

IJA eNewsletter editor: Don Lewis (email: enews@juggle.org)

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What's Happening at the IJA ?

In This Issue:

Festival 2009

Lost & Found

Board Profile: Kim Laird

Youth Jugglership 2009

Engaged!

2009 Awards Nominations

Art & Science of Juggling

Forum Topics

Basic Club Tricks

Cirque Éloize - Nebbia

Festivals:

Portland, OR

PhillyFest, PA

Berkeley, CA

St. Louis, MO

Ithaca, NY

Pittsburgh, PA

IJA Festival 2009: Mark Your Calendars!

Mark your calendars: the 62nd annual IJA Juggling Festival will be held from July 13-19, 2009!

The 2009 IJA festival will be returning to the site of the 2007 festival, beautiful downtown Winston-Salem, NC, featuring two excellent official convention hotels adjacent to the spacious and modern 70,000-sq. ft. Benton Convention Center. Hotel and festival rates and additional nearby hotel options will be very attractive again in 2009, so make sure you plan to be there!

Once again, all the competitions and the Cascade of Stars show will be held in the fabulous Stevens Center Theater just two blocks from the hotels and convention center. 2009 Festival Director Mike Sullivan and 2009 Assistant Festival Director John Satriano are already hard at work on many

details of the 2009 festival, with the expert assistance of many other dedicated IJA volunteers.

Cascade of Stars Show Director Dan Holzman has already locked in two top-tier performers who will headline the show, with more about to be confirmed -- watch for details in next month's IJA eNewsletter!

A small army of volunteers make the IJA festival possible, and there's a long list of volunteer positions open for the 2009 festival. If you can lend your help and expertise for these or any other efforts at the Winston-Salem festival, please contact Mike at festival2009@juggle.org:

Assistant workshops director;

Ticket manager;

Chief teller for the election;

Numbers Championship Director.

Missing Something ? by Kim Laird

Did you leave a prop behind at the fest in Lexington? A number of items were left behind in the gym. I would love to make sure these orphans get back to their rightful parents. If you are missing equipment, please email laird@juggle.org with a description of your missing items. If they are here with the other orphans they will gladly be mailed back to you.

Board Member Profile, Kim Laird

I have been juggling since sometime around 1997. I became a member of the IJA in 1999 and attended my first IJA festival that same year in Niagara Falls, NY. I am currently serving my second year of my second term on the board of directors. Why did I run for the board? The answer is rather mundane...I felt I could help make a difference. I wanted to help to provide more for the youth of our organization. Since being on the board I have worked toward my initial goal and, happily, have expanded my involvement within various subgroups of the IJA.



What have I done within the IJA? I'll make this a simple list. I co-founded and co-direct the Planting the Juggling Seed show (with Rob Barowski), created the Youth Jugglership Program, brought discount insurance for performers and fests to IJA members and affiliates, and served as chairman of the board that worked with Holly Greeley to get our books and finances in order (thanks, Holly!). I currently write a regular column for JUGGLE entitled "Teacher's Manual" and head the finance/treasurer committee.

What do I do outside of the IJA? I am co-founder / co-director of a non-profit, 100% volunteer youth performance group called The Rainbow's End Theatre Company. Rob Barowski (also an IJA member and my "other half") and I started this group for performers ages 5 through 18 in 1992

and it has been going strong ever since. Together we have directed over 127 shows! In 2005 The Rainbow's End Theatre Company worked with fellow juggler Stan Paul to present his version of JUGGLER TO THE KING.

I have been teaching 8th grade English at Panther Valley Middle School in the heart of the Northeast PA coal region / Poconos for 24 years. I am advisor for the Destination Imagination teams in my school district. DI is a creative problem solving competition in which my teams have made Global Competition the last 4 years. Directing the school's annual talent show, organizing our school

field day, and putting together the 8th grade graduation ceremony rounds out my busy school schedule.

Weekends bring a whole different angle to my life. In addition to all of the above I am also a church organist. I have played keyboards since I was 6 and have written and published instrumental and vocal pieces for various liturgical events.

Along the way I have made many good friends of all ages. One thing I have learned during this journey on the board is that even though we are all jugglers, we are all very different. Although we are all very different we have a very similar goal. That goal is to juggle, enjoy juggling, and pass that joy onto others.

