed by car (lady driver), causing damage to his car and trailer. Larry Weeks missed attending by a day as U.S.O. Hospital unit contract started June 16th. Wish all of you, and many more, could have made it-- start making plans to get to the next one right now. Jack Greene's scrapbooks were mighty interesting but missed by many. Harry Lind and Bill Dunham almost going to burlesque show with the excuse that there might be a juggler on the bill. It's Doc Lind now-- that prescription put us back in circulation again, Harry. Seen at the dealer's: A metal gimmick that fits on finger for exploding a single cap--drop object, point fingers and let go with a blast from the bango device. Merv Taylor's fire bowl that lights with a trigger pull-- Juggle five or six (or nine), stop or let fall to floor, reach in coat and pull out lit fire bowl and remark that you're getting HOT.

We had a mighty wonderful time and we think everyone who attended will agree that they saw and heard more juggling going on than has ever been assembled in one hall. A million thanks to the I.B.M., Doc. Baldwin, Joe Fleckenstein, and Art Jennings for making it all possible this year.

On the way back home we parachuted off at Evansville, Indiana to take the rest cure with Doug and Lola who are camped out with the remains of their car and trailer in a beautifully shaded trailer camp. Ah what a life nothing to do but loll around in the shade of the trees and dream of juggling 9 rings. Never knew that a good trailer could be so convenient. After talking over juggling, magic, and booking, with a little practice and picture taking thrown in we reluctantly parted.



Bobby Jule



Art Jennings



Jack Greene



George Barvinchak



Eddy Johnson



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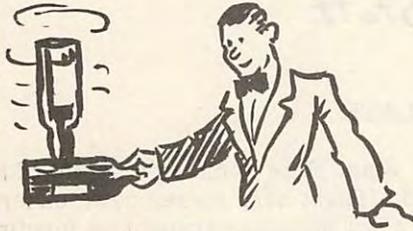
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Roger Montandon

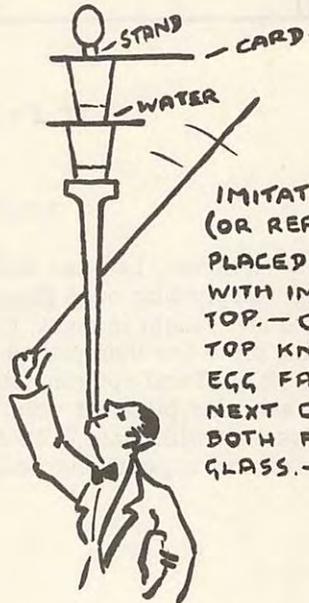
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## NOEL MARSH'S NOVELTY JUGGLING

### "NOVEL BOTTLE TRICK"



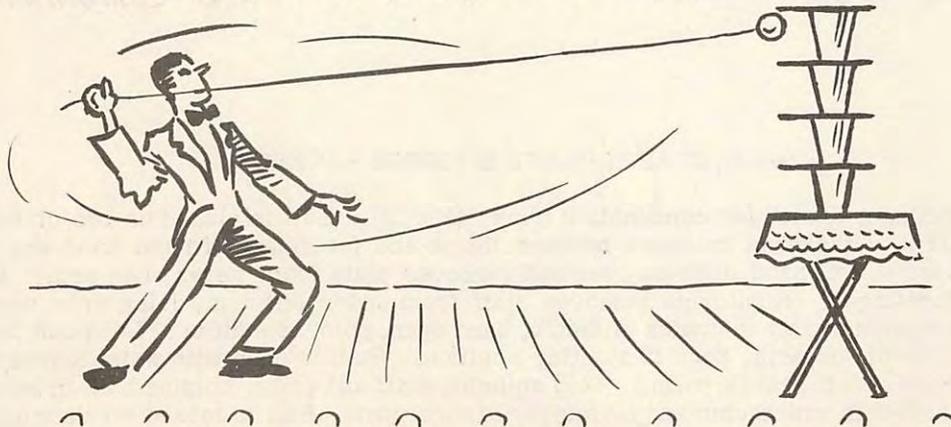
ONE BOTTLE IS BALANCED ON ANOTHER AS ABOVE (NECK OF UPPER BOTTLE ROUGHEND SLIGHTLY) A SLIGHT CIRCULAR MOVEMENT IS GIVEN TO BOTTLE IN HAND, WHEN UPPER IS MADE TO SPIN. VERY EASY TO MASTER.



IMITATION (OR REAL) GLASSES PLACED ON STICK, WITH IMIT. EGG ON TOP. - CARD AT TOP KNOCKED AWAY, EGG FALLS IN GLASS, NEXT CARD HIT, AND BOTH FALL IN LOWER GLASS. - VERY SHOWY.

### VARIATION OF GLASS TRICK.

CARDS ARE KNOCKED AWAY WITH BALL ON SPRING HELD BY JUG. AND SWUNG ROUND.

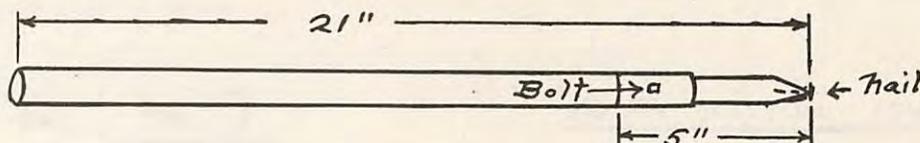


# STUFF WITH STAFFS

DOUG COUDEN

A glance at Feb. Stuff & Things will show staffs in the hands of Frank Layton. I like these props as they make a fine appearance and will stand up a long time with little attention to decorating. With the addition of a spinning plate, ball and tennis racket there is an almost endless variety of tricks which a juggler can improvise. I will include only the tricks I perform, in the sequence in which I present them, as well as methods of handling props, an important adjunct to tricks involving several different objects. Tricks with staffs include elements of tossing, balancing, spinning, comedy, mixed and combination juggling, suitable for the all-round juggler. I use LaCrosse balls and a Van Wyck plate but Roger puts out a chromed brass spinning plate that is fine for the following routine. The reader can get further ideas on spinning plate tricks by reading Stanyon's "New Juggling Tricks" and Holden's "Manual of Juggling".

The Juggler can make his own staffs. Have a plumbing supply dealer cut four 18 inch lengths of 1 inch chrome tubing. Staffs have wooden ends (Fig. 1) which are tapered for plate spinning and to fit readily into open ends of other staffs. A nail is driven into the point, flush with the wood. End is attached by inserting two inches into tube, drilling a hole through tube and wood one inch from end and fastening securely with small brass bolt. Wooden ends are enameled white.



#2-Chrome Staff

## BALL, STAFF, & PLATE

Stand with right side to audience, ball and staff in left hand. Start plate spinning on point of staff, giving it momentum by striking sharply with open fingers of right hand. Right hand comes down under staff, ball is released from left hand and caught in right. Ball is tossed up a few inches and caught on forefingers of right hand. Staff and spinning plate are then placed on ball and balanced. (Fig. 2). To go into mixed juggling with the three objects, lift off staff and spinning plate with left hand, toss ball off forefingers, catching in palm. Turn facing audience and toss plate off point of staff, juggling the three. Throw doubles with staff and do turn over cascade movement with plate. To finish, toss staff high, placing plate under right arm and staff under left arm. You are now in position to start with four objects.



#2 Finger Balance



#3 Combination

## BALL, STAFF, PLATE & TENNIS RACKET

Pick up racket, facing audience for combination trick, (Fig. 3) Ball is placed on top of racket which has a declivity to hold it. Racket is balanced between thumb and forefinger of right hand and carried to chin where it is balanced as left hand crosses over and removes plate from under right arm. Plate is started spinning on left forefinger. Right hand removes staff from under left arm, doing wrist spin. (To do this spin, hold staff perpendicularly in crotch of thumb, hand open, point of staff up. Let point fall forward, revolving past outside of forearm, back to starting position. Staff is spun with wrist movement and by tapping staff with fingers as it passes palm.) Stop spinning staff and plate, holding both in left hand. Racket with ball is lifted off chin with thumb and forefinger of right hand. Ball is tossed straight up off top of racket, bounced on head and caught out to the front on web of racket.

TO BE CONTINUED.

## SHOOTIN' THE BREEZE

We're not alone in having had a swell time at the Jug Session. Bernard Joyce pens, "I would really like to extend my 'Symphony' (# 8 in B Minor by Schubert) to all the Jugglers who had to miss out on the convention, and I think it would be great if all jugs would start planning now for the next years session." Ted Stromberg of Sturgeon Lake, Minn. (he's the young jug that's been looking over the juggling world for the past 71 years) pens, "Don't blame Doc Lind for wanting to take in a burlesque show to see if there was a juggler on the bill. The first 4 club juggler I saw was at a burlesque show shortly after the Spanish-American War, before the days of movies, about 1899. He was a very clever juggler, young and active. Couldn't swear to his name, perhaps it was the 4-club juggler pictured on page 71 (Jug Bul.) or the gentleman facing Jack Greene on page 132, or it could have been Canttell." Eddy Johnson types that Larry Weeks was in town for a couple of days and he and Clem Foust got together for a jug-fest. Eddy further reports, "Clem has a showing date at a New York theatre next week. Purchased some new white rubber, LaCrosse balls for \$1.00 each at Slavin's Sport Store 14 Rittenhouse Place, Ardmore, Pa." Topper Martyn reports, "Joe Marsh has lent me his bound volume of the Bulletins and its really interesting to me, particularly the bits about the old timers. My dad (Martyn of Martyn & Florence, "At the Tennis Court") was always an enthusiastic juggler and I was brought up to regard Kara, Harrigan, Fields, Ed Levine, Jack LeDent etc. as really great people and its nice to see them being treated with the respect they deserve. At the moment I am doing more practice at skating than Juggling as the Ice Show business has caught on over here. I don't usually do clubs in my stage act but do them on ice as they are not affected by the "wind" set up when skating fast."

George Barvinchak, I.J.A. sec., garners a thousand dollars worth of publicity by tying in the "flying saucer" craze with Juggling. George says, "I wonder if any other Jugglers took advantage of the opportunity?"

Harry Lind writes, "Ringling Circus here July 10th and had 5 of the jugglers out here. Vinicio Chiesa put up 5 of my Junior Model clubs (11 oz) very easily. Next Andre Reverhas gave me a surprise. He did 5 and then, get this, in stopping them he caught 3 in left hand, # 4 was placed in balance on his forehead, and then the 5th club was caught in right hand. Marvelous club juggling. This get-together gave me a chance to pass clubs with 3 more jugglers making the total of about 125."

Carl Thorson sends a dollar with this note, "Glad to hear about the Jugglers Convention. Sorry I was unable to make it. I am now closing an 18 month tour of hospitals for U.S.O. unit 15. Please find \$1.00, would like to join the I.J.A."



TOPPER MARTYN

## George Makes Discs Fly

"What's all this fuss about flying saucers?" George Barvinchak



—Binghamton Press Photo.

**'WHY THE FUSS?'** — George Barvinchak of 100 Harry L. Drive, Johnson City, says he can't understand all the fuss about flying discs. "Why it's simple," he says. "I've been making them fly for years."

asked. "They're nothing new. Why I've known about 'em for years. Made a few fly myself, too."

For the two or three persons in Broome County who haven't yet seen a flying saucer, George said he'll be only too willing to show them what it's all about.

George, a happy soul who claims he's never been baffled by science, said he's making this offer to put an end to the many theories offered in behalf of the flying discs.

George dropped in at The Binghamton Press today to tell us about it.

### DUTY TO TELL

"Why it's like the country suddenly went nuts," he said. "I feel I just have to tell everybody. It's my duty."

"Look," he said, picking up four small china saucers, "it's easy." He began juggling the saucers in the air. "See? Flying saucers. What's everybody so excited about?"

George, who lives with his wife and 4-year-old daughter, Betty Ann, at 100 Harry L. Drive, Johnson City, then confessed that juggling is one of his hobbies.

He also admitted that he's president of the Triple Cities Conjurors Club and secretary of the International Jugglers Association.

### SETS SCIENCE BACK

Someone standing nearby then reminded George that his demonstration had probably set science back another 100 years.

"That's O. K. with me," he said. "I just can't sit by and watch people stay up all night looking for flying saucers."

At this point a telephone on a nearby desk jangled.

The call was from the 1,587,903th person to report seeing a flying disc in the last few days. A few minutes later there was another call.

"What about it?" someone asked George. "What do you say to that?"

"Send them to me," he said. "I'll show them flying discs."

## OFFICIAL NEWS OF THE INTERNATIONAL JUGGLERS ASSOCIATION

In Pittsburgh, on June 17, 1947 was held the first meeting of the International Jugglers Association. Following are the minutes of the first meeting:

Jack Greene was elected chairman for the nominations. The following were elected officers:  
President- Art Jennings, Derry, Penna.  
Vice President- Eddy Johnson, 212 Eighth Ave., Juniata, Altoona, Penna.  
Secretary- George Barvinchak, 100 Harry L. Drive, Johnson City, N.Y.  
Treasurer- Roger Montandon, P.O. Box 711, Tulsa, Okla.

After three votes it was agreed upon to name this organization the, "International Jugglers Association".

Motion made by G. Barvinchak and seconded by Jack Greene that contributions be made by charter members to carry costs of having membership cards printed and postage for same. Motion put to question- carried that each member pay the yearly dues in advance. This was to be \$1.00.

Art Jennings made the motion that the following affirmation be made by each member: "The acceptance of this card is my pledge to render assistance to fellow jugglers." Motion carried.

Motion made and carried that the "Juggler's Bulletin" be the club's official organ.

Roger Montandon made motion to commission Art Jennings to do the art work on the membership cards. Jack Greene seconded the motion. Motion carried.

Motion made and carried that Roger Montandon shall be the printer of the cards.

Jack Greene moved that we give the club officers nick names pertinent to juggling props. Motion carried.  
President- Big Club, Vice-president- Little Club, Secretary- Plate, Treasurer- Balancer.

Following is the list of paid-up, charter members: Bobby Jule, George Varvinchak, Roger Montandon, Jack Greene, Harry H. Lind, Vin Carey, Art Jennings, Floyd Dunham, Dr. A.L. Baldwin, Eddy Johnson, Bernard Joyce, Teddy Ray, Joseph Fleckenstein.

Meeting adjourned.

Any jugglers desiring to join the International Jugglers Association may do so by sending money order or check to any of the above officers. A membership card will be mailed as soon as ready. Each member will also receive a copy of the Constitution and By-Laws, and a roster of all members.

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### JUGGLING JOTTINGS by STANLEY COLLINS England

"In my youth" as Lewis Carroll wrote, when I aspired to be a second Cinquevalli, I used to combine a little mystification in my routine of ball-tossing. As the routine calls for no conjuring ability and can be learned in a few minutes, some readers of the Juggler's Bulletin may care to give it a trial. I will explain the routine exactly as I did it nearly fifty years ago, urging that as most jugglers are right-handed, they read right for left and vice versa in these instructions. I am left handed.

Have two balls under vest on right hand side or else in a pocket from which they can be unobtrusively removed. Two balls are juggled in left hand, passed over to right and back again into left. As the balls are juggled over left shoulder, one of those from vest or pocket is secured in right hand. Now if one from left is tossed into right hand and the two in right hand juggled, the left will have a third ball. This is suddenly blended into a two-handed criss-cross with three balls. To follow a two-handed routine with three balls, the three are juggled with left hand only. The right hand, thus left free, secures the fourth ball which is added to the three as the two hands again come into action. I wanted to add mysteriously the extra ball for my five ball juggle, but I never succeeded in doing this. Here is a poser for some ambidexterologist.

In my three-ball routine I made a variation that I have never seen done by anyone else. It is the usual criss-cross throw, but done with both hands immediately in front of body on the same plane. This gives the appearance of the balls being showered to and from the body. The hands revolving around each other as the balls are tossed gives a very pretty and graceful effect. No additional difficulty is involved as a trial will prove.

---

Lou Meyer, Baltimore Jug passes on this hint: "If you do a suit case act and want to carry a long stick for balancing go to a sporting goods store and get a tent pole of the folding variety. They are about four feet in length and fold into three parts for packing."

Evansville, Ind.: Joe Taylor, Boston jug, sends M.O. for sub and back issues and writes, "incidentally, this is being paid for with some of my first money made from juggling. You may add my name to the list of colored jugglers. Ed Ellis, mentioned by Tom Breen in Jan. '45 issue, has been my tutor." Saw Bill Sachs at the new Billboard plant. He's been with it for 22 years and is now executive news editor altho he is best known to performers for his Rep, Pipes and Magic columns. Bentwood, concave hoops are vanishing as bike mfgs. have switched to metal rims. Joe Marsh, the Bulletin's "Top Drawer", types, "The letters of that villainous jug, Jug Juggleson are very good indeed." Joe's pic appears bottom right. Bert Hansen doing 8 acts (40 min.) at kid parties. Betty Gorham had instructive visits with Glen Phillips, back from Canada, and the mystery jug on Royal American Shows. Jug cartoon in 7-5 Sat. Eve. Post. 8 x 10 in from Hugh Shepley and letter from Marty Lynch on his nifty, new letterhead. Marty bought some of those la crosse balls at \$1.15 per each. Ouch! But he reports they are the real McCoy. Rog had some with him on his visit. They seem slightly larger but have good bounce. But hold everything! That bouncing putty listed in Rog's new catalog is weird stuff. It can be stretched like chewing gum but does not stick to the hands. It can be broken into pieces for juggling but the pay-off- when rolled into a ball it bounces like rubber! Some one once asked if Rog could juggle and his reaction was, "Am I supposed to juggle too?" (in addition to publishing Jugs Bul) Yup, he can jug- did 5 balls here. Rog took movies but I blew tricks with props going down instead of up. Snap shows our editor dopping out routine from the juggler's bible. Adios.



## JUG JUGGLESON'S LETTER

Dear Roger, Since I wrote last lots has happened but first how about a payoff for all them letters of mine you put in the Jugs bul. Reason why is that Marie Montague the illusion gal on this here side show and I are like that since I exorted her to the movies. So I can use some extra moola to step out with her with. Say Roger have you ever been in love. The high diver took too much rye one night and when he done his dive he turned too far in the air and lit on his back in the tank. When he comes too he yells he's through for good and he'd sell his whole outfit for a yard. Having no yard but a good idea I rushes over to the office wagon which is a trailer and ast the owner Perc. P. Cassidy could I fill in for the diver. He said if I done a free act why was I working for peanuts in the 10-in-1. So I gave him a song and dance of how I used to do a high fire juggling act but my outfit was burned in Omaha and now I was glad to even get hamburgers. I hit him up for the hundred smackers to buy the divers rigging and what do you know Roger, he advanced me the yard and I bought the outfit. Well, I hustled around and made up a fire baton, 3 juggling torches and 4 fire balls which I use gloves with. Then I hit Perc. P. Cassidy up for 2 yards per week but he just laughed but he came through with one yard so now I'm in the dough again so here's my 3 bucks for the Jugs bul. I made a 4 foot platform to juggle on but only have it 25 feet high so everybody on the midway can see good. I put a rack on back of platform for props, a good flash. I dip props in a coffee can half full of gasoline before lighting them. Nobody knows I never done no free act before and it draws big crowds every night. I go over big and I guess I'm the first juggler who ever done a high fire juggling free act. So long, pal, Jug.

DAILY VARIETY DAILY Fri., May 16, 1947

Hollywood Inside

★ ★ ★  
THERE'S even more vaudeville in 20th-Fox's "Off to Buffalo" than in a headline vaude show. At least a dozen of the persons connected with the production are ex-vaudevillians. Dan Dailey holds the record among them for getting the earliest start before the footlights, having appeared in a minstrel show when he was only six. Bill Talent and Duke Johnson, jugglers employed to coach Dailey in juggling sequences, have been in show business for 40 years and were veteran vaude performers. Others with experience ranging from four to 21 years include Charles Winninger, director Lloyd Bacon, Fay Bainter, Seymour Felix, Al Siegal, Les Clark, Hugh Cummings, Adolph Winninger and Bill Riddle, makeup man.

# OUT OF MY SCRAPBOOK

JACK GREENE

This is number three of a series of articles on juggling. I hope you will get as big a kick out of reading them as I did writing them.

Whenever object jugglers are mentioned the name of Cinquevalli is bound to be brought up. Cinquevalli was a very fine juggler, using numerous articles such as hat, cane, and gloves; billiard balls and cues; and using pool pockets fastened to his shoulders, hips, and one low on his back. His moves were very clever. Rolling the balls across his back, over and around his arms and neck, finally landing deftly into the pool pockets. He dressed in tights, as was the custom in those days, especially the European jugglers. As for wonderful tricks I cannot say that Cinquevalli put any of his brother jugglers in the shade, in fact there were jugglers greater than he by a long shot, and I firmly believe that the present day good jugglers would make him take a back seat at a 'Jugglers-Only' contest. But if he were to present his act to an audience of non jugglers he would easily win the honors. Why? Cinquevalli was a master showman. If Paul were to stand in front of an audience and just take a bow he would get an ovation. That was Cinquevalli!

Around 1906 there seemed to be a large number of Family Acts. Most of them used the same setting- a dining room. They used the furniture, silverware, dishes, lamps and whatever else a dining room held. There was the Onri Family, the August Family, The Blank Family, and some others. Joseph Blank of that family was a great juggler, and I mean great! One of his tricks that impressed me most was the juggling of seven large discs. He not only tossed them up in the air but he kept them going as an ordinary juggler would three or four balls. Archy Onri of the Onri Family turned to a single assisted by a woman. He featured devil sticks. Jack Onri later went in for a single under the name of Jack Hanley and was very successful.

Paul Spadoni, a wonderfully built man, was another object juggler of distinction. He did tricks that were popular in those days with a conglomeration of different objects. His specialty, though, was cannon balls. Rolling them across his chest, around his neck, over his back and catching them on the back of his neck after being tossed in the air. His finish was a showy one. After placing a cannon ball on each end of a crossarm and one at top of the center post he would lift all to his chin as a balance trick, at a signal the drummer-- who, by the way, is a great assistant to any juggler-- would start a roll on his drum. Spadoni would then knock the cross from under the cannon balls, the balls falling, one in each hand, and the third landing on the back of his neck. Neat and very showy.

Hartly was another object juggler who had a showy act. I believe he came from England. His finish was always an applause getter. He would toss from his toes a saucer, catching it on his forehead, then he would place a cup on his toes and toss that onto the saucer, from that he would toss a spoon from his toes and that would land in the cup. A goodly round of applause would always accompany that one.

W. C. Fields was not only a funny juggler but a good one to boot. Fields, however, went in for comedy more than he did for juggling. The last time I saw him work he had a trick pool table, getting all kinds of laughs from crazy shots. One shot which pocketed every ball on the table was one of his big laughs. As a finish he would go into the cigar box trick, getting many laughs by fumbling them all over the stage finally ending up by breaking all of them by jumping on them.

Speaking of pool tables- there was at one time an artist, I fail to recall his name now, who used a pool table and did all kinds of trick shots. Some in particular being done with a cue and several balls. He would be classed as a juggler because of his tricks, and not as a trick pool player. He would shoot a ball from one end of the table to the other end and have it bounce into the air from the far cushion and catch it in pocket.

Paul Conchas was the greatest cannon ball juggler it was ever my pleasure to witness. Paul was built like an Adonis. Dressed as a Roman gladiator he presented an appearance that would make the ladies gasp. After doing all the stunts his contemporaries did he finished by having dozens of cannon balls drop from a sort of a shoot like a loop the loop, one at a time and land on his neck with force enough to knock over a healthy man. But Conchas tossed them aside after catching them as if they were rubber balls.

Herr Troba was another artist of the old school. He did the usual cannon ball tricks, pool pockets and balls, and also juggled three loaded rifles which fired as they struck his hands. He finished with a sentry box with a good sized man in it balanced on his chin while holding a large shell in each hand.

Then there was Salerno, Chinko, Kara, and a host of other first class object jugglers. And one cannot forget the great lady juggler Selma Braatz who finished her clever act with a full back shower using lighted torches tossed high in the air.

TO BE CONTINUED



# JUGGLER'S BULLETIN

"The only publication in the world devoted exclusively to the interests of jugglers."

Published Monthly

Roger Montandon

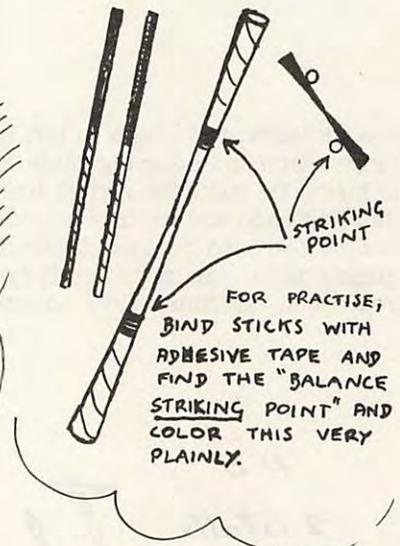
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## JOE MARSH'S NOVELTY JUGGLING

"DEVIL-STICK" IDEAS — BY JOE MARSH. — M/C. ENGLAND.



# STUFF WITH STAFFS

Doug Couden

## JUGGLING FOUR DIFFERENT OBJECTS

Stand with right side to audience, racket and staff in right hand, ball and plate in left. The objects are chaffed, two in each hand, tosses made straight up. Throw objects alternately, leading with racket, then plate, staff, and ball. (Fig. 4) Incidentally, chaffing is a variation of the fountain movement in which objects are showered outward in each hand. To close the trick, toss staff high and place racket under left arm. Catch staff in right hand. Swing body around with left side to audience while doing wrist spin with staff and smiling out to audience. Dispose of racket and ball.



### #4 Chaffing

#### TWO STAFFS & PLATE

Face audience, two staffs in left hand. Plate is started spinning on one of the staffs. Free staff is removed by right hand and spinning plate is transferred from point of one staff to the other as arms are moved back and forth. To make the switch bring up staff at an angle. (See Layton pic.) Staff with spinning plate is lifted with right hand and balanced on chin. Do finger twirl with free staff in left hand, then wrist spin in the right. Pass staff around the one balanced on chin, back into right hand. Now bring up staff in right hand and lift off spinning plate. Balanced staff falls sideways and is caught in left hand. (Fig. 5) Repeat lifting off two or three times. Spinning plate on staff is removed from chin and second staff is inserted, holding in left hand.

#5  
2 Staffs  
& plate



### #6 Triple Spin

#### TRIPLE SPIN

Take baton and place under left arm. Place rope in left hand along with staffs and spinning plate. Spin the plate fast, then carry staffs and plate to chin with right hand. Remove baton from under left arm with right hand and get rope in correct spinning position in left hand. Start rope spinning, then the baton. (Fig. 6) As you have to do rope spinning blind it is best to prepare rope with a swivel and secure loop at x so that it will always open. To make your triple spin different than my pet trick you can substitute a glass of water in a hoop, spinning basin, twirling a long, heavy ribbon or other of the various spinning tricks. Here's another combination which I have performed while changing for a week on tenters. Balance a 4 inch wooden ball on open end of two nested staffs, on chin. Spin a plate on staff in left hand and do wrist spin with staff in right. This, of course, is much easier than the above movement. At conclusion of triple spin, dispose of rope, baton and plate and pick up another staff. (to be concluded)

# OUT OF MY SCRAPBOOK

JACK GREENE

## MORE ABOUT OBJECT JUGGLERS

No doubt there are a number of good and great jugglers who will not be mentioned in these articles. It is not my intention to slight anyone, but either the juggler has slipped my memory or it may have been that I never knew or saw the jugglers omitted. I would like to hear of those missed in these articles from you jugglers; it may be that your information will help with further items pertaining to this art.

A few weeks ago it was my good fortune to bump into Glen Phillips, an object juggler of the old and new school. An old timer with modern ideas. His act consists of the high hat, cane and gloves, Indian clubs, devil sticks and finishing up with the Saucer, cup, sugar lump, and spoon, tossed consecutively from the toe and being caught on the forehead. To say he went over with a bang would be putting it mildly. He is a finished performer from all angles. And a great guy to meet. He did an act with his wife for a number of years under the team name of Phillips and Sylvia. He visited with me for a day while in this neighborhood. Of course we went out in the back yard and threw a few shoulders. It was rather tough going for me for awhile but got into the swing of it sooner than I expected. Sure we had a regular gabfest about the great jugglers of the past and present. I might add that his information was a great help to me, bringing back many pleasant memories and refreshing my mind about the jugglers of three generations- past, present and future.

Also had a visit from our newcomer from Davenport, Betty Gorham. Betty is of the coming generation. And I can say this much for Betty- If she will stick with it she will be a wonder. She has all the talent necessary and the youth to go with it. Not yet fifteen years old and nuts about it. It's a pleasure to take someone like her under my wing and dish out advice and show short cuts in the jugglers art. Watch for Betty. In a few years you will be hearing of her.

Years ago when one talked of object jugglers the name of Cinquevalli was uppermost in the minds of jugglers. Today it is Rastelli or Truzzi, and not long ago it was Serge Flash. I never met nor did I ever see Rastelli, but from what I hear he must have been sensational. Have seen Truzzi and have nothing but admiration for his work. Featuring the ball and stick tricks in a manner which is startling to say the least. His other work is beyond criticism.

Ben Beri is another juggler who can be classed as an object juggler. Ben is also a comedian. Anyone who has seen Ben work will agree with me when I say he is distinctive. Not only does Ben carry himself well but his delivery is exceptional. He is not of the tramp variety comedian but more or less the gentleman juggler with a dash of subtle buffoonery that goes over great. Beri does balls, clubs, and tambourines. Perhaps other articles. It has been years now since I saw Ben do his stuff.

Joe Cook was a juggler who was quite versatile. Joe was not only a juggler but a comedian as well. He also danced, walked a wire, did quite well on a rolling globe, and talked himself into the hearts of millions through his clever way of handling lines in his talking parts. Joe was one of the few jugglers to master five clubs. When one mentions Joe Cook one cannot help but mention Evansville, Indiana in the next breath. Joe came from that town and was always talking about it. The good citizens of that town erected a monument in Joe's honor a few years ago. The only living American to be honored thusly.

When we reach into the bag and pull out famous comic jugglers we cannot overlook such well known comic jugglers as Bedini and Arthur, Emerson and Baldwin, Redford and Winchester, The Tossing Austins, Chas. T. Aldrich, Herbert Lloyd, Harrigan, the Tramp Juggler, Tom Hearn, O.K. Sato, The Havelocks, Kavanaugh, and the Kelso Bros. Many others I am sure ought to be in this list.

And now that winsome little miss of the ball and stick fame, Trixie. I have been told she does tricks that would make men jugglers turn green with envy. Never having seen her work I cannot say much about her here. But from the word being passed around amongst jugglers she must be great. Her trick of standing on skates and juggling six plates while bouncing a ball on her head is to say the least, startling. Am waiting the day when I can catch her act. Recently I read a review on Woodrow, a sixteen year old boy from England stopping the show at each performance at the Roxy in New York. His specialty is cigar boxes. No doubt you old timers have tried out the cigar boxes in your early youth, placed them in your act for awhile, then eliminated them for something else. Just didn't go far enough with them. It strengthens my contention that no matter what you do, if you do it better than anyone else, you will be successful. It doesn't need great tricks such as tossing eight or ten balls in the air, or the juggling of five or six clubs to be a success. No matter how simple the tricks, if you do them better than anyone else ever did them you will have the honor of being among the great.

Frank LeDent specialized in balls. His manipulation of three, four, five, seven and nine balls was something to marvel at. I've been told he juggled ten at times. Frank also did high hats and was one of the first- if not the first- to do the bouncing hats.

Gaston Palmer of the Piriscaffis Troupe was among the great of another day. Gaston did a swell trick with three pool cues. Placing two on his chin in a V shape with another lying on top of them like the top line of a "T", he would gradually work the top one and one of the others so that they would fall into his hands, leaving one still on his chin, he would then slide the remaining one down his head and gently push up during the glide to reverse the remaining cue from one end to the other. He was great at tossing also.

To my mind now comes one of the finest novelty juggling acts of show business of years ago, The Howard Bros. The Howards played banjos. During the course of their act they would play around; juggling two, three, and passing six between them, and also doing the back to back trick with six, at the same time playing a lively tune on the banjos. They were expert musicians and pretty good jugglers. To play and juggle at the same time was something to behold.

Tambo and Tambo were jugglers of tambourines, which brings also to mind the Freeze Bros., who claimed to be the only performers in the world spinning thirty two tambourines at one time. Sixteen each, using their heads, hands, knees and toes in doing it.

My next article will cover, to some extent, hoop jugglers and rollers. Among those mentioned will be: The Gregorys, Ollie Young, Everhart, Konners Bros., Alpha Troupe, and also some of the outstanding single hoop manipulators. Reminder: Please send me any information you can on the juggling art. Even corrections in these articles, if any.

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JUGGLERS I HAVE KNOWN

Stanley Collins

England

REBLA: I wonder how many readers of the Juggler's Bulletin remember the name of Rebla, the English comedy juggler. When quite a lad Albert James Stevens for that was his birth name, joined the Agoust Family of jugglers for a while and toured the Continent with them. On his return to his home in Mildmay Park, London where he lived with his widowed mother, a frail, sad-eyed woman, he decided to work an act modelled on the lines of W. C. Fields. Two of his friends at this time were Johnny Bruce and a lad named Freeman (I forget his Christian name) who was very clever at card manipulations. The three friends used to meet in Bruce's house much to the annoyance of Bruce's grandfather, an eccentric old gentleman who used to swear horribly about the noise made by the boys. Bruce and Freeman decided to double up for a time as the Idento Brothers in a comedy juggling act, but Freeman, who preferred boxing, soon tired of Music Hall work and gave his place in the partnership to another friend named Bert Stoneham.

Meanwhile Stevens who had managed to interest Harry Day, the famous London Agent, secured a booking at the Bedford Music Hall in Camden Town with an act which was an immediate success. Thereafter he played the Barrasford Tour and many of the London Halls under the name of Rebla which was his first Christian name spelled backwards without the final "t". After a while he took on a partner named Harry Diamond and as Alber and Amber (Alber was, of course, Albert without the final letter) they toured for a while. When Diamond left him, Stevens took on another partner (I have forgotten his name but believe it was Charles King) this time a late assistant of Chung Ling Soo. This arrangement lasted but a short while to be followed by yet another partner in the person of a friend of Stevens named Charles Brock. Together Stevens and Brock opened at the Alhambra, Paris with a very successful act which lasted until Charles Brock fell ill and died in Paris where, I believe he was buried. Stevens remained on the Continent breaking all the contracts he had made in this country which meant a seven years' injunction restricting him from performing in England.

In 1918 or thereabouts he returned suddenly to England having in the meantime married the daughter of Marinetti, the Continental agent and starred in a revue with Harry Lauder at the Shafterbury Theatre, London. What became of him after this I cannot say for I have not seen him since. If he is alive I imagine him to be about 66 years of age. Stevens in addition to being a very expert manipulator was an excellent tap dancer.

---

James Aitken writes: "On recent trip to N.Y. had the pleasure of seeing Lew Folds in "Ice Time" at Center Theatre. Folds is doing a routine on ice skates and opens with top hat, cane, and gloves; then three balls; a balancing trick with two sticks and spinning hat; three clubs; bouncing 5 balls on drum; and finishes with devil sticks. Speaking of juggling on ice, I read Topper Martyn's report in July Bul. and it brings me back to a date I played in Poli's Palace Theatre, Hartford, Conn. On the bill was a very clever juggling act, Martyn & Florence. They did tennis racquets and I remember Martyn did a ball routine bouncing balls thrown at a board set in front of him at about an angle of four inches on the high side. This bounced the balls back to him at a 45 degree angle. On the same bill at Hartford was Olson and Johnson who were just getting started about that time. I caught the Olson & Johnson show at the Roxy and in a talk to the audience Johnson said they had been partners for over 30 years. So that's a few years ago that I was on the bill with Martyn & Florence.

## STUFF & THINGS

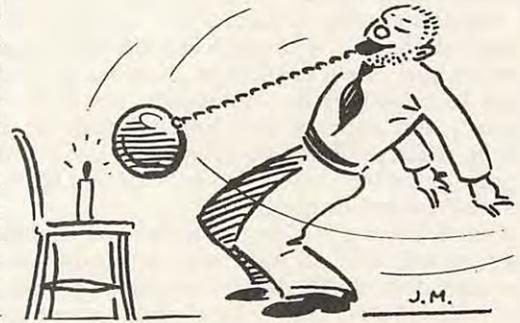
Doug Couden

Ky. Lake: Glad to see Jack Greene's "Out of my Scrapbook" in the Bulletin again. Seems like more shorts like Stanley Collins' "Juggling Jottings" would also be welcomed by Roger, especially if they were regular monthly contribs. During his visit, Rog mentioned he had too few jug articles on hand. As Jack Greene gets a kick out of writing jug stuff (same here), so would you once you take a fling at it. I suggested to Roger that someone do a monthly column similar to Bill Sachs' magic column in The Billboard; news of where jugs have been working, etc. Also why not jugs sending in articles on their pet tricks or routines? Yep, Jugs Bul needs more scribes. To encourage contributors, jugs are invited to do this column as guest writers. You'll find it interesting and good practice to get your hand in. It will make it a lot easier for Roger if you prepare your copy as follows: Send separate sheet (or sheets); type (double space) or write on one side of paper; write 250 words legibly and send it to me % the Bulletin; a small sketch, along with your Stuff & Things, would be fine. What to write about? Anything pertaining to jugs or juggling. It's open field. Go to it! Jim Conway, on way to Wash, to join show, had his motorcycle stolen in S.F. He scribbles; "So I advanced to the rear--south to L.A." Un-success story: Could not crack unicyclist Mel Hall (lad who sells la crosse balls) for a sub. If you want free listing in the Theatrical Directory, write for a blank: American Associates, 3521 Adams Ave., San Diego-4, Calif. Sub El Miller, the preachin' pifawmah, leaves his church in Lanesboro, Iowa to finish college at State. Joe Marsh's sketch depicts Mr. Juggleson performing his great ball and chain feat. Adios.

---

### JUG JUGGLESON'S LETTER

Dear Roger, Perc. P. Cassidy pays off Sat nights in singles and you should see the big bulge from the bundle of lettuce when I walk away from the office wagon. I ate 5 squares per day to get the wrinkles out but now I'm back to 3 a day but I always get a snack after my free act anyways. Marie the illusion gal was on the side show because she used to play parts in rep shows but couldn't connect this season. We went to another movie matinee and passed a jewelry store and saw some swell sparklers. To make a long story short I bought her a diamond engagement ring but we wasn't engaged long as we went right over to the justice of the peace and got hitched so congratulate me pal. Ad some more news. I made a down payment on the trailer the high diver lived in so we park it right back of the rigging. It's handy for a dressing room as I step right out of the trailer and do my free act in wardrobe which is all white and I look like a million. The whole carnival blacks out for my act and Marie Keeps the spot light on me when I climb the ladder and switches it off when I start to work. I made her quit the side show job. She's a good cook and can cook thousands of things--beans, ha, ha. Marie had a Chevy sedan so we just hook up the trailer and roll to the next spot like a bat out of hell. 25 miles per hour, ha, ha. I made up another fire trick by wrapping asbestos around a big wire hoop which I spin with a long thin wire like rope spinning and it wows them. For my grand finale I get both the burning wire hoop and the fire baton going at once and Perc. P. Cassidy said it's the best free act finish he ever seen. Being a carnie aint so bad if they'd cut out the corny gags. The trouble with Minnepls anyway is you get slung in the can at the least provocation. So long, pal. Jug.



Vin "2 ball shower" Carey writes, "Lew Hendersons in town with Bailey Bros. Circus. They did a number of wonderful acts but their club juggling was outstanding. Peggy was married the following morning to Mac McDonald, the Elephant Supt. on the show. Currently playing in Baltimore- Four Juggling Jewels at Gwynn Oak Park; The Bamfields at State Theatre; Rudy Cardenas who does balls, hats and novelty juggling with six milk shake cups. He is sensational and does a different routine at each performance having a seemingly endless repetoire; Lou Meyer and Andy Thumser (Bo-Bo) are both busy. Andy is at Gwynn Oak Park for his 12th year.

Winnie and I took off on our vacation July 28th and arrived in Jamestown, N.Y. about five-thirty that evening. Harry's shop was unoccupied and so I stepped up to the back door in time to hear Harry's daughter Violet say, "I wonder if they can get up here from Baltimore in one day" Harry, hearing my steps on the porch, answered, "I guess so, because here's Vin now. After a wonderful dinner and dessert we went in the yard and Harry and Vi put on their double act with 6 clubs, the giant clubs, etc. Vi's son Budd did a bit of club work and I performed the "two ball shower" but a third one kept sneaking in to spoil the usual routine. Harry showed pictures taken with his movie camera, I did my half hour club act, and Clara and Vi brought forth their famous Danish and Swedish pastries. The party broke up about 1 A.M. The next day before leaving we got to look at the marvelous photo collection which will be in Harry's forthcoming book. I was deputized to get further material and we departed for Niagra Falls. What a family! What a time!"

The following reviews are reprinted from Stanyon's "MAGIC". These reviews are of interest both as a historical record of feats accomplished by jugglers in the past and as a source of material that, streamlined, would be new and acceptable entertainment for present day audiences.

## Explanatory Programmes.

(In every issue from No. 1, Vol. 1, to present date.)

COMEDY JUGGLING. JUNE, 1903.

During last month Tom Hearn, who styles himself "the laziest juggler on earth," gave, at the Palace Theatre a very original show of comedy juggling. Stage set as a bedroom, and when curtain goes up, performer is seen in bed playing the part of the sluggard. Alarm clock rings on table and performer reaches out of bed for a stick with which clock is forthwith knocked off table. Gets up with counterpane held in front of himself, walks round and gets back into bed again. Gets up (dressed in Pyjamas) and lights candle, walks about in Pyjamas and drinks out of large wash jug. Throws jug in air, and turning round attempts to catch jug, but it falls and is smashed to pieces—and the same fate is meted out to the wash-hand basin. Placing candle in position in front of towel horse he "takes off" Chassino who makes "hand shadows" with his feet, and who appears just in front of him (see Chassino programme in our last issue.) Runs to cupboard in washstand, but door sticks, gets excited, and appears in a hurry—suddenly door opens, and he reaches inside and brings out—no! wait a minute—only one shoe which he puts on one foot; this bit of business convulses the house.

Next follows a burlesque on Sandow's home course of physical culture, all apparatus being diminutive and all exercises done in the laziest manner possible, finally he falls *exhausted* on bed. Next rings a bell, goes out and brings on his own breakfast. Snuffs candle with bell. Juggles dexterously with cups, teapot, etc., and gets his hand fixed in a cup, as he cannot get hand out smashes cup with a hammer, then discovers he has cut off half of one of his fingers; (finger bent at middle joint) finds portion of finger and sticks it on again.

Spins top hat round finger and other movements, finally *rolling* hat along arm on to head.

Throws a large china vase, containing a tree 4 ft. high, in the air, turns round and endeavours to catch vase but it is smashed to pieces and performer falls over tree; and continues every now and then to fall over this tree.

Next follows an imaginary act of going down into the cellar by lifting a flap on stage; done by a gradual stooping behind flap—and back again.

Juggles with a plate, various movements on hand.

Juggles foil and two apples, throws one apple to audience who throw it back and he burlesques catching it on point of foil—really misses it and quickly sticks on the other apple all the time in the hand. Gets the apple he missed and does it again.

Juggles three apples and catches one on fork held in mouth. Throws one to audience (a confederate who changes it for a hollow one) who throws it back thinking he will catch it on fork; it hits him on the head and smashes to pieces and he falls apparently dead on stage, finally crawling back into bed. Afterwards shows tight, gets muscle up (indiarubber ball) and fires a revolver. Works a rattle, breaks a chain, lifts a heavy (apparently weight and throws it away (rubber).

A large ball comes on stage and chases performer around, dodging him, etc., this is, apparently, on a thread or wire, it suddenly disappears and performer gets wild and fetches a hammer to hit someone.

Balances a large lamp on his forehead (audience say "surely he will not break a beautiful thing like that"), the lamp falls—no! it does not break although it falls head first, *i.e.* on the glass chimney—it is a beautiful imitation of china and glass made of Indiarubber.

Juggles three hoops in front of himself, skilfully (*à la* Everhart) then plays the three hoops off at one wing and you see them enter at another, but the burlesque of this latter trick is apparent when some five or six hoops make their appearance as against the three. The hoops do not stop at five or six as myriads now make their appearance from every opening—performer gets dazed and bewildered, and as a last resource rushes back into bed covering himself completely with the bed clothes; and well he does this for a shower of some fifty hoops, (the cheap light wooden variety) seemingly hundreds, fall from "flies" and smother him; and these are followed by a second and still larger shower of hoops as curtain falls.

Performer, in response to a well merited encore comes out in front of curtain with his head and limbs tied up in bandages and the next "turn" wonders when, if ever, he will get a chance.

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## Explanatory Programmes.

(In every issue from No. 1, Vol. 1, to present date.)

JUGGLING. Nov. 1902

Paul Conchas (Military Juggler) performed the following feats at the Hippodrome, July 8th last. Four large cannon balls and three shells (various sizes) on stage. Having proved weight of apparatus, juggles one ball, a very heavy one, from hand to hand, elbow to elbow, over shoulder, down back, into hand between legs, and *vice versa*, and up arm into hand, round neck, over head into back of neck, throws into air from neck and catches on elbow, throws high in air and catches on neck.

Throws heavy cannon ball, bottle, and a tiny piece of paper, and catches paper in mouth.

Places one shell on pole, about 4 feet long, end fashioned to receive it, and balances pole on forehead, another pole placed on chin opposite end touching shell on other pole—shell passed, in perfect balance, from one pole to the other.

Places a larger shell on a longer pole and balances same on chin, knocks pole away and catches shell in nape of neck.

Holds a short stick in mouth with a cup at opposite end. Places cannon ball between heels, kicks ball up behind, over head, and catches on stick in mouth.

Long pole with three branches at top, each of which receives a cannon ball, is next balanced on chin, pole knocked away and balls fall, one in nape of neck, and one on each elbow bent to receive them. Juggles the three balls, various movements, and catches one on neck.

In conclusion, attendant stands some distance off and throws cannon balls to juggler, who catches them on back of neck and throws them, one by one, from that position, right off stage. The balls falling on the stage left no doubt as to their weight, and this latter feat formed one of the most clever and striking we have had the pleasure of witnessing.

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# JUGGLER'S BULLETIN

"The only publication in the world devoted exclusively to the interests of jugglers."

Published Monthly

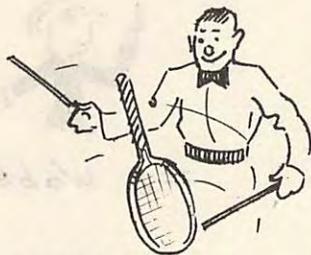
Roger Montandon

Number 36  
September - 1947

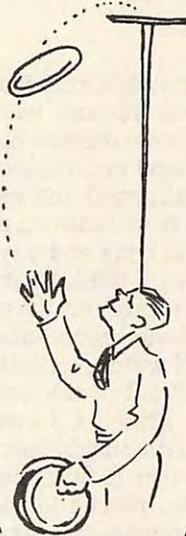
Subscription: \$3.00 per year; single copies and back issues, fifty cents each.

P. O. BOX 711  
TULSA 1, OKLA.

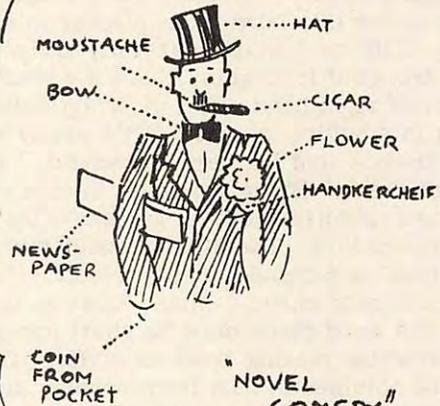
## JOE MARSH'S NOVELTY JUGGLING



ORDINARY TENNIS RACQUET CAN BE USED AS DEVIL-STICK VERY EFFECTIVE.



"TRAY + PLATES"  
TRAY IS FIXED ON TOP OF POLE, AND PLATES (6 OR MORE) ARE TOSSED QUICKLY UP ON TOP - EASY THROW, SOON LEARNED.



"NOVEL COMEDY"

JUG STARTS WITH TWO BALLS - AND THEN THROWS IN ALL THE ABOVE ITEMS (ONE AT A TIME) REPLACING AGAIN - THAT IS - 2 BALLS + HAT, AND SO ON - EACH TO SUITABLE TUNE. FUNNY EFFECT



"COMEDY ROLL" - BALLS ARE PLACED ONE AT A TIME ON RIGHT PALM AND ROLL THEM OFF TO THE LEFT HAND - EVEN TIMING IS THE SECRET, BALLS ARE PICKED UP BY RIGHT HAND AND PLACED ON LEFT AGAIN - CONTINUOUS.



