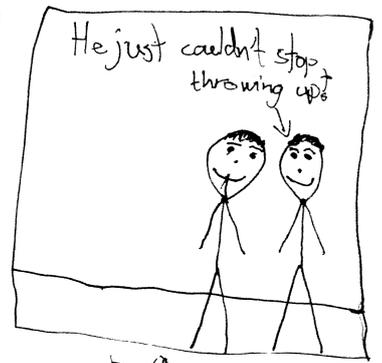
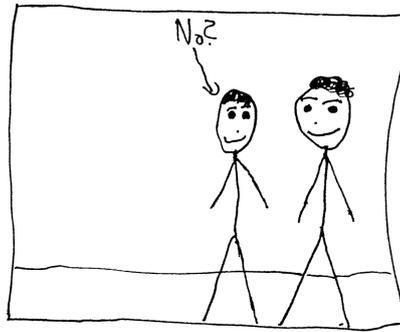
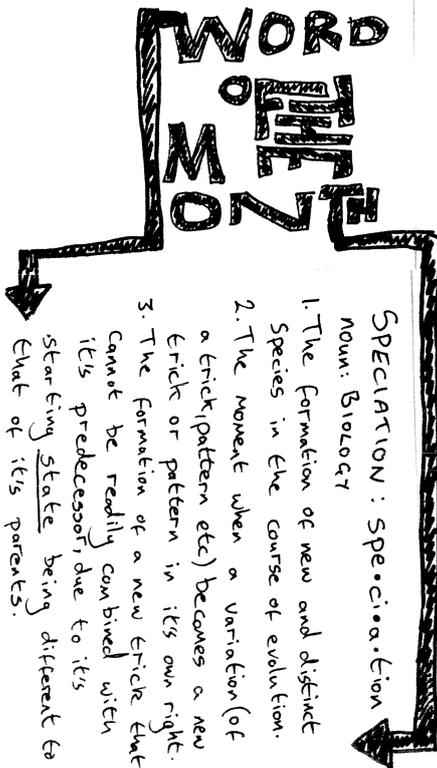
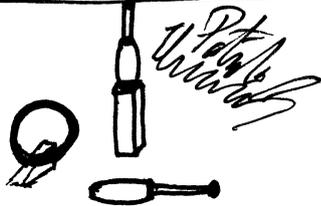


Welcome, to the first issue of PROPS! Juggling is a tactile business, so to have a tactile, physical, object seems to be an appropriate way to try to discuss juggling. Consider this maiden issue to be a throw - who knows if it will end with a catch or a drop, but if there's one thing jugglers are unarguably good at: it's the art of letting go! The throw is our first step, the step that sets our future in motion. It is not enough to hold an object safely and securely, gripped tightly in our hand - this state can only be a precursor, a storage system for potential energy. At best, a temporary safe-haven, at worst, a mundane nothingness of everyday life. The throw is the jugglers statement of intent. Our bold choice to embrace risk, chance, and LIFE.

LUKE WILSON, MARCH 2012

by



It's Sunday morning: the sun streams through the windows into my guest apartment, and from my hilltop vantage point I see Stockholm presented before me. Any city in spring can seduce me, but Stockholm emerging from the drab winter has a special energy about it.

I am here to teach on the new circus programme at the University College of Dance and Circus. When they added "circus" to the name it seemed more like a political statement than anything else, but it is abundantly clear that they are serious about circus being seen as a serious art form. A brother to dance, or theatre, or music, rather than an embarrassing cousin on a visit from the farm.

It is from here that Wes Peden graduated. Following him this year will be Patrik Elmart, and Ron Beer. And before all of them were Peter Åberg, Viktor Gyllenberg and others. In terms of recent graduates (and those to come in the first year are Tony Pezzo and Emil Dahl) the school, DOCH, seems to be the dearest place for a juggler to continue their education. The head juggling teacher is Jay Gilligan, and visiting teachers such as myself round out a full programme of juggling research and technique.

So what actually happens in a DOCH juggling class? I can at least talk a little about what has transpired over the last week

