

NOVEMBER 1972 VOL 24 NO 11

This newsletter is the official publication of the International Jugglers Association. Editors, Ken and Carol Benge, 1551 Hillcrest Ave., Hanover Park, Ill. 60103.

## ANNOUNCEMENT

EVERYONES 1973 dues of \$6 (or \$7 for family membership) will be due January 1, 1973. To avoid a delay in receiving your 1973 Newsletters send in your membership now to Judy Burgess, 45 1st Ave (5k), New York, N.Y. 10003.

## FROM RON GRAHAM

I recently had the opportunity to visit with one of our newest members, RON PERRY. Ron works a juggling act and a tightwire act for Hoxie Bros. Circus. Although he has only been juggling for a few years, he does a nice 5 ball cascade in his act and is close to having 6 rings. During the act he also does some more or less standard moves with 3 and 4 clubs, spinning ball and 3 torches. Hoxie also has the 4 Diaz sisters, an interesting unicycle and club passing act.

## FROM ROGER MONTANDON

"Do it yourself" Jugs might like to make a "Picture Clock" with a Juggling motif. The standard clocks come with fish but by cutting out juggling clubs out of balsa wood and arranging them so you have room for a painted or cut out figure of a Juggler in the lower left corner you can make an interesting clock for your Juggling den. On a 12 x 15 inch frame there is room for four clubs (about 4 in. long) and a Juggling figure (maybe a photo of yourself) about 5 in. tall. Two clubs are stationary. One rotating club shows the hour, the other the minutes. The clock movement is energized by a single dry cell. The clock movement is available for \$12.00 from Popular Science Clock Dept., Box 1100, Teaneck, N.J. 07666. The October 1971 issue of Popular Science, page 131, shows kits with other designs but not of juggling.

## FROM TOMMY CURTIN

(Tommy is with a show called Triple Circo NorteAmericano. It is a combination of circus, ice show and dolphin show . . . a first for South America. In Lima Tommy did his act on ice but

## (TOMMY CURTIN CONTINUED)

now is working on the floor since the show lost several of their circus acts.)

From a juggler's viewpoint the most amazing juggler that I saw in Lima was a Hungarian by the name of Szabo. He has worked in the States with Ringling Brothers Circus but not as a juggler. He was part of a teeterboard act under the same family name. Now he does just the juggling act and he and his father have their own circus here in South America.

His specialty is rings. Beginning with just four rings he does a nice routine of tossing the four together, turning piourettes while two are in air and continuing to juggle, then a piourette with all four in the air, three in one hand switched from left hand to right continuously, and finally finishes by juggling all four in one hand.

He bounces a ball on his forehead while juggling five rings. Taking a sixth ring, he does a long routine of juggling them together and then alternating tempo, finishing this routine by turning piourettes while keeping the six in motion.

He juggles seven rings for ten or fifteen seconds. Then still with the seven rings, he climbs on a pedastel and spins another ring on one ankle, balances a stick and a ball on his forehead, and then juggles the seven rings. Quite a trick as the stick and ball are balanced, no weights or gimmicks.

Next Szabo is thrown 8 rings by his wife and he juggles them perhaps twice around or even 20 throws. Definitely more than a flash and the only time I have ever seen 8 rings done in a show, or even in practice for that matter.

However, he is then thrown a ninth ring and juggles all 9 rings.....rather he flashes the nine rings. He next does three fire torches to close his act. Effective for the public but naturally nothing to a juggler after his other routines. A very fine technician and a smooth, well-presented act.

The other juggling acts were all good but nothing really extraordinary. If I run across anything else really different down here I will let you know.

---

A nice metalflake tape for decorating show props is "Trim Brite self adhesives custom trim" from Spartan Plastics, Inc., P.O. Box 67, Holt Michigan 48842.

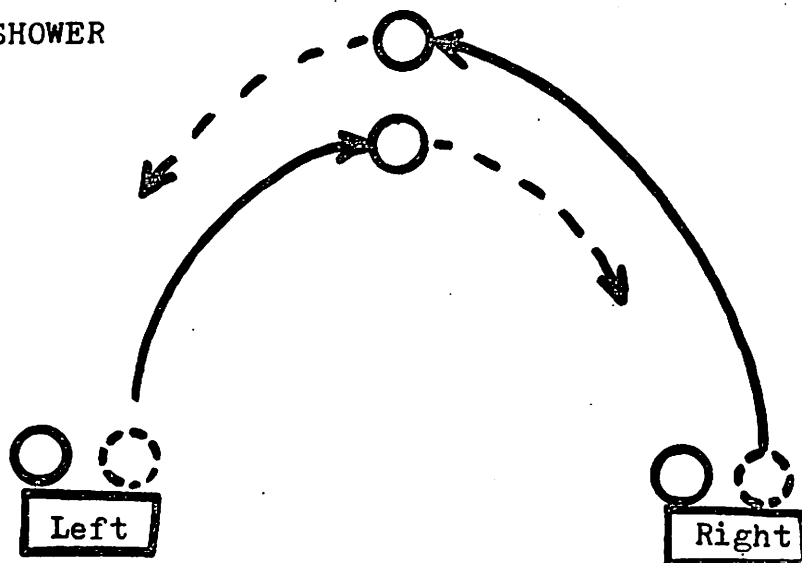
GEORGE DEMOTT is recovering from 3 heart attacks at P.O. Box 105, Millville, Columbia County, Pa. 17846

