

The Modern
Manipulator



The Modern Manipulator

by Carl Martell

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BALL JUGGLING.

In beginning this book with an article on "Ball Juggling," it might be well to state the reasons for doing so. In the first place, the balls being small and spherical in shape, are the easiest objects to manipulate and they are also best adapted to the acquirement of the different movements. Furthermore, they are inexpensive and unbreakable, a very important feature, to the beginner. It is very essential for the reader or student to know just what kind of a ball to use. There are many amateurs who imagine that, to become successful ball jugglers, they must have the highly expensive, silver or nickel plated balls sold by dealers at from one to two dollars apiece.

To accomplish the following series of juggling feats with from two to twelve balls, procure one dozen solid rubber balls of the one and three-quarter inch size. Paint them white, as they can then be seen more easily. To begin with, take a ball in each hand and stand in front of the bed in your room. Chase the balls from one hand to the other—that is, you toss the right-hand ball in a circle to the left hand, and when this ball is up you toss the left-hand ball under it, straight across to the right hand, from whence it is again tossed in a circle to the left hand, and the two balls are then juggled continuously, in the above manner, one following the other. Practice this feat until you can do it well; then take both of the balls in your right hand and juggle them. At first you will have to toss them about three feet high, but as your skill increases with practice you will be able to keep them going about six inches above the hand. After you have mastered the feat of juggling two balls with the right, try the same with the left hand. No doubt, you will miss the balls quite often while practicing, but if you have adopted my suggestion, they will fall on the bed and you need not tire yourself out by picking them up from the floor. When you are able to juggle the two with either hand pretty well, proceed with three. Take one in left and two in right hand. Toss one ball from the right up and towards the left hand. When this ball is up the ball in the left hand is tossed up under it, towards the right hand. The left hand catches the first ball, the right hand the second, the left the third and the juggling is continued in this manner, tossing and catching alternately with right hand and left hand. This method, which is called mixing, in juggler's parlance, is used more than any other in juggling, and it is also the method most frequently used for juggling three objects of different size, shape and weight. Next learn to chase or shower three balls, same as with two. There are many other feats that will suggest themselves in the course of practice. The ambitious student should never miss an opportunity to see others perform, as thereby he can learn of many feats, which it is almost impossible to describe on paper.

To juggle four balls, take two in each hand, toss one up from each hand, same movement as with two in one hand, except that in this case both hands are used simultaneously. Also

learn to shower the four, taking two balls in each hand and start one at a time with the right, tossing them about three feet high in a circle to the left, the left hand meanwhile catching and quickly passing the balls, consecutively, to the right, from whence they are again tossed in a circle to the left hand. After some practice you can keep the four going closely together, thereby producing a pretty effect. These are the two principal feats with four balls, and when these two are mastered all others, with four balls, can be learned easily. Juggling five balls is comparatively easy if you can juggle three with your right hand. Take three balls in your right and two in your left hand. Toss a ball from right up and towards the left hand. When this ball is up, one of the left-hand balls is tossed up under it towards the right hand. The second ball from right hand is tossed up under this ball, followed by the second ball from left hand and this ball, in turn, is followed by the third ball from right hand. Continue mixing the balls from right to left and from left to right, tossing and catching them alternately with right and left hand. This is the same method as described for three-ball juggling, but in this case the balls must be tossed a little higher to allow room for the extra two. The above method for five-ball juggling is really the prettiest and at the same time the easiest and surest of all, being much easier and surer than juggling three balls with one hand and two with the other, straight, without mixing. Chasing or showering five from right to left can also be done, but requires considerable practice. For continuous shower work six balls is about the limit. Use the same movement for six-ball juggling as with the four, except that you must juggle three balls, straight up, with each hand, instead of only two. Juggling seven balls is a wonderful feat of dexterity, requiring a great deal of patient practice, and even after once acquired, calls for constant daily practice in order to retain the mastery of the feat.

