

newsletter

INTERNATIONAL JUGGLERS ASSOCIATION

Volume 27, No. 4

April 1975

Groups of jugglers, meeting by chance at various places and various times, had previously voiced the need for an organization where they could meet at stated intervals in an atmosphere of mutual friendship to further their art.

But it was in June 1947, during the International Brotherhood of Magicians Convention in Pittsburg, Pennsylvania, that it came to a head. Several of the jugglers present talked about organizing a juggler's association of some sort...something of their own. So Harry Lind, Art Jennings, Bill Dunham, Bernie Joyce, Eddie Johnson, Roger Montandon, George Barvinchak, and Jack Greene made a date for a noon lunch at the Ambassador Cafe in Pittsburg where the subject was discussed further.

Art Jennings proposed that Jack Greene act as Chairman - which he did. George Barvinchak was appointed Secretary. The meeting got underway. The reverse side of the bill of fare was used to record the meeting, until someone went to the bar and obtained a few sheets of the cafe stationery.

After juggling things around, Art Jennings was elected President; Eddie Johnson, Vice President; George Barvinchak, Secretary; and Roger Montandon, Treasurer. No directors were elected at this meeting. They were elected at the Jamestown Convention in 1948. After suggestions from each member, a vote was taken and "The International Jugglers' Association" was adopted as the name of the organization.

Upon leaving the cafe, snap shots were taken of the group. All returned to the convention hotel where they soon found some more members.

There were many doubts expressed as to the future. But through Roger Montandon's Jugglers' Bulletin, and the efforts of many others, the Association grew. Thus the IJA was born.

by Mrs. Eva Crosby, Historian

Reprinted from the IJA NEWSLETTER (November 1960)

28th Annual IJA convention

July 31, August 1, 2, 3, 1975
Youngstown, Ohio

Tentative schedule of major events

THURSDAY 31st.....	JUGGLING
FRIDAY 1st.....	COMPETITION 11:30 A.M. (RULES INSIDE)
	BUSINESS MEETING 6 P.M.
SATURDAY 2nd.....	PUBLIC SHOW AT SOUTHERN PARK MALL 2 P.M.
	BANQUET 7:30 P.M. (AT YMCA)
SUNDAY 3rd.....	JUGGLING

Next month's issue will contain more up to date information about the Convention, including info on lodging (locations, prices, reservations, etc.) and how to get to the Youngstown YMCA from where you are.

If you have already decided to attend the Convention, be sure to notify Convention Chairman Dick Francis as soon as possible at 2122 Windsor Ave., Youngstown, Ohio, 44502.

Editor.....

HELLO

Because of a busy schedule, Hovey Burgess (current Newsletter Editor) felt that it would be hard for him to turn out a bulletin each month. So, we were asked to edit three or four Newsletters leading up to the Convention. We will try to publish the April, May, June, and July issues between now and the Convention. Hovey will publish back issues concurrently and together we will try to make up all missed issues.

Since this was our first issue, we did not have much information to print. However, with your help, we hope to fill the following issues with a wealth of material. Remember this is your Newsletter; it is the number one benefit you receive for your \$6 dues. We hope you will take advantage of it by sending any info, no matter how small, even if it applies only to a certain region or city. We'd like to know about you, any juggling events, get-togethers or performances. Also, we will try to answer all questions about juggling, jugglers, props, history, future (?), or anything else you can think of. We plan to do four issues, that means one every two weeks. If we don't have the material, we won't be able to do this. So let's hear from you.

See you in Youngstown,

DON REED & LANA ROBERTS
(Temp. Editors)

Jugglers

Condensed from
THE ENGLISH CIRCUS
by Ruth Manning Sanders

Towards the middle of the nineteenth century, the appearance in European circuses of Indians and Chinese with their pure juggling proved that the art was sufficient in itself, and did not need bolstering up with a display of rope-dancing or horse-riding. This challenge was quickly taken up by the West, and a long line of distinguished European jugglers made its appearance, culminating in the naturalized British subject, Cinquevalli, and his even greater successor, Rastelli.

Meanwhile, in circuses and music halls all over Europe, the Indians and Chinese continued to make their special contribution to the art.

