

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

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## What's Happening at the IJA ?

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### Festivals:

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**Urbana Champaign, IL**

### IJA Festival 2009: It Will Be Here Before You Know It!

2009 is just two months away, and before you know it you'll be able to register for the IJA's 62nd annual juggling festival, scheduled for July 13-19, 2009. Returning to the site and the city of the very successful 2007 convention, the 2009 festival will be held in beautiful Winston-Salem, NC.

Did you know that Winston-Salem, via the Greensboro/High Point, NC airport (GSO), is served by six major US airlines, with daily non-stop jet service from many of the eastern US gateway hub airports? Winston-Salem is one hop away from the world via Newark, Charlotte, Atlanta, Memphis, Washington-Dulles, Washington-Reagan, New York-La Guardia, Cincinnati, and Detroit, plus Dallas/Ft. Worth International and Houston-Bush Intercontinental. No matter where in the US, Canada, Mexico or the world you're coming from, GSO and Winston-Salem is an easy connection through your favorite carrier's closest hub.

Once you get to Winston-Salem, you'll be able to enjoy the vibrant, clean, safe, and welcoming downtown festival area, with lots of great restaurants and pubs in all price ranges, convenient shopping and services within an easy walk of the

convention center, two beautiful, full-service official festival hotels directly connected to the convention center, and the fabulous Benton Convention Center itself. As in 2007, the IJA has all 70,000-sq.ft. of this outstanding, modern and comfortable convention space. And all of the competitions and the Cascade of Stars show will be held in the beautiful Stevens Center Theater, just two blocks from the convention center.

The 2009 festival registration form will be mailed to all IJA members in early 2009, and more details on the week's events, the shows and competitions, the headline acts and the special guests will be coming your way in the next few months. Until then, save the dates on your calendar now so you don't miss any of it!

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](mailto:festival2009@juggle.org).

### 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](mailto: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.

**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/Honorary Awards."

<http://www.juggle.org/history/honoraryawards.php>

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](mailto:awards@juggle.org).

**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](mailto:youthjugglerships@juggle.org).

**A New Member in Iraq ...**

Hello fellow jugglers. I recently joined the IJA. It's about time, as I've been juggling for 20+ years.

I'm currently in Iraq, and one of the things I'm doing (aside from public affairs in the Marine Corps) is teaching people how to juggle. Any donated juggling equipment will DEFINITELY be put to good use.

Pls send all correspondences to:  
Capt Paul Greenberg  
2nd Bn., 25th Marine Regiment  
H&S Company, Det. 1  
Unit 43506  
FPOAP 96426-3506

If you want to see some of my stories, just google:  
Capt Paul Greenberg

Semper Fi,  
Paul



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<http://www.juggle.org>

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

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](http://www.juggle.org/resources/ija_business_card.pdf)



**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>

**Juggling Festivals**

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/>

**Midland Juggling Festival**  
 November 7-8, 2008  
<http://www.midlandjugglingclub>

**Quebec City, QC January 9, 10, 11 TurboFest**  
<http://www.myspace.com/turbo418>

**Illini Juggling Festival**  
 University of Illinois  
 March 6, 7, 8 2009  
<https://netfiles.uiuc.edu/ro/www/IlliniJugglingandUnicycleClub/>

**NOT QUITE PITTSBURGH JUGGLING FESTIVAL!**

Fri. & Sat. November 7-8, 2008  
 Quaker Valley Middle School gym  
 201 Graham St., Sewickley, PA 15143  
 It's **FREE** and for all ages!

Friday, Nov. 7, 6 p.m. - 10 p.m.  
 Saturday, Nov. 8, 10:30 a.m. - 6 p.m.  
 WORKSHOPS - LEARN TO JUGGLE! -  
 GAMES - RAFFLE - VENDORS -  
 UNICYCLING - VIDEOS



LEAVE IT TO BEAVER VALLEY JUGGLERS



**JUGGLING SHOW SATURDAY 6:30 P.M.**

in the auditorium featuring talented performers: Mark Hayward, Bob Nickerson, Leaver It To Beaver Valley Jugglers and others!

Hosted by the  
 Leave It To Beaver Valley Jugglers  
 and Quaker Valley Middle School Juggling Club

**WEB SITE:**

[fun.freesitenow.com/jugglingfest](http://fun.freesitenow.com/jugglingfest) (no www in front)

**PHONE:** 724-643-9248

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.

You're invited to:

**THE  
Midland Juggling Festival**

Friday November 7, 08

6:00pm-10:00pm

Saturday November 8, 08

10:00am-10:00pm

Workshops~ Raffles~Games  
Back by popular demand Showtime  
Staring you!