About the time you receive this unicyclist-juggler KEN SHERBURNE will be finishing up a 22 day run in Lorain, Ohio according to Jay Marshall. The show is "Holiday Showtime in Ohio."

BEGINNING 4 BALL PATTERNS

(continued from the September 72 issue)

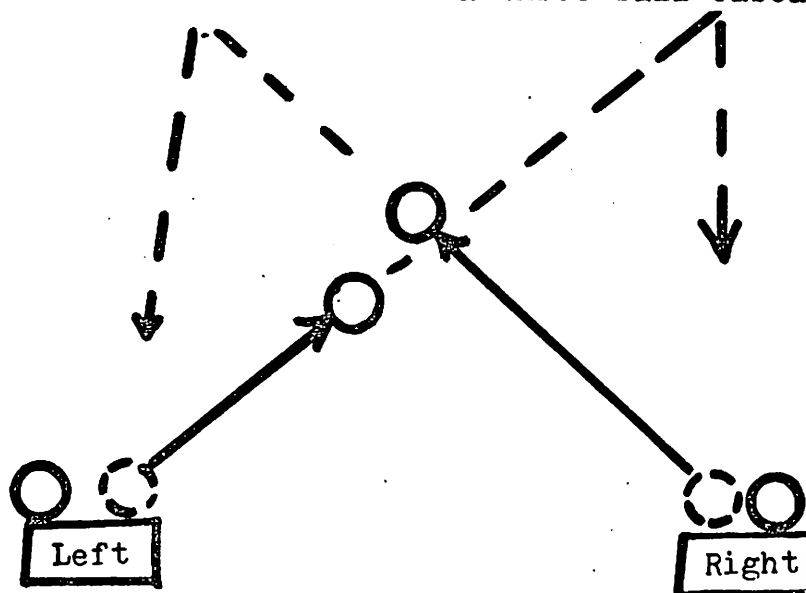
## DOUBLE SHOWER



You toss two balls at the same time. One from the right hand, one from the left. Both balls take semi-circular flight patterns over to the opposite hands. Now, when these two balls reach the height of their semi-circular flight pattern (the point in time where they cross in the center) throw the next two balls in the same pattern. Thus you will be doing the double shower with four balls, just keep it going.

## CROSS OVER

This is the same timing as the Double Shower except the balls cross in the center between your hands. The balls flight pattern would look simaliar to a three ball cascade pattern:



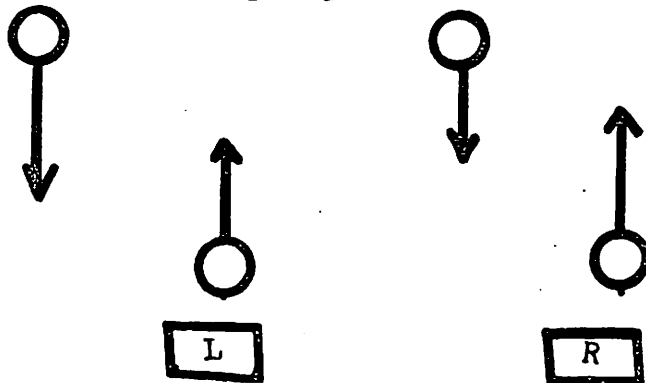
You toss two balls at the same time, one from the right, and one from the left. These balls cross between your hands, continuing up, and then dropping down into the opposite hand they were thrown from. To do this pattern with four, throw the second set of two balls when the first set reaches the height of their flights.

## (BEGINNING 4 BALL PATTERNS CONTINUED)

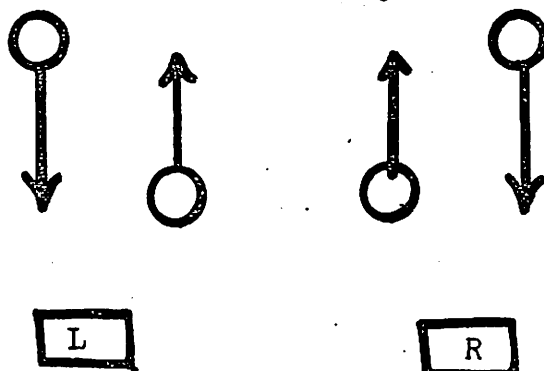
## VARIATIONS ON BASIC PATTERN B

(refer to Sept 72 for pattern B)

