



Photos by Roger Dollarhide



Dick Francis, February 1978

## A VISIT WITH KRIS KREMO

In Las Vegas for a trade convention in early March, I took the opportunity to see Kris Kremó perform and to visit with him briefly. The performance is reported elsewhere in this issue.

I telephoned Kris one evening back stage between his 9 pm and midnight shows and asked if I could visit with him during my visit to Las Vegas. At first he suggested that I visit his home the next afternoon after he woke up, but when I said that I intended to take in his midnight show, he suggested that we meet afterward for coffee.

Together with a business associate I reached the coffee shop first after the show and Kris came up a few minutes making a juggling motion with his hands as if to ask was I the juggler whom he was to meet. Upon our sitting down, both the waiter and waitress almost immediately asked him if he wasn't the person they saw on the Mike Douglas show a few days before, and when he admitted he was, they asked him for his autograph. It quickly came out that Kris normally goes home immediately after his act which is the second act in the almost two hour show, and that he had stayed especially to talk with us. Our subsequent discussion was somewhat rambling, and I'll report items as I remember them.

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## CALENDAR OF JUGGLING EVENTS

[Editor's note: Well in advance of the actual event, please notify me of all juggling events of possible interest to the IJA membership for inclusion in this regular column. While this column is not meant to advertise individual juggler's acts, jugglers like to see other jugglers perform, so please send the time and dates of public appearances.]

Every Sunday. Boston area jugglers meet from 12 noon until 3 pm or later in front of the M.I.T. Student Center in Cambridge, weather permitting. Until the end of April, while the weather is bad, the meetings will be held inside the Student Center on the fourth floor in room 491, and will end at 3pm or a little later. For further information, phone Arthur Lewbel (617-354-5152). If visitors can't find the get-together in room 491, look in rooms 407 and 473 and check for notices on the doors of any of these rooms; ditto for finding the Thursday meeting of the following announcement.

Every Thursday. For the months of March and April the M.I.T. Juggling Club will meet from 7:30 pm until 11 pm. These Thursday meetings are in addition to the club's regular Sunday meeting (see immediately preceding announcement), will be in room 407 in the Student Center, and visitors are welcome.

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.

Second Sunday of each month. The Buffalo Juggling Club of Buffalo, New York, meets from 1 pm until 3 pm at the Church of the Good Shepherd, 96 Jewett Parkway, Buffalo. Phone Rich Chamberlin at 716-881-3325 for further information.

April 8, 1978. Juggling mini-convention at Columbia University in New York City. See full announcement elsewhere in this issue.

April 15, 1978. Get-together at the Rochester Institute of Technology in Rochester, New York. See the notice from Greg Moss elsewhere in this issue.

April 15-16, 1978. First European IJA mini-convention. For full details write Lynn Thomas, 9 Stanner Villas, Brighton, Sussex, England BN1-7HQ.

July 12-16, 1978. IJA Convention in Eugene, Oregon. Details elsewhere in this issue.

## BRIEF NOTES

Rich Chamberlin writes to say that the Buffalo Juggling Club is continuing to grow and attract more jugglers. They had groups of jugglers perform at the half-time for two Buffalo Braves NBA basketball games: On December 27, 1977, Ron Hanel and Darin Beutel did their juggling and unicycle act; and on January 17, 1978, five 4th grade students of Rich Chamberlin and eight 8th grade students of Earl Tomkins put on a half-time juggling program before nearly 10,000 people. Rich

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also did a one minute juggling routine which appeared on the evening news. of a local TV station.

Jim Gagnepain reports: "Juggling is really picking up in St. Louis. We have recently formed a juggling club here which meets every week on Thursday. We encourage anyone to stop by who is in the area. Contact any of the St. Louis jugglers listed in the IJA Roster for the time and location. A local TV station gave us ten minutes of air time recently to promote the art of juggling.

The February 4, 1978, issue of the Seattle Times included on page A-1 a large color picture of juggler Dawn Thomas and an article about the many thousands of people in the Seattle area learning to juggle. Dave Finnigan and Juggle Bug Inc. are credited with creating much of the interest in juggling in Seattle, and Finnigan is quoted at length in the article. There is another related article on page A7 of the same issue with more quotes from Finnigan and mention of the IJA.

On Saturday, January 21, 1978, Mike Marlin was on TV on Don Kirshner's Rock Concert. At least that was that date the show was aired in the Boston area.

On February 7, 1978, the Fantasy Jugglers (Don and Lana Reed) performed on the "Club-44" show in PBS station WGBX, Channel 44. Lana did her scarf juggling routine and Don did his four ball manipulation and juggling routine and his three ball juggling routine.

The January 18, 1978, issue of the Daily Kent Stater carried an article and two pictures on jugglers John Palmstrom, Mary Joyce, and John Spurney. The article mentions that all three are IJA members. It also mentions that Mary learned to juggle from her father, a former professional juggler. I believe this was Bernard Joyce, founding member of the IJA.

On page 3 of the October 1977 issue of Unterhaltungskunst, a variety arts magazine from East Germany, is a story and photograph of a young woman juggler, Andrea Hardy.

Secretary/Treasurer Carol Bengé has stated that she will not be running for re-election for either office. I am sure President Dennis Soldati and his Nominating Committee will be interested in hearing from anyone interested in running for either of these offices.