Bring your fun & stupid human tricks!  
Juggling, performances, games and  
tricks,

Musical instruments, clogging shoes.....

Hey, if you can't amaze us, amuse  
yourself!!!

Vendors welcome  
330 Waldo Avenue  
Midland MI

Contact Julie Wright 989-835-8237  
email [jewlsiyq@chartermi.net](mailto:jewlsiyq@chartermi.net)  
[www.midlandjugglingclub.com](http://www.midlandjugglingclub.com)

We hope to see you there!  
Donations will be accepted for the  
Salvation Army!



**Turbo418, Quebec City QC**  
**January 9,10,11 2009**  
<http://www.myspace.com/turbo418>



**Illini Juggling and Unicycle Club Festival**  
**University of Illinois, Urbana Champaign**  
**March 6, 7, 8 2009**

<https://netfiles.uiuc.edu/ro/www/IlliniJugglingandUnicycleClub/>

**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>



**Basic Club Tricks, continued, by Don Lewis**

Last month's discussion of basic cascade technique raised an interesting discussion about where to grip the club when throwing. Many club jugglers always let the club slide through their hand and throw with the hand at the knob. Those who have begun club passing will find this an increasingly comfortable position to throw from. Indeed, as you improve the reliability of your throws, you will unconsciously pick the position that works best for your own style. I think it is best to begin catching and throwing with the hand at about the middle of the handle. This encourages the use of the whole arm to make the throw, and reduces the role of the wrist in controlling the club's rotation. It also seems to encourage side to side motion, helping to avoid the quiet zone in front of you. If your wrists are sore after juggling, it may have something to do with how much control you are asking your wrist to impose on the club. There are subtle variations in balance point between types of club. Choose a throwing position that is comfortable for you with your equipment.

**Over the top (reverse cascade throw):**

Regular cascade throws move up from the bottom of the pattern. This trick reverses that motion and sends a club over the top of the pattern in a reverse cascade throw. The first couple of years that I taught this trick in a workshop setting, the throws were pretty wild. Then, I got stuck in a workshop room with a very low ceiling. To my surprise, everyone was being very careful of hitting the ceiling, and learned the trick almost instantly. Hold a club by the handle and raise your arm straight up above your head. You're almost touching the ceiling, try not to hit it!

Imagine you are standing face to a wall that is about a foot away. Since you've got a single club in your hand, hold it out to the side of your body, with the end pointing slightly in front of you. Your elbow should be close to your waist, and your forearm horizontal, palm up. Hold the other arm out in a similar fashion ready to catch. Throw the club by lifting your upper arm so that your elbow rises almost to shoulder level and release the club. See how much the club rotates naturally without forcing it with the forearm and wrist. The goal is to have the club land naturally in the other hand. Use the forearm and wrist to fine tune your throw. Initially, you want to get used to using your shoulder to control the throw. As you gain confidence with the movement, try releasing the club from a lower position near waist level, with more forearm flex. I find it easier to throw this trick from near the end of the handle. Others throw it from the knob, and barely raise their arm at all. It all works if the club lands in the other hand without having to go searching for it. This is a lofty throw that barely needs to rotate so don't throw it with a lot of spin.

Depending on how you throw the over the top club, it will probably take very slightly longer than a regular cascade throw. Juggle a cascade with three clubs and concentrate on getting them all to the same height and landing slightly beyond your hips. Don't reach up to anticipate the catch. You should be

catching about at waist level. When you're ready, throw one club over the top and go right back into the cascade. Practice the throw from both sides. Concentrate on keeping the regular cascade throws at a consistent height. There is a tendency to throw low after the over-the-top throw which makes it really hard to get your hand back in position for the next catch. You'll know you've got it solidly when you can keep the same club going back and forth over the top without disrupting the rest of the cascade pattern.

This is an interesting trick to use in four-count passing (every other right hand throw is a pass). You throw this trick to yourself on the off beat, when you are not passing to your partner. It fits perfectly into the pattern without disturbing the rhythm at all.

Now, in a regular cascade throw, you catch the club and your hand keeps moving down with the club on the way to the next throw. Even though this throw is going to go up, your hand should still follow the club down a bit before moving back up for the throw. There are two reasons for that. The first is that you don't want to abruptly stop the club in mid air; it breaks the rhythm and might bounce out of your hand. The second is that it gives you a natural moment to let the club slide through your hand to a comfortable throwing position.

