

from Roger Dollarhide

JUGGLING IN THE U.S.S.R.

In November 1975, I took a one week tour to Leningrad and Moscow, Russia. I was fortunate to see a number of jugglers while I was there.

At the Leningrad Circus a man approximately 45 years old did an act which wasn't terribly exciting, though his juggling was pretty good. He did a routine with 5, 4, 3 sticks including showering the 5. He also balanced a pole with a tray of glassware on his head and juggled 4 metal plates. For a finish, he center-spun a heavy-looking round wooden table upside-down on a 10-foot sectioned pole balanced on his forehead, then knocked the pole away and caught the table still spinning on a short pole held in his hands.

In Moscow, I had a very enjoyable afternoon visiting the circus school which is just a couple miles from downtown. Judy Burgess had kindly furnished me with a letter of introduction (in Russian) to the Director of the school, Mr. Veloshin. He was a very nice man who turned me over to Ila Novodvovskaja, a teacher at the school who spoke English. I was told I could see anything I wanted to, stay as long as I wanted to, and come back as often as I wanted! I watched many young performers practice, including several excellent jugglers. I met several juggling teachers, juggled with the teachers and students and took pictures.

One boy about 17 years old was very good with 4 and 5 clubs ala Ignatov style and did 5 club backcrosses well. With 5 rings he not only flipped them pancake style (like Ignatov) but also juggled them in a cascade while giving each one a spin on a vertical axis like it was a spinning ball. He also did backcrosses with 5 rings. He cascaded 7 rings with ease, as did a couple other young fellows.

Another fellow did a nice cascade with 5 rings in which all catches were made with his hands down at his sides. The throws were made normally.

I juggled a little for them. Even though they told me my form was off (I hold my arms too high and my elbows too far out from my sides) and I am years out of practice, I was happy I could show them a trick they couldn't do - the six-ball shower. One boy had worked on it a while - he could barely get them around once. They weren't terribly impressed with my trick, however. I think the school is primarily into hoop and club juggling. Still, they had good balls for practicing. They were tennis balls with about an ounce of lead shot in each - inserted through a tiny slit cut with a sharp knife point.

I attended an excellent performance of the "old" circus in Moscow. (There is a "new" circus building which is equipped for ice shows and water shows in addition to regular circus performances). I was surprised and delighted to see none other than Sergei Ignatov on the show!

Ignatov's act was almost the same as the one reviewed in earlier IJA Newsletters, with these differences: to start his mid-act club routine, an assistant had laid 5 clubs in a straight line end to end with the knobs pointing toward the "front". Ignatov "slapped" the bottom of each club with the toe of his foot so each club flipped up into the juggle. He did this with all the clubs with little juggling before adding the next club. Of course, the move from 4 to 5 was exciting to see and the audience well appreciated it.

To start his ring juggling routine, a similar flashy start was used. There were two chrome stands, each holding 3 rings about waist high between which Ignatov literally ran, picking off the 6 rings one at a time as he went and putting them all up into a fountain juggle.

He finished his act with his beautiful 9 ring cascade from a 7.

ring cascade using a "holster" at each side. He twice pretended to accidentally miss the catch of all 9 down over his head before doing it perfectly to rousing applause and an encore bow.

Also on the show was a lady juggler who did a short routine spinning 15-inch square glass sheets. She finished by spinning one on a stick balanced on her forehead and one on each hand simultaneously. Then, she did the routine of balancing a tray of glassware on a sword balanced point to point on a dagger in her mouth and climbing a swaying ladder ala Rosana and others.

Finally, there were two excellent juggling acts as part of a really great music and variety floor show at the Arabat Restaurant in downtown Moscow. The first act was a single by a man in his 30's. He did the usual (but good) head and arms rolling routine with a ball about the size of a basketball, covered with tiny mirrors.

Then, he tossed 7 multi-colored balls about 5 inches in diameter into cups on a chrome branched pole balanced on his head. Then he tossed 5 more balls onto a similar pole held by a mouthpiece. Then he shook his head slightly to dislodge balls one at a time from the mouth pedestal. He threw each ball over his shoulder to land in a basket on wheels behind him.