The following original method is well worth a careful perusal: Take four balls in right and three in left hand. Now instead of mixing or crossing them from the start, as is done in the ordinary method now in use, you begin by tossing three balls from each hand, alternately, one at a time, straight up, as in six-ball juggling, beginning the juggling with the right hand. The little finger of the right hand holds back the fourth ball in that hand during the first round, in which only six balls are juggled. When the first tossed ball returns and is caught in the right hand, it is again tossed up, but this time, instead of being tossed straight up, it is tossed a little higher and crossed over to the left, immediately followed by one of the left-hand balls being tossed up under it and crossed over to the right. These two balls are followed by all the other balls, alternately right and left, and the seven balls are then juggled by mixing them right to left and left to right, same as with the five. Don't toss them too high, and don't spread them out more than about two feet at the most, otherwise it will be impossible for you to reach and catch them. The last ball, in falling, can be caught between the hands, against the body. This method has the advantage of beginning the juggling with slow time besides making it of longer duration because during the first round you really put up only six balls, which, being immediately followed with all seven, creates the impression that seven were juggled in the first round. If this method is followed correctly, the fourth ball in the right hand, which is during the first round held back by the little finger of the right hand, will be the seventh ball tossed up from that hand, or if counting the balls tossed up from both hands, it will be the thirteenth ball. Follow this method carefully with the balls, and you will soon be convinced that it is by far the quickest, easiest and surest method for learning to juggle seven balls. Eight balls are juggled straight up, same as six, juggling four with each hand. You can fake eight balls by using the same movement as in the four-ball juggling, except that instead of tossing

up one, you toss up, two at a time from each hand and catch them again in the same manner, holding four in each hand. You will readily perceive that by this method you can also fake three and four balls with one hand, and five, six and seven with both hands. For nine-ball juggling take five balls in right and four in left hand and use the same method as described above for the seven-ball juggling, except that in this case eight balls instead of six are first tossed up straight, and the mixing begins with the ninth ball. The little finger holds back the fifth ball in right hand, and this ball will be the ninth ball tossed up from that hand, or if, counting the balls tossed up from both hands, it will be the seventeenth ball. Ten balls are juggled straight up, same as six and eight, juggling five with each hand. To juggle eleven balls take six in right and five in left hand and follow, the same method as for seven and nine, except that in this case, ten balls, instead of six or eight, are first tossed straight up, and the mixing begins with the eleventh ball. The little finger holds back the sixth ball in right hand, and this ball will be the eleventh ball tossed up from that hand, or if, counting the balls tossed up from both hands, it will be the twenty-first ball. If, after you can juggle the eleven nicely, you are still full of ambition to become the "World's Greatest," then try the twelve, taking six balls in each hand. Use the same method as for six, eight and ten, juggling six, straight up, with each hand. By dint of constant practice, this feat is brought within the range of possibility. For the finish, use the catch as catch can method. Twelve-ball juggling is undoubtedly the acme of control over balls, and the limit of multitudinous ball juggling. The amateur as well as the professional will have his hands full juggling seven and retaining the complete and perfect mastery over same. However, patient and determined effort will work wonders in juggling.

PLATE JUGGLING.

The cheapest and at the same time the best plates for accomplishing the following feats are the plain white graniteware plates, diameter about nine inches. With the plates you can execute nearly all of the feats that are done with three balls, except the bounding. Four plates, two juggled with each hand, make a very pretty display. You can also shower them by tossing them high up with the right hand, catching them in the left and passing them again to the right same as with the four balls, but the plates must be tossed considerably higher than is necessary with the balls. Juggling five plates is a difficult feat, but if you will practice until you can successfully juggle three with your right hand, you will find little trouble in adding thereto two with the left hand, and in this manner keeping the five going. This feat, when well done, is always and deservedly so, sure of great applause. An easy method for learning to juggle five plates is the following: First learn to juggle three balls with the right, while juggling two plates with the left hand. Then try one plate and two balls with the right while juggling two plates with the left. Next try two plates and one ball with the right, while juggling two plates with the left. Finally, try the five plates, juggling three with the right and two with the left hand. Five plates can also be juggled by mixing them, same as with five balls, but as the slightest variation of movement will cause them to collide, it is not a safe method. Six plates must be juggled the same as six balls, three with each hand. To begin with, hold one in your mouth, one under left arm and two in each hand. The two in right hand are started and the

one from left arm is added thereto. Then the two plates in the left hand are started, and the plate which is held in the mouth is added thereto, and thus the six are kept going, three with each hand. At the finish, return one to the arm, one between the knees and catch the remaining four, two in each hand. Five plates can also be started in a similar manner. Hold one in mouth and two in each hand. Start the right hand plates, add thereto the plate from mouth and then start the left-hand plates. At the finish the two left-hand plates are first stopped and caught in the left hand, then one of the three right-hand plates is passed and held under the left arm and the remaining two are caught in the right hand.

