

FROM LINDSAY LESLIE in Scotland

Last month Lindsay sent a number of news clippings on jugglers active in the U.K. along with his own comments on each clipping:

Yuri and Tonya are Russian jugglers based in London. It appears they are the jugglers attempting to start a weekly meeting place for jugglers in London; and, of course, the enclosed advertisement shows they also teach juggling privately. I have seen part of their act on TV and the boy juggler finishes with 3 fire clubs in many variations. His back crosses using double turns with fire clubs are excellent.

Jonny James is a British juggler who appeared on "Opportunity Knocks" last year. He does a three ball routine, a three club routine, and a head bounce of a medium size ball while he makes it skip-rope over rope held between both hands above his head. He finishes with a novel trick in which a large beach ball is held between his two hands in front of his body and is used to bounce a smaller ball in the air until it is eventually made to roll on the top of the larger ball, the large ball being made to spin horizontally between the hands. It is a new approach to the parasol and ball trick. If it is a first, it should be called the Jonny James trick. I think the head bounce and skip rope trick was a Truzzi trick.

Robert Ringo of Robert Bros. Circus has a sharp shooting act in which he cascades three real revolvers and finishes by putting one in each hip holster and using the last one to shoot a balloon.

Paul Fox is a British juggler who appeared on the "New Faces" TV program last year. He does a three ball routine using bounce moves with English or spin. He also does a very tidy five ball cascade and a seven ball flash. He does three and four club routines finishing with a five club cascade.

Nino Frediani appeared at Churchhill's London Night Spot recently. Kris Kremo has appeared there also.

Duo Mariano, "jugglers supreme", is a brother and sister juggling act which toured with the Sir Robert Fossettes Circus through Britain this year. They do a routine which includes passing six clubs and six rings. The girl does a three club routine on the Rolla Rolla board. The act finishes with 101 glasses. This is a tower built with four glasses mounted on a tray, then four glasses on another tray, and so on until there are 101 glasses supported on a tray in one hand and then they are toppled over onto a sheet held by four stage hands. The pyramid of glasses always appears to be unstable throughout building up period.

Eddie Idris, the Mad Hatter, will be appearing at No. 1 Nite Spot in Brussels next year starting April 1977.

ADDRESS CHANGES

The IJA Editor and Secretary have a significant problem keeping track of IJA members' address changes, especially when the only notification they receive is from the Post Office on a returned copy of the IJA Newsletter stamped "Undeliverable as addressed". We do not want to lose IJA members, but it takes time and costs money to track down unreported address changes. Please notify the Secretary of address changes; in turn, she will notify the Editor. The Secretary's address is at the bottom of page 2 of each issue of the Newsletter. On the other hand, please do not be overly responsive. It is hard to handle address changes sent months in advance of the actual change, and it is hard to handle temporary address changes of only a few months' duration. Please notify the Secretary of an address change shortly before the actual change and, when possible, arrange for your own temporary forwarding.

THE WAY THE BALL BOUNCES!

If you are a "40 miler" juggler, you probably work many repeat engagements to basically the same audiences within the 40 mile radius of your home. Perhaps in these days of better transportation "100 miler" would be a more accurate term.

In any case, the problem is to change your routine enough to make it seem new even to a repeat audience. Of course, if you also do magic or other novelties it is easy to change a few tricks, but for the straight juggler it takes time to develop a new or different routine.

The easiest way is to take the skill you already have and make it appear different. "Tie Juggling", as described in the 1950 Jugglers Bulletin Annual was one way of changing the appearance of three ball juggling and still not requiring much additional practice.

Here is another idea you might like to try: Take a ball and insert three 8- to 10-inch-long feathers (chicken, goose, or what have you) to make what you might describe as a large shuttlecock. Depending on the type of ball used you may have to glue the ends in with rubber cement. The feathers should be brightly dyed for flashiest appearance. If you toss such a ball higher than you normally juggle, it leaves your hand with the feather tips pointing down but turns over as the ball descends. With three such balls you will find it easy to do both cascade and shower moves as well as most other three ball toss moves.

Another older juggling trick that would work well with the above is the feather and tube stunt where the peacock feather is blown from a tub and caught in a balance on the nose or chin.

And that is the way the ball bounces.
--Roger Montandon

DENNIS SOLDATI REVIEWS
Born on the Circus by Fred Powledge

This is the story of 11-year-old Armando Cristiani who performs with his family on the Hoxie Bros. Circus. Armando does a single juggling act using balls, rings, and torches. He also performs in the family trampoline and bareback riding acts.

Although this book is intended for children, it may be of interest to collectors of juggling items; for within its 96 pages, there are 23 pages that refer to juggling and fourteen juggling photos.

In the chapter on "The Secrets of Showmanship", Armando offers the following advice: "In a good juggling act", he says, "it doesn't really matter how many rings or balls you do. It's how you do it ... I don't think the people in the audience really count to see how many balls or rings you're doing. They're interested in how well you do it." (This chapter also has two errors regarding the life of Enrico Rastelli, but I have been told that they will be corrected if the book should go into additional printings.)

Among the other eight chapters are, "Inside the Big Top", "The Cristiani Family at Work", and "Armando's Two Lives" which shows Armando as a fifth-generation Cristiani and as an 11-year-old boy who enjoys climbing trees.

This is an honest, intelligent book and is illustrated with photographs by the author, Fred Powledge, who is currently a free-lance journalist and the author of Mud Show. Born on the Circus is his first book for children. It is priced at \$7.95 and is published by Harcourt Brace Jovanovich, New York, NY.

I.J.A. NEWSLETTER PUBLISHED
BY THE INTERNATIONAL JUGGLERS ASSOCIATION
SUBSCRIPTION BY I.J.A. MEMBERSHIP



PLEASE SEND NEWS ITEMS TO:
Newsletter Editor
Dave Walden
211 Forest Street
Arlington, MA 02174

SEND MEMBERSHIP INQUIRIES TO:
Secretary
Carol Bengé
129 Fourth Avenue
Bartlett, IL 60103

ONE-LINE COMEDY from Bill Barvin

For the comedy and straight jugglers who talk while juggling, here is a collection of standard jokes and fun lines used by various comic jugglers for the past 75 years.