One of the earliest of these Eastern jugglers to appear in England was the Indian whom William Hazlitt went to see at the Olympic Theatre in 1820. The Indian's juggling with four balls seemed to Hazlitt a miracle; though, nowadays, no juggler considers himself a past master of his profession until he can keep at least six going, and Rastelli juggled ten. But, since Hazlitt's description opens a window into the particular quality of this exacting and beautiful art, here it is:

"Coming forward and seating himself on the ground in his white dress and tightened turban, the chief of the Indian jugglers begins by tossing up two brass balls, which is what any of us could do, and con-



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

PLEASE SEND NEWS ITEMS TO:

Newsletter Editors
Don & Lana
107 Jersey St., Apt. 22C
Boston, Mass. 02215

SEND MEMBERSHIP INQUIRIES TO:

Secretary-Treasurer
Judy Burgess
45 First Avenue, Apt. 5-K
New York, N.Y. 10003

cluded with keeping up four at the same time, which is what none of us could do to save our lives. Is it then a trifling power we see at work, or is it not something next to the miraculous? It is the utmost stretch of human ingenuity, which nothing but the bending of the faculties of body and mind from tenderest infancy, with incessant ever-anxious application to manhood, can accomplish or make even a light approach to.

"A single error of a hair's breadth of the smallest conceivable portion of time would be fatal; the precision of the movements must be like a mathematical truth, their rapidity is like lightning.

"To catch four balls in succession in less than a second of time and

deliver them back so as to return with seeming consciousness to the hand again; to make them revolve around him at certain intervals, like the planets in their spheres; to make them chase one another like sparkles of fire, or shoot up like flowers or meteors; to throw them behind his back and twine them round his neck like ribbons or like serpents; to do what appears an impossibility and to do it with all the ease, the grace, the carelessness imaginable; to laugh at, to play with the glittering mockeries; to follow them with his eye as if he could fascinate them with its lambent fire, or as if he had only to see that they kept time with the music on the stage - there is something in all this which he who does not admire, may be quite sure he never admired anything in the whole course of his life.

"It is skill surmounting difficulty and beauty triumphing over skill."

You will notice that besides rhapsodizing over the beauty of the art, Hazlitt stresses the "incessant application." And this indeed needs stressing. "The lyf so short, the craft so long to lerne" (Chaucer -

"The Parlement of Foules") - what artist is not conscious of this fact? And yet, for the art of juggling, it seems to have a more than ordinary significance. "Practice when you can, work when you cannot practice, and sleep when you can neither practice nor work": that is the circus dictum, and by no member of the profession, perhaps, must it be more strenuously applied than by the juggler. The great Rastelli practiced nine hours a day, and though he wandered the world over, he ignored the world. Practice, work (that is, perform), sleep; east or west, north or south, in the old world or the new - such was the rhythm and the meaning of his days. And, being such, his work broke every record: ignoring the world, he established himself as the greatest juggler that the world has ever known.

Enrico Rastelli was born at Bergamo in Lombardy. His father owned a circus, and all his people, back to the eighth generation, had been jugglers.

At eleven years old, the quiet, slender little boy made his first appearance in public.

It was when he was performing in the family circus at Naples, and contemplating no more exalted destiny than to go on performing there for the rest of his life, doing his best in the manner of his father and of all his long line of forebears, that Mr. Sherek saw him at work and recognized his genius. He at once offered the lad a tour in England at, to Rastelli, the amazing sum of L.120 a week. Enrico accepted, but father Rastelli shook his head in gloomy foreboding. No good would come of it, he felt. It was not for his son's happiness.

Enrico Rastelli's fame spread throughout Europe and across to America. Everywhere he went he triumphed. But wherever he went, to him it was the same thing. The world was no larger than the circus

ija championships

RULES AND REGULATIONS 1975

INTRODUCTION

The seventh annual IJA Juggling Championships, sponsored by the International Jugglers' Association will be held in connection with the 1975 IJA Convention. The Championships is scheduled for Friday, August 1, 11:30 A.M. 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 like an act is. The failure of an entrant to be so prepared may result in his disqualification. There is an entry fee of \$.50 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 Conventions to serve two purposes:

1. To increase interest in the IJA Conventions (both on the part of the members 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, Conn., 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".
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 or which provides a transition from one pattern to another. 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, 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:

Tricks - In all the events except Senior Division Event 3 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 3 the competitors will have 1 minute to maintain a juggle. Two points will be 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.

