

Photo by Roger Dollarhide

KRIS KREMO OPENS IN LAS VEGAS

Kris Kremo, the juggler who performs what Lindsay Leslie, Lloyd Timberlake, and Karl-Heinz Ziethen have repeatedly told us is the most exciting juggling act in Europe, opened at the "Stardust" in Las Vegas in late December. Karl-Heinz has furnished us with the following description of Kris Kremo's life and career.

Born in Paris and on the road with his parents until he had to start school, Kris began performing with his father in 1970. His famous juggling father, Bella, had begun teaching him the art at the age of five, and Kris made his first public appearance when he was twelve. (Before entering the professional world, however, he bowed to his mother's wish and

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IGNATOV THRILLS AMERICAN JUGGLERS

The big news among jugglers from Chicago to the Atlantic Ocean the past many weeks has been Sergei Ignatov and the Moscow Circus. It seems as though every juggler I've talked to was raving about having just seen Ignatov or was looking forward with almost uncontrollable anticipation to seeing him for the first time or once again. In a letter Dennis Soldati reported that he and Dick Francis spent over six hours with Ignatov, working out and watching him warm up and perform; and Dennis says he saw the Moscow Circus perform six times during its stay in New York City. Hearsay has it that Hovey and Judy Burgess were seeing the circus once a day during its New York run. In his Moscow Circus review elsewhere in this issue, David LeDoux reports on a group of

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FROM THE EDITOR

In the item on Ron Graham in the October-November 1977 issue of the Newsletter, I misspelled Martin Gardner's name.

Bill Jenack has retired from his position as Editor of the newsletter of the Unicycling Society of America which he has held for the past four years. Under Bill's editorship, the newsletter was always thick and filled with fascinating information. Bill always gave good coverage to juggling activities. He also has encouraged me and passed on relevant news since the instant I became IJA editor. I greatly appreciate his help. (Carol Birchford is the new Editor of the newsletter of the Unicycling Society of America.)

As has been previously stated (e.g., in the August-September 1977 issue), no responsibility is taken by the IJA or any of its officers for the representations made in advertisements run in the Newsletter. Furthermore, it is not uncommon for prop makers, for instance, to take a little longer than the purchaser might desire to deliver ordered merchandise because of the irregularities of the prop makers' performing lives and the time required to hand craft props. However, we do not believe it is in the interest of the IJA membership to repeatedly run ads in cases where delivery times are unconscionably long, or the seller does not respond satisfactorily to inquiries from buyers, or the seller otherwise runs his business in ways so slipshod that the buyers are affected detrimentally. If IJA members who have ordered merchandise in response to Newsletter ads have complaints about the service they have received, they may complain to the Editor. While the Editor guarantees nothing, he will make note of the complaint and may forward the complaint on to the advertiser. If there

are too many complaints about any given advertiser, the Editor may refuse to run any more ads for the particular advertiser, or the Editor and President may even consider running a warning about the advertiser's practices in the Newsletter. Please do not complain to the Editor before repeatedly complaining and trying to gain satisfaction directly from the advertiser, and remember that even the best and most responsible advertisers may have significant variations in their delivery times. Advertisers, you could help by giving reasonable estimates of delivery times, even if they are longer than you would prefer, and then trying hard to stick to them.

Rich Chamberlin says the juggling club in Buffalo is interested in obtaining some juggling movies. Rich would appreciate hearing from anyone who has juggling movies for sale or of which copies can be made. Greg Moss also wrote wondering where he could get some juggling movies or video tapes to show to his juggling classes at the University of Rochester. This suggests a more general question. Shouldn't there be some central facility relating to juggling movies, a place where anyone who has movies or video tapes could register his name and a list of the movies and tapes he has and is willing to loan out or have copied? Thus, people interested in obtaining movies and tapes could write to a central person or place. The registry could also provide a central agency to arrange the resale or transfer of existing collections of movies and tapes so they remain in our juggling community. It would also be good if provision could somehow be made to transfer old movies to video tape before the movie film deteriorates.

I have only three more issues of the Newsletter to produce; it's time for anyone who's interested in being Editor to make it known.

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

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



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Boston jugglers spending an hour with Ignatov after the show. Roger Dollarhide (who was seeing the show for the second time in a few days) and my family and I talked with Ignatov briefly before a performance in Hartford, at length at intermission, and (along with several other Boston area jugglers) at length after the show; after talking with us at intermission, Ignatov went to his dressing room and got two more rings and performed with eleven instead of the planned nine in his post-intermission performance. These encounters with Ignatov are typical. Everybody who saw him has a story of juggling with him, or of him doing some special tricks, or him telling something of his background and plans, and so forth. Beyond being an incredibly skilled performer, Ignatov is more approachable and open and patient than one could possibly hope for. (Interestingly, no one I know who spent time with Ignatov saw any other fans visiting backstage with any other performer with the Moscow Circus. Are we jugglers more aggressive in seeking out our idols, or are jugglers in general more open with each other, or is Ignatov simply exceptional?)

In his review of the circus elsewhere in this issue, David LeDoux reports some information on Ignatov's background and thoughts. Here is some more information obtained by Roger Dollarhide and others.

Ignatov was married two years ago to wire walker Marina Osinskaya who also performed in the American tour of the Moscow Circus (Ignatov could be seen during her act dressed as a roustabout and spotting for her and adjusting the tautness of her wire). Her parents are wire walkers, and she didn't attend the circus school as Ignatov did.