They call me a crackerjack juggler ... because I work for peanuts.
 You will notice that while doing this my hands never leave the ends of my arms.
 Some jugglers are good and some jugglers are lousy ... in me you have a double feature ... I'm good and lousy.
 For the benefit of those that were not watching ... I'll do it again.
 This is a good trick ... it's a good trick even if I don't do it.
 With one hand I can juggle four plates ... and with the other hand I can pick up the pieces.
 I can do this trick with six (clubs) ... three at a time.
 Before I took up juggling I used to be nervous and jerky ... now I'm not nervous anymore.
 I can do this trick backwards {turn back on audience and do same trick}.
 This is nothing ... anyone can do this with years of practice and self denial.
 My act never stops the show, but it sure slows it down.
 Here is an easy trick ... it must be easy ... that's why I'm doing it.
 I know you have seen better jugglers ... but this is the best juggling you will see today.
 Every time I see three balls ... I think of my watch.
 The next trick I'm about to do is impossible.
 I wanted to go on the stage in the worst way ... and here I am.
 My juggling act has a lot of polish ... I'll sell you some after the show.
 My juggling act is out of this world ... some people can't wait 'til I join it.
 It's a pleasure to be working here ... it's a pleasure to be working any place.
 Notice this feat is done with the hands.
 Before I became a juggler, I was a waiter in an insane asylum, serving soup to nuts.
 I'm working for a good cause ... because I need the money.

When they got me they got the best available ... maybe I'm not the best ... but I am available.
 I'll do anything to keep from working.
 That joke never gets a laugh ... but I do it ... because I'm stubborn.
 People say I'm a lousy juggler ... I resent that ... I don't deny it ... I just resent it.
 I did this act at the white house ... you know, the one on the corner of Main St.
 I never ask anyone for their opinion of my act ... I'll hear about it soon enough.
 Next week I'm working at the "Hollywood Bowl" ... they want me to hand out programs.
 They must like me here ... they gave me a dressing room with tile floors ... but who needs four sinks!
 I had a few requests about this trick ... but I'm going to do it anyway.
 Now I'll do a trick that can't be done.
 I always save one good trick for an encore ... I've had it for twenty years ... never used it, but it's there in case.



CALENDAR OF JUGGLING EVENTS

Every Sunday. The MIT Juggling Club, Cambridge, Massachusetts, meets 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 in the evening in the basement of the University of Massachusetts Campus Center. Phone Artie at 413-584-6044 for further information.

Every Thursday. A free juggling workshop is held 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.

Last Saturday (approximately) of each month. Los Angeles jugglers get-together at 12 noon at the Northwest corner of MacArthur Park, corner of Parkview and 6th Streets, opposite the Elks' Building. The exact dates in 1977 are March 26, April 30, May 28, June 25, July 30, August 27, September 24, October 29, November 19, and December 17. In each case, the rain date is one week later.

March 8, approximately. See the "Jugglers on TV" column elsewhere in this issue.

April 1 to 3. A juggling get-together will be held in Amherst, Massachusetts. See the "April Fool Circus Arts Festival" announcement elsewhere on this page.

April 2 and 3. A juggling get-together will be held in Isla Vista, California. See the "Memorial Juggling Weekend" announcement elsewhere on this page.

April 18. See the "Jugglers on TV" column elsewhere in this issue.

April 24. A juggle-in will be held in Morristown, New Jersey. See the announcement elsewhere in this issue.

July 13-17. The Annual IJA Convention will be held at the University of Delaware, at Newark, near Wilmington.

MEMORIAL JUGGLING WEEKEND

To celebrate the memory of our friend and fellow juggler, Patty Laney, who died recently under tragic circumstances, everyone is invited to a spring juggling convention in Isla Vista, California, at Madrid Park, beginning at 11 am Saturday, April 2, and lasting through Sunday, April 3. Complete facilities will be available. Bring sleeping bags. Ocean beaches are three blocks away. There will be no registration fee. Plenty of restaurants and markets are located in the area. Special festivities are planned for Saturday night. To get to Madrid Park, take route 101 north from Santa Barbara. After approximately 10 miles, exit onto Los Carneros by turning left and heading toward the ocean. Take the first right turn onto Hollister and the first left back onto Los Carneros and follow it until the end. Turn left onto El Collegio and after two blocks turn right onto Embarcadero Del Mar. Madrid is then 5 blocks along on the left. Magicians, minstrels, and other street performers and guests are welcome. Camping is available Friday night, April 1st. Bring your juggling equipment. Please assist in spreading the news. For further information call Jon Zuber or Lheith at 805-968-4723 or write them at 6693A Sabado Tarde, Isla Vista, CA 93017.

APRIL FOOL CIRCUS ARTS FESTIVAL

Attention New England and East Coast Jugs: In support of the Memorial Juggling Weekend in Isla Vista, California, the Pioneer Valley Juggling Association will hold an April Fool Circus Arts Festival April 1-3 in Amherst, Massachusetts, at the University of Massachusetts Student Union Building (locations will be easily seen upon arrival). The festival begins Friday evening at 7 pm and ends Sunday evening at 7 pm. Bring a friend to the celebration. Call Frank Hashim at 413-549-0254 for more details. Also call if you would like to run a one-hour workshop on any subject.

FROM MARTIN GRAY

The Basics of Juggling

Rhythm. The primary prerequisite in the manipulation of objects is to keep them moving at a steady speed. The juggler thus paces his catches and tosses at exact intervals.

Timing. Be it three, four, five, or more objects, the critical aspect of juggling is the toss. The time a juggler releases an object is essential to maintaining a pattern. The best time to toss an object is between the apex and catching points of a pattern.

Concentration. While tossing objects through the air, a juggler must be aware of the points where the objects are at the apex of their pattern. These are concentration points, and a conscious attempt to reach them every toss will enable the juggler to catch the objects at the same place every time.

Muscular Coordination. Upon reaching its apex, an object falls in a definite pattern, depending on its speed and direction as it passes through the apex of its arc. A juggler must coordinate his hands to meet this object in its descent. Seeing only where the juggling prop is at its apex, the juggler is able to coordinate his muscles and move his hand to intercept the prop in its downward pattern.

Renaissance Pleasure Faire

Upon entering the gates of this one mile long faire set in the 16th century, one beholds a variety of juggling acts.

