

## 1977 IJA CONVENTION

The 1977 IJA Convention will be held July 13-17 at John M. Clayton Hall, North Campus, University of Delaware, Newark, Delaware 19711. Well organized, the convention promises to be wonderful! A four page printed notice giving complete information on the Convention is being distributed in a special mailing to all current IJA members and many others known to be interested in juggling. If you haven't received the convention information notice by the time you receive this Newsletter, write immediately to Stu Reynolds, 2716 Silverside Road, Wilmington, Delaware 19810, or telephone Stu at 302-478-1147 or Nino Nannarone at 302-652-8237.

The convention information notice includes a detailed schedule of convention events including the exact time and place for the pre-convention picnic July 13 (near the convention site at the home of Oregon juggler Tom Dewart's parents), workshops, prop exchange, benefit show, and movies on July 14, business meeting and public show July 15, competition and banquet July 16, convention wrap-up July 17, and of course juggling and good fellowship at all times in between.

Also included is detailed information on convention registration times and fees, housing reservations, banquet reservations, and information on possible non-juggling activities. Finally, a reservation form is included as well as maps of how to get to the convention site.

Convention co-chairman Nino Nannarone has had some flyers printed which advertise the convention. If you would like a handful to post for jugglers in your region, please call Nino at the telephone number given in the first paragraph or write to him via Stu's address.

Stu, Nino, Stu's wife Nancy, and no doubt many others have worked hard to organize the 1977 IJA Convention. Now it's up to all of us to attend it and make it a great one.

## JIM DANDY -- IN MEMORIAM

Jim Dandy (Jess Monefeldt) collapsed and died of a heart attack while performing with the De Wayne Bros. Circus at Parksville, B.C., on April 21st. He had been an IJA member, and two pictures of him appear on the cover of the March 1971 Newsletter.

Jess was born in Norway and began in show business at the age of four. He entertained throughout the world, and his engagements included Command Performances before the royalty of Europe. He came to the U.S. in 1937 with the RBBB circus doing an adagio act on a nine-foot unicycle, as "Brach" in the team of "Maysy and Brach".

Jess also performed a juggling and balancing act on a unicycle and on a ladder. The following tricks were all done while riding a unicycle: spinning sixteen hoops at one time, balancing two rings on his head while spinning one on his leg and juggling five, and balancing a dollar bill or a five inch spoon on his nose. In recent years, Jess did a trick balancing fourteen trays and fifty-six glasses while riding around.

At the time of his death, Jess was probably seventy or seventy-one years old: Practicing his art as a septuagenarian was not the least of his feats and accomplishments.

--Dennis Soldati

## IN MEMORY OF LANE BLUMENTHAL (compiled by Dennis Soldati)

In April Violet Beahan notified Dave Walden of the death of Lane Blumenthal. Her letter also contained the following note: "My brother and I visited Lane at the beautiful Printers Home many times, but of late he was both deaf and nearly blind. I would write him a question and  
(continued on page 3)

## CALENDAR OF JUGGLING EVENTS

Every Sunday. The MIT Juggling Club, Cambridge, Massachusetts, meets from 12 pm to 2 pm (or later) in front of the MIT Student Center. Phone Arthur Lewbel at 617-354-5152 or Dave Walden at 617-646-2968 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.

Every Saturday. In Berkeley, California, a juggling class meets from 10:30 am until 3:30 pm in Willard Park on Hillegass near Derby in front of the flagpole. Everyone is welcome. Joining members pay \$15 for perpetual membership. The class has been meeting weekly for two years. Phone Bill Barr at 221-5191 in San Francisco for further information.

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 for the rest of 1977 are 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.

July 13-17. IJA Convention -- see page 1.

July 24. The Austin Juggling Society will host a state-wide juggling get-together at Eastwood Park in Austin, Texas. This tree-shaded, comfortable park is located one block north and east of 30th and San Jacinto. For more information write Duncan Smith, 8905 Chisholm Lane, Austin, Texas 78745, or phone 512-282-3052 or 928-4447. Where to go in the event of rain will be posted at the park.

## PAID ADVERTISEMENTS

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Brian Dube  
7-13 Wash. Sq. N. #47B  
New York, NY 10003  
212-673-5355

I.J.A. NEWSLETTER PUBLISHED  
BY THE INTERNATIONAL JUGGLERS ASSOCIATION  
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PLEASE SEND NEWS ITEMS TO:  
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Dave Walden  
211 Forest Street  
Arlington, MA 02174

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



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he would hold a jeweler's eye-piece to one eye to read it and then would answer in his very cheerful way. He was a most remarkable man, and if you have some of the past IJA Newsletters, you will find photographs by Lane in most of them."