Ignatov regularly finishes his act by doing nine rings. Occasionally he finishes with eleven rings. He believes that he is the only juggler in the U.S.S.R. currently performing eleven rings. He is practicing thirteen rings and hopes to do it in his act eventually; if he succeeds this would be an undisputed world record for the greatest number of objects juggled. He plans to continue

improving until age thirty-five and then taper off.

Ignatov complained about the rigors of the American tour. In Russia apparently he is used to doing thirty shows a month in one location. On the American tour, he was doing fifty shows a month and changing cities every week. He complained about how tired he was (indeed, his face betrayed considerable fatigue) and how after each move to a new city, all the performers had to spend an especially hard day helping set up everything in the new city.

Ignatov's teacher was Violetta Kiss, herself a one-time master juggler and sister of Alexander Kiss, another top juggler.

-- Dave Walden

ABOUT LINDSAY LESLIE, European Correspondent

Lindsay Leslie is an electrician by trade and a juggler for fun. He was born in 1928, and although he took an interest in juggling at the age of fourteen, it was not until he started teaching his two sons to juggle that he began to practice regularly. In 1970 his two sons aged eleven and fourteen got their double act on Granada TV, and not to be out done, seven months later he got his single act on the small screen. His sons were the youngest jugglers ever to appear on British TV, and Lindsay almost qualified as the oldest, being then forty-two. Since then he has juggled on four other TV shows, the best of which was when IJAer Lloyd Timberlake introduced him on Opportunity Knocks and got in a plug for the IJA on National Network TV. Lindsay joined the IJA in 1972 and attended the 1975 convention in Youngstown, Ohio, where he believes he learned more about juggling in four days than he otherwise would have in a lifetime. His hopes for the future are that the IJA gets a larger following in Europe and that it won't be long before we have a mini-convention on his side of the Atlantic.*

-- Lindsay Leslie

*It looks as if Lindsay's wishes are coming true. See the European Get-together announcement elsewhere in this issue. -- Ed.

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 completed an apprenticeship in a sporting goods store in Zurich.) His father, world famous since 1934, put together such a sensational father-son act that the two decided to go on a world tour where they met with wildly enthusiastic audiences. Their show was superbly organized, technically perfect, delightfully witty, and magnificently synchronised with the music. Everything the two Kremos produced with their black bowlers, red top hats, balls, and cigar boxes was of unparalleled brilliance. Their synchronised numbers full of dynamic vitality and originality belong to the very best in their field.

Father and son parted ways in 1975, and following his first solo performance at the winter quarters of the Krone circus, Kris was offered a contract by the Lido in Paris where he began entertaining a year later. Prior to his opening at the Lido, he performed at the well known arena of the Blackpool Tower Circus, at the Palladium and Savoy Hotel in London, and at the Mascotte in his hometown of Zurich.

Kremo's performances during the past three years in all the major cities of Europe have radiated brilliance and charm and he has gained enormous popularity. He has performed regularly at the Lido in Paris, the Tivoli in Copenhagen, the Scala in Barcelona, the Palladium and Savoy Hotel in London, the Krone Circus, and the Knie Circus in his native Switzerland. He has appeared in a Royal Command Performance for Queen Elizabeth and Prince Philip. As mentioned elsewhere in this issue, Kremo climaxed 1977 with an appearance with the Royal Command Circus in Stockholm before Queen Sylvia and King Carl Gustav (the show was filmed by ABC TV to be televised worldwide) and his win at the Circus World Championships.

Before leaving for Las Vegas, Kris Kremo was in great demand for guest appearances on television shows in Denmark, Germany, England, Sweden, Switzerland, and Spain. TV viewers in Switzerland recently saw Kremo (the only juggler in the world to master a triple pirouette in a juggling act) do a quadruple pirouette -- never done before.

Kris Kremo has all the makings of a solo entertainer who can succeed in combining his juggling art with dance numbers and sparkling humorous patter. In an hour long Swiss radio broadcast, he not only chatted about his life but also selected the music for the program, thus demonstrating the versatility of his talent.

Kris Kremo's career has been like a rising sun steadily going up and up and up. In each and every performance the champion of the "pirouette with the cigar boxes" does justice to his reputation as one of the greatest attractions in the world of show business. His number with three top hats, three balls, and three cigar boxes has introduced a new dimension to the art of juggling. He has no need to rely on showy properties for he has already captivated the public with his extraordinary skill, his legendary tempo and perfection, and the warmth of his performance.

NOTES ON JUGGLING LITERATURE from Mary Wilkins

In the October-November 1976 issue of the IJA Newsletter, Mary Wilkins provided a list of juggling books. Here are some more.

Jugglers' Annual Bulletin 1950, \$10,
 Montandon Magic, P.O. Box 711, Bixby, OK
 74008.

Jugglers' Annual Bulletin 1951, \$10,
 Montandon Magic.

Juggler's Annual Bulletin 1952, \$5,
 Montandon Magic.

Benge, Ken. The Art of Juggling \$3.95,
 1977, World Publications, Box 366, Mountain
 View, CA 94042.

Burgess, Hovey. Circus Techniques:
 Juggling Equilibristics Vaulting, \$10,
 1976, Drama Book Specialists, NY.

Conford, Ellen. Just the Thing for
 Geraldine, \$4.95, 1974, Little, Brown, and
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Company. After making her try ballet, weaving, and sculpture lessons, Geraldine's possum family finally let her do what she enjoys most -- juggling. A children's book.

Cummins, Kent. Bungling Juggling, \$1, 1974, available from Montandon Magic. Comedy ideas for jugglers.