After giving the mouth pedestal to the assistant, he then shook down 3 balls from the head pedestal into a cascade juggle. He then knocked the remaining 4 balls down one at a time by tossing a ball up from the juggle. The dislodged balls and finally the juggled balls all went into the basket behind him.

Finally, there was a 2-man passing act on the Arabat show which I can honestly say is the most unusual juggling act I've ever seen. It is difficult to describe and to visualize from the description. The following is a rough outline.

The entire act was done in black light in front of a black curtain with two black panels about 6 ft. high and 6 ft. long standing in front of the back curtain and parallel to it with about an 8 ft. space between them. The background music was important to the mood and pace of the set and consisted of an unfamiliar tune but similar in character to the "Tea for Two Cha Cha", if I remember correctly.

During the course of the set the two men juggled and passed at
continued on page 2

NOTICE

.. We are sorry for the late arrival of your March Newsletter. We were hoping to fill this space with the location and dates of this year's convention. Unfortunately, we still do not have this information. We are expecting to find out very shortly and will include all convention details in the April Newsletter.

continued from page 1

different times 3 discs and 3 hoops painted in black light paint of various colors. The unusual part is that this was an eccentric comedy act. One of the men was dressed in a long old-fashioned night shirt. Covering his head was an over-sized cartoon-character type head of a bald headed old man. I don't know what the significance of this costume was - if any, but it was very funny to watch him juggle to the kinky beat of the music while going through various wiggles and gyrations.

During the whole act until the final bow, the second man, who was dressed all in black, remained unseen behind the panels. The hidden man would periodically unfurl down the front of the panels strips of black cloth with various colorful scenes or with cartoon-type characters of human figures painted on them. Some of the figures (such as a profile figure of a nude man representing Adam) had a moveable arm-piece, so that when the visible juggler passed to the invisible juggler, it appeared that he was passing with the painted figure. A very clever, funny and strange act!

I took color slides of all the acts I have described above, with the exception of the juggler at the Leningrad Circus. I also have slides of several of the other acts at the Leningrad and Moscow Circuses, the Circus School and the Arabat. I have black and white photos of the jugglers and other students at the circus school. I will show them at the Convention this year. If you are interested in obtaining prints or duplicate slides, write me for details.

Roger V. Dollarhide, 873 West Blvd., Apt. 410, Hartford, CT 06105.

from Dennis Soldati

JUGGLERS ON TV

There have been a number of jugglers on TV in the last several months. Some of them were reviewed by Dave Walden in the February IJA Newsletter. However, in Dave's review of Michael Chirrick, he said, "Unfortunately, he was not overly well received by the live audience, and this appeared slightly to disturb his stage presence near the end of his act." As it happens, Michael Chirrick was in Hawaii on January 10th, when that program of "Saturday Night Live with Howard Cosell" was telecast.

It was almost two months earlier, on a Saturday afternoon, that Mike arrived at the studio for rehearsal. He performed his act twice before a "live" studio audience and both of these performances were video taped. He was told then, that he got the greatest audience reaction of any previous novelty act on the show.

An hour before air time that night, he received the message that the show was running over and he would not be able to go on live. He was assured that the staff was already ecstatic with what they had on tape and that it would be aired at some future date.

Weeks later when the show was finally broadcast his act was

entirely different from the way he had performed it. For some inexplicable reason, the tapes had been edited and his act had been cut and rearranged. Therefore, they could not use his music since the act was no longer in sequence. What was shown on TV was a silent tape, run before a studio audience with the band playing background music that had nothing to do with his act.

Mike is presently performing with the international unit of the Globetrotters and will be back in this country in several months. His act is well worth catching as it includes some of the best ball manipulation and juggling seen anywhere today.

Dave also mentioned in his review of the "Big Blue Marble" that it was narrated by Ricky Weinholdt. This isn't true; since the film editing and the script writing are done long after the event, they use an anonymous voice-over on the sound track. However, I've learned that it's possible that this show will be run again before October; so, watch your local TV listings.

Other jugglers on TV included Jay Green, Danny Rees, and Gran Picaso. Jay was on "Patchwork Family," a Sunday morning show, on November 15, 1975. He did ball spinning and manipulation, 3 clubs, peacock feather, and ring on parasol. He's been on this show several times and each time with a different act.