From the day after Christmas until New Year's Day, the Sikorsky's had an engagement at the Smithsonian Institution in Washington, D.C., for the Smithsonian's Christmas celebration. The Sikorsky's appeared as roaming jugglers, and drew much attention from the 35,000 people who visited the Institution daily. The Smithsonian provided special costumes, and while this is not their normal line of work, the Sikorsky's feel the event was a huge success for them. During their run, they appeared on all D.C. TV channels.

The December 31, 1977, issue of the North Shore Magazine had a two page article entitled "Hooked on Juggling" including two large pictures of Boston area jugglers and IJA members Eric and Marie Perrson. Eric and Marie are the prime movers of the Boston area chapter of the Clowns of America and have gotten a lot of Boston area clowns involved in juggling. The article mentions the IJA and encourages every reader to believe that they too can learn to juggle, and that it's not an art only for gifted performers.

Once again the IJA has been mentioned in the pages of Scientific American, and again in connection with Ron Graham. On pages 124 to 133 of the March 1978 issue Ron has an article entitled "The Combinatorial Mathematics of Scheduling". On page 23 of the issue is Ron's biography including mention of the fact that he is a past-President of the IJA.

The Coast Guard Academy second annual indoor, regional convention March 5th was by all accounts a great success. The organization was superb with commemorative T-shirts for sale, coffee and donuts available, etc. The attendance was also excellent with perhaps 100 jugglers there. The event was so conducive to juggling that even Roger Dollarhide was seen doing it (and very well too).



## PRESIDENT'S REPORT

At various times in the IJA's history, the position of IJA President has been primarily an honorary office, in recent years often awarded automatically to the Convention Chairman. In the future, however, the office will always have to be an active administrative position with the president initiating and supporting projects and giving direction for the continued growth of the organization.

To help establish this direction, I have started compiling background materials in booklets for each IJA office. At present I have separate folders for the President, Vice President, Secretary, Treasurer, Financial Director, Education Director, Public Relations Director, Championships Director, Newsletter Editor, Foreign Correspondents, Official Photographer, Convention Chairman, Historian, and Honorary Directors. (I have separate folders for Secretary and Treasurer even though one person usually holds both offices. And, I will recommend the new offices this year of Financial and Public Relations Directors.)

Each booklet will state the duties of the office and contain ideas, suggestions, plans, projects, and programs. Some of the booklets will contain reference bibliographies. Some, like that for Financial Director, will have magazine articles and other information on grants and funds. There are no limits to what each booklet can contain. If we think big and hope for the best, who knows where we will go!

The idea is to have something to pass on to new officers each year. And each officer, at the end of his or her term, will contribute suggestions and ideas for the continuance of the office. In this way, every booklet becomes an on-going project that should lend continuity to all IJA programs.

This is the beginning of a large project and I don't expect to accomplish a great deal before our next convention. However, I can use all the help I can get! I will be glad to receive anything that members

care to contribute. Send your suggestions, pertinent articles, and your ideas for future projects. Write these in short paragraphs and label them for each office. I'll organize and coordinate all of the material I receive. Everyone who cares to can contribute to the IJA's future in this way.

As everyone should know by now, the IJA was incorporated last year. This protects us with limited liability and gives us as much legal status as any individual would have. As if more proof of our existence was necessary, I recently filed our tax forms for 1977! However, as a non-profit organization we only have to pay the \$10 filing fee.

In the coming weeks, I hope to complete all business regarding the trademarking of the IJA emblem. This involves submitting documentation of the emblem in its earliest use, a detailed drawing to their specifications, five copies in use, etc., etc., and a one-time fee of \$35.

As these legal matters are separate from the office of the President, I would be willing to continue to act as a sort of "legal expeditor" when my term ends, unless there is someone who is interested in taking over these duties.

As Historian, I am still collecting and storing contributions of juggling material related to the IJA's history. Stu Reynolds has sent several printer's dies that had been used on past newsletters. Art Jennings sent me the first installment of his recollections of the IJA's history on a sixty minute cassette tape. And Adrian Sullivan has promised to contribute a box of letters from IJA jugglers he has corresponded with in the past. All of these contributions are very welcome, and they will be cataloged and stored with the other items that I have collected over the last few years. At present, the IJA owns several boxes of juggling material, including a large number of newspaper clippings that very well document our earliest years. I would be glad to hear from anyone who has significant material that they would like to contribute to the IJA.

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At present the Selma Braatz Memorial Fund has \$297 in it. This is close to the final amount we will need for the purchase of her gravestone. Since Selma was buried by the City of New York, who owns her grave, I recently wrote to the City Administrator requesting his permission to place the headstone. I have not yet received his written reply although I already have his approval by phone. I would still be glad to receive any contributions of any size, as our final costs will probably be between \$340 and \$350. For the benefit of members who don't know about Selma Braatz, she was the most popular woman juggler of her time, and one of the best jugglers of all time. Several articles about her have appeared in back issues of the IJA Newsletter.

-- Dennis Soldati  
97-40 62nd Drive, Apt. 8E  
Rego Park, New York 11374

#### NEW YORK CITY JUGGLING GET-TOGETHER

Saturday, April 8, 1978, the jugglers at Columbia University are sponsoring a mini-convention. The mini-convention will start at 1pm and will be held on the Furnald Lawn. To reach the convention site, enter the gates to the campus at 116th Street and Broadway, go about 100 yards, and look to the right where jugglers should be in evidence. All jugglers are welcome. For further information, call Dave Thomson at 212-666-7875. Also call Dave if you have an act you would like to perform the evening of April 9 in an indoor show in the school's cabaret.