DeMott, George. Want to be a Juggler?, \$5, 1962, Montandon Magic.

Powledge, Fred. Born on the Circus, \$7.95, 1976, Harcourt Brace Jovanovich, 757 Third Ave. New York, NY 10017. Describes the circus life as seen by an eleven year old who performs as a juggler, trampoline artist, and horseback rider. A children's book but interesting to adults. The author also wrote Mud Show: A Circus Season about a season with the Hoxie Brothers Circus.

Barnaby (Dan Jeffery). Juggler's Handbook, 1976, P.O. Box 26162, Albuquerque, NM 87125.

Moll, Harry. The Art of Juggling, 1949, \$1.50, available from Montandon Magic.

Stubblefield, W.C. Clown Magic Juggling Sight Bits, 1969, \$3, Montandon Magic.

The Joy of Juggling, \$1, Juggling Bug, Inc., P.O. Box 15519, Seattle, WA 98115.

Vogel, Ilse-Margret. 123 Juggle With Me! A Counting Book, \$.49, 1970, A Little Golden Book, Western Publishing Company Inc. A children's book.

Green, Jay. Juggling Without Struggling, 1565 East 9th St., Brooklyn, NY 11230. A booklet which is included in a box of juggling equipment for children.

[Editor's note: For anyone who can get his hands on old issues of the IJA Newsletter, Roger Montandon had a series of eight or so articles in 1961 and 1962 called "Of Juggling Interest" which presented a systematic list with annotations of books on juggling and related to juggling. Of course, Roger's list included none of the newer books on Mary's lists.]

1978 IJA CONVENTION

Howdy folks! 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. Reserve these dates on your calendar now!

Some features of the convention hall include: a hefty 6720 square foot area in which to juggle, high ceiling, excellent lighting with no glare, carpeted floor, and air-conditioning.

Plan now to visit "Orygun" this summer!
-- Tom Dewart, Larry Wakeman
Convention Co-Chairmen

FROM LYNN OWEN THOMAS in England

Here are some thoughts and ideas.

As I concentrate on mediaeval events, I use apples, oranges, eggs, goblets, knives, etc., but when practicing in gymnasiums I use "power balls". I am not so interested in lacrosse balls, clubs, and "music hall juggling".

For small children I use the following idea sometimes. Obtain three or more round smoked glass balls; they are sold in Brighton, England, in rope net containers to tourists as fishermen's floats. Then buy children's bubble liquid. Get two children to blow bubbles (quite large ones). Catch three in a bucket which holds the glass balls, then while the children are still blowing, do a three ball juggling routine -- it looks as though you are juggling bubbles. Try it and see.

Also, here are some one-liners I use. "I'd give my right arm to be a good juggler". "I've juggled on the radio many times". "Juggling was invented by the Greek gods who set a task for a Greek to carry three Roc eggs across a narrow ravine bridge to Mt. Olympus".

Unless you have heard these before, I would like to claim originality, as with the bubbles.

IGNATOV HONORED BY IJA

Sergei Ignatov, juggler with the Moscow Circus, has been given an Honorary Membership in the IJA. The presentation was made on December 22nd, at the conclusion of the evening performance at Felt Forum, Madison Square Garden, in New York City.

Ignatov was presented with a certificate, a membership card, and a pin by Dennis Soldati, IJA President. Dick Francis, a past IJA president and professional juggler, assisted Dennis with the presentation. This award was given in recognition of Sergei Ignatov's world renowned juggling achievements that have placed him among the greatest jugglers of all time.

EUROPEAN GET-TOGETHER

The first European IJA mini-convention will be held on the 15th and 16th of April 1978, at the Resource Centre, Brighton, Sussex, in southern England. All IJAers and others wishing to attend this very special and historical event, please contact the chief organizer,

Lynn Thomas
9 Stanner Villas
Brighton, Sussex
ENGLAND BN1-7HQ

Brighton and its neighboring city of Hove are very well situated, having superb links with Europe and the rest of the world. Gatwick international airport is only 26 miles away with direct road and rail links. The Sealink car ferry sails from Newhaven only nine miles away to Dieppe on the Continent. Non-stop trains run to London in 55 minutes. Within Brighton, the Resource Center is near the Brighton Railway Station.

To give the proper international look to the Newsletter, we will restate the information regarding Brighton's location.

Brighton et Hove ont d'excellentes liaisons avec l'Europe et le reste du monde. L'aéroport international de Gatwick, situé à environ 40km, est aisément accessible par route ou chemins de fer; des ferry-boats SEALINK quittent régulièrement Dieppe pour Newhaven,

éloigné de 15 km. Le touriste trouvera à sa disposition des trains directs qui atteignent Londres en 55 minutes.

Brighton und Hove haben erstklassige Verbindungen mit Europa und der übrigen Welt. Gatwicks internationaler Flughafen liegt nur 40 km entfernt und hat direkte Strassen und Bahnverbindungen. Die SEALINK Autofähren verkehren regelmässig zwischen dem nur 15 km entfernten Newhaven und Dieppe und für Touristen ist London mit einer Non-Stop Zugverbindung in 55 Minuten zu erreichen.

NOTES FROM EUROPE by Karl-Heinz Ziethen

The very first "Swedish Royal Command Circus" performed on October 13th in the old, but nice permanent building known as "Djugards-Circus". The Swedish royal couple, King Carl Gustaf and Queen Silvia, attended the performance. This was the first true circus performance in this building since Circus Schuman played its last show twenty years ago. The first "Swedish Royal Command Circus" was co-produced by Swedish State Television and Cates Bros. Inc. of the USA. The program will be broadcast in the U.S. in early 1978. The program includes superior circus acts and includes the Three Villiams with their clubs and Kris Kremo with his cigar boxes and pirouettes.