While Lane Blumenthal was alive, he gave life to the IJA. He attended and photographed every convention from 1954 to 1965, after which he became blind. Lane was born on March 13, 1888, and died on February 13, 1977. Few members have given so unselfishly of themselves for the IJA.

In 1957, Lane drove from California to Jamestown, N.Y., for the IJA Convention (he was the first member to arrive). On his way, he made a half-dozen trips to visit jugglers, and on his return he did the same. This was typical of Lane's enthusiasm. He never stopped trying to generate interest in the IJA and juggling, and it's in this spirit that he will be fondly remembered. At the 1965 IJA Convention, Lane Blumenthal was unanimously voted "Man of the Year" and was given the permanent title of Honorary Lifetime Newsletter Editor in recognition of his outstanding contribution to the IJA.

Violet suggested that some members who knew Lane well might like the opportunity to write a brief reminiscence about their contact with him. Lou Meyer remembers Lane as "a warm, gentle man who always wanted to help". Homer Stack says that he and Lane were good friends for over thirty-three years, and that he believes "Lane did more to create interest in the art of juggling and for the improvement of the International Jugglers' Association than any other person alive or dead. He was truly a great man."

Eva Crosby, who was IJA Historian for many years, explains that a head injury at an early age caused Lane's gradual loss of sight and hearing. She notes, "as his blindness increased he wrote in large letters. He would get a large sheet of paper and 'feel' with his fingers across the paper. ... we always marvelled at his patience, to write a letter under such difficulties."

Ken Bengé writes, "As modern men and women, we sometimes forget past events or people who have contributed to our position in life. However, for me there is no forgetting Lane Blumenthal. In Los Angeles as a young would-be juggler attending my first juggling get-together, I was grateful that Lane was enthusiastic to meet me, offered words of encouragement, and provided that spark of interest which first led me to understand that jugglers really are "good" people. Thereafter, every time I saw Lane, he continued to be himself, never basking in his own accomplishments, and continuing to enthusiastically support jugglers and juggling.

"Lane supported and loved the IJA. He accomplished so much -- not for his own reward but for our sake. Looking through Lane's personal photo collection, one begins to get an idea of his love for the IJA. It is a fifteen volume collection of irreplaceable articles, photos, and historical information of the early years of our organization. Considering that Lane assembled this historical IJA encyclopedia on his own time with his own money, one must acknowledge that Lane Blumenthal loved juggling and our IJA."

Finally, Danny Rees writes of Lane Blumenthal: "Though afflicted with hearing deficiencies and later seeing deficiencies all of the years our family knew Lane, he was always remarkable for his zeal to be involved. Though he was in pain much of the time, he always had a joke on his lips. Though he was not accomplished in juggling, he was the jugglers dearest friend. His IJA contributions were as great as those of any member in the history of the organization. For us he is the recipient of our unofficial Jugglers' Humanitarian Award. We remember his Christmas picture composites, his Newsletter work for several years, his correspondence for many more years, and his IJA presence whenever humanly possible.

Dear Lane, As you so often humorously requested, you have been released from body suffering and now may enjoy all the faculties of eternal life. -- The Rees Family"



FROM DAVID LOW in Rhode Island

I found it surprisingly easy to learn what must be a fairly common spinning, balancing, and juggling trick: simultaneously spinning a hoop on the right arm, spinning another hoop of the left ankle, balancing a club (or anything, perhaps a spinning plate) on the chin, and juggling two balls in the left hand. This



trick can be worked into a variety of acts as a finale, giving the audience the impression you're doing something tremendously difficult, when you're actually not. Like a lot of juggling feats, it may be possible to do this trick for a few seconds on the first try, but difficult to perform it

steadily. It is best approached by first learning all the tricks individually. Then try combinations of two: the club-balance and the two balls in one hand, the two hoops, a hoop and the balls, etc. Master all combinations of two before moving on to the combinations of three: the two hoops and the balls, two hoops and the club-balance, etc. Although you may be able to do all four for a second, don't waste time trying it until you've mastered all the lesser combinations. Although I haven't totally mastered it myself, I'll be doing it in an act at the convention. It would be a noteworthy feat to do all this on a wire or a globe, or even a combination of the three!