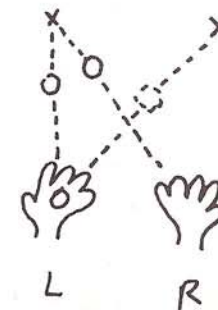
Near the front entrance is the club passing act of Fred and Kit. These gentlemen are able to pass six clubs between one another and back to back. They also pass clubs around a member of the audience.

As we veer to the right along the road, there is a juggling school. One of our company remarks that she handles three and four balls adequately but finds five balls

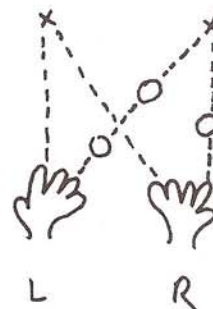
a stumbling block. This juggler is handed three budgies and is told to hold them all in her right hand. The teacher proceeds to explain a three ball pattern which is an excellent warm-up for five balls.



← Toss the three balls from the right hand toward the apex point above the left hand.



Catch the first ball in the left hand and immediately toss it toward the apex point over the right hand. Note: one must toss the first ball before the second ball reaches the left hand and only after the third ball has been tossed from the right hand.



← Immediately upon catching the second ball in the left hand, toss it toward the right apex point. Do the same with the third ball. Continue. The main point of this pattern is to always release the first ball from one hand before the second ball reaches that hand, but only after the third ball has been tossed from the opposite hand.

Another member of our party asks how he might toss a club under his leg without the club flying out and away from him. He is told to make sure his hand is completely under his leg before releasing the club. This enables the juggler to have a good sharp flip of the wrist and will keep the club in front of him. Another note on tossing under the leg is to bend the knee which gives one plenty of height to get one's hand under one's leg. Also, when attempting to pass clubs under the

(continued on next page)

(From Martin Gray continued)

leg while the foot remains on the ground, for front or back through-the-legs tosses, it is essential to get the hand completely under the leg.

After receiving this advice, we venture on about 100 yards to a beautiful gypsy wagon with a stage built onto the front of it. Here Ray Jason is presenting his juggling show. He performs a three torch routine which including back crosses, chops, under the legs, and blind catches behind his back. He finishes by giving one torch a double spin, reaching his hand under his leg from the outside and catching the torch. We are told that Ray can juggle torches equally well in the pitch dark. Next Jason handles cigar boxes with great ease. He goes on to juggle a very sharp sickle, machete, and hatchet together. After cascading five balls, Ray catches one ball on his neck and flips it off his head and catches it back on his neck. He repeats this feat five times to conclude the trick. To finish his act, Ray juggles two hatchets while eating an apple. The show is presented with many witty jokes which greatly entertain the audience.

Well, we've been at this faire one hour and have seen two good juggling acts, been given a juggling lesson, and still have practically the whole faire before us.

Wandering into the middle section of the faire, we happen upon Dean, the juggler. Dean is juggling balls, passing two over one, holding onto one in the left hand and passing it over, under, and through the two juggled in the right hand. He juggles four balls well, crossing two in the center, along with cascading. To finish the show, Dean asks two members of the audience to stand next to him. He juggles two balls and an apple, tosses the apple to one participant who takes a bite from it and passes it back to Dean, who takes a bite and passes it to the second participant, who takes a bite and tosses it back to Dean. Dean juggles two balls or two balls and the apple as the trick proceeds until there is no apple left.

This has really been a day for juggling, and we feel we have gotten every bit of

our money's worth all ready, when we walk up to a pole balancer named Gary who is able to balance a pole on his chin with five dimes on its top. He is also a fine juggler who has recently joined the IJA.

Our company takes lunch at the main stage area. Here the Bay City Reds are starting their show. This group of three men and two women present a fine act of comedy juggling. Daniel starts the show with three ball juggling while Donald introduces the act. Daniel juggles four balls with Billy and Donald standing on either side of him preparing to pass clubs. Billy and Donald proceed to juggle six clubs with Daniel in the center. Merle then forces Donald into the center and starts a six club shower with Billy. Merle anchors a feed and run-arounds with Billy and Daniel. There is constant comical patter during these exchanges. Daniel joins in a three-man feed to Merle. Diane, who up to this time has been watching as part of the audience, now gets on the stage acting the part of an over enthused spectator. She walks between the passing clubs as all of the Reds shout at her, their knees shaking, in a truly classic skit. Diane picks up three clubs and joins the feed to the bewilderment of everyone. The Reds enjoin Diane to be part of them. They rip off her dress to disclose a costume just like theirs. The show climaxes with club passing in a five man line and shoulder stands.

Finishing lunch, we proceed to the last section of the faire. Soon we find a crowd surrounding two men. As we approach we find a juggler and a fool about to start a show. The show begins with the juggler juggling three balls and the fool telling jokes. The fool proceeds to exchange an eggplant, ping pong ball, and cantalope for the juggler's three balls. The juggler catches the ping pong ball in his mouth, the fool taking the other objects. The juggler and the fool then perform three ball take aways. The juggler finishes the show eating a ripe tomato while he juggles two balls.

One of our company notes that this has been a day to remember with our having
(continued on next page)

(From Martin Gray continued)

seen every type of juggling except torch passing. No sooner had he uttered these words than we reached a stage at the far end of the faire where the Karamosov Bros. were setting up to perform. They did a very funny, quick patter to accompany their six sickle pass. Next a magician performed the linking rings trick. Their act finished with six torch passing.

Truly this faire has provided a good time for all and a full day of juggling for us IJAer's.

FROM WILL HARMON

Will Harmon has written to bemoan the fact that it is incredibly difficult to make a living as a juggler and to call for help from the IJA membersip. The major problem, Will believes, is that juggling is not a popular form of entertainment because it has not been relentlessly promoted as have other forms of entertainment such as music, athletics, and theater. Will suggests that we all help each other by promoting not only ourselves, but juggling in general every chance we get, especially with booking agents.

JUGGLERS ON TV

The Sikorskys have written that they will be featured on the segment of the new PBS television show, Studio See, which is slated for national telecasting on March 8, 1977. The segment may be shown at different times on different days, either the week before or after, depending upon the schedule of the station carrying it. The show was filmed over a one week expanse of time while the Sikorskys were on tour last summer.