Francis Brunn is getting along well and will start performing again December 17, 1977, at the Hotel Americana in San Juan.

Mike Chirrick, the son of Lottie Brunn, will open in Las Vegas on January 1, 1978 at the Circus Circus.

The Circus Festival 1977, the fourth in a series held in Monte Carlo, Monaco, was taking place December 8-12, 1977, including thirty-nine acts from twenty-one countries. A juggler from Czechoslovakia name Jack Bremlov who juggles seven clubs was to perform.

I will make my first visit to the USA soon. On March 13 I will go to New York, then to San Juan, Las Vegas, Los Angeles, San Francisco, Reno, Chicago, and maybe other American cities. I will stay in the U.S. about two months and hope to see many of my American juggler friends.

CIRCUS WORLD CHAMPIONSHIPS

London, Dec. 17, JAPE (Jugglers Associated Press Efforts)

Swiss juggler Kris Kremo won the juggling category of the "Circus World Championships" here with his masterful manipulation of balls, cigar boxes, and hats. His 182 points outdistanced Bob Bramson of West Germany, who does lots of strange things with bicycle wheel type hoops (175 points), and Victor Ponce of Argentina, who climaxes his act by juggling small sombrero-shaped straw hats (135 points).

Those who have seen Kremo's act will remember it, and those who have not seen it cannot imagine how good he can make three balls, hats, and boxes look. He specialises in speed, especially with lacrosse balls. The standard moves are tight, close in and so fast he makes another juggler doing exactly the same moves appear as if he is doing something other than juggling. The best part of his handling of three red, short top-hats is his multiple bounces on top of his head, often flipping the hat over and back, before it settles down. In the cigar box routine speed is also of the essence. The climax of this bit, and of the whole act, is his leaving the three boxes in the air in front of him, doing a double pirouette and catching them before they hit the ground, then following this by leaving the middle box and doing a triple pirouette. He studied pirouetting for a few years with a ballet master in perfecting this trick. Kremo, 26, does almost exactly the same act as his father, Bella, who retired recently in his sixties. The younger artist told this reporter he has to practice "only" three to four hours a day to keep in form.

Middle-aged Bob Bramson has been doing the same act for years, more manipulation of hoops than straight juggling, although he does a bit of that too. He finishes by sending one hoop after another rolling off in a wide circular path, completely around a wire mesh cage, and into a small entrance as if they were dogs going home to dinner.

Victor Ponce, an engaging lad in his late 20's, estimates his South American circus family as numbering 50 people -- he grew up as part of an acrobatic act but switched to juggling some six years ago. He began his act with long-handled, unknobbed clubs with which he did lots of kick-ups, then switched to standard European clubs, ending with five up. He did not simply cascade the straw hats, but threw them behind his back and under his legs as if they were clubs, providing a flashy finish.

Each juggler competed twice, on different nights, each time against a different juggler. A panel of five circus owners awarded them 0-10 point -- both on content of the act and on presentation. They needed the IJA's own Roger Dollarhide there to formalize things a bit.

Of course, it was not really a "circus world championship" -- where was Ignatov, for one? -- but rather some of the better acts available at the time. Ponce was obtained only a few days before the show opened. But it was an improvement on last year, and could develop into something befitting its name.

--Lloyd Timberlake

COAST GUARD ACADEMY GET-TOGETHER

The Coast Guard Academy Juggling Club is sponsoring its second annual indoor, regional juggling convention at the Academy beginning at noon on Sunday, March 5, 1978. Last year's convention, which was held February 13, 1977, was a big success, breaking up the monotony of winter with a well attended event which was enjoyed by all.

The convention will again be in the Academy's newest indoor track facility, Roland Hall, which is "perfect for juggling -- very roomy, heated, well-lighted, with a padded floor, and a ceiling about a mile high." All juggling groups and individuals are enthusiastically invited to participate. Plenty of free parking is available.

For more information, contact Jim Stricker, Box 353, USCGA, New London, CT 06320 or call 203-443-9387.

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The Cosmic Goose Juggling Fram
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FROM DAVID KENDALL

This past summer I juggled at the White House for the President! I was working as an intern in my congressman's office (Lawrence Coughlin, Republican, 13th District, Pennsylvania), and he got me invited to a White House picnic for congressmen and their families. There were other performers at the picnic (singers, dancers, a magician) and President Carter spent time watching each one. He watched me for ten to fifteen minutes. I got a chance to speak to him, and he said he enjoyed my act very much. I also spoke to Amy Carter, Mrs. Carter, Dr. Schlesinger, and a number of congressmen. It was incredible!

I go to school in Connecticut and I juggled on a local Hartford TV show in mid-November. The show is called "Corsair & Co." I did a five minute act, and found it quite different to perform on television.

[Editor's note: David enclosed with his letter copies of news clippings from page 14 of the August 1, 1977, edition of The Times Herald of Norristown, Pennsylvania, and from the July 28, 1977, edition of the Pittsburgh Press. The latter includes a picture showing President Carter, Amy, and lots of other people watching David perform on the South Lawn of the White House.]

MOSCOW CIRCUS REVIEW

The Moscow Circus, a collection of thirteen of the best acts from the Soviet Union's many state-owned circuses, made its fifth U.S. tour during this past November and December. This reviewer saw it in Providence, Rhode Island, with a group of other Boston jugglers.

