

FROM THE PRESIDENT

My wife, Nancy, Nino Nannarone, and I visited the Clayton Convention Center of the University of Delaware, Newark, Delaware. That is where the 1977 IJA Convention will be, July 14-17, 1977. We hope to firm up the schedule in the next couple of months, but a few features of the Clayton Center include:

- lots of wide-open lawns for outside juggling
- inexpensive accommodations -- less than \$10.00 per night
- fully carpeted, air conditioned practice and meeting room with high ceiling, excellent lighting, and plenty of room
- reasonably priced banquet (\$4. to \$7. range)
- close to shopping centers in Newark, Delaware
- cafeteria within walking distance.

Make your plans now to attend the 1977 Convention July 14-17, 1977, in Newark, Delaware, and the pre-convention party on the evening of July 13.

FROM THE EDITOR

In the October-November 1976 issue of the Newsletter were brief biographies of a number of the current IJA officers and champions. Scattered throughout this issue are biographies of several more.

According to the Boston Globe, former IJA member Ken Sherburne played Boston this past November with "Roy Radin's acclaimed vaudeville revue which includes Milton Berle, Donald O'Connor, George Jessel, June Valli, the Ink Spots, and the Harmonica Rascals." This revue is criss-crossing the country by bus!

(continued on page 8)

FROM NORM TWIGGE in New Zealand

Secretary Carol Bengé has forwarded a letter from Norm Twigge in which he says:

Currently touring New Zealand is the Moscow Variety Spectacular, and when it showed locally last month (September 1976), I met one of the Russian jugglers -- one Alexander Artamonov.

Unfortunately, he did not speak English, but with the aid of an interpreter we had quite an evening. When I asked him if he had ever heard of the IJA, he expressed extreme surprise and confessed he did not know there existed any such organization anywhere. After showing him several copies of the Newsletter, translated by the interpreter, he asked if he could take the address to send to, so you may possibly hear from him. Alexander was billed as one of the leading jugglers of Soviet variety art, and his 5 club (he called them "maces") routine was flawless, and performed continuous back crosses with ease. This final number involved passing six maces with a partner standing fairly close. The lights were doused and the maces were illuminated -- yellow at first and then one by one changed to red, green, blue, and back to yellow as they passed through the jugglers hands. I learned afterwards that each mace had four buttons on the handle. Depressing the appropriate button each time a colour change was desired and at the speed with which the maces arrived and departed from his hands must have required fantastically accurate and quick button switching. Also on the show were two other juggling partners who did plate spinning (two in each hand) while doing a free headstand on a glass urn. The rest of the act consisted of rolling the urn across chest, back, etc. and tossing it behind the back, under legs, etc., and catching it and balancing it on the forehead with incredible steadiness, similar to other Chinese jugglers.

CALENDAR OF JUGGLING EVENTS

Every Sunday. The MIT Juggling Club, Cambridge, Massachusetts, meets every Sunday from 12-2 pm on the fourth floor of the MIT Student Center. Phone Dave Walden at 617-646-2968 for further information.

Every Wednesday. The Pioneer Valley Juggling Association, Amherst, Massachusetts, meets every Wednesday evening in the basement of the University of Massachusetts Campus Center. Phone Artie at 413-584-6044 for further information.

Every Wednesday. John Grimaldi teaches a juggling class every Wednesday evening from 8 to 10 pm at No. 2 Bond Street (4th floor, ring the buzzer marked Sherman) in New York City -- phone 212-254-1595 before attending. This class costs \$2 per evening to help defray the cost of renting the space.

Every Thursday. A free juggling workshop is held every Thursday from 12 noon to 2 pm in the choir room of Trinity Church at Broadway and Rector Streets in downtown New York City. John Grimaldi is workshop leader.

January 29. Los Angeles jugglers will get together at 12 noon, January 29, at the Northwest corner of MacArthur Park, corner of Parkview and 6th Streets.

February 13. The Coast Guard Academy Juggling Club is sponsoring an indoor, regional juggling convention at the Academy on February 13. The convention will be in the Academy's newest indoor track facility which is "perfect for juggling -- very roomy, heated, well-lighted, a ceiling about a mile high, and

a padded floor". The convention will start at noon in Roland Hall. There will be plenty of free parking available. Contact David Levesque, P.O. Box 999, USCGA, New London, CT 06320, phone 203-443-9380, for further information.

February 26. Los Angeles, same time of day and place as January 29 get together.

March 26. Los Angeles, same time of day and place as January 29 get together.

July 13-17. The Annual IJA Convention will be held July 13-17 at the University of Delaware, at Newark, near Wilmington. See page 1 for further information.