Michael Christensen has written that with his partner, Paul Binder, he recently finished shooting some "juggling scripts" and inserts for Sesame Street. They also did 7-, 8-, 9-, 10-, 11-, and 12-club counting sequences with Judy Burgess and Michael Moschen: a 9-club vertical feed, 10- and 11-club three person lines, and the 12-club shower box. The first show will be aired April 18, 1977, with the

inserts "thrown in" in the following two weeks, April 18 to May 1. Michael reports that it was wonderful to work with the people of "Sesame Street", from the crew to the muppets; and that they were all very excited about using jugglers in the show.

Dennis Soldati reports seeing John McPeak on the David Frost TV show in early February. John was shown at various points throughout a marathon juggling exhibition which lasted six hours or so.

NEW JERSEY JUGGLE-IN

Steve Mills is arranging a juggle-in April 24th in Morristown, New Jersey, in Lewis Morris Park, beginning at 12 noon. To get to Morristown from New York City, take Route 80 west to Route 287; take Route 287 south to Route 24; take Route 24 west to Morristown. The Lewis Morris Park is well known in Morristown according to Steve, and you should have no trouble finding someone to direct you to it. Once at the park, find the lower soft ~~ball~~ field where the juggling will be. Phone Steve at 201-539-4767 for further information. Steve notes that there is train service from New York City to Morristown and if you telephone him in advance, he will arrange to have you picked up at the train in Morristown and taken to the juggle-in.

PAID ADVERTISEMENT

European- and American-style juggling clubs: lightweight polyethylene and vinyl plastics; solid reflective gold or silver, or multi-colored; specify length, color, etc.; \$14 each. Fiberglass cigar boxes: \$10 each. Plywood or plexiglass hoops: any color or size; \$5 each. Adjustable pouch belt: \$20. Standard devil sticks: any color or gold; \$20. Mouth stick (for spinning, etc.): \$10. Lacrosse balls: gold or silver; bounce or no bounce; \$3.50 each. Half payment required on order. Money back if not satisfied. All props \$2 off listed price until the next issue. For free picture or to order, write: Joey Jordan, O.C. Juggling, 331 Jefferson Ct., Bricktown, N.J. 08723 -- phone 201-295-1524.

FROM THE EDITOR

On February 13th a few New York area jugglers, a few Boston area jugglers, and a bunch of Amherst (Mass.) area jugglers joined a bunch of New London (Conn.) area jugglers and juggling cadets at the Coast Guard Academy for a juggling get-together. About fifty jugglers attended the get-together, which was great fun and was held in an ideal (light, high, soft, warm) facility. The following group picture was taken at the get-together by IJA Official Photographer, Roger Dollarhide.



I recently saw a local (Arlington, Mass.) amateur production of the musical "Carnival" in which IJA members Peter Kass and Tom Currier performed a juggling specialty act. Further, I understand that John McPeak recently performed in "Carnival" in Las Vegas. I guess this is a good show for jugglers looking for theatre performance possibilities. I learn from reading old issues of the IJA Newsletter that the Martin Bros. had the juggling role in the original Broadway production in 1961, and former IJA President Larry Weeks toured for many months with the show in 1962.

Tom Dewart reports that while traveling back east to Connecticut from Oregon for Christmas, he did a juggling show which the flight attendant announced over the airplane public address system on the flight from Portland to Chicago. Tom says they gave him all the drinks he wanted and a bottle of champagne as he deplaned in Chicago. Tom suggests that he may be the first juggler ever to do five large dog balls at 37,000 feet.

The November 1976 issue of Calliope, the official publication of the Clowns of America, Inc., includes a list of juggling books in R.J. Chamberlin's "Fumbles on Juggling" column and a list of juggling prop makers in a column by Bill Lockwood.

Joey Jordan sent a note saying that he has been busy the past year with activities at Circus World and Circus Hall of Fame in Florida. He reports that he is currently giving juggling lessons. He expects to see us all at the 1977 convention.

Please notice the calendar of juggling events in both this issue and the last issue of the Newsletter. I intend to include a calendar of juggling events in future issues also. Please notify me of juggling events that you think should be listed in the calendar. Since the Newsletter is only published every two months, and since at best it takes several weeks from the time I receive a news item until it can be published in the Newsletter, please send notices of juggling events to be included in the Calendar as many months in advance as you can.

There is no list of new members and address changes in this issue; new members and address changes since the last issue will be listed in the next issue. The next issue of the Newsletter will go to press at the beginning of May. Incidentally, in 1976 there were seven issues of the Newsletter, which taken together make up Volume 28.

A THREE BALL TRICK

At the 1976 Convention Steve Mills was teaching a relatively complex three ball trick to many of the conventioners, many of whom seemed to be having trouble understanding what he was saying. Apparently, this same trick has been the subject of much instruction at previous conventions. I think I've got it now, and a written description follows. I'm hoping somebody will correct me if I have gotten any of this wrong (oh, I hope I haven't spent all that time learning the wrong trick). (continued on next page)

(A Three Ball Trick continued)

The trick is asymmetric and works either to the right or to the left. The following instructions describe the pattern done toward the right. Reverse the instructions to go the other way. Throughout the trick, the balls go essentially straight up and down in columns either to the left side of the juggler or to the right side of the juggler. No ball is ever tossed from one side to the other; rather, all balls moving from the one side to the other are carried in the left hand.

Hold two balls in the left hand and one in the right. Call the balls in the left hand Ball A and Ball C and the ball in the right hand Ball B. Step 1: Toss Ball A straight up on the left side of center. Step 2: Toss Ball B straight up on the right side of center. Step 3A: With the left hand carrying Ball C, cross hands with the left hand going under the right forearm resulting in the right hand being to the left of center and the left hand being to the right of center. With the left hand immediately toss Ball C straight up in a column to the right of Ball B. Step 3B: As the right hand crosses to the left of center, catch Ball A as it comes down and immediately after Ball C is tossed, toss Ball A straight back up to the left of center with the right hand. Step 4: Catch Ball B in the left hand as it comes down to the right of center. Quickly uncross hands, carrying Ball B back to the left side and then immediately toss Ball B around to the outside of Ball A (which is coming down) in such a way that Ball B will eventually come down on the left side. Catch Ball A in the left hand and Ball C in the right hand. At this point a ball is in the air (the ball originally called Ball B, as it happens) and a ball is in the left hand and a ball is in the right hand. In other words, the situation is the same as just after Step 1 above, and one is in a position to continue the cycle at Step 2.