FROM BILL BARR in California

The IJA Newsletter has been an inspiring addition to our weekly juggling class in Berkeley, California (see the Calendar of Juggling Events elsewhere in this issue). Several club passers who delight in dreaming up group patterns excitedly interrupted my reading of the March-April 1977 issue of the Newsletter to show me their latest creation, an interlocking line of four people. Coincidentally they had developed the pattern shown in a diagram in a Harry Lind letter on page 15

of the Newsletter I was reading. I don't really understand Jung's concept of synchronicity, but possibly this occurrence is an example. At any rate we were pleasingly amazed and found the pattern particularly satisfying to perform.

Dave Walden's description of "A Three Ball Trick" in the same issue also provided interesting moments. At one point ten jugglers stood in a semi-circle simultaneously attempting to learn the variation while the article was read aloud and demonstrated step by step. Indeed the pattern proved to be challenging.

After learning the pattern to the right as instructed, I set about learning it to the left and spontaneously came up with a move that allowed me to smoothly change its direction. Then I discovered that this move can be incorporated into the original trick resulting in continual change over from right to left and back, thereby becoming a distinctly different though related pattern.

Maybe Dave will be able to write a description of this variation if I show it to him at the convention. The only compensation for my frustrating attempts to write it out was working up a previously elusive timing to the trick, consequently yielding yet another pattern. This type of exchange, where the sharing of one variation engenders the creation of related yet different patterns, has occurred with gratifying frequency in my experience with jugglers, and I'm glad to see the Newsletter used in this way.

[Editor's note: Steve Mills, who taught me the basic trick I described, also does the variation involving continual change in direction. I'll be glad to write up this particular variation as soon as I understand it well enough. At present I can do the variation, but I don't understand it. While I appreciate Bill Barr's appreciation of my trick write-ups, I've generally got enough to do in producing the Newsletter without taking on the additional burden of writing up tricks for others. I truly hope that more members will themselves contribute technical material to the Newsletter.]

## TREASURER'S REPORT

Post 1976 convention balance	\$1410.47
New and old membership dues	2934.79
Dividends from bank	+ 52.78
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Total income	4398.04
Total expenditures	-2022.19
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Current balance	\$2375.85

The expenditures consist of approximately \$1600 to publish and post six issues of the Newsletter, approximately \$150 for 1977 pre-convention planning (e.g., postage and miscellaneous), and \$272.19 for other miscellaneous (stickers, bounced check fees, stationary, dues notices, application forms, non-Newsletter postage and correspondence).

-- Judy Burgess  
IJA Treasurer  
June 3, 1977

## HARTMAN'S HULLABALOO

Now that nice weather is here again, many of you will be juggling in parades and outdoor shows and at picnics. I have a trick for those of you who want to combine juggling with guaranteed audience participation and laughs. I have used this idea many times, and I find it very effective when used during a parade. If you do cigar boxes to any degree, you can use this trick year 'round.

You'll need four boxes, three of which are prepared in whatever manner you normally prefer. The fourth box is decorated on the outside to match the other three, however, the lid is not glued, taped, or nailed down to the body of the box. Leave this box open so that you can open and close it in the usual manner.

Before the show, fill the special box with small wrapped candy or gum, and place it

with your other boxes. When you begin your routine, pick up the loaded box so that your hand holds the box shut. Using your other hand and a table if necessary, set the three boxes in "ready position" (in front of your body, center box supported by inward pressure from both end boxes). Keep your hand tight over the loaded box. Now do several moves using the other two boxes (one-quarter and one-half turns, center box take-aways, under-the-leg, etc.) while never letting go of the loaded box. After a number of moves, stop and open the loaded box. Grab a handful of candy and shower it into the audience -- make this look as spectacular as you can. Continue until you empty the box. Discard this box and pick up the third normal box. Now continue with a serious(?) cigar box routine.

When doing a parade, you can throw out one handful every so many feet or blocks. This will make the candy last. Another idea is to have several loaded boxes on your prop wagon. It is not necessary to continue with a routine -- you can simply repeatedly do this as a comedy stunt. If you like, you can put a makeshift latch on the loaded box to provide for more mobility. Again, this stunt can be done at any time with minimal technical ability.

As I was thinking about other summer special effects, I considered a "Sparkler Juggle". If available, get sparklers that are about the length of juggling clubs. Attach a handle on the wire end. You might use cheap tape, wound over many times, for the handle. In between layers, use some heavier material (sheet metal, for example) to aid in the turnover. Then soak the tip of the sparkler in some lighter fluid or suitable substitute. With experimentation you will find the best materials and soaking time. To perform, light three or more sparkler ends all at one time. Carefully proceed to juggle. When finished or burned, place the sparklers in a juggler's torch box or vase of water. However, don't put them on the ground. After this flashy trick, you wouldn't want to be a glitter bug, would you?