Danny Rees, last November, was on "Vaudeville," a Sunday night show on channel 5 in New York. He did 3 axes while riding a unicycle, 3 hats, 3 cigar boxes and 13 cigar boxes (ala George Rowland). Danny is a past IJA president and newsletter editor.

This same show on March 13, 1976, had a rerun with The Carlssons. The woman did diabolo and a gimmicked 3 cigar box routine. The man did 1 top hat, 3 hats, and 3 cigar boxes. Together they did 2 ping pong balls each with their mouths and he ends with 8 bowls spinning on sticks.

Gran Picaso was on "Sammy and Company" from Caesar's Palace in Las Vegas on November 30, 1975. He juggled 3 balls, did 4 ping pong balls with his mouth, and 3 "flying" plates.

On Friday night, January 30th, there was a circus show on channel 2 that presented a juggling troop of 3 men and a woman. They did an interesting routine with 1 beach ball between the four of them, 1 straw hat between two of them, and ended with each performer doing 3 clubs. The woman was featured in the finale doing kick ups in various ways.

Bobby Sandler and Jim Rinehard were also on TV last year. And although I missed Bobby's juggling, I did catch Jim Rinehard on the "Merv Griffin Show." He did 3 clubs, 3 tambourines, and a great 3 cigar box routine. Jim is an IJA dropout, but Bobby was still with us in '75.

There are also several commercials on TV that use juggling as a theme. Campbell's Soup has a commercial with a man doing some simple throws and a 3 object flash. However, the Handi-wrap spot has a woman who juggles 3 covered bowls in a very sure style.

Every so often some station runs the old film, "Give My Regards to Broadway" starring Dan Dailey. There are five scenes in this film with juggling, and even though it's "easy" juggling, it's in-



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teresting to see how Hollywood handled it. The actors use balls, clubs, hats, fruit, and rings, but most of it is 5 objects between two people or 6 objects between three people. However, it looks good because of the staging and showmanship. There is also some "legitimate" 3 object juggling done by Dan Dailey and Charlie Winner.

IJA's Bill Talent and Duke Johnson handled the juggling instruction and technical advice on this film. "It is interesting to note that the director (Lloyd Bacon) considered it far easier to teach actors how to juggle than Jugglers how to act."

from all over

DICK FRANCIS WRITES

Greetings IJA!

After freezing in Chicago with Ken & Carol Bengé and Paul Bachman, we headed to San Diego. En route we stopped to ride on Roger Montandon's burros and view his collection, then a phone call to 'Trixie' in Muskogee, Okla. (no answer). Then to Vegas where we saw John McPeak, Gran Picaso and Bob Bramson.

First stop in Calif. was Santa Monica where I found Mark Bates not juggling - at all - then to San Diego where I ran into Bob Rosenberg and Mike Baldrige both performing in Balboa Park.

Was back to L.A. for a few days and juggled with Nate Stein all day, and talked about the Convention.

I begin a tour with American Continental Circus March 12 thru Oct. 30 working with Lottie Brunn and Betty Gorham.

Spent 10 days in Las Vegas with Picaso and saw his show 3 times. He is by far the hit of the show as the audience goes wild and the ladies in the first row literally pull him off the stage. He gave me his personal account of his juggling career, which follows:

GRAN PICASO

Born June 18, 1938
In Valencia, Spain

As a boy, Picaso's life ambition was to become a great bullfighter. In addition to playing trumpet in nightclubs for 12 years, he also worked on the family owned orange farm where he had learned to juggle 3 oranges.

Picaso saw his first juggler in early 1965 at a circus where he was hired to play trumpet in the band. At seeing this juggler, Picaso decided that he too would be a juggler. He immediately stopped work and began to practice using the ideas of the juggler he had seen which was 3 balls, 3 hats, and 3 cigar boxes.