#### HOME PRACTICE TIP

I'm sure most of you practice at home over a bed or couch, as I do. But, being lazy, I get tired of even bending down that far, and about half of the balls don't land on the bed anyway. So I came up with the following idea which might be of interest. I got a carpenter's nail apron, which is a piece of canvas about eighteen inches long with two or three six-inch-deep pockets and strings for tying around your waist.

Most lumber companies give them away free since they are usually printed with advertising. Mine will hold a dozen lacrosse balls or lacrosse-ball-sized beanbags. I load it up, and when I drop a ball, I merely reach into a pocket for another one. When I run out of balls, I make a tour of the room to refill the apron pockets. It probably doesn't save any bending down in the long run, but it seems to help somewhat. By the way, I found that unpopped popcorn is good for filling small beanbags.

-- David LeDoux  
MIT Center for  
Empirical Juggling

#### OLD ISSUES OF IJA NEWSLETTER

A few copies of several old issues of the IJA Newsletter are available. They are for sale for \$1 each with the proceeds, of course, to go to the IJA. Here are the available issues:

April 1975  
May 1975  
June-July 1975  
August-September 1975  
October-November 1975  
January 1976 (roster only)  
February 1976  
March 1976  
April-May 1976  
June-July 1976  
October-November 1976  
December 1976 (roster with 1 article)  
January-February 1977  
March-April 1977  
May 1977  
June-July 1977  
October-November 1977

Since the quantity is limited, here is how we'll run the sale. If you want some of these, send a letter listing the issues you want and a check to cover the cost of all of them. Include a self-addressed stamped envelope. Orders will be processed on a first come, first served basis. We will fill the orders as best we can and return the cost of unfilled portions of your order. We are not sure you will think any given issue you order is worth a dollar, but there are no money back guarantees! In some cases the copies have been through the mails and returned as undeliverable; the price is the same.

## THREE BALL TRICK

The following is a description of what I feel is one of the nicest looking three-ball tricks. For lack of a better name, I refer to it as "straight across." The trick looks like a fast switching of balls in irregular time with the most striking part being one ball repeatedly snapped and carried straight across.

The basis of the trick is as follows: 1) Ball A is thrown normally with the left hand so it falls into the right hand. 2) Ball B is thrown quite normally under ball A and up. 3) Ball A is caught in the right hand and instantly brought by the right hand straight across, under ball B which that same hand just threw, all the way over to the left, where it is to be thrown straight up; this is the key move to the trick. 4) All this time ball C has been held in the left hand; immediately after the right hand has brought ball A straight across, the left hand swings ball C under to the right side using the standard underthrow, and with one motion throws ball C straight up on the right. 5) Immediately after the left hand throws ball C up on the right, the right hand throws ball A straight up on the left. 6) The hands are uncrossed, and juggling continues as they come down.

The timing is: right hand, throw ball B; right hand, catch ball A and bring it straight across; left hand, swing ball C - underthrow; right hand, throw ball A up.

It is probably best to learn this series of moves for one side and then separately for the other (simply substituting "left" for "right" and vice-versa in the directions) before going on. Then the two sides can be put together so that every throw of ball A involves the "straight across movement, every throw of ball C involves the underthrow, and every throw of ball B is the standard.

Continuing the trick, the balls will be falling in the order B,C,A. 6) The hands are uncrossed, and ball B is caught in the left hand (on the left). 7) Ball C is caught in the right hand (on the right).

8) Ball B is thrown by the left hand quite normally under ball A which is coming down into that hand. 9) Ball A is caught and brought straight across under ball B, which that same hand just threw, over to the right. 10) The right hand swings ball C under to the left, and throws it straight up. 11) The left hand, now on the right side, throws ball A straight up. 12) the hands are uncrossed, and the process is repeated as from step 2.

There is a tendency when first learning this trick to throw balls A and C at the same time. This is really a minor point which can be easily corrected later. This trick looks best when Ball A is snapped across very quickly.

-- Harold Cohen  
New York, NY

## VALERI GURYEV, Heavyweight Juggler

Valeri Guryev, the heavyweight juggler with the Moscow Circus, juggles cannon balls and kettlebells in his act and balances a 132 pound barbell on his chin. Valeri says that he strives for good tricks with strong presentation, and is not interested in performing with the heaviest poundages possible.

Among heavyweight jugglers, he says, there is no competition for maximum poundage, but rather for tricks performed effortlessly. However, Valeri juggles cannon balls that weigh 26 pounds each, and the kettlebells, he says, weigh 100 pounds each. At one point in his act, he balances the barbell on a support on his chin and holds a kettlebell overhead in each hand. That's more than 330 pounds!

Aside from his act, Valeri Guryev trains with weights and says that he can press 350 pounds and clean and jerk 440 pounds. But he calls this "boring" for the audience to watch and explains the new tricks he is working on. Without exaggeration, the Moscow Circus program describes his act as "an awesome display of artistry and strength."

-- Dennis Soldati

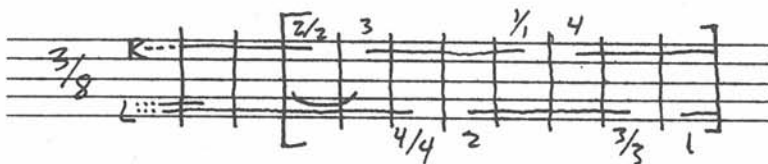


A WRITTEN NOTATION FOR DESCRIBING BALL JUGGLING TRICKS  
by Dave Storer

This note is in response to the question about juggling notation from David LeDoux in the October-November '77 Newsletter. Last summer I began thinking about the same thing. I guess what got me started was the Editor's description of a three-ball trick in the March-April '77 issue. After reading it, and rereading it, and about two hours of trying it, I finally figured it out. I also figured that there had to be a better way to describe it than English. If musicians had to describe music the way we describe juggling, we'd have very little good music.