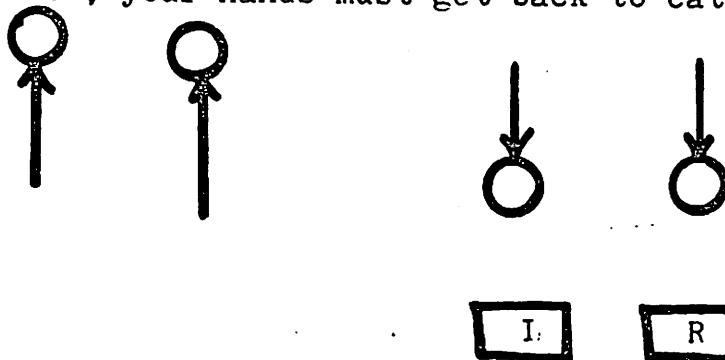
a-non-circular. You will notice in pattern B, the two balls in one hand

travel in a circular pattern from the inside to the outside of your hand. For this and the following two variations, you are going to keep the balls going in a non-circular pattern. In other words, the balls will go up and come down in the same vertical plane.If you can keep this non-circular pattern going, you have mastered the first variation.

b-a non-circular pattern with the two inside balls staying together...and the two outside balls also keeping on a horizontal plane with each other.



c-this next variation is known as the spread. It is a beautiful trick when done with four clubs. Anyway, the balls are thrown in sets of two in a non-circular pattern. First both of your hands throw one set of two balls up a little to the right of your normal juggling area. Then immediately both hands go over to the left side of your normal juggling area and throw up the other set of two balls. Now, your hands must get back to catch the first set.



If you keep this pattern going you are doing the spread.

# (BEGINNING 4 BALL PATTERNS CONTINUED)

## FLOOR BOUNCE WITH 4

This is an effective trick, let the 4 balls bounce quickly to the floor and back into the pattern. Begin a normal pattern and then simply let the balls fall to the floor out of your juggle. Keep your eyes on the first two balls that bounce. Grab them quickly and the other two will have bounced up by then so that you can continue your juggle.

## VARIATIONS ON NORMAL PATTERNS

a-to do four balls in one hand you simply do a 2 ball pattern except you throw and catch the balls in pairs of two. Hint... use small balls.

b-do a normal 3 ball cascade pattern except keep 2 of the 4 balls together in a pair. You must throw and catch them as a pair.

c-using the basic four ball pattern, throw alternately under your right and left legs.

d-using the basic four ball pattern throw alternately over your right and left shoulder.

## ROGER DOLLARHIDE IN CALIFORNIA

Had a nice visit with Homer Stack for 3 days in September. Also got to visit with Bud Raymond and Jonathan Burke. Jonathan has made great progress in his juggling and shows signs of becoming another Ken Bengel. [ED-Poor Jonathan, where did he go wrong?] He brought a juggling boy friend along named Kelly Miller. How's that for a circus name??? Talked with Jess Monefeldt on the phone and he is keeping very busy with fairs and club dates.

I was not able to meet Homer's prote'ge's, Larry and Dave, but Homer says they do a terrific act including passing 7 tennis racquets! San Francisco juggler Jim Rinehart had another successful summer doing shows in Europe. Diane Shelton is still active doing shows. Ed Curtis is on a bicycle tour of Europe. And of course, Homer is as active as ever teaching juggling and visiting with jugglers coming through on shows.

## JUGGLING QUESTION FOR YOU?

Who designed our I.J.A. emblem?

## PAST AND PRESENT-BOBBY MAY

I last met Ed Tierney I think in 1948 in Boston. He is a great club juggler and a swell guy personally. Originally he did an act with his late father and sister. It was a fine club passing act.

Ed Tierney could do about all the club tricks I ever saw done years ago with 3,4, and 5 clubs and did them all with exceptional

(BOBBY MAY CONTINUED)

ease. He did 5 clubs in a room with a low ceiling while sitting on a chair.

Years ago a lot of good jugglers came from the Boston area. The Boston Y was where some of the jugglers practiced then. Boston and all of the New England area had a lot of Vaudeville Theatres then and the club date field was very big. Lawrence, Mass. produced more than the average quota of juggling trios, double, and single jugglers in the 1900's. Boomerang straw hat acts also originated in New England (The Barrells.) Incidentally, Indian club juggling is of American origin and introduced to Europe by American club jugglers (Morris Cronin, Fitzgerald, and others).

Indian clubs in the begining were heavy compared to the clubs used today, the early ones weighed 16 ounces and over. Indian club swinging pre-dated club juggling and was combined in the early acts. Among the earliest double club jugglers were Albuntus & Bantvan and Derenda & Breen.