MIKE MARLIN, Director

I learned juggling in '71 on a tennis court and took home a three ball cascade. For about two years I juggled off and on without a great deal of interest. My fervor was kindled when I met Bob Blau who told me about the IJA. At my first convention in Sarasota I was overwhelmed at how much there was to learn about juggling. At the time I was juggling bowling pins because I couldn't get hold of any Indian Clubs. When I realized the novelty of the pins, I stuck with them, and I can now do doubles with them! They helped me win second place in the club juggling competition at the 1976 convention. I have juggled in Houston for 3 years now, and just last year I was able to quit my other job and to support myself solely on juggling, getting some bookings and filling out the rest with street work. I am hoping in the future to build my own house in Washington state and to work out of there doing clubs, colleges, and steamship lines. After that, who knows. I've always had an interest in acting and have hopes of pursuing it.

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HARTMAN'S HULLABALOO

As a juggler, you probably like to occasionally separate yourself from the "common ordinary public". This is done outright when you perform. You can further distinguish yourself by executing swift little "tricks" in every day situations. Many of you already have "quickies", such as palming your business card before handing it to someone, balancing all types of things on your hand, nose, or chin, or otherwise juggling, in some way, every day objects. Following are several other quickies from my files. Use judgment when contemplating performance of any of these quickies, as they may backfire when applied under the wrong conditions or situation.

When receiving change (after purchasing something), why take it and simply shove the coins into your pocket? Instead, reach for your change with an inverted hand (palm down). Wait, and smile at the cashier (preferably of the opposite sex) until she or he realizes you want the change placed on the back of your hand. She or he will almost certainly do so, and some will even spread out the coins if they suspect a trick is coming. Once you have the coins on the back of your hand, "toss" the coins into the air with a sharp upward movement of the hand. Quickly turn your hand palm up and catch the falling coins.

With a little practice you will be able to catch the coins overhand (palm down). Practice at home by placing the coins on your hand with the opposite hand and proceeding as above. At first use one coin, and then work your way up to five or six. Don't drop any. That would be worse than no trick at all.

You can do a nifty kick-up with a coin (preferably a quarter or half-dollar). Place the coin on the front tip of your raised foot, over the toes. With a controlled kicking motion, kick the coin up into the air in front of you. But don't catch the coin and stop there. Instead, make an opening in your shirt pocket by placing your hand in the pocket and expanding the fingers. Lean so that

the coin will fall into the pocket. You can also catch the coin in your jacket or pants pocket.

Among the many other quickies you can do, and one which many old-timers will recognize, is the spoon-in-the-cup trick. The trick was illustrated by Kirk Douglas in the movie "The Juggler". After your coffee, tea, or whatever, set a cup in front of you, about a foot in from the table edge. Position a teaspoon a few inches to the right of the cup, bowl of the spoon facing up and "pointing" to the cup. With a sharp tapping motion, bring your fingers down on the front tip of the spoon bowl. This will cause the spoon to jump into the air and, with luck, head towards the cup. With a little practice you can tap-spin the spoon $\frac{3}{4}$ of a spin so that it will land bowl-up in the cup. You can make this even flashier by adding more half-spins. A $1\frac{1}{4}$ spin will make the spoon land bowl down in the cup. By experimenting you can get more and more "spoon-spins". I suggest you set the cup and spoon as far from the table edge as conveniently possible. This reduces the possibility of the gaffe of an already missed-and-bouncing spoon falling off the table.

I don't drink coffee, so I adapted the last trick for use with a soda-pop cup with a straw. Place the cup about six to eight inches in from the table edge, directly in front of you. Set the straw in front of the cup, perpendicular to the table edge, with about $\frac{1}{3}$ of the straw projecting over the table. With a swift upward movement of your hand, strike the straw in the middle of the projecting tip with a finger, fingers, or part of your hand, or even kick the straw. The straw will spin up and off the table in the direction of the cup. A short practice period is needed to get the proper straw-spin and placement of the cup. A spin of $\frac{3}{4}$ turn, as well as $1\frac{1}{4}$, is not difficult at all.

Remember that little tricks such as these build up your reputation as a juggler. Failure to have a good reputation as a juggler could be the last straw!

-- Bill Hartman

FROM THE HISTORIAN

On June 17, 1977, the IJA will celebrate its 30th Anniversary; and, at present, we have the largest membership in our history (about 400 members). Two years ago, in Youngstown, Ohio, we had the largest convention ever with over 160 registered jugglers. Nearly as many attended the 1976 convention in Los Angeles.

This seems an appropriate time to start a permanent file of Historian's records for easy research. I am presently compiling lists of all officers since the founding of the association, of all convention dates and locations, and other pertinent historic information. There follows a list of the IJA Presidents. As we are about to enter our fourth decade, it seems fitting that we should recognize them and all officers and members who have helped the organization to survive and grow during the last 30 years.