Youth Jugglership Program 2009

Do you know a young juggler who would benefit from attending the IJA fest in Winston-Salem in 2009? The IJA Youth Jugglership Committee is looking for promising, young jugglers who have a thirst to learn more. Nominees to this program must be 17 years old or under, show a strong desire to learn more in their juggling education, and have a financial need. They may not yet be an IJA member but must be nominated by an IJA member.

In 2008 we awarded one Jugglership to Taylor Glenn, a 17 year-old from Salt Lake City, Utah. The experience of attending the IJA fest inspired Taylor to reach for new heights in her juggling repertoire. At this point in the year it is known that we will be able to provide at least 3 Jugglerships for 2009 thanks to several IJA members who have made donations to this program.

For more information about the IJA Youth Jugglership Program, including the application form, look online at http://www.juggle.org/forum/read.php?5_13491. The deadline to nominate a promising young person is February 1, 2009. Recipients will be notified personally by March 1, 2009. Questions? Would you like to donate a youth fest package and/or youth membership to the Jugglership program? Email youthjugglerships@juggle.org.

Engaged!

Dan Howard and Katherine Fernie met at the 2004 IJA festival. Dan is currently studying medicine. Katherine is pursuing Fine Arts.



2009 Awards - Call for Nominations, by Bob Neuman

The 2009 Awards Committee consists of the following people: Dave Finnigan, Dan Holzman, Jek Kelly, Bob Neuman and Scott Seltzer.

The committee will accept nominations for the 2009 awards until Nov. 14th 2008.

The committee hopes that notifying award recipients around December or January will give them ample time to plan to attend the 2009 festival, where we hope to see them all.

The Awards that are to be considered are: the Award of Excellence; the Historical Achievement Award; Bobby May Award; and the IJA Extraordinary Service Award.

More information on the criteria involved for each award and past winners can be found on the IJA website under "History."

I would encourage anyone who is making a nomination to, please, give more than just a name. An explanation of why the person is a good candidate would be very helpful.

You can email any nominations to awards@juggle.org.

The Art & Science of Juggling

While we are busily chucking things up in the air, others are waxing poetical about our favorite sport. You can find a selection of juggling poetry at the JIS. <http://www.juggling.org/help/misc/poetry.html>

On the science side of things, you may be interested in the article "Pattern Stability and Error Correction During In-Phase and Antiphase Four-Ball Juggling" This article was published in the journal of Motor Behavior, 2007, Vol 39, No. 5, 422-446.

The authors unexpectedly found that in-phase and antiphase coordination were equally stable, at least in the case of expert jugglers. They used a high speed motion picture camera to analyze the juggling pattern relative to reference points.

The article abstract is available free online at the publisher's web site. The entire text can be purchased as well. You may find that your local library has free access to the complete article.

<http://www.heldref.org/jmb.php>

Forum Topics, by Don Lewis

The main theme on the forum is an ongoing concern with membership numbers. There are various theories that seek to explain why membership seems resistant to increase. Everyone agrees that we need more new members. Regional festivals are a good place to interest prospective members. Andrew Conway holds the recent record for most memberships sold at a festival at 14. He challenges all of us to beat his record.

Another discussion revolves around filming workshops. Suggestions include everything from facilitating the filming of capsule workshops at the next festival for web diffusion, to members arranging private filming of an entire workshop which could subsequently be sold in a revenue sharing basis.

Our IJA web site could certainly use some workshop related content. How do you think we should produce it?

The IJA forums are accessible from the IJA web site. If you do not already have a user code and password, you can request one using the link on the forum page.

<http://www.juggle.org>

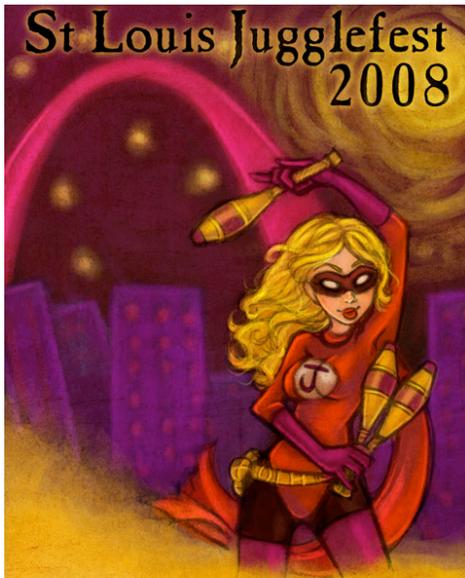


- Membership Information
- Annual Festival
- JUGGLE Magazine
- Festival DVDs
- World Juggling Day
- Training workshops
- Championships

