

IJA eNewsletter editor: Don Lewis (email: enews@juggle.org)Renew at <http://www.juggle.org/renew>

What's Happening at the IJA ?

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Atlanta, GA
Austin, TX
Urbana Champaign, IL
Rochester, NY

Winston-Salem 2009:

The Latest News on the IJA Festival

Ask anyone who was in Winston-Salem for the 60th annual IJA festival in 2007, and they'll tell you that the city, the convention hotels, the convention center, and the beautiful Stevens Center Theater ranked among the very best sites that have ever hosted jugglers for a summer festival. And when the IJA festival returns to Winston-Salem next July, all of those facilities and more will be ready once again to give jugglers a warm welcome for a fun and exciting week.

Watch for the IJA Festival ad in the next issue of JUGGLE magazine to check out the names of some of the headliners who will be featured during the week and in the Cascade of Stars public show on Friday night. And plans are in the works now for some exciting changes to the week's agenda, with more fun and more variety planned for evening shows and entertainment to start and end the week!

Downtown Winston-Salem is an ideal venue for the IJA festival, with two modern, full-service hotels connected to the spacious convention center, all of which is reserved for the IJA's exclusive use all week. And just two short blocks away, the magnificent Stevens Center Theater of the University of North Carolina School of the Arts will again be the venue for the IJA championships and the Cascade of Stars. Add to that a long list of great restaurants, cafes, retail stores and bars within an easy walk from the hotels and convention center, and the Millennium Center Theater for the late-night shows, and your week in Winston-Salem next July will be comfortable and carefree for maximum fun.

Your 2009 festival brochure will be coming by mail in early 2009, along with full details and online registration on the IJA web site. But for now, mark your calendar for a great



week of juggling and the amazing sights and sounds of the annual IJA festival: July 13-19, 2009.

And as always, a small army of volunteers make the IJA festival possible, and there's a long list of volunteer positions needed for the 2009 festival. If you can lend your help and expertise at the Winston-Salem festival in any way, please contact 2009 Festival Director Mike Sullivan at festival2009@juggle.org.

Check out these web sites to see more of what Winston-Salem has on offer:

<http://www.visitwinston-salem.com>

<http://twincityquarter.com>

Finance Team News

The much anticipated volunteer financial team solution has not worked out. As many knowledgeable people have pointed out, the job is a large responsibility, and simply has to be done right. After a discussion of the available options, which included a week of member input on the discussion forum, the Board has hired Holly Greeley to provide bookkeeping services to the IJA for a period of one year. This

will ensure that we are operating with accurate and timely data. It is just too difficult to try to operate the IJA without access to regular financial reports. It is anticipated that Holly will have us up to date in time for the January Board meeting.

The Board would like to thank everyone who has helped, or offered to help, on this dossier over the last few months.

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.

Colored Flames, by Don Lewis

The holiday season is only a month away. A popular question at this time of year is "How can I get colored flames?"

The usual way is to add chemicals to the torch fuel. Unfortunately, the chemicals that produce colors won't dissolve in hydrocarbon fuels like kerosene or camping gas. You need to use a polar solvent like methyl alcohol (methanol). Alcohol does not produce a bright flame, so you are pretty much limited to using it in the dark. The easiest color to make is green, with boric acid (from your pharmacy). Another easy one is orange (table salt). A bit harder to find is red (lithium chloride). There are ways to make blue flame, but they are generally too weak to be worthwhile. The fumes produced by these chemicals are quite acrid.

Methanol is known as an optic nerve poison. It certainly is that, but only if you metabolize it by drinking it. You won't go blind if you accidentally splash a drop in an eye, but it will sting like mad until washed out by tears.

Be sure to shake your torches off before juggling them. Burning drops of fuel are a bad idea on any part of your body, or clothing.



<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. The page is designed to print on pre-perforated business card pages. Be sure to de-select page scaling in the printer dialog to ensure correct size printing.

Keep a few in your prop bag.

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

**In 1993...**

the cost of a loaf of bread was 59c,
it cost 29c to mail a first-class letter,
a gallon of gas cost, on average, \$1.10,
and a first year IJA adult membership cost \$30.

In 2008...

the cost of a loaf of bread \$1.59,
it costs 42c to mail a first-class letter,
a gallon of gas has cost as much as \$4,
and a one year IJA adult membership still costs \$30.

The IJA has not seen a membership price increase in over 15 years.
Membership dues will increase beginning January 1, 2009 to \$35 for adults and \$26 for youth.