#### W.C. FIELDS

The September issue of Golf Digest had an article on juggler W.C. Fields. It also mentioned his autograph is a very sought after collector's item selling from \$30 to \$40.

#### I.J.A. PINS?

One of our members has located a source for inexpensive lapel pins or clip tie tac in gold or silver with the I.J.A. emblem on them. There is a minimum order that the I.J.A. would have to place with the firm to get a good price on the pins. Therefore, all those who might be interested in an I.J.A. lapel pin or tie tacs in the price range of \$1 to \$1.50, please drop a line to our President, Ron Graham, 764 River Rd, Chatham N.J. 07928, and let him know of your interest.

#### FROM BOB BLAU

Had an opportunity to renew my friendship with Topper Martyn from Sweden when he came to Houston to give a lecture and performance on 10/20 for the Houston Association of Magicians. I saw him last in Amsterdam in 1970 where he was called back five times for curtain calls and a standing ovation. We hope to find each other in Paris in July 1973.

His Houston act went something like this: Ball juggle-with standard moves also around the body and about every other direction including 'off timing' and comedy moves of all kinds. Opera hats (3 colors) which he juggled and tossed from foot to nose. Hat and cane balance and slides. Many single hat moves and twirls. Then large long type balloon and hat combination. For a finish he juggles hat, cane and a large valise (catching by the small handle each time around.) He ends this by catching hat on head, valise in hand and cane under arm as he walks off with a big smile! All of the above was in addition to a separate act of fantastic magic. [ED-I also met Topper here in Chicago. Definitely a good showman and a nice guy personally.]

November 1972

Following is a membership blank for the I.J.A. for 1973. Many members know people who are interested in juggling that might be interested in joining. So, why don't you cut this membership blank off and give it to someone who might be interested in joining!

APPLICATION FOR MEMBERSHIP

Date \_\_\_\_\_ (Please print or typewrite)

I hereby apply for membership in the INTERNATIONAL JUGGLERS' ASSOCIATION, and enclose the sum of \$ \_\_\_\_\_ (\$1.00 Initiation Fee and \$6.00 Annual Dues or \$7.00 Annual Dues for a family membership.)

\_\_\_\_\_  
NAME IN FULL\_\_\_\_\_  
BIRTHDATE IN FULL\_\_\_\_\_  
STREET ADDRESS\_\_\_\_\_  
CITY\_\_\_\_\_  
STATE\_\_\_\_\_  
ZIP NO.

PROFESSIONAL \_\_\_\_\_

AMATEUR \_\_\_\_\_

SEMI\*PROFESSIONAL \_\_\_\_\_

OTHER \_\_\_\_\_

I pledge to uphold the Constitution and By-laws of the INTERNATIONAL JUGGLERS' ASSOCIATION, and to render assistance to fellow jugglers.

SIGNATURE OF APPLICANT \_\_\_\_\_

**BENEFITS:** You will receive the latest membership roster; and your membership card. The I.J.A. NEWSLETTER will be mailed to you monthly. You will be eligible to attend and vote at the Annual Conventions. Through mutual friendships you can obtain instruction, advice, and advance in the art of juggling.

**NEWS CONTRIBUTIONS:** News and articles for the I.J.A. NEWSLETTER are invited and appreciated. Please send us your photos, newspaper clippings, brochures, advertising matter, and tell us about your juggling interests.

**MAILING OF APPLICATION:** PLEASE ENCLOSE YOUR CHECK OR MONEY ORDER payable to the INTERNATIONAL JUGGLERS' ASSOCIATION, and mail it with this application to the 1972-73 Secretary-Treasurer:

Judy Burgess, 45 1st Ave. (5K), New York, N.Y. 10003

The undersigned vouches for, and fully recommends this applicant for membership in the INTERNATIONAL JUGGLERS' ASSOCIATION.

SIGNATURE OF SPONSOR \_\_\_\_\_

(Former members and applicants who do not know any I.J.A. members, may submit this application WITHOUT the signature of a sponsor.

"THE MAGIC BOWL"

Homer Stack has a nice book on the Soviet State Circus entitled "The Magic Bowl". It celebrates the 50th anniversary of the Soviet State Circus and is in Russian and English. It contains 17 photos of jugglers including Kiss, Albert, etc. This book was a gift to Homer and he doesn't know where anyone can get a copy of the book. Do any of our readers know where to obtain this book?

ADDITIONS TO MEMBERSHIP LIST

## MISSED MEMBERS

Ron Lubman  
773 Van Dam St.  
No. Woodmere, New York 11581

Barry Cole  
619 Pole Line Rd.  
#259 Davis, Calif. 95616

## REINSTATED MEMBERS

Larry Weeks  
456 Brooklyn Ave.  
Brooklyn, New York 11225

Bob Jackson "The Juggling Jacksons"  
Summit Dr. Grandview Heights  
Maryville, Tenn. 37801

Claude Crumley  
3 N. 305 Cardinal St.  
Addison, Ill. 60101

Elwyn Berlekamp  
Dept of Mathematics  
University of Calif.  
Berkeley, Calif. 94720

Eddie Morgan (reinstated for 1973)  
5414 N. Lincoln  
Chicago, Ill. 60625

## NEW MEMBERS

Fred Stain  
155 Belgrave  
San Francisco, Calif.