Rendering Assistance to Jugglers since 1947

The IJA card is an inexpensive and effective way to promote the IJA. The IJA website has a pdf file so you can print a full page of them on your home printer. Print out a sheet, and hand them out. Keep a few in your prop bag.

http://www.juggle.org/resources/ija_business_card.pdf



**St Louis Jugglefest
2008**

October 17th - 19th
@ WashU in St Louis
www.wujuggling.com

This year's show features::
Jen Slaw!
Tony Pezzo!
Kevin Axtell!
Maryanne Edmundson!
the National Prestigious Society of Collegiate Jugglers!
...and others to be announced soon!
<http://www.wujuggling.com>

**Portland Juggling Festival
September 26,27,28**

Reed College Sports Center
3203 SE Woodstock Blvd.
Portland, OR 97202

The Portland Juggling Festival is the largest regional juggling festival in the United States, with jugglers from around the world and down the street joining together to share their knowledge and show their skills. We have performers, hobby jugglers, and beginners joining together for two and a half days of throwing. Expect a big show Saturday evening, workshops for beginning, intermediate, and advanced jugglers, and vendors of every variety of juggling prop.

<http://www.portlandjugglers.com>



Juggling Festivals

**Portland Juggling Festival,
September 26,27,28**
<http://www.portlandjugglers.com>

PhillyFest, PA October 4-5, 2008
<http://www.phillyjugglers.com>

**Berkeley, CA October 10-12
4th Berkeley Juggling & Unicycle
Festival**
<http://berkeleyjuggling.org>

St. Louis, October 17-19, 2008
<http://www.wujuggling.com>

**Ithaca, NY, October 24, 25, 26 2008
Big Red JuggleFest**
<http://www.rso.cornell.edu/cjc/festival/>

**Not Quite Pittsburgh Juggling
Festival**
November 7-8, 2008
<http://fun.freesitenow.com/jugglingfest/>



Big Red JuggleFest 2008 October 24, 25, and 26
Cornell University - Ithaca, New York
Free Open Gym
Public Show Saturday \$10. featuring:
Marco Paoletti,
Sebastian Gerer,
Matt Hall, and more....
<http://www.rso.cornell.edu/cjc/festival>

Having a Juggling Festival? List it here!

If you're organizing a juggling festival (or if you simply know of a juggling fest) and you want to advertise it in the IJA eNewsletter, just drop a note to eNewsletter editor Don Lewis enews@juggle.org. Such listings are free.

The eNewsletter generally comes out near the end of each month. Your festival can be listed for a few months, and you don't have to be an IJA affiliate to have a fest listed. Hey, jugglers want to know about juggling fests. Help them out and get more jugglers to your fest at the same time.

Basic Club Tricks, by Don Lewis

I've lead this workshop for several years at IJA festivals. One thing that people regularly ask about is a printed handout. I've thought about writing one, but only when I haven't actually have time to do it. It occurred to me recently that it would be easier to write each trick up separately, and serialize them into articles for the eNewsletter. Over the next several months I'll include a description of each trick that is covered in the workshop. This series is not intended to compete with the Teach-in column in JUGGLE magazine. It's more of a personal exercise to see if I can adequately describe the moves without illustrations.

The usual format of the workshop is that I stand up front and talk about the trick, demonstrate it, and then walk around to fix problems individually. I start with the one club movement, and then show how to add it to a three club pattern. Here, you are not going to get the demonstration part, just the description. For those that want a video resource, I highly recommend the club juggling video by Haggis McLeod, if you can find it.

The Cascade:

You can learn the basics of each trick with one club, but if your basic cascade pattern is not quite in control, you'll be working a lot harder than you have to. The first part of this workshop is a quick review of the three club cascade.

Be aware of your centre of gravity and keep it over your feet. Generally, your centre is located somewhere around the pelvis. It varies depending on how your body is shaped, but not enough to affect juggling. If you watch a good skier, you'll notice that their upper body is relatively quiet, while their legs are working hard to stay under the centre. Same thing with dancers. Even the most extreme choreography involves staying centered on a constantly changing balance point. Jugglers have it a lot easier; we get to stand still most of the time.

Stand comfortably with your hands at your sides. Your feet should be slightly apart but no wider apart than your hips. Bend, flex, reach out sideways, up and down without becoming unbalanced or moving your feet. That defines your juggling range of motion. All your throws and catches should be comfortably within that range. Now, there will be times when you need to go beyond that range, to catch an errant throw or pass for example. The way to do that and stay in balance is to move your center of gravity in the direction you need to go. Take your feet with you and make sure they stay under you. At least you'll be stable even if your juggling pattern temporarily isn't.

