



# IJA eNewsletter

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## Juggling Festivals:

Waidhofen, Austria  
Quebec, QC, Canada  
North Goa, India  
Seattle, WA  
Madison, WI  
Sydney, Australia  
Atlanta, GA  
Heerlen, Netherlands  
St. Paul, MN  
Austin, TX  
Bath, UK  
Arcata, CA  
Bali, Indonesia  
Southend on Sea, UK  
Winston-Salem, NC  
Marion, IN



*The holiday cartoon above originally appeared in the November 1979 IJA newsletter. Regardless of what holiday you're celebrating this season, have a happy and safe one. Don Lewis, Editor*

**IJA Festival 2012  
Winston-Salem, NC  
July 16 - 22, 2012  
Save the dates!**



The screenshot shows the IJA eZine website interface. At the top, it says "IJA eZine" and "The Official eZine of the International Jugglers' Association". Below this is a navigation bar with links for "About Page", "Join the IJA", and "IJA HomePage", along with a search box. The main content area features an article titled "Welcome to the eZine" dated December 17th, 2011. The article text describes the history of IJA publications, from "The Juggler's Bulletin" (1944-1949) to "JUGGLE" (1998-2011). A large red watermark is overlaid on the article, reading "Coming January 1, 2012". To the right of the article is a poll titled "What kind of content would you like to see in the eZine?". The poll options are: Tutorials, Interview/Profiles of jugglers, Festival Reviews, Product Reviews, Articles on juggling history, Performance Theory, Current Events, Math and notation theory, and All of the above :-). A "Vote" button is located at the bottom of the poll.

<http://ezine.juggle.org>

**Celebrate the New Year  
with the  
IJA's new eZine!**

**Teaching the Cascade**, by *Don Lewis*

Here's the scenario: You go to a seasonal party at a friend or relative's place. Perhaps you only see them once a year. Someone will have received a set of juggling balls as a gift, which are sitting unused because they keep colliding in the air instead of juggling. With a sinking feeling, you realize why you've been invited. Just because you know how to juggle, it is assumed that you'll be able to wave your magic wand and turn the klutz that couldn't understand the instructions that came with the balls into a dazzling performer.

Sound familiar? Fortunately most people can pick up the basics pretty quickly once they've actually seen someone juggling slowly in front of them.

This party scenario is actually pretty high pressure. Even if you get your student off to the side or in another room, everyone is going to expect to see a brand new juggler appear in a few minutes. Your student may have already had a frustrating time practicing drops and may not even believe that juggling is possible. You've got your work cut out for you.

Here's what has worked well for me. I use this method most of the time now. even in relaxed settings.

First, get the aspiring juggler to throw a single ball back and forth from hand to hand in the familiar cascade arc. If the person really can't do this after a minute or so then you're probably looking at either a vision problem or a reflex deficit that could take months of careful work to fix. Or, if it is a young child, it may simply be that motor and proprioceptive skills haven't kicked in yet. Either way, don't expect too much and try not to frustrate your student. They aren't going to get it in one short lesson. Be diplomatic. Very few people can't learn to juggle eventually. But let's assume your student doesn't have any problem with casually tossing one ball back and forth.

Second, show the exchange with two balls. The usual problems here are throwing both balls at the same time, barely throwing the second ball, or handing the second ball across rather than throwing it. All those problems

stem from anxiety - trying to go too fast. Just stand in front and do two throws as slow as you can. Get them to copy you. This rarely takes more than a couple of minutes. They should try starting with both hands. If the balls are different colors, then tell them to always start with the "red" ball regardless of which hand it is in.

Even if they get the two ball exchange really fast, a lot of people are intimidated by three balls. Sometimes I get a student who is totally coordinated, and they just pick up the third ball and it works. That's pretty rare, but it happens. Most people seem confused by the third ball, even if intellectually they understand what is supposed to happen. The easiest way to put the pattern in their minds is to share the three ball pattern with them.