**Doubles:**

The fancy, low double spins that you see performers use are not what we'll be doing here. Low, fast spinning clubs are difficult to control so we'll work on something easier and more useful. Double throws go higher than regular throws, and take two beats from throw to catch. They don't rotate twice as fast. They're in the air twice as long, so they do rotate twice. Don't spin the club faster than a single; just throw it higher. There are several varieties of double throw, but they are all variations on the same theme.

**Crossing Doubles:**

Start with one club. and throw it in a high throw to the other hand. The only thing that changes is the altitude of the throw. You are throwing harder to get the club higher, but don't overspin the club. If the club is spinning too fast, concentrate on using your whole arm to throw it. It should land in your normal catching position, ready for the next throw. Try that back and forth from hand to hand. Don't rush. This throw really does take two beats.

Now move on to doing this in a three club cascade. When you are ready, throw one club as a double throw to the other hand, and WAIT. Don't start juggling again until the double is on the way down. We're introducing a one beat pause in the cascade pattern with the double throw. Practice both sides.

It can take a while to get the rotation correct on this throw. Many people discover that it is perfectly possible to catch the club by the body end because their throw was one half rotation out of phase. Generally, this feels so weird at first that you simply stands there looking at the club, while everything else

hits the floor. It is a simple matter to get out of this situation, and now is as good a time as any to find out how.

#### **Correcting under/over spun clubs:**

You have to convince yourself to throw the club that you've just caught by the body. It can be surprisingly hard to convince your arm to actually throw the club. You may have to mutter "throw!" under your breath. There are essentially two choices, a one and one half spin to the other hand, or a half spin. The one and one half throw seems to be most popular. It goes to the same height as a regular cascade throw, but spins a half turn faster. It introduces a very mild rush to the throw. Done right, the handle lands in the correct place on the other side, and you continue juggling normally.

The half spin correction gives you a bit of extra time because you barely throw the club. It is more like a gentle lift. The club turns over almost by itself and lands in the other hand. Personally, I prefer the half spin version. If you're really busy trying to save a pattern that is going sour, that wee bit of extra time is welcome. And, the one and one half spin can lead to the next throw being rushed in sympathy. Don't let your pattern speed up.

As you get better at throwing doubles, you won't need to correct as often, but this is still a good skill to learn. An interesting exercise is to deliberately throw yourself clubs that are off by half a rotation in a regular cascade until you are juggling all three by the wrong end, and then over or under spin them back to the handles. Practice this for a few minutes regularly and a surprise wrong end catch won't bother you at all. In club

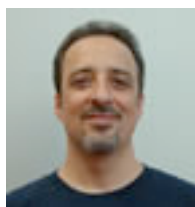
passing patterns, you can't always depend on a great throw from your partner. Knowing how to correct a bad catch will help keep your pattern going. Here's a quick tip: if you catch a bad pass in four count passing, just throw it right back as an early double instead of trying to get it under control in your own pattern. You'll really be glad you learned to correct a wrong end catch the first time you try passing seven clubs with someone.

#### **Column Doubles:**

As the name implies, you can throw a double straight up, to be caught in the same hand that threw it. Start with one club. Think about that pointed quiet zone in front of you. You're going to be using the clear area beside the point, without ever crossing towards the middle. When you throw the club up, your arm is nearly perpendicular to your shoulders. If you throw and catch the club in that perpendicular plane, you are going to develop a sore forearm, because the knob is going to whack you on its way into your hand. The way to avoid this is to cock your wrist outwards so that the body of the club is pointing away from you at an angle that the handle will be comfortable to catch. Throw from the inside to the outside. Try it with two clubs on double throws. You'll probably notice a tendency for the clubs to drift back towards the centre. Fix that by cocking your wrist and throwing to the outside. In a three club pattern, a few cycles of doubles on one side gives the other hand a break to either do nothing, or something else like a thumb roll or flourish. Try switching sides every few beats, and keep those doubles out of the centre area. This is the path to four club juggling. When you can do two in one hand on both sides while staying out of the centre, try it with four clubs.

#### **Board Member Profile - John Satriano**

I was born in Brooklyn, NY and my family still lived there when I learned to juggle, so I must have been no older than ten. I remember watching a juggler on TV and then spending about an hour tossing plastic blocks into the air until it clicked. I never pursued it, or spent time doing it, and only figured out a few simple tricks over the next few decades.



In the meantime my family moved to a small town in Pennsylvania and I began a professional relationship with computers. In my mid thirties I was forced into a long period of disability when my chronic lower back problems escalated suddenly, responding to no treatment I could find for almost 2 years. I was inspired at that time by Viktor Kee, in a Cirque du Soleil show, to begin some simple juggling again and found it to be an excellent therapy. Needless to say I got very hooked on juggling and began to pursue it as far as I could.