Hold one hand out in front of you, palm up, fingers extended, with your elbow beside your waist. Notice that when you close your hand slightly, there is a line that runs diagonally across your palm from the intersection of your thumb and forefinger to the heel of your hand. In palmistry it is known as the head line. In juggling, it is where you want the club's handle to land. Generally, you want to catch and throw using the middle part of the handle. If you are using composite clubs, that is where the handle has the most flex, so it won't hurt your hands. If you

habitually catch your clubs by the end and you miss, there's nothing left to catch. Aim to catch at the middle, and there's still a bit left if you miss. You throw from the middle of the handle because that gives you the most control, and encourages the use of your whole arm to control rotation, rather than just the wrist and fingers.

Imagine that you are standing, facing the point of the outside corner of a building, perhaps a foot away. There's an increasingly clear space to either side, but an obstacle in the middle. That obstacle is our quiet zone, no clubs should be flying there. In order to avoid the quiet zone, you have to bring the club you are about to throw across in front of your body and then throw it up so that it will land in the other hand. If you find yourself moving forward to catch, it means that you threw into the quiet zone. See how close you can get to the corner while you're juggling. Standing in front of a tree works just as well.

Just as in the ball juggling cascade, you catch towards the outside and throw towards the inside. Don't catch a club, stop, and then throw. The club never stops moving. You are really just redirecting the club. As you catch, your hand continues moving down with the club and then towards the inside and up for the throw. Try to keep your elbows near your waist. Your forearms move in a circular direction. Vary the height and width of your cascade. Notice that the wider your juggling pattern, the wider you have to spread your feet to stay stable. If you tend to lean forward when you juggle, you probably are not throwing across in front of your body. If you are throwing the clubs such that the handle is nearly perpendicular to the line of your body, eventually a handle is going to find itself hitting you in the face. You're subconsciously leaning forward to avoid the rotating club. Throw at an angle across your body, and that can't happen.

Under the Leg.

Warning - unless you are a trained dancer or acrobat, fully stretched and warmed up, DO NOT attempt a straight leg lift. The correct way to lift your leg for this trick is with the knee bent. Ignore this advice at the peril of the ligaments and tendons of your lower back. Even if you see someone lifting their leg straight out and pointing their toes as well and it looks incredibly cool, don't do it if you haven't been shown how. You'll hurt for a long time. A bent knee leg lift is perfectly safe for everyone. You do it every day climbing stairs.

I just finished saying that we generally throw a club from the middle of the handle. Now I'm going to break that rule. Throw a club to yourself and catch it outside your hip. Let the handle slide down until the heel of your hand reaches the knob. Lift the leg that is on the same side of your body as the club you are going to throw. Bring the club down and under the leg. At this point, you've already carried the club most of the way across your body, so you just have to throw up, and not across. You're throwing from a lower point than usual, so you have to throw higher with a slow rotation. You almost have to hold your wrist back to avoid over rotating the club. Don't throw hard, it is a gentle, lofty throw. Regardless of where you are throwing from, your goal is to throw it so that it lands in the other hand without

having to go searching for it. When you are only standing on one foot, your range of motion won't let you go searching for errant clubs without hopping. Good throws make effortless catches, perfectly set up for the next throw.

Now try the move with three clubs. Juggle a cascade, and concentrate on getting every club to the same height. When you're feeling stable, try a single under the leg throw and return to the cascade. People often throw the club that follows the under leg throw too low, making it impossible for the under leg hand to get back in position for the catch. Concentrate on getting every club to the same height. You can throw under either leg with either hand. Try all the combinations. Some people like to think of this trick as temporarily lowering their pattern to include their leg. That's fine. You can leave your leg

lifted and simply juggle around it. Remember to stay centered and don't fall over.

If your pattern starts drifting into the quiet zone in front of you, the trick will become impossible. You'll be catching the club and then knocking it out of your hand with your knee as you lift your leg. If you have to spend time repositioning the club before you throw it, you won't have time to catch the next club. If you tend to lean forward when you juggle, you're going to have trouble staying balanced on one foot even briefly. Don't rush, there's plenty of time to make this throw without upsetting the rhythm of your cascade. The secret is getting every club to the same height so that the pattern does not accelerate.