--Bill Hartman

FROM LINDSAY LESLIE in Scotland

Having been fortunate recently to be asked to have my picture taken by a newspaper photographer who wanted a bit of juggling action, I grabbed the first props at hand and commenced a five ball cascade -- before he could get away. As I maintained the five ball juggle for longer than normal (luckily without a drop) he took several pictures, "to get the best spread of the balls", he said. Guess what? When I rushed out to buy the newspaper, sure enough there I was smiling smugly doing a two ball juggle. The damn fool editor had cropped the photo, to save space no doubt. I enclose the photo which only another juggler could figure out was certainly more than two balls on the move.



The episode with the cropped newspaper photo brings to mind an idea which might be of interest. What about trying a "Spot the Prop Competition" in the Newsletter for, say, 10 cents an entry? In each Newsletter a different juggler's photo is shown juggling either balls or hoops but one is blurred out or missing. The competitors must mark the center of the prop that is missing with a cross and send in the cut out photo. The nearest for each Newsletter wins a small prize. Admission fee for one year could be one dollar or whatever. I am sure Roger Dollarhide has many juggling photos which have not been seen for years. I guess a photographer would be needed to run this feature, but it could boost Newsletter funds if it became popular. We have that kind of competition in our newspapers with a photo of action football and the ball is

missing and they only pay out when the ball is hit dead center with a cross. I must admit I have never tried it but it keeps running on and on. [Editor's note: Lindsay has an interesting idea, but I don't think I want to take the risk of running a lottery via the U.S. mails in my tenure as Editor.]

Richard Del'Oro (of London), who has just recently joined the IJA, is the most promising young juggler in Britain today. He is working professionally under the name of "Just Richard" and has already had one British TV appearance with Billy Smart's Circus.

Bobby Menary (of Northern Ireland) is another new member of the IJA. He is a very technical juggler. One of his outstanding tricks is to juggle five rings while balancing a ball and pedestal on his head with a ring spinning on his right leg. See page 5 of the February 1976 Newsletter for a picture of George Sollveno doing the same combination trick; while on the same page is a sketch of juggler Lindsay struggling with a three ball juggle. Ahem! Anyway, I do admire these technical jugglers.

FROM TOM DEWART in Oregon

Tom Dewart recently sent a large packet of pictures and information on juggling activity around Eugene, Oregon. Below is a photograph Tom sent of "one of the many, happy juggling classes at Lane Community College". Tom himself is in the center of



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the front row. According to a newspaper clipping Tom enclosed, he has taught over 125 people to juggle over the past year in his classes at Lane Community College. The newspaper clippings include photographs (unfortunately newspaper photographs are unsuitable for reproduction in the Newsletter) of Tom juggling four clubs while on a bongo board and of several other IJA members in group club passing formations.

On May 21st, the Second Annual Eugene Juggler's Convention was held. It was very successful with about sixty-five jugglers attending. From the material Tom sent, it is apparent that this convention was extremely well organized including a press release which resulted in several pre-convention newspaper stories publicizing the convention. The newspaper stories prominently mention the fact that a number of Eugene area jugglers are members of the IJA and that some will be attending the upcoming IJA convention in Wilmington, Delaware.

In addition to featuring Tom, one of the newspaper articles makes special mention of IJA member Gary Calder, saying, "One of the few people in Eugene who approaches [being a professional juggler] is Gary Calder, a performer with the NewMime Circus Theatre Ensemble. Calder describes himself as a 'semi-professional' and specializes in juggling either five clubs or six rings."

FROM CHRIS DODGE in Oregon

I've seen a couple of good juggling and unicycle acts recently:

I went to see the Gatti-Charles American Continental Circus in hopes of seeing Dick Francis, but he is not with them any more. Yehya Awada (who does an act very similar to Gran Picaso's) is not with this circus any more either. I was lucky enough to see Lottie Brunn doing her act. I enjoyed it, but she did almost everything almost like a flash. I would enjoy it more if she did a little longer runs. I also saw the Willettys perform. They did a very smooth act, and I enjoyed it immensely.