These days my condition still flares up from time to time but I consider it mostly under control. No longer disabled, I prefer to

think of myself as retired and look for challenges and adventures wherever I can find them. I've spent time learning from great performers and passing that knowledge on to the next generation.

I volunteered to direct the 2007 IJA festival and dedicated myself to making it the best I possibly could. It was very gratifying to be able to bring together many of the people whose inspiration and friendship had seen me through some very bad times. Above all I respect the great performers, because what they give us is important, rare and from their hearts.

In 2007 I also joined the Board of Directors and have lent my ability to the association wherever I could. I've been grateful for everything the IJA has been able to do for me and I hope I've been able to give some of it back. As my term on the Board winds down I will continue to look for other ways to serve the association.

**Les Sept Doigts de la Main - La Vie**, a review by Don Lewis

La Vie, which is the french word for life, isn't about life at all. It is set in Purgatory, which was recently established at La Tohu theatre in the Ville St. Michel district of Montreal. La Tohu is a permanent theatre in the round set up like a circus tent. There is steep stadium seating overlooking a central area. It should be simple, but somehow the seating plan defeats most crowds resulting in predictably late performances. There was the usual ticket taking at the door as people surged towards the entrance, but just inside the door everyone was given a number from one of those "your turn is..." machines. Very important, we're told.

As everyone is finding their seats, members of the cast are casually strolling around the stage area and wandering up into the stands. I bought a spur of the moment ticket the morning of the performance, and found myself sitting near the top of the stands on the right hand end of the 270 degree arc of seating. In a sense, I'm somewhat behind the central round stage. There is a runway leading out to the stage from the back of the theatre. There are no bad seats in the house because there are no columns to get in the way. Just off to my right in the open area behind the stage there is a huge pile of cardboard boxes. In front of that, closer to the stage is a large desk and filing cabinet on a raised platform. Then there is a rather small raised circular stage in the middle of the room with a lectern on it. The lights go down, the show begins...

Sebastien Soldevila strides down the runway to the stage dressed in a blazingly white suit. He is carrying a large book which he places on the lectern, and proceeds to call out numbers and names of those due in purgatory this day. The spectators nervously consult the numbers they were given on the way in. Perhaps some of the names called are from the ticket lists of the day. Eventually he calls a last name. Patrick Leonard. He calls several times demanding a response. Finally there is a cry of "Here!" from the ceiling, and Patrick comes hurtling down to land on the pile of boxes. Some of you will remember him bungee jumping into the audience during the IJA 2000 Public Show at Montreal.

There are aerial acts in this show that are stunning. They are performed on a trapeze, a knotted curtain, and loops of chain.

There are no nets to forgive a mistake here. Through it all, DJPocket keeps the beat moving from a DJ station behind the stage. The DJ gets into the act with a portable turntable upon which he reshapes four clay balls to the tune of "I hunger for your touch".

At one point, the trapeze is lowered to the stage and becomes a symbolic metal detector. Every time Patrick passes through, it gives an alarm. And each time a tall blonde female inspector insists the he remove an item of clothing. Finally he is down to his knickers when he reveals that he has a nail stuffed up his nose. Gross. The scene morphs into another segment as the whole cast runs out on stage wearing diabolos on their heads. In the confusion, a performer in a hospital gown races up behind Patrick and pulls down his pants. To cover up, he grabs a diabolo and places it strategically in front. Sebastien casually whips it away, and once the pants are recovered, the two work through a furious combination of acrobatics and diabolo tricks. They end with Patrick on Sebastien's shoulders with the diabolo, he does a high toss followed by a flip, lands the flip back into the shoulder stand and catches the diabolo.

The lady wearing the hospital gown is captured and placed in a straight jacket and loaded on a gurney. There, she proceeds to do an amazing set of contortions, never quite tipping the gurney over or falling off. There was a routine of flair like bottle juggling that ended with the bottle being broken over someone's head.

Perhaps the most intimate routine was a mixture of tango and hand-to-hand performed by Emilie Bonnavaud and Sebastien Soldevila. He is a big man, but he moves effortlessly with her. Not surprising since the two have won gold at the Cirque du Demain festival in Paris.

This is a great show, but it is clearly aimed at adults. There is considerable language and innuendo that revolves around the theme of purgatory, and what you may or may not have done in life. To learn more about the company Les Sept Doigts de la Main, visit their web site at <http://www.les7doigtsdelamain.com>.