The Presidents

Art Jennings ('47-'48)
 Art Jennings ('48-'49)
 Vin Carey ('49-'50)
 Earl Davis ('50-'51)
 Lou Meyer ('51-'52)
 Oliver Helmrich ('52-'53)
 Harry Lind ('53-'54)
 Stuart Reynolds ('54-'55)
 Art Jennings ('55-'56)
 Carl Thorson ('56-'57)
 Bob Jackson ('57-'58)
 Gus Clark ('58-'59)
 Fred Merrill ('59-'60)
 Tommy Curtin ('60-'61)
 Hovey Burgess ('61-'62)
 John Loksa (Lux) ('62-'63)
 Cal Kenyon ('63-'64)
 Danny Rees ('64-'65)
 Studley Foster ('65-'66)
 Larry Weeks ('66-'67)
 George Barvin ('67-'68)
 Roger Dollarhide ('68-'69)
 Jerry Greenberg ('69-'70)
 Ken Bengé ('70-'71)
 Judy Burgess ('71-'72)
 Ronald Graham ('72-'73)
 Willy Weinholdt ('73-'74)
 Dick Francis ('74-'75)
 Martin Gray ('75-'76)
 Stuart Reynolds ('76-'77)

The IJA remains a relatively small and informally run organization. There are no paid officers and all of the work during the year is done on a volunteer basis. The IJA does not have a business office and is not in the business of selling back issues of the Newsletter (except those available from the current Editor). Until recently, there was not any attempt by the IJA to even keep a collection of Newsletters for its own records.

The job of Newsletter Editor entails an enormous amount of work and the position has rarely been held by any one person for more than a few years. Therefore, with each new Editor, the Newsletter has moved from state to state, frequently changing printers and format. For the most part, the Newsletter has not been produced on a regular monthly basis. In recent years it has become bi-monthly at best.

Some of the past Editors may still have a few over-runs of issues they produced and these may be sold, with the money going to the IJA. However, Roger Dollarhide has suggested trying to find a low cost way of reproducing the Newsletters on microfiche (a form of microfilm on 3x5" or 4x5" sheets of film). Whether this is feasible may be decided at the 1977 IJA Convention. It does seem like a reasonably practical way of preserving the Newsletters and making them available to all IJA members; otherwise, there are very few complete collections in existence.

-- Dennis Soldati

HELLZAPOPPIN

The Villams, Hungarian brothers Laslo and Janos, and Janos' wife, Ilona, performed their club juggling and acrobatics act throughout the out of town run of Hellzapoppin. Their club work was done with speed and style and was very enjoyable. Their acrobatics were less interesting, with the exception of a leaping-over-the-shoulders three club steal. Also with the show was Leonardo who did a nifty hat spinning routine and a plate spinning routine. The show is likely to close in Boston, despite the protestations of the star, Jerry Lewis.

A BRIEF BIOGRAPHY OF GEORGE W. DE MOTT

Mr. Soldati and Mr. Walden have asked me to write a short biography of former IJA member George W. De Mott. Actually, there isn't much to be said for this fellow, but I'll try.

Mr. De Mott started to try to be a juggler when he was just a little fellow, and before he had ever seen a juggler perform. He was inspired by his late father's vivid descriptions of the various performers so colorfully depicted on the tattered remains of circus lithographs, which were posted on various barns and sheds, in and around, the little rural village of Millville, Pennsylvania. And especially by those on the old wagon-shed on the farm where Mr. De Mott was born, and where the family lived at the time. He feels now that his late father was no doubt a frustrated showman and should never have been a farmer.

This was back in the so-called "horse and buggy days", and this little, rural Pennsylvania village had only two or three automobiles at that time. Practically the only forms of outside entertainment coming to the village were an occasional circus, the Medicine shows, various small dramatic and vaudeville shows, and the circuit Chautauqua and the circuit Lyceum courses.

The little boy had the opportunity to see some of these attractions, but not nearly all of them, for cash was a scarce commodity in the De Mott household. The boy worked on his father's farm, which never seemed to be very prosperous.

There was no radio nor television then, and the village had no movies until a much later date.

The youngster attended a little, country, one-room school, where all of the first eight grades were taught by one teacher. The teacher, and all the pupils, carried their own lunches in their dinner buckets. There were no school buses. They all walked to school. He also graduated from the Millville four-year high school.

While going through school he busily practiced his arts, and at that time he was intensely interested in cartooning and chalk-talking, magic, ventriloquism, music, and juggling. In school he made youthful appearances in the various school programs as an entertainer. He also played football and wrestled in high school.

He became proficient enough on the cornet, by the time he was in the eighth grade, to be accepted as a member of the adult men's town band known as "The Millville Band". This fine band was under the capable direction of that splendid musician, the late J. Clinton Johnson, who was a highly respected and well-liked band director in that territory. Need it be said that there were no school bands at all, in this part of the country, away back at that time.

The first juggler whom he saw in person was a splendid performer from Philadelphia, named William Hilton. Mr. Hilton was with a small Medicine Show which at that time was touring eastern Pennsylvania, appearing in halls for one-to two-week stands. The boy was certain, after seeing a performance by Mr. Hilton, that he, too, would be a juggler, and so he practiced all the harder.

Clowns and comedians had a strong appeal to the boy. He found out, early in life, that he could be funny before an audience, and so he decided to mix humor with his feats of juggling and became a comedy juggler. Upon seeing the old silent movie "Sally of the Sawdust" starring the late, great W.C. Fields as an itinerant showman and comedy juggler, his path was set.