Before they ever try three balls I use the following exercise for a few minutes. Have the person stand facing you with their hands out. Your hands are in front too, and you should be close enough to almost touch hands. In the first part of the exercise, all they have to do is catch. You throw three balls slowly, waiting for them to catch each one before throwing the next. Then, they throw them back, slowly, right left right. (If the person is left dominant, start with the left.) Gradually speed up the exercise. When the catching is reliable, get them to start throwing back to you when you've thrown the third ball.

This exercise gets them used to throwing up rather than out, and firmly installs the right left right pattern of alternating throws. As their catching becomes more reliable I speed up and flash three balls at them at five ball speed. They are usually amazed at catching them once they realize what happened. Go back and do a few more rounds at three ball speed. Now they're ready to try three balls themselves. They've already proved that they can catch at speed and throw reliably, so getting that first jug is almost anticlimactic.

You and your student can soon return to the party with smiles of success on your faces. Or, more likely, you'll just keep juggling.

**Recycling**, by *Don Lewis*

It is party season, and there are untold numbers of two liter plastic bottles waiting for either the municipal dump, or the local recycling bins.

Recycle those bottles by turning them into handle wraps for Green clubs. The Green Club Project plans are available free on the IJA website in English, French, and Spanish.

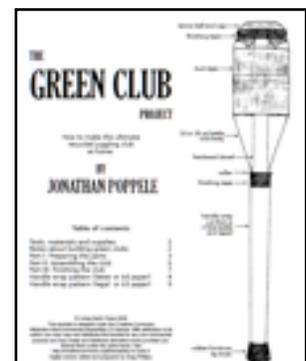
If you have mangled the handle wrap on your good clubs, you might find these wraps do a pretty good repair job. I've extended

the life of a couple of old clubs that way. If anything, it made the handle more comfortable!

The Green Clubs aren't a joke. They're well balanced clubs with flexible handles, and are nearly indestructible. They're cheap enough to make that you can give them away.

Do your local landfill a favor - make some Green Clubs.

<http://www.juggle.org/howto/gcp.php>



**Stagecraft Corner:** *by Brad Weston*

This is my last article for the Stagecraft Corner column of the IJA Newsletter. It has been a great year for me and I hope that my readers have gotten something out of it as well. I really appreciate all of the feedback I have received during the last 12 months. That brings me to my final topic, which I can sum up in one word:

**Gratitude**

This is a difficult business. It is a challenging art-form. First you have to know how to juggle. Then you have to know how to catch and hold people's attention. Finally, the audience should enjoy the performance and not simply be compelled to look as if at a traffic accident in progress.

A great entertainer connects with the audience. It feels like a relationship and they become someone the audience could imagine inviting over to dinner. If you are simply using the crowd to stoke your ego, they will know. If you aren't having a good time, they will know that as well. This is why, if you are going to be a great performer, you have got to love what you do.

If you want to sustain that love over the long haul, it may take a little bit of work. It's easy to love something when it's new. Beginning performers are often swept up in the giddy romance of it all. Constantly learning can keep you in a flow state, where you are fully engaged. But what happens after you have experienced most of the problems that a particular act has to offer, when the learning becomes more subtle? How can you stay engaged in the process? Gratitude.

The ability to juggle makes us special. To be able to perform, we are lucky. To be able to share something that we love with others, we are blessed. Let us take a moment during every practice and every show and reflect on this. Let's not be so carried away with our desire for more and more skills that we lose track of the wonderfulness of the process.

Let the audience feel your gratitude. You don't have to come right out and tell them how much you appreciate them, although some performers do. You simply need to find little moments during your performance where you deeply feel gratitude. If you feel it, it will make it across to the audience.

This can have a profound effect on how the audience sees you. Hecklers will be less of a problem. Audience focus will be easier to maintain, and people will want to talk to you after the show, resulting in more bookings. Be grateful!