COMIC GAG.

JUG TOSSES 3 BALLS - DROPS ONE, AND "LEAVES ONE IN THE AIR" WHILE HE PICKS IT UP. (BALL IS ON THREAD FROM TOP OF STAGE)

JOE MARSH

# STUFF WITH STAFFS

Doug Couden

## THREE-STAFF JUGGLING

Although I do a very short routine with the 3 staffs as a prelude to the closing comedy trick, the juggler can include some of the many tricks as done with clubs, sticks, etc. Face audience, doing finger twirls with staff in left hand while juggling two in the right. Go into the cascade for a few tosses and without stopping, switch to the overhand shower. (Fig. 7) This movement, although awkward to do with clubs, can be performed readily with staffs. To go into the shower, points of staffs should all be away from juggler while doing cascade. The overhand shower can best be described with one staff. Hold it in right hand, point up. Let point end drop several inches to the right then toss staff over toward the left hand. Staff makes  $1\frac{1}{2}$  turns and is caught in left hand, palm up, point tipped to the left. Staffs are gripped about in the center when caught and thrown. To change from the cascade to the overhand shower, first staff is tossed over, outside the one being caught and the others follow. Stop shower and you are now ready for the grand finale.



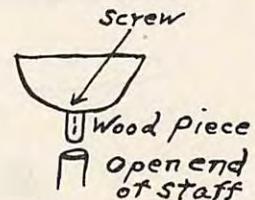
# 7 Overhand Shower

## THE GREAT WATER BALANCE

Announce that you will now attempt one of the most difficult feats of juggling, balancing water! Nest the 3 staffs, pick up 4th and hold it in left hand with the other 3. Rest point of 3 staffs on floor and place bowl on top. Pour (?) water into bowl from pitcher in right hand and replace pitcher on table. Lift the 3 staffs carefully and attach 4th staff and get one foot out over trough of footlights. Balance 4 staffs and bowl between thumb and forefinger of right hand. (Fig. 8) Wiggle staffs and body and say, "I forgot to fix this before the show. It's pretty wobbly. I think I put too much water in the bowl but I'll be very careful. I spilled water on the customers in the last show." Bring the staffs to chin and balance momentarily, then let the contraption fall out over audience. Instead of water, confetti flutters down on spectators. The dive by spectators to get out of the way gets the laughs. Bowl is fastened to end of staff. (Fig. 9) Attach a 2 inch piece of wood to bottom of chrome plated bowl so that it fits snugly into open end of staff. The wood piece must be short enough so that it is masked by the right hand while placing bowl on staffs. Confetti, placed in bowl before act, can be obtained in bulk from novelty supply houses. Roger handles a comedy pitcher which apparently pours water. This requires colored water. The best thing for this purpose is food color obtainable in grocery stores. Gags of dumping things on audience are used mostly by circus clowns but they are much more effective from a stage. The stunt of letting a tray of dishes fall out over audience can be greatly enhanced by use of confetti and the pouring business as it is a build-up for the grand spill.



# 8 Wobbly



# 9 Bowl

FINIS

Spud Roberts dropped everything to send you this Note!  
"JEST A JUGGLER"

Currently Spatemen Lodge



PIC OF EDDIE CANTOR JUGGLING 3 BALLS "LOOK" SEPT.?

"A Juggler's Dream" a story of  
Father & Son jugglers  
with sketches of father  
and son doing club  
juggling. page 46

Sept. Issue "Today's Woman"

Spud

dropped everything to send you this Note!

"JEST A JUGGLER" Jug. Pic. P. 7. "Life" Mag.

Currently LAST ISSUE SEPT.

Theatre Arts Magazine  
Nov. 1946 (issue)

Page 639

"Juggler Notre Dame"  
also tells about Eddie  
Dowling being an amateur  
jug.

Spud

# OUT OF MY SCRAPBOOK

JACK GREENE

My recollection of hoop jugglers takes me back to many years ago. There were many hoop acts then. Sort of taken a nose dive in recent years. The troupe acts were very flashy with their different formations of passes, all requiring precision and team work to the 'nth degree. I recall the Gregory Troupe, who was with the Wintergarden-Schuberts for an extended period. The act was not only dexterous but was flashy as well. Frank Gregory featured the string tricks. He tossed a hoop in the air and made it light on a string held by his partner several feet away from him, then roll back to the tosser. Very showy and always good for a round of applause. The Nelson Nichols Troupe was another great act. Then the Conners Bros., four in number, doing plenty with the hoops and also the diablos. The diablos were quite popular in those days and many acts used them. Everhart did a grand troupe act also, featuring large hoops, large enough for a man to walk through, getting many novel tricks with them.

Among the troupe acts were many individual jugglers that could stand out in an act by themselves. Of course while working with a troupe a juggler has little chance to display his talents as it is mostly team and flash tricks that are desired in such an act. The time element enters into it also, and an individual juggler may do but a few tricks in an act of this kind. Among the jugglers that did a single act either before or after being with a troupe recalls Everhart, who claimed to be the originator of hoop juggling. Ollie Young was very clever too, one of the outstanding hoop jugglers of his day. Francis Wood did a very fine act, and to the best of my knowledge the first to do the five hoop spin, neck, arms and legs, while seated on a table. There were a great many really good hoop jugglers and hoop rollers, and in many cases the hoop jugglers were also handy at the Indian clubs. Most hoop jugglers were also club jugglers, but as time went on and Hoop Troupes became popular, the clubs were dropped (no pun intended). On the other hand some laid aside the hoops and went in for clubs exclusively.

While on the subject of hoops you would not want me to pass up mentioning the man I think is the greatest of all time hoop jugglers- Howard Nichols. I knew Howard when he was with the Nelson Nichols Troupe. At that time he was a little skinny gangling kid. When I saw him last, a few years ago while playing the College Inn in Chicago he was a full grown man, robust and matured. And what an act he does. I feel sure that no one who has seen Howard will disagree with me when I call him "THE KING OF HOOP JUGGLERS".

Many acts used the string tricks with hoops, some using as many as five strings held in the hands of their brother jugglers while the star of the act would throw a hoop to the top string. After catching it there he would deftly flip it to the next lower string and continuing this move until the hoop reached the bottom string. Then the hoop would roll back to the tosser. There were many variations to this trick, all very showy.

Some hoop acts used other articles besides hoops in their acts. If my memory serves me right I believe Ollie Young and Bros. also did boomerangs. Boomerangs had their day as did diablos. The Conners Bros. used Diablos in their act. The Diablo was brought over to this country from France in about 1905 or 1906. The experts showed at the New York Hippodrome for a season and from there went back to Europe. Never heard of them again but their diablo work was taken up by many jugglers, and in a few years was dropped. There are only a few diablo jugglers on the market today. Perhaps some day they will return just as the cigar boxes are coming back again.

The Alpha Troupe was one of the top notcher hoop acts of nineteen nine and ten with a few years before and after thrown in. One of the members, a young fellow, was one of the first to do five. His feature trick was to juggle three in front then toss one over his shoulder backwards and kick it back to the front again, going over his head into the three.

I must mention a slack wire act that used hoops- Kartelli. Kartelli did many tricks on the slack wire that a lot of jugglers would be proud to do standing on the floor. One in particular was a four spin of the hoops placing one around his neck, one on each arm and one on one leg and spinning all four while balancing on the slack wire.

There are many other jugglers and acts running through my mind at this writing. Would like to give space here for everyone. However, we will wait for the reaction on these articles before continuing. After all there are clubs to consider and they will take up plenty of space. So, watch for the club jugglers in our next article.

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I. J. A. NEWS NOTES: The membership cards have been printed and are on the way to your secretary who will be sending them out in the near future. It is encouraging to note that there are already 38 members- let's make it 138 by June. Harry Lind must have a system- he's been sending in new members almost every week. While the Bulletin's only interest in the Organization is that of acting as a voice, we highly recommend that every juggler become a member- not for what the organization has to offer now- but for its future development.

# STUFF & THINGS

by

BETTY GORHAM

In the "White Tops" magazine, vol. 15, no. 5-6, found an article about Paul Cinquevalli. Also in the same mag., vol. 10, no. 10-11, is an article about Luigi Germain. These back issues are available for \$.35 at the White Tops, Rochelle, Ill. Doug writes he is devoting more and more time to professional writing and would like to see more jugs contribute to Bulletin. The "mystery jug" mentioned by Doug in July Bulletin did some very outstanding ball and mouthstick work, several moves with five balls, and finished with seven balls. His club work included a two-club kick-up and four club spread. He also cascaded three clubs, and, kicking up one, went into the four club juggle. His act was done in a very easy manner and he used no gimmicks. He was very friendly and modest.



Jerry Jerome (Milo Vagge) was here recently with his juggling and bag punching acts. See by the Billboard that the Juggling Jewels, who are appearing in the grandstand show at the Canadian National Exhibition, Toronto, also performed in the last pre-war show at that spot. Hap Hazard and Lebrac and Bernice were both at the Illinois state fair, and the Three Swifts just closed at the Oriental, Chicago. Saw the Rudenko Bros, playing fairs for Barnes Carruthers, last spring and was really amazed by their fine juggling. They use sticks, fire torches, large balls, and hoops. One of them juggled six hoops and they passed eight. Their whole routine was done very fast, without any misses and with plenty of showmanship. In the "Performer", English trade paper sent to me by Jack Taylor, see that Boy Foy is back in England after six months over here.

(Betty submits snap showing her at the age of 16. Aint she cute, boys? Good Work, Betty, on Stuff and Things. Who's next? -- Doug)

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## JUG JUGGLESON'S LETTER

by DOUG COUDEN

Illustrated by JOE MARSH

Dear Roger. Well, Roger, we paid back the yard Perc. P. Cassidy advanced me and then paid the balance off on the trailer so we're sitting pretty but I got a bum brake. After another hard rain it made the ground soft so when I done my high fire act the rear stake for the guy wire pulled out and the platform and all started falling. The rest of the stakes held but the platform tipped over and I slid right off and it seemed like I fell a mile. I lit on my feet but fell over on my hands which broke my left arm so I'm writing this in the hospital. The next time I crack 2 yards salary for a high act and the mgr laughs I'm going to bop him on the beezer. My wife is a hustler and she jumps over the N.C. line into Pa, and signs us on a rep show she used to work on owned by Byron Golly. They all call him By Golly, a good hick name in the sticks. The general business team on that trick have a bar in their trailer and everybody was ordering up mixed drinks so the actors was all throwing everybody else wrong cues so By Golly is going to give them notice as soon as we can join. So now I'm burning the midnight oil studying parts. Marie didn't tell By Golly that we wasn't on no carnival but said I was a good all around actor, ha, ha. Marie is getting me up in the tricks of the business so no one won't know I never played no parts before. We're supposed to make ourselves generally useful which means anything no body else wont do I'm the goat and we have to do specialties and change for 6 nights so we're going to do a mindreading act and 3 juggling acts. I thought of a comedy acrobatic act but I'm a little stiff in the joints at the age of 38, ha, ha. I'll use a brand new gag for juggling. I'll say I don't have to do this to earn a living- I just do it to keep from starving to death. So long pal, Jug.



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With this issue the Bulletin completes its third year of publication with about 140 subscribers and 151 pages- (that's over a page per subscriber, hmm!) This being the eve of the Bulletin's New Year, we wish to thank all contributors-God bless 'em-- without 'em we'd have folded long before now and with 'em we'll last at least another year. Issues no. 1, 13, and 15 are now out of print with only a scant dozen of no. 2 left so hurry, hurry, hurry - if you want to complete your files. And now for the New Year???- well, we'll start polishing off the crystal ball-juggling ball that is- and come forth with our prognostications in the Jan. Bulletin.

FRANK HARTLEY was a much later acquaintance. Although he and I were very good friends and had interests in common I never heard much of his private life. He was a resourceful juggler with ambitious ideas and an enthusiasm for his work which was infectious.

He presented me with his quaint little folder printed in two colours entitled HOW TO BECOME A JUGGLER. This, with its quaint little sketches and its axioms BE PATIENT and PERCY VERE is a delightful bit of humour. Its back page shows a servant girl falling from a window with the words underneath, STOP THINGS FROM FALLING TO THE GROUND!

Frank who was a fine sleight-of-hand man had one little feat of hand dexterity that he did to perfection. It was

Frank who was a fine sleight-of-hand man had one little feat of hand dexterity that he did to perfection. It was with two solid balls which he made to revolve round each other at high speed in his hand. I have practiced this and can do it well but with nothing like the precision of Hartley. As they revolve round each other the balls must never touch; in that is the chief difficulty.

I was grieved when I heard of Frank's death at an age when he was just forging ahead to stardom.

---

PAUL CINQUEVALLI. I consider myself highly fortunate in having met and known that great artist, for that he certainly was, LEHMANN KARA, known the world over as Paul Cinquevalli. I have seen nearly all the jugglers in England and although there have been and are jugglers who have perfected feats of far greater technical difficulty than those of Cinquevalli, no one has ever had the consummate grace and poise of this brilliant little Pole. His work was truly the poetry of motion. Let me conclude by quoting some words of LONDONER which appeared in the London Evening News after the death of Cinquevalli,-

"He was the incomparable juggler. There was no one like him; no one will ever again bring that art of his to such fearsome perfection.....Cinquevalli was above and before them all.....but there will never be another Cinquevalli."

He died on the 14th, July, 1918.

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Editor's Note: The following pictures of Paul Cinquevalli are reprinted from the December 1900 issue of Stanyon's magazine "Magic". Other pictures and articles about this great Juggler-showman will appear in future issues of the Bulletin.



Editor's Note: Guest columnizing being the vogue these days, we took the opportunity to ask Loring Campbell to shoot the breeze this month. Loring was passing through for the beginning of over 20 years in the Lyceum entertainment field. Comparatively few jugglers have worked Lyceum and Chautauqua circuits---but here's Loring to tell you more about them:-

I feel honored to be asked to write a column for such a fine magazine as the "Juggler's Bulletin", especially since I am a magician and not a juggler. (Swell, Loring, pour it on!, -Roger) Maybe I am somewhat of a juggler at heart though, as I have always enjoyed juggling acts as much, if not more than any other kind of entertainment. Then too, I have been doing a series of card manipulations in my show for the past 30 years that is more juggling than magic.

I have worked on the same bill with many jugglers, both in vaudeville and on fair circuits. The man who got me my first contract with the Redpath Chautauquas many years ago was a very fine juggler. He was Herbert Taylor, "The Conglomerate Entertainer". He did a great many things but he did a lot of juggling. That winter I toured for 25 weeks on the Redpath-Horner Lyceum circuit, and just ahead of me was Youna who did a full evenings program of Japanese juggling. Like Rosani and Soto Sunetaro, Youna played Lyceum and Chautauqua many years and did a full program. Some seasons he travelled with a magician or some other kind of entertainer. The only juggler now working for the "BETTER" Lyceum and Assembly Bureaus is my friend George DeMott of Millville, Pa. George does a full program of juggling and is a good showman and entertainer as well as a fine juggler.

Perhaps you wonder why I say "BETTER" bureaus. Contrary to what my friend Doug Couden writes, there ARE good Lyceum and Assembly bureaus as well as BAD ones. Doug has only come in contact with the bad ones and is prejudiced. Speaking of Doug reminds me of the new book that he has just written and that is being printed as I write this by Roger. It is called, "How To Book & Play School Assemblies". It tells everything that a performer should know if he wishes to go out and book these kind of dates. I would advise every reader to buy it. Doug has been in this business for years and he knows what he is talking about.

In my collection of memorabilia I have two old and very beautiful Lyceum booking folders of Soto Sunetaro and several fine ones of Rosani, however, I do not have a thing on Youna. Years ago I could have picked up hundreds of window cards, circulars, & booking folders and didn't do it, now I would very much like to have a Lyceum booking folder preferably, but anything would be welcome and appreciated. If you can help me write to Loring Campbell, 232 So. 6th St., Burbank, Calif. I am en route, but all mail is forwarded promptly to me.



Pictured above are the 8 Jugglers that founded the I.J.A. as they appeared immediately after the business meeting and luncheon in Pittsburgh, Pa., June 17th, 1947. Standing L. to R. are Bernard Joyce, Jack Greene, Harry Lind, Art Jennings, George Barvinchak. In front- Bill Dunham, Roger Montandon, Eddie Johnson.

The snap at right is of the bill written about by James Aitken in the August Bulletin, page 143. Note the names- Aitkens, Martin & Florence, and Olson & Johnson. This bill was current about 30 years ago.

**WEEK OF OCT. 5th**  
Beginning Sun. Night & Mon. Tues. Wed.

**BERT LITTELL**  
"EASY to MAKE MONEY"

OLSON AND JOHNSON FOLEY & LA TOUR  
& DOTSON & MARTIN & FLORENCE  
GILBERT GRAHAM & CO.

**JAS. & BESSIE AITKENS**  
In "On Paradise Roof"

**THURS. - FRI. - SAT.**  
**A CURE FOR THE BLUES**  
With DAN HEALY  
Assisted by a Band of Four Ladies

LONEY HASKELL ECKERT AND WOODRE  
ANDRE SISTERS & POOLE  
SUSANNE & ERNEST

**THE GIRL FROM NOWHERE**  
"CHECKERS"  
THE COLEMAN  
SUNDAY NIGHT - 2 SHOWS



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Roger Montandon

P. O. BOX 711

TULSA 1, OKLA.

## GEORGE DEMOTT'S SIMPLIFIED DEVIL STICK ROUTINE

### ILLUSTRATED BY JOE MARSH

# 1. Starting position

# 2. Toss Devil Stick up in air and catch on hand sticks as in # 1

#3. Toss D.S. in air one full turn and catch between hand sticks and immediately start rocking it back and forth between hand sticks.

# 4. Turn D.S. over between hand sticks one full turn in air to the left, and then to the right, and continue this, alternating right and left pitches. Then back to rocking motion of # 3.

# 5. Toss D.S. in air with two full turns to left and two full turns back to right and continue rocking motion as in # 3.

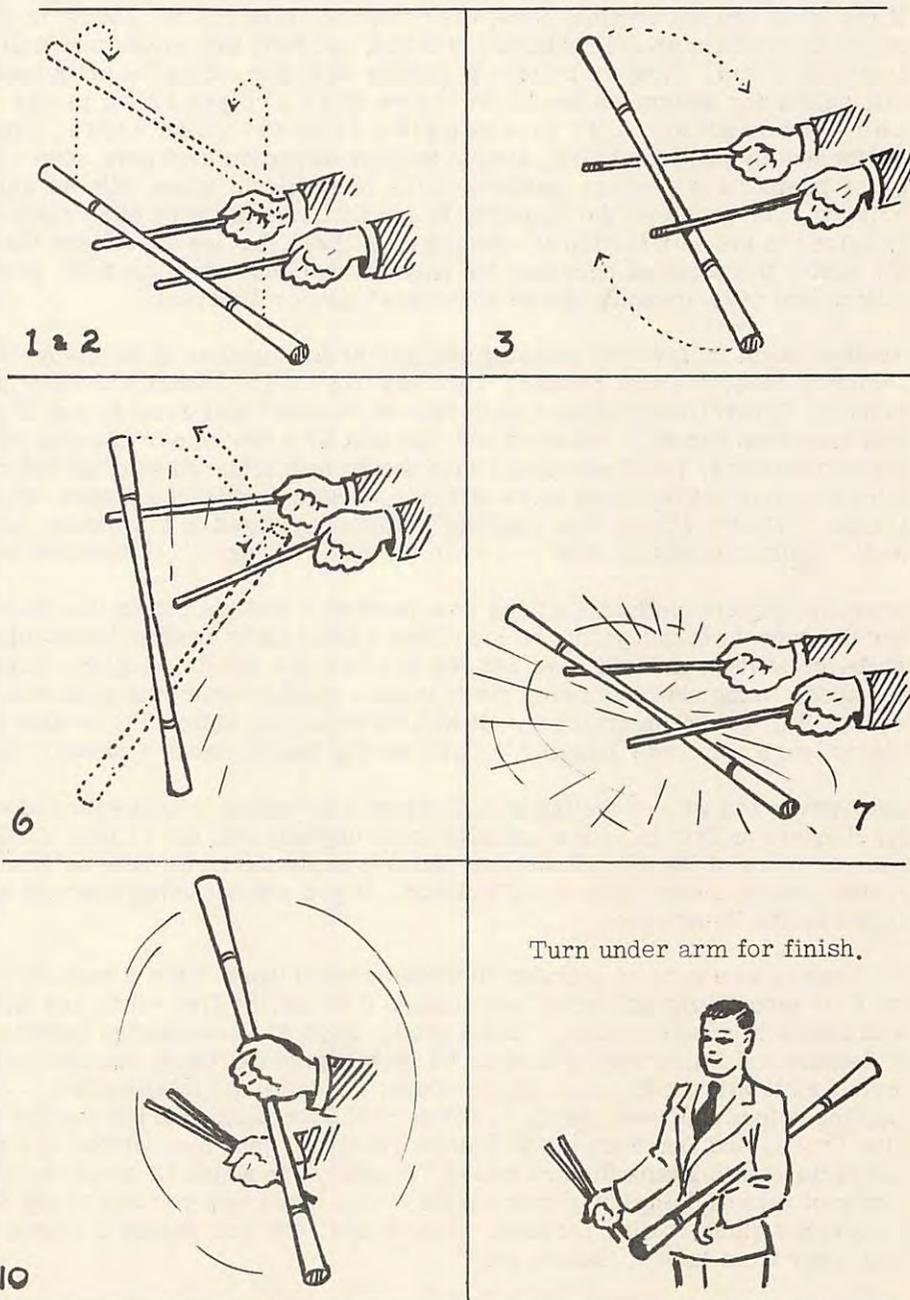
# 6. Tilt D.S. from stick to stick at upper end. Do this about a dozen times and then back to rocking motion of #3.

# 7. Work the D.S. into horizontal plane and spin it round and round between hand sticks. Continue this about a dozen spins then back to # 3.

# 8. Same move as # 5, then back to # 3.

# 9. Catch D.S. on top of hand sticks as in # 1.

# 10. Toss D.S. high in air and transfer left hand stick to right hand. Catch D.S. as it descends by center with left hand and do the "wrist twirl" as done with batons



Turn under arm for finish.

Doug's new booklet, "How to Book and Play School Assemblies" is off the press and ready for delivery. Many jugs have written expressing an interest in this publication since we first mentioned working on it, over a year ago. In Doug's concise, unpadding style, he reveals the inner workings of independent school booking. If you ever intend to work schools and do the booking yourself you will want to read this publication. You can get an autographed copy by dropping Doug a buck, % Box 711, Tulsa.----- Many inquiries have been coming in for instructions for manipulating Devil Sticks and in this issue we are happy to present George DeMott's Simplified Stick Routine. We remember years ago when we ordered a set of sticks from VanWyck we received the set but no instructions. What a situation- we didn't know whether to toss, balance them, or what, so we stuck them away in a closet. George, incidentally, has favored us with his new photo montage and booking folder which is replete with action shots.

October 6th who should drop in but Larry Weeks who was USOing at Muskogee and bussed in to Tulsa to repay our visit to Juggle Inn about a year and a half ago. We talked and ogled juggling for almost 10 consecutive hours but we'd hate to be quoted on anything that transpired during the last three hours. That guy has more ideas salted away than you could shake a devil stick at but darn if we could put enough pressure on to get him to release a few choice items for publication in you know what-- but we enjoyed trying anyway. One thing we like about Larry is that he doesn't beat about the bush and when we asked for some juggling ideas for publication he showed us why he feels he cannot author such articles. Here are the reasons-- If the ideas are his original ones he doesn't want to reveal them until he has used them in his act and discarded them. If the ideas are not original ones, their revelation might put Larry in the dog-house with other pros who might claim them as originations. That is, in brief, why more pros will not share their juggling knowledge in printed form. Now we believe it neither wise nor ethical to print another man's material word for word and action for action but we do believe that progress is made only by taking a basic idea and elaborating on it or changing it to fit your style. There are very very few original feats performed by jugglers today. Almost without exception they have seen or heard of a trick- have added some bit of business or perhaps performed the same basic move with an entirely different object and called it original. The problem of originality is one that, like in every other field of endeavor, can never be completely solved to the satisfaction of everyone involved, but we do believe that the more ideas that are published the easier the solution becomes for only by checking what has been printed before can you know what variations and developments can be considered new or different.

Another point in favor of printing and gathering together of as many ideas as possible is that it makes it easier to develop a new routine. Take any page of Joe Marsh's novelty juggling ideas and sit down for a few minutes. Several variations of each idea he presents will come to you if you just mull over the possibilities. You may even surprise yourself and find that by a few minor changes you have a trick that exactly fits your style of working. Yet if you didn't have these ideas pictured in print before you the task of developing something for your act becomes more difficult.-- By coincidence, a week after Larry's visit we receive Doug's article, "What's Wrong With Juggling", which is printed in this issue. Read it over a couple or more times-- that's pretty straight shootin'-- or do you think so? -- Lecture ended.

Lorraine Stevens penned that she was working a routine for an ice show and inquired if anyone could give her the secrets to unicycling on ice. Then a little later another letter informing us she had broken her ankle while ice skating and will have her leg in a cast for about 3 months. Lorraine says, "I am thinking of a new act to do. I sing but have never put it to use- maybe something cute could be worked up on the Dorothy Shay style. Will go out on crutches. It will be sometime before I'll be able to skate again. In the meantime I'd like to learn some new juggling." Come on Jug Juggleson- how about a routine for a gal with a broken ankle.

Lew Henderson who is resting in K.C. after a strenuous season with Bailey Bros Circus sends a few shots of the Henderson Trio in action and puts in an urgency call for 17 inch wooden hoops. Anyone having three or four, or more of the 17 inch wooden concave bentwood hoops like we formerly sold, and willing to sell them, please contact either Lew or the Bulletin. If you are not using your set of hoops they will be greatly appreciated by the Hendersons.

Al Conner reports he is starting 36 weeks school work after a busy Fair season, and relates of a Sweed on the Fair circuit who unicycles and juggles 6 hoops, or five clubs and with a specialty of a one finger stand with finger in a quart bottle. "Some trick" says Al.-----George DeMott starts another tour for the Bureau of Lectures of University of Kansas which will probably bring him into Tulsa later in the season. George reports a visit with the Elgins at Bloomsburg, Pa. the last of September.-----John Loksa reports considerable juggling doings in Cleveland the latter part of Sept. with Charles Carrer at Alpine Village, The Ice Capades with Trixie, and Ben Beri at the Palace Theatre. John also writes of a report that Jimmy Savo will appear in a picture with Frank Sinatra called "Barnaby" in which he plays the part of a juggler. "I have enclosed a snap of myself doing the parasol trick. The stand that you see at my feet is made to hold my apparatus. It holds my clubs, balls, parasol, cane, hoops, etc. and makes it mighty handy when performing out in the open away from tables, chairs, etc."

Topper Martyn sends the book, "Shake the Bottle" which contains an excellent page of W.C.Fields pics and a page or so of anecdotes. Very enjoyable reading, thanks, Topper. Martyn further writes, "Joe Marsh came to spend a few days juggling with me in London some time ago and we tried to look up those Jug articles mentioned as being in the Harry Price collection at London University Library, in one of the early Bulletins. Well, Harry Price is a famous spiritualist and 99% of the collection are books on Spooks so Joe and I were taken for a couple of cranks at the library and didn't have much success in locating the jug books and bits. We thought the librarians expected us to do the Indian Rope Trick any minute. Anyway I wrote to Harry Price and he replied that most of his collection was stored in packing cases in the basement of the library and that there was nothing of any interest to jugglers in the collection." Topper sends the dope on the rolling coin in light shade which we'll print in a future Bulletin,---- Want to learn to be an expert boomerang hat thrower? Go to Blowing Rock in Great Smoky Mountains (Western N. Carolina). Throw your hat off the rock and it will come back to you. Paging the Elgins !



JOHN LOKSA  
---a prop's prop



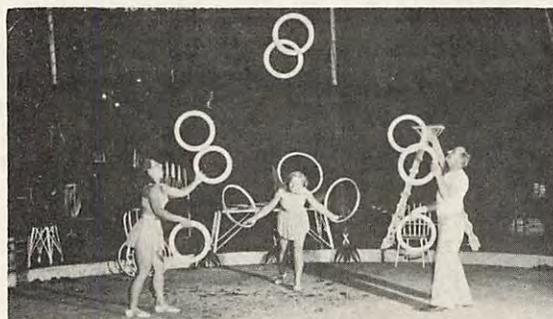
JOHNNY JOANNIDES, ANDRE REVERHOS  
SERGIO CHIESA, VINICIO CHIESA, HARRY  
LIND, FREDDY FORGEUR



LORRAINE STEVENS ---a cast for a prop



THE HENDERSONS



---a call for a hoop

Juggling today has reached a stalemate. This is due, I believe, to the fact that pros do not like the idea of having "tricks of the trade" made public property. This idea was expressed in a letter from Larry Weeks in which he stated that he did not believe that tricks or trade secrets should be published in the Bulletin. Perhaps others among the pros have this same idea. Judging from the deep silence which prevails among the pros (neither Roger nor I receive informative letters any more from professionals) perhaps it would be best to bring the whole matter to a head and call for a show-down on this idea.

True, the subscription list is the highest it has ever been, but the correspondence from professionals has dropped to practically nothing. Why? Surely I am not the only pro juggler in the country who believes that the Bulletin should be the medium of dispensing an all-out, uncensored type of material. What is holding pros back? There are many who are better qualified to write jug material than I am. I have had about fifteen years at it and many others have had many more years of experience as well as a better education than the writer.

Roger, in publishing the Bulletin, has done more for juggling than anyone else in the entire history of the art. All the material I have written for the Bulletin (enough to fill a book) has been done just for the heck of it as I have no financial interest in the sheet and, of course, the pub is not a money maker, so I have received no financial rewards for my prolific scribing. I have been glad to do it, though. What I do not understand is why others in the pro class do not devote some of their time and effort to making the Bulletin interesting. It certainly is not the American way to pan the writer or Roger behind our backs. Let's have the courage to come out in the open and have a frank discussion of whatever gripes the pros.

Just to subscribe is not enough. To make the Bulletin a medium of expression for all jugs, there is a real need for the ideas of many and not just a few. To survive, the Bulletin needs a number of writers. It should not be left to just a few. If, for instance, you do not like my corny stuff, the solution is simple- just start contributing something yourself. I could go on and on writing about juggling but I believe it would be more interesting to readers generally if there were a number of regular contributors.

If you like the Bulletin why not do something to keep it going? Remember, a column on juggling in the Billboard expired years ago because the same attitude prevailed then, "Let the other guy do it". Surely Roger will not continue indefinitely with J.B. in the face of indifference on the part of the subscribers. Come out in the open with your gripes. That's the American way. Let's have no gestapo among the jugs.

(Ed's Note: Doug has pitched the question hard and straight-- Can you answer? The Bulletin pages are open to any and all pros who can and will put their finger on "What's Wrong With Juggling")

## INTERNATIONAL JUGGLERS ASSOCIATION NEWS

### A LETTER FROM YOUR PRESIDENT-



Fellow Members of I.J.A.: As you all know, our organization was formed for the purpose of promoting and advancing the art of juggling and preserving its history in all its forms. In order to make that purpose more than mere words, each of us must do his part. One way is to contact every juggler you know or see and tell him what we aim to do. Show him how the I.J.A. can help juggling and help all jugglers everywhere. If possible, sign him up. Let us make sure, though, that we increase our membership by adding jugglers and not just joiners.

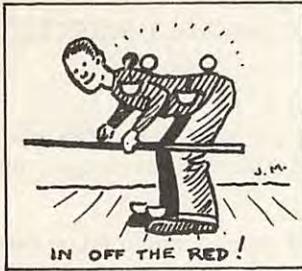
Along with our plan to advance our art, it is my belief that one of our first tasks is the establishment of an official glossary of terms. Through its use we will all visualize the same thing when a trick or a juggler is discussed. This is a very large undertaking and the help of each of you is not only desirable but a necessity.

Through the pages of the Juggler's Bulletin we will begin to publish a series of these terms. As each of you see these published lists, look them over carefully, if you disagree, write in and tell us. Each of you is invited to send in your description of tricks and moves and what you call them. By our next meeting we should have quite a list, a list that will have been commented upon by the membership. This can be edited and adopted or otherwise at our next official business meeting.

By now you have received your membership card, heed the pledge on it. You are the beginning-- I am proud to be among the first of what should become a lasting and beneficial organization. Let's all work together to make juggling as a fine art, recognized as such throughout the world.

Jugglingly yours,

Art Jennings



Manchester, England. Ever see a billiard table that walks around and even tops the bills at the leading music halls? Well, we have one over here at the moment appearing under the name of Joe Adami, The Human Billiard Table. A really amazing performer he is. Joe plays a complete game of billiards on his back, wearing a green coat with pockets fixed to his shoulders and waist, also pockets on his shoes and chest. To see him make really tricky "cannons" and "in-offs" is a revelation and he claims to be accurate 99 shots out of 100. I have seen him do his act many times and never a miss yet. The balls are pushed along by the muscles of his back. The only other juggler I know of who works with billiard pockets is King-Repp, a German juggler, but he does not play the game in the grand manner of Joe Adami. I think this act is unique. My daughter, Brenda,

who is just eleven years old, is quite an accomplished juggler now. She specializes in ball bouncing, doing a very nice routine with 3 and 4 balls. She also tosses 3 balls very nicely, does plate and cloth spinning and a spot of plate juggling. Brenda wonders if any of the Bulletin readers in America have daughter jugglers. If so, she would like to hear from them. How about it, you young jugs? We have a chimpanzee over here doing a juggling act! He works the stick-and-ball, does a club routine and a spot of balancing. Looks like being tough on us humans, if this goes on. The chimp is called Gubi. By the way, I am always pleased to hear from any jugglers and would very much like to receive photos of any act for my collection. How's about it? (Joe's address appeared in May Stuff & Things. Good work, Mr. Marsh from Manchester. Anyone else --Doug)

## JUG JUGGLESON'S LETTER

by DOUG COUDEN

illustrated by

JOE MARSH

Dear Roger. Well, we joined the By Golly Repetitoire Players in Pa. just before they headed south. My arm was in a sling and By Golly said I couldn't play no parts that way but ast could I do acts and I said yes. Well, Roger, I used my noggin for the 1st night and here's how I done it, I buttoned my coat around my bum arm and By Golly introduced me as the Great Juggleson, European Novelty One Armed Juggler. Marie assisted me and the act went like wildfire, I framed an act with tricks you can do with one hand like balancing a lit lamp on my head and juggling two plates in my right hand. Then I done the water spinning trick with a glass of water in a hoop and kicking up a saucer, cup, and spoon onto my head then comedy stuff with 1 plate. For the grand finale I closed with the fire baton spinning with tent blacked out while Marie was spinning the fire hoop and it knocked them off the benches. Marie is clicking in all her parts now and I started to make myself generally useful in the candy pitch. It was hard to lug around the box of prize candy pkgs and make change with one hand but I sold as much as anybody. It leaked out I done a free act and By Golly said if I put it on opening night we'd only have to do 5 changes so I jumped at the chance but we only get 50 bucks per week as a team which aint right. Well, we got by for the first week as I done my old Convict Act in the striped suit, the One Armed European act and novelty Juggling in the white tux. Marie assisted me and for the 4th night we worked double again in a mental act which we rehearsed good. Then we were stuck but the Toby which is a cross between a clown and a comedian had some magic tricks in his trunk which he lent us so we done magic to fill. Not bad, not bad. Instead of lugging around a heavy iron manhole cover for my Great Manhole Cover Trick I use a heavy wood lid off a big dill pickle barrel. So Long, Jug.



## RAMBLINGS ABOUT JUGGLING

by

GEORGE BARVINCHAK

After seeing different jugglers perform, isn't there a routine or a bit of business that always stays fresh in your mind?-- Like Ben Beri doing the tambourines to beautiful musical arrangements; Charles Carrer with the plate and bottle; Paul Nolan shouting his introductions to various tricks; Trixie hopping around the stage in her cute way, from one routine to another; The Swifts calling their partner Cecil, - first it's Cecil, then Casil, then Cesspool; Bobby May with his encore of catching the cigarette and lighted match in mouth and lighting the cigarette; Billy Barvin, tops for mugging; And of course the late W.C. Fields in his own non-chalant way; Whitey Roberts smashing plates on the platform getting laughs for his misses; Larry Weeks with his fast baton finish; Art Jennings' novel giant club tossing; Marty Lynch's club toss up from between his legs getting a big howl-- all of which shows the vast possibilities in juggling, profiting the most by developing your own individual style of presentation.

Now at the music store can be purchased the Christmas Gift album "Our Lady's Juggler" narrated by John Nesbitt. Highlight of this memorable tale is that sequence where after the humble juggler performs his routine at the altar, the statue of the Virgin Mary comes to life and wipes the beads of perspiration from the minstrel's brow. The author of this story must have been a juggler.

Saw 14 year old Colleano go through a three and four club routine at the M.A.E.S. (Eastern States Magician) Convention and he did everything in the book with his three club jug. A nice act destined for a rosy future. Jos. Fleckenstein and yours truly enjoying a cup of coffee at the same convention and discussing the next Juggler's Session.

The following reviews are reprinted from Stanyon's "MAGIC". These reviews are of interest both as a historical record of feats accomplished by jugglers in the past and as a source of material that, streamlined, would be new and acceptable entertainment for present day audiences.

## EXPLANATORY PROGRAMMES

See every issue from No. 1, Vol 1., to present date.

ALFREDO MARSCHALL, JUGGLER, OXFORD, LONDON,  
NOVEMBER 30TH, '09.

### "A DANGEROUS GAME IN A NAVAL PORT."

Stage set as a Naval Port—Sailor on "Sentry Go."

*Juggling with Carbine, &c.*—Performer appears and, taking carbine, bayonet and case away from the sailor, juggles the three pieces (shuffle) finally handing them back again to the sailor who places them aside.

*Life Buoys.*—Another attendant hands the performer four life-buoys, somewhat smaller and lighter than the ordinary article, and with which he proceeds to juggle, shower of two in each hand while standing side on to the auditorium for the purpose of displaying the "circles" to advantage; concluding by throwing the buoys, with great precision, over the head on to the shoulders of a sailor attendant standing in the rear-ground.

*Balancing Sailor.*—Sailor places top of short pole (about three feet long) against his stomach, where is a small turntable; performer picks up the pole carrying the sailor and balances all on his forehead; sailor now turns on the pivot afore-mentioned.

A small cannon (minus carriage) is next placed on the top of a short pole suitably shaped to receive it, sailor then lays prostrate on cannon while the performer picks up and balances the lot on his head; now, while the balance is maintained the sailor fires a pistol at an empty frame on the opposite side of the stage, when a portrait of His Majesty King Edward VII. instantly appears in the frame.

*Balance of Large Cannon and Sailor.*—Attendants bring forward a large polished cannon (minus carriage) and, having attached the ends of a double rope to rear and front parts, a sailor gets astride the cannon, when the whole is pulled into the air by the main rope passing over a pulley wheel in the "flies." The performer now comes forward with a special pedestal, the upper end of which he passes right into and through the cannon at about the centre, then places the other padded end on his head. The attendants now slack the rope so that the performer receives the whole of the weight which he then maintains in perfect equilibrium for some seconds. In conclusion the performer takes the pedestal away from the cannon which is then lowered on to the floor of the stage.

*Balancing a Small Piece of Tissue Paper on Nose.*—This is not a very important feat in itself, it is, moreover, comparatively easy to do so; it was no doubt introduced for the purpose of striking the greatest possible contrast between the weights to which the skilful juggler must accustom himself.

*Cannon Ball, Tennis Ball and Piece of Paper.*—Juggles the three objects in the form known as "the shuffle," a feat, owing to the dissimilarity of the several objects, usually considered very difficult; it is not, however, so difficult to the expert as it appears to be to the spectators.

*With One Polished Cannon Ball.*—Passing the ball from the bend of one elbow to the other; rolling it rapidly round the head; rolling it down the back and catching it between the legs; passing it from one hand down the arm across the body (back and front of head), and up the arm into the opposite hand; throwing it high in the air and catching it on the nape of the neck, &c.

*Balancing Shell on Pedestal.*—The shell is laid on its side on the top of the pedestal suitably shaped to receive it, the

opposite end being balanced on the chin. The pedestal is then knocked away and the shell is caught on the nape of the neck.

Four men here lift full sized cannon, mounted on carriage on wheels, on to the base of a sloping track, all in readiness for the concluding feat.

*Cannon Balls on See-Saw.*—Three polished cannon balls are now placed in cups arranged in the form of a triangle and situated at one end of a board pivotted at the centre on a stand raised about a foot from the floor. The performer now places one foot on the opposite end of this see-saw and presses it down sharply, the result being that the balls are thrown upwards and towards him and he catches them one in each hand and one on his back; he then throws the one from his back over his head and juggles the three, concluding by throwing them in succession over his head on to the nape of his neck and jerking them thence right off the stage.

*With Eight Cannon Balls.*—These are arranged in a row in a trough like stand placed on the floor of the stage. An attendant picks them up one at a time and throws them in the direction of the performer, standing in the centre of the stage, who, ducking his head, catches them on the back of his neck, jerking them thence right off the stage, following those used in the previous trick.

*Shell and See-Saw.*—A large polished shell with copper bands is laid on suitable supports on the end of the see-saw, as in the case of the balls above described; the performer presses his foot sharply on the raised end of the board with the result that the shell is thrown up and over his head and caught on his shoulders.

*Cannon on Sloping Track.*—A rope is now attached to the rear of the cannon by means of which it is drawn to the top of the sloping track afore-mentioned, and in which position it is fired, doubtless to prove its strength and solidity. The performer now takes up his position immediately in front of and facing the base of the track which finishes with a sharp curve in an upward direction. When all is ready he gives the word "let go." Then like a flash the cannon rushes down the steep incline, when the curve at the base causes it to jump into the air over the performer's head and to alight on his back and shoulders, he ducking his head to receive it in such position. The under side of the carriage, doubtless padded, comes to rest on the performer's back, the wheels, by virtue of the rotation imparted by the rapid run down the track, continuing to spin with great velocity.

*N.B.*—The performance, which struck me as being very original, was certainly most deserving of the continual and prolonged applause it obtained. The above is but a rough outline of what actually happened, to be appreciated the performance should be witnessed.



# JUGGLER'S BULLETIN

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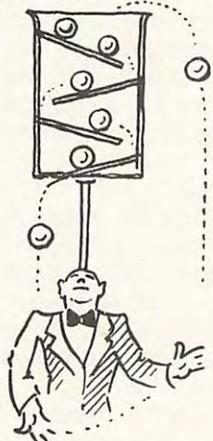
Roger Montandon

P. O. BOX 711

TULSA 1, OKLA.

## NOEL MARSH'S NOVELTY JUGGLING

### NOVELTY STUNT



BALLS ARE TOSSED INTO TOP OF FRAME AND FALL ONTO TRACKS - THIS SLOWS DOWN ACTION, AND 7 OR 8 BALLS CAN BE KEPT GOING.



JUG JUGGLES 4 BALLS, THROWS ONE HIGH, AND TRIES TO DO MOVES WITH OTHER THREE. - BUT NEVER HAS TIME.

(IDEA SUGGESTED BY DOUG. COUDEN)



HOOKS BALL (VERY LIGHT ONE) TO PARACHUTE AND THEN MAKES IT!



JUGGLING KNIFE IS BALANCED ON STICK ON CHIN - STICK IS KNOCKED AWAY WITH ANOTHER KNIFE - AND THREE KNIVES ARE THEN JUGGLED.

(IDEA FROM DOUG COUDEN)



WALKING STICK IN TWO HALVES IS TOSSED UP - JUG CATCHES FIRST ONE PART, AND THEN SECOND IN THE END OF FIRST - SECOND HALF MAKES 2 TURNS.

THE TOSS IS SOON MASTERED.

JOE MARSH

En route, Bisbee's Comedians: I had the good fortune of seeing Doug and Lola work and was impressed by the appearance and utility of the staffs. I could not obtain chrome tube, but made a set with unfinished pipe and painted them white. In working the staffs into a routine I hit upon the following ideas which I pass on. The staffs are already on-stage to represent a floor lamp with a comedy light bulb, obtainable from magic dealers. You say, "Now for a little more light on the subject." Turn on the comedy light bulb. Removing spinning plate from top and staff from upright of lamp, you begin routine (see Stuff With Staffs). Staffs are removed until you need the last one, whereupon, you remove the lamp shade and light bulb, but the bulb fails to go out. You blow it out, but it comes back on again, etc. I discovered an automatic sure-fire sell with the staffs and spinning plate which I came upon quite by accident. The spinning plate is balanced on top of four nested staffs. I let the staffs slide through my hand and as each staff clears my hand it drops to the floor, finishing with plate, still spinning, on index finger. Looking out at audience with a smile, I was met with a round of applause. I have since found that, regardless of the audience, I can count on a good hand at this point. Although a juggler usually plans several sells in his act, the above is a good example of how a simple trick, discovered by accident, becomes an automatic sell. The material in the Bulletin has been an inspiration to me and I hope I have been of help to other readers. If anyone would like to know more about working on a tent rep show, please drop me a line to my home address, R.D. # 1, Newark, Delaware.



(Neal's possibilities of cracking the big-time as a juggler are promising. In the past, jugglers forsook their art to make good in a big way, but a juggler can attain a high place in show business, beyond the earnings of present-day pros, AND STILL JUGGLE. This newcomer has what it takes, provided he does not get sidetracked. Neal's education at Duke University was interrupted by his entry into the Navy. Passing up a diploma (he would need only a year more to graduate), he felt that an early start as a performer would be worth more than a sheepskin. Bisbee's Comedians (his first full time engagement) has proved an excellent starting place for one of his varied talents, and I do mean talents! He is a natural musician, a pianist, as well as doing piano accordion, solovox, trumpet, bells, and musical saw novelties. He is also a singer. He does art acts of chalk talk and rag pictures. In addition to his juggling he does a unicycle act and sleight of hand with cards, balls, etc. All this at the age of 20! Neal's ambition is to make his career in the show angle of the business. He will enter the indie school assembly field early in 1948, as a stepping stone to bigger shows of his own in the future. Snap shows Neal, Rags, and his Pontiac station wagon.--- Doug)

## JUGGLER'S JUNCTION

by BETTY GORHAM

I appreciate the privilege of writing this column, and any suggestions, news items or pictures would be welcome. A few weeks ago I had the pleasure of seeing the act of Pryde & Daye who came here from the Oriental, Chicago. Pryde received plenty of laughs for his gags and comedy juggling and a good hand for his difficult straight juggling. Pryde's turning somersaults while passing clubs with his partner really brought down the house, as did his throwing a cigarette around his back, catching it in his mouth, and lighting it by throwing a match around his back and catching it in a balance on the cigarette. Their act was well-costumed and was a good opener.

The Belmont Bros. were in Davenport at a Halloween Mardi Gras with their unique juggling act. Many of their tricks were done in unison and they also passed hoops, discs, and tambourines. Their work with diabolo tops was outstanding and unusual. They used large diabolos, and then for their finishing trick used two flaming diabolos, first working in unison, then passing them. With all the lights out, this made a flashy and beautiful finish. Their costumes, navy uniforms, were unusual for a juggling act and looked very neat. They closed the show, receiving a well-deserved hand. The Belmont Bros have been together as a team for 38 years and their act reflects the many years of experience.

Doug has written a book called "Playing and Booking School Assemblies" which tells about all phases of that field. This will be especially helpful to those who plan to enter this profitable field but would also be interesting to anyone in show business. It is probably the most complete and concise book ever written on that subject. In the Oct. issue of Trailer Travel magazine Doug and Lola have written an article entitled "Trail-erite Performers" in which they tell the advantages of trailers for performers. There are two excellent snap-shots of Lola and their collie. --- Any contributions you wish to make to this column please send to 2303 Bridge Ave., Davenport, Iowa.

Well, guess last issue wasn't HOT enough, for only 3 pros answered- George DeMott, Tom Breen, and Harry Lind, and these three have been writing quite regularly anyway, so we didn't stir up any new ones. George lets us have it in eleven pages of long hand which boils down to some critical but helpful suggestions. George says, "Why not publish the balance of the cigar box routine I gave you last year in a sequence until it's all published and not scattered all through a year's subscription. When I talked to Tom Breen we decided that we'd rather have more news as to where the pros are and what they are doing in place of the Jug Juggleson paragraph. Just a suggestion! Remember, Roger, what I told you when you started this, that to keep the pros behind you 100% you'd have to run a mag for pros, not a "Gillipin amateur sheet". You run a sheet to please the pros and the amateurs will all string along basking in the "glory" (ha, ha) of the shadows of the "big time" pros! Get Tom Breen and Jack Greene to write more history. The Stanyon programs are fine- run one each month continuously till they're all used up. Why not try this- keep your subscription price \$3.00 but for \$5.00 a year it will include a monthly insertion of the subscriber's professional card in a juggler's Directory."