Cirque Éloize presents: *nebbia* a review by Don Lewis

Nebbia is the third part of the trilogy that began with *Nomade* and continued with *Rain*. It is a co-production between the Cirque Éloize of Montreal, and Teatro Sunil of Lugano Switzerland. I saw the show at the Theatre du Nouveau Monde in Montreal, and was fortunate to score a front row seat at the last moment. It is an intimate theatre of 850 seats, including a balcony, and an upper level referred to as Paradise. Even better, the front part of the theatre includes a bar and very good restaurant.

The Curtain rises to a foggy stage. A girl is suspended in the air in front of an array of green wine bottles, which she plays like a marimba. Various personages wander across the stage setting a dreamlike atmosphere. Two lengths of cloth hang from the ceiling which leads to the next act of an acrobat winding himself up and down the ribbon with spectacular descents, accompanied by a girl in a white dress playing the flute. Three men dressed in white enter the front of the stage as a scrim hides the furious setup activities behind them. Curiously, the leader has fog slowly pouring out of every part of his suit, while he tells a long story about the legendary fog that enveloped his grandparents village when he was a child.

Then most of the troupe gets into some serious boleadoras manipulation with drumming. I was surprised that so many people could be swinging those weighted cords on stage and move around without creating mayhem. While all that was going on, balls began flying from one side of the stage to the other. They simply appeared out of nowhere. Some were attached to streamers and reversed direction mysteriously. Also, two guys wandered about with a stack of dinner plates, flinging them at each other.

A very short person in a dress becomes part of the between-the-acts clown routine. Eventually it becomes clear that this

short person is actually wearing fake shoes on his knees. It was pretty funny. The curtain opens again to a scene with sides of beef hanging in the air and a butcher's table on stage. One of the female acrobats uses the table to perform a poetic routine of hand balancing, while intermittently throwing a meat cleaver around. At one point she is in a hand stand, balances the cleaver on her foot and then flips it to one of the clowns in a perfect pass.

Three trapezes introduced the next act, where three girls in apparently filmy gowns did a well synchronized aerial ballet. Next up, two guys fly on long straps with music provided by girls playing accordion. Woven through these numbers other members of the troupe casually interacted on stage. Typical of this company, even the stars work as part of the troupe.

The last act before intermission was as close to juggling as this show gets. The curtain rises and you see a forest of bamboo poles. Varying numbers of the troupe wander through this maze, stopping now and then to start a plate spinning. By the time they had finished methodically wandering around starting and rescuing plates every pole had a plate spinning, and the curtain slowly closed before any fell off. I gave up trying to count how many there were after 50. Between the use of fog and lighting, this was a dramatic segment.

The second half started with the bottom six feet of the stage obscured by a scrim. The top part was as well, so there was simply a band of white background. Acrobats began bouncing up into this band of white, and it was clear that there was a trampoline down there somewhere, although we never saw it. At one point the flyers seemed to be taking slightly too long to fall back. It was then revealed that there was a trapeze up in the top level, and that became part of the act. It was fun to watch, and it didn't go on too long.

Hand to hand was performed by a guy-girl team. I'm always amazed that someone can flip their partner up in a spin and then catch them in a perfectly balanced hand stand, and make it look effortless. This act moved musically into a duo musical performance on a marimba. Then there came a deluge of corks from above. They were everywhere. Finally, sweeping them up became a big production, with more music supplied by the cast on their various instruments.

The next scene opened to three mysterious flying balls. They appeared to have helicopter rotors above them and flew as if guided around the stage. A man with a hoola hoop occasionally tried to include them in his hoop routine. One of the clowns kept throwing him more rings. This is the same clown who had fog pouring from his suit in the first act, and it is still pouring out at the slightest movement. The hoopist gets a good laugh from the spectators by turning his back to them, spinning the hoop horizontally in front of him rather than around his waist, and then holding his hands away from the hoop while it keeps spinning around "something".

Another segment uses a star apparatus suspended from above. Imagine a huge steel hoop with an axle held in place by four triangles. This equipment has room for no less than four acrobats to perform simultaneously. Meanwhile, the rest of the troupe is busy playing with lighting effects using large portable mirrors and much more fog. The fog machine appears on stage and begins blowing smoke rings into the reflected shafts of light.

The show was a delightful blend of circus and theatre. The entire troupe participated in all levels of the show. The specialists were generalists as well. Right through the show there was a feeling of sheer delight from the cast, as if they were enjoying the show even more than the audience.

You can watch a short sample video of the show on the Cirque Éloize website at <http://cirque-eloize.com>