His first professional work in show business was as the stage door man and call boy for the acts at the Fox Theatre on Market and Sixteenth streets in Philadelphia in 1925 and into 1926. This great theatre played silent movies which were accompanied by a trained musician playing the huge theatre organ. A large orchestra was in the pit. This orchestra

(continued on next page)

played a stirring overture and also played for the various acts on the bill, as each week a bill of the better vaudeville acts also appeared.

While he was in Philadelphia, the late Houdini, the greatest magician of all time, played an engagement at the Chestnut Street Opera House. Mr. De Mott still maintains that the greatest thrill he has ever had was in seeing Houdini, and his first full evening's show, and in having had the privilege and pleasure of having a marvelous visit, of around an hour's duration, with this great man, in his dressing room after one of the performances. Houdini was so very nice to him. Mr. De Mott was eighteen years old at that time.

Following his stint of several months in Philadelphia, he decided to enter show business as his life's work. But for a farm youth to become a public entertainer was far from easy. There were times when he had to work out by the day for farmers, when he wheeled bricks in a brick yard, when he cut logs in a lumber woods, and when he worked with a pick and shovel gang on a highway construction job, in order to purchase things needed for his acts, and in order to keep going at all.

He played with Medicine Shows, circuses, at parks, and at Fairs. He played, for a short time, some of what was left of vaudeville. He appeared as a comedy juggler in burlesque, entertained at service clubs, worked some night clubs, and for sixteen years he toured for the Lecture and Concert Booking Bureaus with a full length program of juggling and comedy. In this field his earlier experience as a professional clown, comedian, and comedy juggler stood him well.

He pioneered juggling into the School Assembly Program field. He was the first juggler to work in this branch of the entertainment business with a full and complete program of juggling and nothing else. His friend, the late Joseph Rosani (Stadtmuller) had done it over the old Chautauqua and Lyceum circuits years before.

In addition to having been an IJA member, Mr. De Mott was for many years a member in good standing of the International Platform Association, an A.G.V.A member, and a member of the American Federation of Musicians (Local 727). He holds membership 1017 in the International Brotherhood of Magicians and a life membership in the Magicians Alliance of Eastern States.

Eventually the stress and strain of all the hard, nerve-racking work took its toll, and he had health problems. He was forced to give up the entertainment profession entirely, after around forty-five years of it. His travels had taken him into all of the forty-eight states and into every province of Canada.

He is now retired and living in Florida in a Mobile Home Village catering to elderly, retired folks.

He has been happily married to a boyhood sweetheart for many, many years. She is the former Fanny E. Hill, who is a graduate of the Bloomsburg, Pennsylvania, State Teachers College where she earned her Bachelor's degree and who is also a graduate of Penn State University, at State College, Pennsylvania, where she earned her Master's Degree. She is a retired Pennsylvania school teacher, having taught for thirty years. For several years she traveled with her husband as his stage assistant.

I have known Mr. De Mott very intimately for over sixty-nine years. He has tried hard. He has meant well. Any measure of success which may have come his way he surely has earned. He learned his trade in "the school of hard knocks", and I feel that he learned it well. However, I truthfully feel that he never really achieved the success and fame for which he had hoped.

Some folks have praised him and some folks have demeaned him. Some folks have liked him, and some folks have hated him. But those who have praised him and those who have liked him seem to greatly outnumber all those other kinds! And, as he says,

(continued on next page)

"Who wants that other kind anyway?" So, take him, all in all, just as he is, why he really is a kind of "a nice old feller" at that!

Sincerely yours,

George W. De Mott

253-D Hibiscus Dr.
Mid-Florida Lakes Village
Leesburg, Rt. 2
Florida, 32748

October 18, 1976



"OLD MR. De MOTT."

Editor's note: George De Mott was one of the IJA's earliest members. He was a member of the committee which produced the first IJA convention for which he was in charge of publicity. He was also the first IJA Chaplain, a constitutional office which is no longer filled. His wonderful book, Want to be a Juggler?, is available for \$5 from Roger Montandon, who published it.

BOBBO BRYANT, Auxilary Equipment Champion

I got started juggling while caddying for my father at the golf course. Standing around waiting for everyone to shoot got boring, so I started throwing golf balls around and eventually got to handling three balls quite well. My first convention in Ohio was spectacular. Jugglers like Dick Francis, Hovey Burgess, and Steve Mills influenced me greatly. My brother-in-law, Norm Johnson, with whom I started to juggle seriously, has also influenced me greatly. From there, juggling has been turning into just about all I want it to. I attended my second convention in Los Angeles. I'm now working on six balls, six rings, five clubs, and some combination tricks using the bongo board, ball spinning, and some club juggling. I would really like to get into show business and see what it's all about. Even a circus would really be fun, I think. Outside of juggling, I surf every chance I have since I live near the ocean, and recently I took a trip to Hawaii. I hope to make the next convention in Delaware.