Some good suggestions there George. Your Box routine is being illustrated by Joe marsh and will run shortly along with a publicity pic. Tom Breen's letter is full of further Jug history and appears in another paragraph. Jack Greene wrote he will be having a bit more time this winter and will run off some more scrap-book articles. The juggler's Directory is o.k. if enough want it. There would have to be at least 50 subs. Don't send any money, but if you would be interested in such a printed mention, let us know in your next letter. When and if 50 or more express an interest we'll get into action.

Our literary hawk, Spud Roberts reports pics of June Haver juggling hoops in "Movie Life", Sept., page 30. Ronald Reagan juggling 3 plates, Nov. issue of same mag, p. 31, and Mark Stevens doing some impromptu juggling with an orange and apple in "Silver Screen", October, p. 49.

Jack Greene reports receiving a letter from Dr. George Moran stating that his dad had passed away. James P. Moran, club juggler of 40 years ago passed away suddenly in Lawrence, Mass, his native city from heart attack. He was the brother of Bill Moran of the team of "Moran & Wiser" and the father of George Moran, formerly of "The Three Harddigs".

Tom Breen pens, "The Elgins just played the Smoky City with a show for Variety Club Dinner at Wm. Penn Hotel and also two shows for Shriners at the Syrian Mosque. The November issue of "Magazine of the Year" has a cute picture of a juggler showering three balls. It's a series of pictures combined into one and you can see each hand six times as it juggles the ball. Also a picture of Fred Allen in an article on Radio Gags in same magazine. Wonder if some one would write a description of Morris Cronin's Act. I saw it when I was a kid but it is one of the few I can't remember. He really could claim to be with the Firsts- those who created tricks with clubs. Cronin was first man to juggle three clubs and shoot club through legs while both feet are on the floor. He was also the first to throw a club back thru legs and catch it while juggling three. Another of his original tricks was juggling three clubs under the arm with one hand behind back. Cronin was a tall man and had long arms so these tricks were easy for him. As he dressed in evening clothes and made an elegant appearance he never did tricks he had to struggle for. Everything had to be done smooth and easy.

"Eddie Evans afterward known as Edward Van Wyck the club maker was also well up front among the best of the old time club tossers to originate tricks. He was the first to do "running tricks" with three clubs. Facing the wings, he would throw a club over his head, turn around and run and catch the club and continue running to the other side when he would repeat the trick. Yet when talking to Van Wyck a few years ago he thought his greatest bid for fame among jugglers was that he was the first man to ever use foil paper on clubs. Before that jugglers painted clubs and had bands of nickle, brass or copper nailed around their clubs or put lengthwise. Guess that was just to make it a little tougher to work with because a splinter from one of those copper bands sure could wreck a juggler's fingers or hand. This happened to my father and doctors wanted to cut his hand off as it had swelled so big, but he refused and eventually it healed up but he always had a long scar on his finger. Ollie Young who passed away last year in Columbus, Ohio was also tops. He created the "kick-up" that is done by lots of jugglers today. His act with soap bubbles was something audiences talked about long after he left the town. So when I think of men like Morris Cronin, Ollie Young and Eddie Evans, I can't believe there is "nothing new under the sun". I still believe there are men and girls in the juggling line who can and will create new tricks to show some of us so called Old Timers a thing or two when it comes to juggling.

"Visited with Ben Beri at the State in New York. He followed the Four Jewels in there, and we open at the Capitol Theatre in Washington Nov. 6th and next week LeBrac and Bernice follow us into the Capitol. A few years ago they would not think of one juggling act following another so quickly. All the Elgins say Hello and want to be remembered to all jugglers."

The following reviews are reprinted from Stanyon's "MAGIC". These reviews are of interest both as a historical record of feats accomplished by jugglers in the past and as a source of material that, streamlined, would be new and acceptable entertainment for present day audiences.

## EXPLANATORY PROGRAMMES.

See every issue from No. 1., Vol. 1., to present date.

ESSMANN, JUGGLING WAITER, ST. GEORGE'S HALL, LONDON, SEPTEMBER, 1908.

Stage set to represent a Restaurant: several small tables loaded with bottles, plates, vases of flowers, &c.: also the usual furniture, chairs, hat stands, ferns in pots, &c.

Performer appears attired as a waiter, carrying a cloth and proceeds to polish up the plates, bottles, &c., then commences juggling.

*With Plates.*—Takes up two plates, one in each hand, bottoms of plates resting on the palms of the hands. Turns hands upside down bringing them to their original positions quickly, plates do not fall: this is repeated several times, various movements such as passing the plates over the head, &c. The effect depends upon the property of inertia and quick movements to bring the force into play.

*Juggling with Bottle.*—Full-sized champagne bottle thrown up by the neck (one turn) and caught bottom of bottle on the back of hand: reverse, and neck of bottle caught on back of hand and balanced in that position, and various other movements, the best being where left hand passes bottle behind back under right arm and over the forearm, dropped and on the point of striking the floor when the right hand reaches out quietly and catches it by the neck.

Throws bottle in the air, one turn, and catches it with forefinger in neck. *Bottle placed on the seat of a chair.*

*Bottle and Basket.*—Picks up bottle basket in the left hand, chair in the right hand and jerks bottle from the chair into the basket.

*Silk hat, Open umbrella and Two Balls.*—Throws the lot, finally catching the hat on his head. *Hat placed on seat of chair.*

*Tricks with lighted match, cigar, candle, &c.*—Strikes match and throws it up alight (one turn) and catches plain end in mouth: lights candle with match then puts match in pocket alight: the latter move, as always, creating considerable amusement.

Lights cigar at candle then throws up candle out of stick (one turn) extinguishing candle by catching lighted end in the candlestick. Picks up chair, jerking hat from seat (one turn) on to head then throws hat, cigar and umbrella.

*Hat and Cigar.*—Hat held crown up in right hand, cigar laid on crown of hat: both objects thrown in air (one turn) hat caught on head and cigar in mouth. Hat jerked from head, caught and balanced on umbrella, thrown up caught and balanced by rim on nose—a clever move. Juggles with open umbrella, hat and a cigar: hat caught on top of open umbrella: hat thrown from top of umbrella and caught on head: hat jerked from head on to peg of stand.

*With Two Glass Bottles.*—Throws up and catches the one on the side of the other, balancing the one on the other in a variety of positions and the usual movements.

*Flower Stand (small table), Flower Pot and Tree.*—Removes tree from the pot, takes up the three objects and juggles the lot.

*Pig and Plate.*—Imitation suckling thrown up, caught and balanced on plate in a variety of positions, finishing by catching the "piglet" nose on in the centre of bottom of plate, striking his legs and causing him to spin round rapidly on his nose—very funny effect.

*With Three Cannon Balls.*—Throws the three one of which is eventually let fall on forehead, the ladies nearly fainting at the sound, as they think, of solid wood coming into contact with bone. The noise is really made by the performer, at the moment the one ball strikes his head, striking the other two balls together and which are really solid. The other ball is rubber, but this fact is concealed by the performer catching the ball as it rebounds from his head. The two solid balls are then dropped demonstrating their solidity, while the rubber ball is either bounced on the floor or thrown into the auditorium. The latter method is questionable, owing to the consternation it causes as, of course, everyone believes it to be a solid ball, still if the performer cares to take the risk of frightening several of his auditors to death it is, of the two methods, by far the most sensational. I perform the trick myself and carry in the waistcoat pocket a few small pieces of stamp paper (sticking plaster), then having failed to find the injury to my head I stick the paper on the solid ball knocking it out of my hand accidentally (?) in doing so, finishing as above described. I may add that the sticking plaster addition is productive of much amusement.

*Bottle and Plate.*—Throwing and catching bottle on plate, various movements. For a full explanation of this act, with six illustrations see my "New Juggling Tricks," page 19.

*Three Cigar Boxes.*—The three boxes stacked (flat) one on top

of the other, thrown up, apparently all loose, and caught *ends on*, one on top of the other. All pulled together by a cord, or elastic, passing through the lot.

*With Six Cigar Boxes and Lamp.*—Six full-sized cigar boxes are first stacked (flat) one on top of the other, a large lamp (lighted) being placed on the top of the pile. The pile is then balanced on a stick, the boxes being knocked away with the stick, one at a time, from the bottom, until only the lamp is left balanced on the stick. Lamp is then thrown up (one turn) caught and balanced on stick.

*Cigar Box and Bottle.*—Takes up an ordinary full-sized cigar box, gives it a jerk and a small champagne bottle comes out of it, lid closing automatically. Bottle is caught on lid of closed box, then thrown up, caught and balanced in a variety of positions, finally vanishing into the box accompanied with much laughter. Elastic on lid of box causing it to close quickly: rest quickness, quick jerk to cause lid of box to fly open as desired, weight of glass bottle and the property of inertia.

*Basin, Plates and Lamp Combination.*—Throws basin and two plates. Spins basin on stick (centred) and throws two plates with other hand, throws the plates over basin transferring stick holding basin to the empty hand, catches and throws the plates in the opposite hand. Places lamp on pedestal pole and balances pole on head, spins basin on stick, right hand, and throws two plates with left hand. To stop, passed the plates under the right arm.

*Tub and Chair.*—Spins large tub on pole transferring the tub from pole to leg of a chair, then puts one corner of chair back into socket on bandage previously placed round his head—motion of tub now causes the chair also to revolve rapidly on the forehead.

Performance applauded vociferously.

N.B.—The above are my own explanations, not necessarily the methods employed by Mr. Essmann.



The following is a list of names and addresses of I.J.A. members since the issuance of the first roster.

The date in parenthesis indicates the date dues were received.

- Eddie Tierney, 441 Canton Street, Stoughton, Mass. (10-8-47)
- Marvin Girard, 1019 Fletcher, Owasso, Mich. (10-15-47)
- Robbin Robertson, 6308 So. Mozart St., Chicago, Ill. (10-15-47)
- James A. Murphy, City Court Bldg., Buffalo-2, N.Y. (10-17-47)
- Roy Henderson, 705½ E. 7th, Winfield, Kansas (10-25-47)
- Lou Meyer, 54 W. Biddle St., Baltimore, Md. (10-24-47)
- Oliver Registrar, Severna Park, Md. (10-24-47)
- Wm. Adamson, 1849 Lamont St. N.W., Washington 10, D.C. (10-24-47)
- Robert Kaniewski, 3602 E. 74th St., Cleveland, Ohio (10-27-47)
- Wm. Hoffman, % Polack Bros. Circus (10-29-47)
- Edward E. Dewees, 218 Wiltshire, San Antonio, Tex. (10-29-47)
- Ray Wilbert % Polack Bros. Indoor Circus, 155 N. Clark St., Chicago, Ill. (11-8-47)
- Massimiliano Truzzi, % Pollack Bros. Circus, 155 N. Clark St., Chicago, Ill. (11-8-47)
- Homer L. Stack, 1461 Broadway, Burlingame, Calif. (11-8-47)
- Thomas S. Mallone, 407 Greenwood Road, Pikesville 8, Md. (11-8-47)
- Tom Breen, 503 Weart Ave., Lyndhurst, N.J. (11-10-47)



# JUGGLER'S BULLETIN

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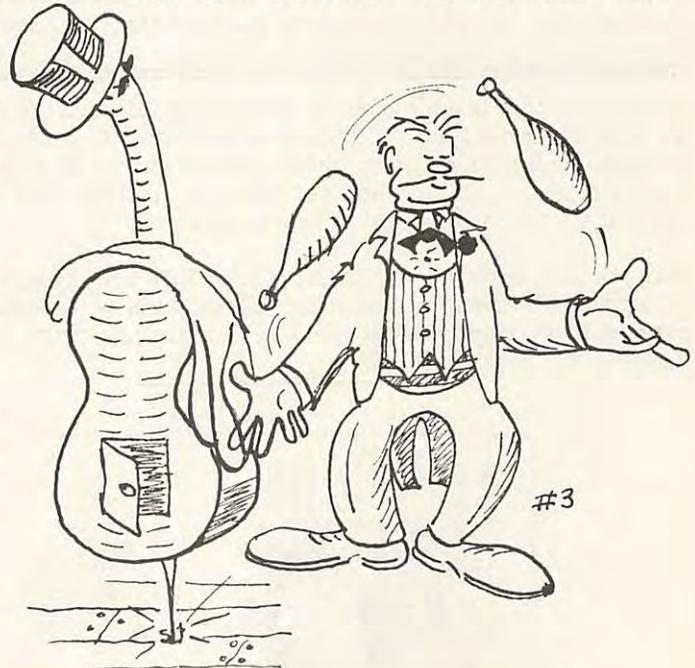
## Shootin' The Breeze

Roger

We're always so busy putting the bee under others to write material for the Bulletin that we scarcely have time to write up the few ideas that keep clogging our gray matter, so this page, a Christmas present, is written with the hope you'll find a bare idea that you can develop for your Juggling act for 1948.

C. Thomas Magrum, a magish of no mean skill, who is presently playing schools for one of those work-horse bureaus uses a clever two-ball quickie that jugs could well afford to include in a ball routine. Two balls are held as in illustration # 1. By pressing hands together the two balls, rolling against each other and palms of hands, rise to tips of fingers. By releasing pressure the balls descend. Hands are actually held in slightly more of a "V" than indicated by the illustration.

The speed and efficiency of the grapevine method of dissemination of knowledge is always marvelous to behold and by such means an origination of the late Bert Kalmar has reached this office. While Bert probably never used it for juggling purposes, it makes a slick Jugglequickie. Jug turns around for a second and places a handkerchief over face and holds it in place with a pair of specs (if you don't wear 'em you can use a pair of horn rims without the glasses) Then stick a cigarette or cigar in mouth and while puffing merrily away, do a little juggle. You'll find that you can see plenty through the cloth to do several nifties and the grotesque appearance of the get-up is enough to evoke a titter if nothing else. (# 2).



#1



#2



Looking for some odd ways to start your juggling act? How about being introduced as a great cello artist and entering with a cello which is stuck into the floor or held vertical by means of music rack type of folding legs. Hat and coat are hung on instrument. Door in rear of instrument is opened to reveal props. As props are used they are returned to their place in cello and at conclusion of act you are ready to pull stakes and silently steal away. (Illustration # 3)

Or why not an introduction as a famous violinist. Come out with a violin case under arm and in full dress clothes. Violin case contains props. Take off hat and tails to reveal you wearing a college sweat shirt--which should allow for more freedom in doing the 9 hoop juggle. Ill. # 4.

We voice the sentiments of all Jugglers in expressing our sympathies to the survivors of Flo Talent and Arthur Mowatt.

Florence Talent (Flo Merritt), for 18 years partner with Bill Talent, (known as team of Talent and Merit) passed away October 16 in Los Angeles.

Arthur Mowatt, former member of the acts, Five Mowatts, Five O'Clubs, Stanley, Trip and Mowatt, and the duo, Art and Ben Mowatt, passed away November 12 in San Fernando, California.

While we never seem caught up with things to send out Christmas cards we envy those that do. This year we received so many we couldn't hope to thank each personally so please accept this as an appreciation of your remembrance. Quite a number were so unusual that we believe you'd enjoy them too, and so we've reprinted a few.

May we also express our thanks to THIS WEEK Magazine and authors Grant and Marjorie Heilman for permission to reprint the article appearing at the right. We'd like to see more and more such publicity for Juggling and Jugglers.



ART: A tiny flaw can ruin an act

## “And Don't Drop It!”

**That's the only caution Harry Lind gives his customers. His business: making trick props for jugglers . . .**

**H**ARRY LIND has few opinions on the atom bomb, Dewey for president, or the Michigan football team. But mention juggling to him and you may as well draw up a chair and be comfortable—you're there for the day.

Lind's explosive interest in juggling comes naturally, for he is the grand old man of the art. Even today, at 67, he can buzz through a routine which stuns many a modern professional.

When he retired from the stage almost 30 years ago, Lind settled down in Jamestown, N. Y., making props for other jugglers. Today there's scarcely a professional juggler who doesn't use a set of Lind's clubs.

Juggling, once an art only for a handful of professionals, has now become a sport of such major proportions that there is a monthly magazine devoted entirely to it. Bandleader Horace Heidt owns a set of Lind's clubs. A doctor who finds juggling an excellent way to relax takes lessons from Lind.

### Saved His Life

H. V. KALTENBORN, the radio commentator, once saved his own life by juggling. Mistakenly arrested and about to be executed as a revolutionist in China in 1927, and realizing his only hope lay in stalling for time—the correspondent began an impromptu juggling act with three oranges from his pocket. The Chinese howled with delight. During his act, help arrived, and the error was cleared up.

Although Lind makes a standard club, most pros have their own special patterns on file with him. Scarcely a morning's mail comes without a request for something new. He made a club for juggler Stan Cavanaugh which would spring open in midair and drop three smaller clubs from it.

Lind's illuminated clubs are toughest to make. They have translucent sidewalls, batteries and a tiny light bulb inside. They're used on a blacked-out stage.

At present Lind is excited about a young fellow he has heard of in Sweden—Francis Brunn. Brunn is said to have a routine in which he balances one ball on the index finger of his right hand, another on a stick held in his mouth, and a third on a stick balanced on his forehead. While he does this, he calmly stands on his left leg, spins a hoop around his right leg, and juggles three more hoops in the air with his left hand. “That,” says Harry Lind, “is something I want to see.” — GRANT AND MARJORIE HEILMAN

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Opinions differ among the pros as to just what should be published in the Bulletin. Should tricks of the trade be made public property? I am not referring to actual tricks, but angles which would be of help to young jugs contemplating a professional career. As there are too few Betty Gorhams, Neal Suddards, etc. planning to crack the pro ranks, I feel that the Juggler's Bulletin should be the medium through which beginners should be given tips which would help them get started.

Remember, the Bulletin is read almost exclusively by jugglers and information contained herein is not made public property by a long shot. Publishing ideas in J. B. has nothing in common with the expose of magic tricks which magicians so seriously object to. What the magi squawk about is the fact that tricks are sometimes exposed in public performances to get laughs, or secrets are exposed in publications other than trade mags. Even though the secret is half of the magic trick, anyone can obtain these secrets by buying books on magic or by buying the trick itself through the dealers.

A Juggling trick, however, is based primarily on practice. A beginner may desire to do a certain trick but even after he decides to learn it and gets the correct working method, considerable practice is required before he can actually perform it.

This series of short articles will contain certain angles of juggling for the beginner to think about and apply, rather than actual tricks. Another thought for pros who object to having info dispensed herein, is that many of our present day subscribers are amateurs who have no desire to enter the full time professional ranks. These are also all too few. If we had many more who do juggling as a hobby, it would be a big boost in business for the prop makers, bigger circulation for the Bulletin as well as making it profitable for more and better juggling books to be published. All this would result in a wider interest in juggling and would benefit the pro rather than handicap him. Something to think about!

## JUG JUGGLESON'S LETTER

by DOUG COUDEN

illustrated by JOE MARSH

Dear Roger. We're back in Ga. again where the Civil War aint over yet. We should bill ourselves as the 2 Souths, Mason & Dixon, ha, ha. I'm a real actor now and not like the side show phonies. I had a hotter argument with By Golly than when I was with the Swift-Elgin Troupe which was a 9 people act. The troupe broke up because of an argument over the lady juggler. The Elgins won and they still have the lady juggler. Tom Elgin was the first guy who done 3 clubs blindfolded and he didn't need no hole in the blindfold for the off eye neither. So it wound up the 5 Elgins, the 3 Swifts and I done a single. I got off the track so back to the By Golly show. The bill for the 2nd night is the Count of Monte Christo and I'm cast as the prisoner and have to lay behind bars for years but only in the play, ha, ha. Here's where my striped prisoners suit came in handy again and I sent to Nyacks for a long white beard and make a fine appearance for my part like I'm about to croak. By Golly wanted me to do my prisoners juggling act that night but I argued it wasn't the McCoy to stay in character and hop around when I was supposed to be on the ropes from my long stay in the klink. But I done it and got big laughs and now after I do the comedy cannon balls I always say I made that trick with the wood balls up out of my own head and had enough wood left over to start a match factory which panics them. I like working in the old prisoners wardrobe as it reminds me of the good workouts in Kelly's Celar with the sawdust on the floor and all. Marie went to college like you Roger. After she finished school she went to business college. I tell them on the show I'm a college man myself, Yale College. So we should all have a college yell like Hurrah for Harvard, Hurrah for Yale, we're the ones who learn by mail, Jugs bul, rah, rah, rah. Not bad, not bad, So long, Jug.



## JUGGLERS' JUNCTION

by

BETTY GORHAM

Here and there: Jack Taylor writes that he saw Boy Foy near his home in England, also visited with Joe Marsh. Eddy Johnson always adding original tricks to his act and never too busy to help other jugs. Doug and Lola down in La., missing all the snow and cold weather. Doug has suggested a "Trading Post" for spare jug items and pics. How about it? The Willys continental act here recently with Polack Bros. Western Unit. The show closed in Davenport for a five week lay-off and the Willys started playing night clubs and theatres, opening at Charleston, W. Va. To be remembered especially is their fine ladder balancing and spectacular finish. It was really a pleasure to meet William Hoffman and his wife. He is of the fifth generation of show people, and his parents who were jugglers owned a circus in Italy. After coming to this country in 1940, he served in the armed forces and became an American citizen. Other juggling with Polack's was done by one of the Randow Bros., clowns, who did cloth hat spinning and a foot juggler. Harry Lind's juggling props are the subject of "And Don't Drop It" an article which appeared in THIS WEEK magazine section of the Des Moines Register and other Sunday papers, Nov. 30. (Ed's note: The above article is reprinted elsewhere in this Bulletin)

The following reviews are reprinted from Stanyon's "MAGIC". These reviews are of interest both as a historical record of feats accomplished by Jugglers in the past and as a source of material that, streamlined, would be new and acceptable entertainment for present day audiences.

## Explanatory Programmes.

(In every issue from No. 1, Vol. 1, to present date).

### SYLVO, Tramp Juggler.

Appears, attired as a tramp carrying a delapidated gladstone *bag*, walks very slowly right across stage and disappears momentarily at opposite "wing", then reappears and places *bag* on stage. Takes off his gloves and blows them off stage, one to one "wing" and the other to opposite wing. Both gloves are, doubtless, attached to elastic which would necessitate the *march past* already mentioned.

Previous to removing gloves he pulls off dummy (hollow) fingers, each with a spike, and throws them as darts, into top of table.

Strikes match on striker sewn on seat of trousers, smokes cigar, and puts lighted match in pocket, vest &c. and keeps pulling it out again lighted, actions suggest match getting warm Duplicate matches and strikers, can be arranged as required. Attempts to juggle plate, and suddenly finds another match alight in trousers pocket.

Dexterously juggles a lighted lamp on a plate.

Spits on drop scene attempting to stick his hat there, hat falls to floor twice, but at third attempt it remains suspended to scene, perhaps with the help of a sharp hook on metal plate sewn to one side of hat.

Spins plate on whip stock, lash end of whip at the bent part is balanced and spins on edge of another plate held in mouth, (our cat. no. 2386). Knocks whip away and catches top plate, still spinning, on finger.

Takes hat off scene. Takes coat off, brushes it and remarks "getting sultry", puts coat on floor and wipes boots on it.

Juggles with top hat, dexterous twists and throws, with funny patter something after this style. "I make it a certainty (if the trick comes off) *every time*" (if he fails) *to miss this trick sometimes*, or "I always do this trick *the first time*" or "*sometimes*" as the case may be. This ruse is of course noticed and creates much merriment.

Juggles three bottles (our No. 2386) kneeling, and knocks each bottle as caught on stage. Hat goes on dancing on floor (thread across stage) and finally goes off at "wing."

X. Glass on two cigar boxes; tries to throw all up and catch all "end on" but fails and throws all on floor. Keeps trying this repeatedly, fails each time, and "gets wild."

Unpacks bag of cigar boxes, "all the gentlemen are going to have cigars--when they buy them." Goes to juggle cigar boxes, gets warm and throws off innumerable collars.

Balances lamp on a pile of cigar boxes and knocks boxes away one at a time, and other the usual tricks. Every now and then tries the trick "X" with same result, and finally remarks, "I will explain the idea to you." Does so, leaving trick still unaccomplished.

Picks up pile of cigar boxes from table on knife, balancing pile on knife. Juggles three boxes, *a la* juggling bricks. Wipes perspiration off forehead and throws a "bomb" on floor.

Does the trick "X" and shows, as he leaves the stage that the three articles are all tied together.

## CHINKO (The Clever Boy Juggler).

PROGRAMME, HIPPODROME, SEPT. 14th, 1900.

A combination of movements in throwing and balancing a Silk Hat; balancing Hat on Umbrella and trick movements with umbrella (closed); throwing the Hat, umbrella (closed) and ball of paper, catching hat on head, then lifting hat from rear, and catching paper under hat; throwing a small table, hat, and umbrella (open); spins a basin on billiard cue (right hand), and throws a pail and a plate (left hand); throws a *white* top hat, umbrella, and travelling bag; throws three tea plates (*inner, outer, and shower*), nose movement, and three in one hand; Indian clubs, first throws and manipulates two, then *kicks* up a third, and throws the three (shower and back movements); throwing balls (a small size), showers five, and throws *eight*, four in each hand, the eight balls however are treated as *four* only two being handled at one time (ordinary movement); throwing four tea plates two each hand, concluding with the Boomerang Plates. The performance was given in the arena, eminently suited to this latter act, which was well done and produced loud applause.

See "New Juggling Tricks," No. 7 serial.



The following is a list of names and addresses of I.J.A. members since the issuance of the first roster.

The date in parenthesis indicates the date dues were received.

- Bert Hanley, 82 Waltham St., Boston-18, Mass. (11-19-47)  
 Wilfrid DuBois, 696 Hanover St. Manchester, N.H. (12-1-47)  
 Andy Thumser, 2237 Prentiss Place, Baltimore, 5 Md. (12-1-47)  
 George Swift, % Wm. Morris Office, RKO Bldg. Radio City, N.Y. (12-3-47)  
 Alfred Swift, (above address) (12-3-47)  
 Billy Swift, (above address) (12-3-47)  
 Lee Ross, 325 W. 45th St., New York, N.Y. (12-7-47)  
 Oscar Firschke, 306 W. 73 St. New York, N.Y. (12-7-47)  
 Horace M. Lorette, 1733 N. 27th St., Phila.-21, Pa. (12-7-47)  
 John Beahan, 349 W. 58th St., New York, N.Y. (12-7-47)  
 Harry L. Price, 4016 Roland Ave., Baltimore-11 Md. (12-9-47)  
 Violet I. Carlson, 61 Delafield Pl., Livingston-10, Staten Island, N.Y. (12-9-47)  
 Stuart Reynolds, 302 Fall Creek Dr., Ithaca, N.Y. (12-16-47)  
 Bill Talent Coughlin, 5739 Fernwood Ave., Hollywood-28, Calif. (12-7-47)  
 George DeMott, Columbia County, Millville, Pa. (12-19-47)  
 Louis Rich, 56 Boyd St., Buffalo-13, N.Y. (12-19-47)



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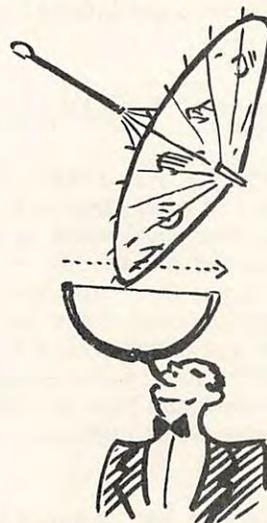
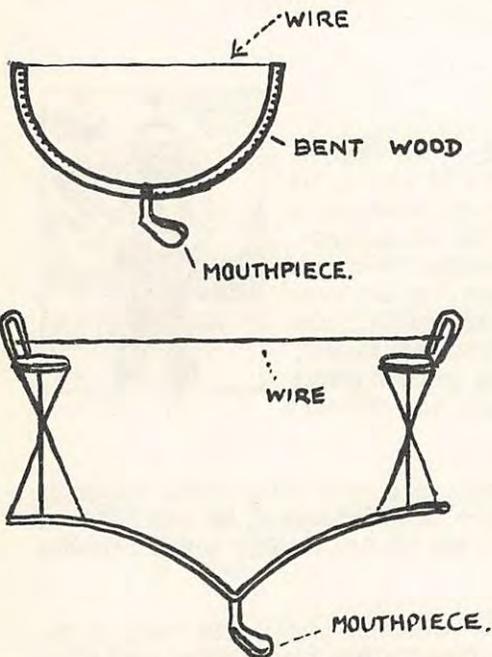
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Roger Montandon

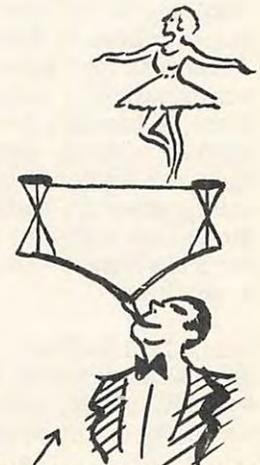
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TULSA 1, OKLA.

## JOE MARSH'S

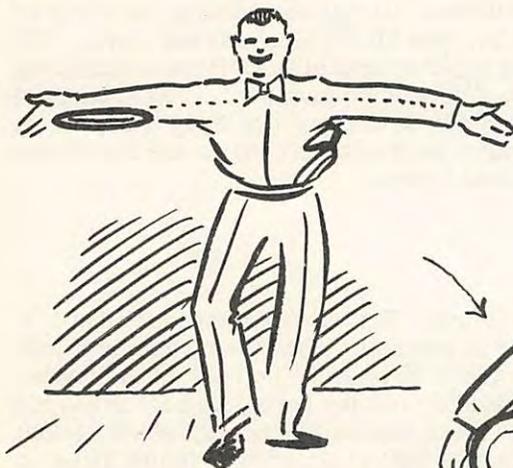
### NOVELTY "WIRE WALKING" TRICKS



PARASOL IS BALANCED ON WIRE, AND JERKED FROM ONE END TO THE OTHER - SLOWLY.

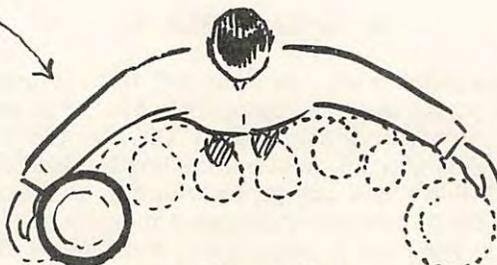


WOOD DOLL IS BALANCED IN SIMILAR WAY.



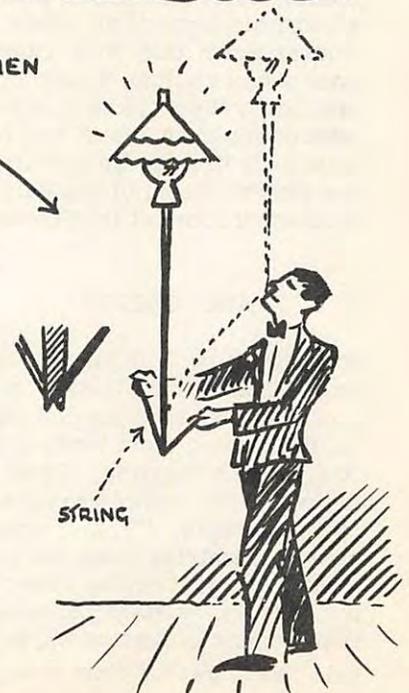
HORIZONTAL PLATE ROLL.

PLATE IS ROLLED DOWN ARM, ACROSS CHEST, + DOWN OTHER ARM, AND CAUGHT, IF DONE CORRECT, THE PLATE 'CLINGS' TO THE PERFORMER.



TOP VIEW.

STICK IS TAKEN OFF CHIN ON STRING + THEN PUT BACK.



JOE MARSH

Dear Roger. No news but will write anyways. Frank Bushwhacker who played leads got in everybodys hair as he was too upstage and stole scenes from the whole caste so By Golly got shed of him and what do you know Roger I'm leading man now. We got a raise so now it's 3/4 yard per week, not bad, not bad. The only play I aint the lead in is R.U.R. which was a flop on Bway but it cliks in the sticks in Rep shows. Well in this here play I'm one of the leading robots. At first I didn't like being no robot but as the piece is all about robots which was manufactured when people got too lazy to work theirselves it's a very fine role. With this bill I do a mechanical man juggling act as my specialty and work with jerky motions like I was run by wires and springs and the audience don't know if I'm human being or not. By Golly likes me as a robot and says I'm a natural for the part. The working man who is just a punk that drives stakes ast me to learn him to juggle so I showed him how to start off with 3 balls. He threwed a ball up then another way out in front and he'd have to run after them so I told him to go get a pair of roller skates to keep up with the balls, ha, ha. He gave it up as a bad job and said he'd rather be an actor anyways. Say Roger I use a swell gag which you can put in Jugs bul. I juggle 3 rocks and say it's great to be back in-- then I act like I forgot the name of the town and juggle two rocks in my left hand and put the other rock between my legs. I get my glasses out and put them on, then take a piece of paper out of my pocket and read-- Pineville, Ga. Then still juggling the two rocks I put the glasses and paper away and get the 3 rocks going again. I do it all over again later and it's a riot. Do you like poetry Roger. I do too and always read the Burma Shave ads along the roads. So long pal, Jug.

JUGGLERS' JUNCTION

by BETTY GORHAM

"Holiday on Ice" brought a young Danish jug, Kay Farelli, here recently. Although he has only been in America 5 months, he had been juggling in Denmark for 21 years. He opens with four clubs, also does three clubs, handstand on 2 balls with one balanced on a mouthstick, 3 and 4 large balls, ball and mouthstick, closing with ball to audience. Since he has only been skating a short time, there are many other tricks that he hasn't learned to do on skates yet. His clubs, which he made himself in Denmark, are very light and easy to handle. The body of the club is made of a wooden framework, with spring steel for support and covered with cloth, which eliminates much excess weight. We passed clubs for a while before the show and hope to have another jug session before the show leaves here. He enjoys meeting other jugs, so if he comes your way, be sure to see him.



Chico-Dell LeClair, who has a tramp clown jug act and trained monkeys, is now working school assembly programs, which he will continue to do until June, when he will work fairs in the mid-west. He uses Chinese parasol, plates, billiard balls and cue, clubs, and features diabolos. In his trained monkey act he balances a monkey on his head and juggles 3 clubs while riding a unicycle.

A few weeks ago I was lucky enough to receive some of Doug's valuable collection of pics and articles, including some fine action pics. Many thanks, Doug. HERE and THERE-- Glen Philips busy playing club dates around his home town, Sioux Falls, S.Dak.-- The Elgins heading south to Florida for three weeks.-- Bert Hansen again busy this Yuletide season with his annual series of childrens' Christmas parties, in which he does a ball routine, 4 hoop spin, barber pole, and comedy cannon balls, plus his magic, vent and punch. He and Larry Weeks, who is with a U.S.O. hospital unit spent an evening together recently, Bert reports finding interesting chapters on building props in John J. Mills' English book, "How to do Juggling"-- Neal Suddard went back to Duke University in January to finish his studies.-- Currently in Chicago are Rudy Cardenas at the Empire Room of the Palmer House, the Marcus troupe at the Aragon ballroom, and Pryde and Day at the Boulevard room of the Stevens. Many thanks for all the swell Christmas cards.

STUFF AND THINGS

by SPUD ROBERTS

Anthony, R.I., The juggler, like the fisherman, has some tall tales to tell. It is a well known fact that it's only human nature to over color a juggling story just a little bit. For example, when the layman is asked how many balls the juggler juggled, he will probably reply, "Oh, about 9 or 10 balls" The truth of the matter is, the juggler most likely only juggled about 5. While attending a friend's birthday party, the host asked me to do a little juggling. I told him I didn't have any props with me, so I was handed 3 oranges. Much against my will, I did a short routine with the 3 oranges, including 3 in one hand. When I finished, a fellow came up to me and said, "That 3 oranges in one hand is fairly good, but I saw a street fruit peddler on New York's east side walking along the street, calling out his wares and juggling twelve apples, using only one hand." This is one guy Ripley never heard about! Perhaps the reason this peddler isn't on the stage is that he did not have a nice stage personality! That's my Tall Tosser's Tale. What's yours? Received a letter from Bill Stearns in Jamestown, R.I. He's a college student in Vt. and has been bitten by the old Jug Bug, the poor kid! We'll get together soon.

One or more of the various angles of publicity should be known and practiced by all performers. There is nothing more pathetic, in this day of razzle-dazzle ballyhoo in show business, than those obscure performers who remain in sort of total eclipse. A little publicity, applied in the right manner, would cure this sad condition.

Roughly, anything which helps to make the performer known generally, comes under the head of publicity. Your letterhead and envelope, other printed matter, as well as professional photos and the like, all come under the head of publicity. Publicity in any form is recognized by advertising experts as an extremely important adjunct to a performer's act.

This is an appropriate time, after the holidays, to give some much needed hints on how to mail out publicity matter. Although most of the greeting cards don't come under the head of publicity (just friendly greetings from one performer to another), still, some do. As this is written, our trailer has a gala appearance with cards extending around the living room on the moulding.

Those combining holiday greetings as well as good publicity value are the photo Xmas cards from Eric Johnson, Neal Suddard, Art Jennings, Tilden Miller, etc., and that new cartoon card from Spud Roberts. Topping the list, however, is a hand-made card from Bert Hanley, showing devil sticks, a club, top hat and juggling balls formed with little wads of cotton. A card like this is a prize collector's item because of the work that went into it, making it highly individualized, if I may spring with a ten buck word.

Many cards were received this year which disregard the simple rules. Here they are, so that hereafter you will cause a more favorable impression on the receiver. Put first-class postage on mail to performers as it will not be forwarded, unless someone along the way attaches additional postage. This mail, too, will not be returned to sender for the same reason. Mail should have name and address of sender in upper, left-hand corner of envelope. Address should be typed, printed or legibly written, starting half way down the envelope so that stamp cancellation marks will not obliterate addressee's name. If your mail is worth sending, it is well worth the effort to DO IT RIGHT. Something to think about !

Ed's note: Doug's mention of postage brought to mind a little trick used by many mail order publicists that is not too well known or has been neglected because it takes a little extra effort. Next time you mail out a batch of publicity go to the stamp collector's window of the post office and ask for the latest issue and stamp your mail with these. The use of a stamp that is not commonly seen attracts attention and gives added prestige to the contents. Then too, with millions of stamp collectors in the country you are bound to reach a few of them and impress them with your up-to-datedness. Try it and see for yourself!

Merry Christmas



Neal Suddard

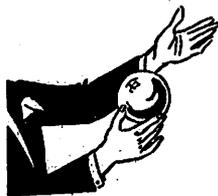
Hiello  
Roger  
Merry  
Christmas



Art Jennings

shootin' the breeze with roger

Again comes the time to polish up our old crystal juggling ball and see what 1948 may hold in store for juggling and jugglers.



By close inspection we see a possibility that the I.B.M. convention will be held in New Orleans next June. Whether a Juggling Session at this convention is being planned or not is not revealed in the shadows of our ball. A get-together of jugglers held in conjunction with I.B.M. as it was last June has many advantages over a separate conclave of jugglers alone. On the other hand if enough I.J.A. members as well as other interested jugglers were in favor of a separate meet, this might be arranged. Harry Lind has indicated that it might be entirely possible to have cabins and housing facilities in Jamestown and on Lake Chautauqua for a grand session there with the large ball-room there available for a central meeting place. Such a convention could perhaps be held for a week, in which time Jugs could come for one day, or all seven, and combine the convention with a rest vacation. There would have to be a fairly large number of jugglers indicate willingness and ability to attend to justify a separate get-together. At any rate you should make known your desires to your I.J.A. president, Art Jennings.

Spinning the crystal ball rapidly gives us an indication that many new Bulletin readers, as well as some old ones who haven't complete files would like to read a complete set without the expense of buying a lot of back numbers at fifty cents a copy, even if all the copies were still available. To take care of this situation we are going to offer the following rental service on Bulletins: Bound volume of 1-12, \$1.00; 13-24, \$1.00; 1-24, \$2.00; and 1-36, \$3.00. Each volume will be shipped postpaid and insured and can be kept for 30 days from date of our shipment and is then to be returned by insured parcel post. This service available only to present Bulletin subscribers and those who have subscribed for a year or more since first published. Since we have only one copy of each of the above, your name will be placed on a waiting list if the volume of your choice is not immediately available.

As the ball slows down we see an interesting assortment of material for future Bulletins. Among this material we see the DeMott Multi-Cigar Box Routine, more swell ideas by Joe Marsh, a complete collection of variations of the medal gag, reprints of some rare old magazine articles on juggling and Jugglers of old, Jug Juggleson's adventures, Things to Think About, Juggler's Junction, news and pics. Speaking of pics- if we don't have one of you on file, we should have-- How else can we give you the publicity you deserve as the occasion turns up?

OOPS! dropped the darned ball-but we'll have it repaired by 1949 in time to reveal the future a year hence

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#### MID WINTER JUG-SESSION HELD IN BALTIMORE ! reported by VIN (two ball shower) CAREY

Sitting beside me at my desk writing post cards is our friend Harry Lind. He arrived Saturday (Nov. 30) and we've been having a jug session ever since. Bill Adamson was over from Washington so the session started in the shop (Carey's Magic Shop). Sunday afternoon Harry, Winnie and I went to the State Theatre to see Wilfrid Dubois and invited him to come out to the house in the evening after last show to meet and greet a group of tossers who were there. Among those present were, Harry Lind, Bo-Bo Thumser, Oliver Regester, Charles "Buck" Pielert of the team Pielert and Schofield and an assortment of Ladies. Wilfrid arrived while clubs, balls, rings and sticks (in fact everything that wasn't nailed down) were flying about in the club basement. There was much talk about "Do you remember this-a-one and that-a-one" extending far into the night. Harry had a chance to add three or four more to the list of jugglers with whom he has passed clubs. We went to work on the boys and Harry signed up Wilfrid in I.J.A. and took his subscription while I was taking Oliver Regester's subscription.

The juggling was broken by a concert of the Augusta Avenue Philharmonic and Chamber Society (Regester with accordion, trumpet, bells, guitar and other instruments, and Vin Carey on drums) which also played for the juggling exhibitions. What a great time! Vin demonstrated his "two-ball shower" with variations as well as a bit of magic. We even had Buck Pielert who hasn't tossed anything in years recalling his ball and club routines and surprising himself as well as the rest of us with his skill. After the last guest left, Harry and I still sat and talked and reviewed all the acts that have ever been seen or heard of and came to the final conclusion that "There is nothing wrong with juggling or jugglers". Regester is just recently a married man and believe it or not Harry was giving his wife lessons in Club passing and it looks like there will be an order for some five club model clubs as Annie seems to be bitten by the juggling bug. Buck Pielert left promising to unearth some pictures for Harry's book and my scrapbook. By the way my scrapbook is growing so fast that it will be necessary to have your picture in it to be classed in Who's who in Juggling.

While Harry has been on this bit of a vacation he has visited his old partner, Frank Gregory, the Three Swifts, Stan Kavanaugh, and plans to visit Lorette, Clem Faust, Eddie Johnson and others in Philly. ,

Ed's note: Sessions like the above make for greater fellowship among jugs. We'd like to hear of them being held all over the country and reported about in the Bulletin.

I met Harry Lind at the Penn station in Phila. about the middle of December. We decided there is nothing much wrong with Jugglers or Juggling. Harry has done his part in making clubs that are easy to handle, which is a boon for club juggling aspirants and professionals. Years ago it was hard to get a good club- then Ed VanWyck came on the scene, and now Lind has brought the clubs to about perfection. How about SEVEN CLUBS. I personally have never seen this accomplished, and never expect to, and I have seen about everything in the juggling line from the "Gay Nineties" to the present era. If you aspire to the feat, here is the way I would go about it. Hold three clubs in the left hand. Now pick up four clubs in right hand. Throw the four up in the air one following the other until the R.H. is empty- then catch the four one after the other in their descent to R.H. until you have caught all four, and hold them securely again. Now reverse all this, holding three in R.H. and do the throwing and catching of the four with L.H. After you have mastered this with both hands until you are fairly sure of it, you are ready to start your seven. Seven would be done in the same fashion as five are handled by McBann, Joe Cook, and a few other top-notch tossers. Seven clubs passed by two persons is very spectacular, and can be done with sureness. An impossible idea struck me that a great display of Seven could be made by sitting on a high stool, juggling three clubs with feet, and four with hands. That would look very pretty with decorated clubs. Seven done in any way by one person would be a great feat, but not for small places, it would belong in a Circus Ring, Arena, or Hippodrome. It would be rather hard at a Night-club with a 6 or 9 foot ceiling and possibly an amber spot-light focussed on one eye, and a red spot on the other. As for schools, if you try it, I advise you to hire a lawyer for an assistant and have a doctor in the audience. Well, "Au Revoir" to I.J.A. members and other readers too.

Ed's note: Seven done on stool as suggested above would look good even with undecorated clubs !



**HORRIGAN'S FAVORITE PICTURE**—This picture was a favorite of Bernard (Barney) E. Horrigan, retired Tulsa oil man who died at 4 a. m. today. He is shown standing at the right of his friend, the late Will Rogers, famed Oklahoma humorist. Horrigan also was known throughout the oil industry for his wit and humor.

*Tulsa Tribune Jan 10, 1948*  
**Barney Horrigan, Retired Oil Man, Wit and Magician, Dies**

By ANDREW M. ROWLEY

Bernard (Barney) E. Horrigan, 71, retired oil man known throughout the industry for his wit, humor and practical jokes, died at his home at 1443 S. Cheyenne av. today after a long illness.

Often referred to as the "Will Rogers of Tulsa", Mr. Horrigan, who was a close friend of America's beloved humorist, retained his great sense of humor to the last. A few days before his death, despite the fact a barber shaved him at regular intervals, Mr. Horrigan insisted on shaving himself. When Mrs. Horrigan and the nurse began commenting on this procedure, Barney spoke up:

"If you two old sisters will stop gassing, I will get along with this job."

As a young man, Mr. Horrigan had developed a talent for sleight of hand tricks and became expert

as a magician. His older brother, James Horrigan, was a Keith vaudeville circuit artist billed as "Harrigan the Tramp Juggler". Barney traveled the circuit with his brother for a time, doing sleight of hand tricks, and he made one or two trips to London with the act. Despite his illness he insisted on holding the traditional birthday party, given for him every year, and such a party was held June 9, with old friends and magician associates present. The guests, realizing Mr. Horrigan, was under a great strain, wanted to leave early but Barney insisted on demonstrating some of his tricks and insisted others at the party do some entertaining also.

Though our association with Barney Horrigan was mainly in Magic, we thought we could detect an extra brightness in his eyes when he spoke of his brother, Harrigan, and described his act, particularly the stack of cigar boxes with the lit lamp on top in which each box in turn was knocked away finally leaving the lit lamp balanced on hand. We'll always remember Barney's complete pantomime of this feat.

## Why Write Stories

**WHY DOES** a man write a story? For many reasons — an urge, a bite, a gripe, the need of a buck, the need to get something off his chest, the desire to support his family, the hope of expressing something beautiful he feels inside him, the wish to entertain, to be admired, to be famous, to overcome a frustration, or to experience vicariously an unfulfilled wish, the pleasure of taking an idea and sending it flashing through the air like a juggler with many silver balls, or the dark satisfaction of pinioning that same idea or thought or human experience and dissecting it to its roots.

Reprinted from *Confessions of a Story Writer* by Paul Gallico, by permission of and special arrangement with Alfred A Knopf, Inc. Copyright 1946, by Paul Gallico.

Doug says, "This article appeared in "The Writer". Paul Gallico's figure of speech about the juggler revives my previous suggestion that chrome or stainless steel balls would be socko."

## Explanatory Programmes.

(In every issue from No. 1, Vol. 1, to present date).

ALDRICH.—Empire Theatre, 24th April, 1903.  
Comedy Juggling, Conjuring, &c.

Comes on wearing black alpaca cloak covering court dress. Picks up a large flag about 8 ft. square, with pole across top to keep it extended, and holds same up so as to hide himself completely, pole resting on his head. After about fifteen seconds drops flag and is seen attired as an old miser. This magical quick change is executed quite close to special drop scene, in which doubtless is trap from which he may obtain assistance, and flag permanently attached to wire, manipulated either from "wings" or "flies." Miser mutters to himself "What a silly old fool I am. I will go out the same way I came in."