--Dave Walden

1977 IJA CHAMPIONSHIPS: RULES AND REGULATIONS

Introduction

The Championships will be held indoors in a place suitable for juggling. There will be an audience, and all forms of photographic and recording equipment are permitted. All competitors are to provide their own financial arrangements to compete and their own props and apparatus. The order in which the events and competitors will be judged will be scheduled in advance. Entrants must compete at the scheduled times. Props used in competition must be approved by the judges and conform to these regulations. Routines should be prepared in advance just as an act is. The failure of an entrant to be so prepared may result in disqualification. There is an entry fee 50 cents per event entered, payable in advance of the competition. IJA membership is not required.

The IJA Juggling Championships competition was started in 1969 and has been held every year since in conjunction with the Annual IJA Convention to serve two purposes:

1. To increase interest in the IJA Conventions (both on the part of the membership and the public) by providing an organized activity in which convention attendees can actively participate and which would be interesting and enjoyable for those who do not actively participate.
2. To provide a means by which the accomplishments of jugglers everywhere can be recognized, appreciated, and acknowledged both by other jugglers and by the public.

Any further required announcements regarding the competition will be published in the IJA Newsletter. Information may also be obtained from Championships Director Roger Dollarhide, 873 West Boulevard, Apt. 410, Hartford, CT 06105, phone 203-233-3435.

Assumptions and Definitions

The rules of the IJA Juggling Championships are based on certain assumptions and definitions which the IJA officers consider valid:

1. Juggling skill can be categorized into specific areas. Only a few areas of juggling skill are judged in this competition. These areas are called "events".

(continued on next page)

(Championships continued)

2. Specific juggling movements within the events are called "tricks". A trick is defined as any specific well-defined movement with a prop or props which forms a juggling pattern. The trick is completed when each of the props being used passes through the specific manipulation which forms the pattern.
3. A "miss" is defined as an accident or loss of control situation in which a prop being manipulated stops its normal movement. Further, a miss is any duplication of a previously performed trick, excluding certain standard moves and transitions such as the cascade, which facilitate a continuous juggle.
4. Juggling props can be categorized into specific types. The props used in toss juggling are of three basic types: balls, rings or hoops, and clubs or sticks. So long as an entrant's props resemble these basic types, they will probably be suitable for use in the competition.
5. Professional or amateur standing does not necessarily determine a juggler's skill. No distinction will be made regarding a competitor's professional or amateur status as a juggler.

Judging and Scoring

The competition will be judged by three expert jugglers. Each event will have a point value of 100. A competitor's score will be determined by three factors:

1. Tricks. In all the events except Senior Division Event 4 the competitors will have 3 minutes in which to do as many different tricks as possible. Each trick will be awarded one point, up to a maximum of 50 points. In Senior Division Event 4, the competitors will have 1 minute to maintain a juggle, with two points awarded for every second the juggle is maintained, up to a maximum of 100 points; the competitors will have four trials in this event, and the highest score of the four will be recorded.
2. Misses. Except in Senior Division Event 4, one point will be subtracted from the tricks score for each miss.
3. Form and Presentation. Except in Senior Division Event 4, which will have no form or presentation score, the judges will award a composite score up to a maximum of 50 points in each event for the competitor's performance in terms of these five

elements: difficulty of tricks, showmanship, originality, body movement, and routing.

A competitor's final score in an event, except in Senior Division Event 4, will be the average of the scores of the judges. A competitor's score in Senior Division Event 4 will be the highest of the scores of the four trials. In case of ties, runoff events will be judged.

A competitor may only enter the Senior Division or the Junior Division but not both. The Junior Division is only for jugglers with three years or less practice.

The competitor who receives the most number of points in an event will be the Champion of that event. The Championship prizes will be engraved medals on ribbons. Second and third place winners will receive ribbons.

Junior Division Event

1. Juggling and object manipulation routine (3 minutes). Any props suitable for the Senior Division may be juggled and manipulated. Auxiliary equipment may also be used.

Senior Division Events

1. Ball juggling routine (3 minutes). Any number of balls may be juggled, bounced, and manipulated using any part of the body.
2. Club juggling routine (3 minutes). Any number of clubs or sticks may be juggled and manipulated using any part of the body.
3. Object spinning, balancing, and manipulation routine (3 minutes). Any objects except the types used in events 1 and 2 may be manipulated using any part of the body. Props suitable for this event include cigar boxes, hoop and parasol, devil sticks, spinning plates, hats, twirling batons, lariats, bottle and plate, diabolo, spools, etc.
4. Numbers juggling (4 trials). Only these props may be used: 7 balls or 7 rings or 5 clubs or sticks. Floor bouncing of balls is not allowed.
5. Auxiliary equipment routine (3 minutes). Any juggling routine may be performed while confined to a unicycle, roly poly, rolling globes, tight or slack wire, etc., or while the entrant is supported on his feet only by an understander.

HARRY LIND CLUB JUGGLING LESSON

[Editor's note: As I mentioned in the previous issue of the Newsletter, Dale Riker has loaned us a collection of letters Harry Lind sent to Eric Johnson over the years from 1930 to 1959. These letters include a personalized "correspondence course" in club juggling which Eric Johnson purchased from Harry Lind. There follow a number of excerpts from these letters. The process of excerpting required occasional trivial additions to the text as it is printed here to convey the full meaning of the excerpts. These additions as well as the transcription process conceivably have introduced errors and changes of meaning. The actual letters which Riker has in his possession remain the authoritative source despite the reprintings given here. Note that Harry Lind did not date any of his letters and the dates given below apparently are the dates Eric Johnson received the letters.]

July 14, 1930

Dear Sir:

In reply let me say that I make to order props for the leading Jugglers here and in Europe. My clubs are the finest made and all the leading Jugglers use them. Plain Juggling Clubs covered but not decorated are \$2.50 each.