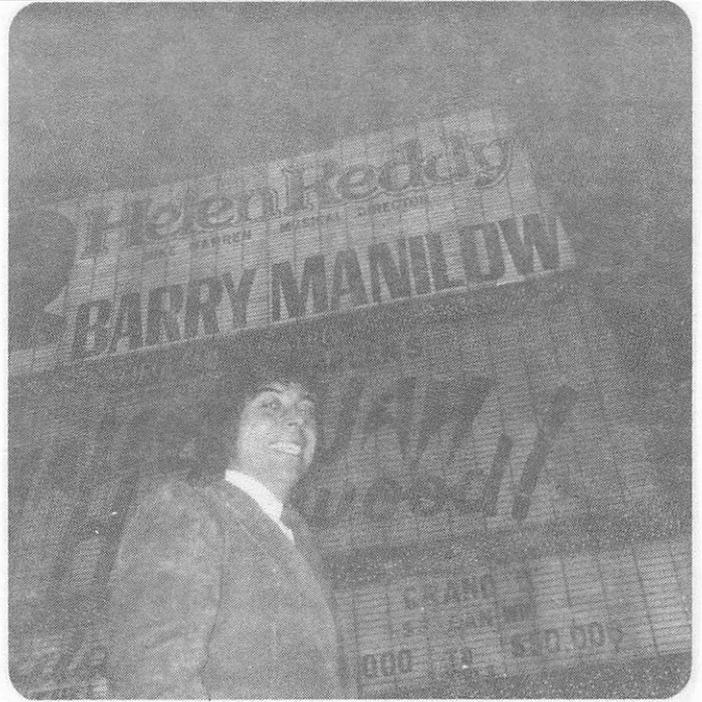
One day while tossing grapes into the air and catching them in his mouth, he thought that something more could be done with this. He began to practice with 1, 2, and 3 ping pong balls and the sailing plates.

Juggling became an obsession with him and for a period of 1 year, Picaso practiced 8 to 10 hours every day. By the end of the year he was doing 3 ping pong balls, 4 plates, 3 cigar boxes, 3 hats, and the 5 quarter grab off the forearm.

His first professional appearance was in 1966 on a television show in Barcelona where his act consisted of 3 lacrosse balls, 4 ping pong balls, 4 plates.

Abe Saperstien, the originator of the Harlem Globe Trotters, saw Picaso on this show and booked him immediately for a 6 month European tour with the Trotters.

From there the list is as follows: Circus Krone (Germany), Circus Amar (France), Olympia Show (Paris Music Hall, France), Circus Knie (Switzerland), Ringling Bros. (U.S.A. 1971-1974), Caldron Spanish Music Show (Madrid, Spain), MGM Grand Hotel (Las Vegas 1975-1978).



Gran Picaso stands before the marquee of MGM Hotel in Las Vegas where he is now appearing.

Other appearances include: 10 weeks at Radio City Music Hall (during time off from Ringling), 4 TV specials with Ringling Bros., Johnny Carson Show (4 times), Sammy Davis Jr. Show (2 times), Merv Griffin Show (1 time), Dinah Shore Show (1 time), Bill Cosby Special (1 time).

Picaso included hats and cigar boxes in his act until 1969 when he began the act that he uses now which is: 3 balls, 1,2,3,4,5 ping pong balls, and 1,2,3 and 6 plates.

Since 1966 he has practiced consistently 3 to 5 hours per day, sometimes devoting all of the time to the ping pong balls. During Picaso's entire 9½ year career, he has had a total of only one month off.

Now that he has a 3 year contract at M.G.M., with a probable option for 2 more, Picaso has begun to relax a bit and spend more time with his family at their Las Vegas home.

As Gran Picaso has proven, practice and the power of positive thinking pays off as he is without a doubt become one of the greatest jugglers of all time.

JUGGLING FIRSTS

by Tom Breen

(Ed. Note: The following is an excerpt from "Juggling Firsts" by Tom Breen, first appearing in the JUGGLER'S BULLETIN May 1946.)

To my knowledge the first person to juggle three clubs was DeWitt Cook and he trained his step son or foster son, Claude Bartram to juggle. I don't know much of Bartram's early life or partners except that he teamed up with Albutus and the famous team of Albutus and Bartram was the result. They were the first club juggling act by two people to create a big name for themselves and start a demand for double club jugglers. Claude Bartram went over to England and for years was Editor of the English theatrical paper, The Performer.