Covers himself again in same manner with same flag and changes to sporting man; and a third time, changing to black tight fitting suit and crush hat (? same suit that he appeared in first, or with very slight alteration).

Throwing aside the first flag he takes another, similar in all respects, and holds it up in front of himself, arms extended high above head, and fingers seen all the time (dummy fingers). After some fifteen seconds flag is thrown in air (wires jerked by assistants); almost simultaneously performer comes on at "wing."

Next follows an impersonation of a tramp juggler. On stage to his right is a heap of earthenware; on opposite side a white screen, about 4 ft. high by 2 ft. 6 in., stands on stage, also a box marked "seed" near by. Comes on attired as tramp puffing an "Ogden," which he eventually sticks on screen; also takes three cigars from pocket and sticks on screen, left hand side near top, also sticks his cap in centre of screen. Then makes a lightning sketch on screen consisting of a pelican surrounded by trees and bullrushes. Cap forms body of bird and two strokes of black paint for legs and one for neck finish it; a few daubs of green paint to right and underneath supply trees, rushes, &c. The three cigars on left form heads of bullrushes, finished with a few strokes of paint to ground.

Lights and smokes cigar, and puts *lighted* match in vest pocket—suddenly takes match out of pocket *lighted*, with actions that indicate it was getting warm. Repeats this several times, putting *lighted* match in trousers pocket, between waistcoat and shirt, &c., &c., which provokes much laughter.

Juggles old top hat, various and bewildering *twists* (no throwing). Throws top hat, cigar, and one of his dilapidated boots. Finishes by catching hat on head, cigar in mouth, and boot (wide top) on foot.

Picks up silvered ball and knocks it with hammer to give impression "much solidity," but when he stops the knocking is continued at "wing." He "gets wild" and tosses the ball in the air catching it on the side of his head where it clings and he carries it around the stage.

Juggles with a large bowl full of water, of course spilling water all over himself and stage; tries to pick up and replace water in bowl, gets wild and rolls bowl off stage.

Juggles two plates on palms of hand; these plates are seen to stick to the hands when he stops suddenly and seems alarmed on seeing the handkerchief, on thread at rear of stage, moving again.

Juggles several plates and throws one (cardboard disc) out into auditorium to terror (momentarily) of audience.

Leaves stage and reappears wearing long fierce moustache, and announces travesty on Ching Ling Foo, original Chinese conjuror. While talking, long ends of moustache move about in a most mirth-provoking manner doubtless agitated by threads passing up through eyelets in wig to hands held behind back.

Leaves stage again and comes on attired in long robes as Chinese conjuror wearing wig with pigtail (rigid) standing straight up on top of head.

Throws metal plate in the air with a twirling motion catches it on pigtail (standing straight up rigid on top of head) where it continues to spin (spinning centre) as he leaves the stage amidst much applause.

## Explanatory Programmes.

HENRI FRENCH (Conjurer).  
PROGRAMME, EMPIRE, JUNE 18TH, 1901.

Stage carpeted and furnished as drawing-room, wings closed with curtain screens, small entrance to stage at rear. The Entertainment is divided into two parts, Comic juggling and a travesty on Chung Ling Soo, Chinese Magician. French attired in ridiculous costume, with red wig and dilapidated top hat, enters on one small bicycle wheel, running around the stage, hat falls off, and a large notice on his back reads "There's hair."

Ring's very large bell standing in centre of stage, attendant enters and enacts funny business while performer juggles a plate and balances same on nose. Juggles four odd objects, (plate &c.) two in each hand—dexterously dropping and catching of plate.

Throws hat, plate, small ball of paper; catches hat on head and paper ball under hat, lifting hat from behind.

Small table, 15 to 18 inches square laid with cloth and crockery—removes cloth with a quick jerk without disturbing crockery. Attendant attempts to do the same at table on opposite side of stage and smashes everything, exasperated goes to opposite table and proceeds to deliberately smash and pitch its contents at French.

Lights candle and pockets lighted match, jerks cigar from table into mouth, lights cigar at candle held in right hand, extinguishes candle by causing it to describe a half turn in air and to fall back into candle-stick. Juggles candle-stick on arm, and finally throws candle, candle-stick, and table (a small gueridon).

Jerks top hat from seat of chair on to head, from head on to peg of hat stand. Throws hat, from foot to head. Throws cigar, hat, and umbrella. Lays cigar on hat; throws hat—cigar goes in mouth and hat on head.

Holding umbrella at the centre with hat on ferrule end, jerks hat, causing it to roll along body of umbrella and right fore-arm and to fall on the handle of umbrella; throws hat from handle to head then jerks it on to peg of hat stand.

Throws egg, ball, and plate; then throws egg very high and catches on plate several times without breaking egg. Breaks egg on plate to show real. Attendant catches smell of egg makes grimace and lights a cigar. French also endeavours to light cigar at electric light which goes out, he then rubs it as he would a match on seat of trousers when it re-lights.

Keeps ringing big bell to re-call attendant.

Puts large jar and a quantity of plates on end of pole and attempts to balance on head, but all fall to ground when attendant shouts; French throws plates &c. at the attendant who retires hurriedly. Rings bell again.

Throws three Black wood balls, about five inches diameter, occasionally letting one bounce on floor, suddenly one hits him on the head and he appears stunned, but eventually goes on throwing the balls until struck again. When he throws all three one by one, violently on the stage—the two first are wood, the third *i. e.* the one that struck him turns out to be indiarubber.

Throws iron wash-stand basin and jug and afterwards pours a quantity of water from jug-into basin. (Applause).

Throws three revolvers firing them at same time, and eventually blowing off wig and revealing French. Speaks for the first time announcing that he will give an imitation of the greatest Chinese conjurer.

Four attendants, attired in Chinese costume, enter and clear away mess from juggling show by lifting it bodily away in carpet—afterwards putting down a fresh carpet.

French enters with rod and line and works the Fish Catching Trick. (This is a bit over done at this date, and gives one the idea that the Eastern Conjurors are no more prolific than their Western Confrères. Fish catching and Back hand coin and card palming are now stale, in fact, worked and exposed to death).

Our cohort, Logan Wait, returns from the frozen North with glowing accounts of the work of Rudy Cardenas whose cup juggle, eight ball toss, and nonchalant two ball finger spin we'll look forward to seeing one of these days.



# JUGGLER'S BULLETIN

"The only publication in the world devoted exclusively to the interests of jugglers."

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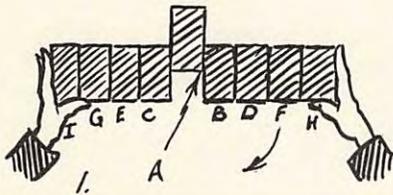
Roger Montandon

P. O. BOX 711

TULSA 1, OKLA.

## GEORGE DEMOTT'S MULTI-BOX ROUTINE

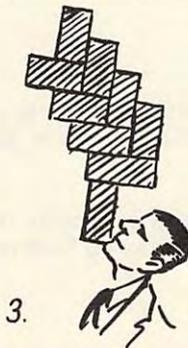
ILLUSTRATED BY **JOE MARSH**



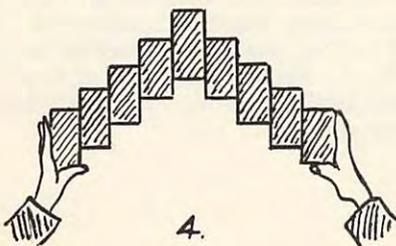
Multi-box Juggling is accomplished with an odd number of boxes—7 or 9 are most commonly used unless a more spectacular appearance is desired in which case 11 or 13 may be used.



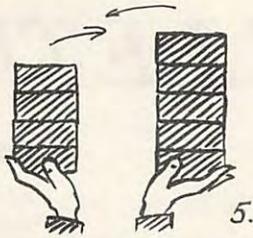
Start with boxes in a row on edge on floor. Push center box forward slightly and with pressure toward center against the end boxes pick the entire stack up, holding them in front of body. Fig. 1. The hands and boxes with them should be turned so the length of the boxes lies in a vertical plane. Now right hand pivots its four boxes (on pivot point A, Fig. 1) by moving downward. When box B rests on box C, the remaining boxes D, F, H are slid downward until box D can be slid against face of box E etc. until all the boxes are nested as in Fig. 2.



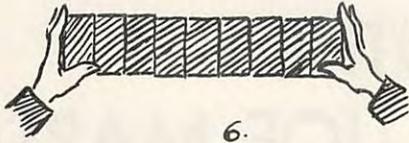
Turn this whole assembly in a clockwise direction until all boxes except the one held by left hand will balance on top of right hand's box. Left hand removes its box and places it on end under the stack at the balance point as in Fig. 3. The whole stack can then be balanced on chin.



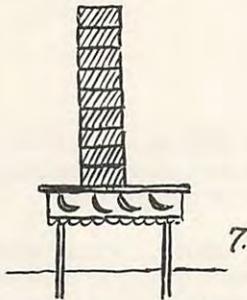
Remove from chin and return boxes to position shown in Fig. 2. Now by exerting pressure in a clockwise direction with left hand and counter clockwise direction with right hand the boxes will assume an arched formation as in Fig. 4.



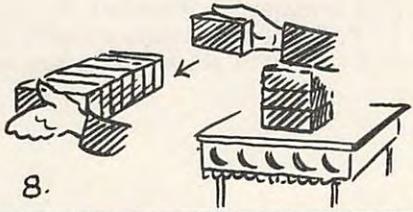
Close up arch to resume position in Fig. 2, then separate the boxes jiggle and slide them to even them up, with 4 in left hand and 3 in right hand as in Fig. 5.



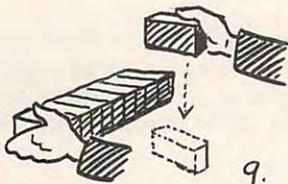
Bring two stacks together with a resounding smack to position shown in Fig. 6.



Set on table as shown in Fig. 7.

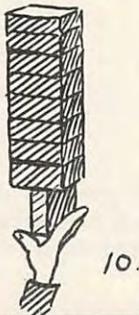


Pick off table one at a time with right hand and smack them hard and fast into left to form a horizontal row in front of body. A downward motion with left hand and boxes is made each time right hand goes to table to pick up another box to slap on stack. Fig. 8.



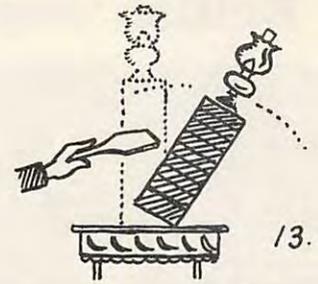
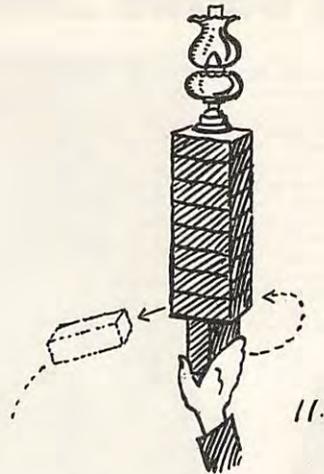
In the "clip-off" or "chop-off" move the last box is used to knock down the end boxes successively until all boxes are knocked to the floor. Fig. 9.

Pick up scattered boxes, slapping them in a stack on floor. Comedy gag of pretending to wham one or two boxes on fingers can be used here.



Set stack on table as in Fig. 7.

Pick up all but one box with left hand, still stacked up. Pick up last box with right hand and place under stack and hold as in Fig. 10 with right hand. Draw back bottom box rapidly and strike bottom box of stack, knocking it to floor. Stack again rests on box held by right hand. Move is repeated until all the boxes are knocked away and then toss last box on floor with rest.



Harrigan and other old time jugglers used a lighted kerosene lamp on top of stack and caught lamp on box held in right hand for finish, Fig. 11 and 12. Lamp is then tossed off last box into left hand and last box is tossed on floor. Before tossing lamp to left hand it can be tossed from edge of box to side, back to edge etc.

A variation of moves 10,11,12 is to use a paddle. Stack is rocked almost to overturning point. Paddle is quickly shoved under stack and stack balanced (Fig. 13, 14) Carry off on balance or use paddle to clip off boxes one at a time until lamp is balanced on paddle.

*Juggling with Wooden Bricks.*—Using a couple of dozen or more of the smaller variety. Stacks bricks on corner of table and shuffles them off table with right hand, one at a time, into left hand, to form a horizontal row in front of body as seen at "A" in Fig. 5, with brick in right hand knocks off bricks from end of row one at a time, "B."

Makes a perpendicular stack of bricks on table, carries away, balances, and concludes by knocking off bricks, one at a time, from bottom, "C."

Makes a double stack of bricks, "D," on corner of table, carries away, and opens out at bottom, as indicated by the dotted lines, into the form shown at "E," then returns blocks to original position "D."

Places a board on table, apparently to make perfectly level, makes stack of bricks on board as seen at "F," tilts stack, as indicated, with butt end of closed fan, and when stack is at angle shown by dotted lines introduces fan under bottom brick and carries away stack balanced on fan.

Makes stack of bricks as shown at "G," tilts with fan, and carries away balanced as before.

Increases the height of stack from five to eight horizontal bricks, and places glass of water on top, as at "H," tilts with fan and carries away balanced on fan as before. Balances the lot on thumb of left hand, opening fan with right hand, puts fan in belt, drops all the bricks, and catches glass of water in right hand.

The extra figures in the sketch are from my own general note book and may speak for themselves.

N.B.—The exact size of the blocks is of little or no importance, so long as they are all of the same size and weight. The smaller size, that mentioned above, are best made solid in light tough wood; larger size blocks

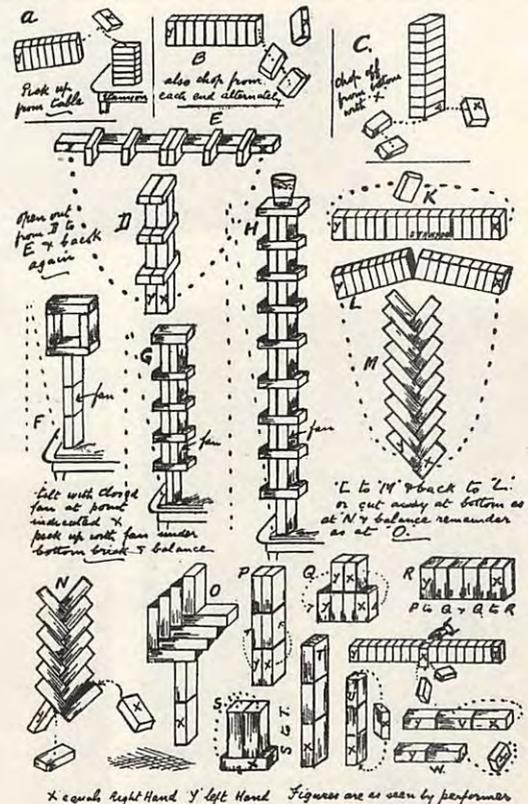


Fig. 5.

are best made hollow to keep down the weight. The latitude in respect to size and weight is proved by the fact that one often sees performers using cigar boxes with the lids glued down.

# British Juggling Prodigy Shows Some Tricks



**F**IRST British performer to appear on the Broadway stage since the end of the war is a 16-year-old juggling prodigy, Peter Elliott, with an amazing display of sure-handed dexterity. Known professionally as "Woodrow," he specializes in a routine using three cigar boxes, which he manipulates at high speed in a variety of flashing patterns. In the pictures on this page the high-speed camera stops the motion of the boxes in the air.



Crossing and uncrossing his arms, Elliott keeps one of the boxes in the air. He was taught by his father, a professional juggler, and made his first appearance on the English stage at the age of 14. This is his first visit to the U. S.

The youthful juggler holds two boxes and twirls the center one end on end in seeming defiance of the law of gravity. A native of London, he was evacuated during the blitz. While in the country he practiced from one to three hours a day and surprised his father by his skill when the latter visited him. After that, a stage appearance became inevitable.



Boxes are momentarily in an almost perfect horizontal line, without being touched by the juggler's hands. He recovers them in a split second to go on with his act.



Here the trick is to keep the boxes rotating while flipping them over a raised leg. This is the most difficult part of Elliott's routine.



In this maneuver, the juggler flings one box high, then sweeps one arm under it and continues to rotate the boxes from hand to hand. He makes an occasional miss.



A "stairway" alignment is caught by the camera while Elliott is holding only one of the boxes. The boy surpasses many a seasoned performer.

I agree with Lind, Lorette and Carey that there's nothing wrong with juggling - provided we class juggling along with a dumb kind of an act like the hillbillies present ! But if we are to rightfully call juggling an art and a profession, that's a different matter. We have only to compare juggling with other acts and professions to see what's wrong with juggling. Let's take a dance act. Here we find that there is a definite name for every step. But not so in juggling. Even in the simple juggle with 3 balls it is called the cascade, crossing, mixing, the shuffle, or what have you. There is no standard nomenclature for jug tricks. Art Jennings was going to start something along this line and I hope he does.

Magic is another act we can learn a lot from as it is far advanced over juggling, especially in having adequate references, not only as to tricks, but the equally important adjuncts to an act such as lighting, music, various phases of publicity, wardrobe, booking and so on. I recommend John Booth's "Forging Ahead in Magic". This covers the above subjects as well as others not found in the juggling books. Booth's book is cloth bound, 134 pages and sells for 3 bux. Rog has some on hand, I think.

Several years ago I met a young jug who was very adept. He was working on 5 clubs. He tried several times to enter the pro ranks with discouraging results. Last I heard he was holding down a job in a factory. Reason All he knew was juggling tricks which in only half of it and in his case was not enough for him to make a decent living at juggling. Instead of devoting all his time to practice he should have included some STUDYING.

Which brings us around to comparing juggling with one of the leading professions, medicine. The great strides ahead made by the sawbones is due to a great extent to the fact that they do not go in for trade secrets. Once a Doc learns a new wrinkle he sits right down and writes it up for one of the trade journals. In this way all physicians benefit from the newest ideas. But not so in juggling. Some would keep the tricks of the trade a dark secret.

If juggling does not advance and keep in stride with the changing conditions of show business it will become obsolete. Not long ago a well-known jug played a prominent spot in N.Y. He got an unmerciful panning in a review in one of the trade papers, saying his act smacked of the 20's with corny gags and old stuff with clubs and balls. So there you are. Time marches on and so does show business. But what about juggling? Something to think about !

## ABOUT WOMEN JUGGLERS

by H. M. LORETTE

There have been quite a number of clever women jugglers, some of them coming close to the proficiency shown by the leading male exponents of the art.

Selma Braatz was clever with hat, cane and gloves; 5 and 6 ball juggling; 3 pool cues, tossing them and catching one from juggle to a balance on chin. She finished her act with color-changing torches, throwing them continuously around back.

Lucy Gillette, balanced a large spinning tub on the end of a long pole balanced on her foot while laying on the stage. She knocked the pole away, catching the tub on her feet and keeping it spinning. She also juggled six plates while balancing a long bird perch on her chin and a flower pot on her forehead.

Sylvia Loyal did 30 to 40 continuous throws around the back with straw hats in time to music.

Mary Blank was an outstanding object juggler, as were also Olive Palmer, Elly, Mlle. Olive, Marion Drew, and Florrie Rhodesia (billed as the Female Cinquevalli)

Anita Bartling was extremely clever, her best trick being the bouncing of seven balls on a drum in time to music.

Trixie you can see today, juggling six plates while bouncing a ball on her head, and doing her fine stick and ball routine.

Then there were many clever man and woman teams, each person doing their half of the act. After more than a decade as a novelty single act, I was teamed for a long time with my wife Christine, billed as Lorette and Morton. Christine did the spin around with four clubs, three continuous around back, and continuous fast shoulders and slap-overs while we were passing clubs. She was also a good object juggler and tap dancer. Rose Sheldon (of Throwing Tabors and later Baggett and Sheldon) excelled at solo club juggling, passing, and formation work.

Mabel Fonda (of Dell and Fonda, and also the Fonda Troupe) was very clever along these same lines.

Birdie Brady of Campbell and Brady, was also a competent performer.

Jessie Millar, a solo cornetist in vaudeville, became a good club juggler in the act of Alburdis and Miller.

Nina and Nora were a two woman club act, as were also the two Veronas, who did a prettily staged act with clubs.

Several troupes of well trained femininity were: The Four Clovelly Girls, Fitzgeralds Juggling Girls, The Juggling Jewels, Six Roma Juggling Girls and many others, so you see, with practice and perseverance a woman can be a prominent juggler too. Again "Au Revoir" to I.J.A. members and all readers of the Bulletin

Los Angeles, Calif. I have been scratching my beezzer for something intelligent to write for this column when along comes Doug with his question, "What's wrong with juggling?" In the next few minutes I am going to give voice to a few pregnant ideas. First of all, I want you pro jugglers to know that I speak as an amateur, and one who has a lot to learn about the art. Before proceeding I want to say that I have received a lot of inspiration and a few darn good ideas from this sheet that I have put to work to advantage. I can't help agreeing with Larry Weeks in his statement regarding tricks of the trade not being made public property, at least until they were disgarded by the originator. I do feel, however, that there are enough tricks that could be published without hurting any of the pros. Most everything I am doing in my routine has been stolen, or for want of a softer word, copied. I may have a few moves that I think are original, but are they? Every time I see a juggler doing something I want, I try to imitate. Of course I realize this does not add to the originality of my act. But, so what? How about dancers and singers? Same steps, same songs, but really isn't it the performer's own personality and presentation that makes up the difference? Or am I talking through my hat? I do hope the J. B. will continue to bring out unusual ideas. Some of the old timers are doing a good turn for the juggling art by passing on what they know. Without the perpetuation of this knowledge, juggling would die a natural death. I do so much enjoy Joe Marsh's contributions - a swell job. Although I may never get to use them, I feel they are great. Realizing that there's a shortage of good jugs, a little competition in this field might be worthwhile. (That's Russ flinging clubs. Send me your S. & T., % Box 711 - Doug)



JUGGLERS' JUNCTION by BETTY GORHAM

Among the featured performers of the Firemen's Thrill Circus in Rock Island, Ill., was Eric Philmore. His routine was partially as described on page 42 of the Bulletin, except for the addition of rings. He juggled six, also four while balancing a pole and lamp on his forehead. Since he used no clubs or balls, this act differed from the usual. His wife assisted him, and they both wore beautiful wine costumes.

Here and There: Robbin Robertson of Chicago writes that he is now doing a novelty act, mostly juggling, in addition to hand-balancing. Roy Henderson, young semi-pro attending college in Kansas, met Bobby May and Larry Weeks at Al Barnard's home in Wichita, where they had a swell jug session. Swell 8 x 10's composed of four action pics and a still shot are the latest from this studentrouper. Glen Phillips returned to Sioux Falls, S.D. recently after being in Des Moines for a month starting New Year's. While playing Indianapolis, the Elgins met Art Bassett, another young jug who is playing dates near his home at present. This touring troupe of tossers while in Miami met the Wilfred Mae Trio, who had been overseas with U.S.O. Driving to the trio's home between shows, they had too little time for more than a quick glance at all their souvenirs. Wilfred (his surname is Gregory) is one of four brothers- the only one juggling hoops at present. Two have retired and the other passed away two years ago.

Collector's Corner: "Juggling Tricks" or "New Juggling Tricks", a booklet by Stanyon, is wanted by Doug Couden. We have a small snap of Truzzi which we will exchange for a pic of any other jug. If you have any Juggliana to sell or swap or want any items, drop me a line.

JUG JUGGLESON'S LETTER by DOUG COUDEN illustrated by JOE MARSH

Dear Roger. Well pal, I got some bad news. By Golly turned out to be a big heel as he just folded in Ga. with just one weeks notice and stored the show in his barn. My motto now is never trust nobody. We didn't save no dough so when we closed we just had one weeks pay and you know how I eat so I grabs a job in a spot on the highway which serves eats and drinks called the Silver Cow. I just help in the kitchen and Marie is a waitress but I got a swell brake. The cook quit and the Mgr., Mr. Cas. Kade ast if I could cook and I says yes. Well, Roger I got by but some of the customers squawked about stomach akes but I gues it was the corn licker they brang along. One thing we get plenty of eats and it leaked out I was a juggler and CasKade says why not put on a juggling act about 9 and use the juke box for music. Well I done it and put on a clean apron and my high cooks hat and Cas introduced me as Juggling Jug Juggleson the Juggling Chef from Jugglestown and ever body eats it up. Marie Assists in her cute waitress dress which is very short, ha, ha. Cas upped our pay so between the two of us and Maries tips we knock down over a yard per week which is better than the rep show. We park the trailer in back of the Silver Cow and no charge for lights or nothing. After a couple weeks we checked up our dough and found we saved the works as theres nothing to pay out as I can even get all the beer I want which aint bad. I juggle real china plates and got a swell routine with 3 as I walk around right next to the customers and juggle them right over their heads and get a big laugh when I say I aint dropped one of these here heavy china plates on anybodys dome - since last night, ha, ha. The pay is better than on the carnival where you only get 21.50 - 21 hamburgers and 50 cents, ha, ha. So long, pal.





# JUGGLER'S BULLETIN

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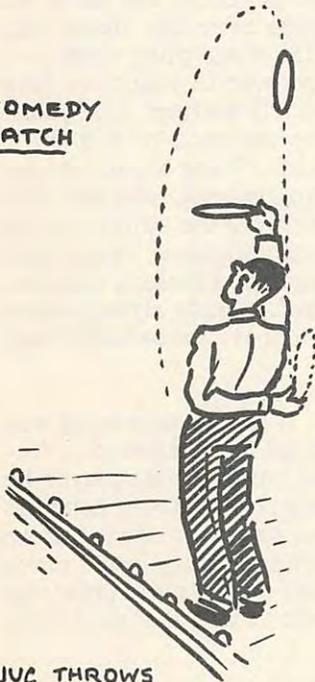
Roger Montandon

P. O. BOX 711  
TULSA 1, OKLA.

## JOE MARSH'S

### "STUNTS - WITH PLATES"

COMEDY CATCH



JUG THROWS  
PLATE HIGH + HOLDS ANOTHER  
IN AIR - TO CATCH FIRST PLATE?  
CATCH IS MADE BEHIND BACK.

TWO PLATES  
THROWN -  
ONE CAUGHT  
AT FRONT -  
ONE AT  
BACK.



'NOVEL BALANCE'

PLATE (REAL ONE) IS SPUN  
SWIFTLY ON EDGE, AND CAUGHT  
ON SECOND PLATE

AND CONTINUES  
TO SPIN.



PLATE  
MADE  
OF  
WOOD

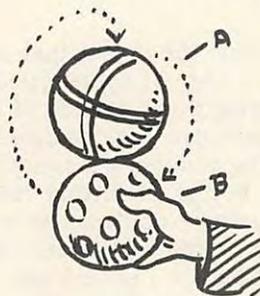


JOINTS  
HIDDEN  
BY DESIGN.

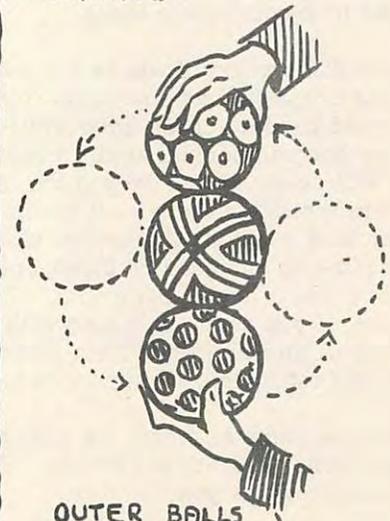


JUG DOES  
SIMPLE MOVE  
WITH PLATE  
(DECORATED)  
AND DROPS IT  
- SO PICKS  
UP THE 3 PIECES  
AND JUGGLES  
THEM!

### FOR BIG-BALL JUGGLING



BALL BALANCE -  
A AND B ARE  
THEN THROWN UP  
AND CHANGE PLACES



OUTER BALLS  
ARE ROLLED  
ROUND CENTRE ONE.

JOE MARSH.

There is an old adage credited to George Bernard Shaw as follows: "Those who can, do. Those who can't, teach." My purpose in writing this article is to teach you how to juggle. Have you ever felt that urge to juggle something, if so why not give in.

Pick up the nearest thing at hand, start tossing it around. If you happen to be drying dishes, so much the better, especially if you don't like to dry dishes. Soon you won't have to dry any dishes. There won't be any. If while juggling, a plate seems to be coming towards your head it is advisable to duck. At the same time look around to see if your wife is there, as the plate may have come from a foreign source. Of course you know your wife better than I do. I don't even know your wife. I don't even know you. But, if you read this little missive, watch out, I'll be in your hair - so will your wife. So will the plate. Unless you wear a toupe. If you don't like people in your toupe, put it in another room then people can get in your hair and still not bother you. It is advisable not to try juggling your toupe.

Now, suppose you live over someone - you're dropping things, making a lot of noise - don't let this worry you. When they come up to complain just look him in the eye and say, "Look what I can do!" Before you can say kronkiziecable he will be so interested he will want to learn too. Then, when he practices the party under him will complain, so on all the way down to the janitor who will be stuck as there is no one under him. So, he has to go next door and start throwing things against the ceiling and this time the same thing works in reverse all the way up to the roof. If you live in a one family home I suggest you go over to your next door neighbor and bounce things against the side of his house. This will create a neighborly feeling. One young man became so enthused he even tossed in bed. In fact he got his arms so twisted up one night he had to become a pretzel maker. He made a lot of dough but it drove him crazy - he's now donuts! Back to your neighbors. When enough of them have become interested in juggling instead of a community sing, you can have a community jug. A community jug is great to put people in the right spirit, especially if the spirits are in the jug. It will also serve as a good excuse to get out of the house. Under no circumstance carry your "props" in your pockets as this will give them a mumps effect. Also, there is danger of a fashion designer noticing the effect and creating a new design in men's clothes - although some mens' pockets already have this mumps effect. Beware of knives tearing large holes in the pockets. This can prove exceedingly embarrassing, especially if it happens to be the hip pocket - it also creates a draft.

Speaking of knives, this is the most dangerous period of an embryo juggler's life. It is a wise student who keeps a jar of glue handy to rejoin fingers that have been cut off. Extreme caution must be taken to glue fingers back in the right position. One poor fellow replaced his fingers upside down and being a piano player he has to play standing on his head, causing him no end of trouble as he gets many complaints from neurotic people who object to footprints on the ceiling. Personally, I think these people are very narrow minded. Now, what normal person in his right mind could possibly object to footprints on the ceiling as they could move the piano from place to place and create a very intriguing design on the ceiling. But, this is their problem - not mine - as I have my own ceiling footprints to contend with, which reminds me not to hire that particular piano player again.

Here's a little jingle to sing to yourself while practicing:

Sailing, Sailing, over the bounding main

What goes up

Must go back up

And then come down again

Now don't worry if where you put your hand the object that is coming down, isn't, because you have to train your props just as you would if you had a dog. Of course, you don't have to take your props for a walk. If you should become cross-eyed while practicing think nothing of it. It's only a matter of two or three weeks 'til they become normal again. I know one man who juggles three and sees six. Of course, when you juggle three it will seem like six to you too. Supposing you were tossing oranges around, when you get through just strain them through a sieve - it saves all the bother of cutting them in half and squeezing them. Juggling is the quickest way to make orange juice. Warning! don't try to toss heavy cannon balls around. One young man became so enthused he threw one way up in the air it came down with such force it knocked him through the floor into a lady's bathroom. Fortunately, or I should say unfortunately, the lady was taking a bath at the time. If you ever see a man with a cannon ball in his head you will know that is the fellow I'm talking about. We call him ballhead. Then there is the fellow who juggled four things the first time he tried it - of course, he had four arms. I think this is a very unusual case though, don't you?

Now we come to music for your routine. I once walked out on the stage with three Indian clubs in my hand and some brilliant wit yelled, "Four Dumbels". So, ever since I have used very loud music. Let this experience guide you.

Now, it is also a very good idea for you to invent a machine that you can wear under your coat that will hand a match to someone, because just when you have your hands full some very funny person will always say, "Hey!, you got a match?" You can readily see the necessity for a match handing machine.

If you have followed my instructions carefully, I absolutely guarantee that you can learn to juggle in exactly the time it takes you to learn.

Juggling is a very fascinating pastime. The long hours of practice is not hard work but a lot of fun. However, to the beginner, looking ahead to a professional career, the other requirements may seem rather drab in comparison. If considerable time and thought are not given to these essentials the juggler would be a lot better off remaining an amateur. Juggling is a lot of fun as a hobby but professionally it's a tough row to hoe, especially if one is poorly equipped from the start.

After all, show business IS a business - one of the biggest. The picture business is one of the largest industries and when you add to that, radio, theatres, night clubs, auditoriums, carnivals, and circuses it would be right up there at the top if not the leading industry in this country.

In other professions, especially in the leading ones of medicine, law and the ministry, varying years of study in college are required. Many performers, however, barge into show business with little or no preliminary study aside from learning the act they perform. These performers, it goes without saying, are greatly handicapped. I have already pointed out in this publication, important subjects which jugglers, still in school, can avail themselves of. This bears repeating. Business subjects are very important, not only in conducting a career in a business-like way but for the opportunities which arise as one goes along. If the juggler is well grounded in the fundamentals of business he will be ready to step into well paying positions outside of actual performing.

One has only to observe the top performers in the business today to find that most of them wind up acting or yack-yacking. So to prepare for the eventuality of reaching the top, the student should take advantage of those subjects or activities which are available along this line. I mean dramatics, speech, debating, and the like.

Much of the general news in the trade papers may seem dry reading to the young jug, but a careful perusal of this type of material will give the student a broad knowledge of show business generally which is of vital importance to any performer. In this way the reader keeps informed of the constantly changing trends of the business.

From my observation and experience I get the impression that many performers lack business ability and adequate education. So I'd say the student should stay in school and take subjects which would be of real help to him in show business. In addition to business subjects the student should give careful consideration also to advertising, publicity, music, singing, dancing, acrobatics, art and photography. All of them have a prominent place in show business. Something to think about!

#### THE JUGGLING SCENE

as seen by

VIN CAREY

Baltimore has been highly favored with a juggling treat this week. Bobby Jule has been currently at the Chanticleer which is probably our swankiest night club. Saturday night Lou Meyer and myself paid him a visit and were well repaid for our time. We saw one of the finest exhibitions of precision juggling that has ever been our privilege to witness. His act is set to music which gives it a tempo that is hard to keep up with but Bobby does it without any apparent effort to the great delight of the audience. His appearance is immaculate and his props are decorated in fine taste which demand attention. During the week I saw him do three shows and not a miss. Not only no misses but everything was done with finesse that was literally poetry in motion at its best.

The I.J.A. once more had a chance to come into its own for on gathering up his props after the second show he had the misfortune to drop a piece of his equipment and a lucite mouthpiece broke off the piece. Lou Meyer immediately volunteered to furnish a piece of Lucite and yours truly the use of his work shop. The piece was mended in time for the Sunday show and Bobby completed the week with fine thoughts for the I.J.A. Tuesday night Bobby came out to my home and had dinner with my wife and myself and viewed the many props that I have been making and gave them a try and a good time was had by all.

The first half of the week, the State Theatre had an M.C. that did a three ball routine while telling a number of gags. Darn the State for not announcing the acts in its advertising, I didn't get a chance to go over there and have the information by hearsay and I believe that the young man's name was Brown, but what Brown I don't know.

Andy "Bo-Bo" Thumser is confined to his home with a severe case of Virus X. He is on the mend after a week in bed but still not able to be out and had to cancel a number of engagements.

The Baltimore Boys are awaiting with some impatience the coming of the Circus season as Harry Lind promises to visit us again when he comes East to see the opening of R.B.-B & B. at Madison Square Garden. We all hope to be more proficient in club passing by the time he arrives so that he can add some more names to the long list that he has passed clubs with.

Dear Roger, A funny thing happened in the Silver Cow. A guy called me over to his table and said he heard about my act but didn't believe it. Well, Roger he turns out to be Williams the scout from the Hamid office and asts how about us working some real spots with our act with the plate juggling over the customers craniums. I said we was doing swell here but he said he'd top our salary and he just laughed when we told him our take and he asts how about  $\frac{1}{2}$  G per week. You could of knocked me over with a feather and he has a contract and I signed in a daze. Well, he left and when I done the plates over the domes business I was thinking of the big dough and dropped a plate on the konk of a guy who looks like a wrestler. He dont think it's funny and comes out of his chair at me. I side stepped thinking hes just playful and he smashes into a couple and knocks over a table so when he gets up you can see fire in his eyes. He comes boring in with both arms flailing. I just stood solid and gets him right over the bread basket with a solid jolt with my right. This riles him plenty. He grabs a chair and lets it go but I ducked and it crashes right through the glass door. I rushes in and caught him off balance with my famous 1-2 to the button but this dont even faze him. He lets loose a wild haymaker with his right and gets me right under the left ear and it feels like it's tore off. This burns me and I lets him have with plenty of steam with a left and right to the kissers. He folds like an accordion and kerplunks flat on the floor. He's out cold. By now it's a free for all with everybody in it so I grabs Marie by the wrist and we ducks out the back door. I hooked up the trailer and swings out on the highway and head north. We was just in time as we could hear the cops sireens screeching as they're pulling into the Silver Cow. Roger, it was the most fun I had since Kelly's Celar. So long, pal. Jug.



STUFF & THINGS

by

ARTHUR MANN

I have been in show business over 60 years starting when I was 4 years old. Back in those days there were not many theatres so my father started with his children in little towns and villages in Germany. Most of the time we had to walk from one place to another and carry our paraphernalia including a rolling globe, little juggling things carpets, costumes, etc. We often worked in big barns. In addition to the cows, we had the farmers and their families, the farm hands, etc. for an audience !



Later, my oldest brother started a risley act under the name of The Dayton Family, 12 people. We worked all over the European continent, in Russia and England. We stayed in England until the start of the first World War. Part of the family came to the States but I remained in Europe for a while but eventually came over with my wife. Conditions in Europe were not so good at that time nor were they good here either. Acrobatic troupes were coming in from all over the world. The big act was then dissolved and I made my own act with my son Arthur, The Mann Brothers, Two Jolly Sailors on the Bounding Rope. With this act we got more work than we could play on the better vaudeville circuits and twelve years for Barnes-Caruther and other fair bookers.

When my son married he went on his own and I had three other boys in the act at different times. The last was my nephew, Bernard. The story of how he was killed in action in the last war has already appeared in the Bulletin. If he had returned, perhaps I would still be active in the business. (Photo shows The Dayton Family doing their risley act at the Allentown (Pa.) Fair in 1915. There were 12 people in that act at that time. For those of you who came in late, Arthur Mann is now located at 3278 Wabansia Ave., Chicago-47, Ill making props for jugglers.--- Doug)

While convention time is a few months off and the details haven't been released yet it's not too early to start planning on attending the first I.J.A. convention. From advance compilation of response to the form letter sent out by Art Jennings it looks like Jamestown, N.Y. is the place and late June or July the time. If you have not replied giving your ideas drop Art a letter at once. This will be a great convention, the first all juggler meet in history and you'll kick yourself if you don't make every effort possible to attend. Ask any of the Jugs who made the Pittsburgh get-together if they didn't have the time of their lives. In the next issue we'll give you the official convention releases. And there are some very special sessions, prizes, etc. being cooked up.

Just as we go to press we have the pleasure of a visit from Roy Henderson, Winfield Kansas, and his lady fair. Roy is a Jug enthusiast if there ever was one and he'll be at the convention if at all possible to meet all the Jugs he's been corresponding with in person. Roy, remember what I said about working on Al and Buster Barnard so all of you will be at the big doings.

Here and there--- The Two Mustafas, with Polack Bros. Western Unit, were pictured in the Chicago Tribune entertaining at the Shriners Hospital for Crippled Children in the Windy City--- While in DesMoines, Glen Phillips met Carl Thorson, the old-time cannonball jug--- Brenda Marsh is now learning club juggling with papier mache clubs, an innovation in lighter props.--- Topper Martyn, England's ice skating jug is coming to visit Brenda and her dad soon--- Boy Foy now appearing at the Edgewater Beach Hotel in Chicago --- The Juggling Jewels currently captivating Canada--- Francis Brunn, sensational Scandanavian jug, reportedly contracted for Ringlings this season by John Ringling North, who found Brunn in Spain. A Des Moines high school is now pioneering in the field of juggling as an extra-curricular activity. Although still in the experimental stages the tossing art is making a hit with the students. At present only one gym class has taken it up, however, practicing to music, some of them have learned to pass 6 balls and rings. In 2½ weeks 33 of the students could juggle 3 balls 10 or more times.

We extend our sincerest sympathy to Bobby Winters (Raymond Pike Jr) whose father Raymond H. Pike, former jug and acrobat, passed away last month. Other jugs who have passed away recently are Amy Lou Doyle of the vaude jug act Eddie and Amy Doyle, and Edward F. Shattuck, former actor and vaude jug on the Orpheum, Pantages and Keith circuits.

Rudy Cardenas received a swell bit of publicity in the "Tops among Teens" column of the March 7 Chicago Sunday Tribune. He is only 18 now, and started juggling in Argentinian circuses at 5! He has been in the United States 8 months. Something novel in a publicity card was sent out by Art Jennings, our I.J.A. prexy. A caricature of a man on the card, with a chain which can be shaped to form his face catches interest immediately. Unusual ideas like this should help to a great degree in the public's recognition of talented jugs.

## ABOUT TRAMP JUGGLERS

by H. M. LORETTE

In the past, the Tramp Character was very popular, and well liked by audiences. There were quite a number of tramp jugglers in Vaudeville and elsewhere. James (Jim) Harrigan was the first juggler to impersonate a tramp, I believe, and he put it over with tremendous success. He was really a good talking comedian and could have made good as a tramp without the juggling.

Here is Harrigan's own story about his debut as a tramp juggler. "I was getting a small salary, doing an ordinary juggling act. One day I received an invitation from the Baltimore Press Club to spend a day at their camp on the Ohio river. I was greatly troubled in mind, as to how I could raise a little money for a contribution of fruit, cigars or some other gift that was customary for visitors to offer. An appeal to the manager of my company for salary in advance, did not meet with success so I pawned my stage dress suit to get a little money. When I returned at night, the situation was decidedly awkward. The manager stormed and I hastily borrowed odd garments from the other performers, mussed my smooth hair into a tangle, put on a half-inch beard with a handful of burnt paper and rushed on the stage as a tramp. My turn made such a hit that I was greeted with the emphatic words of the manager 'If you ever get that dress suit out of pawn, I'll shoot you!' So I remained a tramp behind the footlights ever after".

Charles T. Aldrich, a clever all-round performer, was doing a tramp act about the same time. He also played the leading part, a tramp, in a Melo-drama entitled "The Streets of New York" (or a very similar title) He afterward did a diversified novelty feature act, and always had some clever comedy juggling in it.

W.C. Fields wore the Bald-Wig and Whiskers with "The Monte Carlo Girls" and "Fred'Irwins" Burlesque Shows, but discarded them for an eccentric make-up after returning from Europe. He always worked silent, being an excellent pantomimist, until he talked some with McIntyre and Heath in the "Hamtree". His first real speaking part was in the play "Poppy" in which he was the Star.

H. M. Lorette, (myself) was feature specialty with the "Bennett-Moulton Repetioire Co." for four years, billed as "Lorette, the Original Dancing Juggler". Most of my specialties were done in the tramp character. I afterward played two seasons with Stair and Havlin's Musical Comedy, "Busy Izzie's Boodle". I did the comedy role of "Moth Ball Jake" a tramp, with much success, playing opposite the star, George Sidney, the Jewish Character Comedian.

A few of the single tramp jugglers I remember were- Paul La Croix, the originator of Bouncing High Hats, Sparrow, O.K. Sato, A.J. Rebla, Alvan, Hoover, Phil La Tosca, James La Clare, General Ed. LaVine, Herbert Lloyd, Lou Hoffman, Harry La Toy, Chas D. Weber, Johnny Reilly, Dave Wellington, Art Jennings and Lou Meyer.

Double acts with one member doing Tramp were- O'Neil and Torp, DeHollis and Valora, Christy and Willis, Tossing Austins, Radford and Winchester, The LaBelles, Kip and Kippy, Saunders and Cameron, and Ozav and Delmo.

This by no means exhausts the list, and some readers may be able to add to it. That's all for now. Au Revoir.

The Bulletin pays respect to these jugglers who in past years have done their bit toward the advancement of Juggling as an Art and Profession.



GRACE WEBB FRANK  
Comedy  
Juggling and Magic



WEBB—Mrs. Grace, 59, of the former vaude team, Frank and Grace Webb, comedy juggling and magic act, February 10 in Jackson, Miss. The act had played the leading vaude circuits and had been with the Clyde Beatty and King Bros.' circuses. She and her husband also operated the Great Lakes Booking Office in Buffalo for eight years. Survived by her husband, Frank and brother, Charles Ingles, Buffalo. Burial in Cedar Lawn Cemetery, Jackson.

EVERHART—William, 80, former juggler and vaude performer known as the Great Everhart, February 12 at his home in Wildwood, N. J., of a heart attack. Everhart started in show business at the age of 19 and toured Europe for three years where he gave a number of command performances.

PIKE—Raymond H., 55, juggler and acrobat, February 14 in Montreal. Survived by his widow and two sons, one of whom, Bobby, is also a juggler.



SHATTUCK—Edward F., 58, actor and former vaude performer, in Los Angeles recently. For many years he was a juggler on the Orpheus, Pantages and Keith circuits. Survived by his widow. Services in Hollywood February 4.



# JUGGLER'S BULLETIN

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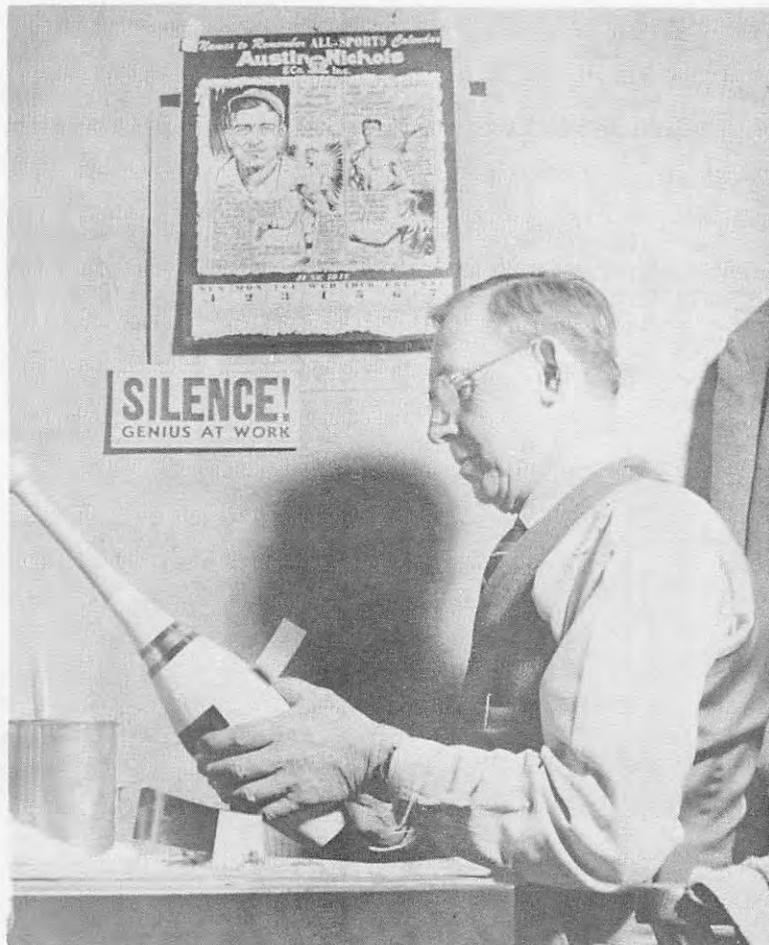
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TULSA 1, OKLA.

## I.J.A. CONVENTION - JUNE 27-30 AT JAMESTOWN, N.Y.



The big news is out-- The International Jugglers' Association announces its First Annual Convention, June 27, 28, 29, 30, at Jamestown, N.Y., in testimonial to Harry H. Lind. If you are even only mildly interested in Juggling we'd bet an old "dead" juggling ball that you'll kick yourself twice if you CAN make the meet and DON'T. For all real juggle-bugs this convention is an unparalleled event- certainly the first one in the long history of our art. Here is a chance to hob-nob with jugglers from all over the country, talk juggling (18 hours a day-or more- if you care to), and see and talk about new ideas in juggling, and swap pictures and collector's items.