Yours very truly,
Harry H. Lind

July 30, 1930

Dear Sir:

In reply I will say that my clubs are worth the price \$2.50 each. Club Jugglers the world over use them and will have no other which is proof of quality. Yes sir, you can buy a pair of socks for 10 cents and also others for \$1.00, 2.00, or 3.00 a pair. They are all socks in name but very different in quality and workmanship and materials. The same with an automobile. You only get what you pay for sure enough. Eh. Now you are no doubt a business man and see the point. I have made clubs for years. Also had 17 years of actual experience with them in Vaudeville and I never saw a club sold for \$1.00 or even \$2.00 that was any good. Clubs made by

unexperienced mechanics and not Jugglers are not in the same class as my clubs. They are more like the cheap socks. If you want to saw wood fast and easy you must have a bang up saw of fine steel and sharpened the right way to cut fast and clear away the saw dust. In Juggling you require a true balanced club that turns evenly and does not spin or over turn, a shape that you can hold easily, together with workmanship and materials that spell strength. With the right tools you can do more work easily than with poor ones. That's why Jugglers in England, France, and Germany buy my clubs and also pay a duty on them and a big shipping cost. Just because I have the real club and just one more proof is that I have been given over a dozen Van Wyck clubs by one act that played Jamestown and saw my clubs made. Then they juggled them with me. In less than 5 minutes they saw the difference and filled their trunk with my clubs before that same day was over. Lorette the Juggler bought my clubs and in exchange as part payment he sold me 6 decorated Van Wyck clubs (new ones at that) for \$5.00. Why -- because they were no good to him. I have them on hand just for comparison and no one has found one good point in them. I have clubs made by Barrett and Willig of Chicago, also of Distelhorst and Bozenhart of New York, as well as others. No other club maker ever put the strength, balance, and shape into a club like my standard club for \$2.50. You can't go wrong with quality goods in any line. Trust you want good tools.

Yours truly,
Harry H. Lind

(no date, 1930)

Dear Sir:

I will be pleased to serve you when you are ready. Not only in the clubs but for a very small cost I can also offer you expert advice on the use of clubs etc. Some tricks, in fact nearly all tricks, can be illustrated by snap shots and give you exactly the position for the clubs, your hands, arms, etc. In short, it's the greatest help as you have it before you.

Yours truly,
Harry H. Lind

(continued on next page)

(Harry Lind continued)

November 21, 1931

Dear Sir:

Have just returned home from trip with the clubs and got your letter. In reply let me say I will give you a systematic course in Juggling clubs by mail for \$10.00. Terms are like this: \$5.00 in advance and I will send you instructions for 3 clubs building up from 1 and 2 into 3 clubs. After you see this system you send balance of \$5.00 if satisfied that method is O.K. and I then give you the balance.

Yours truly,
Harry H. Lind

December 7, 1931

Dear Sir:

The start you are making in the art of juggling will be very interesting and will do you a lot of good in many ways. You will note these yourself in a short time so why tell you of them now. I trust you will do as near to what I tell you to do as you can and bear in mind always that your foundation in juggling is just the same as the foundation of music or that of a building. It must be built FIRM.

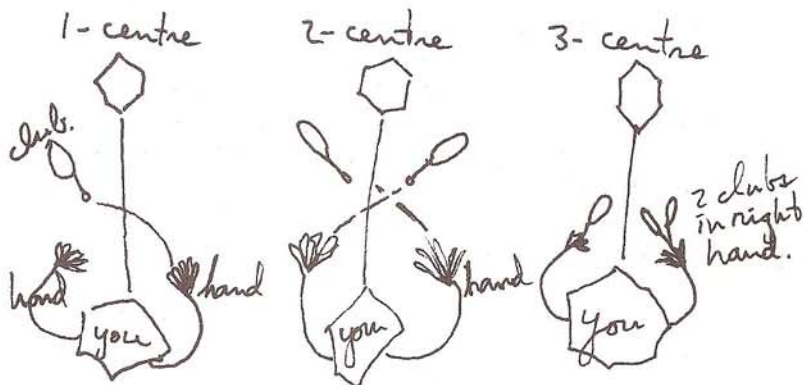
The lessons I am giving you will bring the desired results as sure as anything could be if you practice as I tell you to.

The first thing for you to understand is that all juggling is time. Tempo like in music -- slow, medium, or fast.

Now in order to throw an object you must have time to do that. So then first you must give yourself the time to aim it and then throw it, in order to place it in the desired place. Now for instance let me tell you about the aim or getting ready to throw an object. Always remember the following when I refer to the word JUMP.

Suppose you stand ready to jump a distance of just a few feet. What do you do to get ready to jump? You first kinda bend the knees and get into partly a squatty position and as you raise the body you jump. Try to jump 3 feet without the bending of the knees and see the failure. It's that little lift you give the body by bending the knees that sends you on the jump. Now this same thing applies to juggling and is just as important all the time as anything could be for then you get time to AIM, you get FORCE if you need it and then get an ease about things that will make the juggling smooth and free from jerks and uneven time.

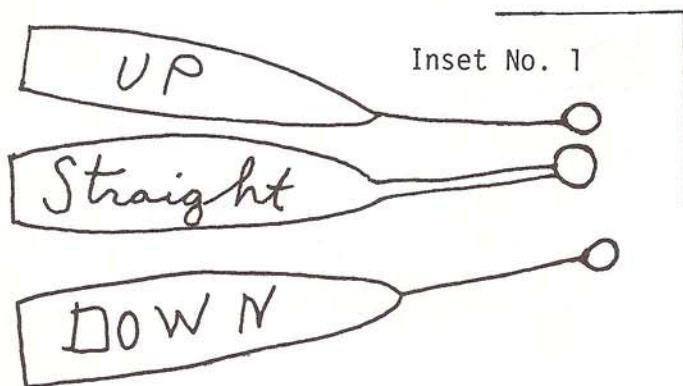
Now take one club. Hold it so you have it pretty close to the neck where the cloth joins the handle. DO NOT HOLD THE CLUB CLOSE TO THE KNOB. Now in the drawing you see I show the club crossing the imaginary center line which is an imaginary target in front of you.