Thomas Sikorsky  
717 Beverly Rd.  
Baltimore, Md. 21222

John E. Burke  
727 Appleberry Dr.  
San Rafael, Calif. 94903



(NEW MEMBERS CONTINUED)

Pearce R. Fox  
c/o Gregg Simms  
Radwyn Apts. No. N-2  
Bryn Mawr, Pa. 19010

Carl Farrell  
10870 N. Stelling Rd.  
#27-B  
Cupertino, Calif. 95014

Pam Doyle  
116 Wilson Downing Rd.  
Lexington, Kentucky 40503

Richard C. Lobs  
817 Church Lane  
Philadelphia, Penn. 19138

FROM NEW MEMBER PEARCE R. FOX

...My juggling story is short, just beginning aproximatly a year ago. I've come along a bit. I can juggle balls, rings, ten pins, and fire. The last five months I've been performing with a rock and roll band. I intend to do children's birthday parties in the future.

FROM FRANCIS PATTERSON

...I am 70 years old. Be 71 on November 27th. Have nearly retired now. Just do a few programs for Rest Homes lately. Some Senior Citizens programs also. So far as I know, I am the only juggler in Topeka, Kansas. I juggle three balls, rings, and clubs...

EDITORS NOTEBOOK

This month has been a busy juggling month for us. First of all, several weeks ago I flew up to see Bobby May. Had a fantastic time and got quite a bit of historical information for future newsletters. Bobby was practicing for several club dates he had in November. He is no longer doing some of the strenuous juggling tricks he did in the past---but on the other hand, he is no clown when it comes to juggling. One note of regret, this week we received a letter from Bobby saying that his wife Emily had tripped on the basement stairs and broke her wrist and also has her right leg in a cast.

Last weekend Carol and I had several of the Chicago I.J.A. members over. Those in attendance were: Jay Marshall, Eddie Morgan and his wife Rebecca, Claude Crumley, and Paul Bachman. It was great fun for us as it was the first time we have juggled more than a few minutes since the last convention. Also, anytime any of you are in the Chicago area, let us know as you are always welcome in our home.

(continued next page)

## (EDITORS NOTEBOOK CONTINUED)

Then the following Monday evening Carol and I caught EDDIE MORGAN at a local date. Eddie Morgan is a funny funny guy with an excellent comedy routine. Also, he is an excellent juggler and a FANTASTIC ENTERTAINER.

Talked to Lottie Brunn and she says her son Mike Brunn is with the Globetrotters.

Francis Brunn scheduled in Paris and then to Savoy Hotel in London, England following his season with Sarrasani Circus.

I now have on display the Eric Johnson I.J.A. juggling collection. In going through the I.J.A. newsletters over the past 25 years, I am amazed at the wealth of information on juggling. I am also alarmed at some of the statements which, to me, seem to be untrue. When you are reading through the current newsletters, if you find something that seems to be untrue, write the editors and let them know.

And, speaking of writing we would certainly appreciate contributions and news information from all of you. Also, personally we would appreciate anything on juggling for the collection.

In the mail we received a beautiful I.J.A. blazer badge to sew on a sportcoat. We received it from Lindsay Keith Leslie and we are grateful for it. He was wondering if other I.J.A. members might be interested in a blazer badge. The one he sent to us is about 4" in diameter and is in 5 colors. The badges cost about 12.50 to have made in Scotland. However, if enough members are interested maybe we can get the price way down with a quantity order here in the U.S. So, if you might be interested, drop us a line.

Member Danny Rees has produced two films on juggling principles. For more information on these films, contact Danny Rees, 1606 Vista Del Mar Ave., Hollywood, Calif. 90028

Juggler Ron Henon will be doing a Christmas tour for Hargrove Productions December 13-24th. I am not sure of the name of the show but the cities will be Oklahoma City, Kansas City, Detroit, Cleveland, St. Louis, Albuquerque, and Tucson

The two boys who are working with Homer Stack will be playing two days with Polack Bros. Circus at the Cow Palace in San Francisco.

I would like to close by saying that we hope you will enjoy this 8 page newsletter. However, we also do not want you to expect eight pages every month. Whether the newsletter is 4 or 8 pages depends on how much information, letters, articles, and reports you send in.

BEST WISHES UNTIL NEXT MONTH!

JUGGLING ACT REVIEW

Don Phillips & Co.  
International Circus-Kentucky State Fair  
8-72

This whole act was done on a normal 24" unicycle, on top of a 2' high round table.