Note: illustrative pricing is US centric, substitute local examples where appropriate.

Board Member Profile – Anthony Shave

I learned to juggle sometime during my freshman year of high school. I was a mere 70 lbs and thus not big enough for the smallest weight class on the high school wrestling team so I needed something to fill my time. There is no magical story other than I was a bored kid with a few extra ET (as in ET, the movie) figurines lying around, so I taught myself to juggle. I got the basics quickly, but wasn't even aware of what could be done until I realized fellow soccer player, Charles Richard Hawley, also knew how to juggle and better than me.....at that point in time. We went to our first festival together in nearby Kutztown, and the rest is history.

Charles, or Chuck, as he is called to the lay people, and I juggled together off and on in the following years including some time at Hersheypark as stage performers as well as in Baltimore's Inner Harbor. Throughout college I diverted my attention to my final 4 years of my other athletic passion which was wrestling, keeping up with juggling when I could. I had never been to an IJA until Reading as it was in my back yard. This also happened to be the first time we decided to complete



in the teams competition. I have attended two other IJA festivals since and loved them both. Since 2004, I have put my "crazy competitive" side on the back burner to focus on career and family and as such juggle mostly recreationally now. However, the IJA has given me access to information and great people as well as provided me with an outlet to display some of my work. So for me it was time to pay back that generosity and serve.

Outside of juggling and the IJA, I am a Sr. Process Engineer for FLSmidth Inc., a company that provides OEM equipment to the cement industry. Over my 7 years with the company I have enjoyed extensive business travel throughout South America, Africa, Europe, Asia, and of course North America. On my first long-term assignment in Brazil, I met my future wife Jaciane and stepson Bruno and learned how to speak Portuguese. Since then they have moved to the US, we obtained two lovable cats and two crazy dogs, and our new son Clark just turned 1 in October. If there is any advice I can offer other IJA members, it would be when your significant other asks if we can get another dog, the answer should be no.

Basic Club Tricks - continued, by Don Lewis**Under the arm**

A regular cascade throw gets thrown across in front of your body. For this trick, you're going to carry the club across in front and throw it up from under the other arm. Start with a single club. Throw yourself a regular cascade throw, and instead of throwing it back from about the midline, sweep it across in front of you until you are reaching under the other arm. Throw the club up vertically in a column throw from that point. Make sure that the club rises to the same vertical height as a regular throw would. Catch the club in the hand that is attached to the arm you just threw under. You want to keep the carry close in front of you, so under the arm means the part of your arm between the shoulder and the elbow. If you throw under the forearm or wrist, you'll find yourself reaching forward to catch, which will pull you off balance. This is an unfamiliar position to be throwing from, so there is an initial tendency to make the throw quickly with a lot of spin. Take your time, and use the sweeping action of your arm to lift and rotate the club in a single spin. It should land easily in your hand, ready for the next throw. Note that there is essentially no sideways motion to the actual throw, because the carrying motion has already put the club in the right place horizontally. Practice this on both sides until it feels rhythmic and comfortable.

This will feel a bit strange at first as you try it with three clubs. There is plenty of time to make this throw in your pattern. It can be helpful to have one club that is a different color. If you don't have a different club, you can always temporarily put half a balloon on one of your clubs to identify it. This allows you to pick a club, and use it as a visual cue for doing something. Juggle a cascade. Make sure all your throws are going to a consistent height. When you're ready, throw one under the arm and go back to the cascade.

If you have trouble initiating the movement, it is probably because you're caught up in the rhythm of the cascade. A different looking club can help break you out of that. You can say to yourself "The next time that green club lands in my right hand, I'm going to throw it under the arm." Don't worry too much about what happens to the other two clubs. If you're blocked, just make the throw, and catch it. The other two clubs will catch up quickly as your arm realizes that things are not so very different.

Another thing that may happen is that the under the arm throw may go sailing off to the side, possibly quite quickly. That is probably because the throwing arm suddenly realizes that it has to rush back to the other side to catch another club, and is determined to get rid of this one immediately. This can be made worse if the throw to the other side is lower than normal, stealing time from the trick. Fix this by juggling a slow lofty cascade.

The arm that you are throwing under actually has a club that it is about to throw. You'll notice that you will naturally move this club a bit towards the midline so that the vertical column on that side is clear. This small motion doesn't affect the next throw at all, but it will make it easier to reach under the arm. Don't speed up. The vertical height of the column throw essentially controls the speed of the whole pattern. If you find things racing out of control, really concentrate on getting a slow lofty throw under the arm.