A couple of days later I saw one of the best acts I have ever seen. I went to the Polack Bros. Shrine Circus. I saw Baby Mike, the elephant that did a flip; but I was really stunned when I saw Richard Bruski from Poland do his juggling and unicycling act. He did such things as balancing three balls with a head stick, balancing two balls with a mouth stick while juggling four hoops and spinning another with his right foot on an eight-foot unicycle, and balancing nine balls with a head stick, mouth stick, on his foot, and spinning a ball with each hand. He also had a woman stand on his head while rocking on one foot. I was so pleased with his act that I went to talk with him after his performance. I learned that he has been juggling and unicycling for twenty years. I noticed that he had a sticker for every country he has been to. He said he liked doing his act in Europe because the audiences are more appreciative than they are in the U.S.



## INTERNATIONAL SPORTS AND GAMES RESEARCH COLLECTION

Herbert T. Juliano, Curator of the International Sports and Games Research Collection of the University of Notre Dame (Memorial Library, Notre Dame, Indiana 46556), has asked that the IJA membership be notified of the existence of the collection of which he is curator. The University of Notre Dame established the collection in 1966 with a basic commitment to provide resources for serious and scholarly sports research.

The collection is unlimited in scope. Memorabilia of sports and games, amateur and professional, athletic and non-athletic, going back at least to the early Olympics, is included. It is intended to provide an internationally oriented source for research for students, scholars, historians, philosophers, and sociologists, as well as all those engaged in the study of sports-related disciplines. Mr. Juliano mentions fifty-six tons of recent additions (many of them rare and irreplaceable) to an already fine and extensive collection, making it probably the largest and most comprehensive concentration of sports research data to be found in the world.

If any IJA member has been looking for an institution to which to donate his juggling collection, this may be the one. However, Mr. Juliano emphasizes that in addition to being interested in receiving contributions of juggling research materials, they are also willing to assist the IJA membership in any research projects. Serious researchers from anywhere in the world are invited, free of charge, to utilize the facilities of the International Sports and Games Research Collection.

### FROM THE EDITOR

In his letter of remembrance of Lane Blumenthal, Homer Stack noted that he himself was eighty-six years old on April 15th and is still going strong teaching jugglers and making and shipping props. Homer wonders if he is the oldest member of the IJA.

The monthly newsletter of Alley 54 of the Clowns of America indicates that the Salem, Massachusetts, clowns are really into juggling.

IJA member Daniel B. Mills coaches a high school juggling club in rural Maine and would like to establish contact with other high school juggling clubs or teams. Write him at Box 259, Tunk Lake Road, East Sullivan, Maine 04697.

Coincidentally, member Larry Schmid from Rogue River, Oregon, wrote recently that at the request of a local school principal, he organized The Rogue River Middle School Mini-course in Juggling. According to Larry, the mini-course was set up to run for nine weeks and to date has produced six very fine three-ball jugglers and one four-ball juggler. For the benefit of Daniel B. Mills, Larry Schmid's address is 3745 Rogue River Highway, Gold Hill, Oregon 97525.

On page 3 of the May 16, 1977, evening edition of the Boston Globe there were three large photos of IJA member Sophie Parker in clown garb being hit in the face with a pie by partner Peter Fellman. Parker and Fellman were doing a sidewalk show known as "Red & Dr. Garbanzo".

Look closely at the picture on the bottom right of page 69 of the May 9, 1977, issue of Time magazine: You should be able to pick out past IJA Newsletter co-editor Don Reed who was one of several clowns, dancers, and jugglers who performed at the announcement of Polaroid's development of an instant movie camera.

The Thursday, May 6, edition shown in Boston of TV's "Gong Show" included a pair of jugglers know as "Fool Moon". They were in clown costumes and scored twenty-eight points with their three club, two hat, and one cigar take-away routine and their six club passing routine. They were flawless although not exceptionally exciting.

E. Sniadecki has written to say that in the note from him on page 9 of the May 1977 Newsletter I have misspelled the name of the pair of jugglers from Bulgaria. The name is "Botevi", not "Dotewi" as printed. (continued on page 9)



(continued from page 8)

I recently exchanged correspondence with Keith Lingley, who was superb as Newsletter Editor from June 1960 to June 1963. Keith is still living at the same address in East Greenwich, Rhode Island, and his old friends will be glad to hear that he is well, although he has given up juggling almost completely.

Does anyone have a correct address for member Jim Williams, whose last address was in Eugene, Oregon?

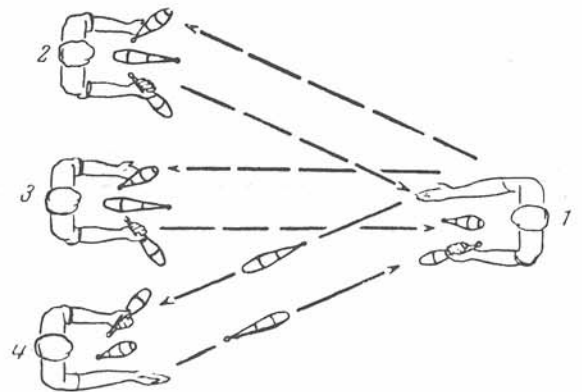
Assuming I am still Editor after the convention, the next issue will go to press in mid-August.