When you throw the club the bottom of the club should be pointing toward the floor and all you do is just put enough pressure into the throw to lift up the bottom thus pointing it to the position shown in the "1-center" drawing. When you catch this club, the club should be caught as it comes down and reaches your hand in a position such that the bottom of the club is pointing straight away from you, not with the bottom of the club up nor down, but straight. Now do not stop the travel of the club but let the bottom tip down toward the floor, the same as it was in the right hand when you made the first throw. Now so far we have only worked on position. Now we work on time. You are to just float the club over with just enough pressure to make it turn over once, with a rather high and easy throw to see how easy you can make it turn over. Get that much with both hands, and then gradually increase the speed with more power (a quick get ready to JUMP, as it were). Go enough faster that you can just make the clubs snap from hand to hand. You are only to use a single turn. DON'T THROW ANY DOUBLES. YET. [See Inset No. 1.]

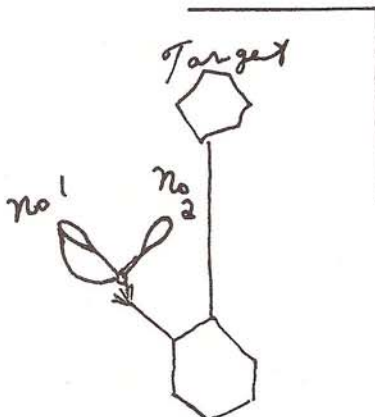
Now I take it you have this first slant on the things you must absolutely have perfected. Alright then, now you take one club in each hand and throw first from the right hand and then from the left hand across the line to the imaginary target in front of you. The clubs go slow and

(continued on next page)



Take a club and hold the handle loosely in the "straight position" shown in the figure, with your elbow at your side. Your thumb should be up on top of the handle and your palm is up also. As you are holding loosely, press down with the thumb and the club bottom goes up as in the "up position" in the figure. Release the pressure of the thumb and the club falls back to the "straight position" or if you continue to release pressure with the thumb, the club falls into the "down position" shown in the figure. Do this up and down motion with no throwing at all. Now start from the "down position" and press the thumb down so the club moves to the "up position" and repeat this. Next hold the club in the "straight position". Release pressure to move to the "down position" and as soon as you reach it, press the thumb down quickly, pitch the club up slightly with the hand or fingers and let go at the same time and the club will make a turn. Do this slowly at first, then medium, and then fast and snappy.

Inset No. 2





For the second throw from the left hand, catch the club as shown at point no. 1 and turn it as shown to point no. 2, which is the same position as with the right hand at the start. You catch the club as it is coming down by putting your hand under the handle. Keep the club in motion and as you move it from point no. 1 to point no. 2, let the bottom drop toward the floor a little (this is where you get the lift as in JUMP).

(Harry Lind continued)

floaty at first and then gradually speed up. Now in making this pass note that as you throw with the right hand first you will catch that club before the one thrown from the left hand, and as you throw from the left hand after the throw from the right hand, you will catch in the right hand last. Stop. Repeat these steps many times and make sure that the clubs fall into the hands on a count of 1 & 2. They should not come down together, but one after the other. Alright, now reverse the hands so that you throw first with the left hand. Repeat this many times. Now you are to start with the right hand the first time around; the next times its the left hand first; and so on. You can see now this is a lead-in to 3 clubs and the better you have this, the less trouble later, so do as I say and get this much perfected.

Now three clubs is just another case where you must take time to JUMP. Float the clubs at first and be sure to note the following special note:

- 

Special note: Your hand should make a 1/2 circle as shown in the figure for the left hand catch. The club is caught at x and is thrown after making the half circle at the sign of the o. Remember the JUMP. The right hand catch is the same only reversed as shown.
- 

Take time to turn the hand so the club bottom faces or points to the imaginary line. Do not just throw and grab in any sort of fashion, but take time to swing them around and as you catch the clubs keep them moving so to point to the opposite side with enough time that you feel you are not rushed and compelled to get rid of them in any old way just to keep them going. [See Inset No. 2.] If you feel rushed you are hurrying yourself at some place in the pattern. Slow up at that place. Three clubs can be juggled very slowly and that is the way to do it at first. I am giving you very simple steps first and you will find that if you are not overly anxious and will take the time to pick up a little at a time, you will get everything well in time.

All good wishes,
now go to it.

Harry Lind

(continued on next page)

(Harry Lind continued)

January 15, 1932

Dear Sir:

Now I can tell pretty close just where you are with three clubs. You practice the 2 club cross over. First make the exchange with one hand making the first throw and then the other hand. Get this down low and fast, so fast you can fairly snap the clubs or force the turn by force of strength. Start straight, hold hands down low, turn the clubs over down real low so you just look down on clubs passing by your knees. You are to use what room in height you have. Stand by your bed. Juggle over the bed the two club cross. If the bed is too high, stand on a couple or three large books. This is a lead-in to three clubs. Get it right. Now, holding clubs, grasp handles in the center between the knar and body of the club. First club out is held in same place. Not by knar. Don't get in that habit. It's no good, as it's too slow. Take two clubs in the right hand and throw to the left hand one club. Do this any place. No great amount of space is required if you get from the start the simple starts I am giving you. In holding two clubs, one club is held by thumb such that all fingers are free to grasp the second club. You must hold, in starting, three clubs. Study this and try out my system. It works every time if you do as I say. I taught a young fellow here and in two days he could make up to 10 and 12 passes with three clubs. You must first get the understanding of crossing over, and take your time and don't forget about getting ready to JUMP.

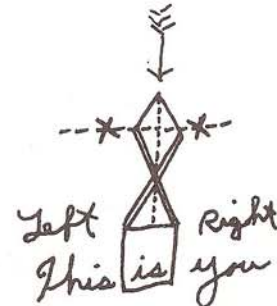
Yours truly,
Harry Lind

June 20, 1932

Dear Sir:

Now just take your good old time and toss up the clubs with an easy turn. Just kind of float them over. (Take one club and try to toss it to the opposite hand as easy and slow as you can make it go. Then do the same with two clubs.) Then take the three clubs and do the same slow tossing. Now try and feel or sense the handlehold or grip you have on the clubs. Go back into the instructions and read them over. See that you let the clubs

take a down drop and fall in hand when catching and do not catch and sort of push them out of your hands. Then you are crowding yourself for time and not taking time as you should. You must feel the flow time with one and two, then get the same feeling with three clubs. Now if the clubs crash, here is the fault. You do not spread them on an angle, so follow this figure:



(See a spot and call it center, as per arrow in front of you. Make clubs point to X and X.)