CLUB JUGGLING.

Club juggling is the prettiest as well as the most spectacular of all modern juggling. A whole act can be done with one, two, three and four clubs. The novice or beginner will do well to purchase two pairs or four clubs of the ordinary kind, made of maple and weighing about one and one-half pounds each. They are strong and being small, will not collide as easily as the more expensive and elaborately decorated large professional exhibition clubs. The best place to practice is outdoors on the lawn, but if you must practice indoors, spread a mattress or some rugs on the floor. This will protect the clubs and besides will deaden the noise occasioned by the falling clubs every time you happen to miss or drop them. After you become proficient and can juggle three or four of the small ordinary clubs nicely, then by all means, purchase a set of the large, four by twenty inch, exhibition clubs, and continue your practice with these. The difficulty of club juggling is accounted for by the fact that you must use the same movements as with the balls, besides wielding a far more heavy and bulky object and having at the same time to watch the ever-turning and revolving clubs. However, it is not as difficult as it appears to be. Begin by taking a club in each hand and toss up one club at a time, always giving them a double turnover, and catch them again in the same hand. Nearly all one and two club work is done with the double turnover. Chase the two clubs from one hand to the other, behind your back, over your shoulders and juggle the two clubs with one hand. Also cross the arms, behind your back, with a club in each hand and bring the large ends of the clubs through and out under the arms and let them slide, one after the other, down to the hands, which catch or stop the clubs by the tips. This is a very effective feat, and it is easy to do. Three clubs are juggled with the single, double and triple turnover. A very pretty effect can be obtained by going from a single to a triple, then back to a single and then to a double turnover. Do a routine of feats, using the single turnover, juggling the clubs between the legs, from front to rear and from rear to front of you. These feats, as well as all catch balancing feats with two and three clubs, are done with the single turnover. Next go from a single to a triple turnover, when you can, if you are performing on the stage, toss the clubs high up into the flies by giving a sort of slow jerk backwards to each club when it leaves the hand. To the audience it seems as if you turned the clubs four or five times. After this routine toss the clubs with a double turnover and do the shoulder and back work. The four-club juggling is nearly always done with the double turnover. Some performers juggle the four with a single turnover, but this looks neither as pretty nor as difficult as the double turnover. Four clubs

should be started the same as four balls, holding two in each hand. Toss up two simultaneously, one from each hand, giving them a double turnover. Follow up with the other two, continue awhile and finish with swinging two clubs, one under each arm, bodies or bottoms back, tips in front. Hold them there with your arms, which will leave your hands free to catch the remaining two. You can also try juggling four clubs over your shoulders. After you have mastered the feat of juggling the four clubs, straight, with the double turnover, you will find little trouble in learning other effective feats with the four clubs.

Juggling five clubs, though it is a wonderful achievement and requires years of patient practice, is really nothing more than the perfect mastery of the feat of juggling three clubs with one hand. Once you can juggle three with your right hand for a length of time without a miss and are comparatively sure of the feat, you can then soon learn to juggle two with your left hand, simultaneously with the three in your right. For five-club juggling it is advisable to use a rather more narrow club than is used for the three and four club juggling, but the length can and should, for obvious reasons, be the same. The "modus operandi" or method of operation for juggling five clubs is as follows: Three clubs must be juggled with the right and two with the left hand. The three clubs in the right hand are juggled with a triple turnover, while those in the left are juggled with only a double turnover. Three clubs are first started with the right hand, and when they are going quite well, the left hand starts juggling the other two in the aforesaid manner. The easiest way to gradually achieve this result is to take four clubs, two in each hand and learn to juggle the two in your right hand with a triple turnover while the two in your left do a double. Also try juggling three balls with the right and two clubs, double turnover, with the left hand. This latter combination also forms a good stage feat and will serve to give you a good idea of the movement required for the above method of juggling five clubs. Another good plan is to first learn to juggle five plates, three with the right and two with the left hand. Next learn to juggle three plates with the right and two clubs, double turnover, with the left hand. This feat is one better than the three balls and two clubs combination. Also learn to juggle four clubs, two with each hand, giving each club a triple turnover. In this manner, besides learning several good feats for the stage, independent of the five clubs, you are gradually preparing yourself for the more difficult feat of five-club juggling. Five clubs can also be juggled by the mixing method, but, as is the case with the plates, there is too much danger of a collision, and they can't be kept going as long as in the first mentioned method. Six clubs would have to be juggled, three with each hand, giving each and every club a triple turnover.