HARRY H. LIND

President Art Jennings (he's an unusually busy guy right now since Ruth presented him with a new daughter) has appointed the following men to take care of the many convention details:

Dr. Wm H. Crosby	- General Chairman	119 E. 5th Street, Jamestown, N.Y.
George Barvin	- Program Chairman	100 Harry L. Drive, Johnson City, N.Y.
George DeMott	- Publicity Chairman	Millville, Pa.

While there are still many details to handle, the situation is well under control and you can look forward to one of the best get-togethers ever held. The Convention will actually be the 28, 29, and 30th with Sunday 27th the coming in day and with a probable night before party the evening of the 27th. A banquet and Big Public Show are being planned, educational sessions, swap sessions, movies- including a short one taken at last year's Juggling session in Pittsburgh, and many other features.

The Jamestown Chamber of Commerce is backing this event wholeheartedly and Dr. Crosby advises that Mayor Samuel A. Stroth will welcome jugglers to Jamestown and declare that week- Jugglers' Week. Those of you that can take advantage of a vacation at the same time will find the climate and surroundings to your liking with all the resort facilities of Lake Chautauqua at your disposal-- but we'll let the Chamber of Commerce tell you more about that.

Hotel Jamestown will be convention headquarters and Dr. Crosby has advised us that Mrs. George DeMott and Miss Violet Carlson will be at the reception desk to welcome, register, and guide you on your arrival.

The Registration is going to be held at \$5.00 if at all possible and this amount will include the big banquet at the Hotel Jamestown, Tuesday June 29, at 6:30 P.M., and all the special features being planned. In order to properly take care of everyone Dr. Crosby has requested that you send your reservation in promptly--Do it now, before you forget- so that final arrangements can be completed. Your reservation should be sent direct to Dr. Wm. H. Crosby, 119 E. 5th St. Jamestown, N.Y.

If you would like to appear on the big Public Show, contact George Barvin immediately. Any pros who can make only one day and would be available for this show (to be either the night of 28th or 29th) please send this information directly to George so that he can line up the finest array of Juggling talent ever beheld by public eyes!

The Convention is sponsored by the I.J.A. but you DO NOT have to be a member to attend and be welcome. Your interest in Juggling is the main requisite. If you can, come early and stay late- if you can only come in for one day, do that-- but mark your calendar now and start shaking the piggy bank, and come prepared to have three of the most pleasurable days of your Juggling life. And here are the men that are working to make this the get-together of a lifetime.



DR. WM. H. CROSBY



ART JENNINGS



GEORGE DEMOTT



GEORGE BARVIN

In earlier issues of the Bulletin I have noticed squawks from jugglers lamenting the policy of the J.B. in catering to the student juggler-Punks as many old timers called the beginners. It is not my intention to berate the squawkers but to ignore them. They have a perfect right to holler their heads off. On the other hand the same privilege must be accorded the fellow who thinks otherwise. I happen to be a juggler of the old school- with modern ideas of course- who believes the "punk" needs help and I am willing to help him or her to the best of my ability. The more jugglers there are, the more popular juggling will become. Is there any art more popular than music? And doesn't every family have a musician of sorts in it? And are there not more musicians employed today than ever before? There are according to Petrillo! It seems to me that the same applies to juggling. The following article may not be a work of art, but if it will help any struggling juggler to better himself I will feel I've done my daily good deed. And I believe if some jugglers who are well established in the profession would accept some advice they could improve their act as well.

Indian club juggling is certainly a unique offshoot of the Juggling art. There are enough moves to be done with even one or two clubs to make up a ten minute routine, and many old timers confined themselves exclusively to the manipulation of one or two clubs. The reason for this is obvious when one stops to think about it. In the old days the clubs were used for swinging only. Every gymnasium had brackets with long rows of Indian clubs hanging from them. The local physical instructor would use these clubs to demonstrate club swinging to classes of men and women. One of the most famous of the club-swingers was Gus Hill, who was popular just before the turn of the century.

The juggling of clubs naturally evolved from club-swinging. During their rest periods, the club-swingers would play around with one or two clubs for diversion. It was only natural that eventually some pretty clever moves developed from those play periods. Club-swinging was going along at a merry clip before someone thought it would be novel to put it into a juggling act. After the jugglers saw the possibilities of using clubs it didn't take long to develop clever and difficult moves with one and two clubs, and from there into a three-club juggle. No doubt at that time this was considered sensational.

From the three-club juggle there developed all kinds of tricks-- the more ambitious youngsters going after them with vengeance until there weren't many more three-club tricks that could be thought of. Every juggler (at least the great ones) would try to outdo the other until one would think that every possible trick had been accomplished or at least attempted. But such was not the case! Even to this day one is likely to see new club tricks, and every so often I've seen jugglers do tricks that we old timers never thought of. Of course some of the old timers did some tricks that the new generation hasn't quite caught up with either---

It didn't take long for the ambitious club tossers to try their hand at juggling four clubs. However four clubs tossed into the air presents a difficult problem for the tosser. It is next to impossible to juggle four clubs as you would four balls-- two in each hand in a shower fashion; clubs should be done in a 11 11 fashion or your wrists will suffer from the knobs striking them viciously. Now it seems that tossing them in that manner would be simple enough, but still someone had to think it up--- someone had to dope out a way to juggle four clubs successfully. Hats off to that man, whoever he was! It is interesting to observe that the first man to incorporate a four-club juggle in an act had to complete the juggle by having the curtain lowered because he didn't know how to stop the clubs.

From the straight four-club juggle there developed soon a few tricks of the simple variety, and it did not take long for the ambitious fellows to perform almost as many tricks with four clubs as they previously had done with three. But it must be remembered that it took a lot longer practice periods to get the four-club tricks than it did with three. True there was only one more club but that one more club made a world of difference in practice.

Five clubs is a very difficult trick in anyone's language and it takes many months for a healthy fellow to stay with it till he feels sure of it. Several old time jugglers have laid claim to be the first to juggle five clubs. But it is not my intention to go into a discourse on who was the first. Some jugglers tossed the five by juggling three in one hand and two in the other, somewhat in the manner of a four club toss. Others crossed them as you would a five ball fountain, and some turned them on double- two turns - while others used a three-turn revolution. I used the latter method, but I believe that a juggler who is learning the five-club toss would find it easier to use the double turn since the three-turn method requires more muscle and more precision. I really don't know whether a triple-turn is more flashy than a double-turn or not. That is probably more a matter of opinion than a matter of fact. However for anyone contemplating the perfection of the five-club juggle I would certainly advise the use of the double-turn.

A six-club juggle has been done once to my knowledge, and I have heard that even a seven-club juggle has been done. My advice to those attempting a six or seven-club juggle is-- Don't tackle it! It won't pay dividends. Years of practice put into tricks that only jugglers would appreciate just isn't worth the effort. There have been many performers who have stuck to three clubs and have been very successful with them. They confine themselves to the many novel and intricate little tricks that show up remarkably well on the stage, and have received thunderous applause for their cleverness. Many of these flashy, applause getting tricks can also be done with four clubs.

In my opinion the best way to learn club-juggling is to first learn to juggle three balls. After you've mastered the three balls and still want to go in for clubs, take two balls and one club, and juggle the three. The one club gives you the feel of a club being tossed in the air so that when you try three clubs they will not feel like strangers to you. After you have been able to toss the two balls and one club with some confidence, you might try the three clubs. You will find it much easier to get into the three club juggle by this method than by trying three clubs from scratch.

To juggle four clubs you must first be able to juggle two clubs in either hand expertly. There's no use trying four until you have mastered the two in either hand. From there on you have to get used to the four clubs in the air at one time. In tossing the clubs for a plain four club juggle you must keep each two clubs in each hand in a straight up and down movement. Say, for instance, like two elevens or four ones--- not in a double circular motion as with balls. Otherwise you will have trouble.

Five clubs should be crossed over from hand to hand as in a three club juggle. It is perhaps unnecessary to say that you should start out with three in one hand and two in the other, as any juggler who has reached this stage of the game knows that. But a word of advice may not be amiss here in explaining that a better start can be had by grasping the three clubs in your right hand crosswise, one under the other, forefinger and thumb holding the last two to leave your hand and the other three fingers supporting and guiding the first one out of your hand.

The knob, or ball end of a club is very essential in performing many club tricks. I have seen some jugglers completely ignore the knobs when they tried tricks, and in some cases they succeeded in accomplishing them. But from observing these jugglers I have come to the opinion that their tricks would not only look smoother, but would be easier to master, if they would utilize the knobs instead of ignoring them. If you fail to use the knobs on some tricks the clubs will wobble and make it difficult for the juggler to catch. Use the knobs when necessary-- that's why they were put there.

When doing tricks with a partner or partners it is absolutely necessary to use the knobs to some extent. If you don't your partner (if he can catch the clubs at all) will suffer from busted fingers, because a club tossed from a plain hand grip will have a tendency to wobble, and a wobbling club will not only be much harder to catch, but if not caught it will be liable to smash the fingers of your partner.

In using the knob a little judgement should also be used. One cannot very well catch the clubs by the knobs, and it is easier to catch them by the handles, as they should be caught. If catching the clubs by the handles and throwing them by the knobs presents a knobby problem to you, the solution is not hard to find. When you catch the club by the handle, just let it slide gently down to the knob position-- it's easy. Just don't get in too much of a hurry and it can be done by not gripping the handle too firmly. Gripping tends to wobble the club. Grasp your clubs in a sort of loose-grip. The feel is the thing and you must gauge it correctly. Don't grab. By grabbing you lose smoothness and the loose grip that is essential for control.

Sometimes, even after a juggler has performed for years, his thumbs seem to be always in the way. That is, there are times when his fingers are all thumbs. That situation is easily analyzed. The loose grip is taking the form of a hard grip and the muscles are tightening up. All you need do to remedy this is to remember to relax-- get back with the loose grip again. Your hard grip is wobbling your clubs.

Many problems enter the life of a juggler. These problems, in most cases, can be solved by the juggler himself if he will take the time to analyze his ailment. Most often his trouble is caused by tightening up; his muscles are losing their flexibility. If you cannot diagnose your own case, have another juggler-- in agreeable one of course-- do it for you. The observer no doubt will be able to spot it quickly. His advice may not always be correct, but it may give you some ideas of your own that may prove helpful. At any rate don't hesitate to talk to other jugglers.

In 1947 I attended a convention of Magicians in Pittsburgh. The International Brotherhood of Magicians sponsored it and worked in a session devoted to jugglers. It turned out that there were nearly fifty jugglers present. Not one of these jugglers showed any inclination of being upstage or self-centered. Everyone there was willing to show his brother jugglers anything asked for by the other jugglers. There were some amateur jugglers there, and some who juggled professionally only part-time. There were juggler-magicians, straight professional jugglers, and last but not least, jugglers who had retired from the active field of the profession. Altogether it constituted a group of jugglers who were able and willing to show their brother jugglers many tricks and moves new to them. The feeling created by this jugglers' session reflected the efforts of a few fore-sighted jugglers and certainly it had many good points to be said for it. If it did nothing more than create good will amongst the jugglers its purpose was fulfilled. At that session it was also proposed that there should be a separate and distinct juggler's organization. It didn't take long for the fever to spread and then and there was organized the International Jugglers Association. Such an organization can and will serve the juggling profession in many ways. It will take support by everyone though, and will need the co-operation of just about all the jugglers in the world to make it a complete success. Do your part by showing an active interest in your art.

**THE BALTIMORE SCENE**

as seen by

**VIN CAREY**

We are looking forward with great interest to the coming convention of the IJA but in the mean time we have just had a Junior Edition of the convention ourselves. On Saturday, April 10th, Harry Lind with Mrs Lind and daughter Violet Carlson arrived in Baltimore to spend the week end with Vin and Winnie Carey. Preparations for the visit have been going on for some time and at eight o'clock Saturday evening the following had gathered at the Carey domicile to meet and greet the Linds, Pielert and Scofield, Oliver and Annie and Mrs. Regester, Paul Gorden and nephew Alex Rom, Tom Mallonee, Phineas Indritz, Dr. and Mrs. Wm. Endlich, Mr and Mrs Andy Bo-Bo Thumser and the Careys. As soon as all had been introduced the caravan gathered up bags of juggling apparatus and reconvened in the Sunday School room of the Central M.E. Church where there was plenty of room for all to toss everything and anything to their hearts content. There were ten jugglers in the assembly and they soon had the air filled with clubs, balls, knives, rings, battle axes, devil sticks, plates, etc. This went on for some time until everyone had a good workout or warmup. Then a program was made up and each one presented his specialty as a single.

Harry Lind and Violet then gave a fine demonstration of their double club passing. Various others tried passing with Harry or Violet and then a threesome of Harry, Violet and Paul Gordon performed. Doc, Endlich furnished the musical accompaniment on the piano but was later replaced by a record player so that he could watch the juggling.

Harry Lind then gave some special instructions to the club jugglers and then did his routine of club swinging and sliding. This went on til about eleven o'clock at which time the gang packed their props and all returned to the Carey house where Oliver and Vin entertained with the "Augusta Ave Philharmonic and Chamber Music Society" This consisted of Vin on the drums and Oliver with an assortment of some half dozen instruments featuring the accordian. This was followed by some magic acts by Doc Endlich, Oliver and Vin. About one A.M. Winnie invited all to the dining room for a buffet lunch and the gang reminisced about jugglers of the past and present until the party reluctantly broke up about three A.M. Gosh, but I had a great time and I hope my guests were as pleased with the affair as I was. Most of those present have planned to attend the I.J.A. convention as this party was just a warm-up for the convention.

**JUGGLERS' JUNCTION**

by

**BETTY GORHAM**

Here and there: McConnel and Moore, the Gay Ninety's jugs, are now awing Australian audiences--- Glen Phillips visited with Pryde and Daye while they were playing a club date in Sioux Falls, S. D., and also caught Ben Beri's act there--- Richard McKinney writes that he is presenting his combined magic and juggling show in Jefferson City, Mo.--- Jack Taylor and Jack Liddell, a Canadian club jug, had a get-together when the latter was in Jack Taylor's home town in England--- The Chiesas, who thrilled convention goers last year, will be back with Ringling again this season.

The Billboard, April 3 issue, contains a revealing write-up on Gus Sun's early tossing tribulations and triumphs. After taking lessons from a juggler stranded near his home, he joined the Sommerville and Lee Circus and soon he started the famous Sun Circuit. One of a very few cannon ball jugs still doing heavy-weight tossing recently played a club date in Davenport. His name is Carl Thorson, a veteran of 40 years in show biz. Although we couldn't see him work, he visited with us for a while before leaving for a club date in Ill. For 2 years he was with U.S.O. doing his plate juggling and spinning, 3 ball comedy, combination tricks and cannon ball roll. Incidentally the cannon ball, rolling on his body and being caught on his neck, provides a thrilling finish to his unusual act.

Collectors' Corner: Richard F. McKinney, 110 East Franklin, Jefferson City, Mo., would like to locate a copy of Everhart's "Facts, Fame, and Fortune" or the old Van Wyck catalogs--- Anyone having 3 or 4 good used 11 oz. clubs, Lind's junior model, please let us know, as Jack Taylor would like some.

**JUG JUGGLESON'S LETTER**by **DOUG COUDEN**illustrated by **JOE MARSH**

Dear Roger. Did I tell you when we left the Silver Cow my wife balls me out for having a workout but seeing my ear bleeding she softens up and we stops at a Docs place and he sewed it up O.K. We lost 2 days pay but had nearly a G in the kick, over 800 bucks with a swell contract and all so I wired Williams and he wires back hes got us set in the Waldorf. I never been in the Waldorf as I always stop at the Mills Hotel in N.Y. I wired Williams could we park the trailer back of the Waldorf like we done at the Silver Cow. He shoots back a long letter saying we'll have to park in the Bronx as N.Y. is all built up now and no vacant lots nowheres. He gagged that the Indians has all scrambled since they got their 24 bucks, ha, ha. Well for  $\frac{1}{2}$  a G we can afford to drive way down from the Bronx. Williams wants Marie and I to wear the same wardrobe like we were in the Silver Cow as he said jugglers in tuxes is now a dime a dozen. This is O.K. by us as when we departed from the Silver Cow we had our wardrobe still on, ha, ha. After we get set in the Bronx with the trailer we drives down town and blew about 3 yards for a good front so when we drops in to see Williams he dont even know us at all so I had to wise him up we was the Juggleson act. He gives us the glad mit and asts are we ready to open and we says yes. Things has changed since I was in N. Y. in 1911 but its the same old hick town where they think Pbg is way out west. I doped out a new juggling trick for when we open, juggling 3 big watermellons, I got 3 toy baloons and painted them just like real watermellons. They float through the air slow which will get a big laugh. Ad some news for Jugs Bul Roger. I caught a juggler at Lowes State before it closed and he done a swell act with balls and clubs and he sprang a new gag, You dont have to be crazy to be a juggler but it's a big help. So long, pal, Jug.



## Explanatory Programmes.

SEVERUS SCHAFFER (Juggler and Equilibrist),  
Empire, Dec. 1903.

Performer seated in pony dog-cart drives on to the stage (he is attired in frock coat and silk hat, suit of tights underneath) steps out of cart, and while balancing hat on his nose, reads from portfolio, while the attendants take pony away and back cart to rear of stage.

Juggles two plates, turnip and table knife.

Juggles two turnips, fork and hat. Throws turnip very high and catches it on fork held in mouth; other turnip on head under hat. The movements with this odd collection of properties were almost, if not quite, as varied, as one would expect to see were plain balls only employed. A movement with two plates that appeared to me novel was where the one plate was thrown in the air spinning rapidly on its own axis, and caught as it fell, *edge on and still spinning rapidly*, on the bottom of other plate held in the left hand. The spinning plate is balanced on the other one for few seconds, and the juggling is continued without any break.

Juggles ordinary bent wood chair, various movements arm to arm, arm to head, &c., balances chair by one of the rear legs on forehead, then without using the hands, jerks up head causing chair to make a half turn, and catches it (back of chair) on his forehead maintaining the balance.

Nexts follows a novel balancing act with ordinary glass champagne bottle, 3 billiard cues, 3 legged table and a lamp. The thin ends of the cues are placed in the "kick" of the bottle, while the thick ends are attached (doubtless, permanently by means of sockets), to each of the three legs of the table, the lamp is placed on top of table, and apparently secured by means of a bayonet catch. The neck of the bottle is now balanced on the forehead, the whole structure being maintained in equilibrium while the performer spins a bowl (trick centre), on stick in left hand, and throws two small bowls with right hand.

Juggles two genuine eggs and china plate. These three objects are handled with the freedom of three balls in the hands of the average juggler. Finally the eggs are, each in turn, thrown in the air, as high as the stage admits, and caught as they fall, on the plate and that without being fractured. They are of course broken and contents emptied on to plate to show the absence of deception.

Juggles washstand jug, various movements, finally seems to loose his hold of the china, and at the moment audience expect the smash, turns a complete and clean somersault and catches jug ere it reaches the floor. Juggles this jug, wash-hand basin, and a lightly constructed small square table.

Snatches cloth off large centre table, leaving objects on table in their original positions. Balances lighted candle on forehead and blows it out, maintaining the balance. Juggles candle and candle stick, while attendants pull dog-cart into position in centre of stage.

With the aid of several stage attendants the cart is now raised in the air, with the wheels spinning rapidly, while the free end of one shaft is brought into contact with performer's forehead to be balanced there in perfect equilibrium, the while he spins a tray on stick in one hand and plate on finger of opposite hand.

A gun, sentry box, soldier and two large heavy balls with handles, are next brought on stage, also a pair of steps. Performer takes "rung" underneath centre of box, in his teeth and balances box above his head; attendants hang the two heavy balls one on each side of box, soldier now gets into box with his gun (by means of the steps) and the two attendants hang all their weight, one on each side of the sentry box,—performer sustains the whole and in perfect balance. A portion of the weight is, apparently, sustained by contact of a part of the box with the head *i.e.* not all the weight on the teeth.

The performance, up to now, is done in frock coat. Scene changes and performer appears in tights and executes some novel tricks; centre and two-side tables.

Plate runs along arms over chest from hand to hand, arms outstretched; and a similar movement, plate running over shoulders behind head; and a similar movement with *two plates* over chest, crossing on chest.

Juggles two plates one hand and spins one on opposite hand. Juggles the three plates all movements with the facility of three balls—one movement appeared to me novel and difficult, *i.e.* while juggling three (the shuffle) one is thrown very high (centre) and while it is in the air the remaining two are passed across chest from hand to hand (as explained above) and the centre plate returns to hands, the juggling is continued without break.

Juggles one plate, usual movements, on one hand, round head, &c. and finishing by feigning to drop plate, turning somersault and catching it ere it reaches the ground. Wipes hands on handkerchief and accidentally drops handkerchief,—no, it is caught on foot with a cunning wink.

Juggles six dinner plates three in each hand (the shuffle); to start, one is held in mouth and one under left arm. Two in right hand are started and the one from under arm is introduced; then the two in left hand are started and the one from mouth is introduced; to finish, one is returned to arm and one between knees—obviously there is little time to lose.

Hoop, glass of water and billiard cue, an improvement on the old trick. Here the glass of water is placed on the inside of the hoop as usual; on the opposite side of the hoop is a swivel and socket for the introduction of point of cue around which the hoop with glass is now spun, the velocity ever increasing until the hoop spins around cue at right angles to cue which is now perpendicular: the velocity gradually subsides and hoop comes to rest at side of cue without the glass for once showing any tendency to become dislodged.

Balances plate on nose and spins another one on finger.

Blindfolded.—Spins basin on cue in one hand, gets down on his knees and picks up three plates from floor and juggles them (shuffle) in the right hand returns plates to stage without breaking any. An explanation of this blindfold may not be out of place.

The juggler is genuinely blindfolded by his assistant with an ordinary cambric handkerchief, then a bag is placed over his head (provided with holes for the arms that the arms may work unimpeded), and finally another cambric handkerchief is tied tightly over the eyes on the outside of the sack. The bag is made of a thin material through which the eyes can penetrate (or ordinary sacking is employed, a few strands being pulled out of that part which comes immediately in front of the face). In the act of placing the bag over his head, the juggler, or his assistant, finds little difficulty in secretly (under cover of the bag) pushing the first handkerchief off the eyes on to the forehead. Then, when the bag is in position, the second handkerchief is tied, *not over the eyes*, but over the forehead; the difference is not now perceptible to the audience, not one of whom, except those actually in the know, could be induced to believe that the performer has still an uninterrupted view of the objects he handles. A little good acting on the part of the performer, to further the belief that what he does is accomplished by a highly educated sense of touch, will add much to the deception. In conclusion, and under cover of removing the bag the first handkerchief is again secretly pulled down over the eyes, that all may appear fair and above board.

Balances piece of tissue paper on nose and blows it off.

Throws small table, tiny ball of tissue paper and heavy cannon ball, catches paper in mouth, and drops ball to show heavy. Juggles ball, various, ball down back and through legs, turning somersault to keep ball on the body and to catch same as it comes up on to his chest. Balances ball on long pole and usual "kid" business with attendant. Balances ball on pole on forehead and transfers the ball to pole on chin, and cake-walk. Catches ball from pole on back of neck, and again.

Spins large round three legged kitchen table on very long jointed pole, centres it, and lays on back and balances pole on foot, knocks pole away and catches table on feet which keep it spinning, which concludes an interesting and exceptionally clever "show."



# JUGGLER'S BULLETIN

*"The only publication in the world devoted exclusively to the interests of jugglers."*

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P. O. BOX 711

TULSA 1, OKLA.

## I.J.A. CONVENTION - JUNE 27-30 AT JAMESTOWN, N.Y.

### LAST MINUTE CONVENTION NOTES:

Dr. Wm. H. Crosby, General Chairman, has just wired us that up to June 5 only 18 registrations have been received. We know there will be more than that present but it is important that your Chairman know exactly how many more to expect so final arrangements for the banquet and other accommodations can be made. Air mail that Hotel reservation (if you haven't already made it) and your IJA Registration (\$5.00 per person) to Dr. Wm H. Crosby, 119 East 5th St., Jamestown, N.Y.

Why should you come to Jamestown? Why part with \$5.00? Just sit back and listen to this!

In a 15 inch wide, 6 foot long letter, George DeMott, Publicity Chairman has advised us of the meeting of Crosby, Barvin, DeMott, Jennings, and Harry Lind on May 29th to work out final details. The meeting started at Crosby's house and ended up at Lind's home at 4 o'clock in the morning. But, Boy! What details they worked out for the Greatest Convention of your Juggling Life. We can't begin to put down in black and white half the enthusiasm we feel for this great event--- And don't kid yourself- this will be a GREAT convention. Mr. Blair of Fox Movietone News Reels will be there to film the activities and one of the big National Weekly picture Mags will also cover the event.

In case you came in late, we're talking about the International Jugglers' Association Convention, June 27-30, Jamestown, New York. Convention headquarters and most convention activities except the Big Headliner Show, and the Last Night Farewell Party will be held there. Registration will be on the mezzanine with Mrs. DeMott and Violet Carlson in charge.

AND HERE IS THE-

PROGRAM (subject to changes)

- SUNDAY JUNE 27 "Coming In Day" with Registration and visiting  
8:45 P.M. Informal Juggler's Meeting-- Opening by a prominent Jamestown Clergyman
- MONDAY JUNE 28  
10:00 A.M. Business Meeting of I.J.A. officers and Convention Committee members only  
1:00 P.M. Demonstrations- Comedy props, Roger Montandon; Jug Props, Vin Carey  
2:00 P.M. Educational Feature- History of Juggling, Jack Greene & Tom Breen; Discussion  
3:00 P.M. Club Swinging Lecture and Demonstration- Harry Lind  
7:30 P.M. Moving Pictures- All attending Jugs are urged to bring their films to be shown
- TUESDAY JUNE 29  
9:30 A.M. General Business Session (for all I.J.A. members)- Art Jennings, presiding;  
Memorial Service, George DeMott; Election of Officers  
1:00 to 3:00 P.M. Photography Session- Jamestown Camera Fans invited to film Jugs at practice  
3:00 to 5:00 P.M. Swap Session- Swap your extra photos, mag articles, bills, lithos etc. Put on your Hoss tradin' clothes and join the fun.
- WEDNESDAY JUNE 30th  
10:00 to 11:30 A.M. Round Table Discussion- Bring out your pet peeves and your ideas for the advancement of Juggling.  
1:00 to 3:00 P.M. Tour of Harry Lind's Factory  
3:00 to 5:00 P.M. Entertainment for various local hospitals and homes by individual acts; all acts meeting back at Hotel Jamestown at 5:30.  
8:00 P.M. Headliner Show  
After the show there will be an all night lawn party at the Lind home, 66 N. Hanford Ave. All Jugglers still able to Juggle a club by 5:00 in the morning will be registered for the NEXT convention and bid-

FAREWELL

Since this Bulletin, the May issue, will reach you in the middle of June and since the Convention dates are coincident with usual publication dates for the Bulletin, there will be no June issue. The next Bulletin will be published the last of July and will carry the next consecutive number, that is, 45. Bulletin 45 will carry a complete report of the history making "First I.J.A. Convention. SEE YA IN JAMESTOWN !

Some quite flashy tricks are not at all hard to do, and if you will favor your off-hand you will be able to develop the ambidexterity which is essential to their success. If your lame or stubborn hand is awkward, it should be given more work to do to enable it to catch up with your good hand. When I was learning the three clubs in one hand ( my right hand and what most jugglers call their good hand) I had a tendency at first to work over toward my left hand. It annoyed me very much. Instead of coming down again into a three club juggle or stopping, I would stick out my left hand and continue to juggle the three in the left hand until they got back in place for the right hand to take over again. Presto, before I knew it I was going the three in the left-- my off-hand-- as well as I could with my right. I'll admit that it wasn't very good at first, but I stuck to it, and when I did my routine in the act I always did the three clubs in either hand, switching from right to left.

Being able to toss three in either hand gave me the nod to go ahead for six. Realizing what I was up against, I didn't take it very seriously, but just fooled around with it on and off for several years. One day in Pittsburgh about 1909 a reporter came back stage to interview us. At that time we were billed as the Altus Brothers. During this interview he asked if anyone ever juggled six clubs. My partner, Dan Mahoney, spoke up and said that I could do six, saying it as though he was speaking of a three club shower. The reporter asked me if I would do it. Any showman is by nature not adverse to publicity of any kind, so I consented to try it. We went to the stage and after the lights were turned on for us I attempted the six club juggle. After several attempts I completed it to about a ten-count and caught all six clubs. It was the first time I'd ever completed the trick, and it proved to be the last also. I never tried it again. It was too much work for what little I got out of it. There was a nice write-up about it later but it was so garbled that it didn't make sense in places.

You may wonder how I started the six-club juggle. Here's the way I got them in the air: Hold four clubs in the right hand and two in the left, toss the two in left hand in the air ( triple-turns), reach over and take one from the right hand, mix it in with the first two to do three in the left hand, and from there the three in the right hand start off on their merry journey through space. Six clubs in the air takes up quite a bit of room and if the clubs are not in their proper channels the only thing left to do is to hold your hands over your head in a protective manner and step out of the way of the cord of wood coming down at you.

The clubs used were regulation juggling clubs but were slightly smaller and much lighter than the type used for juggling in those days. In the old days when you ordered clubs from the wood turner you got the amount ordered but you couldn't depend on any uniformity of balance in the individual clubs. They would all be alike as to size, but more than likely some were knob heavy and others bottom heavy. We always ordered twice the amount that we needed in order to pick out enough clubs that would match for different tricks.

Without casting any reflections on the various club makers of those by-gone days, I most sincerely believe that there were no perfect clubs made until Harry Lind got into the game of manufacturing them. He was a great juggler himself and he knew the value of a well-balanced club. Harry's clubs are not only perfectly balanced but they are uniform in every respect. If you want a special club made, all you have to do is tell him what you want and Harry will make it.

Clubs in the old days were generally quite awkward compared to the ones that are made today. When clubs were first used and sold it was with the idea of making them as large as possible without making them impossible to handle. There were not many lady club jugglers in the old days, but as girls started to juggle clubs something had to be done to lighten them and hence they became smaller. Thanks to the lady jugglers we were able to get a lighter club although some of the more husky male jugglers disdained to use the "sis-sy" clubs.

The clubs used today have a much greater life span than their ancestors of forty years ago did. When we used to practice new tricks or freshen up on old ones we always went to a place where there was a nice bed of grass or a gym that had plenty of mats on the floor. A good bang on a hard floor would knock off the handle or split the club wide open. The handle of the club was attached to the neck only by a thin coat of glue; this weakness was remedied by Ed Van Wyck, who put a wooden nut on the inside end of the handle. That helped. Then Harry Lind came along with a much lighter contraption in the shape of a wedge, and presto, we have the club of today. Today's clubs are many ounces lighter than the old ones, and much stronger. It takes a lot of banging to injure a modern club. They are made of stronger grained and well-selected woods, and the canvas cover, while not entirely new, is much lighter and still very strong. The manufacture of juggling clubs seems to have just about reached its peak of perfection.

There are some jugglers who take the time and patience to make their own clubs. This may be a good idea, but to me it seems like a musician trying to make himself a fine instrument. It can be done, but I doubt if it can be done as well as by a man who has devoted his entire time to making a particular item, and who has all the necessary power tools and other equipment, not to mention the manual skill and knowledge acquired through years of experience. So my advice to the youngster who aspires to the juggling art is to purchase his clubs from a reliable club manufacturer.

Everyone can't originate tricks, and it isn't necessary that they should. If you can't originate any, just do the tricks you have seen other jugglers do. It's true that jugglers do not like to see other jugglers imitate tricks that are original with them. It irks them to see someone come along and steal the material they have used to build up their reputation. However those self same jugglers that claim originality are using someone else's stuff, too, even if they won't admit it. After all the mere juggling of three clubs is a trick that belongs to some juggler of the past, so don't take it too much to heart when you are accused of doing someone else's stuff. Do whatever you can accomplish, but remember that it pays to be original. Almost anyone can imitate someone else, but it takes brains and hard work to be original. Even simple moves thought up by yourself are more likely to lead to success than is a re-hashing of tricks that are old and worn-out. But be sure to do a new trick smoothly. Be sure you are the master of a trick before you present it before an audience.

It was always my aim to be original, and I did create many good and showy tricks, only to see some other juggler doing them and even sometimes copying a whole routine. This often left me disgusted and discouraged. However I never complained and came to look at it as a compliment. It's just something that cannot be avoided.

Whatever you do, do it smoothly and be sure you have mastered the trick. Do it so you feel at home with it. Practice will accomplish that. To be a really great juggler you must never be satisfied with your art; always try to better it. Don't get lazy or indifferent. Even if you are only a three-ball juggler doing a routine of tricky and clever moves, do them better than any other juggler does them. Work hard. Take time out for other things, but don't forget that all work and no play makes Jack!

Much advice can be given to the spirant, but it won't do a bit of good unless he is honest with himself and is sincere. Just wishing you were good won't do. A few words in magic won't help either. Devote so many hours each day to practice. Stick to that routine and it will pay dividends. And don't give up -- any fool can do that!

THE END

STUFF & THINGS

by

BOB BLAU

Houston, Texas: Kay Farelli here with "Holiday on Ice". Nice smooth act with 3 and 4 club work, and ball and stick moves. Juggling acts really do something to these big shows and I do mean all to the good. The Conners still on the road. Lloyd Hokum playing around town with his comedy act, also Buster Raye doing his bit. Yours truly and son Dean keeping busy with our double act. We have recently completed a new design in illuminated clubs (electric). Expect to put them in the act soon. That is the newest thing we have and the oldest is a set of original Van Wyck torches (fire brands). Have had them for more than thirty years and still use them. Did have some Van Wyck clubs but Bobby May and Stan Kavanaugh traded me out of them a couple of years ago. And to top it



all those roving writing jugglers Doug and Lola Couden rolled in for a string of dates in this area that kept them busy for over a month. This gave the Blau family another opportunity to postpone everything and visit with this friendly and talented couple. We had lots of fun together. The usual jamboree in our back yard as well as a picnic in the woods. Caught Kay Farrelli's act together. Yours truly with son Dean caught the Couden show at one of the school auditoriums and will say that it is very entertaining and amazing from beginning to end. Fifty minutes of Baton twirling, juggling, rag pictures, vent, magic, Punch and Judy, hoop rolling, Honey- the educated dog, marionettes, plus some swell accordian playing. Plenty of comedy bits are sprinkled through the show. Want to say right here that I have seen the Coudens making use of the methods of booking and playing that he describes in his book and they are "sure fire". Glad to see the articles in the Bulletin from time to time written by the name Jugglers. Mighty fine. How about something from Wilfrid Dubois, Bobby May, and Truzzi? And some more from Tommy Breen and Larry Weeks. (And how about some more from you? Lola and I enjoyed visits with Blaus. They are a juggling family with 7 members all doing some juggling. Bob is one of the 1st 50 J.B. subs. Snap shows him with Dean (juggling Aldos) passing 7 hoops at our trailer.-- Doug)

Unless a California Jug shows up at the convention at the last minute, Al Barnard 'ole man Barnard' and Buster Barnard will take honors for travelling the greatest distance to attend. In a recent communication, the Barnards report that by expert juggling their vacation period jibed with the I.J.A. Conclave dates. You'll see some expert juggling from these two Wichita boys-- And can they talk Juggling!



Dear Roger. We been held over at the Waldorf and stop the show but instead of china plates I glued some 5 & 10 cardboard plates together and painted them white so if I drop one onto some guys dome it wont start no riot, ha, ha. They have a corny band here throwed together by a guy named Whiteman and when I ast him to play some good old ragtime for the act he just smiles but he done it, I had to cut out the watermelon routine as the customers touched the baloons with the lit end of their cigarettes which made them explode so it crabbed the whole act. We was ambling around Times Square and dropped in the Palace but it was just pictures which gave me a slow burn. I stops in the office and squawked to the mgr and he said they cut out vaudeville as every act thought they was the headliners and they had to put stars on all the dressing room doors. He said pictures in cans aint tempermental and now they aint no professional jealousy or nothing. So vaudeville is a dead duck Roger and some Acts wound up on Al Wagers coffee and doughnut circuit at a buck a show. I never duke my way in shows no more because if you do a 1-eyed Connelly you cant beef at a bum show if you dont lay it on the line. Just send my jugs bul to the Waldorf as it looks like we'll be here from now on. We ate lunch at the Waldorf and the check comes to \$9.75. I told them off plenty and said I didn't want to buy no piece of the joint. I been thinking of putting out a big jugglers magazine like the Clipper so Roger will you give me the low down on how to start. I'll call it Jug Jugglesons Juggling Journal and should mop some big dough up on it. We close the act now with potatoe juggling and juggle 4 spuds and then take 8 but dont juggle them. I gag, Not at these here prices, then shower them over to Marie who catches them in a big kettle. So long, pal.. Jug.

SOMETHING TO THINK ABOUT

by DOUG COUDEN

A worthwhile project for I.J.A. would be the revamping of the corny definitions of Juggling in the dictionaries and encyclopedias. A magician recently wrote a modern contribution on magic for the Encyclopedia Britanica. A write-up on Juggling should contain something beside tossing.

The beginner should also consider these other elements, so we're bringing this up again. Remember, juggling also includes balancing, spinning, bouncing, rolling, sliding, catching and air gliding. I include catching for those tricks in which catching is the important part such as catching a coin on the eye, catching a ball on a mouth-stick, etc. Air gliding is added for such tricks as gliding hats, cards, trays, etc. through the air, boomerang throwing etc. Some tricks are hard to classify. For instance, cigar box routines often include several of the above elements.

The use of more than one phase of Juggling not only lends diversity to the act but change of pace as well. The most radical change is from a routine involving extreme action to the most static element, balancing.

Other diversity angles which should be carefully considered are; silent or talking tricks, straight or comedy, different lighting effects, variety of props, diversity of decoration of props, and different musical numbers. A juggler can use action to advantage as do such performers as dancers, acrobats, roller skaters, etc. If a juggler does most of his act in one spot like most singers, ventriloquists, cartoonists, etc., he is overlooking a good bet. So if the young jug makes a careful study of action, diversity, and change of pace, he has something not only to think about but to APPLY as well.

JUGGLERS' JUNCTION

by BETTY GORHAM

COLLECTORS' CORNER: The May "Holiday" had a fine colored pic of one of the Chiesa brothers in action.--- A copy of Everhart's "Facts, Fame and Fortune" is wanted by collector Couden.--- Unus, Ringling acro star, was pictured spinning five rings while doing a one-hand stand in "Time" for April 19.---Bob Blau of 4301 Canal Street, Houston 3, Texas, collects juggling cartoons, hint! hint!

HERE AND THERE: Glen Phillips just finished two weeks at the Flame Club, in St. Paul.--- The Coudens are heading for some California sunshine this summer. They have just had some attractive advertising printed. One card with four photos and another with comments on their show from various school principals.--- Speaking of advertising, Carl Thorson has had some neat views and reviews of his act printed for publicity purposes.--- A couple of Jacks- Taylor and Melville- got together recently in Merrie Olde England.--- The Juggling Jewels opened April 26 in San Juan, Puerto Rico, with the Gran Circo Americano.

We were indeed fortunate in having the opportunity of seeing Bobby May while Skating Vanities was in Rock Island, Ill. This Rastelli on rollers had no trouble in holding the attention of his audience with his fast precision juggling from the moment he skated out from the wings until his beautiful finishing trick, after which he received a tremendous ovation and came back for a well-deserved encore. We met him after the show for a short visit and a few days later Jack Greene drove him over to see us. We played hookey from school that day, but we believe the instruction we received from these two fine jugs is more important than book larnin'. We enjoyed hearing them debate the merits of the present day jugs compared to the old timers and then telling about some of the experiences they had on those first amateur nights. Great jugs and grand friends, both.



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## CONVENTION REPORT

Frankly, reporting the doings of the First Convention of the International Jugglers' Association is one of the toughest assignments we've ever undertaken. We've been to several conventions and read reports of many more but never have we enjoyed one as much as this one. In fact we were so busy enjoying it that we failed to make a single note and it was only in a post-convention meeting at Lind's that we jotted down some material. But notes or no notes, the highlights of the convention can never be forgotten by those attending.

Though this report will not cover the events in chronological order we can at least start at the beginning. We hopped up to Chicago to find Bill Talent waiting for us at the Round Table and we plotted our voyage to Jamestown for that night. Having a little time left we dropped out to see Howard Nichols and persuade him to join us. We almost had him railroaded but previous commitments the following week in San Antonio, Tex as caused our failure. We did get a glimpse of his wonderful collection of Juggliana and Howard has already started work on a feature that will appear in coming issues of the Bulletin. We certainly enjoyed meeting this modest and great juggler and only wish he could have been at the convention. As we walked through the terminal turnstile a voice called, "Your name wouldn't be Montandon would it?", and we turned around and shook hands with Jack Greene. Thus we three started a neck stiffening journey to Jamestown. Jumpin'-Jeepers-- we've been on the train of tomorrow - but where could they have found that gallopin' ghost from the past and stuck the respectable name of "Erie" on it!

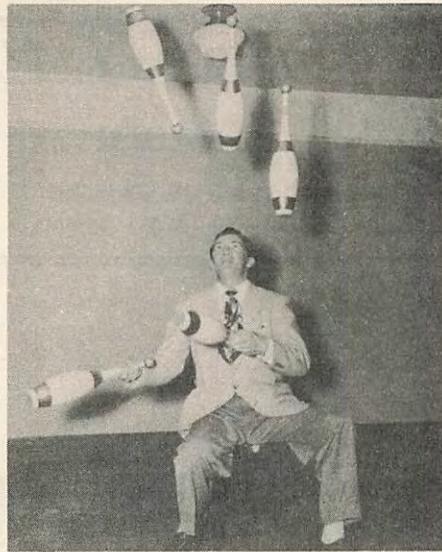
The minute we stepped into the Hotel Jamestown and registered we knew the convention would be a success for Art Jennings, George DeMott, George Barvin, and Dr. Crosby were already there and had things in full swing. These men did a lot of pre convention work and kept it up the entire convention. To them, our hat is off for making the convention run so smoothly and successfully.

Here, then, we met for the first time the man that had the greatest load on his shoulders, Dr. Crosby. What a guy! It wasn't till the next day that we met Mrs. Crosby and we found out that the billing should be Dr. and Mrs. Crosby, Convention Co-Chairmen. How they took care of all the usual convention troubles, cured the ailing jugglers, and kept up a busy practice is more than we'll ever know-- and possibly even they wonder about it now that the event is over.

When George DeMott said that Fox Movietone and Look Magazine would cover the convention he MEANT it. Mr. Blair of Fox Movietone took pictures of the 25 or more jugglers gathered together at Allen Park doing every conceivable type of juggling until he was blue in the face-- or we should say red, for exposing some 1800 feet of film in three hours didn't leave much time for rest. Some of these shots may appear in the Movietone news shorts in your local theatres before this Bulletin reaches you, or at least you may expect to see them at the next I.J.A. convention. Phil Harrington, Look's representative was a hard working young man who left no stone unturned to get the pictures he wanted. Equipped with the latest and best in camera and strob light apparatus, he took some 1000 pictures of every possible situation. Some of the publicity shots, that took place all over Jamestown, were designed to create local and national interest in the doings of Jugglers. There was the hotel kitchen juggling by Talent and Jennings, Cigar store scene with DeMott, the balance of a full sheet of newspaper in the Post-Journal offices by Wm. Schillinger, Dottie Dell's juggle on top of the Jamestown Hotel, DeMott, Lou Meyer, and Barvin at the photo club - and with a model too! And as a finale- that traffic stopping, club passing foursome, Al Barnard, Jack Greene, Harry Lind and Buster Barnard. If all of the pictures that were taken at this convention were gathered together it would make the greatest collection of present day juggling in existence.



EDDIE TIERNEY



ALICE (DAYE) SHANNON



GEORGE LERCH



ART JENNINGS



LOU MEYER

The Convention opened officially by Convention Chairman Crosby and President Jennings, Sunday evening. Father Bryzana, Reverend Tolley, and Rabbi Minsker each skillfully blended their thoughts to form one of the most interesting and inspiring invocations ever heard. From then on things started flying and kept on flying until the end of the convention.

After returning from Allen Park the following morning Vin Carey displayed an elaborate table full of props all made by himself. His explanation of how each item was conceived and manufactured was interesting and educational - After this "serious" lecture Vin broke down and during the rest of the convention lived up to his billing of "Convention Kibitzer". Never a dull moment eh, Vin? Your editor followed with various types of foolishness such as Bouncing Putty, The Rigid Rope and the Vanishing Cane - Well, we can't all be jugglers! Jack Greene, a truly great juggler, but you'd never guess it for his modesty, followed with reminiscences of vaudeville and juggling during the "golden era". Climaxing the educational forum was Harry Lind who after a brief talk, removed his coat and demonstrated the evolution of club juggling from single and double club swinging moves. Bobby Jule was introduced and favored us with his routine of club swinging and tossing done with the precision that is characteristic of all of his work.

The evening session covered the motion picture activities of such outstanding jugglers as Lew Folds, Truzzi Francisco, Boy Foy, Bob Dupont, Bobby May, and The Barnards, and the films taken at the Pittsburgh get together in 1947. The films were shown in the telephone company's movie studio by a professional operator all furnished through the courtesy of Mr. Wright, the President.

At the business meeting Tuesday morning the Constitution and By Laws were amended and adopted, letters and telegrams from absent members were read, memorial service held for jugglers having passed on, and new officers elected. The new officers include Art Jennings, President; Vin Carey, Vice President; Violet Carlson, Secretary-Treasurer; George DeMott, Chaplain; Jack Greene and Harry Lind, Directors. The afternoon was filled with swapping of pictures, looking at scrapbooks and just plain and fancy juggling. Outstanding among the scrapbooks were those of Jack Greene, Joe Fleckenstein, Vin Carey, and George Lerch.

We'd heard a lot about the toastmastership of Joe Fleckenstein and at the banquet that night some 52 jugglers and their ladies were entertained by his wit and humor. During his more serious moments, Joe introduced Chairman Crosby, the new and retiring officers, Mayor Stroth of Jamestown, and Harry Lind. The ovation given Harry and his expression of gratitude will never be forgotten by those attending. It was a fitting climax to the banquet honoring this great juggler and craftsman.

Autographing of the guest book and the giant club as well as the group pictures filled the early evening. And then as if pre-arranged by the fates, who should drop in but Eddie Tierney. Having driven some 300 miles from Canada and having to be in Baltimore the next day didn't stop this great juggler from giving us a demonstration of four and five club work done with the ease and grace never before witnessed by most of us. Eddie gave a repeat performance for the photographers and included some of the finest precision club passing with Al and Buster Barnard ever viewed. We interviewed Roy Henderson, who held the cigar in his mouth while Tierney and Barnard flipped the ashes off with flying clubs, and he said, "Sure is hard on a good cigar". 'Twas great having Eddie with us for a few hours. What a gentleman!

After such a strenuous night things didn't get under full swing till late the next morning with more pictures taken, hospital shows given, and preparations made for "The Big Toss Up" the public Headliner show. George Barvin certainly did a marvelous job of lining up talent and the small but appreciative audience expressed their approval of each act in the fast moving, well balanced show. Vin Carey M.C.'d and as he had previously promised, there were no stage waits. Everything clicked like a big time production. There was James Murphy and his gravity defying slack wire presentation, Vin Carey with a spot of Magic climaxed by a superb linking ring routine. Harry Lind and Jack Greene represented the Old Timers with their club passing. Lloyd Morgan with his fascinating gyrations on the high and low unicycles. Lou Meyer with his unique comedy juggling. Art Jennings billed as the Bum Juggler but the audience didn't think so... a slick combination of comic situations and juggling. George DeMott, a versatile juggler who checked with all the other artists and still presented something different. George Lerch, this versatile young juggler presented unsupported ladder, stilt walking, rope spinning and juggling all done on a portable slack wire rigging, and finished strong with the hand stand on the slack wire as seen in a picture elsewhere in this Bulletin. As if to bring this great show to its apex, Bobby Jule presented his flawless juggling technique in the routine that has made him one of the nation's top jugglers. Such smoothness and timing! Vin Carey called all jugglers in the house to the stage and the air was filled with flying objects as the curtain closed on a Great Show. All jugglers were invited to Bill Dunham's cottage on the shores of Lake Chit and after coffee and sand wiches and more juggling, the Convention came to a reluctant close.