But they were not the first to do double club juggling, as that honor could be claimed by either the Devine Bros. of Lawrence,

continued on page 4

continued from page 3

Mass. or Rogers and Rourke of Lowell, Mass. They were the first teams to pass six clubs and they were working about the same time and lived in cities only ten miles apart. I met one of the Devine Bros. and explaining he said, "We did not know if it was possible to pass six clubs and thought the best way for the audience to get a good view of the moves would be to stand side by side and face the audience (The man on the right side throws a high double to partners left hand; man on left throws a low club to partners left hand)". After getting it down they stood back to back and threw the clubs over their head to the other man. (Both of these tricks are difficult and don't get as much reaction from the audience as facing each other).

Although I've tried hard to get a trace of them, I've never heard of the Modoc Bros. or Murdock Bros. who an English Variety agent by the name of Fred Higham brought to England between 1885-1890 from St. Louis. Their lithograph that Higham had hanging on his wall showed two men on pedestals passing four clubs between them. My father saw this lithograph but never heard of the jugglers here in America and they were Americans.

Charles Hoey of Natick, Mass. was the first man to juggle four clubs. He could not finish with them and so they would close in the scenery and he would drop them on the floor. He worked with the Gus Hill show and his club juggling was quite a contrast to Gus Hill's club swinging. Hill who owned the show, had a standing offer of one thousand dollars to anyone who could duplicate Hoey's feat with the four clubs.

The first to juggle five clubs was Ben Mowatt. He is the son of the man I mentioned before as having created the three and four club routines for troupes. I thought for quite awhile that Pat McBann was the first with five, but a few of the old timers that knew both the boys corrected me on that and said Ben handled the five before John Whitfield put his nephew, Pat, in the Five Johnsons Act.

The McBann name is a contraction of the two names - Pat McGreevey and Tommy Bannahan. They were the original McBanns and afterward Pat put his brother Henry in the act and the act really made a big name for itself. They were known as the fastest double act of their time (1908-1912). When Pat died in Lucerne, Switzerland, Henry continued the act with Jerry Buckley. Pat McBann was the first juggler to attempt six clubs. I've been told he juggled four in one hand and two in the other but he passed away before he could get it perfected to put on the stage.

John Breen juggled the six clubs on the stage and also threw

them over both shoulders. He was the only one I've ever heard of that juggled seven clubs. He practiced a lot with the seven and could do them about five times around and finish with them. Five times around would be about thirty-five throws from the right hand. Another trick he accomplished that no other juggler has done is a five club routine ending with a five club shower and he also balanced one club on his forehead and juggled five. He died in Brussels, Belgium on Nov. 30, 1912, at the age of twenty-one.

Harry and Joe Barrett were the first to do a six club shower. They saw the Tennis Trio pass six clubs, throwing every second club, and after copying it they asked the other act over to see them do it. Both acts were amazed as they were throwing every club instead of every second one.

Mistakes often make new tricks. One man catching all the clubs thrown by his partners was created by Alburto who would always make mistakes on counting. If they were to throw six clubs Alburto would stop on five or throw seven so he decided to catch all the clubs to finish without a drop. Alburto also created the back hand catch that all jugglers use when catching shoulder throws.

Years ago club swinging and sliding and spinning was very popular and Rawson was the only juggler that did an act of this kind, and I don't believe it has ever been duplicated.

Derenda and Breen was the first act to do comedy with clubs and back in 1897 every one tried to tell them that club juggling was too pretty to get any comedy out of them. But McIntyre & Heath saw the possibilities and made them do the comedy and gave them many gags that jugglers are still using today. This act (Derenda and Breen) was also the first act to throw fast shoulder throws with clubs (most acts call them "slap-overs" now). Breen claimed he saw a European act called the Juggling Johnstons that did a restaurant act and they threw oranges over their shoulders very fast, so he tried it with clubs. During a trip to Australia in 1902, they introduced Basket Ball in that country. They put it on the Tivoli in Melbourne and called it Net Ball and it was a sensational hit. Another first that could be credited to this act is that they were among the first to do talking while juggling. They were the first double act to talk but they gave Jim Harrigan the credit for being the first talking juggler. They did a talking act until they worked the Dewey Theatre in New York and one night while they were talking, Leo Derenda, the straight man, laughed and his false teeth fell out on the stage and he would never talk on the stage after that.