Although it is not absolutely impossible for one person to accomplish the truly marvelous feat of juggling six clubs, it is very doubtful if anyone will ever succeed in juggling six clubs continuously. Of the small army of club jugglers, all over the world, many of whom have been striving for years to accomplish the feat of juggling only five clubs, only a very few have succeeded and are, more or less successfully, performing this dexterous feat in public. Think this over and then use your own judgment in regard to the six-club juggling.

HOOP ROLLING.

Hoop rolling is a comparatively new art, originated within the past ten years. To say the least, it is a fascinating and healthful exercise, whether practiced by the small boy as a pastime or by the more pretentious manipulator as an art, and when the art is developed to a high state of perfection, it becomes the source of almost incredible monetary remuneration. The hoops in general use are ordinary bicycle rims, painted white. To perform the following feats procure a number, say about six, of the rims or hoops, diameter twenty-one inches, and one hoop, diameter seventeen inches. Take one of the large hoops, roll it straight out in front of you, at same time giving it a reverse twist, which will cause the hoop to return to you after the force of the forward throw has expended itself. After you once acquire the knack of the reverse twist it will be an easy matter for you to keep three hoops rolling in front of you, using both hands. Juggle three hoops with same movement as with the balls. It is far more easy to bound three hoops than it is to juggle them or to bound three balls. Toss them up, following one after another with right and left hand alternately, but instead of catching them, let them strike the floor and catch them on the rebound. A clever feat is that of rolling a hoop on a rope or string. A chalk line, about one-eighth of an inch thick and twenty feet long, is best for the purpose. Rub plenty of powdered resin on the string, and you will find that the hoop will not slip off so easily. This is a professional secret. Fasten one end of the string, or better still, let someone hold it about three feet above the floor. Now take the loose end of the string in your left hand, a twenty-one inch hoop in your right hand, draw the string taut and throw the hoop out about fifteen feet in a straight line with the string, at the same time giving the hoop a strong, steady reverse twist, and try to catch the hoop on the string. When once you are able to catch the hoop, the groove in the hoop and the resin on the string, together with a little guiding of the string with the left hand, will prevent the hoop from slipping or running off the string. When the hoop has returned near enough, grasp it with the right hand and repeat. Also let the hoop run from the string onto and up the left arm, across the back and down the right arm to the hand, which catches it. A telling feat is the one in which the hoop is thrown out, but instead of being caught on the string, it is allowed to strike the floor and rebound, and it is then caught on the string, along which it returns to the performer. The assistant, at the other end of the string, is a strong factor in the successful termination of the above feat. A clever feat with three hoops is the following: While juggling the three, toss one high up in the center, and during the time this hoop is up in the air, the other two, one of which is in the right and the other in the left hand, are quickly rolled on the arms, from hand to hand, across the back, where they pass each other, and when the high tossed hoop descends the juggling is continued without interruption. A pretty feat with two hoops is to roll a small and a large one on the floor, in different directions and in such a manner that on returning the small hoop will pass through the large one. For this feat use one of the twenty-one inch hoops and the small, seventeen-inch hoop. Take the small hoop in right and the large one in left hand. Now roll the small one out about five feet to your left. The moment it begins to return, roll the large hoop about three feet straight out in front of you, with the left hand, when the small hoop will pass through the large one, both returning to you. This can be done with very little practice and is always sure of applause, more especially so if done in comedy. Try rolling the small hoop from right to left hand and reverse, on the outstretched arms, across the back behind