Misses - Except in Senior Division Event 3, one point will be subtracted from the Tricks score for each miss.

Form - Except in Senior Division Event 3, which will have no form score, the judges will award a composite score up to a maximum of 50 points in each event for the competitor's performance of these five elements: DIFFICULTY of tricks; SHOWMANSHIP; ORIGINALITY; BODY MOVEMENT; ROUTINING.

A competitor's final score in an event, except in Senior Division Event 3, will be the average of the scores of the judges. A competitor's score in Senior Division Event 3 will be the highest of the scores of the four trials. In case of ties, runoff events will be judged.

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.

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. Numbers juggling. 4 trials.

Only these props may be used: 7 balls, or 7 rings, or 5 clubs or sticks. Floor bouncing of balls not allowed.

4. Object spinning, balancing, manipulation routine. 3 minutes.

Any objects except the types used in Events 1, 2, 3 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.

5. Auxiliary equipment routine. 3 min.

Any juggling routine may be performed while confined to a unicycle, roly poly, rolling globe, tight or slack wire, etc. or while the entrant is supported on his feet only by an understander.

JUNIOR DIVISION EVENTS

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.

or the stage where he worked, the room where he practiced, the little despatch case in which he kept his properties. Practice, work; practice, work - what did anything else matter? And what time had he for anything else? Eight or nine hours of practice, his turn in the ring or on the stage (a forty-five minute turn if the management would stand for it); then sleep, and practice again - that was his life. Nor was he content with anything less than perfection; some of his tricks he practiced for two hours daily for eight years before he considered them good enough to exhibit. On the stage he would quietly begin to work before the curtain was raised, and continue absorbed and serious, with body beautifully mobile and mind intensely concentrated, throughout the whole of his performance. He was no showman, and did not seem concerned with the "selling" of his act, but only in its perfect accomplishment. George Black, of the London Palladium, once said that, for this reason, it took an audience at least fifteen minutes to realize how clever he was, and after that they would just sit and marvel at him.

When asked which of his tricks was the most difficult, Rastelli replied with a smile: "They are all the same." Balls, hoops, plates, batons, vases, he could do what he liked with them, as they rose and fell, passed and repassed, spun, twined, and gyrated in their interweaving orbits about his slender body, moving in their beautiful evolutions to the rhythm in his mind - as if the syllables of a lyric poem had taken to themselves visible and ponderable yet airy forms and danced about the body of their creator.

And then, quite suddenly and unexpectedly, it all came to an end. At the age of thirty-two, Rastelli returned to his native town of Bergamo, to make his first appearance on the stage there; and, almost before anyone realized that he was ill, the news came that he was dead. The poem he created,

being as impermanent as each new vision of it, could not live after him, except in memory - but there it is safe.

Spotlight.....

In this section you get a chance to expose yourself. We'd like to know something about you and what you're doing. Just send us a picture (preferably you in action) plus a little information about yourself, like:

Your age, occupation, how and why you started juggling, how long you've been juggling, how you found out about I.J.A., how long you've been an I.J.A. member, how much you practice juggling, what you've been doing, etc.

We'd like to hear from beginners and professionals, new members and old members. If you don't want to expose yourself, expose some other I.J.A. member. We hope to put a number of you in each issue. It will depend on how many replies we receive.



STUART HABER

This month we expose STUART HABER, 19 years old, from Queens, New York. He is a freshman majoring in mathematics at Harvard University.

Stuart started juggling when he was

13½ years old. He learned the three ball cascade from Rudolf Dittrich's book, "Juggling Made Easy."

In 1972 he saw IJA members Larry Pisoni and Michael Christensen performing juggling on the Berkeley campus in Berkeley, California. Their act inspired him to make his first set of juggling clubs, which he constructed from cardboard.