#### CONVENTION HIGHLIGHTS IN BRIEF:

REMEMBER.... The introduction of Mayor Stroth as "the best mayor money can buy".... The joke Joe Fleckenstein told that made H.H. Brown laugh so hard that it made everyone laugh til the tears came.... Morgan Anderson's excuse for his black eye, "I ran into a club".... Vin Carey's improved two ball shower, and we'll bet you can't do it either the first time.... That the thumping on the floor of 828 kept Fleckenstein awake all night, and he was two floor below.... The Pryde Shannon vs. Art Jennings running feud.... Stuart Reynolds new method of 3 club juggling, evidently only Cornell students learn it this way, but it sure looks good.... Bill Dunham at the Victory cafe falling asleep at the table, the gang leaving him and having the

waitress wake him up, Mumbled Bill, "Am I too early for breakfast or too late for dinner".... John Wright telephone company prexy saying, "If there is anything I can do for you let me know", and Lind saying, "I'd like a telephone".... Vin Carey's question of how the juggler in the story "The Juggler of Our Lady" started the six balls with his stocking feet and Father Bryzana's quick reply, "You must remember it's just a legend".... Pryde having to return the silverware at the banquet and looking daggers at you know who... Dottie Dell's nerve in juggling on top of the hotel.... Bill Talent's wonderful ball juggling and the Talent, Barnard, Barnard, and wastebasket routine.... The great job of instruction, advice, and moral support by Talent, Greene and Lind.... Phil Harrington's constant cry, "Hold it, I'm out of film".... Les and Steve Kosanke hitch hiking to Jamestown and being watched over by the Crosby's.... The great job done by Mrs. Crosby, Mrs. DeMott, and Violet Carlson.... H. H. Brown's sense of humor.... The barkeep who wouldn't believe there was a convention going on because only two had been in for drinks.... And Art Jennings confessing that he was one of 'em... but for the cold.... How Art kept going in spite of a terrific cold.... George Lerch's marvelous juggling in the ballroom, but seen by only a few.... Bill Dietrich who learned to shower five balls before he knew they could be cascaded.... Those quiet guys like Burford Carlson, John Boettcher, Louis Rich, Jos. Boyle, Forest Little, Buddy Dell, and Dr. Baldwin.... Theodore Stromberg sending in his registration even though he couldn't attend... The fine fellowship and cooperation that made this convention AN EXPERIENCE OF A LIFETIME.

## AS A CARTOONIST SAW THE I.J.A. CONVENTION!



DOC CROSBY—  
HE SHORE WUZ  
ABIZZY FELLER.

TOASTMASTER—JOE  
FLECKENSTEIN—  
WOWS H.H. BROWN.



HAW!  
HAW!



LITTLE LOU  
MEYER—BALTIMORE'S  
FAVORITE.



JACK  
GREENE—  
MODEST—GRAND—  
AND LOVABLE.



TORELLO.



DR. BALDWIN—  
SO QUIET.



GEORGE LERCH—  
HANDSOME AND  
HAPPY.



BILL TALENT!  
NUFF SED!



HARRY LIND—  
THE HONORED ONE.



EDDIE TIERNEY!  
NUFF SED!



IT'S PRYDE AND JENNINGS—  
A FEUDIN' AN' A FIGHTIN'!



JOVIAL JOE  
BOYLE.



GOOD  
OLE  
ROGER.



POPULAR  
VIN CAREY.



BUSTER BARNARD—  
THE PRIDE OF WICHITA.



GEORGE BARVIN  
AND GENEVIEVE.



SINCERELY  
YOURS—

DE MOTT.  
1948.



H. H. BROWN, GEORGE DEMOTT, BILL TALENT



AL BARNARD, EDDIE TIERNEY  
JOAN LANDQUIST



CROSBY, LIND, BLAIR



THE AL BARNARDS

The publicity had already started before we arrived. We have never had contact with a more cooperative press than the Jamestown Post Journal. Every day of the convention and even days before and after, the Jugglers' Convention was given front page attention. We doubt that even those attending realized how much publicity was given this affair, so we have gathered together on this page and the next one some of the press reports and pictures used in the Jamestown Post Journal. Our closest contact with the press was with Stan Olson, Staff photographer who took the pictures appearing in this Bulletin. What a swell guy!... And excellent photographer to boot! And what service... if we ordered pictures at four... they were ready by 7.. the SAME DAY! Amazing, no less. Thanks then to you, Stan, and all of the staff that gave us such swell coverage with such friendliness. We don't know how much more news was national in scope, but we do know that the picture and story of the Kosanke brothers, Les and Steve, appeared all over the nation as an AP release. The story of these two hitch hiking Texans appears on the following page as written in the Post Journal. Les told us that on the way back home they'd try to stop at Tulsa- at Box 711. That's a mighty small hole in the wall, but maybe they can cram you both in there!

**JUGGLERS MEET**—Some of the top ranking jugglers to appear here for the 3-day convention of the International Association of Jugglers, which starts tomorrow, include (left to right) Lloyd E. Morgan, formerly of Ringling Bros. circus; J. A. Murphy, contortion artist; Joe Pegato, of Pittsburgh; Mr. and Mrs. Shannon, known professionally as Pride and Day; Vin Carey, Baltimore, maker of magic supplies; and George Harvin, magician from Johnson City, who will also serve as program chairman.

### City to Play Host at Jugglers Convention Tomorrow



Jamestown Post - Journal, July 3, 1948  
Review Of The Week By Camera Page 10

### Outdoor Shows Highlight Four Day Juggler's Convention



**JUGGLERS HAVE FIELD DAY IN JAMESTOWN**—Coming from all over the country members of the International Association of Jugglers transformed Jamestown into a gigantic stage during the 4-day convention here last week. At Allen Park (upper left photo) the jugglers exhibited their wizardry for the benefit of Fox Movietone while (lower photo) traffic at Third and Cherry Streets was stopped as the Bernards, a father and son act, teamed up with Jack Greene, Geneseo, Ill., (facing camera) and Jamestown's Harry Lind (back to camera) in a four man show. Above pretty Joan Landquist gets a front row seat as Eddie Teirney, top ranking professional juggler, "tooses" the pins over her head. Inset photo shows "Juggling Reginald" from Pittsburgh, Pa., balancing a copy of The Post-Journal on his nose. Reginald, whose off stage name is William Schullinger, traveled the old Sun circuit and retired 4 years ago.



**HITCH-HIKING JUGGLERS**—Two Dallas, Tex., brothers who hitch-hiked here to attend the four-day International Jugglers Association convention, opening Sunday, are shown above, Les Kosanke 16, doing the juggling as his 14-year-old brother Steven looks on in admiration, hopes to pick up some pointers at the convention. —Post-Journal Stafffoto

## Young Texans Hitchhike To Jugglers' Convention

Brothers Risk High Treason Charges By Admitting New York State Has 'It'

By FRANK JUDD  
They say when Texans set their minds to a thing, they don't let anything interfere with successful completion, and that certainly is true of two Dallas brothers, Les and Steven Kosanke, 16 and 14, respectively, who hitch-hiked from Dallas to Jamestown to attend the International Jugglers Association Convention, which opens here Sunday.

It's true of Texans all right—even if they do come from Peoria, Ill. It was apparent yesterday when the Kosankes were interviewed by The Post-Journal that they aren't real Texans.

Proof of that was offered when Les, the neophyte juggler, said they had seen Niagara Falls on the way here. "Ain't nothing like that in all Texas," he said with a Texas accent.

For a Texan to make such a statement is considered high treason in the Lone Star State. This was pointed out to Les, who admitted the Kosankes were born in Peoria, and have been living in Texas for a couple of years.

Texans, live Texans, that is, who don't like Texas are not missed by Texas State Law. But the Kosanke brothers declare they dislike Texas and California. "They're completely stuck on themselves," Les said emphatically. And then with a shrug, "I hope they don't find out about this down in Dallas."

But Texans have a 10-year probationary period for foreigners, and after that time, if they're unlucky, they may refer to you as a Texan.

The first ride the youthful cross-country hitch-hikers got was from their mother, Mrs. L. W. Kosanke, who was driving to Chicago to see relatives. From there on, however, they were strictly on their own, as they will be when they start the homeward trek.

When they'll leave for Dallas is dependent upon money, for even a modest trip requires money once they're out of the Confederacy.

At this writing, the boys have a total of \$30 in travelers' checks in their hands. They're going to look around in Texas and try to land summer jobs in the Jamestown area, possibly at Chautauque. If they succeed, they'll save their money for their trip to Chicago to visit New York and Washington, D.C. If they fail—well, their thumbs are still good for working order, and it will be straight back to Dallas for them.

They have already discovered one source of revenue, which nets them each a dollar a day. An uncle, Alfred W. Kosanke, of Hammond, Ind., said he would give each of them a dollar for every day they were in the area. All they have to do is send him a postcard a day. Having left Dallas June 15, the boys are uncertain as to the exact amount Uncle Al will give them.

The trip to Chicago to Jamestown took five days. They say they could have made it much faster, but they stopped along the way to see the sights. They were stopped by police several times, but got off with only a warning letter of introduction (and explain their mission to passing motorists). In Cleveland, they got a ride that took them to Cosautau, Ohio, and thence to Buffalo.

Arriving in Jamestown, they made straight for the 119 East Fifth Street home of William H. Crosby, physiotherapist. Mr. Crosby is in charge of conducting arrangements for the convention.

Les, who has been doing juggling for about a year, has appeared in school assemblies at North Dallas High School, where he is entering his Junior Year and Steven is starting as a Freshman. Les said he just wanted to be a doctor, but he decided to juggle as a hobby. "I intend to be a doctor," he said with emphasis, evidently referring to the fact that he had seen the vaudeville die when Broadway's Palace Theater turned to movies.

**ACTION! CAMERA! START JUGGLING**—Allen Park yesterday morning was the scene of some fine juggling as members of the International Jugglers' Association went through their routines for the benefit of Robert Blair (upper photo left) Fox Movietone Cameraman. Starting his routine with three large size clubs is Arthur Jennings, association president, from Derry, Pa. Mrs. Alice Shannon (lower right) of the team of Frida and Day, makes a wholly un-juggling-like picture as she rides a 12-inch bicycle used in their act. Oldest juggler at the convention is Arthur H. Brown (left) a 75-year old glider pilot from Derry, Pa. —Post-Journal Stafffoto

## Jugglers Take Over Park for Movie Camera Field Day

News Reels Grind and Magazine Photographers Record 'Routines'

By CHARLES POKRANT  
There's no business like show business—so goes the old vaudeville song and yesterday at Allen Park before the grinding of a Fox Movietone Camera members of the International Association of Jugglers were on hand to prove the truth of the show folk's anthem.

While the spiral stairs and the smell of the grease paint were missing in the humid air, the glamour and drama of backstage life was present as more than a score of first rank jugglers here for the 4-day convention, time after time, with patience and good humor went through their routines for the benefit of professional movie camera men. The Fox Movietone cameraman, the results of yesterday's three hour movie session will soon be shown at the local movie houses.

Led in film by Jamestown's own Harry Lind, who at turn of the century was one of the nation's kingly jugglers, injured in his youth in an elevator accident, Lind took up juggling as a hobby when he was injured arm. He soon became so proficient that he turned to the profession, and soon winning lofty acclaim for his juggling prowess.

Dissatisfied, however, with the type of clubs then in use, he returned to Jamestown and soon was engaged in the business of manufacturing juggling props, attaining equal success in this field.

Also appearing with Mr. Lind before the camera was William H. Crosby, Jamestown physiotherapist, who is general chairman of the convention which ends tomorrow night with a mammoth show at Washington J. H. for the benefit of the Boys' Club. Reluctant to make his screen debut, Mr. Crosby's expert handling of the juggling pins soon convinced the increasing audience of children and mothers and show people that he could "loss" with the best of them.

There was some question as to who was the youngest of the jugglers present but there was no controversy over the oldest of the club manipulators. He was Arthur H. Brown, 75-year old glider pilot from Lancaster, Pa.

Despite the heat he went through the paces with the rest of the performers, perhaps not so much consistency but still flashing the skill that was his when he travelled with the

## Jugglers To Aid Boys' Club Fund

Exhibition To Close First Convention

Climaxing their 4-day meeting here, members of the International Association of Jugglers will put on a two-hour exhibition of the juggling variety, starting at 8 P. M. today in the auditorium of the Washington Junior High School.

A 10-act lineup of amateur and professional jugglers is carded for tonight's show, the proceeds from which will be added to the Jamestown Boys' Club building fund.

Included among the performers will be Jamestown's own Harry Lind, who in his youth was rated one of the top notch men in the intricate profession of juggling. Together with Jack Green, of Czesno, Ill., another old time great, he will put on an exhibition of club tossing. Both men incidentally were named to the board of directors at the annual election of officers yesterday.

Also scheduled on the program are George Lerch, Cleveland, Ohio, who does juggling, still-walking, rope spins and hand stands from the present position on a high wire. The show starts at 8 P. M. at the Washington Junior High School, Pittsburgh, Pa. Will also be on display as well as that of the syndicate of Bobby Jule, Pittsburg, Pa. Will also be on display as well as that of the syndicate of Bobby Jule, Pittsburg, Pa. Will also be on display as well as that of the syndicate of Bobby Jule, Pittsburg, Pa.

## Charity Show For Boys' Club Ends Convention

Jugglers Close First National Gathering Here

Vaudeville, complete with 10 acts of juggling, magic, comedy and wire stunts, came to life for two hours last night in the auditorium of Washington Junior High School as members of the International Association of Jugglers put on a variety show for the benefit of the Jamestown Boys' Club building fund.

Coming as a grand finale to their first convention in history, professional and amateur jugglers kept the audience chuckling and gasping in amazement at their wondrous feats of "tossing" and comedy that must have brought back many a nostalgic twinge to those who remember the "four shows a day" at the old Lyric, the Mozart and the Samuels Opera House.

From the very start when Jim Murphy, a court stenographer from Buffalo, put on his wire act, until the final stunt, which had debonair, youthful Bobby Jule, displaying his juggling wares, the show was kept moving at a sprightly pace by master of ceremonies, Vin Carey, a dinner-jacketed manufacturer of magic supplies from Baltimore Md., and an expert at the fine art of legerdemain in his own right.

For comedy there was diminutive Lou Meyer, a fellow magician and juggler, whose feats of sorcery were accompanied by a constant chatter of folks, including even the old one about "mother-in-laws." Yes Vaudeville was indeed back in the 20's.

Then there was Art Jennings, association president, who did a juggler's act in pantomime, that brought back memories of Jimmy Savo.

Other comedians had their day, also. Jamestown's Harry Lind and Jack Greene, of Geneseo, Ill., went through their routines with the same skill that won for them many a rave notice at the turn of the century.

George DeMott, of Millville, Pa., clad in a sports suit, straw hat and white flannel trousers, reminiscent of the days when Iron doors decorated the lawns of fashionable homes, proved his juggling was not limited to the tossing of clubs. He juggled tennis rackets, cigar boxes, dishes, ash trays, hats and silver coins.

Next came another wire act. This one direct from Cleveland, Ohio. Balancing himself on a wire suspended 12 feet in the air, George Lerch did what everyone agreed was the impossible, as he juggled with and juggled balls on a chair. He walked on stilts and he stood on a ladder with one foot and at the same time tossed juggled clubs in the air. George Lerch did what everyone agreed was the impossible, as he juggled with and juggled balls on a chair. He walked on stilts and he stood on a ladder with one foot and at the same time tossed juggled clubs in the air.

As a grand climax all members of the association appeared on the stage in a typical "big production number" of all of them spinning clubs in the air at the same time. The curtain closed with a final swish and vaudeville went back to sleep again.

## Jugglers Open Convention Here Sunday

The fast paced mastery of juggling pins, the finest of which are manufactured by Jamestown's own Harry Lind, will set the scene during the next four days when the nation's top-ranking jugglers will convene here for the first meeting of the International Association of Jugglers.

Registration is expected to start around noon tomorrow, when Roger Monardson, Tulsa, Okla., financial secretary, and George Barvin, Johnson City, N.Y., president, will be in charge of the program.

Chief figure at the meeting will be Harry Lind, whose North Hanford Street shop is something of a shrine for the juggling profession throughout the country.

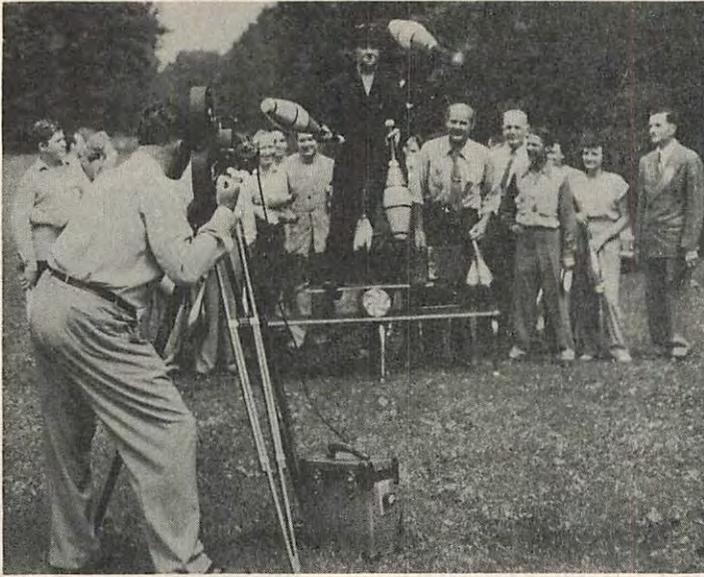
Long prominent in show business, as the maker of the finest, most perfectly balanced clubs in the world, Lind will conduct several demonstration classes on the most advanced techniques of juggling. He will also take part in an exhibition of "club juggling," an act in which the spinning clubs are sent through a series of maneuvers by a party between two people.

Highlight of the meeting will be the Headliner Show at 8 P. M. Wednesday night in the Hotel Jamestown.

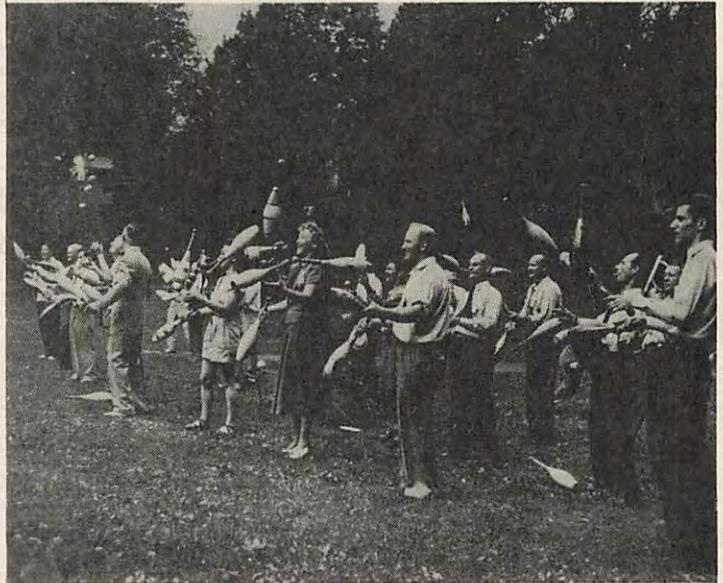
## JUGGLERS JUGGLE FOR B. C. FUND

Members of the International Jugglers' Association, convening here for their 12th world-wide convention, are prepared to present a complete program of acts in their "Big Tossing" show at Washington Junior High School tomorrow night. The admission will be \$1.50 for the first 250 seats front and \$1.25 for the remainder.

**JUGGLING ON A HIGH SCALE**—Dolly Dell, professional juggler from Pittsburgh, Pa., goes through routine atop the Hotel Jamestown as crowds stop traffic to watch the performance. Dolly was one of the many top-ranking jugglers here from all over the country to take part in the first convention of the International Association of Jugglers, which closed here last night with a charity show for the Boys' Club. Photo by Stan Olson, Post-Journal Stafffoto Photographer



GROUP PICTURES TAKEN AT ALLEN PARK  
JAMESTOWN, N.Y., 1948





# JUGGLER'S BULLETIN

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Roger Montandon

P. O. BOX 711  
TULSA 1, OKLA.

## "JUGGLING NOVELTIES"

### 'BOUNCING PLATE'

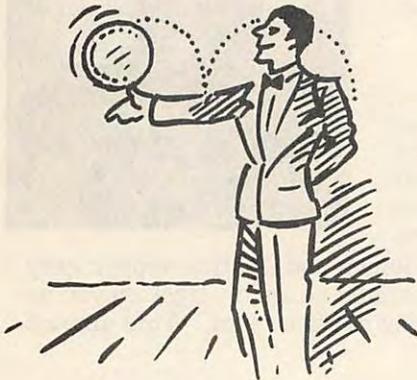


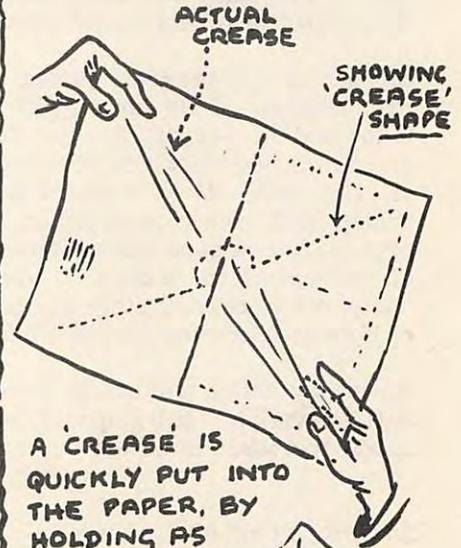
PLATE IS SPUN VERY FAST AND BOUNCES OFF ARM + IS CAUGHT BEHIND BACK.

### 'OVERHEAD JUGGLE'



ONE BALL IS THROWN HIGH OUT OF JUGGLE, AND BALLS ARE JUGGLED OVER THE HEAD

### 'NEWSPAPER BALANCE'



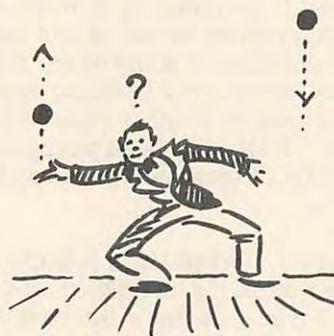
A 'CREASE' IS QUICKLY PUT INTO THE PAPER, BY HOLDING AS SHOWN - THUMB AND FIRST FINGER ON TOP, AND SECOND FINGER UNDER THE PAPER - A SHARP PULL LOCKS THE CREASE

### THE "STROLLING" HAT. COMEDY.



TOP HAT IS PLACED ON STAGE AS SHOWN, AND GIVEN A PUSH AND SLOWLY 'STROLLS' ROUND JUG.

### LONG DISTANCE JUGGLE.



2-BALLS WITH ONE HAND ARE TAKEN FURTHER AND FURTHER APART. COMIC EFFECT!

JOE MARSH

Having appeared on Cleveland's TV station WEWS on their April 7th variety program, perhaps I can shed a little light on the subject from a juggling stand point. Juggling is an ideal type of entertainment for TV as it has to be seen to be appreciated. In the future I believe there will be a great demand for juggler in this field. It's something to think about anyway.

As it is today, television is produced on the screen in black and white, therefore your apparatus such as your clubs, balls, hoops, etc. and even your dress should be in black and white to give the best effect. It is usually necessary to go over your act with the director. He will then know what you are going to do and when to get close-ups of you. There are always two cameras focused on you, one at about 30 feet in order to get a full length view, and another about 10 feet away for close-ups of hands etc.

There is a great deal of difference in doing a TV show as compared to a regular show. In TV your audience is the camera. You have to perform to it and so without benefit of audience reaction. If possible, it is best to do your act in pantomime. They will dub in music during your act in a separate control booth. You cannot hear this music which also makes it more difficult.

My act on this program lasted about 10 minutes and was a vaudeville type of presentation. I did my regular act (balls, clubs, hoops, ball and parasol) and found that the larger, flashier feats went over better than the smaller ones. Due to the use of two cameras you are not too limited as to the feats that will televise well. Most standard props show up well providing the decoration and background have good contrast. As far as make up is concerned, all that is necessary is a good cinema face powder and a few dabs of eyebrow pencil. Rouge and lipstick appear gray on the screen and should be used sparingly if at all. There is about four times as much light on you as compared to regular stage lights and this does add to the difficulty of executing certain feats. This amount of light also creates considerable heat.

Not every station will handle their programs the same and the above observations are based on my experience with television. If it is possible, try to appear on a TV program in the near future. It will give you some good experience in a field that should become a new outlet for Juggling in the future.

#### STUFF & THINGS by FRANK DEAN

San Jose, Calif.: Been reading your column in the Bulletin and I feel as you do about helping young jugglers. You mention a number of reasons why you think it would be a good idea to have a source of information for those interested. Perhaps I can add another.

A number of years ago I was teaching rope spinning to more than 1000 children at about 40 different playgrounds in one of our larger cities. I incurred the wrath and condemnation of many of my fellow performers. They just couldn't see any point in my teaching roping. "Why, you'll start these 1000 kids and soon we'll all be out of a job," was the way one roper summed it up. Well, it's been years since this happened. To my knowledge, not one of these now grown up kids has entered the professional ranks.

Yet, look at the interest that was created. When little Johnnie was learning to spin a rope, his family and often his neighbors and associates became roping conscious. From Johnnie's interest they became better acquainted with his hobby and became better audiences. The more familiar your audience is with your skills, the greater the appreciation. As your knowledge increases, your interest grows. If you understand the different plays, know the players and can "follow the ball", you'll get more enjoyment out of ball games. So I believe it would be with juggling or other little publicized pastimes or sports.

We all know that it takes a lot more than "How to do it" instructions or directions to make a successful performer. You ably presented this with magic as your example. In closing, I want to commend you on your stand. Best of luck to you and Roger and of course the "Juggler's Bulletin". (Thanks, pal. Pic shows Frank doing his stuff.--Doug)



It was our pleasure to have as a recent visitor to Davenport, Billy Turko. Some of the tossing this modern Barnabus is doing in public now would astound any jug who saw it being practiced. He could sell his act without the aid of flashy wardrobe and props. His dexterity and delightfully disarming manner set him solid with the patrons from the start. His ball routine consists of 3,4,5,6, and 7. Next, body rolls, etc. with large ball and some outstanding ball and mouth stick work, finishing with ball to audience. Bill's 3 and 4 club moves, such as the 4 club spread really went over swell. Never satisfied with his current climactic accomplishments, Bill is always practicing on and often originating more amazing feats. Covering his few misses with a swell job of pantomime, Bill always leaves them yelling for more. Tommy Rathburn, emcee, has taken up ball and club juggling under Bill's instruction, and is coming along fine. Bill is truly a talented tosser and a great booster for the art.

Spike Jones' City Slickers brought to Davenport last month Bill King, who had one of the best comedy jug acts we've ever laughed at. The show played to a full house and had us in the aisle (but literally) as there were no seats to be had. This jongleur did some clever club work but was really at his best during his ball to audience antics. His jesting juggling has been entertaining City Slickers' audiences for two years. Instead of spending hours practicing on moves that only another jug would appreciate Bill concentrates on comedy and audience appeal tricks. The flame of juggling has spread in the Jones org. and is now smoldering in Doodles Weaver, who can give his stogie a few flips (with some flippant remarks on the side) When we mentioned Massimilliano Truzzi, Doodles cracked, "Makes-a-million-an-ano, eh? He must be doing pretty well.

Here and There: Eddie Doyle now comedy rube juggling on fair dates... The Hendersons hooping it up with Dale Bros. Circus... The Elgins and Glen Phillips got together for a swell session in Sioux Falls, S.D. recently... Bobby May performing for Edgewater Beachcombers in the Windy City. How about some contribs? Without them this column would be a customer for Digger O'Dell. Send yours in to 2303 Bridge Ave. Davenport, Iowa.

## JUG JUGGLESON'S LETTER

by DOUG COUDEN

illustrated by JOE MARSH



Dear Roger. Well, pal, a funny thing happens which aint bad. When I was juggling at the Waldorf I get a yen for a big stack of hot cakes and after we worked I ast the waiter to have the real chef make me up a stack which he done and I started throwing them into me when a slick chick from Park Ave drifts by and asts, Why dont you juggle them, Jug. This gives me a big idea so I put it in the act. So now when we close with the spud routine we take several bows then I yell, Hey Waitress, Bring me a stack of wheats and Marie totes them in on a big platter with a silver lid over them. Well, I made a swell set of juggling hot cakes by cutting them out of a piece of floor linoleum and painted them brown and they look just like Aunt Jemimas. The customers just think I'm a hungry actor which I aint so I yells Hey Waitress, these here cakes is too hot. I jumps up with 4 and starts juggling them like they was hot and say Roger it goes over with a big bang. My motto now is anything for a laugh. We checked up our dough but this aint like the Silver Cow as you cant turn around without spending plenty so we aint got a cent more than when we left the Silver Cow but we are going to start saving for a rainy day. After all some day we got to retire to a chicken farm or somewheres as I can't juggle when I'm 100 as the props will get all tangled up in my long white beard, ha, ha. The trouble with jugglers is they dont look ahead but not us as we're going to wind up on Easy Street. We done too much driving down from the Bronx so we moved into the Astor Hotel and eat mostly in Childs which is now high hat with a cocktail bar and all but they still got them swell butter cakes which we eat lots of. My new gag with the plate juggling is, This here is our last show in the United States... we open next week in Hoboken, which knocks them right off their gilded chairs. So long, pal. Jug.

Speaking of collector's items- we have just received the cream of them all- "The Voice From the Attic" In case you've never heard of this publication- it is published by Harry Opel of Toledo, Ohio, completely done by hand and only one issue each month made. These issues are sent out to a different person each month. This has been going on for 18 years, we having received Vol. 18, No. 9. We enjoyed the entire issue greatly but would like to pass on one gem we found under the column headed, "Odds and Ends"--

"We just finished a book by Harold MacGrath called "We All Live Through It". There was a clown juggler in it and only regret there was not more of the clown juggler." Thanks, Harry, for a swell issue.

**Cardenas Juggler**

Rudy Cardenas, youthful Mexican juggler, opened the show with a fast routine and kept it all the way, whether it was hats, cocktail shakers or balls he was tossing around. He flubbed a couple of times, but his disarming smile while doing it got him a better reception than had he gone thru his act without a hitch.

**BOLDEN**—Harry, juggler, dancer and singer, recently in Meriden, Conn. The past decade he had appeared mostly at club and banquet dates in Boston and the New England States. Survived by his widow and daughter. Burial in Meriden August 4.

**Hamid Imports Athos, One Finger Juggling Equilibrist**

ATLANTIC CITY, Aug. 7.—Athos, a Scandinavian equilibrist and juggler, who balances himself on one finger placed on a billiard cue, arrived in this country July 30 and is appearing in the water and outdoor circus at George A. Hamid's Steel Pier.

CONVENTION AFTERGLOW: Doc Crosby reports I.J.A. share of "Big Toss Up" was one hundred and thirty-two shekles- Not bad, not bad, as Juggleson would put it. Crosby and Lind both report many Jamestown gentry expressing regrets in not seeing the show and others commenting on the entertainment value of the exhibition. The American Legion in Jamestown wants to back the show next time with promises of getting a real turn out. Mr. John Wright of the telephone company saw to it that Harry got his telephone. Violet Carlson reports that the newsreel pics of the convention were used on N.Y. Television Monday night, July 5th. So far, Look's disposition of pics is not known.



Pics above and to right were taken by H. H. Brown who says of the top one. "Our Chaplain (George DeMott) evidently performing some religious ceremony with the help of Lou Meyer. From the costume of the young lady it is evidently a baptism by club rather than by water. Pic to right shows Chaplain giving religious instruction to young lady (Alice Shannon) while Stan Olson, Jamestown Post-Journal photog looks on.

If you haven't seen the pic "Give my regards to Broadway" don't miss it when it hits your theatre. It's a story of a Juggling family and there is a good deal of Juggling throughout the picture, taught to the stars by Bill Talent and Duke Johnson-- but we'll have a story and pictures on this in next Bulletin.

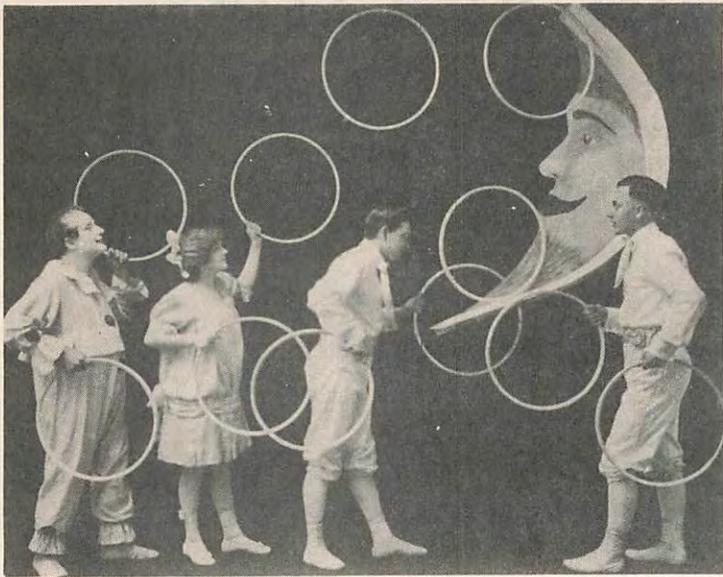
NEWS BRIEFS: Vin Carey reports seeing and meeting with Arthur Ward. Arthur, says Vin, is always ready to meet and talk with jugglers if they will only drop backstage and make themselves known. Vin also reports seeing Marvin Girard who is clowning with King Bros. Circus and practicing Juggling daily. Elwin T. Shaw reports working with the Solacs, an Italian Juggling team, man and wife. They juggle and pass hoops and clubs with the lady doing a neat five hoop toss. Also do head to head balancing while playing violins.

Starting with this issue you will find an added feature-- Howard Nichols' "LIST OF KNOWN JUGGLERS". In alphabetic order it will give the names and a brief identification (when known) of every known juggler as compiled from the files of Howard Nichols and the Bulletin. The pages are not numbered so that at some future date when the list is completed you can bind them all together separate from the Bulletin if you wish. In this way you can add notes and clippings of your own to make a priceless collection. We have left space between names so that you can also add your own notes at the appropriate place. The page numbers appearing after many of the names refers to Bulletin pages on which the name has appeared.

There are already over 2000 names on the list and that such a list would be complete and without errors is impossible, so we ask that as the names appear and you find errors or additions you drop a line to the Bulletin or Howard Nichols. From time to time an addenda sheet will be published giving these additions and corrections. While we cannot publish pictures of everyone on the list (even if they were available) we do want to print a select group of them and will appreciate any rare or unusual pictures you may have in your own collection. Such pictures should have the name of the act or performer written on back as well as your own name and address so the pictures can be returned after using. Many of you collectors of Juggliana can do a great deal to make this work truly monumental. To Howard Nichols should go the thanks and appreciation of all Jugglers for the tremendous amount of work he has and is putting into this compilation.

# LIST OF KNOWN JUGGLERS

A. Bou Kou	France	Objects	
Aces, Juggling	England, 1939	Speed and Dexterity	
Adamson, Bill	U.S.A.	I.J.A. member	p.169
Achew, Jimmy	Cincinnati, O.	Clubs	
Achilles & Newman	Europe	Heavyweight Juggling	
Acosta, Mr.	Astoria, Bremen Germany, April 1933	Yo Yo World Master	
Acosta, Original Gustave	Tivoli, Bremen Germany, October 1933	Heavyweight Juggler	
Adair, Miss W.			
Adami, Joe	England 1929-38	Human Billiard Table, Music, Comedy	p.156
Adams	Circus Norge, Oslo, Norway		
Adams, Don			
Adams, Great	England	Object Juggler	
Adams, Henry D.	England	Eccentric Juggler, Hat, Stick, Ball, Plates	
Adanos, Felix	Berlin & Copenhagen	Gentleman Jongleur, Objects, Plates, Balls, Hats, Cues Also worked as Adanos & Karen	
Adders, Four	Philadelphia, Pa.	Father and three sons	
Agnes, Miss	Circus Renz, Berlin, April 4, 1894	Juggling on Horseback	
Adrian (A. M. Anderson)	Australia, 1941	Continental Juggling Clown, Plate Spinning Ball bouncing	
Agoust, Family	France	Object Juggling, Fun in a Restaurant	
Agoust Family	U.S.A.	Troupe consisted of Maxim Agoust, Mr. & Mrs. Billy DeArmo and Bill Talent Coughlin. Also Mr. & Mrs. Wallace Havelock in place of DeArmos.	
Agoust, E.	England, 1873		
Aguimoff	Mannheim, Germany, 1894	Circus G. Schumann	
Aicardi Troupe	France, England 1929	Cafe scene, Object Juggling	
Aitken, James	New Orleans La.		P.51,52,59
Alba, Claudia	Winter Garden, Berlin Germany, October 1931	Heavyweight Juggling	
Alber & Amber	England	Comedy Juggler (see Rebla)	P. 143
Albion, Harry (Harry Vadden)		Comedy Juggler, Tap dance with clubs, plates	
Alburtus & Bartram	with Jessie Miller		
Alburtus Miller & McVey		Clubs	P. 176
Alburtus Miller & Weston		Club swinging experts	
Alburtus, Morris			P. 76,77
Alburtus, Sam			
Aldo		Plate Juggling	
Aldrich, Charles T.	Freehold, N.J.	Tramp Juggler	P. 142,171,182
Alexander Bros. & Evelyn		Ball Bouncers	P. 73



Alpha Troupe  
George, Babe, Gene Adams, Joe Melvin

August Family  
Maxim Agoust, Mr. & Mrs. Wallace Havelock, Bill Talent



August Family  
Bill Talent, Mr. & Mrs. Billy DeArmo, Maxim Agoust



Alexander, John			P.15,20
Alexandro	Brussels, Belgium		
Alfonso		Ball and sticks	
Alfredo		Talking Juggler	
Algie	European Juggler		
Allan, Percy & Maud	Germany, 1930	Ball and sticks, Objects	
Allen, Tom			
Allen, Fred (Freddie James)	Boston, Mass.	Hats, Objects	P.1,56,59
	Family name, John Sullivan		
Allaire & Caville		Dancing Club Jugglers	
Allaire, Aimee & Gaudhau, L.C.	The Tennis Duo, Clubs	With Culhane Chase and Weston Minstrels in 1900. Vogel Deming Minstrels, 1901.	
Alma	England, 1925	Dancing Juggler, Ball and sticks	
Almasio, Joe	Italy	Musical Juggler and tumbler	
Anonsen, Nils	Sweden	Amateur club juggler	
Alpha	England	Hoops	
Alpha Troupe	Mr. & Mrs. George Adams, Gene & Babe Adams		P. 143,148
Alphonso, Chevalier		Object, three revolver juggle	
Alphonso, Roberto		Object Juggling	
Altus Brothers	Dan Mahoney, Jack Greene, later Frear, Baggett, Frear	Club Jugglers	P.1,16,65,191
Alva, Chun Troupe	England	Hoop Jugglers, 5 people; previously Muller, Chun and Muller, Hoop Jugglers	
Alvan			
Alvarez, Frank (Francisco)	New York, N.Y.	Sticks, balls, objects	P. 32, 74
Alvin, Harry	England, 1900	Tramp Juggler of Geo. Adams Brothers Hoops, Balls, Balancing lamp, Cigar Boxes	
Alvino			
Amados	Germany, 1921	Diabolo Spinners	
Amato, Don	Italy	Human Seal Juggler	
Amaro, Lew	New York City	Clown Juggler	
Ambre Trio		Juggling combination, 2 men, 1 woman	
Ambrose, Jack	Boston, Mass	Club Juggler	
Amoline	Marchienne, Belgium		
Amoros, Pierre			
Amoros Troupe			
Amos, Wilbur	Belgium	Clown Juggler	
Anac, Alf			
Anders	France	Jongleur Mondain	



Jean Bedini &  
Original Arthur



Chas. T. Aldrich



Felix Adanos



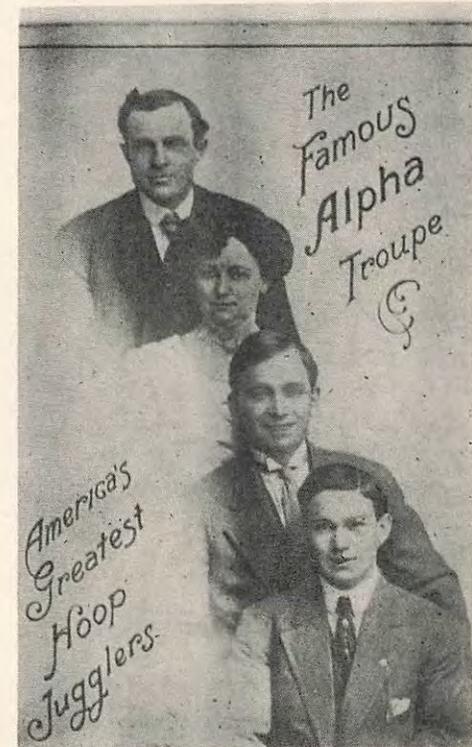
Ancaster, Charles	London, Shepherds Bush Empire, May 2, 1932.	Burlesque Juggler	
Annas		Object Juggling	
Andree		Ball Juggler	
Andrews, Tracy		Clown Juggler	P1,16'51
Anglo (T. Horton	England		P.25,66
Angoly, Five Co.	Berlin, Winter Garden, Dec. 1932.	Lightning Jugglers, clubs, hoops Second act of Rico Alex Clowns	
Antonio (Signor Vivalla)	Italy	P.T. Barnum's Juggler---balancing crockery and guns with bayonets on his nose.----- from book "Barnum" by Werner p. 32.	
Ardo	Australia	Object Juggling	
Aro & Co.		Juggling in the bar	
Arens & Prince		Object Juggling and Balancing	
Aristide	Son of Jean Kran		
Arizona Troupe		Clubs, hoops and objects, 2 men, 2 ladies	
Ark, Jack	Chicago, Hippodrome theatre	Diabolo spinning	
Arley & Alys		The Famous Comedy Jugglers	
Arthur of Bedini & Arthur			P.142
Arthur & Bertrand	France	Spinners of felt hats	
Artixelli		Balancing, Juggling on cycle	
Artroy	England, London.	Born 1865	
Arvey & Black (Two Arveys)	Europe 1933	Objects, comedy, plate juggling	
Ashby, Happy	Berlin 1883	English clown, globe rolling, juggling	
Ashtons, Juggling	Patterson N.J.	Clubs	
Aslett, Gilbert	New York	The Eccentric Juggler	
Asra	Germany	Billiard table, Pocket billiard juggler	
Asra, M. & A.W.		Original trick billiards	
Astor, Irene & Astoria, Edward	International Comedy Jugglers, Super Crazy Juggling Act London, Palace-Walthamstow, May 9, 1932		
Astro, Joe	Vienna	The Comedy Juggler	
Athos, Four	England, 1920	Original Ball Bouncers	
Atilla, Paul	Leipzig, Germany	Heavyweight Juggler	
Atrania (Atrani)	Cologne, Germany	Le Pierrot Jongleur	Objects
Atroy	England	Society Juggler & Equilibrist	P.65
Austin, Claud		Tramp Juggler	
Austini, George		Balls, clubs, comedy	P. 57
Austins, Tossing	Dayton, Ohio	Amazing comedy tossing of lamps, umbrellas, clubs.	P. 142,182
Axello	Sweden	Heavyweight Juggler	



JOE & RENE ASTOR



NILS ANONSEN



ORIGINAL ALPHA TROUPE  
Mr. & Mrs. George Adams  
Walter Hull  
Gene Adams



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Roger Montandon

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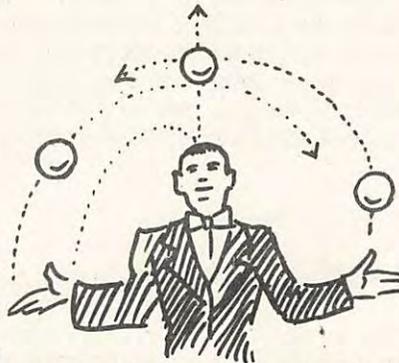
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## "JUGGLING NOVELTIES"



### COMEDY BALL MOVES

3 BALLS ARE JUGGLED + 2 ARE THROWN HIGH, ONE AFTER THE OTHER - THIRD BALL IS PASSED (NOT THROWN) FROM HAND TO HAND OVER HEAD, AND JUG. CONTINUED.



ONE BALL IS THROWN UP AND BOUNCED ON HEAD AND THEN OTHER TWO ARE THROWN FROM HAND TO HAND - HEAD-BALL IS CAUGHT AND MOVE REPEATED CONTINUOUSLY.

### COMEDY SHUFFLE.



GIANT CARDS (PLY. WOOD) CAN BE JUGGLED 'AS PLATES' - WELL ROUNDED CORNERS AND NEARLY-SQUARE SHAPE

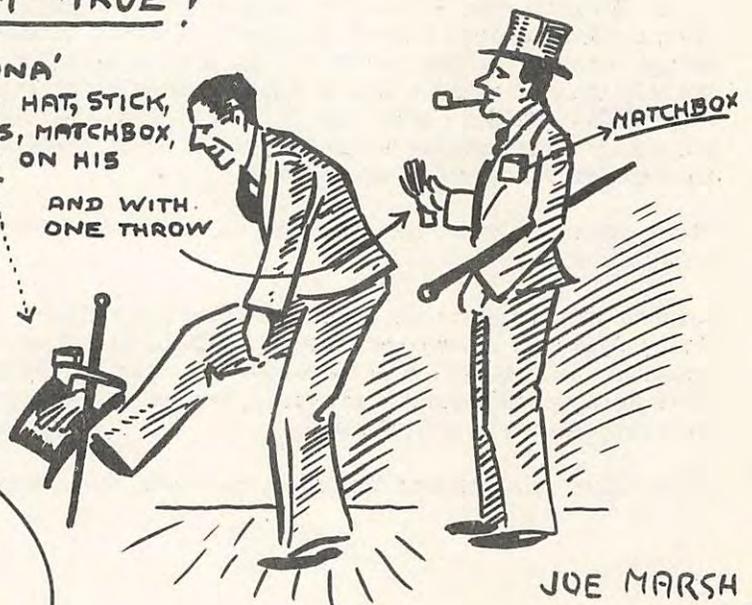
## HARD TO BELIEVE! BUT TRUE!



RUBERTO CHEISA SPINS TWO BALLS ON ONE FINGER! SPINNING IN OPOSITE DIRECTIONS!

'MASONA' PLACES HAT, STICK, GLOVES, MATCHBOX, + PIPE ON HIS FOOT

AND WITH ONE THROW



JOE MARSH

Here and there--- Hap and Marie Henry, currently fair-dating for Barnes-Carruthers, have signed with Clyde Bros. indoor circus--- Fred Allen faced "Life", in the Sept. 6th issue, juggling 3 balls--- Remember Naomi Ethardo, (Frances Webster) one time headliner with Ringlings, who balanced on a tier of bottles while juggling plates and balls? She now lies near death in a Temple City, Calif rest home, alone and almost forgotten--- Dean Bunn, Montevideo, Minn. tosses a bit of novelty into his act by juggling potatoes, lemons and apples. All of which goes to prove that juggling is a "fruitful" occupation.

Jugglers on the Screen--- "Give My Regards to Broadway" features several scenes of plate, ball and straw hat tossing by screen stars Dan Dailey and Charles Winninger--- Val Setz club juggles in "The Pirate", and "Song of Scherazade" also has club juggling.--- Credit Walter Winchell for this one; In "Badlands of Dakota" Lon Chaney, Jr. was supposed to scare a pair of old-time jugs. The scene was a cowboy saloon and Chaney took pot-shots at their clubs as they passed them to and fro. The old-timers had never appeared in a movie before and Director Al Green took pains to tell them how to react, etc. But the "takes" were numerous because one of them continued to look more amused than frightened. Finally, in exasperation Director Green said to him, "Look here, my little man, can't you look scared? Didn't you ever play Poli's New Haven.

The English "Performer" comes up with an amusing incident which held up Charles Ancaster's act for a full two minutes due to the unrestrained merriment of the audience. One of Ancaster's tricks is to juggle three bread rolls, the third of which he munches until it is reduced to a crumb. Delving into his prop bin, he found only two rolls, but after a more ardent search for the third roll, he was amazed to feel a large mouse run up his arm. The mouse then ran on the stage, came down to the footlights, turned, and made a well timed exit off stage and disappeared. While in the bin "Mickey Mouse" must have had the feast of his life, as except for a few crumbs, roll number three had entirely disappeared.

#### SOMETHING TO THINK ABOUT by Roger

Next issue, # 48, completes four years of Bulletin publication.

Whether there would be a # 49 and further issues was a question we batted around in our mind for several weeks. We almost took the step of returning unexpired subscription money and drawing the curtain.

But we'd miss putting out the Bulletin--- we'd miss the monthly writings of Doug Couden, Joe Marsh, and Betty Gorham, and all the others who have made the Bulletin worth reading during the past four years--- so the decision was made to continue for another year.

By the time # 60 rolls off the press though, we must with your help have two requirements fulfilled.