You have 2 in the right hand and the first club goes on a line as per double line shown in the above sketch. The clubs kind of go under each other going across. As long as you are getting it, now keep at it and you will soon see the faults and get it corrected by reading this and former lessons. Next, take one club only and throw up a double turn taking your time and catching it with the same hand. Do it slowly and easily. Do the same with both hands.

Your friend,
Harry Lind

September 28, 1932

Dear Friend Eric,

I see by your snap shots with the clubs that you are up in the air with your arms. Take a look. You should have your elbows down in line with your belt or waist line and get the clubs down so you can look over them and not under them for plain juggling. Now sit in a chair. Take one club and rest your arm on your leg (right leg for right hand, etc.). Now from this position flip the club over one turn without taking your arm off your leg. You have got to get them down with a flip. Hold the club loosely in the hand, with the thumb on top of the handle. When the

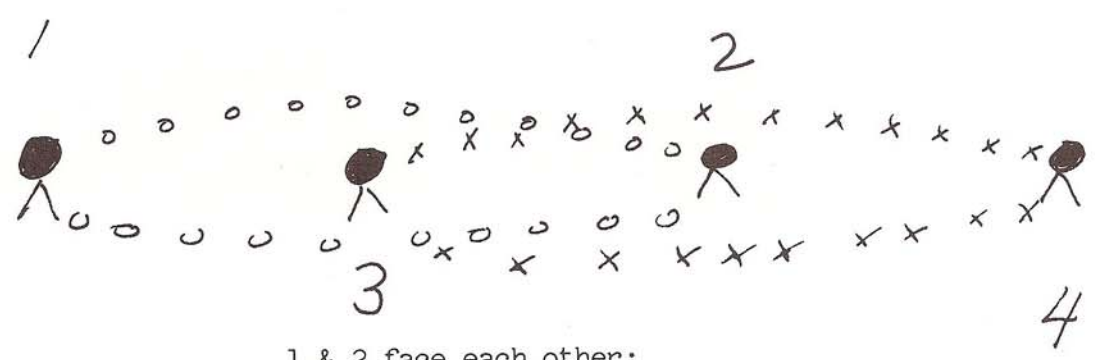
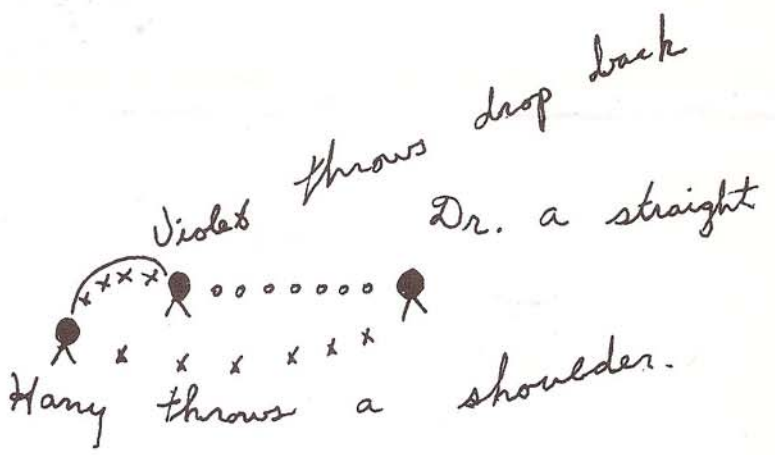
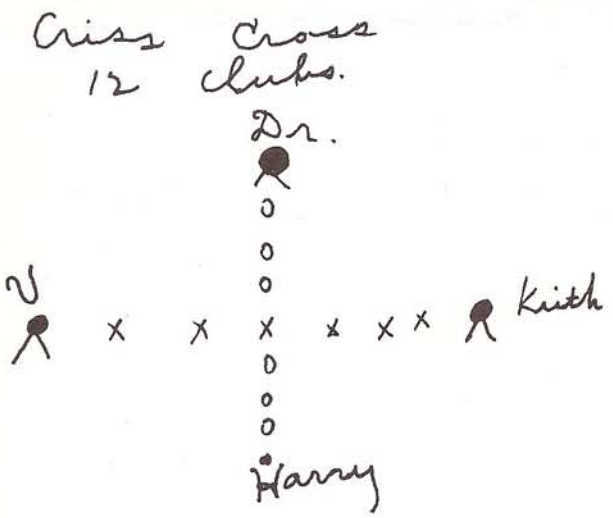
(continued on next page)

(Harry Lind continued)

club swings down press down with the thumb and lift the fingers that will flip the club over. Now stand up and learn this flip with two clubs keeping them down. when you start the 3 clubs, have this in mind from the first club, to flip it over down low and try to continue. If you get up in the air gradually pull them down. I will send you some snap shots in the near future of the gang with our tricks. You have a good start with the clubs and there is no reason why you can't get the slant on them if you just buck up and make up your mind that you are to be the master of them and not let the 3 little clubs beat you. Violet has started two with one hand and is making fine progress; also with the kick-up trick, double turns, etc. Now if a girl can get it, you can I guess. I will keep after you and get a report often and find out if you are lying down on the job.

Your friend,
Harry

[Editor's note: Violet, who is mentioned in the last letter above, is undoubtedly Violet Carlson Beahan, one of the earliest members of the IJA and Harry's step-daughter. The collection of letters from which the above excerpts were taken contained many, many additional letters, including letters in between the letters noted above. As Lind and Johnson grew more friendly, through their letters and eventually visits, the letters contain more and more personal references to Harry himself, his family, his friends, his business, and eventually the IJA. At about the same time as the above letters, there are several letters which refer to Violet, "Dr." (Doc Crosby, I presume), "Keith" (I don't know who this is), and Harry doing club passing formations, including the following figures drawn by Harry which I have traced from the bottom of the September 28, 1932, letter.]



1 & 2 face each other;
3 & 4 face each other;
12 clubs all pass on same count.



I.J.A. NEWSLETTER
211 Forest Street
Arlington, MA 02174



PRINTED MATTER

**P*

Walden, Dave
211 Forest St.
Arlington, MA 02174

THIRD CLASS
(If undeliverable, return to sender -- return postage guaranteed)
(Address correction requested)