The show was thoroughly enjoyable and the acts were excellent without exception. Several of the acts were especially interesting to us as jugglers. Strong-man juggler Valeri Guryev cascaded three steel cannonballs, did a series of throws and
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catches with two larger weights, balanced a barbell on his forehead, and ended his act with a series of excruciating neck catches using the cannonballs.

Ludmilla Golovko and Peter Lubichenko did an aerial ball balancing act which was very beautiful. It included the spinning of large balls on their fingers and toes, and throwing and catching a ball between them using various parts of the body, all while hanging from trapezes.

The clown, Yuri Kuklachov, was an extremely entertaining performer. During his several appearances between the other acts, he displayed an outstanding variety of skills ranging from animal training, through juggling and hat tricks, to riding the "ultimate wheel" (a unicycle with no seat -- it is very difficult to master).

For us, the high point of the show was Sergei Ignatov, billed in the program simply as " juggler". (Some of you may have seen him in the films shown at the Delaware convention.) To start his lively, fast-paced act, he ran out into the ring juggling five clubs. He then laid one down on the floor while continuing to juggle four. He laid down another and continued to juggle three. These he also laid down one at a time. Next he kicked up five balls which had been placed around the ring. After juggling five, he picked up two more and did seven. What made this so spectacular was the size of the balls he used: They were five or six inches in diameter! He ended the seven ball routine by throwing them over his shoulder, where they were caught in a net bag held by an assistant.

Then Ignatov placed a ring around his neck. Six more were held upright in a small rack on the floor. He bent down on one knee, threw the rings up two at a time, grabbed the one from around his neck, and went into a seven ring cascade. He seemed quite comfortable with seven rings. He did a series of seven-half pirouettes and full pirouettes, a half shower with sideways overthrows, and ended with "butterfly" throws (in which the rings turn perpendicular to their usual direction of spin) which he caught one by one and placed over his head.

He then kicked up the five clubs by stepping on the head of each one causing the handle to swing up into his hand. After the third one, he commenced juggling them and continued while kicking the other two up into the pattern. Some highlights of his five clubs routine were beautiful backcrosses, under the wrist throws, and a shower. He put down two of the clubs and did a three club routine which included a dazzling series of under the leg and between the legs throws. He had a very neat way of picking up a dropped club. Almost before it hit the floor, he threw another club up about forty feet. By the time it came down, he had picked up the dropped one and could continue his routine. For his finale, he juggled nine rings and ended by catching each one and placing it over his head.

After the show, we were fortunate enough to meet Ignatov backstage. He was very friendly and talked to us for nearly an hour (mainly through an interpreter although he could speak some English). He said he entered the circus school at the age of four. He is now twenty-six and has been performing for the last eleven years. (I hope I got those facts correctly through the language barrier.) Someone asked him a question about his props, and to our surprise, he got them all out and let us juggle them. He said he made his own clubs. The rings were cut out of very thin yellow fiberglass and were badly chipped (and appeared to regularly cut his hands), and the balls were just kiddie balls from Japan. I can attest to the fact that there was nothing magical about Ignatov's props. His juggling skill was entirely his own.

Thinking back to the numbers competition at the Delaware convention, one of our group asked Ignatov how long he could juggle five clubs. He said that he once kept them going for sixteen minutes. While we were backstage, Ignatov juggled eleven rings for us. He said the most difficult thing in performing such difficult feats (besides practice) is to psyche yourself up beforehand. We all left that evening with a great deal of inspiration and the feeling that jugglers all over the world are just as friendly as those at home.

--David LeDoux
MIT Juggling Club

DICK FRANCIS

A contingent of Boston area jugglers visited with past-president Dick Francis and watched his performance when he was in town with the Globetrotters on December 10, 1977. Performing under an unremembered stage name, Dick did a bongo board act which included ball spinning and juggling before the first half of the Globetrotters' performance; and at half time Dick did a very polished juggling performance, billed then as "Dick Franco".

Beginning the half-time act, Dick runs on doing his three ball routine which includes lots of pirouettes, body bounces, neck catches, floor bounces, and rolls of a ball from side to side of his head over his forehead.

From three balls, Dick moves quickly on to a four ball routine which includes juggling four balls over his head, juggling three balls with two hands in front of him while with one hand he repeatedly throws a fourth ball up and down on one side, and another version of this trick where the fourth ball on the side is bounced off the floor instead of thrown into the air. This last version is actually done alternately to one side and then the other which is very pleasing to watch. He finishes his four ball routine doing solids around his shoulders with each hand while turning in a circle.

Next Dick briefly juggles six rings, before switching to five rings which he repeatedly flips from showing one side with each ring a different color to showing the other side which is striped with black and white. His five ring routine includes several instances in which he puts one on his neck and continues juggling four and then takes the one off his neck and goes back to five; these switches are done very cleanly. Dick finishes his five ring routine by placing one ring around his neck, then placing another around his neck, flipping one high in the air and while it is coming down placing a third and a fourth around his neck, and then catching the last around his neck as it comes down from high in the air; this is another very nice move.

Moving on to his three club routine, Dick uses lots of flourishes such as his arms swinging in wide circles and quick forward and reverse flips of one or two clubs, all interspersed between and within a large number of quick, exciting three club juggling tricks.