Thanks for reading and letting me share my personal performing philosophy with you. I wish you a joyous and profitable new year.

*Brad Weston is a writer, juggler, and variety performance generalist from way back. For more information about him and other articles, check out his blog at <http://www.bradweston.com/wordpress>*

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**2011 IJA Festival Video**

The video editing is finished, and the final distribution details are being put into place. The IJA is trying to work with a duplicator that can handle on-demand DVD production as well as online downloading for those who prefer to receive a file directly to their computer. Look for details in the January eNewsletter.

**AMS - Website Update**

The IJA has been working on a needs assessment to move to an automated membership system and new website. A link to the document summarizing the IJA's requirements will be available on the open discussion forum near the end of December.

IJA members who may be interested in providing AMS and web services to the IJA should contact [Mike Sullivan](#) for information on how to bid.

The IJA will be evaluating some commercial software offerings to see if buying generic 'software as a service' would work well to provide a stable platform for our volunteer management style.

**Cirque Éloize's Rain**, *Reviewed by Don Lewis*

Over an eight year run, the Cirque Éloize has presented Rain in 22 countries and 191 cities. The cast has slowly changed as each new member has been integrated into the show. In spite of that, the show is remarkably faithful to the original vision. The show is as much theatre as circus. All of the artists are multidisciplinary. They sing, dance, and speak, as well as excel at their chosen circus skills. You can read their biographies in the press kit to get an idea of the diversity of their training.

Visuals are a big part of the Rain experience. Scrimms and curtains are used to selectively show and obscure portions of the stage to dramatic effect. A backdrop of clouds sets the effect of an impending storm. Clever lighting adds a dramatic flair. A segment featuring two Cyr wheels was lit from the side with intense red light which made the wheels seem to glow. Some shows feature aerial silks solo acts. Rain has five artists performing on black silks lit dramatically to seem as if caught in a storm.

There are moments of absurdity. An actor wanders around the stage carrying an upright piano during one number. During a transitional moment, a contortionist is unwillingly

stuffed into a suitcase. During a teeterboard number a flyer is launched off into the wings instead of toward the waiting target.

The troupe all seem to get involved in the group scenes, and that included the juggling segments. Those that weren't juggling were club swinging in the background or foreground. Most of the club juggling centered around Jonathon Roitman and Yann Leblanc. They did a number of variations on leapfrog steals that had the audience gasping. Add in a couple more jugglers and they had a passing pattern that stretched across the stage. With everyone either passing or club swinging, there were a lot of clubs in motion on the stage.

As the show reaches its end, it really does rain. Real water pours down on the cast as they splash and slide around the stage with all the glee of kids in a mud puddle. The end of the show leaves you amazed by technical mastery, but also deeply satisfied that you have seen a real team supporting each other at what they do best.

[Montreal Gazette review](#)

<http://www.cirque-eloize.com/en/shows/rain>

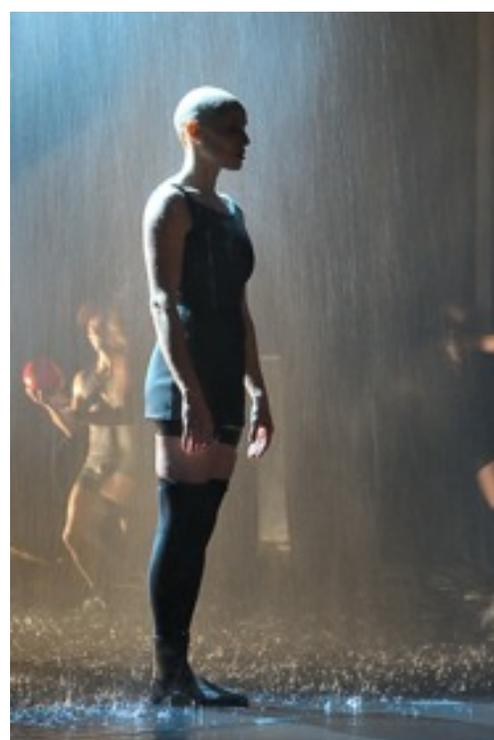
[Artist Bios](#) (pdf)