GROUP JUGGLING from The Art of Juggling  
by Nikolai Ernestowitsch Bauman

[Editor's note: The above is the English translation of the title of the book which was mentioned on page 11 of the May 1977 issue of the Newsletter. My mother, Velva Walden, has now completed a rough translation to English of the German edition of the book. In time perhaps the translation will be refined. In the mean time, the rough translation is a good source of material for the Newsletter. The following material is excerpted from pages 111 to 118 of the German edition of the book, the section on "Group Juggling". By a "group", Bauman means more than two jugglers. He discusses patterns for two jugglers in a section on "Pair Juggling", which includes coverage of two person club passing. Throughout the section on "Group Juggling", Bauman focuses on club passing with four participants, with each participant starting with three clubs. The participating jugglers are labelled with the numerals 1 through 4 in the illustrations accompanying the text.]

First formation. Participant 1 stands about four to five meters away from the other three participants facing them. Participants 2, 3, and 4 stand beside each other in a line, shoulder to shoulder, but not so close that they might interfere with each others' arms. Participant 3 stands directly across from participant 1 and participants 2 and 4 stand across and

to the right and left, respectively, of participant 1. On command, all participants begin to juggle in rhythm. In succession, participants 2, 3, and 4 exchange passes with participant 1. To begin, participant 2 passes his first club from his right to left hand and then with the second club from his right hand exchanges passes with participant 1. Participant 2 tosses the next two clubs from his right hand to himself and then the third right hand club again to participant 1. Participant 3 throws two clubs from his right hand to himself and the third club from his right hand to participant 1. Participant 4 throws the first three clubs from his right hand to himself and the fourth to participant 1 and successively passes every third club from his right hand to participant 1. See illustration 133. On command, after a



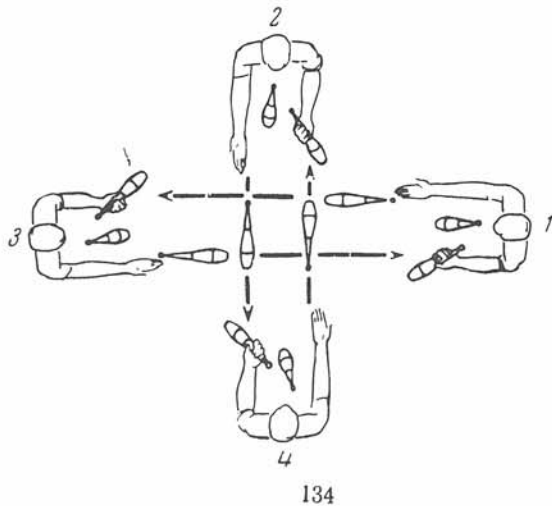
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pre-determined number of throws, the participants stop exchanging passes and juggle to themselves. While juggling to themselves, they move to new positions for the second formation. The moves from each of the formations to the succeeding one are made similarly. A pre-determined number of throws should be used to change positions. For instance, after counting three throws, the participants must have reached their new positions. The changing of places must be done simultaneously by all participants.

Second formation. Participants 1 and 3 stay at the same places. Participants 2 and 4 move rapidly sideways and to the front, participant 2 to his left and participant 4 to his right, until they face each other. When they are facing

(continued on page 10)

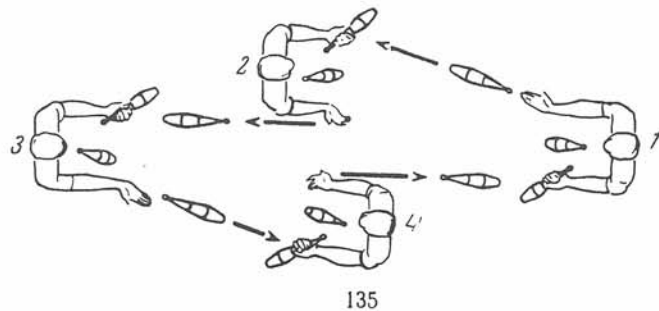
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 each other, participants 2 and 4 should be the same distance apart as participants 1 and 3. See illustration 134. At first



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glance it appears that this formation is not difficult as each pair actually juggles simply as a pair, participant 1 with participant 3 and participant 2 with participant 4. The difficulty, however, is that all participants must throw their clubs at the same rhythm and tempo. If at any moment any participant slows the tempo, the clubs bump together without fail. [Editor's note: It is unclear from the present version of the English translation just what the author intends here, e.g., passing with every other right hand or every right hand, and if the latter, how he intends for the participants to get into the necessary rhythm where participants 1 and 3 are half a beat out of phase with participants 2 and 4.]