So I came up with a more compact and precise method of describing "the" three-ball trick. In the process I developed a complete notation for all the ball variations I can do (30 to 40) and a lot that I can't.

Here's the description of the three ball trick with a brief explanation of the notation.



One beat is the time it takes to throw or catch a ball. An exchange takes two beats. The vertical lines mark the beats. In one beat one hand can throw or catch, but not both.

The 3/16 means 3 balls, 16 beats before repeating. R and L denote Right and Left hand actions; top space for Right, bottom for Left.

The heavy black lines show hand movement carrying a ball. Breaks in the heavy line show movement of an empty hand.

The numbers refer to throwing or catching positions. From left to right, at waist level, they are numbered 3, 1, 2, and 4. (In a regular cascade, throws are from 2

to 3 and from 1 to 4. Catches would be made in position 3 with the left hand and 4 with the right hand.)

The number at the beginning of a heavy line is the position of the hand for catching. The hand then carries the ball (heavy line) to the position numbered above the / at the right end of the line. This is the position of the hand when the ball is thrown. The number below the / tells to which position to throw. (In the three-ball cascade, the notation for the right hand would be a series of 4— $\frac{2}{3}$ .)

The [ and ] show where one cycle starts and ends. The  $\frown$  over some of the left-hand lines shows that the left hand moves under the right.

The three ball trick is a rather difficult one to start with, but the notation very dramatically reduces the space required to describe the trick and increases the precision. If everyone knew the notation, many tricks could be described in a small space. Also, you could completely describe an entire ball routine. I've also found the notation very useful in thinking about new tricks and in figuring out the transition moves necessary to go smoothly from one trick to another.

I have written a five page description of my complete notation system, and for \$1 to cover the cost of reproduction and mailing, I'll send a copy. My address is 2916 Mansfield Avenue S.E., Cedar Rapids, IA 52403.

I don't know whether this notation will catch on or not, but for me, anyway, it sure beats wading through a long English description of a trick.

[Editor's note: The complete description includes methods for noting additional hand positions, types of throws and catches, rhythm, and gives a number of examples. Notational methods may not be everybody's cup of tea, and this particular method will not be the last word; but those of you who are interested in this sort of thing will find that Dave Storer has made substantial progress in developing a workable system of juggling notation.]

## HOVEY BURGESS, Education Director

It all started twenty-three and one half years ago. My father, who could juggle three balls, began to realize that I would never tire of watching him juggle. (I was becoming a pest!) He explained the cascade pattern to me, and I taught myself to do it. Two years later a kindly neighbor introduced me to a vaudevillian, Telles J. Lalonde, who taught me the basics of club passing. About a year after that George Lerch gave me my first IJA Newsletter (August 1957). I joined the IJA in 1958 and attended my first convention the same year. There I saw my first five-club juggler, Stu Raynolds, who also taught me to pass seven clubs with him. In 1960 I attended Florida State University, joined the FSU "Flying High" Circus, and teamed up with Tommy Curtin. Together we were soon passing eight clubs. The FSU Circus then spent its first summer at Callaway Gardens and I had my first taste of formal teaching. Among my juggling students were Avner Eisenberg and Ray Jason. After finishing college I spent seven weeks in Paris as a street juggler. The following year I was appointed to the faculty of New York University, where I have spent the last twelve years teaching circus techniques to acting students. During five of these years I also held a similar part-time post at the Juilliard School's Drama Division. This enabled me to open a Circus Arts Institute on the Bowery where my students included Carlo (The Juggling Book) Lewis, John Grimaldi, and Dave Cullen. The institute also served as headquarters and winter arena for the Circo dell'Arte (1969-70), an improvisational circus troupe that performed in Central Park. Among the fifteen who ever performed in the troupe were myself, Bobby Sandler, Larry Lisoni, Cecil MacKinnon, and Judy Finelli. Judy and I were married the day after the Circo disbanded. While Mather Visiting Scholar at Case Western Reserve University in 1973, I was visited by the legendary Bobby May, the late George Lerch, and a promising young Dick Francis. In 1973-4-5 I was juggling instructor for Ringling Bros. and Barnum & Bailey Clown College. In 1976 Drama Book Specialists published my Circus Technique, which was

reissued, with an appendix, by Thomas Y. Crowell Company in 1977. While in Europe last summer Judy and I made the classic and inspiring juggler's pilgrimage to the tomb of Enrico Rastelli.

[Editor's notes: 1) Hovey has forgotten to mention that he is a past-President of the IJA and a past-Editor of the Newsletter. 2) The appendix in the new printing of Hovey's Circus Technique lists sources of information and equipment.]

## LARRY WAKEMAN, Convention Co-chairman

I began juggling about three years ago in Ohio. For the first year or so I never met another juggler except Steve Law, who taught me; and all I knew were the basic patterns. When I moved to Oregon two years ago I had become pretty proficient in a small way and begin doing small shows. I juggled at a wedding, parties, for a circus, in a small restaurant, and on the streets of Berkeley, California. In Berkeley I juggled with Bibbins the Clown, a Ringling Bros. Clown College graduate whom I still work out with occasionally.