© Productions Éloize / Andrea Lopez



© Productions Éloize / Dominique Gaul



© Productions Éloize / Dominique Gaul



# TIME

## TRACES in [TIME Top Ten](#) !

*Good news for Montreal's 7 Doigts de la Main circus company. Some IJA members will remember that one of the 7 Doigts founders, Patrick Leonard, bungee jumped into the aisle to start off the 2000 IJA Cascade show. The following text was provided by 7 Doigts. Editor.*

TRACES began in 2006 in Montreal. The creation, directed by two 7 Fingers co-founders – Gypsy and Shana – was centered around five artists, all just out of the National Circus School of Montreal. The artists had already known each other and the directors for many years when they began the creation of TRACES. This harmony within the group gave a magic boost on stage and the show became an instant success, from Seoul to Paris, London to Melbourne.

Three years and 600 performances later, after having poured their extraordinary energy into the show, Raphael, Francisco, Heloise, William, and Brad passed the torch to a new, carefully selected cast. Four months later, after intense work sessions, whether in guitar, piano, or skateboard, five new multidisciplinary artists took over, touring the world through 2011.

Spotted by American producers, the show was asked to come to the United States. On the brink of realizing an old dream, the 7 Fingers did their homework...

Again, we found new artists, created a new set, and, in form with all 7 Fingers creations, adapted the show around the personalities and strengths of the new performers. This time, seven artists were cast for the new series of performances, with a schedule of 6-8 shows a week. Five months later, in August 2011, after touring in Chicago, Denver, and Los Angeles, TRACES premiered at the Union Square Theatre in Manhattan. As of the end of 2011, TRACES has been presented more than 1200 times in nearly 20 countries. The show has been extended at the Union Square Theatre for an open-ended run and tickets are on sale through next July.

<http://7doigts.com>



[http://www.youtube.com/watch?v=Mhp\\_c1ADvU](http://www.youtube.com/watch?v=Mhp_c1ADvU)

**Double Decker Rola Bola**, by Gary Luber

My previous article described how to build, as well as learn to use, a rola bola, a 2 piece balancing prop often used by a performing juggler. As I said, I enjoy using an old, flat bottom skateboard for the board of my rola bola (after the wheels are removed of course). I performed with this board for several years, until I saw someone use a rola bola with 2 boards. It had a board on the tube as usual, but something was placed on that board, so that a 2nd board could be placed on top of it. Wow, it looked cool. I learned that some performers place shaker cups between the boards, or cigar boxes. Hmm. Personally I liked the "double decker" look, but not the added danger of unsecured props. So I created a permanent double decker board, using 2 skateboards and 4 large bolts from a hardware store. I drilled 4 holes in each skateboard. Each bolt needed 3 nuts and 3 flat washers to secure them to the boards. See photo. After a bit of practice, I realized my double decker board was not much more difficult to use than a single board. But the effect on an audience was much greater. It certainly looks more dangerous, and just plain looks crazy, unusual and amazing.

I need to check the tightness of the bolts once in a while, maybe every 3-6 months. But I can't over-tighten them, or else the wooden board would tend to crush. If you choose to build and use a double decker, just be careful. I figure someday I'll mess up and fall, then re-evaluate whether I want to keep it in my show. Until then, it's been a blast!

After several years of using my double decker, I got a creative idea after handling some American style clubs. If I held 1 American club between the 2 skateboards of my double decker, perpendicular to the skateboards, the club looks a bit like the fuselage of an airplane, while the 2 skateboards, with their upward tips, appear to be the wings of an old WWI airplane. Using this idea, I developed a signature

rola bola routine that allows me to temporarily transform my props into a WWI biplane and myself into a flying ace (sort of). I play the part of a daredevil wingwalker "standing on the wings" of the biplane. As I am balancing on the tube, rocking back and forth, the "airplane" appears to be gliding through air, adding to the illusion. The audience very comfortably fills in a few details with their imagination, along with some appropriate background music playing. Of course, I juggle clubs while on the rola bola as well. Lots of fun.