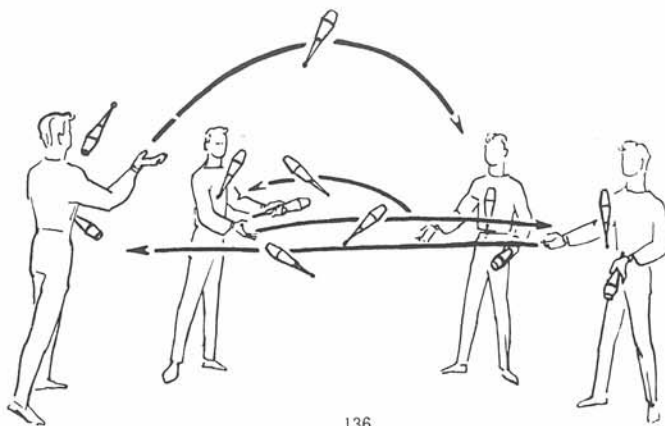
Third formation. Participant 1 stays at the same place. Participant 3 takes two or three steps backward. Participant 2 moves forward one step and to the right one step and turns to face participant 1. Participant 4 takes one step forward and one to the right and turns to face participant 3. See illustration 135. Participant 1 passes his clubs to participant 2 who passes them on over his shoulder with double turns to participant 3. Participant 3 passes them to participant 4 and participant 4 passes



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them on over his shoulder with double turns back to participant 1. Participants 1 and 3 pass the clubs with single turns.

Fourth formation. Participant 1 remains at the same place, participants 2 and 4 move somewhat to their left and back, and participant 3 moves one step to his right. Participant 1 passes clubs to participant 2, participant 2 to participant 4, participant 4 to participant 2, and participant 3 returns them to participant 1 with double turns. All other passes but that from participant 3 to participant 1 are done with single turns. See illustration 136.

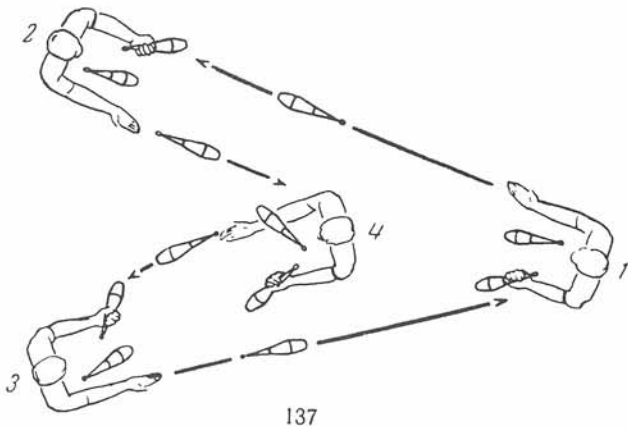


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Fifth formation. Participant 1 remains in place, participant 4 moves one to two steps over so he has his back (roughly) to participant 1, and participant 2 moves back two steps so he is the same distance from participant 1 as is participant 3. See illustration 137. Participant 1 passes clubs to participant 2, participant 2 to participant 4, participant 4 to

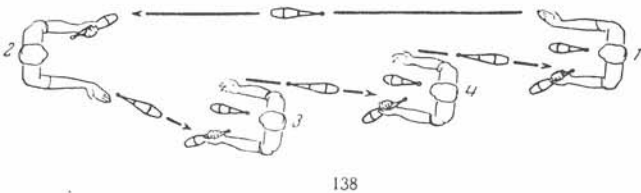
(continued on page 11)

(continued from page 10)



participant 3, and participant 3 to participant 1. All participants pass the clubs with single turns.