Don-jumped rope on the unicycle  
ball spinning-2 balls, under both arms  
5 rings  
3 clubs (no tricks)

Don and his daughter-daughter stood on Dons shoulders and spun a ring on each arm

Don-conglomeration trick-revolving mouthstick with balls atop  
ball spun on ring-left hand  
2 ring juggle-right hand  
3 hat comedy routine  
finish trick-2 rings spinning on mouthstick  
spins 3 rings on each arm.

JUGGLING QUESTION

Looking at your ball bouncing (Vol 24 No 8), it appears to me that you catch them with the palms up. I can bounce three, but I always catch them with the palms down. Question; Which is the easier?

I believe the easier is whichever you do the best. Both are different juggling moves, and both require practice to do them well.

ARTICLE from the collection of 'Rosto' the Dutch Juggler

Date: Around 1930  
E N G L A N D

TROUBLES OF A JUGGLER, by Rupert Ingalese

Place - A London Variety Theatre.  
Time - During First House Saturday.  
Temp. - 80 Degrees in the Shade.

We ( I and my assistants) are last turn and word has just gone around that the Guv'nor - the Head of the Circuit - is in one of the boxes. As I am not "on" for half an hour yet, I see that the time is occupied in giving all the "props" an extra polishing and dusting, in a final adjustment to my tie, in pointing out to my "butler" that one of his side-whiskers has shifted its position, no doubt because of the heat being more tropical than temperate. However, everything is now ready and the act in front

of us - a Scotch comedian - is singing his last song. As we have during the week given "good shows"- meaning without missing too many tricks- and been complimented by the resident manager on having kept the audience too interested to think of searching for such things as hats, etc., I have no reason to think that things will happen differently just because the "one that matters" is in front. He will, of course, watch every detail with an eagle eye, making a mental valuation of every laugh and every bit of applause, plus so much for the smooth running of the act and - in inverse ration - minus so much for every trick missed and anything else that goes wrong.

Scottly has just finished to a big success and is highly elated by the fact of the "presence" who witnessed it, but I think as I nod to the stage manager to ring my music in - I'll show him what a success really is.

\*\*\*\*\*

My "introduction" is rather grandiose, you know, like the schemes of some Cabinet Ministers - and as my assistants fling open the curtain of the "center-opening" and I - garbed like Solomon in all his glory - make my entrance to a brilliant fanfare of trumpets, I feel that already the Guv' must be patting himself on the back (metaphorically of course) for having such far-seeing lieutenants to do his bookings. Out of the corner of my right optic, I imagine I see his mouth open with awe and hear his voice murmur: "What an Act!"

Off we go, at any rate, the articles I am supposed to juggle which go everywhere but where they are intended and I am soon wondering if it is Friday or the thirteenth of something, or if my assistants have broken any mirrors. Bang! A fuse goes on my switchboard, which means that my "flunkies" will not be able to take their part in the electrical and spectacular finish which usually rouses the audience to a certain enthusiasm. The chief comedy effect goes West by the breaking of a piece of thread on which is tied a handkerchief. One of a set of glasses which I have to balance full of water has unaccountably sprung a leak, and I have a miniature Niagara dripping and splashing onto my face and mixing with the perspiration already there. Eggs that were intended to drop into the glasses refuse, one choosing my eye instead - the one that spotted the Boss, Nemesis, I expect, I ought to have touched wood. Phew! But It's hot! The heat of the evening is manifesting itself in no uncertain manner, and I feel like a man who stayed too long in the hot room of a Turkish bath. The face of my "butler" almost makes me laugh in spite of the tragedy of this all-wrong performance. I see hardly anything but water - sweat, to be more truthful than elegant, but it's honest sweat. He is doing his best, although anything but his best. His make-up is running - I wonder what my own is like - and his whisker is slipping down to where our American cousins sometimes wear a goatee.

\*\*\*\*\*

Will this show never end? It is now too late - or so I think - to recover some of my lost prestige, but I make the effort, I

must save something from the wreck. I am now on my coin trick which is the penultimate, and incidentally, the most important because if it "goes" well, I do my "finish" as if I were conferring a favor on the audience by responding to their encore. Of course, I have to do it in any case, applause or no applause, but it looks better to pretend that the ovation demands it. My hopes of recovery are soon shattered, however, for as I throw up the coins two stick together - even they have got affected by the heat, it seems. I try again and one eludes my frantic grab and careers toward the footlights where its collision with an electric bulb results in quite a nice little explosion, faintly reminiscent of moonlight nights a year or so ago, I wonder for an instant if they will charge the damage up to me, but I don't care. I feel that I shouldn't mind if they charged me for a new theatre if only they would drop the curtain and let me get to the security of my dressing room and a cold bath.