Take time to play with your normal juggling props, as well as other items that can become props, to develop your own creative routine. As a performer, it's worth investing time and effort toward this vague sort of "play time" to feed your own imagination. Later, after an idea is tried, changed, improved and developed, your own unique signature routine can hold the attention of an audience, and you'll have a blast. Keep juggling, my friends. I welcome your feedback or questions. Thanks.

*IJA member Gary Luber is Chairman of the juggling department of the International FCM conference (Fellowship of Christian Magicians) and writes regularly for their magazine "Voice of FCM". Although the organization was originally for performing magicians (50 years ago), it has expanded to include departments for juggling, ventriloquism, drama, face painting, clowning, puppets, balloon sculpture, storytelling and chalk art. For jugglers, the conference is basically a weeklong medium size juggle fest, with plenty of opportunity to learn/enjoy seeing other variety art skills performed*

*mrgjuggler@sbcglobal.net*  
[www.mrgjuggler.com](http://www.mrgjuggler.com)



**Feeding the Inner Juggler**, by *Don Lewis*

Fruit cakes are a staple of the holiday season. They are often from family recipes and can take months to prepare and are so laced with sprits that they'll last forever.. By the end of December, I generally don't care if I ever see another piece of heavy, rich, dark fruit cake.

The cake recipe below is a white fruit cake that you can bake and serve the same day.. It is essentially a classic pound cake with candied fruit peel added. Stores that have stocked up on candied fruit for the season often put it on sale. Here's a chance to take advantage of the sale without getting caught up in a complicated long term recipe.

A word about the eggs. Some recipes call for medium size, and others for large. Which to use? The answer is, it depends.... That's not much help as an answer. Really, it depends on how eggs are graded where you are, and how fresh they are. The eggs are the liquid in this recipe so if they've been sitting in storage for a while the medium ones might not be enough. A fresh medium egg might be better than a month old large one.

This recipe is actually scaled down from the one I generally use so the volume difference between large and medium eggs is not going to be huge. When you scale up to a dozen or more eggs the incremental differences can add up to the difference between a batter that is like concrete or syrup. Commercial bakers tend to use quarts or litres of eggs to get consistent results.

Beware that if you scale this up you need a really strong mixing machine or you risk burning out the motor. A decent handheld mixer should be able to manage the version below without difficulty.

There's no frosting for this cake. It is sweet enough without it. As an option, you can sprinkle a tablespoon of rum or flavored eau-de-vie over the top of the cake while it is still warm. Personally, I don't think it needs it.

Sometimes you can buy candied fruit peel that hasn't been diced. You can slice it thinly and layer it through the batter to get a striated effect. It takes a lot of time to do it that way, though. Much longer than it takes to consume this treat.

**Fruit Cake**, adapted from several sources, notably *The Joy of Cooking*, and *Lenotre - Desserts and Pastries*

3 eggs, large but not extra large (50-60g each)

3/4 cup (125g) granulated sugar

1/4 lb (120g) butter

1 1/4 cups (160g) flour

1 1/2 tsp (5g) baking powder

1 1/4 cups (250g) diced candied fruit

The butter needs to be soft, so take it out of the refrigerator and let it come to room temperature. Take the eggs out of the refrigerator about an hour ahead. If the eggs and butter are cold, the batter will separate. If you are in a hurry, you can soften the butter in a microwave (don't melt the butter), and let the eggs sit in a bowl of warm water for ten minutes to take the chill off.