In his four club routine, Dick repeatedly kicks up a fourth club into his juggle while already juggling three clubs, drops a club to the floor and kicks it up again. In the middle of this routine he does an especially nice move where two clubs are juggled in each hand in circles which go up the outside and down the inside with the clubs oriented parallel to the plane of the juggler; this move looks especially big and wide open. The four club routine finishes with a number of two and two moves, e.g., two-up-on-the-left/two-up-on-the-right, first-and-third-up/second-and-fourth-up.

Dick finishes his act by "spitting" one, two, and three ping pong balls.

Dick's act is very fast, with lots of body motion at all times, and all appropriate styling off at the conclusion of sequences of tricks. In this he is obviously following in the tradition of jugglers such as Truzzi and Picasso. Particularly impressive is how little a mis-throw bothers him; for instance, a club which bounces off his body or is caught by the wrong end is simply tossed back up into the pattern as if nothing had gone wrong. From Dick's point of view, maybe nothing has! From his fellow jugglers' point of view, he is an extremely enjoyable and rapidly developing talent.

FROM LINDSAY LESLIE in Scotland

On November 27, newcomer to the IJA, juggler and yo yo expert Mark Robertson, age 14, certainly made his mark, by being one of the eight finalists in the well known British talent show called "Butlins Star Trail". Although he did not win one of the top prizes ranging from 1000 pounds downwards, it was a remarkable achievement for a juggler to reach the grand finals considering the many thousands of entertainers who struggle through the

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heats for a place in this once-a-year event. [Editor's note: Lindsay enclosed a news clipping which stated "The overall standard was extremely high, with a predominance of vocal/instrumental acts and only one specialty -- a juggler, Mark Robertson -- whom one felt deserved more praise than he got. However, to have arrived at the Final at all, considering the thousands of entries received, is a considerable achievement." It is interesting to learn that Mark is a yoyo'ist as well a juggler -- many of you will remember another expert yoyo'ist, Tom McCoy, who dazzled us with his skill at the L.A. convention two years ago.] I also got a letter from Bob Menary (of Northern Ireland) who saw mark on a TV show over here called "The Swop Shop". This is excellent work for the lad, and I look forward to meeting him at the European mini-convention in April.

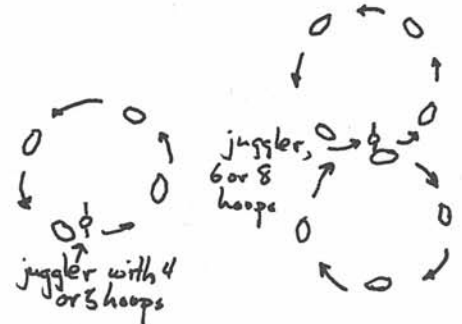
Elsewhere in this issue Lloyd Timberlake gives a report on the 1977 Circus World Championships held in December in London. Here are some detailed recollections of two of the juggling acts as broadcast on television of Britain's National Network.

The German juggler, Bob Bramson, used two sizes of hoops in his act, possibly 12 inch diameter and 24 inch diameter. He started with a combination trick with one large hoop balanced on his forehead, one small hoop spun on one leg, and four small hoops in a half shower thrown parallel to his shoulders. Then he did four large hoops rolling over his back. There follow illustrations of both of these tricks.

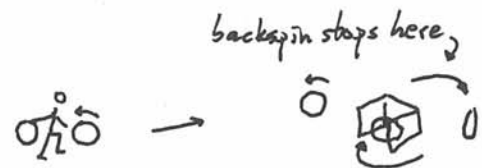


I have seen three hoops rolled over the back as shown, but never four. There was very little clearance between the hoops, probably only six inches or less, and the juggler had to have perfect control. He did other tricks in between these two, but I have mentioned those that caught my fancy. Next came what was probably a

seven hoop cascade (it might have been more), and then his assistant started to feed him with large hoops rolled along the ground as he performed several formations with the hoops rolling on the ground as shown.



For these formations the TV camera took overhead shots but they looked equally good from the ground camera. Finally he finished by back spinning eight large hoops which, when the back spin took, encircled a small pen before entering the pen through its gate.



It was a very original act with no mistakes or drops and his assistant helped with the continuity of the act which flowed very smoothly, making it all look simple and effortless.

Kris Kremo started with a cigar (i.e., a mouth stick which looked like a cigar) and a bowler hat. The bowler hat went behind the back to the cigar. Cigar to foot. Foot to cigar. Cigar to head. Next the top hats in a very fast routine which only slowed down to do brim bounces or bouncing top hat off head several times. He did not do his three ball routine but finishes with three cigar boxes using all the regular moves plus some of his own, plus three pirouettes leaving three boxes and finally ended doing three cigar boxes in reverse cascade, flat side of boxes to audience. I have now seen him perform on four major British TV shos and can only say he is the master of three balls, three hats, and three cigar boxes. They just come to life in his hands.

BRIEF NOTES

The M.I.T. Juggling Club sponsored a one day juggling get-together Saturday, November 5, 1977. The get-together was held from 9am until 10pm and was attended by jugglers from all five New England States and from New York City. No careful count of attendees was kept but there were probably at least seventy-five. At one point during the day, Dr. Harold E. "Doc" Edgerton, M.I.T. Institute Professor Emeritus who pioneered the use of strobe photography came by the get-together and took a number of jugglers over to his strobe lab for a photo session. One of the resulting photos, showing Holly Greeley and Skip King passing clubs, appeared on page 8 of the November 16, 1977, issue of the M.I.T. newspaper Tech Talk.

Member Greg Burnett sent a copy of the announcement for the course on juggling he is teaching for the Department of Special Programs of the University of Akron in Akron, Ohio.