From there he went on to juggle in high school shows and to perform with "Dr. Quackenbush's Juggling Medicine Show and Magic Circus," a group formed by IJA member John Grimaldi. Later he was Professor Nutts in the "Fruits & Nutts" juggling act, which performed at Great Adventure amusement park in Prospertown, N.J.

Since becoming a student at Harvard, he has juggled at parties and fairs along with fellow juggler, Michael Gelb, as "The Juggling Fools."

Warm Spring nights in Cambridge, Mass. find him entertaining passers-by with his solo juggling act on the streets of Harvard Square.

Letters.....

In this section we will print anything you'd like to share. We would appreciate comments on the Newsletter - if you like it, how to improve it, what you'd like to see in future Newsletters, etc.

Also, anyone who'd like to write an article on any aspect of juggling, please do so!

Unusual juggling photos and drawings will also be appreciated.

Circus Arts Festival

A Circus Arts Festival was held on May 12 at the Massachusetts Institute of Technology in Cambridge, Mass. Attending the event were members of the M.I.T. Unicycle Club, local jugglers, lots of spectators, and I.J.A. members Hovey & Judy Burgess, Stuart Haber, Arthur Lewbel, Sophie and Benjamin Parker, Don Reed & Lana Roberts.

The Burgesses kicked off the afternoon with a lecture/demonstration. Hovey explained various circus skills

as Judy performed them. She balanced different objects on different parts of her body; juggled balls, hoops, clubs; foot-juggled a cylinder and tumbled. She demonstrated rope-spinning; stilt-walking; globe-rolling; devil sticks; diabolos; rode a unicycle; and balanced on a bongo board.

Later, the M.I.T. Unicycle Club members performed solo and group rides. Don Reed & Lana Roberts, Arthur Lewbel, and Stuart Haber performed their juggling acts.

Afterwards, people gathered to talk, juggle, and watch Hovey and Judy pass 6, 7, 8 and 9 clubs.

Questions.....

Send in any questions you have pertaining to juggling. We will check reliable sources and give you the best answer we can. If we can not give a good answer we will print the question and hope that an I.J.A. member can help.



Pardon me...I'm practicing for the I.J.A. Championships.

In closing, you will notice that we've included an I.J.A. membership application. Please make some copies and give them to your fellow jugglers who are not I.J.A. members.

EDU DOCU TO BE LENSING AT YOUNGSTOWN JUGGLING CONFAB

(The above is an approximation of the headline if this article were appearing in Variety instead of the IJA Newsletter. Translation: "An educational documentary will be filming at the IJA convention in Youngstown.")

A new IJA member (juggling a year), Red Lynde, and WITF-TV of Hershey, Pennsylvania, are teaming up to produce a 60-minute public television special, entitled Juggling. Crews will be filming the convention throughout its duration, and the footage shot in Youngstown will ultimately make up about a quarter of the hour-long show.

Lynde has been consulting with Hovey and Judy Burgess in developing the film over the past six months, and the Burgesses are enthusiastic about the project and are looking forward to a continuing involvement with it. Lynde has also been receiving help from Don and Lana (all three live in Boston), and has been to Youngstown to meet Dick Francis and Joe Sullivan and to scout locations for filming at the upcoming convention.

The program is being made for non-commercial television on a barely adequate budget with the money coming from grants. You will be asked to sign a standard public-broadcast release form which says something like "I give my consent to be filmed in exchange for the chance to be in a movie." Lynde is working hard to make a film that is sensitive to the often misunderstood and misrepresented art of juggling, and he is going to need your help.

For instance, any IJA member with a collection of films showing juggling, and who would consider the possibility of Lynde acquiring the use of part of it for this movie, should contact him--either at the convention or c/o Cine-man, Inc., 60 Woodland Avenue, Melrose, Massachusetts 02176. He is particularly interested in film of jugglers not currently performing, and especially of Rastelli. Probably only 16mm footage can actually be used, but he will consider any format. Also, still photographs, posters, props, costumes--any kind of juggling memorabilia.

EDITOR'S NOTE

Most of the people who inquired about rides to the Convention, we were able to help. There is one person who still needs a ride. He is: JIM GAGNEPAIN, 6218 DEVONSHIRE, ST. LOUIS, MO 63108. TEL: (314) 352-9576. If anyone can give him a ride, he is willing to share expenses.