Until I moved to Eugene, however, I still only knew the basic three and four ball patterns. Then I met Tom Dewart who turned me on to his class and my horizons broadened. Now my favorite tricks are the five ball claw (I've done about 20 catches), the four ball "Mill's Mess", and juggling assorted objects.

I still juggle at parties and bars occasionally but juggling is mostly a pastime for me. I'm a full time student at the University of Oregon majoring in physics and math and work in the physics department designing and building electronic circuits. Being Convention Co-chairman with Tom Dewart is a lot of work but I consider it a great honor. I am very interested in the theoretical aspects of juggling and would love to hear of any books or other information people may have pertaining to the mathematics of juggling.



## STASH

BY Lloyd Timberlake, IJA Foreign Correspondent

My ultimate juggling fantasy moved to the brink of reality last summer when the family flew into Philadelphia for the IJA convention. The customs man had me open the tennis bag I was carrying and his hungry eyes settled on those four fibreglass clubs. He beamed. He was already reading the headlines: "Quick Customs Cop Uncovers Coke in Clown's Clubs!"

"What are those? Who are you? Where are you going?" he demanded.

"Juggling clubs. A juggler. To juggle," I riposted, frantically knocking one club after another on his counter to produce loud, hollow sounds. Finally I flashed my IJA membership card -- kept in the transparent window in front of my wallet for anyone who would "like to see a little identification" -- and even showed him a newsletter about the convention. He admitted defeat, decided not to saw open the clubs, and kissed his bombshell bust goodbye.

So the fantasy, which I have had a lot of time to develop as I travel about the world, always carrying clubs and balls with me, did not quite come off. But the whole thing goes as follows:

I am coming into an international airport and am searched by customs. The Man knows there is cocaine, heroin, or hash in the clubs and gets out a saw. To save them I snatch them away, kick off my shoes and tear off my shirt -- revealing an IJA tee-shirt. I alternate leg kick-ups, triple pirouettes, as I throw quadruples. The customs man is stricken with shame, realizing such implements of artistic perfection could not contain anything as banal as dope.

Unknown to me, an international convention of theatrical impresarios is just breaking up in the city and many of the moguls are catching flights out. They also catch my act. Dozens of double-knit

suits rush towards me as I conclude, checkbooks flashing. They outbid one another, offering millions for contracts extending for dozens of years. I can finally stop journalizing and juggle full time.

As I say, it hasn't quite happened like that, quite yet. But maybe as I wing into Oregon in '78.

## PAID ADVERTISEMENTS

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The Cosmic Goose Juggling Farm  
5204B Mt. Bonnell Road  
Austin, Texas 78731

## JUGGLING NOTES FROM THE STRIP

Las Vegas, March 9, 1978

Gran Picaso is still with the "Hallelujah Hollywood!" show at the MGM Grand Hotel. His act is very fast paced and skilled. Beginning with a complete three ball routine, he moves on to spitting one, two, and three ping pong balls. With four ping pong balls he does lots of pirouettes, floor bounces, kicks, high throws, and generally uses the ping pong balls as if they were no different than lacrosse balls except for his occasionally spitting one. He concludes his act with boomerang throws of two plastic bowls he out above the audience and back to him on stage. At one point he spins one of the bowls on the edge of the other bowl, much like one would spin a hat on the end of a stick. He then moves on to five bowls (I believe) and several times showers them briefly. Throughout the entire bowl routine, he works with the audience, doing fancy catches of bowls thrown back which had fallen into the audience, and building up audience appreciation for his tricks with a great many flourishes and lots of styling off. Picaso's entire act was excellent. (I didn't take any notes during Picaso's act; the above description is recalled from memory and may be slightly wrong. Ditto for Kremo's act which is described in the next paragraph.) The other specialty acts with the show were also excellent, including a trained baby elephant, five trained monkeys, and a pair of illusionists. The rest of the show was deliberately and self consciously spectacular.

With the "Lido" show at the Stardust was Kris Kremo. Kris is as good as our European correspondents have said he is. He begins his act with balancing, kicking, spinning, and general manipulation of one bowler hat. He then adds a cigar shaped mouthstick and does an additional set of balancing, kicking, and catching moves, including several very whimsical ones. Already (only hours after seeing the act) I can't remember if Kris next did a three top hat routine or a three ball routine; in any case, he did both of them. The

three ball routine was very fast and smooth, but none of the moves stand out in my memory as being especially unique. The three top hat routine is incredible. He appears to be able to do anything with three top hats that one can do with either three balls or three clubs. He does lots of under the leg moves, back bounces, head catches (naturally), hat flips, and so on. The act is concluded with a three cigar box routine in which the moves are more delicate, tinier, smoother than I imagined was possible with cigar boxes. The finale of the cigar box routine is Kris's reknowned one, two, and three pirouettes. Kris makes good use of music in his act, especially to emphasize the contrast of certain deliberately jerky moves with the smoothness of the rest of his act. He has fine rapport with the audience, spicing his act with an occasional whimsical move, and making the most of a near miss by implicitly enlisting the audience as a co-conspirator in his slightly illicit save. The rest of the specialty acts were also excellent, and the rest of the show was suitably spectacular.

Ivor Price who many IJA members know, is working as a clown at the Circus Circus. Ivor includes juggling in his repertoire. Ivor reports that he and his son performed with 100 other clowns on the Jerry Lewis Telethon. Also, Ivor was filmed in two scenes from a new TV pilot entitled "Vegas" which has lots of stars. Finally, Ivor was recently in some scenes in a movie starring Mark Hamil entitled "Sting Ray."