NINO NANNARONE, Convention Co-Chairman

I got into juggling through the University of the Streets program where people taught what art or craft they knew best. I was taught by a Russian woman juggler whose family juggled in the Old Country. This happened on the Lower East Side of NYC. My current juggling consists of practicing on weekends. I became an IJA member two years ago and attended my first Convention this past August. Since I can only juggle three balls with a few tricks, my goal is to learn more three ball tricks, to juggle four balls, and to learn three club juggling. I have been doing community organizing for the last seven years, and I have been Executive Director of Wilmington United Neighborhoods, a city-wide peoples' organization in Wilmington, Delaware, for the last three years.

(From the Editor, continued)

We recently received a copy of John Townsen's new book entitled Clowns (Hawthorne Books, Inc., New York, 1976). Townsen is a former IJA member who teaches workshops on clowning and circus-related techniques for the State University of New York. There is some mention of juggling at various points in the book, but, as the title indicates, it is basically a book about clowns.

For readers who may be interested in the mathematical aspects of juggling, Michael Keith has an article entitled "Mathematics in Juggling" scheduled for publication in Volume 9, Number 4 of the Journal of Recreational Mathematics which will appear in the spring of 1977. Mr. Keith states that a more advanced, follow-up article has also been accepted for later publication by the same journal.

Speaking of mathematics, IJA member Elwyn Berlekamp is mentioned on page 128 in the July 1976 issue of the internationally circulated Scientific American magazine, in Martin Gardner's renowned Mathematical Games column. IJA Past-President Ron Graham (and his juggling) is mentioned on page 134 of the November 1976 issue of the same magazine, same column.

I have been exchanging correspondence with Bert Sikorsky, editor of Calliope, the monthly newsletter of the Clowns of America. Calliope regularly includes a column entitled "Fumbles on Juggling", the purpose of which is to teach rudimentary juggling to clowns. The column is written by Richard Chamberlin, who is also an IJA member. Bert mentioned the existence of the IJA in the October 1976 issue of Calliope. Readers interested in the Clowns of America should probably write to Bert Sikorsky, 717 Beverly Road, Baltimore, MD 21222; I am sure he will dispatch your letter to the appropriate person. Incidentally, Bert is the father of the Sikorsky's team juggling and unicycle troop which plays the east coast of the U.S.

Another organization which may be of interest to IJA members is the Unicycling Society of America which holds an annual convention and publishes a quarterly

newsletter. For further information, write to the society's Secretary/Treasurer, Dick Haines, 592 Miami Street, Marion, OH 43302.

In mid-November Triplopy (Karen Gersch, Jessica Hentoff, and Claudia Constant), Michael Moschen, and Hillary Carlip produced and performed in "an evening of uncommon entertainment" entitled "Fools, Falls, and Flying Things" at the Courtyard Playhouse in New York City's Greenwich Village. The show included four of Triplopy's routines, Hillary Carlip doing her torch song and three ball routine and as Fifi de Lune (a bawdy, punny, fire eater), and Mike Moschen with a classy three ball routine, a three torch juggling routine, and a stunning two torch swinging routine. I liked the show a lot.

I apologize to Roger Dollarhide for allowing his picture of Bob Rosenberg to be printed backwards and his picture of John Kahn to be printed upside down in the October-November, 1976, issue of the Newsletter.

Willy Weinholdt wrote to say that The Rito Brothers, Tom and Eric Weinholdt, began a seven-week engagement December 18 with the Atayde Circus in Mexico City. They will perform trampoline, unicycle, and juggling acts.

A quote from Hawkeye Pierce on TV's M.A.S.H. after dropping three balls he was attempting to juggle blindfolded: "Let 'em lie there 'til they get it right!"

IJA member Jim Moyer sent a note on the annual physical education show presented by the students of the Oak View Elementary School of Fairfax, Virginia. The show included students juggling balls and rings and doing Chinese hoop tumbling, vaulting, rope twirling, rolling globe work, modern dance, German gym wheel held-bar gymnastics, and plate-spinning. Jim and his colleague Cathy Nolen, both physical education teachers, directed the show.

Here's another children's book about juggling: Just the Thing for Geraldine, by Ellen Conford with illustrations by John Larrecq, Little Brown, 1974.

(continued on next page)

David Levesque of the U.S. Coast Guard Academy Juggling Club in New London, Connecticut, sent a letter claiming the formation of the first juggling club ever established at a U.S. military academy. He also announced a regional juggling convention (see the calendar of events elsewhere in this issue) and told a little bit about the club's activities. The Coast Guard Academy Juggling Club has about 40 members and is in the process of teaching the rest of the Corps of Cadets the "hows and whys of juggling". To stimulate interest in juggling throughout the Academy, the club shows all available juggling movies, performs at football and basketball games, works out with the baseball team (the coach wants his team to learn to juggle to develop hand-eye coordination), and provides how-to instruction sheets on ball juggling, unicycling, devilsticks, and clowning. The club also provides performers for local civic events.