Jim Harrigan was also the first man to do the tramp juggler

JUGGLING IN PALM SPRINGS

...JUGGLERS Former professional juggler, Russell Torello (second from right) shows Boys' Club of Palm Springs members (left to right) Steve Valpy, Pat Gleeson, Joe DeMaio and John Saunders, how it's done. Mr. Torello is teaching juggling at the Boys' Club. The Boys' Club is a member agency of United Way.



style that W.C. Fields later brought to great popularity. They both used practically the same props - cigar boxes and balls.

Ben Mowatt senior should be credited with doing more than any one else for club juggling. His main worry was getting a light club for his son to juggle and his search helped not only his boy but every club juggler since. If he only had the clubs in those days that Harry Lind is putting out he would have been more than satisfied. Remember in those days a twenty-two ounce club was light. Old Ben Mowatt was also the first man to figure out tricks for a three and four people act and the tricks that troupe acts are doing today are the same tricks that Mowatt created for his three-act back in 1895-6 when he worked with his son and John Whitfield. Mowatt, Whitfield, and Ben, Jr. were figuring out a four-people act when Whitfield left them. John Whitfield then put on the first four-act called the Juggling Johnsons. He also put on the first five-act. So the Three Mowatts were the first three-act, and Johnsons were the first four and five act. Whitfield later tried to put on an eight people act but did not use all jugglers. He had singers and comedians in the act but ended by doing the five-act. Jean Bedini put out an eleven person juggling act called the Juggling Jays but it did not last long enough for many to remember it. Mike Fitzgerald had about the only successful "big" act of over five people. (Willys had six people in their act for a time). The act was called Mike Fitzgerald and his Eight club

juggling girls. He had the act together for about ten years.

Passing six clubs is not the limit in passing clubs as seven and eight clubs have been passed successfully on the stage. Seven clubs have been passed by many jugglers. First woman to pass seven was Rose Sheldon of the Tossing Tabors. She gives credit for the seven club routine to Kenyon Bros. (Cal & George) and Tom Allen. The Kenyons afterward taught the Jewels (Winnie and Bonnie Tucker) to juggle seven clubs. The first to pass eight clubs were Jack Greene and Joe Piche. Cal Kenyon and George Dewey both did the trick on the stage, each with Dan Mahoney as partner. George Kenyon is perhaps the easiest juggler I've ever seen and he was the first I ever saw do the three club kick-up. He has been doing it for thirty years. I also saw Kenyon Bros. and Allen pass ten and eleven clubs between the three people.

I believe Arthur Ward was the first to juggle six balls and I believe Frank LeDent still has all jugglers stopped by juggling eleven balls. Some jugglers claim he only "flashed" them - that means throwing them all up just once and catching them but any one knows that jugglers have to be able to do a trick better in practice before trying it on the stage before a critical audience.

Kathie Gulinini is the only person I ever heard of bouncing eight balls. She used a drum and stood on the stage. Ball bouncers claim that to do over five you must stand on a chair or table, but Kathie stood right on the floor with a drum about four inches high in front of her and she really juggles them.

HOW TO JUGGLE 8 BALLS

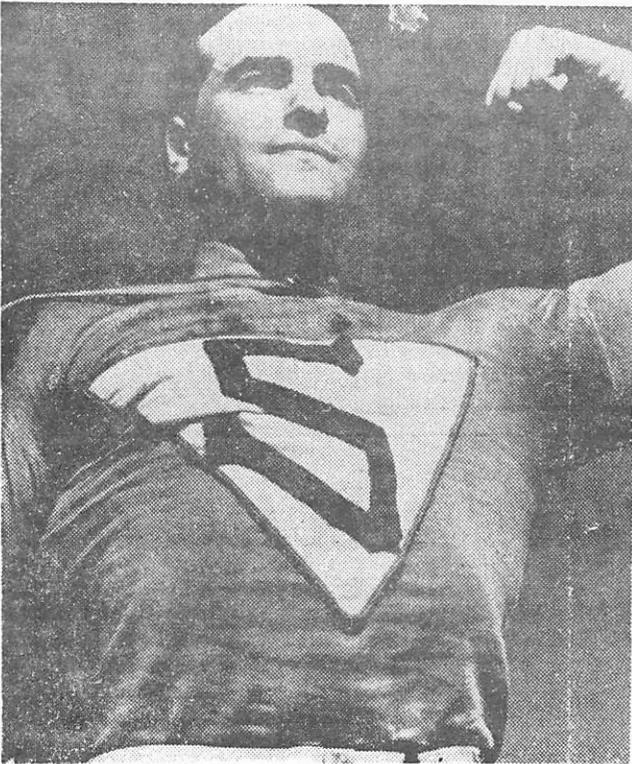
by Lana Roberts



STEP 1.