I begin to wonder if I am having my pet nightmare. All jugglers have one and a performance like this most often constitutes it, but a sight of the box on my right says no - most emphatically.

At last I am on my finishing trick, but I don't remember if I am doing it as a favor to the audience, or for the sordid reason that I am paid to do it. I am manipulating illuminated clubs and for the sake of effect I want some of the lights out. During the week they have gone out at the psychological moment, but not to-night. I idly wonder where the electrician is and softly call "lights out", which I repeat several times crescendo. Perhaps, he has gone for a drink - lucky beggar! - or become too interested watching my Waterloo. Anyhow, I forgive him either contingency, but - Bing! Out they all go, and the sudden and now unexpected transition reminds me of the Black Hole of Calcutta. I mutter something that I trust doesn't go over the "foots", but devoutly hope reaches the electrician. It must have done, for I hear switches banged and the lights assume - well, what they should have assumed in the first place. I pick up a club and start off again. The thread which broke at the commencement of this "hope-to-be-forgotten" performance, and which is hanging to my waistcoat button, now begins to make its presence felt by getting entangled with the clubs. I have to stop twice, to the undoubted mystification of those in front, and the certain disgust of the gentleman in the box, to disentangle them. I suppose they wonder what new stunt I am up to, as they can't see the black cotton, but I am past caring. I don't suppose I shall have the heart to bully my assistants when I get off - if ever I do. If only the guy ropes that hold up the curtain would break and let it down and so hide me, but there is, so I have heard, a silver lining to every cloud, and mine is that I have only a few more seconds to wait. The curtain at last, thank heaven! I am bound, for the sake of courtesy, to take a "call". I usually do so with a fetching smile. To-night it is a sickly and twisted grin. This kind of performance happens but rarely, so I have a period of comparative immunity before me, but I wonder why the accumulated bad luck of months comes all at once, and on an occasion when it is least welcome.

As I leave the stage a heavy piece of scenery falls on the rest of my props and causes more wreckage, but I only smile -

a little sadly, perhaps, and regretfully wish the audience had seen this final touch. I might then, perhaps, have got their sympathy, and as I think of the Guv'nor leaving the box, I imagine him repeating: "WHAT AN ACT!!"

### TIPS FOR CLUB JUGGLERS

The following is a direct quote from an article by the late Jack Greene, from Roger Montandon's "Juggler's Bulletin", #43 April (1948) p. 187 (in part).

"The knob, or ball end of a club is very essential in performing many club tricks. I have seen some jugglers completely ignore the knobs when they tried tricks, and in some cases they succeeded in accomplishing them. But from observing these jugglers I have come to the opinion that their tricks would not only look smoother, but would be easier to master, if they would utilize the knobs instead of ignoring them. If you fail to use the knobs on some tricks the club will wobble and make it difficult to catch. Use the knobs when necessary-that's why they were put there."

"When doing tricks with a partner or partners it is absolutely necessary to use the knobs to some extent. If you don't, your partner (if he can catch the clubs at all) will suffer from busted fingers, because a club tossed from a plain hand grip will have a tendency to wobble, and a wobbling club will not only be much harder to catch but if not caught it will liable to smash the finger of your partner."

"In using the knob a little judgement should also be used. One cannot very well catch the club by the knobs. And it is easier to catch them by the handles, as they should be caught. If catching the club by the handles and throwing them by the knobs presents a knobby problem to you, the solution is not hard to find. When you catch the club by the handle, just let it slide gently down to the knob position--it's easy. Just don't get in too much of a hurry and it can be done by not gripping the handle too firmly. Gripping tends to wobble the club. Grasp your clubs in a sort of loose grip. The feel is the thing and you must gauge it correctly. Don't grab. By grabbing you lose smoothness and the loose grip that is essential for control."