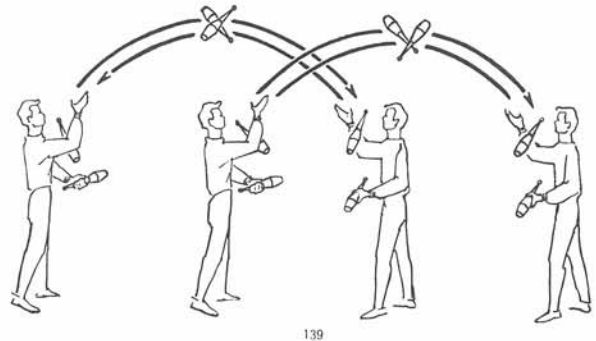
Sixth formation. Participant 1 remains in place, participant 2 steps back two steps and one step to the right, participant 4 takes one step to his left, and participant 3 also takes a step to his left and turns to face participant 2. See illustration 138. Participant 1 passes



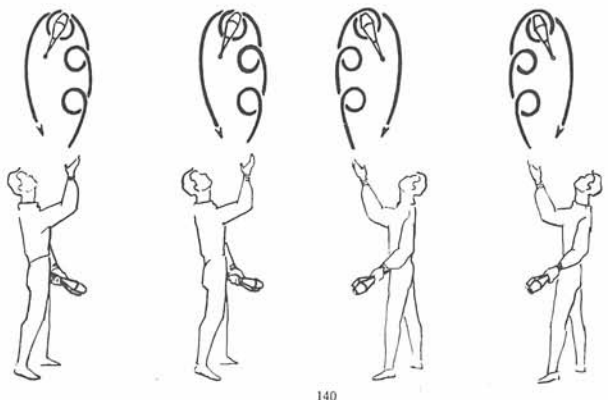
clubs to participant 2, participant 2 passes to participant 3, participant 3 throws the clubs over his shoulder with double turns to participant 4, and participant 4 passes them in the same manner, that is, with double turns over the right shoulder to participant 1. participants 1 and 2 pass the clubs with single turns, although participant 1 can pass to participant 2 with double turns.

Seventh formation. Participant 1 stands in place, participant 2 takes one step to his left, participant 3 takes one step to his right and turns to face participant 1, and participant 4 takes one step to his right. All four participants should now be in line in the following order: participant 1 behind participant 4,

participant 4 facing participant 3, and participant 2 behind participant 3. See illustration 139. All participants pass clubs with double turns. Participant 1 passes to participant 3, and participant 3 to participant 1; participant 2 passes to participant 4, and participant 4 to participant 2. That is, within each pair passes are exchanged independently of the other pair, but the clubs go over the heads of participants 2 and 3.



For a finale, upon command the participants stop juggling as pairs and each throws a club up with a triple turn. During the flight of this club, each participant places both remaining clubs in his left hand and then catches the third club with his right hand. See illustration 140. Then they all turn and face the audience.



During the given formations, participant 1 must be attentive to the moves of the other participants even though he does not move himself.

A number of the above formations can also be performed with rings, tennis racquets, or other props.



HISTORICAL NOTES by Dennis Soldati

In Fred Allen's autobiography, Much Ado About Me, he said, "The original tramp juggler was a man called Harrigan. LaToy and other tramp jugglers who roamed the smalltime vaudeville circuits owed a lot to Harrigan, which I am sure they never paid". He was talking about the first decade of the 1900's.

The following paragraph is from American Vaudeville, Its Life and Times by Douglas Gilbert. "Harrigan, like Fields, was a tramp juggler. He was not in a class with Fields, who still is one of America's greatest comics, but he was standard if not feature. Unlike Fields, who started as a silent single, Harrigan talked constantly. He missed his tricks purposely, then explained why. He used old plug hats, broken cigar boxes, all manner of junk in keeping with his make-up, and he always topped his misses with a

perfect trick to the line: 'This is the time I never failed to miss'."

THE IJA EDITORS

On page 4 of the January-February 1977 issue of the IJA Newsletter, Historian Dennis Soldati enumerated all the past IJA presidents. The current editor is taking this opportunity to enumerate the past IJA editors. In alphabetical order, they are: Violet Carlson Beahan, Carol Benge, Ken Benge, Lane Blumenthal, Hovey Burgess, Vin Carey, Roger V. Dollarhide, Oliver Helmrich, Ruth Jennings, W. Keith Lingley, Lou Meyer, Jeanette Mitchell, Stu Reynolds, Don Reed, Lana Reed (nee Roberts), Danny Rees, and Larry Weeks. Mention should also be made of Roger Montandon whose Juggler's Bulletin logically preceded the IJA Newsletter and was the official news organ of the IJA at the IJA's beginning.

ROSTER UPDATE

(\*n\* means new or reinstated; \*c\* means change or correction)

Table with 3 columns of names and dates, mostly illegible due to blurring. Some legible entries include names like 'HARRIGAN, HENRY' and dates like '1890-1940'.

(continued on page 13)





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