STEP 2.



Mayo Kaan as he appeared in early "Superman" films and, at right, with his wife, Gloria, and daughter, Robyn. (Globe photo by Charles Carey)

NEW I.J.A. MEMBER

Mayo Kaan, 62, owner of Mayo and Gloria's House of Health in Winthrop and Danvers, doctor of naturopathics (natural medicine), health food practitioner, physical fitness expert, teacher of fencing, swimming, self defense, father of a ventriloquist-model, a hypnotist-astrologer, a junior Olympics swimmer, and husband of a dancer-yoga instructor, was the original Man of Steel - the first in a long line of muscle bound TV and movie Supermen.

Forty years ago, Kaan posed for the original comic strip character and even went to Hollywood to film two Superman movies - which were so forgettable that even he cannot remember both their names (only one: "A Trip to Mars").

The modest, green-shingled house on Hermon Street in Winthrop which has served as a health center and home for his wife and five children is filled with mementos of Kaan's period as Superman, as well as degrees and plaques of later achievements as a physical fitness expert.

Kaan developed his passion for physical fitness at an early age. It is a passion shared by his 47-year-old wife Gloria, a dark haired and soft spoken woman with dramatic gypsy eyes, who is often mistaken for one of his daughters.

"When I was growing up, we lived in Revere," Kaan said. "There were side shows during the summer on Revere Beach, strong men, you know. One guy, he was about 60 - but I never thought of him as an old man - took an interest in me because I never made fun of him. He taught me how to develop my body. He was way ahead of his time..."

After high school, Kaan went to Chicago to major in physical education, but suffered a football injury and was paralyzed for two years. His paralysis and subsequent healing brought about an avid interest in naturopathics. Many years later he and Gloria studied and received degrees in natural medicine.

It was during the lean years after college, when he was working at a Boston health center and modeling at the Mass. College of Art (whose students dubbed him "Mr. Body Beautiful") that Kaan was spotted by Jerry Siegel, one of Superman's creators.

One morning in 1936, Siegel and Joe Shuster, his partner,

asked Kaan if he would model for them.

"I thought they were kidding, but the owners said go ahead, so I did," he recalled. "They drew it right up there in the gym. Then sometime later, I was asked to go to Hollywood."

Kaan did not like Hollywood, and after a year, two films and some stunt work, he came back east and joined the Navy.

During World War II, he was asked by the Navy if he would sell war bonds as Superman. One night in Roxbury, Kaan remembers, he was "flying across the stage on a wire and it broke, plopping his 225 pounds onto a spectator's very ample lap. The man was so flabbergasted and pleased, Kaan said, that he bought some bonds right there.

After his Navy stint, it was back to Revere, where he met Gloria, then a 17-year-old dancer and model. The two were married and opened their health center in Winthrop. It was 30 years ago, and the Kaans, like the old man on Revere Beach, were way ahead of their time.

Trying everything is part of their "continual growth," as Gloria puts it. Kaan is taking juggling lessons and is learning how to juggle while pedalling a unicycle. Gloria is taking flamenco lessons. And three of their children are thinking of studying chiropractic medicine.

"People throw in the towel too early," Gloria said.

Her husband agrees. "If you've got something, show it. I've tried a lot of things, acrobatics, trick riding, magic, hypnosis, gymnastics. When we first started this, it was hard. But I have an implicit faith. This is my whole life," he said.

Superman was also part of his life, although a very brief episode.

In retrospect Kaan said, it was thrilling to meet actor Errol Flynn and President Franklin Delano Roosevelt while selling war bonds.

"The thrill of having been Superman was that Superman has probably helped so many youngsters on the right road, you know," Kaan said philosophically. "He was an image of good, he had no bad habits."

(Ed. Note: The above is an excerpt from a story on I.J.A. member Dr. Mayo Kaan, which appeared in The Boston Globe, March 14, 1976. It was submitted to the Newsletter by Dave Walden.)



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