According to both Ivor and Kris, Mike Chirrick was in Las Vegas until recently, but left because of health problems.

Also according to Ivor John McPeak recently performed three shows at the Circus Circus, and I believe Kris told me that McPeak is scheduled to go with the Globetrotters international unit.

Both Ivor and Kris noted that the Comedy juggler Diato was performing in Las Vegas, at the Hilton, I think.

-- Dave Walden

FROM GREG MOSS in Rochester, NY

The Rochester Institute of Technology in Rochester, New York, will have a juggling get-together on Saturday, April 15, 1978, starting at 1 pm in the Auxillary Gym.

Everyone is welcome. For more information, contact me at the following address:

Greg Moss  
479 Manse Lane  
Rochester, NY 14625  
phone 716-671-1143

A juggling workshop was recently held at the Rochester Institute of Technology with Ken Bengé in attendance. In spite of terrible winter storm conditions, we had over sixty people attending a lecture and film and slide presentation by Ken in the morning and over 100 people participating in the afternoon juggling session. We all had a great time and learned a lot. Ken was just great and a tremendous credit to the IJA.

On the subject of juggling films and video tapes, mentioned in the last issue of the Newsletter: To obtain Mike Marlin's TV production "The Street Juggler" contact Velma Wiggins, KPRC Station, Channel 2, P.O. Box 2222, Houston, TX 77001. It is thirty minutes long on 3/4" video tape. It cost us \$45 plus mailing, taking only one week for delivery to Rochester. Of the cost, \$30 was for a blank videotape to dub onto; so the actual dubbing cost was \$15 for that size cassette. This is the same video tape that was shown at the Delaware convention.

Also on the subject of movies, slides, and video tapes, I would be willing to temporarily act as a central source for information on movies, slides, and videotapes. Anyone who wants to could send me information on movies, slides, and videotapes they have. For each item they could send title, year made, the subject, etc., and whether or not they'd be willing to have them copied or loan them. I could compile all the information I receive and make a report at the convention in Eugene. If enough people are willing to have their movies copied, perhaps the IJA membership could vote some IJA funds to start an IJA juggling movie library. Films could be

copied both on super 8 for lending out and on video tape for posterity.

FROM HILLARY CARLIP in San Francisco

I've been incredibly busy working daily the past eight months in all phases of the creation and production of a show called "CAUGHT IN THE ACT, a theatre collective of four short women." Performing in the show with me are Susan Fingue, Judy Corber, and Shelley Fine. Our show includes theatre, comedy, music, movement, and skills such as juggling, fire-eating, clowning, etc. We are performing in San Francisco now. We hope to tour soon, so fellow jugglers should be on the lookout. I just returned from Los Angeles where I taped a new TV series which is an offshoot of the Gong Show, using celebrities and a few "best of Gong Show" people. It is a variety show called the "Chuck Barris Rah-Rah Show" but with no gonging or judging. I taped the first show with my same ole' comedy juggling song (a cut version). Also on the show was Gran Picaso juggling balls, plates, and ping pong balls from his mouth -- incredible! The show is national and will be aired February 28th. See you in Eugene.

#### 1978 IJA CHAMPIONSHIPS: RULES AND REGULATIONS

##### Introduction

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

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

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

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

#### Assumptions and Definitions

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

1. Juggling skill can be categorized into specific areas. Only a few areas of juggling skill are judged in this competition. These areas are called "events."
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.
3. A "miss" is defined as an accident or loss of control situation in which a prop being manipulated stops its normal movement.
4. Juggling props can be categorized into specific types. The props used in toss juggling are of three basic types: balls, rings or hoops, and clubs or sticks. So long as an entrant's props resemble these basic types, they will probably be suitable for use in the competition.

5. Professional or amateur standing does not necessarily determine a juggler's skill. No distinction will be made regarding a competitor's professional or amateur status as a juggler.

#### Judging and Scoring

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

1. Tricks. In all the events except Senior Division Event 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 competitor maintains a juggle as long as the juggler can, with one point awarded for every second the juggle is maintained. The competitors will have four trials in this event, and the highest score of the four will be recorded.
2. Misses. Except in Senior Division Event 3, one point will be subtracted from the tricks score for each miss.
3. Form and Presentation. Except in Senior Division Event 3, which will have no form or presentation score, the judges will award a composite score up to a maximum of 50 points in each event for the competitor's performance in terms of these three elements: DIFFICULTY of tricks, SHOWMANSHIP, and 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.

A competitor may only enter the Senior Division or the Junior Division but not both. The Junior Division is only for jugglers with three years or less practice. The team juggling event is open to both seniors and juniors.

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(continued from page 12)

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. In the team event, both members will receive medals or ribbons.

#### Junior Division Event

1. Juggling and Object Manipulation Routine (3 minutes). Any props suitable for the Senior Division may be juggled and manipulated. Auxiliary equipment may also be used.

#### Senior Division Events

1. Ball Juggling Routine (3 minutes). Any number of balls may be juggled, bounced, and manipulated using any part of the body.
2. Club Juggling Routine (3 minutes). Any number of clubs or sticks may be juggled and manipulated using any part of the body.
3. Numbers Juggling (4 trials). Only these props may be used: 7 balls or 7 rings or 5 clubs or sticks. Floor bouncing of balls is not allowed.
4. Object Manipulation Routine (3 minutes). Any objects except the types used in events 1 and 2 may be manipulated using any part of the body. Props suitable for this event include cigar boxes, hoop and parasol, devil sticks, spinning plates, hats, twirling batons, lariats, bottle and plate, diabolo, spools, etc.
5. Auxiliary Equipment Routine (3 minutes). 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.