IJA Members often write to me suggesting that the Newsletter include more technical articles rather than the news articles that dominate the Newsletter. I'd love to include more technical items, but I lack the expertise to write them myself. I need submissions from the membership if more technical articles are to be included. A lot of you know a lot about various aspects of juggling. A lot of the rest of us are quite naive and would welcome most technical information, no matter how rudimentary it seems. For instance, a recent letter from a member included a request for information on juggling props; e.g. what is the difference between American and European style juggling clubs, and what does one do with cigar boxes. If you won't write a technical article yourself, tell me who you think could and I'll try to coerce them into doing it.

IJA members also send me suggestions for other services the IJA might provide. I'll list some of them here with the hope that someone will do something about them:

- One member suggested that the IJA members who are experts in the various aspects of juggling ought to get together and write a book with a chapter on each aspect.

- Another member suggested that the IJA construct a kit of instructions and materials needed for setting up local juggling organizations.
- Many members have asked how one can obtain back issues of the IJA Newsletter. The Newsletter has been published reasonably regularly since 1949, and the old issues contain a wealth of technical as well as (now) historical information. See the Historian's column elsewhere in this issue a few more words on the topic of back issues.

The next issue of the Newsletter will go to press at the beginning of March.

BEAN-BAG BALL TIP

Some time ago a reader wrote in describing a sort of bean-bag cube made from six squares of cloth and designed especially for apartment juggling. My wife had the inspiration, fortunately just in time for Christmas, for a much easier production and a much rounder product. (The inspiration, I suspect, came from watching a lacrosse ball tear asunder our child's Manger Scene.) She tore a tennis ball into its two basic parts -- I married a very forceful woman -- and used these as a pattern, allowing a bit extra all around for the double seams. Thus, to make five bean-bag juggling balls she needed 10 figure-eight-shaped pieces of heavy cloth, each ball needing only two pieces. She sewed them almost all the way together using a machine, stuffed the beans in, and finished them off by hand. The result is roundish, slaps into the hand nicely, and tends to lay where it lands, not bouncing loudly and rolling under sofas. Their tendency to settle into a puddle around the juggler makes them excellent for numbers juggling. They can be forearm-, knee-, and foot-bounced and are a snap to catch behind the neck. They even make a beanily rhythmic noise when juggled. You can make them at a materials cost of about 15 cents each, or order them from me at a special post-Christmas IJA rate of \$17.98 each.

-- Lloyd Timberlake

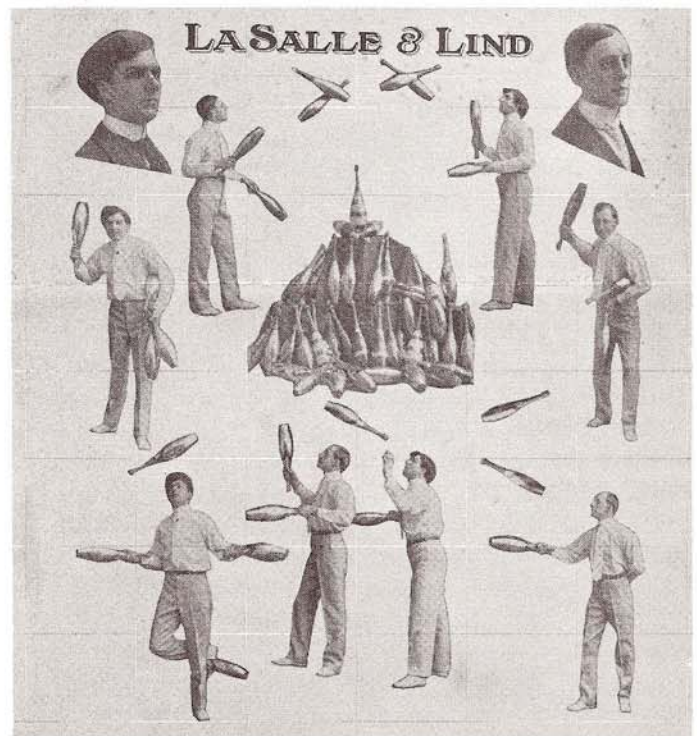
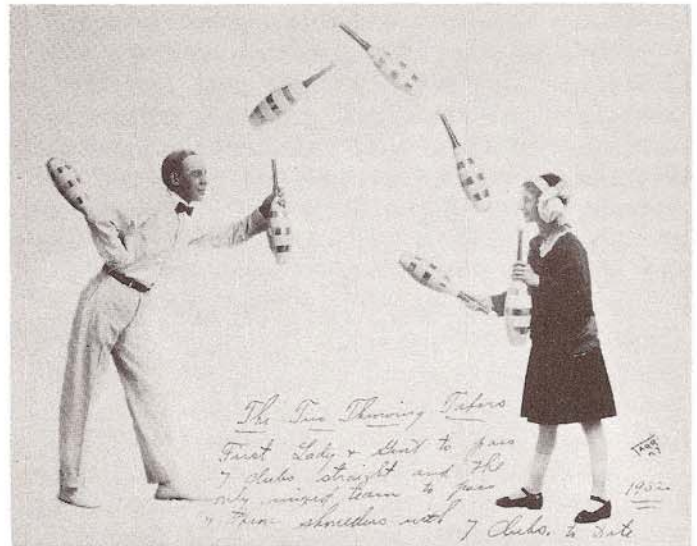
HARRY LIND MEMORABILIA