Place the flour and baking powder in a bowl, and mix well with a spoon by hand to distribute the baking powder through the flour. Most flour today is pre-sifted, but you can sift the mixture again if it seems clumped. Add the diced candied fruit to the bowl so that each piece is covered with flour. This dredging process helps to keep the fruit from sinking to the bottom of the cake in the oven, and keeps the individual pieces from sticking together.

Mix the eggs, sugar and butter together. The mixture will lighten and become creamy. If the batter does separate because the ingredients are too cold, try warming the mixing bowl over a pot of hot water and then mix again.

Add the flour and fruit mixture to the batter and mix well. Grease a cake pan, or line one with parchment paper. Add the batter and bake at 350F (180C) for about 40 minutes. Lenotre recommends chilling the batter once mixed, and then cooking at 475F (240C) for five minutes followed by 40 minutes at 350F (180C). Both ways work. Chilling helps if the batter isn't stiff enough to support the fruit. If the batter is too loose, try using smaller eggs the next time. You can fix a loose batter right away just by carefully adding a bit more flour.

Test for doneness in the usual way by inserting a probe which should come out dry. Baking time depends a lot on the shape of the pan, so if the cake isn't done just give it another five to ten minutes. My oven tends to be a bit slow, yours may be faster. Remove from the pan while still warm and cool on a rack. Store well wrapped in the refrigerator - or freeze for future use.

*Do you have a favorite recipe for feeding hungry jugglers? Please consider sharing it with your fellow jugglers. Send recipes to [enews@juggle.org](mailto:enews@juggle.org).*

## Turbo Fest 2012

<http://www.turbo418.com>



<http://www.youtube.com/watch?v=OL1kMVOx2K4>

### Turbo VI

Pre-register and save!

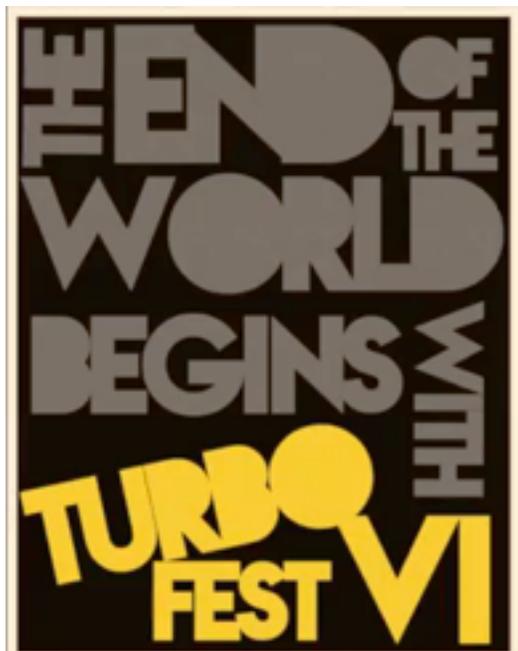
Partial list of show participants:

- Patrik Elmnert!
- Les Beaux Frères: Club Passing (ENC/ECQ)
- Duo Lumix: Glow Juggling (ECQ)
- Alexis V: Staff (ECQ)
- [Joe Showers](#): Volleyballs
- Nicolas Audet: Ball Juggling (ECQ)
- Arne: Club Juggling and headbounce (ECQ)
- Anne-Marie et Diego: hand to hand (ECQ)
- Alana: Aerials (ECQ)
- Yohann: Acrobatic bike (ENC/ECQ)
- Joren Dawson: hoop diving (ENC)
- Becky Hoops: MC/Hula Hoop.