When I was learning this trick myself, people would ask "Are you trying to learn Chops?". I'd say, "No, I'm doing under the arm". And they would invariably shake their heads and say "Funny, it looks like you're trying to do Chops". Well, this is the foundation of Chops, and makes that impressive looking trick a lot easier to learn.

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.

Double Tour - a review, by Don Lewis

Its back to the TOHU theatre this month for a show entitled «Double Tour - un duo belge...à trois!». It is billed as «Une alchimie tendre entre danse et jonglerie» (an affectionate fusion of dance and juggling). The duo is France Perpète and Toon Schuermans from Belgium. The name Double Tour is a play on words: Double, the two of them, and Tour, a voyage. The voyage has two meanings, that taken by the spectator during the show, and that taken by the artists to discover new audiences.

You may recall that I said in a previous review that TOHU is set up as round circus seating. For this show, it has been set up as a traditional stage, with only the centre seats facing the stage being occupied by spectators. The stage has a black curtain as a rear backdrop. On centre stage is a door, with a solid looking aluminum frame. The door is closed, facing the audience. The lights go down and the show begins.

What follows is a solid hour of entertainment. It is a mixture of dance, acrobatics, juggling, and an exploration of an affectionate relationship between two people. One of the juggling segments has both of them sharing a bounce juggling routine, done with precision and simplicity. The

audience was entranced, both with the juggling, and with the relationship the duo managed to project while cooperating through the bounce pattern. I wondered what they were using for the bounce floor, since portable stages are notoriously bad for bouncing. They told me after the show that it was a floor that they had had made locally out of MDF 4cm thick (medium density fibreboard) to avoid having to ship one from Belgium.



The door was nearly a third person on the stage, swinging in several directions as an acrobatic prop. It provided some wonderful sight gags. My favorite was the girl running in from one side of the stage with a huge jumble of laundry, passing behind the closed door, and seemingly without breaking stride, running out the other side with her arms full of perfectly folded laundry. Where can I find that magic???

Toon and France have been experimenting with a fusion between dance and juggling since 2001. They enjoy alternating between street shows and theaters while traveling the world. You can see a short excerpt of the show, including the door, at their website: <http://www.baladeux.be> Those interested in the floor they use can examine a pdf of the specifications for constructing it.



<http://www.youtube.com/watch?v=kJ4xsT5icJ4&fmt=18>

Le Jour Nez - A Clown Cabaret, by *Don Lewis*

The 20th of November is officially known as Nose Day in support of the humanitarian group Clowns Sans Frontières (Clowns without Borders). This year's fund raising event was held in downtown Montreal at SAT (Société des Arts Technologiques). Special guest [Frédéric Back](#) (multi Oscar winning animator) donated a specially created lithograph to the silent auction.

SAT is a multi purpose space with large open areas on a ground floor. The first third of the space which includes the bar, was set up with photos, slide shows, and displays of some of the horrendous situations that this group deals with each year. Their goal is that every kid deserves a smile. Clowns and animators circulated, the bar was open, and red noses were for sale. A silent auction table was very popular. Fantastic face painting was offered by Les Fées d'Artifice, and was very popular.

The show started about an hour after the bar opened so everyone headed to the seats. Some were already in their seats, having watched a documentary film on the works of Clowns sans Fontières.

David Fiset was the master of ceremonies. He is a superb clown, and also an accomplished juggler. He also appeared with partner Becky Priebe in a challenging and funny hula hoop routine. An acrobatic segment of their act has her carrying him on her shoulders with apparent ease, while still in total control of the hoops. Hit the Stick Up is a devil stick and beat box routine by Manu Cyr and Jason Levin. It



provides a great twist on 'live' music. Catherine Viens offered a suspended circle trapeze number that was notable because she combined it with flawless hat manipulation while she was in constant motion above our heads. Soizick Hébert is a favorite on the JAQ festival stage with her signature attitude. This time her act was a wild scarf juggling routine. Only an expert can create that level of hilarious chaos with such simple props. Payaso Ganyet from Spain offered a diabolo routine in the first half of the show. The second half featured another diabolo act by Véronique Provencher. There was no room on stage for her usual accessories, and the ceiling is low, but she is so graceful to watch, her routine simply flowed around her.

Apart from jugglers, there was artful contorsion to live music, a stunning vertical pole act by Dominic Lacasse, superb clowning and facial expression by Les trois garçons, Marie-France Gravel clowning in a dramatic flamenco costume, and assorted bits of walk-on clowning.

It was a delightful evening for a good cause.