#### Team Juggling Event (2 persons only)

1. Juggling and Object Manipulation Routine (3 minutes). Any objects suitable for the other events,

including auxiliary equipment, may be used. The juggling must be primarily in the form of passing or exchanging between the two partners.

#### KREMO, continued from page 1

Kremo does fifteen shows a week, two per day except for three on Saturday. He has no days off! Since coming to the U.S. he has seen the Chicago airport and Las Vegas, except for excursions he can make from Las Vegas in a friend's airplane during a day and still get back for the evening's shows. He says that he has always made it a practice to tour around an area where he is playing a long term engagement, and he doesn't spend all his spare time practicing.

When I remarked that he certainly had a tough contract which did not provide for any time off, he stated that except for the time off question, it was a good contract. On the other hand, he pointed out, in addition to touring the immediate area, he also has many friends visit him and his parents are going to come visit him also. He will be with the "Lido" show at the Stardust for at least a year and for longer if "they" decide to keep him. The Stardust "Lido" show is an imitation of the Lido show in Paris, and was put together in the U.S. with specialty acts (such as Kremo's) from Europe and some girls from Europe, but the rest of the girls and all the boys are from America. After his engagement at the Stardust, he is scheduled to go back to the Lido in Paris. In the little time off he gets between leaving Las Vegas and going to Paris, he hopes to visit Mexico (he has become a fan of hot Mexican food), perhaps see a little of the U.S., and of course visit his home in Switzerland. This is his first engagement in the U.S., and he has not been in the U.S. before except as a child with his father.

At the mention of his father, I asked Kris about him. His father, Bella Kremo, is now 67 years old and hasn't touched a prop in three years. There is no possibility his father will perform again according to Kris. What about siblings? Did he have any siblings and do they perform? Kris  
(continued on page 14)

(continued from page 13)

said that he did have siblings and none of them performed. He said that they are the smart ones.

He asked if I was a juggler myself, and I told him I was although not too good and that I was particularly interested in club juggling and club passing. Kris noted that while he has worked with clubs in practice, he never performs with them, and he didn't appear much interested in club juggling. I went on rapturously about club juggling, to his obvious amusement; although he did state that each juggler has to focus on what interests him

He noted that club juggling is not in favor with booking agents in Europe, because it is too routine. I asked him if he ever changed his act, and he indicated that he basically didn't. He noted that one gets a reputation for a particular act and gets booked for that. He did not think the person hiring a juggler a year in advance would like it if the juggler arrived a year later doing an unexpected act. Somewhere in this discussion I complimented him on one of the moves in his three hat routine and he responded that he didn't do that move in his three hat act. I argued with him for a while that he did too do that move in his act, but finally agreed that he probably didn't if he said he didn't; and he noted (kindly) that even pro's sometimes mis-see what another juggler does in his act.

We next talked about other jugglers. He said he has talked to Gran Picaso since arriving in Las Vegas, but he did not indicate if he has seen Picaso's act. As noted elsewhere in this issue, he gave me a list of other jugglers performing in Las Vegas. He also said that Francis Brunn is back at the Americana in Puerto Rico. He did not know Dick Francis. Other U.S. jugglers have stopped by to visit him. He noted that there are thousands of jugglers and we fans are likely to know them better than the pros.

I asked him if he had seen Ignatov, and he has not. He wanted to know how tall Ignatov was and what he did in his act. I told him about all the hard numbers tricks that Ignatov does and Ignatov's statement to Roger Dollarhide that he plans to keep improving until he is thirty-five and then

taper off. Kremo noted that doing all those hard tricks, Ignatov is likely to hurt himself. He also noted that without the possibility to retire and teach at age thirty-five (or earlier if injured), he (Kremo) cannot afford to do tricks with which he might hurt himself. For instance, he doesn't do four pirouettes in his act to save himself physically (and because the audience can't tell anyway). I mentioned that I had recently gotten a case of tendonitis of the wrist and that my doctor told me it was from practicing only a few minutes per day some days and then practicing for many hours on one day Kremo said "of course," as if to say how could I have ever have hoped to do something so silly and obviously wrong with impunity; however, he also gave me his family remedy -- whipped egg white smeared on the afflicted area.

I had sent Kris a copy of the January-February 1978 Newsletter which featured his picture on the first page. He thanked me for this and noted that he had not subscribed to the Newsletter in the past several years on account of it not being enjoyable reading English. He also will probably not be able to make the 1978 IJA Convention in Eugene because of his performance schedule. This being the case, I think it is essential that someone with a camera make arrangements with Kris to film his act (at least in practice if it is not possible to film it in the show) for showing at the Convention.

Kris insisted on paying the check, and we parted with him leaving for a Mexican dinner at 3:30 am and me admonished to gamble to help the Stardust pay him.