<http://www.facebook.com/Turbo418>

<http://www.turbo418.com/>

<http://www.jugglingdb.com/events/index.php?id=7937>



<http://www.turbo418.com>

### ***Juggling Festivals***

#### **Juggling On Ice**

January 5 - 8, 2012

Waidhofen, Austria

<http://www.juggling.at/>

#### **Turbo Fest VI**

January 6 - 8, 2012

Quebec City, QC

<http://www.turbo418.com>

#### **5th Indian Juggling Convention**

January 9 - 15, 2012

North Goa / Arambol, India

<http://www.injuco.org>

#### **2012 Seattle Juggling Festival**

January 12 - 15, 2012

Seattle Center

Seattle, WA

[website](#)

#### **47th Madison Juggling Festival**

January 13 - 15, 2012

Madison, WI

[website](#)

#### **Sydney Juggling Convention 2012**

January 26 - 29, 2012

Marrickville PCYC, Australia

<http://sydneyjuggling.com.au>

#### **Groundhog Day Jugglers Festival**

February 3 - 5, 2012

Atlanta, GA

[website](#)

#### **Winter Juggling Weekend**

February 3 - 5, 2012

Heerlen, Netherlands

[website](#)

#### **MONDO JuggleFest XXIII**

February 17 - 19, 2012

Concordia University

St. Paul, MN

<http://www.mondofest.org/festival>

#### **Austin Jugglefest**

February 24 - 26, 2012

Austin, TX

<http://juggling.place.org/jfest2012/>

#### **Bath UpChuck 2012**

February 25, 2012

University of Bath

Bath, United Kingdom

<http://www.bathupchuck.co.uk>

#### **Humboldt Juggling Festival**

March 13 - 16, 2012

Humboldt State University

Arcata, CA

[website](#)

#### **1st Indonesian Juggling Convention**

April 2 - 6, 2012

Sunrise School, Bali, Indonesia

<http://www.injuco.org>

#### **2012 British Juggling Convention**

April 11 - 15, 2012

Southend on Sea, UK

<http://www.bjc2012.co.uk>

#### **IJA Juggling Festival**

July 16 - 22, 2012

Winston-Salem, NC

<http://www.juggle.org/festival>

#### **FCM Conference,**

July 30 - Aug 3, 2012

Marion, IN

<http://fcm.org>

#### **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](mailto: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.

#### **More Festivals!**

Check the world wide juggling event listings on the IJA Website at <http://www.juggle.org/events>.

The information on that page is updated daily thanks to an XML feed from the International Juggling DataBase. You can submit your own event to the list where it will be reviewed by an editor before being added. <http://www.jugglingdb.com/events/submit.php>



Best Catches is a feature of StreetJuggling.com. Chief editor **Nathan Wakefield** has graciously agreed to share this feature with IJA eNewsletter readers.

Best Catches is a sifter for the unplugged, the lazy, and the busy. It's a monthly roundup of the freshest juggling videos, forum topics, and blog posts – in short, it does a lot of work so you don't have to.

See the list of suggested videos, etc., below.

- :: Viktor Kee has a new video up of a 2010 [performance](#) at the Hansa Theatre in Hamburg.
- :: Bob and Trish show off some Fall 2010 juggling highlights in [Colors](#). The duo is currently on the [Brooks Juggle Happy Tour](#).
- :: Lauge Benjaminsen takes his [Dubstep Juggling routine](#) to the stage.
- :: Chris Hodge's Winter Presentation [3 Club Routine](#) at the Quebec Circus School is online as well as his [Juggling #6](#) video.
- :: Azo's [2011 Showreel](#) has been posted.
- :: Renegade Juggling has launched their [new website](#), complete with new layout and products.
- :: Mura displays his [December 2011](#) practice.
- :: Reuben then shows off some tricks [inspired by](#) Mura.
- :: The Vulcan's [10th edition](#) of the Prop Chronicles is now out.
- :: The WJF will be holding [WJF 7.5](#) at the [Seattle Juggling Festival](#). The organization has also just released the [WJF 7 DVD](#).
- :: Harry Levine of the Flying Karamazov Brothers is [profiled](#) in the latest AARP magazine.
- :: Peter Brunette unloads some monstrous [slam and shuffle variations](#) in his first juggling video in four years.
- :: Ouka has posted a recent [ringarts stage performance](#) from France to his channel.
- :: Jorge Petit does some city juggling in his [Fresh](#) new video.