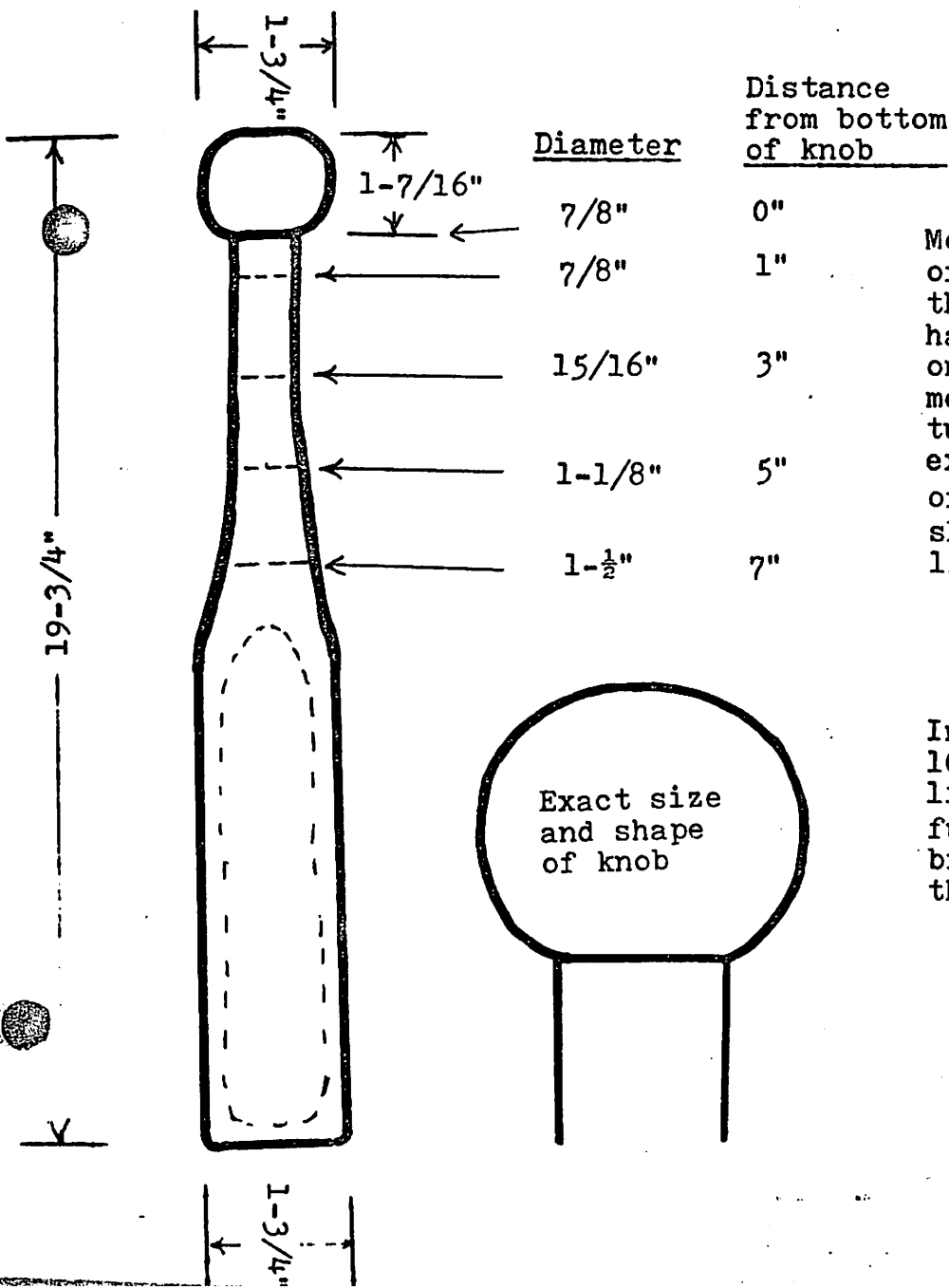
### INEXPENSIVE PRACTICE CLUBS by STUART RAYNOLDS

As mentioned in Jack Greene's article, the knob or ball end of the club is the most important and probably the most neglected part of the club. It is essential to many of the single (and double) club juggling tricks which have been performed by American jugglers past and present. Beginners who practice with clubs which do not have knobs are unknowingly making some tricks more difficult and others impossible. Such tricks are among the most beautiful--all swinging tricks, shoulder throws, around the back, slow turn over head, chops, spread tricks and many more. Clubs with satisfactory knobs are expensive (\$25.00 each) though this is a better value than ever before as modern fiber-glass clubs last at least five times longer than wood clubs.

However, the following specifications may be used to make excellent practice clubs with handles and knobs the same as standard juggling clubs and make them inexpensively. These clubs are turned on a lathe from pine or basswood 2 X 2 inch (actual measurement 1-3/4" X 1-3/4") stock. After turning they should be tho roughly sanded and painted with glossy enamel.

Most high schools have well equipped wood shops and students willing to make turnings, or, the services of a professional turner may be obtained. Failing all the above these clubs are available from the author at about \$6.00 each, painted-glossy enamel and decorated (Stu Reynolds, 2716 Silverside Road, Wilmington Del. 19810). Thus a set of four of these clubs costs less than one fiberglass club. The balance of the club is the same and both handle and knob are the same as a standard juggling club. This is the type of club I learned to juggle 5 clubs with, so I can highly recommend it. When decorated-white paint-foil stripes-they are really beautiful.

The following specifications are sufficient for a wood turner to follow:



Most important are the shape of the knob (see diagram) and the thickness and taper of the handle. With the two dimensions on the knob and the fine diameters on the handle, a good turner can reproduce this exactly. All corners and edges of the 1-3/4" X 1-3/4" stock should be rounded at last like:

In basswood these clubs weight 10-11 oz and are balanced just like a standard club. Be careful when juggling. Wood clubs break. Better yet-don't drop them.