1. We must have at least 300 paid subscribers. (We have about 150 now)
2. We must have some active support from the Jugglers that have the knowledge and ability to impart it. We must have enough feature articles in addition to news for the entire following year. There must be enough material on hand so that we can make a selection rather than have to use anything just because it's the only thing on hand--- and then hope that someone will send in something for next issue. **AND THESE FEATURE ARTICLES MUST BE IN OUR HANDS-- NOT JUST PROMISES TO DO SOMETHING!** These articles must cover juggling techniques, tricks of the trade, new ideas or old ones brought up to date, and other information of interest to all jugglers.

Those are the only two requirements. Do they sound too tough to accomplish? If they are, there will never be a Bulletin # 61 !

Lest we be misunderstood, let us make one point clear. We're not looking for an angel. We wouldn't continue publication if someone dropped \$1000.00 in our laps and said, "Here's the dough, use it to put out the Bulletin"--- That isn't what we want--- We want the Bulletin supported by actively interested Jugglers. If there aren't enough of that kind around, then we're wasting our time, and the Bulletin is something that should have dropped dead the first year.

We've taken up space that should not have been necessary--- But it's something to think about !

Around September of 1947 Spud Roberts called our attention to a story in Today's Woman Magazine titled "Juggler's Dream" by John Klempler. Not so long after that Bill Talent began calling our attention to a film being produced with a tentative title of "Off to Buffalo" in which there was to be considerable juggling done. Later the title was changed to "Give My Regards to Broadway" and released under this title but it wasn't until we saw the show that it dawned on us that the film was taken from the magazine story. By now you've probably seen the film and know that Bill Talent and Duke Johnson handled the juggling instruction and technical advice on the flicker. All the juggling done by the stars was learned by them in the short space of about four months and you'll have to agree that it was cleverly worked out and well done with such limits of time. It is interesting to note that the director considered it far easier to teach actors how to juggle than jugglers how to act. Of special interest from a publicity slant was the awarding of a Diploma to the stars completing the Bill Talent-Duke Johnson School of Juggling course. Reproduced below are pics of the awarding ceremony and the diploma presented. In the group pic from Left to Right are Fay Bainter, Charlie Winninger, Barbara Lawrence, Dan Dailey, Lloyd Bacon-Director, and Bill Talent.



Francisco pens of the death of Max Baresh August 19, 1948, at the age of 63. Max had formerly worked in the famous Morris Cronin & Co. juggling act and also with Elmira & Co. "furniture tossers" and later as a single performing with sticks, clubs, hats etc. Frank continues, "Please thank Rudy Cardenas, Larry Weeks and Lou Folds for their aid. I think this is a fine example of jugglers sticking together in time of need.

News Briefs: Rudy Cardenas playing Cincinatti after his Paramount NYC engagement and then back to his native Mexico to visit his mother later to return to the States.--- George DeMott reports visits to their Millville, Pa. home of H. H. Brown and Vin and Mrs. Carey. George opened Sept. 5th at Milwaukee, Wis. for a school season with Bureau of Lectures of the University of Wisconsin. After the new year working with University of Minnesota Bureau of Lectures. George further reports stopping off at Abbott's and visiting with Fred Merrill who is an old time juggler formerly with Morris Cronin troupe and others.--- By now you've all seen Look's treatment of the Jamestown Juglereer--- those of you that were there, and knowing the great number of pictures taken, are probably disappointed in the final presentation-- Alas and Alack, the fate and fortunes of publicity!--- If you haven't seen the October issue of "Friends", the Chevrolet house Organ better snazz down to your local Chevvie dispenser and grab a copy. Grant Heilman's treatment of the Lind club manufacture is excellent.--- And if you can't find a copy, Russell Torello has a few extras.

#### THE BALTIMORE SCENE as seen by Vin Carey

Chester Dolphin and Co. were at the Hipp theatre the week of Sept. 9th to Sept. 15th. A customer was in my shop and told me there was a juggler there that had some great comedy but did not do a lot of juggling. So I went over to see;- the customer was right to an extent, the comedy and gags were terrific and kept the audience in howls all through the act but--- the juggling was wonderful. After a comedy egg and cane balance he did a three ball routine, four and five ball routine and then a great gag on nine balls (not the old one of having the balls fastened together in threes) but something else of his own. Then the head stand bouncing four balls on drum while upside down. Some fine routines with three Lind clubs. A bottle balanced on his head is jerked to back of neck and he does a hand stand balancing bottle and picks up a glass of liquid in teeth back to feet and drinks from glass as he jerks bottle back to top of head. Then does head stand on revolving ball and spins rings on each leg and each arm and one on stick in mouth. Company is Mrs. Dolphin who adds "cheesecake" to act and a few comedy bits. Went over great, and was a delightful conversationalist as we had a bite together after the show. (continued on page 209)

Tucson, Arizona: Not hearing from Doug for over three years, the first thing he asks is, "How about writing a 'Stuff & Things'?" My first reaction was, that's just like Doug, so here goes.

I recently saw a juggler who displayed rare skill in the mechanics of his work but the impression he made on his audience wasn't anything to write home about. He was just another juggler and in a short time would probably vanish from the scene. Then I saw another juggler who didn't have nearly as much skill but the impression he created was W.O.W.! Why the difference? The first man knew juggling tricks while the second used showmanship to advantage. He impressed his audience by clever movement, expression, near-misses, etc. The audience was impressed with the difficulty of what he was doing and responded to the tense situations he had created in their minds. That was the professional touch. It proved that it takes more than mechanical skill to successfully sell juggling just as it takes more than an ability to flip cards to be a successful magician. Maybe you'll hear from me again. (We hope so, John. To fill out his S & T here are excerpts from his letters)



In case you don't remember me, I was the only 1-legged juggler you had run into in all your travels. I have the photo Lola took of us. (this appeared in March, '45 Bulletin). In 1946 I worked up a show of magic, vent, and juggling and played the southern part of the state. I now play only part time as I am still with the Tucson Recreation Dept. and Sect. of our Jr. Chamber of Commerce. I was elected Pres of the Tucson Magic Club and have opened a Magic Shop in addition to my other activities. (How can a guy be so busy and live in Tucson where it's hotter than the hinges of Hades, I don't know! We stopped off and got the snap of John juggling racket & balls. John spent his vacash in Calif and visited us at Capistrano Beach--- Doug)

#### JUG JUGGLESON'S LETTER by Doug Couden illustrated by Joe Marsh

Dear Roger. Well here's some hot news right off the pan. We got an offer to go into Burlesque after hersh split his sides at my high class comedy. He said I could start as 3rd comic but I could go right up the ladder and be top banana in no time the way I bowl them over. Anyways the 1st banana tips his elbow too much and is also an awful chaser. He said Marie could be a talking woman but I don't like the idea of all them morans out front ogeling marie's gams. Being a carny was bad enough and we aint going no lower in this racket by playing no burlesque houses. Life is too shor and anyways I wouldnt have no time to work on my juggling features. Well at the Waldorf we been here so long that the mgt. says we can change now so I sprang with a brand new opener. This is how I done it. I walk on in tails wearing a plug hat and cane and go right down front and doff my topper, ha, ha. Then I pull a rabbit out of the hat which fools the customers that think I'm a magician which I aint. Then I fasten the hat on top of my cane and set the rabbit on top of the hat. I balance the cane and all on my chin and take my coat off which Marie takes and then I go into my juggling act. Now don't run this here idea of mine in Jugs bul Roger as I don't want no jerks who cant dope out their own business grabbing off my original opening number. First thing you know you'll see a whole slew of jugglers balancing rabbits on hats then where would I be. Back on the lousy carnival or the pickle works or worse still writing sheet on the stem with glims. I was the guy who invented the gag of pouring water out of a can until it was empty then going back and doing it all over again and you know it wasn't long Roger until there was a jillion other so called comedy jugglers doing the same thing all over the country and I never even got no credit for doping it out in the first place. So long, pal. Jug. (Jug, we'll never reveal your hat cane and rabbit balance to a single Juggler. That'll be one secret we will take to the grave with us-- Roger)



#### THE BALTIMORE SCENE as seen by Vin Carey (continued)

This week at State theatre is Joe Astor and Rene, just over about six weeks from England. Joe is a brother of Billy Swift of the Three Swifts and started his career as one of the Morris Cronin act. Does a delightful comedy act with the assistance of Rene- Balls, plates, and clubs. Rene in evening gown and Joe in a burlesque make-up with bald head, red moustache, baggy pants etc. Joe announces each trick in a sort of English version of double-talk and the running gag gathers more laughs with each repetition. Joe says they have eased up a bit on the difficult tricks but do the ones they do with precision. Several tricks with three clubs only with lots of laughs, then six club passing for a finish. Rene does some solo work with three clubs and Joe with three balls. Then three plates with comedy passing off joe's head etc. A very pleasing act and a charming couple to visit with as Joe knows or knew many of the old timers and worked with them in years gone by.



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Roger Montandon

P. O. BOX 711  
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## VIN CAREY'S JUGGLING BARTENDER

The illustration shows the props as used. The table is constructed in the form of a three fold screen with an overhanging top which is about 18 by 24 inches. Front panel of screen is 18 inches wide and overall height is 34 inches. Side panels are 14 inches wide. The sides are hinged to fold flat to front panel. There is a shelf set about 12 inches from the top and makes a place to dispose of various articles after they have been used in act. In the illustration, articles are numbered as follows:

1. Table made as above.
2. Three juggling rings about 12 inches in diameter, painted and lettered and hung on table to represent the "Ballantine" trade mark,
3. A bowl which will fasten onto top of pole # 10 for chin balance. It contains juggling balls painted to represent fruit and the bottom has some confetti in it.
4. Juggling balls painted to represent fruit. If juggler desires he can use real fruit- oranges, lemons, etc.
5. Trick pitcher sold by magic dealers as "The Milk Vanishing Pitcher".
6. Spinning tub representing a small champagne tub. This is either wood or painted to represent a wooden ice tub.
7. Artificial ice cubes made from pieces of plastic.
8. Three bottles turned from wood and painted to represent champagne bottles with labels from regular bottles. The necks or handles are painted with gold paint to represent gold foil on regular bottles. These are juggled like clubs.
9. Large white napkin wrapped around one of the bottles.
10. Balancing stick for the fruit bowl.
11. Stick for spinning tub.
12. Stick for spinning the napkin. (These three sticks rest on hooks on the back of the table or can be in a sort of a quiver fastened to back leg of table)

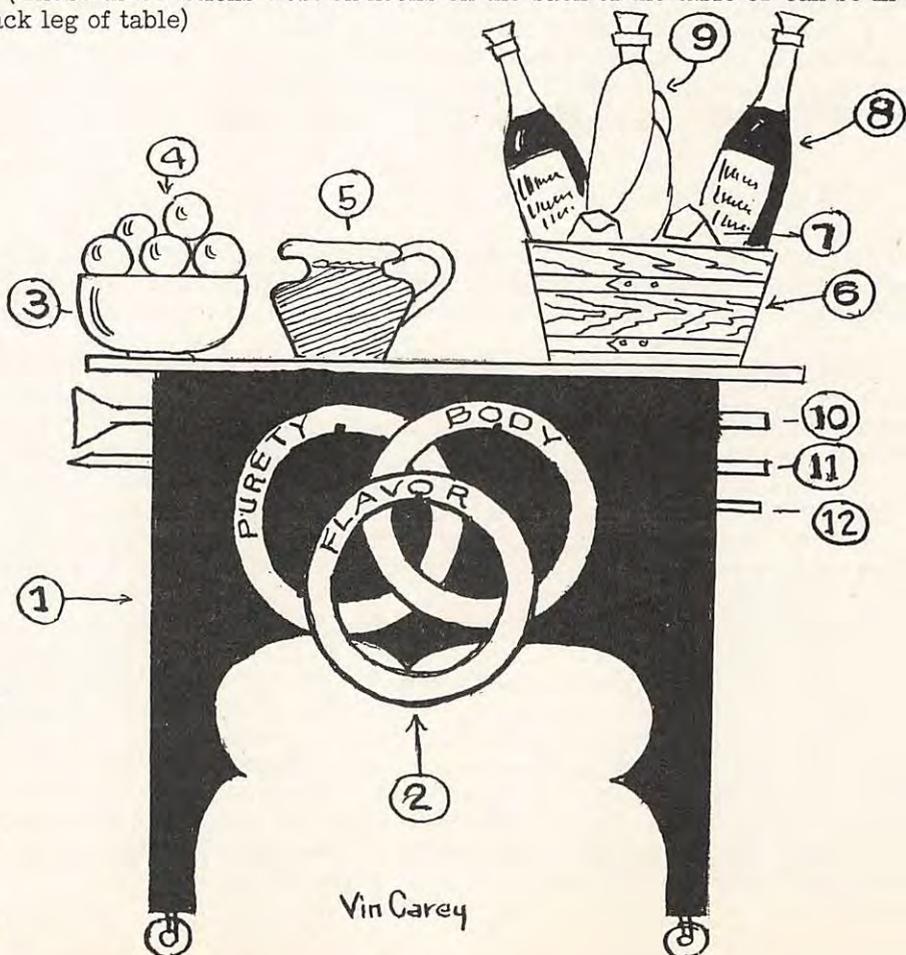
### Routine for the act:

Juggler pushes on the portable bar. He is dressed in white shirt and black tie, bartender's short white jacket and black dress trousers, shoes and socks.

1. Does his best routine of 3, 4, or 5 balls using fruit or balls painted to represent fruit. Balls can be replaced in table on shelf described above.

2. Three rings removed and routine of usual ring or plate moves. Rings replaced on hooks to make sign on front of table.

3. Fruit bowl is placed on top of balance stick, (being actually fastened to it by means of a bayonet catch arrangement) and wine from trick pitcher is apparently poured into the bowl and all is balanced on chin. Juggler fakes balance to make it appear that he is going to have a spill and walks toward audience and bowl tips spilling confetti instead of wine. (See Stuff With Staffs, Bulletin 36)



## THE JUGGLING BARTENDER (concluded)

4. Three bottles are removed from tub, and club routine done with bottles.
5. Napkin that was around bottle is now spun on stick. Stick has small pin in end.
6. Fake ice cubes are removed from the tub and tub is set spinning on stick # 11 and balanced on chin. Three ice cubes (or four) are juggled while balancing spinning tub. Finish with high throw of ice cubes and knock stick from underneath tub and catch tub, then catching ice cubes in tub for finish.

Apparatus can all be assembled in or on table and pushed off. This is just my idea of a routine, many other tricks may be substituted but to my knowledge no one is doing a routine as described and it is original with me.

## STUFF & THINGS by JACK GREENE

Geneseo, Ill. At our convention last June in Jamestown I witnessed many jugglers who were very clever. In fact some of them could be considered among the Greats. Their work was admirable and they deserved the hearty applause they received for their efforts. I have no fault to find with their juggling but their over-all failure to promote new and original tricks was apparent. Very few jugglers there presented new tricks. Those that were featured, with few exceptions, we had done 40 years ago.

These old tricks still being performed stand out because they are cute or flashy. For example, a showy trick, the spread, with 3 or 4 clubs, popularized by Stan Kavanaugh years ago, is effective and an applause getter, but too many jugglers have hopped on the band wagon and used it.

With many jugglers doing the same tricks, there is too much sameness to the juggling acts. No doubt you've often heard the expression about circuses, "When you've seen one, you've seen them all." Of course show people know this is not true but the general public thinks it is.

When a juggler popularizes a trick, let him have that trick as his own. This will make every juggling act have a different appearance. Although it is rather difficult to originate new tricks, you can do it if you put your mind to it. If you can't originate you can improve on old tricks or maneuver it around so that it will look different. Several new-looking tricks at the convention were really modifications of old ones. These tricks with a new twist gave them that "New Look". You can do the same thing yourself with the result that both you and the entire juggling profession will profit by it. (Anybody else have any ideas? If so, send me your S & T and I'll type it and send it in to Roger--Doug)

## ABOUT EUROPEAN JUGGLING by DICK HARRIS

Hello, American Jugs, here is a new guy in your ranks. I am a Dutch jug fan, and absolutely possessed, mad and crazy about juggling. I think for colleagues that introduction is sufficient---- Hoping to add something from Europe that will be interesting for you each month; here comes the first:

General difference between European and American juggling styles is that Europe puts the strong accents on technique and skill, U.S.A. on showmanship and fun. Here in Europe almost all great jugglers of to-day follow the so-called school of Rastelli, that is, they work with the "classic" objects- balls, rings, clubs, mouthstick, and balances and not cigar-boxes, hats, canes, little white balls, etc. They wear the equally classic silk suit and hate smoking and tails. They are silent workers and would prefer to change their profession to speaking during their act. They all perform the same classics: catching ball on mouthstick, juggling 6 and more rings, juggling four clubs with the two left-two right feat, spinning balls on fingertips. They made juggling famous and beloved here. Their names are: Angelo Picinelli, Francis Brunn (now at Ringling's), Paolo Bedini, Edoardo Raspini, Jacky Lupescu. Remember these names, for they are top-men in the profession. In America some great jugglers can be added to this list, as Massimiliano Truzzi, and Roberto Chiesa. The last can spin two balls on one finger (see Bulletin 47), but many of you will not know that "our" Picinelli, Brunn, and Raspini can do the same. (which doesn't diminish my admiration for this terrific feat!) Another well-known classic they all perform is standing with one hoop spinning around the leg, balancing stick and ball on head, and flashing eight rings. Because flashing means to throw and catch each ring only one time, and juggling means to continue the action, publics prefer seeing six rings juggled above 8 rings flashed. The only jugs able to keep eight rings in the air for a longer time (so real "juggling") are, as far as I know, the late Enrico Rastelli and today Angelo Picinelli. Will tell you later some more about this school of Rastelli, and bring to a close now. Next month about another group of European topmen, those, who chose comedy and fun as basic principles of their act.



Here and there: Val Setz just closed at the London Palladium--- Doug and Lola Couden are putting the finishing touches on their new house in Capistrano Beach, Calif.--- Rudy Cardenas, Mexican wonder jug, is headed for England, and Francis Brunn may appear with a British circus next season--- Saw Lang and Lee here with their comedy act. They did two numbers, one mostly comedy and the other featuring some fine club passing--- Roberto Chiesa (not one of Ringling's Chiesas is now at Cirque Medrano, Paris.

From "anonymous" comes this bit of humor: An "old-fashioned" act billed as "Haig and Hag" was presented some time ago in a "Canadian Club". "Old Grandad", the male half of the team, was pretty good with his "highball" specialty, but what really brought down the house was the trick where he juggled "three feathers", and, blowing them through a tube one by one, caught them in a balance on his nose. His partner, an "old crow", used to balance a large vase on her forehead while juggling "four roses", tossing them one by one into the vase for a finish. When "Old Grandad" used to juggle 7 balls, the "old crow" would yell, "Seven Up"! But "Old Grandad" missed so many times on that trick that they had to buy a dog they called Ginger as a "chaser", but running after the balls so much made "Ginger ale" so they broke up the act and all went back to Milwaukee.

JUG JUGLESON'S LETTER by DOUG COUDEN illustrated by JOE MARSH

Dear Roger. I been thinking about an actor, ha, ha, on the carnival side show who was so lazy he done his act laying down. You know yourself Roger I aint lazy but I do a lot of practice so I think it aint a bad idea for one laying down routine anyways. The carny was Mant the baloon Man. He laid down on his back and put the end of a rubber hose in his mouth and he got somebody to pump his belly with a bicycle pump. You will note here Roger the guy used his noggin and didn't do nothing but lay down while the other guy did all the work. Well I couldn't figure no way for the other guy to do the juggling but I got a swell laying down juggling routine when I'm tired. I lay down on a table and do my milk bottle juggling. At first it was hard to do as when I'd drop a bottle it would konk me on the beezzer but now since I lernt it my nose is starting to heal up. For a smash finish I do the milk bottles and then start 2 hoops spinning on my legs which brings down the house. In the old days when a pal of mine and me done a 2 act under the name of Paul and Jorg, Heavyweight Jugglers, our peace de resistance was catching a 500 pound canon on our shoulders which we jumped up from a teeter board. The canon was only 87 pounds but you have to fool the public once in a while, ha, ha. But it busted right through the boards in Chi once when it slipped. Now get this. I seen an ad in the Billboard for a guy for a canon act for a full G per week so I wires and what do you know Roger I got the job so we're packing up and heading for Fla. In case the G is a larrie I told the mgt at the Waldorf I had to lay off a while so the Doc could cure my nose which they fell for like a ton of brick. When Paul and me split up when he eloped with a dumb dame from Detroit I left my props in the boarding house so Roger if you got any heavyweight juggling props will you ship them fast freight to Miami. So Long, Pal, Jug.



THE BALTIMORE SCENE as seen by VIN CAREY

Baltimore continues to be on the "Juggling Map". The week of October 7th to 13th found the one and only famous Jean Bedini at the Hippadrome theatre aided and abetted by Joe Melanio in a comedy and skill juggling act to please the most fastidious. They open with Jean, the straight man, and Joe the comic presenting the passe Bottle and glass trick with the stooge stealing the bottle and the magician still completing the trick with a great deal of fine comedy and showmanship. Jean then does some of his well known plate juggling with the feature, the bottle and plate using a standard Scotch fifth bottle and a plain china plate. Joe does a bit of three ball juggling and of course some mimicking of the plate work of Jean. They were a decided hit on a strong Gay 90 bill.

The State theatre comes up with two new jugglers to the U.S.A. on its current bill, Oct. 14-16th. Direct from Buenos Aires come the Piero Brothers. What an act-- Atilio and Hector Piero, two handsome young latins with a swift routine of clubs, spinning hats and outstanding routine of devil sticks. Tall dark and handsome with flashing teeth they whirl through the fastest routines with ease and apparent enjoyment that keeps the audience on the edge of their seats. Three clubs, taking clubs from each other all the while exchanging hats and cigarettes. Later passing three clubs and sailing three conical hats from one to the other as they pass the clubs. Atilio does the Devil sticks and can do two at the same time, what a routine! They finish with spinning hats on slender sticks, sticks on outside of hats and passing the hats from one to the other. Plenty of cute comedy angles throughout.

After last nights show they went out to my home and we had a big time passing clubs and trying out some of the many props I have been making, some of them new to them. They are on their way to N.Y.C. having flown in to Miami from So. America and breaking the jump at the State. They expect to stay in the States at least two years and should be a sensation. They had never seen any Lind clubs before and have Harry's address so that they can order some as the ones they are now using were made by a retired juggler in Buenos Aires. Seeing them was something like the time the Chiesa Brothers showed up in Pittsburgh.

Overheard at the Waterford, Pa. Community Fair: George Lerch- "Well, Bill, I've got Strobelite now." Bill Dunham- "Keep your chin up, George, maybe they'll find a cure for it." --- Russell Torello garners publicity with a pic in November issue of "Friends".--- Jim Aitken says New Orleans audiences will soon know all the juggling tricks having had five or six jugglers in the last ten weeks or so. Among the latest invaders of N.O. hospitality have been Regini, Jack Parker, and Will Wright.--- Some new contributors to Bulletin pages but not anywhere near enough. --- Caught RBB & B show recently, only kick being that there is too much good juggling going on at the same time. Renewed acquaintance with Homer Goddard, Johnny Tripp and met Bert Molay Turner. --- Bobby Winters in recently with some slick juggling- we like the guy in spite of being unable to sell him a sub to Bulletin or on the IJA. --- Elwin Shaw reports plenty of jug activity in the New England area- Hal Sayers, fairs; Jack Clauncey, Bert Handly, Dutch Jordan, and Frank Ferranti, night clubs; Herbie Taylor, fairs; Billy Pelley who after considerable mental strain has become the father of a girl, plans an invasion of mid-west. --- IJA sec. Violet Carlson advises that the new rosters and Constitution and By-Laws are ready and will be mailed out in November.

Last summer, just before convention time, we had a pleasant visit from Joe Taylor, pictured below. Joe was pioneering a new field in Juggling- that of presenting a juggling act on a baseball diamond. There have been many players on specialty teams that have done a few juggling moves as part of their regular playing but to our knowledge Joe is the first to present an actual act of Juggling on the diamond. More power to you, Joe!

COLUMBUS WORLD.



4/3/48  
**JUGGLING**  
*Joe* **TAYLOR** of  
 "CLOWNS"

**PITCHING PHENOMENON** — Those unpredictable Indianapolis Clowns have come up with a new pitching "find" in Juggling Joe Taylor, who besides hurling a variety of balls, pitches clubs, dinner plates and whatnot all over the diamond. Fans everywhere applaud Taylor's feat of rolling a baseball around his neck from ear to ear and concluding by balancing same on his forehead. Quite an exhibitionist this 19-year-old colored "find" is really an accomplished juggler. Juggling Joe will be one of the features with the Clowns when they meet the Birmingham Black Barons at Golden Park on Tuesday April 20 at 8 p. m.





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Roger Montandon

P. O. BOX 711  
TULSA 1, OKLA.



"THE WATER-FALL"

RIGHT HAND IS HELD HIGH, TAKING BALL UP, AND LEFT THROWS BALLS UP AS SHOWN, RIGHT HAND DOES NOT MOVE, ONLY TO CATCH AND DROP BALLS CONTINUOUSLY - FUNNY EFFECT.

## "COMEDY BALL MOVES"



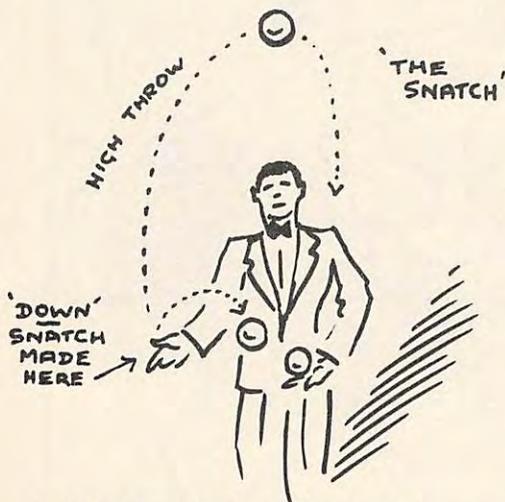
"VANISHING BALL"

3 BALLS ARE JUGGLED, AND ONE IS THROWN WITH 'SIDEWAYS THROW' TO BACK OF NECK, AND THE OTHER TWO ARE JUGGLED WITHOUT A BREAK - IF DONE SLICK THE VANISH IS NOT NOTICED. JUG TURNS ROUND WHILE 'LOOKING FOR BALL'



COLOR CHANGE

2 WHITE & 1 RED ARE JUGGLED, RED IS TAKEN HIGH UP, ONE WHITE IS THROWN HIGH, AND RED BALL RELEASED WITH A 'JERK' AS WHITE IS CAUGHT JUG. CONTINUED.



'THE SNATCH'

3 BALLS JUGGLED, 'SNATCH' MADE CONTINUOUSLY DOWNWARDS



CAN YOU DO THIS?

TIE A LENGTH OF TWINE WITH BALL ATTACHED TO STICK AS SHOWN - WIND ROUND STICK - AND - BALANCE 'TILL BALL STOPS MOVING !!!

JOE MARSH

At the right you'll see the first of a series of "Top Drawer" cartoons from the facile pen of Joe Marsh. Joe, when he isn't illustrating (that's his business) or drawing up another marvelous page of ideas for the Bulletin, is performing with Brenda & Oscar. Below are Joe, Oscar, and Brenda.

Except for a few paragraphs of our own small talk, this issue is an all Marsh-Couden production. We can think of no better way of expressing our appreciation of their past efforts in behalf of the Bulletin than to dedicate this, the first issue of the fifth year to them.

We hope someday to have Joe and Doug both in the Bulletin office at the same time. What a Bulletin we'd formulate then! Rog, you old dreamer, get back to work!



SALESMAN by DOUG COUDEN

"I hold the champion sales record! I have sold millions of dollars worth of everything, and more different kinds of things than any other salesman. I have no equal and no one else can begin to approach my sales record.

"There is hardly an item from a hair-pin to a steam or Diesel locomotive that I have not sold. I have sold radio personalities, shows, acts, circuses, and even United States Senators. I have sold publicity and promoted the sale of intangible services.

"Who am I? Who is this champion go-getter salesman? Well, when I say "I", I don't mean "me" but I do mean the beautiful, sparkling, brilliant glossy commercial photographs which I make for every conceivable industry and for hundreds of radio personalities and show people.

"They show just what you are selling. Because one picture is worth ten thousand words. Your story can be told in pictures. Your services can be described in pictures. Your personality can be put over with pictures."

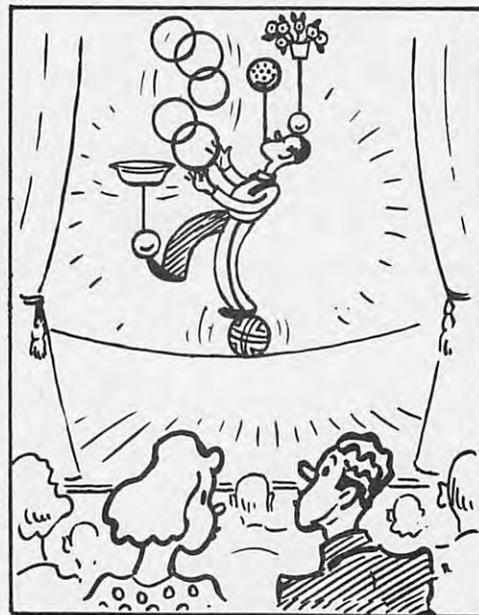
The above excerpts are well worth reproducing in the Bulletin as they really tell the story of the value of selling a juggling act with photos. I have heard it said that a juggler should not show his top tricks in photos, the idea being that the public, once they have seen the trick in a photo would not be interested in seeing it in actual performance. I believe that just the opposite is true. The public, seeing the photo, has an idea that "it can't be done" and their curiosity is whetted to see the juggler do the tricks in the flesh. So why use posed portraits? Action photos showing top tricks with the jug in wardrobe and other props in evidence really sell the act.

Quoted advertising is from a circular of the Mulson Studio.

WHAT A LIFE!



"I TOLD YOU NOT TO STAND TOO CLOSE ELMER!"



"DON'T CARE FOR HIS SUIT, DO YOU BERT!"

BY

JOE MARSH.



Quite a few letters have come in since November asking what happened to J.B. so at least we know that some miss it. The truth is that ye ed has been busy mullin' and planning, with this issue, # 49, the first of the '49ers - a little different in make-up, and a few minor policy changes- but still very much here.

During the coming year part of the Bulletin will be printed, part mimeographed. Articles and news requiring illustrations or photos will be printed, the rest mimeographed. We may change from first class mailing to third class but that is still in question. By the way, subscriptions are based on issues, not months of the year, so you always get 12 issues regardless of whether they come out every month or not.

Quite a bit of material has accumulated since last issue but its surprising how fast it is used up, and we are far from having enough to even run six months ahead. We have some excellent articles from Doug, Jack Greene, Edgar Heyl, Vin Carey, Vi Carlson, Harry Opel and others - - but how about YOURS !

Among the many appreciated greeting cards we found of special interest to Jugglers- Joe Marsh's hand drawn card of a juggler handling 6 balls, a plate and a hoop while balancing a card and hat on his foot. Upon opening the card three of the balls were found to be the nose and eyes of 'ole Sanity Clause. Anne and Oliver Register's standard card of Nick getting ready to slide down the chimney but with four foil balls being juggled in left hand. Harry Lind's Fiftieth Anniversary card with photos of four club juggle taken in 1898 and 1948 and captioned "Long ago", and "Still going strong". Jack Parker's candy stick tossing penguin card. And Bernie Joyce's words "Juggling Balls" directed at a string of tree ornaments.

Roy Henderson reports a picture of Bert "Molay" Turner in the Jan. 1949 issue of Movie Life. December 11 Sat. Eve. Post has a picture of Ann Sheridan with 3 clowns, one believed to be Homer Goddard. And here is one for the Bull - says Roy, "Just before Christmas I leaned back on the rear legs of a chair and fell over backwards. As I fell I tried to grab something to keep from falling and did, but it was the wrong thing. It was a glass of water which I crushed in my right hand cutting the leader and requiring six stitches. Therefore my juggling will be slowed down for several weeks."

#### FINAL CURTAIN:

Gertrude Courtney, 61, former comedy juggler with her husband under the name Courtney and Jeanette, January 4 in a Chicago hospital.

Frank LeDent, 62, December 28 in Philadelphia. Survived by his widow, Florence. Burial in West Laurel Hill Cemetary, Philadelphia, December 31.

## SCHOOL SKETCH IDEAS

by

DOUG COUDEN

Author's Note: The following has been written in answer to Roger's call for material to fill out the Bulletin. Although it was originally planned for publication in booklet form, it is being submitted as a "Merry Christmas" to Jugglers. Perhaps some jugglers planning to play schools will glean some ideas from it.

---

In my booklet, "Playing and Booking School Assemblies", I gave the information necessary to present a worth-while school show. In this booklet I will deal with act ideas wherein the performer turns histrionic and presents his act or acts using a short play or sketch for his vehicle.

The idea is not new as performers have successfully followed this procedure in various branches of the business. Ideas along this line have come to the writer during the years my wife, Lola, and I have been entertaining school audiences. Although we have never gone all-out along this line, we have incorporated the idea for my juggling act in presenting it as a sketch, "Fun in a Lunchroom". We have found that it broadens the field of audience appeals, especially along the comedy line. For example, comedy bits pertaining to the eating angle, whether along the juggling line or not, add more laughs to the act. Also Lola's role as waitress creates a logical reason for her to be an assistant and at the same time opens up an opportunity for cross-fire chatter.

### ADVANTAGES

To the novelty performer playing schools or those contemplating entering this fascinating field of show business, the sketch idea, in which the entire program is presented in this manner, has definite advantages. The performer advances to the stage of an actor, surely the highest form of stage presentation. In schools the audiences are more familiar with this type of entertainment than any other because of the class plays put on from time to time. In the audience are those who have played parts in these plays as well as students who have viewed them from out front. Don't let the idea of acting before school audiences deter you for a moment. School plays, even under school dramatic coaches, are generally very poorly acted.

A professional performer entering this field would have the advantage of experience in working before audiences, thus giving him that necessary stage presence. Also, if the performer has done any talking in his act, he will be able to get his voice out to the entire house, the principal stumbling block of student actors. These two points alone would place the performer on a firmer basis than the school player. It goes without saying that by injecting his act into the play the effect would be outstanding.

## OPPORTUNITIES

Regardless of the type of act the performer presents, his act CAN BE PRESENTED IN PLAY FORM. It is just a matter of incorporating the act into a sketch idea and lengthening it to forty-five minutes, the standard assembly program presented during school hours. As the night show runs at least an hour and fifteen minutes, it can readily be seen that by presenting a different play for both the assembly and night show, a double-header can be played. This is the most remunerative method of playing schools; some acts have parlayed their net to one and two thousand per week. Something worth working for, especially those in the low-income bracket.

Herein we will deal only with the assembly programs. A performer might ask, "Why not just do my regular school show?" My answer to that one is that there is a lot of competition in the business and a performer who can get away from the usual has a big advantage in booking. Let us assume that you book your own dates, the only practical way to start. When you approach the principal with the actor-performer slant he immediately recognizes the appeal this will have to his students. He also places you on a higher scale than the average school entertainer. Principals generally know very little about the mysterious realm of performers but they are familiar with certain aspects of acting, gained from school plays. As they recognize acting and stage-craft as an art, the idea appeals to them, thus greatly increasing your percentage of bookings.

## TEAM IS BEST

The ideal set-up for the school actor-performer venture is the man and wife team, both versatile performers. If the wife is an assistant only; handling props, packing during the performance and helping to fill the stage in costume, I would not class her as a performer. To better present the novel sketch theme, the fem half of the act should work up two or more acts or specialties suitable for a lady performer. Some are easily and quickly learned in a matter of hours.

To illustrate my point, let us digress a moment. A number of years ago Lola and I were playing halls in New England under sponsors. We were doing a long show, nearly two hours, quite a difficult undertaking for novelty performers. Lola decided to do rag pictures. We ordered them and they finally arrived. Lola worked all afternoon, following the instructions and learning the patter. She presented the act in a show that night. After the show, we had several visitors back-stage. One lady really enthused about the pictures. Here's what she said, "I liked the entire show but I think my favorite act was the pictures. They were very beautiful and you did them with such ease and grace. It must have taken years of practice." Lola didn't tell her that they had just arrived that afternoon. Rag pictures have remained an integral part of our show ever since. True, routining and presentation have been greatly improved since that first showing, but the act was PRESENTED EFFECTIVELY with but a few hours rehearsal.

Other acts suitable for a lady and easy to master are magic (especially production of flowers and silks), puppets, other art acts such as chalk talk (in which outlines are already on the paper) and silk pictures (a rose bush is formed on an easel, rolled, colored silks forming the buds).

During the course of a year the school player works to many children in the lower grades so it is essential to have several acts of short duration to hold the attention of this age group. The play idea, with a simple plot, would add more interest and would make it possible to shorten some of the longer novelty acts.

### REVOLUTION

To performers playing schools, especially through the bureaus, the big headache is the necessary time for setting up and packing props after the show. A revolutionary idea for the performer with a sketch is that much of this labor can be performed DURING THE SHOW, IN FULL VIEW OF THE AUDIENCE. From experience we know that this idea is thoroughly practical and appealing to a school audience. Some students invariably manage to get out of class while we are setting up to see what is going on. They are extremely interested in these "behind the scenes" activities, so why not make them a part of the show and thus add further appeals? It can be done by the simple expedient of writing the sketch so that these usually lost labors can be used effectively on-stage and at the same time have a logical reason for so doing. This brings us to the first act idea, a performer-sketch, titled, "Behind the Scenes".

#### Sketch Outline

Interior set with bare table and two chairs. No props showing. Two actors in street clothes, seated disconsolately at table. Both sit and stare momentarily. They then discuss their plight of the husband losing his job. What to do next? The wife suggests trying to get a date with their acts. The husband thinks it a good idea. Why not try the - - - - School. ( the one they are in) Wife agrees so he exits to see principal. Off-stage he changes to stage wardrobe. Wife decides to rehearse her first act. She brings on bag, places drapes on table and chairs, secures props and does her act. Husband calls from off-stage that the show is booked. He comes on carrying his props and does his act while wife changes. The acts continue, singles and doubles and toward the end of show they change back to street wardrobe while the other is working. Final scene finds actors back at table, stage cleared of show paraphernalia. Lines cover the success of the idea, the acts and business which the audience applauded and laughed at. Their problem is solved. The wife remarks about how wonderfully it all turned out. They arise. He walks toward her. Clinch. Curtain.

### RECAPITULATION

The sketch gives the students an over-all picture of back-stage activities, setting up and packing in full view, booking the show, contrasting change to stage wardrobe and back to street clothes, as well as the actors' off-stage rehash of what went over with the audience ( a quite common custom among school performers). The change to colorful stage wardrobe is real theatre with surprise and contrast elements. It is a proven, sock stage technique. While one is working the other can set up for next act. About the middle of show the stage should be fully set and from that point on the performer not working can pack and strike.

- - to be concluded in the next issue.



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Roger Montandon

P. O. BOX 711  
TULSA 1, OKLA.

## ELWYNNE'S ROUTINE

Considering how many readers of the Bulletin are also interested in Magic, I dreamed up this routine of combining juggling with magic.

1. Juggle opera hat, cane, and glove. Set hat and gloves on table- vanish cane a la Walsh Cane. With Walsh cane you have a handkerchief left in hands. Drop hank and cane in hat with right hand (right side to audience ) Left hand steals a hollow egg with hole. Right hand picks up gloves.

2. Vanish of gloves into egg. As left hand sets egg on table, right steals egg and shell, then into the 1 to 4 egg multiplication trick.

3. Eggs are set on dowels on tray over four glasses, tray is knocked away and the eggs drop into glasses.

4. One egg is real- so you break it in glass, pour it into a newspaper and vanish.

5. Card fans and catches. Jean Hugard and Victor Farelli books on cards give many different flashy catches. Hummer's Boomerang card etc.

6. Balance of burning cone which has been previously filled with liquid from a Magic pitcher.

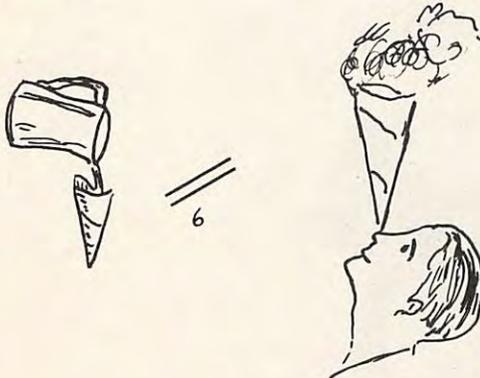
7. Three ball juggling routine. (see Bulletin p. 137, Stanyon) After running amok with all your three ball moves, balls are switched (a la Joe Marsh, p. 93) for 3 pieces of fruit, one an apple.

8. Eating apple while juggling fruit.

9. Spinning a ball, plate or coin on an umbrella. Umbrella set in a stand inverted. Production of several hundred spring flowers from a paper cone is made, with flowers being poured from cone into umbrella.



Elwin T. Shaw



Dear Roger. We was rolling along down south through Va and Marie says Now when we get in to Fla dont start no fights as a thousand smackers per week aint hay. Theres no argument so I says I'll reform for a while anyways, ha, ha. We finally pulls up at the address in the add in Miami and I found Mr. Peerless who run the add and I said Here I am Jug Juggleson in person. Wheres the lad who wants a canon juggling partner. He looks at me funny and said What do you mean, this here is a canon act. You get shot out of a canon right over them 2 ferris wheels. Well, Roger the ferris wheels is a mile high. I said I have tried everything but this here is the limit. Well, he says Take it or leave it. I goes back to the trailer and told Marie and said lets scam back to the Waldorf. No, she says remember its a Grand per week. So I goes back and signs the contract which says if I get hurt it aint their fault. I takes a gander at the net I'm supposed to land in and Roger it looks like a 10 year old fish net. Then old man Peerless of the Peerless Flyers shows me how to stand when I get sprung out of the canon. He says the spring shoots me out and they let off a big blast of powder at the same time. He asts do I want to rehearse before the night show and I says No, when I do it I want to get big dough for it and no fooling. O.K. he says but remember before you land turn over in the air and come down on your back or you'll wind up in the hospital. Roger this is a heck of a job for a juggler but anyways they pay a G. irregardless. I nearly croaked waiting around the first night. I sweat blood for an hour but when I got in the canon I was cool as a cucumber. Peerless said Get ready so I bent my knees, theres a big blast and I'm sailing out over the ferris wheels then I ducks my head down and turned over in the air and lit on my back in the net as nice as pie. So long, pal. Jug.



## THE CORNELL UNIVERSITY JUGGLERS

by VI CARLSON

Two of our younger members, Bud Carlson and Stuart Raynolds, both students at Cornell University, were inspired by the Jugglers Convention last summer (where they first became acquainted) to get together a juggling act. They practiced together through the month of July while they were both at Cornell for the summer course, and became proficient enough to try out for the Savage Club, a club in Ithaca devoted to entertainment of various kinds, whose members have included Adolphe Menjou, Louis Wolheim, Kenneth Roberts, Franchot Tone and various other famed artists, writers, and musicians. The boys put together a skit in which Bud is the professor, in mortar-board and horned rimmed spectacles, and Stuart is the pupil, with red freshman cap. This act gained them acceptance to the club by unanimous vote of the Savage Club members, so now this noted group has its first two juggler members.

The boys juggled in the Annual Show put on by the Savage Club, and were the hit of the show, both evenings it was given. They worked with balls and clubs with the smoothness of a professional team. Their little bits of comedy kept the audience entertained and they received a tremendous hand for their work. Prior to this show Bud and Stuart juggled at a Veterans Hospital at Bath, N.Y., with a Cornell group of entertainers and at a reception given by the American Students at Cornell for the foreign students. The only limit on their ability to grant requests for performance of their juggling act will be their tough courses, which require all their available time. Stuart is a Chemistry major and Bud's course is Engineering Physics. Both boys really got their incentive for going forward in juggling at the convention, and it is to be hoped that our next year's convention will prove just as inspiring to all those who attend.

## THE CORNELL UNIVERSITY JUGGLERS



Buford A. Carlson    Stuart Raynolds

A different twist can be achieved by presenting the show as a dress rehearsal. In this plot the actor goes to book another school, gets the date and is back by the time the actress has finished her first act. Still another angle for this type of simple plot- One leaves to wire a circus, theatre, night club, gets wire to join immediately and they rehearse for the type of show they are to join.

### FUN IN A BOOKING OFFICE

This is the ideal act idea for the man and wife team wherein the fem is not a performer. In this one she is an actress, though, playing the part of manager of a booking office.

Curtain: Manager seated at desk (teacher's desk, available in schools) writing. In answer to knock on door she crosses stage, opens door with request to come in. Enter performer with large bag. He places bag near desk and tells booker what kind of act (type of act is immaterial) he does and how he wows them. Booker states she has several acts of that type and is not interested. He tells how he knocked them off the seats at --- School. She still says nix but he insists that he do his act right there in the office. She still objects but he opens his bag, removes a make-up box, places it on the end of her desk and proceeds to make-up. She says he does not have to make-up but he goes right ahead with grotesque, comedy wig, mustache, grease-paint, etc. He then removes his coat and takes wardrobe coat from bag and puts it on. Manager says he does not have to dress for the act but he then takes comedy pants from bag. She OBJECTS STRENUOUSLY but performer slips the large, baggy pants over his street trousers!

From the bag he takes a straw hat and cane. These he quickly transforms into a prop table (obtainable at Magic dealers). By now the manager is resigned to her fate. She sits back and watches while he does his act, giving it everything. He nearly knocks himself out trying to please, working hard and furiously, getting a good hand from audience at close. After taking a bow he crosses to desk and asks how she liked it. She tells him audiences don't go for that old hokum any more. What they want these days is a --- act (one not so popular in that territory). She emphatically states that she can't use his act. He sinks exhausted into a chair. The chair collapses. Curtain.

### RECAP.

For shriek reaction from kids, the pants business has it, also the pratt-fall finish. For this idea an active type act is best so that performer can work himself into a lather, get a good reaction from the audience only to find the answer to all his efforts is No Soap. The making up angle has good sales possibilities to the principal while booking as well as creating audience interest in schools.

At this point it might be well to suggest other "Fun in---" acts. The use of the word FUN in the title of the school show is good business as kids go to school shows for two important (?) reasons. The first is to get out of class and the second is to laugh. So other acts of this type appeal if the sketch has a simple plot,

a twist with laugh elements. There are many ideas, such as Fun in a Kitchen, Living Room, Gym (for acros), Hotel Lobby, Restaurant, etc. To have just the set and do a dumb act is not the idea. Lines are the thing. These bring out the simple plot and transform the performer into an actor, thus making him doubly appealing.

### WESTERN

Western atmosphere has a very strong appeal to kids. In this act idea will be found one of the strongest, sock finishes in the entire realm of show business - for school kids, of course. This is for a trio, working in western wardrobe. The pay-off close is action galore. Announcement is made that a scene will be enacted from a western picture, mentioning the name of a well-known cowboy star. The scene should be one of those knock-down, drag-out fights to a finish, preceeded by banging of six-guns. The action knocks tables and chairs over, real punches are thrown and a general good time melee is had by two cowboys with the fem assisting occasionally with a tap over the konk with a chair, dishes, etc.

The announcement builds it up. The scene should be taken from an actual picture with a name western star. It goes without saying that to see such action in the flesh the kids would go wild. Not all performers could take it but if you can it's a sure-fire money maker. Those most likely to survive such an act are knock-about acros, roller skaters, adagio dancers and the like.

### TIPS

To build the sketch idea around your act is pioneering a little prospected field. It means that the performer must not only turn actor but he must also turn playwright. But don't let this stump you, The most practical method of working up lines is to start from scratch. Decide on the plot idea, then ad-lib the lines. Go through the lines and business several times, before setting it down on paper. When you feel that the sketch sounds natural, forceful, and authentic, write it all down and learn the lines dead-letter perfect. Also be sure of the business. With this system the reader will find a simplified method of reaching his goal; becoming an actor-performer.

Of course, many sketches are available. One firm, T.S. Denison & Co., 623 S. Wabash Ave., Chicago, issues a catalog of many vaudeville sketches. However, very few of these would be suitable for the purpose, although ideas could be gleaned from them. What the performer should do is arrive at the idea of his sketch which would fit in with the type of act he performs and go on from there, working out a simple theme wherein his acts can be presented logically in the sketch. A good pattern is that of the Behind the Scenes outline. Open with the first half of the sketch, the main body of the show being used to present the acts and closing with last half of sketch.