your head. This is not difficult. To roll the hoops in a circle, you must hold them slightly slanting or inclined towards yourself when you start them. They are set in motion with the right hand, which imparts to each hoop a slight reverse twist towards rear of stage and the inclined position of the hoops causes them to curve and run in a circle, and on returning they are taken up with the left and passed over to the right hand, which sends them away again as at first. The feat of rolling three hoops over the back, continuously, is quite difficult and requires much practice. The simplest and easiest of all feats with hoops and the one that usually gets the most applause, is that of rolling the hoops from the rear of the stage nearly up to the footlights, where they describe a sudden half-turn and roll off the stage into the wings. To perform this feat take a number of the large hoops in your left hand, stand in center rear of stage and roll the hoops, with the right hand, one at a time, almost up to the footlights. Roll them a little to the left, giving them the reverse twist, and hold them inclined towards yourself, same as in doing the circle. When they reach the limit of your roll or throw, they will, instead of returning to you, roll sideways off the stage, into the wings. Great care must be taken to get the proper distance, or else the hoops will, in rolling off the stage, strike the wings and fall down in plain sight of the audience, thereby greatly diminishing the effect of the feat. When well done the above feat makes a capital finishing feat for a hoop-rolling act.

CIGARS, HAT AND CANE.

The cigars used for performing the following feats are made of wood. They are about the same size as an ordinary cigar. To give them the appearance of the genuine article, they are painted brown, and the usual cigar band is attached to the center. For practicing purposes any three sticks shaped like cigars will do. Cigars are juggled like sticks or clubs. Take two in right hand and one in left, with the small ends or tips turned towards you, same as in club juggling. Start with the right hand and mix them, right and left, giving each cigar one turnover. Try to catch one in your mouth. It may take several days of tiresome practice and bleeding lips before you succeed in catching the first one, but do not become discouraged, as the feat is well worth the sacrifice required. Remember, you have to watch only the one you are to catch in your mouth, as the other two are in your hands, right and left. Actual practice will make this plain to you. Practice until you can catch them in your mouth quickly, one after the other, using both hands alternately. For the finish, toss the last one to the left, behind your back, with the right hand, giving it only one turnover, and catch it in your mouth. Three plug hats are usually juggled and started by first placing one on the head and holding one in each hand, by the brim, fingers inside the hat and thumb outside. Toss up the one in right hand, giving it one turnover. As soon as the hat leaves the hand quickly reach up and get the hat from your head and keep the three hats going by mixing them alternately right and left. Give them one turnover and catch them always at the brim with fingers inside and thumb outside the hat. To vary the monotony catch one on your head. Also, try to catch one on your right foot, kick it up and continue the juggling. You can get good plug hats for juggling purposes, in pawnshops, at fifty cents apiece. Get them of a sufficiently large size so they will fit your head rather loosely. A neat and very effective opening feat is to come on stage with plug hat on

head, cigar in mouth and cane in right hand. After doing a little twirling or juggling with the cane, make a bluff at lighting cigar, take hat in right hand and cane in left. Toss hat up to the left and quickly get cigar from mouth. Toss the cane up, to the right, and follow with the cigar, to the left. At the finish the cigar is first caught in mouth, then hat on head and the cane is swung under the arm. Cigar, hat and cane are each given but one turnover. Balance the cane on forehead, toss up the hat and catch it on end of cane while balancing. This is not a very difficult feat.

MISCELLANEOUS FEATS.

For the benefit of those who haven't the time nor the inclination to learn a difficult juggling act, as well as for those who would like to enhance the effect of their act by adding thereto, between the more elaborate feats of dexterity, a number of clever impromptu effects, easy to perform, the following feats have been compiled. By closely following the instructions, the merest tyro should experience no trouble whatever in performing the feats and preparing the necessary properties or apparatus for performing the same. Your attention is also directed to the fact that all of these feats can be performed silently if desired, without any talking whatever, as great care has been exercised to select only such feats as can be used in a juggling or silent act :

THE BALANCED EGG.—For this feat you can use any ordinary egg, but preferably a long one. Shake the egg well, so that the yolk may be broken and mixed with the white. In this condition it is very easy for anyone to balance the egg on its large end, on any smooth, flat surface. An easier way to accomplish the above result is to use a plate on which you have previously sprinkled a little fine table salt. By placing the end of the egg on a minute portion of the salt, you can easily stand the egg in an upright position on the plate.