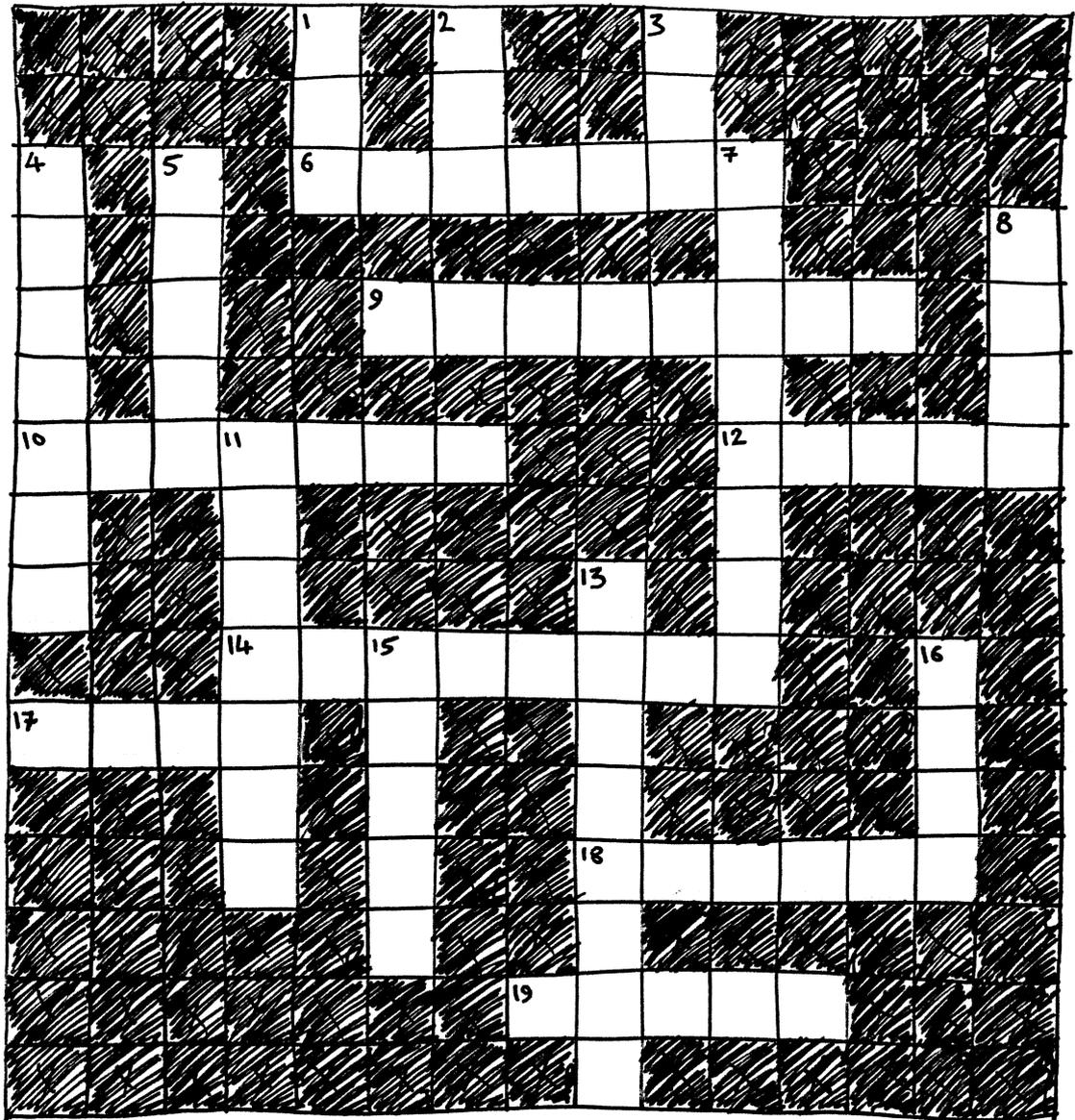
in some of my classes.

With the third years, Pat and Ron, it has been straightforward. They are currently working on their graduation solo acts, and so we have spent our time on the details of their performance, on making decisions about staging and sequencing. It's fulfilling work: not least because it puts them clearly in the driving seat. I am there to tidy up. To try to ask the questions that will help them make their own artistic choices.

The work with the first years (Tony and Emil) has the same target, but starts usually with a more concrete "class". We began the week with composition: using existing

musical structures to create juggling sequences, which led to a more general discussion of composition within juggling, and specifically, as to their own natural systems of creation and choice. What makes a trick good or bad? How do we decide how much time to devote to a particular piece of technique? We make these choices automatically and organically as we become better jugglers - but if we can understand our process, perhaps we can streamline and improve it. If anything, then that awareness is what I want to communicate. The artistic and technical choices then made are down to my students.

CROSSWORD



ACROSS:

- 6 Grandini Juggling show leaves you drunk?
- 9 Liquid or solid, you need balls!
- 10 The most famous curtain-peeker.
- 12 A Magazine you can juggle!
- 14 See 3 down.
- 17 K or G?
- 18 See 3 down.
- 19 You can throw without it.

DOWN:

- 1 + 5 Dense, with broken church set
- 2 A paperless society?
- 3 + 14/18 across: A place you can't go to, to learn.
- 4 An optimists ball.
- 5 See 1 down.
- 7 Not the same as throwing down.
- 8 Get intimate with an Old-School Russian.
- 11 Atmospheric Music?
- 13 Quantum Juggling never caught on.
- 15 The best.
- 16 A riotously good prop.

Trick Concept by Tony Pezzo

In school we've been learning a lot about making tricks, and being aware of our process, and how we create. I think it's better for me, to have concrete ways to make new tricks, instead of stumbling upon things at random. The first concept I'd like to talk about for making a new trick is from MRL, and is simply to take a trick that's made for a specific prop and do it with another. So take a 3 ball trick you already have and figure out a way to do it with clubs, or rings, or cigar boxes, and so on. I think it's best if you choose something that you can't even imagine working with a different prop. If you're lucky you might find that the exact technique doesn't work with the new prop, and so you have to make some adjustments to get it to work. If this happens, I think you have a much better chance of finding something a lot more unique and interesting. It could also be cool to use a trick that you've seen someone do, so that you're even less familiar with how the trick works, which might force you to be a little bit more creative when making your trick. I'd really like to see someone use a devil stick trick to make a ring trick, or a cigar box trick to make a club trick.

I think it's really good to have a concept like this when you're trying to create something, so that you don't always have to be just super inspired, but instead you at least have somewhere to start from. It can also be good to make some rules for yourself before you start, like decide the components of the original trick that you like, and make sure that you don't change those throughout the process. It's okay to cheat sometimes though. The rules should only be there to help, so if you find yourself getting stuck, then maybe it's good to change a rule.

PRAPS:

EDITOR: LUKE WILSON : CONTRIBUTORS : EMIL DAHL : TONY PEZZO