- THE END -

If Clyde Bros. Circus comes your way, be sure to visit it, as any jug would have a field day on the show. Nearly everyone juggles! Peggy, Lew, and Billie Henderson do some of the fastest club and hoop passing I've ever seen. Many of their tricks are original and all are very flashy. The Connors, the Hartleys, Hap Henry, and Frank LeMoind, clown jug, also do their share of tossing. Had the pleasure of meeting Elizabeth Hanneford, head of the famous Hanneford family of riders. Six generations ago, in 1777, Ned Hanneford and John Scott competed as jugglers before George III; they started a family rivalry which went on for 113 years until Nana Scott married Ned Hanneford IV. They then produced the famous bareback riding act.

Frank LeMoind tells of an unusual incident which happened when he was in an army camp. One day a sergeant said to him, "The major wants to see you, LeMoind" Thinking that someone was playing a joke on him, he ignored the remark and forgot about it. But soon a lieutenant approached him and repeated that the major had been wanting to see him. Frank still thought it a practical joke until a few days later, when he happened to be in a room adjacent to the major's office. A lieutenant glanced up at him and remarked, "Say the major has been wanting to see you for several days." Finally Frank decided to find out if they were "on the level". He entered the major's office. A red-faced, stern-looking officer greeted him. "Le Moind he shouted, then paused. "I've watched you juggle, and I've been trying to juggle three oranges. Tell me, which one do you throw first?"

FLASH ! It is reported from authoratative sources that Jug Juggleson was killed performing his cannon act in Noshus, Fla.

Ed's Note: Certainly sorry to hear of the untimely death of Jug Juggleson who has certainly led a colorful and active career. On another page appears the last letter we received just as he was breaking into the cannon act. We're trying to contact Marie for further details.

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About European Juggling

by DICK HARRIS

In my first article I gave you some names of jugglers of the so-called school of Rastelli. Now we shall see how variations of the strict classic themes have grown. All classic jugglers work on terra firma. Some jugglers make their act more difficult by balancing themselves on a unicycle. The most famous of these was the German, Fredy Zay, who could flash eight rings on the unicycle. Another very highly developed unicyclist is Charly Wood. And the name of Jack Gordon should also be mentioned. Another group works on slack wire. The Reverhos who started pre-war as amateurs, are the best wire jugglers. Another is Jacky Lupescu who performs some stunts on wire in dark with luminous rings whizzing all around his body. A third group, deviating from the classic rules is the comic group. Some of Europes leading Jugcomedians are Bela Kremó, Rostando, and above all the inimitable Gaston Palmer. The latter was one of the first if not first of Europeans to speak while juggling. His idea, undoubtedly original, was to miss on every trick he tried to perform. His act seems to fail entirely, but suddenly the true inspiration

comes and in tempo he repeats all his failure stunts- but now good! One feat after the other perfectly. With this idea Gaston Palmer has become world-famous and has obtained fees equal in magnitude to Rastelli himself.

Of course, there are many jugglers who walked off the beaten path and some of them found very clever novelties indeed. There is for instance Towa who juggles 3, 4, 5, and 6 balls to the bottom perfectly and has a little dog on the stage which catches each last ball! There is Jack Meyand who forms a whole act with juggling, spinning and balancing tennis-rackets, all unicycling. Or Bert Holt who hangs with his teeth from a moon while spinning a ring around each leg and juggling six rings with his hands. In next letter, something about the principal groups.

---

Shootin' The Breeze with ROGER

During the couple of months of suspended publication quite a great deal of news accumulated much of which is out of date. One thing is certain, though, and that is if you want to sit back and eventually see all the jugglers in the world perform better find a shack somewhere in Baltimore for from Vin Carey's monthly report of the Baltimore Scene it looks like those that haven't been through, will be. Take for example in November if you would have followed Vin closely you would have contacted Eddie Tierney, Alf Loyal, Charlie Riano, and The Elgins all of which ended up in some grand get together with juggling, music and eats-- what more is there! And then in December there was the Lind party with 3 Swifts, Pielert & Schofield, Register, Lou Meyer, Thumser, Gus Clark, Bill Adamson, Tierney, Doris Hall, Phinney Indritz, Ida Kriminger, the Walter O'Dells, Ed Heyl, Else Phillips, Harry and Clara Lind and Vi Carlson, and of course the Careys. Then it seems everything was quiet for a couple of weeks until the Peiro Brothers showed up and things started flying again. All this activity points out one thing. Jugglers can have fun and mutually beneficial meetings- all it takes is at least one guy like Vin to make the arrangements and get the ball started.

Vin recently signed up Will Wright (who also played Baltimore in Dec.) for IJA and a Bulletin subscription. Will's permanent address is Lawton, Okla. and Vin knifes me with, "Note the address, by the way are there any jugglers in Tulsa? I will be glad to sign them up also, yak, yak, yak." Knife me again Vin, I like it!

Roy Henderson reminds all collectors about the Fred Allen spread in January 29 Colliers; Nelson Eddie juggling 3 light bulbs in Feb. Modern Screen.

We recently heard from Hammatt & Sons, 11356 Orangewood, Anaheim 5, Calif, who are making and selling the Diabolo top made of rubber and it occurred to us that this might be an item that could be promoted in schools by jugglers that play schools. A little diabolo spinning could be indulged in by the act and then a contest announced together with a tie in with the local candy or drug store. You'd sell the tops to the store together with the contest plan. Contest award could be made by store or contest winner could be picked on your return to the school the following season.



# JUGGLER'S BULLETIN

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Roger Montandon

P. O. BOX 711

TULSA 1, OKLA.

## I.J.A. CONVENTION - JUNE 19-22 AT JAMESTOWN, N.Y.



Another year rolls around and I. J. A. announces its Second Annual Juggling Convention to be held June 19, 20, 21, 22, at Jamestown. BUT it's more than just another convention. Want to hear more? Well, listen to this!

Jamestown will again be the host city and all of you that were there last year will know what that means. For those attending for the first time let us brief you - Jamestown isn't a big place, but it isn't a village either - just right for a convention of this kind, and we believe that every citizen likes and is interested in Juggling and Jugglers, no doubt due to the propaganda of Doc Crosby and Harry Lind. The Jamestown Post Journal certainly went all out for us last year and is ready to do it again. And you couldn't ask for a nicer hotel or a more reasonable rate than that offered by the Hotel Jamestown.

Last year the "Big Toss Up" public show was a great one but the turn out wasn't as great as had been hoped for and the auditorium was second choice. Many people indicated to Harry Lind and Doc Crosby that they hoped to see the show if it ever was presented in Jamestown again. SO LISTEN TO WHAT HAS BEEN COOKED UP FOR THIS YEAR-- The American Legion has taken over the sponsorship of the show- and that means plenty. In the first place the Legion has obtained the beautiful High School Auditorium which is located about six blocks from the hotel and seats over 1600 people. And the Legion is well under way toward hanging out the SRO sign. The Show? We thought last year's production was the best we'd ever seen, but Vin Carey who is in charge of the show says he'll top it this year. The Legion is planning an additional feature - a souvenir program.

The complete line-up of events hasn't been released yet, but the "Big Toss Up" public show will be Tuesday night, June 21st and the Banquet on Wednesday, June 22nd.

The registration cost for everything is still being held down to the same amount as last year- \$5.00. It's actually the greatest bargain in the entertainment field. The registration fee includes the Big Show, the Banquet and all special sessions and events.

That is what the I. J. A. offers you. - Here's what you can do for the I. J. A. and Juggling in general -

**BE THERE!** The success of any convention depends on good attendance. Send in your registration NOW to Wm. H. Crosby, 119 E. 5th, Jamestown, N.Y. If you can appear on the big show contact Vin Carey, 202 Clay St., Baltimore, Md. If you have already made arrangements to appear, be sure to send Vin all the publicity and pictures you can. They will be used to advantage both in the Jamestown paper and in the Souvenir program.

A last minute letter advises us that Pryde and Daye will again be there and you might as well know that we consider the Pryde Vs. Jennings feud worth more than the price of admission. Vin also reports the lining up of some other great acts.

As a parting suggestion - Time is short - If you haven't sent in your registration DO IT TODAY BY AIR-MAIL. Let your Convention Committee know that you are backing them in this important event and give them every opportunity to better serve you.

If we were to parachute down in Jamestown anytime between June 19-22, we'd hope to see YOU.

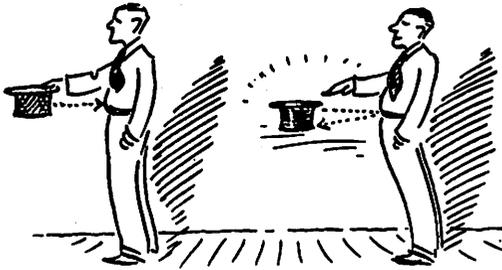
# JOE MARSH'S NOVELTY JUGGLING

## HAT STUNTS



CLOSED OPERA HAT CAN BE USED AND JUGGLED A' LA PLATE FOR ROLLS ETC. - AND OPENED OUT LATER FOR OTHER TRICKS.

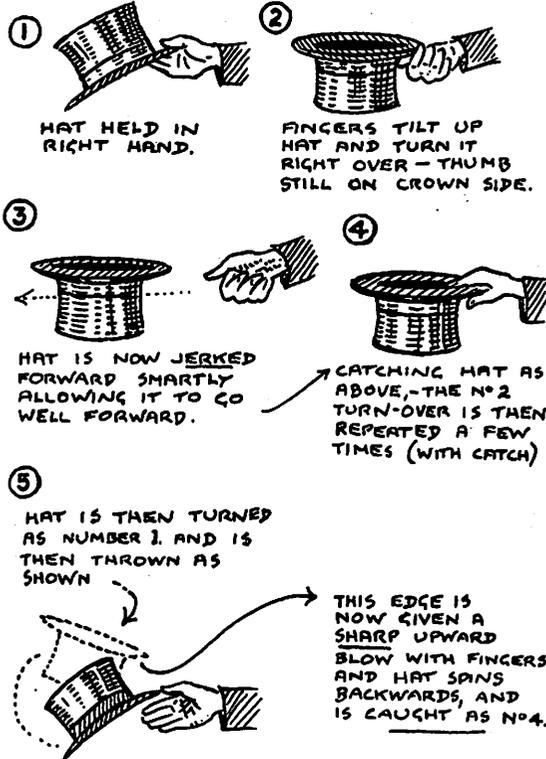
### "THE BOUNCE" (COMEDY)



HAT IS HELD AS ABOVE AND IS JERKED TO BODY -

BODY IS NOW JERKED FORWARD AND HAT 'SHOOTS' OUT - AND IS CAUGHT AGAIN.

## HAT THROWS AND FLIPS.



1 HAT HELD IN RIGHT HAND.

2 FINGERS TILT UP HAT AND TURN IT RIGHT OVER - THUMB STILL ON CROWN SIDE.

3 HAT IS NOW JERKED FORWARD SMARTLY ALLOWING IT TO GO WELL FORWARD.

4 CATCHING HAT AS ABOVE, - THE NO. 2 TURN-OVER IS THEN REPEATED A FEW TIMES (WITH CATCH)

5 HAT IS THEN TURNED AS NUMBER 1. AND IS THEN THROWN AS SHOWN

THIS EDGE IS NOW GIVEN A SHARP UPWARD BLOW WITH FINGERS AND HAT SPINS BACKWARDS, AND IS CAUGHT AS NO. 4.

JOE MARSH

## "JUGGLING MONEY"

NOVELTY FOR CHILDREN'S SHOWS

TRICKS AND MOVES ARE MADE WITH ONE REAL SILVER COIN, AND THEN JUC. PRODUCES GIANT COIN (SILVERED AND PAINTED TO IMITATE REAL ONE) AND THEN JUGGLES 1, 2, 3, + 4 GIANT COINS - WITH PATTERN AND COPS RE. MONEY.



JOE MARSH.

SWIVEL-END TO ALLOW SPIRAL TO TURN EASILY



'SPIRAL' OR 'WHIRLIC'

A VERY EFFECTIVE TRICK - MADE FROM THICK WIRES AND COVERED WITH PAPER-MACHE' AND DECORATED.



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*Roger Montandon*

P. O. BOX 711

TULSA 1, OKLA.

## CONVENTION REPORT



1st row: Bud Carlson-Stuart Raynolds-Pryde Shannon-Victor Cheslick-Alex Rom-Herbert Stocker-Art Jennings, Jr.-Robert Lee Jackson-Paul Gordon-Bill Dietrich

2nd row (newly elected officers): Art Jennings, Chaplain-Harry Lind, Director-George Lerch, 2nd V. Pres. Jeanette Mitchell, Ass't Sec. Treas.-Vin Carey, President-Violet Carlson, Sec. Treas.-E.W. Davis, V. Pres. Lou Meyer, Director-Dr. Wm. Crosby, Chairman of Convention Committee

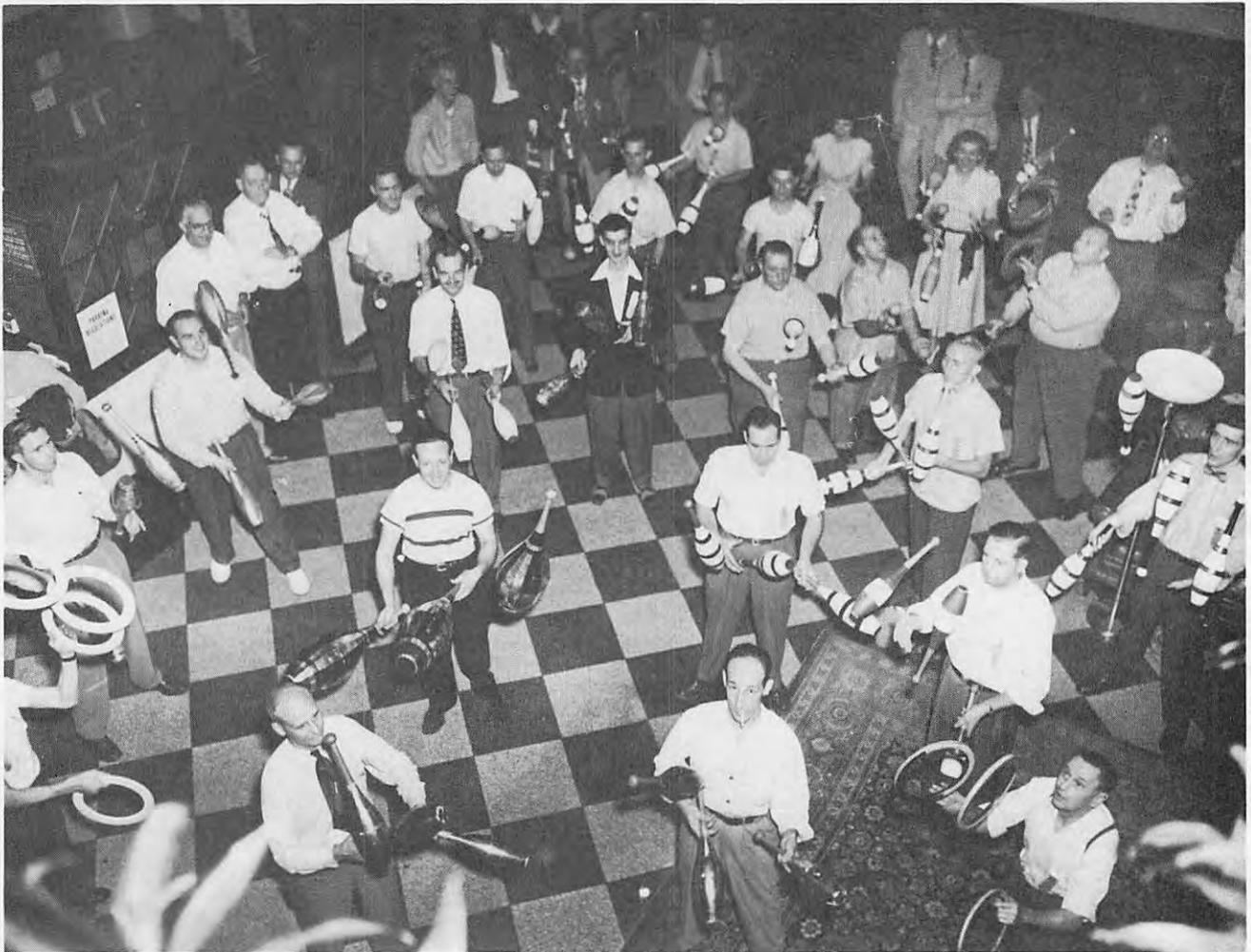
3rd row: Buster Barnard-Mrs. Harry Lind-Mrs. Art Jennings-Betty Gorham-Mrs. Bil Dunham-Mrs. Morgan Anderson-Morgan Anderson's daughter-Alice Daye-(her mother) Mrs. Stehle- Mrs. Florence Tierney (Eddie's mother)-Mrs. Eddie Tierney- (her mother Mrs. Hall- Helen Hoefert-Louis Rich

4th row: Larry Weeks-Morgan Anderson-Bill Dunham-Harold Brown-Jim Reynolds-John Loksa-Wesley Grogan-Nevin Hoefert-Al Barnard-Joe Fleckenstein-Dr. Baldwin-George Barvin-Eddie Tierney

Members who had to leave before the dinner- not on picture-Chas and Oliver Helmrich and Bernard Joyce



AT ALLEN PARK



IN HOTEL JAMESTOWN LOBBY



EDDIE TIERNEY & MOTHER, MRS. FLORENCE TIERNEY

CONVENTION REPORT as told by BETTY GORHAM

Convention personalities: Bill Dietrich- doesn't he ever stop Juggling?-- Bill Dunham's "Mr. Kresge" monologue-- Everyone missing Jack Greene-- E. W. Davis' humor-- That genial gentleman Eddie Tierney and his wonderful wife, Doris-- Pryde Shannon busy thinking up caustic comments for his feud with Art Jennings-- Likable little Lou Meyer-- George Lerch always smiling-- Doc and Mrs. Crosby busy as bees but always time for a kind word.

Tossing to Remember: Mrs. Tierney passing clubs with Harry Lind-- George Barvin's comedy facial expressions-- Pryde and Daye slinging those murderous shoulders-- Everyone trying George Lerch's ring and two ball routine-- Vin Carey's popular peacock feather-- The Barnard's terrific club passing-- E. W. Davis' spools--Bob Jackson and his basket ball spinning--Oliver Helmerich's excellent baton spinning.

The Big Toss Up Show: Vin Carey's fine job as M.C.-- George Lerch's beautiful Stroblite props and wardrobe and the swell reviews he received in the local papers-- The wonderful job Eddie Tierney did after driving 700 miles and going without sleep for two nights-- Then all that delicious food at the buffet supper at Harry Lind's home after the show.



BETTY GORHAM

The Hotel Jamestown was more than kind to us and we took advantage of their hospitality by juggling in the lobby, ball rooms and corners as well as our regular room assigned to us. One of the high lights was eight jugglers criss crossing clubs in the lobby one evening. George Karger took dozens of pictures for Life Magazine (See Aug. 8th issue). We had a session of juggling and picture taking in Allen Park nearly as strenuous as last year.

Eddie Tierney left Boston at 3 A.M. Tuesday morning and drove all night and all day to get to the Auditorium in Jamestown at ten minutes before eight o'clock Tuesday evening to be on the Big Toss Up that night and although he was literally asleep on his feet did his great act for us all. Carlson & Reynolds surprised everyone that had not previously seen their act. No one could believe that they could put such a fine act together since they met at last years convention.

Betty Gorham was most pleasing with her very feminine and dainty act, Betty added that needed girlish touch to a rather heavy masculine bill. George Lerch's act using black light and fluorescent paint was a surprise and delight. In fact every act on the bill was a hit act and the combination was out of this world as the audience showed by its spontaneous applause for each act. In fact the show was running at such a fast pace that it was almost impossible to stop it to introduce the celebrities in the audience.

The bubbling over vivacity of Larry Weeks and the good natured ribbing that he took because he was having the best time he ever had in his life. Harold Brown, our oldest youngster again parking himself directly in front of Joe Fleckenstein at the banquet and getting an even bigger kick out of the stories told by Joe than he did last year. Wes Grogan of Atlanta, Ga. entertaining us all most innocently with his deep southern drawl. It's so thick that every word he said was a delight and several of our Northern Yankees were following him around without his knowledge just to hear him talk. Hope we can hear him soon again as he certainly made a host of friends through that drawl.

George Lerch innocently protesting that he could not juggle very well and then topping most of those there with any and all props that he got his hands on. Paul Gordon doing such an outstanding wire act that George Lerch was holding his head thinking what might happen to him if he marched back and forth on the wire with his hands in his pockets as Paul was doing. Easy to see why Paul has been a headliner in Europe and America for years. Then to see Paul slyly doing four clubs for his own entertainment and protesting he could not juggle much and asking advice from the others present. Bill Dietrich with his constant juggling of five objects between the showing of movies and at all other times for that matter.

Mrs. Tierney, Eddie's mother passing clubs after the banquet from about nine thirty until two A.M. wearing out all the men present and still going strong. The genuine fun that Mrs. Tierney and Mrs. Hall were having. Eddie Tierney doing a three club kick up to a four club juggle. Everyone rushing around to get cards to send to Jack Greene who was very much missed by all. The stories of old circus days as related to Paul Gordon, Alex Rom and myself by Al Barnard, Sr. as we drove up from Baltimore to Jamestown in my car. High-lights, Roger, it seems that every word and act was a high light from the start to the present. Gosh, I can't give you high-lights unless I can tell you every word and act from Sat. night until I was back home Thursday night.

## JUG JUGGLESON'S LETTER

by

DOUG COUDEN

Dear Roger, Was I burned when I read in Jugs Bul that I got kilt being shot out of the canon. This here is the real lowdown on what occurred. Marie and I had a hot argument before the canon act and I wasn't thinking what I was doing but I landed in the net O.K. anyways. Marie always had a chair ready when I dropped off the net as it's rigged too high. Well, this night the argument started before I even got off the net so we wasn't paying no attention about the chair and I stepped on one side of it and it tipped over and I fell off and sprained my ankle sos I couldn't work no more. Well, Marie says lets go back to the Waldorf so she drove the outfit and we are back in Ga. again, so help me. It happens like this, We laid off Sunday from driving and Marie says let's go to church which we done. But a funny thing happened as we sat in church and no preacher show up and everybody gets squirmish and then a guy jumps up and says I reckon the preacher aint coming and he asts is there any one else in the congregation who can preach. Well, Roger, Marie nudges me as I bragged how good I could preach and I had to make good so I says, I'll save the day if your willing so I walks up to the pulpit and starts warming up until I had plenty on the ball and was giving them plenty of Fire & Brimstone and all and I must of went over big as when they passed the plate there was 47 bucks took in. Roger, this here aint bad at all and I guess I'd of made a better preacher than a juggler as I have a swell gift of gab and all. But the surprize punch came when a member of the congregation walks up after my sermon and sticks out his mit and asts, Are you the Jug Juggleson who writes the editorials in the Jugs Bul and I say Yes, so he says they are very educational and asts will we join his show as he likes novelty acts especially jugglers but I said I would have to consider the offer as I might stick to preaching. So long pal, Jug.



With this issue (#52) The Juggler's Bulletin throws in the sponge as a monthly. While the publication hasn't been really "monthly" since # 48, we still had hopes of raising circulation enough during the year following to make it worthwhile continuing. However circulation has dropped instead and contributions of material have been sparse except from Bulletin mainstays Marsh & Couden.

To keep you posted on the latest Juggling news we highly recommend IJA's Newsletter-- If you're not a member of IJA write Sec. Violet Carlson, 61 Delafield Pl., Livingston, Staten Island-10, N.Y. For your \$1.00 initiation fee and \$1.00 annual dues you'll get a complete roster of members and in addition the monthly newsletter. If you're interested in Juggling, join up and support your organization-- it can do a lot for jugglers in the future.

Since your subscription expires with issue # \_\_\_\_\_ we are refunding, with our enclosed check or stamps, the balance at the rate of \$.25 for each undelivered issue. In your case this amounts to \$ \_\_\_\_\_

And now on the brighter side-- we'll announce the start of a Juggling Annual, the first one to be ready for publication late in 1950. This annual will contain no news-- just ideas, instructive articles and pictures. It will be in booklet form and its price will be fixed at the time of publication and based on the number of advance orders. We'll keep you posted on developments from time to time. We've already lined up several excellent articles and of course there will be material by Joe Marsh and Doug Couden.

This will be the first real book on juggling since Ingalese and if you have ideas or material that would fit in let us hear from you. We promise to make it interesting and worth your effort.

Until we meet again "annually" we wish to express our thanks to each of you for your support during the past five years of Bulletin publication.

Roger Montandon



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*"The only publication in the world devoted exclusively to the interests of jugglers."*

Special Issue  
Number 53

November 1954

Roger Montandon

P. O. BOX 711  
TULSA 1, OKLA.

## IN MEMORY OF **JACK GREENE** 1887 - 1954

We first met Jack, in correspondence, in February 1946. The Elgins had just visited the Bulletin offices and Tom Breen had given us his address. We mailed Jack a Bulletin and almost by return mail came his subscription and a letter which read in part: "Tom Breen was right when he told you I was interested in teaching youngsters interested in juggling a few tricks and showing them short cuts in the art. It has been my contention that the more jugglers there are, the more popular the art. There are several young fellows from this town that have been under my wing. They have not quite been bitten by the juggling bug but have dabbled in it and go to all the shows that have a juggler. Their interest is profound proof that had they had no experience in juggling, the art would have gone by unnoticed."

From that correspondence on, Jack's ideas and writings were often a part of the Bulletins and later the Annuals. In the Jugglers Bulletin # 20, May 1946, we started running Jack's "Out of My Scrapbook" series in which he recalled some of the outstanding Juggling acts of the early 1900's. This first article covered the hoop act of the Kratons. The Barretts, originators of straw hat juggling, was the theme of his article in issue # 22. Object Jugglers were recalled in issue # 34 and # 35, and Hoop Jugglers in # 36.

"Juggle Talk" appearing in Bulletin issues # 43 and # 44 was perhaps Jack's most important writing. It was really a brief history of the development of club juggling together with hints and advice to the beginner. Jack noted on his manuscript: "After typing the article my two index fingers are sore!"

Whenever we needed any information a line to him would invariably bring a quick reply. On November 10, 1946 we had learned of the death of George Dewey and sent out several letters to Jugglers that might have some material for a little write-up in the Bulletin. Jack's answer came right back on November 14th- a page of information and Jack's conclusion: "Sorry to hear of his death. George was a real swell guy!"

During the early months of 1947 we corresponded concerning the two of us getting together either in Geneseo or Tulsa and having sketches or photos made of club juggling and from them write an article on club juggling for the Bulletin. In one letter we mentioned having found a 35 mm. camera (a French Sept) which we believed had unusual possibilities for making the illustrations for a club juggling article. Jack replied, "Am looking forward to either me going down to your town or you coming up here. If you can rough it and would care to come this way you are more than welcome to stay with me. I say rough it because I do the cooking on many occasions and while no one here in my family has had hospital care due to my culinary art, I just want to warn you what to expect providing you should accept my invitation." At this writing Jack wasn't sure he could make the Juggling session to be held at the I.B.M. Magic convention in Pittsburgh, June 17, 1947.

As it turned out, Jack did make that session and that was our first personal meeting. It was during this convention that the eight Jugglers pictured got together and founded the International Jugglers Association.



JACK GREENE



Pictured above are the 8 Jugglers that founded the I.J.A. as they appeared immediately after the business meeting and luncheon in Pittsburgh, Pa., June 17th, 1947. Standing L. to R. are Bernard Joyce, Jack Greene, Harry Lind, Art Jennings, George Barvinchak. In front- Bill Dunham, Roger Montandon, Eddie Johnson.

A year later we again met, and Jack, Bill Talent, and I made the trip from Chicago to Jamestown for the first memorable I.J.A. convention. At this convention Jack was elected a director. The next and following years Jack held an Honorary Director title in the growing organization.

In 1949 the monthly Jugglers Bulletin suspended publication, the IJA Newsletter replacing it for news and doings of the organization. For the Newsletter Jack wrote some very interesting "thumb-nail sketches". Some of the Jugglers covered in these sketches included Joe Cook, Duke Johnson, Cal Kenyon, Sandy Lyle, and H.M. Lorette.

In 1951 we published the first of three annuals (the 1950 Annual) and Jack Greene wrote the foreword, "Are You Satisfied?" Here for the first time we introduced Jack as the man we considered Dean of American Jugglers. On receiving his copy Jack wrote, "Thanks a million for the Annual. It was sure a surprise to me, I was looking for something-- not quite so good. And even though you had me opening the show- a jugglers usual spot -- I was doubly surprised that you gave it any thought at all, because when I wrote it I just jotted down what came to me at the moment. And that 'Dean of American Jugglers' topped it off for sure. No doubt there will be plenty of comments on that, but thanks for your kind thoughts."

There weren't any comments, though, and Jack remained the Dean in fact as well as title.

The 1951 Annual contained Jack's "Out of the Past" article designed to recall some of the forgotten tricks of vaude's great Jugglers. The 1952 and last of the annuals contained his "Juggling Errors" article in which he pointed out some common errors made by young jugglers, and made suggestions for their correction.

Jack's modesty made it almost impossible to piece together anything about his personal Juggling triumphs from reading the Bulletins and Annuals. In fact, the only concrete item of this nature appeared in Bulletin # 20, May, 1946 in the article "Juggling Firsts" in which Tom Breen credits Jack Greene and Joe Piche with being the first to pass eight clubs. We hope that someone who knew him during his performing years will write up this phase of his life so that it can be recorded either in a future Bulletin or in the IJA Newsletter.

We have two letters in our files which have never been published that give just a teasing glance at some of the interesting Juggling events of Jack's life. One letter was written in response to a request by Charlton Chute for write-ups by Jugglers on "How They Started Juggling". Jack wrote:

"When about 14 I saw a fellow friend of mine juggle - cascade 3 balls, I gaped at him in wide-eyed amazement. At that time I had never seen a juggler. I got three balls and started to work. Friends who had seen various jugglers told me of different tricks and even though their descriptions were often greatly exaggerated I found I could work out some of them."

"As time went on I got to be some 'pumpkins' in my old home town of Troy, N.Y. One of my pals joined me and we formed a team, juggling different objects, balls, plates, hoops, etc. Then we went in for clubs and put in all of our time on club juggling. About that time two club jugglers played our town doing tricks that made our hair stand on end. They proved to us how mediocre our juggling was. So we went to work as many hours a day as we could spare. Up at daybreak, we practiced till we went to work, practiced at noon hour, went to gym after supper and practiced till they turned the lights out and sent us home. This happened night after night every night in the week. We got permission to use the gym on Sundays - if we didn't use any lights - and spent at least six hours there each Sunday. We kept this up until we could do all the tricks we had seen the two jugglers do plus a few more. We thought that in order to get a job as club jugglers we would have to be at least as good as they were. We didn't know at that time that we had seen the greatest team of club jugglers in vaudeville (about 1906-07). They called themselves the Juggling McBans. From then on we caught every juggler we could including the Mowatts, Darmody, the Jordans, Boyle Bros., The Barmons, The Millers, Altus Bros., and others."

"While we could do the tricks we lacked the showmanship that develops with experience before audiences, and kindly advice from fellow performers and managers. To gain this experience we played every amateur night and church social that we could. We felt pretty proud when the manager of an amusement park asked us to do our act for him for a full week, taking the place of some act that had been cancelled - salary double fifteen dollars! We would have taken it even if we had had to pay him the fifteen dollars. From there we progressed in the Juggling profession with the usual ups and downs of most jugglers- but 'That's how we started Juggling'."

The other letter came in answer to ours in which we asked him about using the following photo as part of Bert Hanley's "Notes on Formation Club Juggling" which appeared in the 1951 Annual. We asked if this picture illustrated the 'Box' formation described by Bert.

Jack replied:

"The Box trick used to be called the 'Criss-Cross' by us -- Joe Piche, Bill Dooley, Bill Greene, and Jack Greene -- because that is exactly what happened. Two members passed six clubs to each other. The other two passed six clubs to each other also. To accomplish this trick it was advisable to have each team skip one

club throw. That is, each team of two threw every other club. The reason is simple. If each team threw a shower, as it were, the clubs would bump in the middle, and there would be a big splash of clubs. You see Roger, when jugglers start passing clubs to each other they always start and count from the right hand, and for that reason each team of two had to skip a count to accomplish the trick. In the picture Harry Lind, myself and the Barnards are using this skip-every-other-club method."



JACK GREENE, HARRY LIND , AND THE AL BARNARDS PERFORMING THE BOX FORMATION USING THE EVERY-OTHER METHOD. PERFORMANCE TOOK PLACE IN THE CENTER OF THE MAIN STREET OF JAMESTOWN DURING THE 1948 INTERNATIONAL JUGGLERS ASSOCIATION CONVENTION .

However! The Greene Boys originated the idea of throwing every club, each team of two showering the counts! Impossible? No, but for a number of years no one caught on to how we did it, in fact, to my knowledge, no one did the trick without first having it explained to them. The Elgins - Jim Baggett, Tom Breen, Cal Kenyon, and Rose Baggett did the trick as I am explaining it because Joe Piche explained it to them. Now it is open property and anyone can do it with a little practice. The secret is this: Two members start to juggle with a right hand start and the other two start with a left hand start. That leaves one of the teams juggling a half count after the other team. This eliminated the necessity of skipping a count. When each team skips a count only two clubs appear to be in the center of the formation while with showering, four clubs appear in the center making the trick much more flashy and sensational."

"I don't know how the name 'Box' originated since the formation is really in the shape of a cross or X. When one thinks of a box one thinks of something square with each member passing to the member to right of him while in criss-cross one is passing to the man opposite. But it really doesn't matter what it is called as long as everyone understands it."

Harry Lind (left) and Jack Greene (right) passing six clubs at Pittsburgh Jug Session June 17, 1947.

Joe Fleckenstein and Augustus Rapp in background are juggling to themselves.



## ARE YOU SATISFIED?

If you are satisfied with your act and do not care to improve it, you are in a rut. Many juggling acts are content to do a good act -- or what they think is a good act -- and let it go at that. After they accomplish a few really clever tricks interspersed with a little comedy perhaps, they are apt to sit back and wonder why they are not working as steadily as they think they should be. Imitating other acts is not a very good idea even though your agent might say, "Do an act like So & So and I'll get you plenty of work." The agent does not give a darn about your future if he says that. He is looking for a good many years to come, and by imitating each other, all acts become too much the same. Results? Too much sameness in juggling acts and therefore less work for the jugglers. Don't Be Satisfied!

Jack Greene



Jack Greene

## OUT OF THE PAST

A good juggler will never be satisfied with an act that just will "get by" if he intends to go places in show business. You have to devote many extra hours of practice to go places in show business. You have to devote many extra hours of practice to polish, finish and sell your act to the audience. Try difficult tricks as well as the simpler work on something you will never use them. You may ask -- why put in so much work on something you will never use? The harder you work on those tricks the more finish you will show on those you do use. There is nothing sweeter than to watch a juggler who is finished, polished, and slick as a whistle. In practicing many moves you will become expert.

### JUGGLE TALK

by

JACK GREENE

In earlier issues of the Bulletin I have noticed squawks from jugglers lamenting the policy of the J.B. in catering to the student juggler-Punks as many old timers called the beginners. It is not my intention to berate the squawkers but to ignore them. They have a perfect right to holler their heads off. On the other hand the same privilege must be accorded the fellow who thinks otherwise. I happen to be a juggler of the old school- with modern ideas of course- who believes the "punk" needs help and I am willing to help him or her to the best of my ability. The more jugglers there are, the more popular juggling will become. Is there any art more popular than music? And doesn't every family have a musician of sorts in it? And are there not more musicians employed today than ever before? There are according to Petrillo! It seems to me that the same applies to juggling. The following article may not be a work of art, but if it will help any struggling juggler to better himself I will feel I've done my daily good deed. And I believe if some jugglers who are well established in the profession would accept some advice they could improve their act as well.

Many problems enter the life of a juggler. These problems, in most cases, can be solved by the juggler himself if he will take the time to analyze his ailment. Most often his trouble is caused by tightening up; his muscles are losing their flexibility. If you cannot diagnose your own case, have another juggler-- an agreeable one of course-- do it for you. The observer no doubt will be able to spot it quickly. His advice may not always be correct, but it may give you some ideas of your own that may prove helpful. At any rate don't hesitate to talk to other jugglers.

In 1947 I attended a convention of Magicians in Pittsburgh. The International Brotherhood of Magicians sponsored it and worked in a session devoted to jugglers. It turned out that there were nearly fifty jugglers present. Not one of these jugglers showed any inclination of being upstage or self-centered. Everyone there was willing to show his brother jugglers anything asked for by the other jugglers. There were some amateur jugglers there, and some who juggled professionally only part-time. There were juggler-magicians, straight professional jugglers, and last but not least, jugglers who had retired from the active field of the profession. Altogether it constituted a group of jugglers who were able and willing to show their brother jugglers many tricks and moves new to them. The feeling created by this jugglers' session reflected the efforts of a few fore-sighted jugglers and certainly it had many good points to be said for it. If it did nothing more than create good will amongst the jugglers its purpose was fulfilled. At that session it was also proposed that there should be a separate and distinct juggler's organization. It didn't take long for the fever to spread and then and there was organized the International Jugglers Association. Such an organization can and will serve the juggling profession in many ways. It will take support by everyone though, and will need the co-operation of just about all the jugglers in the world to make it a complete success. Do your part by showing an active interest in your art.

Jack did a great deal for us through the Bulletins and Annuals. He did a great deal for the I.J.A. during its early formation. Throughout his life, he maintained an interest in juggling and jugglers and was always willing to help a beginner. Our high esteem of Jack Greene might be best expressed by using the simple but complete statement - JACK WAS A REAL SWELL GUY !



# JUGGLER'S BULLETIN

*"The only publication in the world devoted exclusively to the interests of jugglers."*

Special Issue  
Number 54

September 1955

Roger Montandon

P. O. BOX 711  
TULSA 1, OKLA.

## DOUG COUDEN'S WRITER'S BULLETIN

Writer's Bulletin is published bi-monthly to encourage correspondence among members of Writer's Correspondence Club. Membership, \$1.00 per year. Lola Couden, Editor, P.O. Box 12A, Capistrano Beach, California

Number 11

May - June

1955

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1891- DOUG COUDEN -1955

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\* YOUR EDITOR left us March 25th, one day after his 64th birthday. He was a \*  
 \* veteran of the first World War and was laid to rest with full military services \*  
 \* in the National Cemetary at Point Loma. This spot overlooks San Diego Bay \*  
 \* and City with the mountains as background on one side and the blue Pacific on \*  
 \* the other. It is called one of the four most famous views in the world. Doug \*  
 \* had been ill for over two years with cancer, but kept cheerful and fighting un- \*  
 \* til almost the end. As his strength failed, the Bulletin was his one great in- \*  
 \* terest. He enjoyed your letters more than I can tell you. He edited the No. 10 \*  
 \* issue and dictated the scribblings and notes to me. It was his hope that the \*  
 \* bulletin and club would live and grow. I have consulted several members and they \*  
 \* advise me to carry on along the lines Doug had planned, but it is really up to \*  
 \* all the members. If you give me the help and support you gave him, I think I \*  
 \* can do it as I worked very closely with him. I know that he'd ask for no great- \*  
 \* er reward than to have W.B. continue to grow and help some of the writers along \*  
 \* the way. God bless you all for the many hours of happiness you gave him. \*

- Lola Couden

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To write a memorial issue of the Juggler's Bulletin on Doug Couden is easy for Doug was as much a part of the Bulletin as we were, but to have to write one is difficult - we miss having at hand his letters of advice, encouragement, and material.

We first knew of Doug through his manuscripts on Juggling which he published around 1921 and which were still being sold by Thayer's Magic Studio around 1933 when we first started in Juggling. In 1937 we tried to promote a page for Jugglers in one of the Magic magazines but nothing ever came of it and the idea rested until 1944 when we decided to do something about a sheet for and about Jugglers. We corresponded and talked to a few Jugglers about the idea but the only one that offered any real encouragement was Doug- but that was all it took to get started.

From the first issue in October 1944 to the 52nd and last regular issue in September 1949, Doug never failed to have material as well as suggestions and ideas on hand. His writings appeared in all but two or three issues and not in them only because we made special issues out of them and didn't use any contributions.

In issue # 5, Feb. 1945, Doug started a regular column titled "A Juggler in the Stix" which ran until he replaced it with a shorter column called "Stuff and Things" which started in issue # 25, October, 1946. To encourage other writers, Doug turned this column over to guest writers in issue # 36, Doug was always encouraging other Jugglers to contribute to the Bulletin and he introduced Jug Juggleson in issue # 21, June, 1946 Jug continued his correspondence with Doug's prodding to the last issue. Betty Gorham, Neal Suddard, John Alexander, Frank Dean, Spud Roberts, Russell Torello, Arthur Mann, and Bob Blau were some of Doug's guest writers.

Rod Hoatlin, Doug's partner around 1912, writes:

"I have included the single picture for the sake of the artists' tools and not the artist. The baton at the left, the spinning plate on the middle shelf of the table and the five balls on top of table were Doug's when he and I formed the Grant-LeRoy team.

Two brief stories that will be of interest to jugglers come to mind. The club on the far left in picture wore out during practice. Being a thrifty team (a necessity, not a virtue) we wound the club with cord, and covered it with canvas so you can imagine that it was ungainly.

When we started out (and we had been together about three weeks when these pictures were taken around 1912) we were a six-club team. But one club became so badly damaged that we had to discard it and fill in with one of the balls. So perhaps we were the only six-club-passing team in existence using five clubs and a ball. I still have these five clubs-merely for show as I never use this set.



Doug took the black face roles. We were together for the better part of three years. Then we lost track of each other completely until about three years ago when I ran across his name in the I.J.A. Letter. I wrote to him and we corresponded quite a little after that until his letters stopped. I did not see the notice in the I.J.A. newsletter so, of course, did not know the reason. I would like to extend through you my sympathies to his wife, Lola."



While ideas, routines, and information were always a part of Doug's columns, it was in issue # 34 to 36 that he wrote up his complete routine with staffs and plate. He titled this "Stuff with Staffs".

Starting in issue # 37 he wrote "What's Wrong with Juggling" and in issues 39 to 44 he wrote a column called "Something to Think About". These articles were really editorials and while we never collaborated on them we found that they so nearly expressed our own thinking that we enjoyed publishing them as much as his other material. In issues 49 and 50 we ran Doug's "School Sketch Ideas".

After the Bulletin monthly closed shop, Doug wrote for each of the three Annuals we published. In the 1950 Annual Doug wrote "Juggling Techniques" in which he carried the imaginary amateur juggler, Paul Johnson, through the steps necessary to bring his presentation to professional standards. A great deal of thought and work went into this feature article and while it was aimed mainly at helping the beginner, it contained a good summary and reminder for professionals. In the 1951 Annual, Doug covered the important subject of "Publicity for Performers" with a special slant toward 'free publicity'. In the 1952 Annual Doug wrote a juggling sketch based on "Fun in the Kitchen" which was an elaboration of the routine he and Lola used in their shows which they called "Fun in a Lunch Room". Doug had the rough outlines for several more feature articles had there been any more Annuals.

In addition to the tremendous amount of writing of Juggling material, Doug wrote a good deal for trailer magazines, carried on a large correspondence and in the last few years edited the "Writer's Bulletin" which is capably being carried on by his wife, Lola.

We met Doug & Lola in person only three times, once in Evansville, Indiana where we stopped off after the Jug get-together in Pittsburgh in 1947 and twice in Tulsa, but we always felt we knew each other far better than that through correspondence. All through the years of editing the Bulletin, Doug wrote almost weekly, providing two or three typewritten pages of ideas comments, and gentle chiding in addition to his regular contributions. The following are a few excerpts from a tremendously interesting file of letters. As early as August of 1944 we were discussing such things as a Jugglers' Organization, Conventions, etc. that came into being in 1947.

August 21, 1944

"Glad to hear you are considering the club. Juggler's Club of America sounds something like club jugglers. Might be wise to plan to start with a little info. at first, just a sheet, which could be enlarged upon later".

September 18, 1944

"Am looking forward to the first convention of the jugglers club with an all Jugglers show! I guess it would be as interesting to jugglers as magic shows are to magicians. I think it would be o.k. to get club started yourself if you think it advisable, until such a time as there could be a meeting to elect officers etc. I think a juggling club would have to depend on amateurs mostly as magic clubs do. Might be a good idea to sign up others such as baton spinners, hoop rollers, or anyone doing anything at all pertaining to juggling".

December 7, 1944

"I for one would like to see the starting of a jugglers organization and kicking in dues to keep up this good work. Most jugglers are making pretty good money and I do not think \$5.00 a year dues to start would be too much. Why not get behind this idea and let's hear what others think of the idea. Of course, later plans could be made for the first national convention to get together, elect officers, etc. and put the organization on a business like basis. The International Brotherhood of Ventriloquists, with less than 300 members, is well organized but their official organ does not compare with the Jugs Bull."

July 26, 1945

"Some of Rixon's props would be museum pieces. Understand he used golf balls with thumb tacks for studying! I do not think there are any 8 x 10's in existence. He did not use photos as we do for booking and advertising - just depended on a pre-view before the show to sell kids - gab was all he used.

August 17, 1946

"I know I've made enemies in writing my column but I don't mind if it's for the advancement of juggling. But you may lose subscribers because there is too much Doug Couden in the Bulletin. Seems like others should take a crack at it and I'm sure it would be a refreshing change to many readers to have less of my stuff in.-----I have always felt that including the name Magic in Bulletin has been one strike against you from the start. Although I have done magic, for some reason I can't very well explain, I have an antipathy towards same. Probably because they get in our hair in our biz".

October 6, 1947

"Your biggest stumbling block is performers which you spell perfromers. Another thing, is "Collins" correct? For my dough I'd make it Collins's. You editors!".

November 1947

To be candid, old sock, I think jugs don't know anything about Juggling, main reason why they don't write. Other reason is just plain illiteracy. As Chute once said, most pros spend so much time practicing they neglected their education- just read the comics. Forgot to tell you not to enlarge J.B. as Mr Juggleson is planning to spring with a big mag called Jug Juggleson's Juggling Journal, so lay off!"

March 7, 1951

More than 20 years ago I went all through that phase of trying to sell jugglers instructions, ran small display ads in Billboard. Sold a lot, but not much per ad, so it was never a real money maker. Personally, I think you are wasting time trying to sell jugglers anything. You found that out in the old Bulletin. Now I am not belittling your efforts without offering something else with better prospects. My idea is to sell writers. Now there is a big field.

April 8, 1951

"Have you done enough to warrant putting out future annuals? Hope so. Trouble is, with limited sales, you have to get a good price for same to come out ahead. This will burn a lot of jugs as they figure you are just trying to get rich quick!"

September 30, 1953

"Been in V.A. hospital 3 weeks and get operation this Friday so wish me luck, pal. Now an ed. in bed. Will use some of your material in your letter, Thanks"

November, 1954

"Be sure to keep us informed about Roger, Inc. How's the pecan acres. About all I can do is type the dummy for Writer's Bulletin. Lola writes most of the letters. We have had a large cabana built along the side of our trailer as we are 'done Rovin' "



Left: Bert Hansen, Doug Couden - 1949

Above: Doug & Lola -Part of their school show

## JUG JUGGLESON'S LETTER

Dear Roger. Me and Marie just learnt of Dougs passing so I'm burying the hatchet for you reporting I was dead in one of your bulls, and writing you a few things I got on my mind while they are hot. This guy Doug knew talent when he saw it and he seldom changed them letters I wrote for him to send you for the Jugs Bull. Doug was one Jug in a million that appreciate all them good new ideas I put in my letters such as my own exclusive routine with the cannon ball and my socko plate biz. Never heard no good words from other pros-guess they are all too busy trying to copy that new act where the jug throws all them saucers and cups on his dome. That's the trouble - a jug has something good and everyone wants to copy it. That's where me and Marie got one up on 'em. You got my permission to print this letter in that special issue you say you are doing in Dougs memory and as a special bonus me and Marie decided to tell you about our new socko finish to the act. Doug would have appreciated this as he and Lola worked with their dog too. Well we do all our sensational act and got the yokels with their mouths open and then I go into my 9 ball shower and then reverse em and for the climax let them shower into a little stand that is covered with a long drape to the floor only the last ball dont hit the stand and falls on floor and starts rolling away when whammo from under the drape comes our trained wiener hound, grabs the ball and brings it to me and I arch it over hitting the stand perfect. This lays them out cold Rog and when they comes to they applauds like I done 15 cups and saucers to dome only this stuff is original with me and Marie. Well Rog dont take no wooden nickels and tell Lola if she needs any help with the Writers Bulletin to call on me and Marie and we'll pep it up like we done for the Jugs Bull. So long pal, Jug.