#### CONFLICTING VERSIONS OF THE THREE-THREE-TEN PASSING SEQUENCE

As most of you who have tried to do a "three-three-ten" with someone other than your usual partner have discovered, there are a number of versions of the three-three-ten passing pattern. David LeDoux has pointed out that there are at least two versions in print, one on page 54 of Carlo's The Juggling Book and one on page 95 of Bengé's The Art of Juggling. The two versions are given below:

(continued on page 15)



(continued from page 14)

<u>Carlo</u>	<u>Benge</u>
self, self;	
pass, self, self;	self, self, pass;
pass, self, self;	self, self, pass;
pass, self, self;	self, self pass;
pass, self;	self, pass;
pass, self;	self, pass;
pass, self;	self, pass;
pass;	pass;
pass;	pass;
pass;	pass;
pass;	pass;
pass;	pass;
pass;	pass;
pass;	pass;
pass;	pass;
pass;	pass;
pass;	pass;
pass.	pass.

It would be nice if the IJA had an official version of the three-three-ten which we all learn in addition to our local variation; however, throughout history, every attempt at standardization has only resulted in another variation being created with its own group of avid advocates. Therefore, it might behoove each of us to learn these two published variations and then be willing to perform either when it is suggested by name.

### 1978 IJA CONVENTION

The 1978 IJA Convention will be held at the Valley River Inn in Eugene, Oregon, July 13th to July 16th with the pre-convention party on the afternoon of July 12th.

#### Events

Wednesday July 12 -- pre-convention party (possibly with live music, swimming, and juggling games). Thursday July 13th -- registration, executive board meeting, workshops, benefit show, sharing movies, slides, etc. Friday July 14th -- registration, IJA Championships, traditional public show. Saturday July 15th -- general business meeting, annual banquet and after dinner show. Sunday July 16th -- wrap-up and good-byes, post-convention party. Throughout the entire convention -- juggling, juggling, juggling!!!

#### Accommodations

University of Oregon campus. For person on a limited budget, the University of Oregon offers good dormitory facilities at reasonable rates. Prices are as follows:

- single room -- \$8 per night per person
- double room -- \$6 per night per person.

Food service is also optionally available at \$7 per day per person; this is for three meals (breakfast, \$1.50; lunch, \$2.25; dinner, \$3.25), all you can eat, cafeteria style. All rooms include towels and bedding. The University of Oregon is a five minute drive from the Valley River Inn, with busses running to and from at fifteen or thirty minute intervals.

Valley River Inn. For persons who desire to have their lodgings in the same place as the convention site, and can afford the plush housing of the Valley River Inn. Prices are as follows:

- single room -- \$27.30
- double room -- \$33.60 (\$16.80 per person)
- extra person -- \$4.00
- roll-a-way -- \$5.00

All rooms have queen size beds. Per person costs can be substantially reduced by having four or five people per room.

#### Other Miscellaneous Costs

- Registration -- \$3 per juggler, \$.50 per non-juggling or child.
- Annual banquet (probably a fish dinner) -- approximately \$7 including gratuities.
- Traditional public show -- \$1.50 per non-juggler, \$.75 per juggler.
- Table on which to display props for sale -- \$5 per day, with tablecloth.
- Limousine from airport to University of Oregon or Valley River Inn -- \$3.
- Local bus service -- \$.35.

#### Questionnaire

In order to plan this year's convention and to make it a great one, it is important that we get a good response on the questionnaire on the next page as soon as possible. Complete timetables, maps, tourist information, and registration information will be mailed at a later date. TURN TO LAST PAGE FOR QUESTIONNAIRE.

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

THIRD CLASS

Walden, Dave  
211 Forest St.  
Arlington, MA 02174

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

### 1978 IJA CONVENTION QUESTIONNAIRE

Name:

7. Would you like to teach a workshop?  
yes\_\_\_ no\_\_\_ maybe\_\_\_ what kind\_\_\_\_\_

Mailing address:

8. do you plan to sell or exhibit props?  
yes\_\_\_ no\_\_\_ maybe\_\_\_

1. Do you plan to attend the 1978 IJA convention? Yes\_\_\_ No\_\_\_ Maybe\_\_\_

9. Would you like music in the convention hall? yes\_\_\_ no\_\_\_ what kind\_\_\_\_\_

2. How many are in your group?\_\_\_ of jugglers?\_\_\_ of non-jugglers?\_\_\_ of children under age 10?\_\_\_

10. Would you like masseusses on hand for tired jugglers? yes\_\_\_ no\_\_\_

3. Type of accommodation needed:  
University of Oregon single\_\_\_ double\_\_\_  
Valley River Inn single\_\_\_ double\_\_\_  
Other (specify)\_\_\_\_\_

11. Would you like to have juggling games (such as relay races) at the pre-convention party? yes\_\_\_ no\_\_\_

4. Would you like to perform in one of the following (if yes, put in number in group)? Public show: yes\_\_\_ no\_\_\_ maybe\_\_\_ Benefit show: yes\_\_\_ no\_\_\_ maybe\_\_\_ After dinner show: yes\_\_\_ no\_\_\_ maybe\_\_\_ The championships: yes\_\_\_ no\_\_\_ maybe\_\_\_

12. Are you an absolute strict vegetarian?  
yes\_\_\_ no\_\_\_

5. Brief description of your act:

13. Suggested items for agenda for business meeting:

6. Do you plan to attend the following (if yes, put in number in group)? Pre-convention party: yes\_\_\_ no\_\_\_ maybe\_\_\_ Public show: yes\_\_\_ no\_\_\_ maybe\_\_\_ Banquet: yes\_\_\_ no\_\_\_ maybe\_\_\_

14. Other ideas for the convention:

Please send this questionnaire or as much information as you have to:

Larry Wakeman and Tom Dewart  
P.O. Box 3705  
Eugene, Oregon 97403