THE SPINNING EGG.—To perform this feat you should have a hard-boiled egg mixed in with a number of raw, unprepared eggs. The boiled egg should be slightly marked, so that you can readily pick it out from among the others. Spin the egg on its small end in a black japanned tray. Keep the tray moving gently in a very small circle in the reverse direction to that in which the egg is spinning and you can then keep the egg spinning quite a long time.

EGG ROLLING ON CANE.—Get a smooth cane or stick about three feet long and an inch in diameter. The cane should be painted black and must have a groove on one side. This groove forms a track or path for the egg to travel in and the egg can, with a little practice, be made to

travel up or down and back and forth on the cane without falling off. As the cane is painted black the groove will not be noticed at a short distance from the spectators. If more convenient, a ball can be used in place of the egg. Another novel feat can be performed by the use of two balls and two grooved canes. One ball is placed on top of the other, and the lower ball is then set in the groove of one of the canes. The grooved side of the other cane is then placed on the top ball. The canes are held in a horizontal position, one above the other, in each hand, and by gently raising or lowering the canes the balls travel along, because one ball revolves forward and the other in the opposite direction.

BALL ROLLING ON CANE.—This is practically the same effect as the foregoing. In this method, however, the groove in the cane is dispensed with and the cane can be examined. After having performed a few juggling feats with three balls, performer takes one of the balls and places it on the cane, balances it and causes it to roll back and forth on the cane. To show all fair the audience is requested to select any one of the balls, and the experiment is then repeated with the selected ball. The secret is quite simple. Drive a medium-sized pin into the center of one end of the cane and immediately withdraw it. This will leave a hole into which a smaller pin will fit easily. Now get a small black pin and fasten to it a piece of fine black thread about two feet long. Have the pin stuck in your vest, thread hanging loose. When ready to perform the feat, give the cane for examination, and in returning to your table, get hold of the pin and secretly insert it in the hole in the end of the cane and wrap the loose end of the thread around the middle finger of the hand which is holding the cane. Now, if you place a ball on the cane and under the thread, you can easily guide the ball with the thread. It will be found to be an easy matter to secretly dispose of the pin at the finish, when the cane can be once more examined together with the ball.

CUE, TRIANGLE, CHALK AND BALL.—A novel combination feat which can be done with the ordinary articles without any preparation, the only requisite being a steady hand and a little care in placing the cue on the chin. Take any billiard cue and place the center of one side of the pool ball triangle on the heavy end of the cue; then take the cue chalk and set it inside the triangle, right over the end of the cue. Next take a ball and set it on top of the chalk. The depression in the center of the chalk square will keep the ball from falling off. Now, carefully raise the whole apparatus, place it on your chin and balance.

BALANCING BOWLS.—This feat was first performed in America by the Ching Lan Foo troupe of Chinese jugglers. Eight or ten of the bowls, which are like ordinary china soup bowls, are shown empty, and placed one inside the other, and the whole stack is then lifted onto the top of the juggler's head and balanced there while he jumps about and also performs several feats of contortion. In order to facilitate the performance of this feat, the wily Chinaman prepares the bowls by coating the inside of each bowl with glue, which is slightly moistened with water before the performance of the feat. It is obvious, therefore, that the

bowls will stick together and form a solid, compact body, which can be balanced as easily as the lamp in the better known block and lamp feat.

GLASS AND THREE STRAWS. —In this feat a glass is balanced on top of three lemonade straws, which, in turn, are placed on the chin and balanced. The bottom edge of the glass is prepared with three notches, equal distances apart, into which the straws fit nicely and out of which they cannot slip. The glass should be one of the tall tumbler kind. A good finish for this feat is to remove the straws, set the glass on the forehead, juggle three balls and catch them one after the other in the glass. A pretty variation of the glass and straw balancing is to use, in place of the glass, a flower vase containing a bouquet. The bottom of the vase is prepared same as the glass and balanced on the straws. An original method of preparing the vase is as follows: Get a piece of cardboard, cut out a circular disk to fit the bottom of vase, color the disk black and glue it onto the bottom of vase. When dry you can easily cut the three notches, for the reception of the straws, in the cardboard bottom. The vase being of opaque material, the fake bottom will not be noticed.