Michael Moschen and Hovey and Judy Burgess performed with "Merlin's Magic Circus" at the EnterMedia Theatre in New York City December 21 through January 1.

Greg Moss sent a note saying that the Rochester Institute of Technology, where he teaches juggling, has granted him funds to bring in Ken Bengé as a guest lecturer and workshop leader on January 28. Paul Binder was on "To Tell The Truth" on Providence, Rhode Island, Channel 12 on November 10, 1977. Paul completely stumped the panel, the impostors receiving all the votes. Afterwards, Paul and partner Michael Christensen performed part of their comedy club-passing routine which included passing of hats and a shoe as well as clubs.

The ABC Network movie of Sunday night, November 6, 1977, called "Telethon" showed about thirty seconds of a Las Vegas juggling act in which a male juggler and his female assistant did club take-aways with him jumping over her shoulders, and he did ping-pong ball "spitting". David LeDoux, who saw the TV movie, thinks the

male juggler was probably Gran Picasso. Can anyone confirm this?

The cover of the October 23, 1977, issue of The New Yorker was a picture of a harlequin juggling three balls over his head. The artist was Tallon.

There is a lengthy item in the November 1977 issue of Calliope, the official publication of Clowns of America, Inc., on the Moscow Circus. Naturally, the article features Yuri Kuklachov, the terrific clown of the Moscow Circus, but the article also mentions the jugglers who were with the circus and jugglers Violetta and Alexander Kiss. Note that several IJA members are regular contributors to Calliope including Rich Chamberlin who has a regular column on simple and comic juggling for clowns and John Townsen who has a regular column on books related to clowning.

The Fantasy Jugglers (Don and Lana Reed and their drummer) performed at the Londonderry Faire, an annual Boston crafts show, throughout Thanksgiving week last November. Also performing at the Faire were the Persson family from Salem, Mass., who are IJA members but performed clown routines at the Faire, and "Scrub-Board Slim" who plays old-time music, unicycles, and juggles.

New member Ron Desyllas did his premier juggling performance November 17 at the East Pike High School in Pearl, Illinois. Following Ron's act was "'Bobo and Friends" (Paul Dierks and Mike Vondruska) who presented a juggling and magic show. Ron reports that both acts were well received by the audience of about one hundred.

Francisco Alvarez sent the catalogue for the University of New Mexico Undergraduate Seminar Program. The synopsis for the eight week, 16-hour seminar that Francisco teaches was included. The seminar looks very interesting, including discussion of the history of juggling, instruction and practice sessions, motion pictures of great jugglers, and the entertainment and health producing aspects of juggling. As befits any college course, a reading list was also included.] (continued on next page)

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Albert Lucas was in Boston with the Ice Capades over the Christmas and New Years holidays. Rawd Holbrook and Roger Reed saw Albert's act and report that he is billed as "The World's Greatest Teenage Juggler". A great crowd pleaser, he also impressed Rawd and Roger with his act which included routines with three frisbees, four and five tennis rackets, three clubs, four scarves, three torches, seven balls, and seven hoops while twirling two more on one leg and balancing a ball on a pedestal on a mouth stick.

Jim Moyer wrote to say that two professional performers, Mrs. Dot Duffy (Duff the Clown) and Mr. Wilbur J. Hall (Cowboy Wimpy), donated their time to give juggling and rope-spinning demonstrations to the children the the physical education program of the Oak View Elementary School of Fairfax, Virginia. For several years juggling, rope-spinning, unicycling, circus bicycle, German gym wheel, stilt-walking, plate-spinning, and rolling globe have been part of the school's physical education program.

John Palmstrom wrote to say that he has formed an act with two other IJAers, Mary Joyce and John Spurney. They have performed a few times and our looking for more bookings. John also has become assistant director of the Uniwheelers, a unicycle group in Stow, Ohio.

Doug Hall sent a newspaper clipping from the University of Maine newspaper which reports that juggling is very popular at the University of Maine. Doug invites other jugglers to drop by any time to visit him on campus in Orono, Maine.

Andy Swan sent two press clippings. One reports his feat of juggling continuously for eleven hours and claiming the world record from John McPeak. The other clipping reports Andy's scoring a perfect thirty points to win one segment of the Gong Show on TV. Andy started juggling in 1969 and two years ago branched out by starting the Swan Bros Circus about two years ago with his brother, Mike. Andy included two photographs of their circus, one showing a full house of several

hundred people and the other showing Andy and Mike tight wire walking above their circus big top. Andy and Mike perform juggling, magic, trapeze, escape, fire and other acts in their circus. Andy particularly credits Ken Bengel and Homer Stack for encouraging him with his performing arts.

ATLANTA JUGGLING ASSOCIATION

The Atlanta Jugglers Association got off to a very encouraging start as over thirty people, jugglers and would-be jugglers, got together on Saturday, December, 1977, to form the first organization in Atlanta dedicated primarily to spreading the joy and obsession of juggling. This first meeting resulting in the adoption of by-laws (closely modeled after the IJA's), election of officers and a board of directors, and acceptance of membership dues for 1978. The meeting was preceded by a flurry of press activity as a television camera crew and newspaper reporter/photographer converged on the meeting looking for strange people doing unusual things with assorted objects. This came on the heels of a feature article in one of the weekly newspapers about the formation of what, for Atlanta, is an extremely odd group.