Editor's note: IJA member Dale Riker, a district Judge from Flint, Michigan, recently wrote the following to us: "A couple of years ago, I obtained the balance of the Eric Johnson Juggling Collection. Among other things in the collection was the original of the enclosed [manuscript] on club juggling by Harry Lind ... I feel that the members might enjoy the reproduction of this in the Newsletter". A brief exchange of letters and phone calls resulted in Dale loaning several folders of material that Eric Johnson collected on Harry Lind. Included were a folder of apparently all the letters Harry Lind ever wrote to Eric Johnson and a folder of Harry Lind photos and other memorabilia. Contained in some of the letters is a personalized "correspondence course" in club juggling which Eric Johnson purchased from Harry Lind for \$10 in 1931. We will reproduce excerpts from the letters comprising the club juggling correspondence course in the next issue of the Newsletter. Beside, we reproduce some of the photographs.

For newer IJA members, Harry Lind was one of the founders of the IJA, an expert club juggler, and the maker of the most popular juggling club; he died some years ago. Eric Johnson was a great collector of juggling material who gave a large part of his collection to the IJA before his death a few years ago (the material loaned to me by Dale Riker also includes a listing by Eric Johnson of all the material which he gave to the IJA).

LOST MEMBERS

Does anybody know the correct address for any of the following: Philip R. Anderson, Michael R. Baldrige, Richard Greene, Rolf Hamburger, Frank Hull, Gus Lauppe, Alex MacDonald, John Andrew Marx, Bob Rosenberg, Lawrence E. Shea, Cliff Spenger, Scott Thomas, Donny Waugh, Stan Weingart, or Bob Weitz? Past issues of the Newsletter sent to their last know address have been returned by the Post Office.



1977 IJA CONVENTION PHOTOS FOR SALE
by Roger Dollarhide, Official Photographer
873 West Blvd., Apt. 410
Hartford, CT 06105

The convention was photographed with 35 mm Kodachrome color slides and 35 mm black and white. You may order duplicate slides for \$2 each. Color prints made from the color slides are as follows: wallet size, \$1.50; 3-1/2x5, \$2.; 5x7, \$3; 8x10, \$10. Black and white enlargements are as follows: wallet size and 3-1/2x5, \$1.50; 5x7, \$2; 8x10, \$3. Quantity discounts are available. Add \$.50 to each order to cover mailing costs. Enclose full payment with order. Order by color or black and white set number and description as follows.

Color Set 1: close up of IJA cake; Hovey and Judy Burgess, Paul Fegen, and Bobby Sandler with IJA cake*; Danny Rees family with Wayne Dollarhide at Fegen party; overall convention room scene #1, overall scene #2; overall scene #3; Hovey and Judy passing 7 clubs; Hovey and Judy passing 9 clubs; 4 guys doing club passing take-aways; Steve Mills doing 5 clubs; Norm Johnson, Russell Torello discussing fiberglass clubs; Mike Dickson and Marty Leveve passing 6 sticks; Norm Johnson doing 5 clubs; Dennis Soldati being interviewed by TV crew; competition officials Soldati, Walden, Sullivan, Dollarhide, Bengé; overall shot of half the banquet; Fegen talking to Mills and others at banquet.

Color Set 2: Separate shots of Dollarhide awarding ribbon to Norm Johnson, Mike Marlin, Steve Mills, Bob Bryant; separate shots of banquet performers mime Tina Lenert, Bay City Reds floor passing, Reds 2-high passing feed, tight-rope walker Cliff Spenger, magician Gene Harries showing linking rings, Mike Korkis comic, Korkis juggling 3 balls, Hovey Burgess balancing chair on chin, Greg Dean and Mike Davis doing fist fight act, Mike Marlin juggling 3 balls, Wally Stratton standing on chair playing miniature harmonica; separate shots of public show performers Norm Johnson doing 5 rings, Dan Rosen devil sticks, Bob Bryant 5 balls on roly poly, Bryant 3 clubs on 5 tier roly poly, Mike Marlin eating fire.

Color Set 3: public show performers continued with Martin Gray diabolo behind back, Gray diabolo toss into air, Mike Marlin 3 balls under leg toss, Steve Mills curl-unders with 2 spinning balls, Mills 5 clubs, Mills 3 torches on tall unicycle*, Martin Gray 3 cigar boxes, sequence of 5 shots of Bay City Reds, the Big Throw up, er, Toss up.

Black and White Set 1: Greg Albert passing 6 balls with unidentified girl; Greg Albert 2 ball "waterfall"; Dennis soldati and Russ Torello talking; John McPeak 3 clubs; Hovey Burgess and Danny Rees clowning; Bob Bades mounting 5 foot unicycle; Bades juggling 3 balls on unicycle; Will Harrmon 7 balls; Carlip "feeding" Herzfeld, Gersch, Hentoff; 4 person box box formation club passing including girl wearing coveralls; 4 overall scenes of juggling; box formation with Carlip, Herzfeld, Gersch, Hentoff; John Kahn balancing derby on nose; Paul Reid and Doug Walsh exchanging 5 balls*; Greg Dean and Mike Davis with 2 others club passing 6 shots; Dan Rosen 3 clubs.