This is the last Newsletter you will receive before the Convention. For those who can not come to the Convention, I am sure there will be full coverage, along with photos, in the next few Newsletters. If we don't see you this year, perhaps we'll meet at next year's Convention.

We've really enjoyed doing the Newsletters. - DON & LANA



Membership Application

I hereby apply for MEMBERSHIP in the INTERNATIONAL JUGGLERS' ASSOCIATION.

Please print or type

(date)

(name)

(street address)

(city)

(state)

(zip code)

INITIATION FEE for new membership \$1.00

ANNUAL DUES:

Individual \$6.00

Family \$7.00

If a former member please check here. ☐

Dues are payable at the beginning of each calendar year.

Make check payable to:

INTERNATIONAL JUGGLERS' ASSOCIATION.

Mail to:

JUDY BURGESS
Secretary-Treasurer, IJA
45 First Avenue, Apt. 5-K
New York, New York 10003
U.S.A.

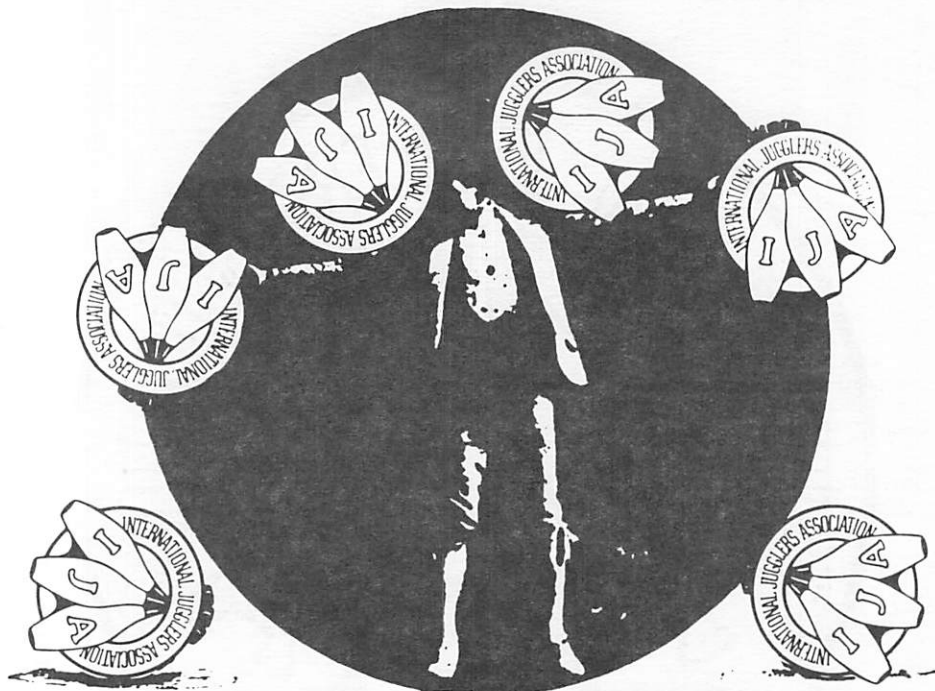
MEMBERSHIP BENEFITS: You will receive a copy of the CONSTITUTION and BY-LAWS, a ROSTER of IJA members, and IJA EMBLEM STICKER, and your MEMBERSHIP CARD. The IJA NEWSLETTER will be mailed to you monthly. You will be eligible to attend and vote at the annual CONVENTIONS.

Juggling News & Articles for the IJA NEWSLETTER are invited and appreciated by the Newsletter Editor.

I hereby pledge to uphold the CONSTITUTION and BY-LAWS of the INTERNATIONAL JUGGLERS' ASSOCIATION and to render assistance to fellow Jugglers.

(signature of applicant)

I found out about the INTERNATIONAL JUGGLERS' ASSOCIATION from:



newsletter

INTERNATIONAL JUGGLERS ASSOCIATION

I.J.A. NEWSLETTER
107 Jersey St., Apt. 22C
Boston, Mass. 02215