Though the A.J.A. has been in existence for less than three months, it has already begun setting up classes and performances, thus starting to fulfill one of the principles on which the organization was founded, that is, to take juggling to the people of Atlanta. Weekly classes are under way at an elementary school for children aged nine to twelve. A four day promotion with one of Atlanta's largest shopping malls is scheduled for February. A feature television spot for the local educational TV station is planned. And appearance at various recreation centers and youth development centers are in the works. These public programs are being put on by the A.J.A. at no charge to the public, and those jugglers, musicians, magicians, mimes, etc. who perform do so for free. Though some of the members of the A.J.A. are professional or semi-professional entertainers, most are simply

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jugglers for the fun of it and are receiving their first exposure as performers.

The Atlanta Jugglers Association is very interested in hearing from people who are interested in or can contribute to the spread of juggling in Atlanta and the South. If you or someone you know is going to be coming this way, please get in touch with us. You can write or call us at the address or telephone numbers given below.

Finally, we of the A.J.A. express our appreciation to the I.J.A. for the inspiration and assistance which helped us on our way.

--Roger French
A.J.A. President
847 Monroe Dr., NE
Atlanta, GA 30308
404-876-1212 (home)
404-523-3471 (work)

THE BALLANCE -- A THEORETICAL MINI-DISSERTATION

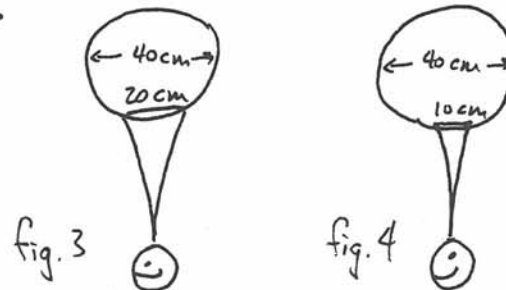
The comments on juggling theory by Richard Morganti in the October-November 1977 Newsletter got me thinking:

The term "double-balance" has been loosely applied to assorted spinning and balancing feats. Most jugglers have assumed that any true double-balance feat without gimmicks is patently impossible. But is it? I will employ an example to show how this argument encounters theoretical difficulties.

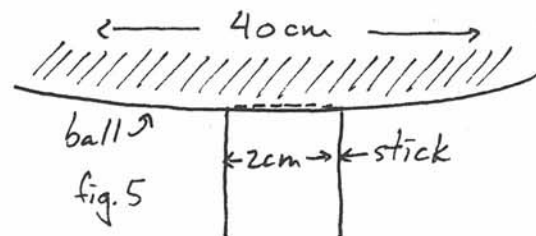
Superficially considered, the balancing feat in figure 1 would be regarded as impossible. Hence a tapering conical extension is used on the upper end of the stick as in figure 2, allowing the ball to "rest" in the resulting concavity.



This way the juggler is only responsible for a single "point of balance", at the point where the stick rests on the forehead. The problem is with how one defines "rest" and "point of balance". It is only slightly less difficult to balance a ball in this fashion with an open-ended cone one-half the diameter of the ball (figure 3) than it is using a cone one-fourth the diameter of the ball (figure 4).



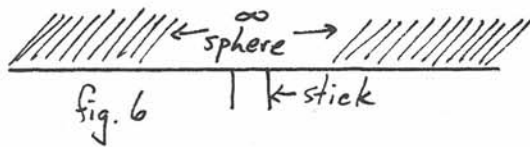
The ball is still said to be "resting" on the cone in either case. With still smaller cones, the ball can be more precariously "rested", or as some would say, "balanced". Where the individual balancer defines this difference for practical purposes depends upon his proficiency. A sufficiently steady balancer could do the trick in figure 1 with a 40 cm. sphere and a 2 cm. stick, if he hollowed out the end of the stick just enough to perfectly match the curvature of the ball:



The theoretical meat of this issue is the interaction due to gravity between perfectly planar and spherical surfaces. In the above example, the ratio of the diameters of the cone top and the sphere decreased from 20/40 cm (1/2) to 2/40 cm (1/20). If we postulate a sphere of infinite diameter being likewise balanced, the top of the stick would be necessarily planar, since an infinitely large sphere would have no curvature.

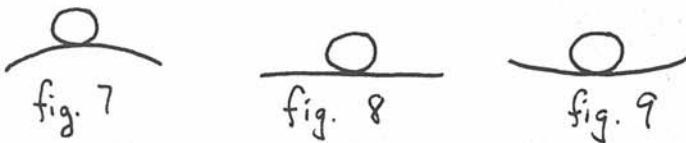
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Working only with perfect planes and spheres on theoretical grounds, we can formulate the following definition: When one sphere's center of gravity is directly over a single point of that sphere's contact with a plane or oppositely-curving sphere, it is said to be balanced.

Thus, figures 7 and 8 would be good balances, but figure 9 would not be.



The balancer will gain an appreciation for this definition if he first tries the trick in figure 8 with a plank of wood and a rubber ball, and then with a plane of plate glass and a crystal ball. The latter is considerably more difficult because it more closely approximates geometrically ideal conditions.

However little all this may apply to real life balancing, the performer should be aware of the theoretical basis of his act.

--David Low
Providence, RI

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 February and March the M.I.T. Juggling Club will meet from 7:30 pm until 11 pm. These Thursday meetings are in addition to the clubs 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.

March 5, 1978. The Coast Guard Academy second annual indoor, regional convention. See full announcement elsewhere in this issue.

April 15-16, 1978. First European IJA mini-convention. Full details elsewhere in this issue.

July 12-16, 1978. IJA Convention in Eugene, Oregon.



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