BW Set 2: Martin Gray diabolo, 4 shot sequence; Ken Bengé and Rees sitting and talking; Tom McCoy demonstrating yo-yo's outside, sequence of 6 shots; Lhieth juggling 5 balls outside including his shadow on the ground 6 shots; Elks Building from outside; John Luker doing devil sticks using an indian club as devil stick 2 shots; Joe Sullivan demonstrating club juggling to Gary Calder and others; Tom McCoy discussing yo-yo's with 2 other yo-yo's, Martin Gray and Steve Mills.

BW Set 3: Oriental girl TV crew interviewer holding clubs, balls, unicycle; Peter Cunneen 3 balls 3 shots; Mike Moschen

3 balls; Cunneen and Moschen 3 ball take aways 2 shots; Mike Marlin eating fire; Jack Gold balancing cane on head and spinning 2 plates 2 shots; Joe Parner 5 balls; Bob Bryant sailing 2 and 3 frisbees 2 shots; 18 club line with Burgess, Carlip, Herzfeld, Burgess, Hentoff, Moschen*; Bob Rosenberg demonstrating ball juggling to group 3 shots; Rosenberg 7 balls* 2 shots; Carlip feeling Burgess, Moschen, Hentoff, Herzfeld*; Hovey feeding others; Norm Johnson 5 clubs; Hovey and Hillary passing 6 clubs.

BW Set 4: Mike Davis spitting 2 ping pong balls; Norm Johnson 4 clubs 2 shots; Mary Henderson 3 clubs 2 shots; Peter Cunneen 3 miniature clubs*; Bengé and Gary Calder 9 ball double shower* two shots; official group photo*; Cunneen and Moschen passing 8 clubs 2 shots; Craig Lungren and Bob Bades passing 6 clubs; Gersch, Hentoff, Constant passing clubs with Hentoff and Constant back to back; Paul Borcharding 5 balls; "Tom" doing yoga head stand; John Kahn 3 balls upside down on floor*; Moschen, Hentoff, Gersch, Constant, Ronald Reff, Bob Bades, Cunneen and others juggling outside for magazine photographer 5 shots.

BW Set 5: Greg Dean juggling mop, bucket and rag outside*; Joan Herzfeld looking pretty just holding 3 clubs over her shoulder*; Tim Furst swinging 2 fire torches 5 shots; Dave Walden and Michael Dickson doing 3 club take aways; Craig Lungren bandaging Bob Bades fingers which are being worn to the bone from juggling; Greg Dean and 3 others passing clubs in feed formation.

BW Set 6: Soldati being interviewed by TV crew; Steve Cassel juggling 5 balls in spotlight; Bob Bryant 5 rings; Mike Moschen 3 axes* 2 shots; TV crew filming Moschen doing 3 axes 2 shots; fellow with long dark hair juggling 3 axes for TV crew; Norm Johnson doing shoulder drop-back with 3 club juggle; Barrett Felker 5 rings for TV cameraman*; Danny Rees talking with 2 other fellows; Bob Bryant 3 clubs on 5 tier roly poly*; Hovey 5 clubs; Barrett Felker 6 balls 2 shots; Hillary doing 3 ball comedy for TV cameraman; Hovey bouncing 7 balls; bouncing 5 balls; bouncing 5 balls through legs; this year's picture of Karen Gersch laughing heartily; Robert Morganti 3 balls; Buddy Hughes and a buddy.

BW Set 7: Elliot Freeman and Anne Christie passing 6 clubs; Jay Evans and Mesha T. Clown passing 6 clubs; Hovey and Herzfeld passing 7 clubs 5 shots; Mills dropping 3 clubs back to Norm Johnson; business meeting shots of Judy Burgess giving Treasurer's Report, overall shot of meeting attendees, President Gray addressing meeting as seen from rear of the meeting room, Soldati giving Historian's Report with audience in picture 3 views; public show shots with Norm Johnson 3 rings, Dan Rosen devil sticks 3 shots, Ed Jackman 3 balls, Bob Bryant 3 balls on roly poly, Mike Marlin eating fire 2 shots, Marlin 3 balls 3 shots.

BW Set 8: public show continued, Steve Mills with separate shots of ball spin behind back, ball spin curl under, double decker spin 2 shots, 3 clubs with head spin, 3 club shower, 4 clubs, balance tall unicycle on chin; Martin Gray doing 3 cigar boxes 3 different tricks; Lhieth doing 3 ball switch, 3 ball bounce, 3 ball high juggle, 5 balls 2 shots; Bay City Reds sequence of 13 shots*; the Big Toss up.

BW Set 9: BW copies from slides of the following -- Burgesses, Sandler, and Fegen with cake at night before party*; competition officials.

* Asterisk indicates photos published in October-November 1976 Newsletter



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