BALL, STICK AND BOTTLE. —Get an ordinary glass beer or bluing bottle, pint size. The bottle should have a concave bottom, so you can easily catch and hold a ball on same. Also procure a sharp-pointed stick, two feet long and one-half inch in diameter. An ordinary ball will complete the combination. First juggle the three articles a few moments, then place the ball in your pocket. Now hold the stick in your right hand, sharp point upwards, and hold the bottle, by the large or body end, in your left hand. Toss up the bottle, giving it only a half turn, and try to catch the mouth of the bottle on the sharp end of the stick. When you have succeeded in doing this, get the ball from your pocket, toss it up and catch it on the upturned bottom of the bottle. Quite a novel variation of this feat can be performed by using an umbrella instead of a stick. The umbrella stick should be sharpened to a point, and the bottle should be half filled with water. A cork is driven into the neck of the bottle so far down as to be just on the verge of falling into the body of the bottle. Open the umbrella slightly, just above the catch, toss up the bottle and catch it on the point of the umbrella stick. The force of the fall of the bottle onto the stick will drive the cork into the bottle, and you at the same time raise the umbrella, when the released water will pour out over the umbrella, in imitation of a shower of rain. Hold the umbrella over your head and walk off the stage. It is next to impossible to perform the above feat without several unsuccessful attempts. However, do not let that worry you, since, your left hand being free, you can, after every failure, easily catch the bottle with that hand, thereby keeping the bottle from falling and breaking on the floor. Continue until you do the feat, and you will soon notice that the spectators will give you far more applause, if you finally accomplish the feat after several trials, than if you had done it the first time.

EGG AND STRAW BALANCE.—Performer shows an egg and a piece of straw. He then places the egg on the end of the straw and causes it to maintain its equilibrium and to balance

in a surprising manner. The secret is simple. The egg is an ordinary one, and the straw is made of paper, better known as a lemonade straw. Besides these two articles, you must also have a small, shallow cup, made of tin, to fit the large end of the egg. The little cup is three-quarters of an inch in diameter and has a stem half an inch long, soldered onto the convex side, in the center. The cup is painted white to resemble the egg. When ready to perform the feat you pick up the egg and straw from your table, at the same time also pick up the little cup, which is hidden behind the egg, and palm it between the fingers. Show the egg and the straw, and under cover of placing the egg on the straw with the left hand, you secretly slip the stem of the cup into the end of the straw and place the egg in or onto the cup. You can then easily balance the egg and straw in any position desired, on the nose, hand, or on the end of a cane which you hold in your hand. At the finish you again hide or palm the little cup and pass the egg and straw to the audience for inspection.

MARVELOUS BALANCING EGG.—Blow out the contents of an egg, and after allowing the inside of the shell to become perfectly dry, pour in enough fine sand to fill the egg one-fourth full. Then cover the holes over with some white paper, so they will not be noticed. An egg prepared in this manner will balance in almost any position, and all that is necessary is to shake it before using. This will cause the sand to go to the bottom and help to hold the egg in the proper balance. To make an egg that will persistently stand on its end and which none but the initiated can make lie down on its side, take a blown egg shell same as above, but instead of filling in with sand, fill in with very small bits of sealing wax and fine shot. When about one-fourth full, place the egg, large end downward, in an oven. The heat of the oven will cause the wax to melt, and a solid mass is formed which, after being allowed to cool off, fills the bottom of the egg. Close the holes as explained above. It will be found impossible to make this egg lie down without resorting to trickery. By secretly applying a small bit of beeswax to one side of the egg you can make it lie down, and in passing it out for examination you can easily remove the wax unobserved.

THE ORNITHOLOGICAL GLOVES.—A very fine and comparatively new opening feat. The performer comes on the stage wearing a pair of white gloves, which he removes one at a time. He then proceeds to roll them up between his hands into the form of a ball, then tossing them up into the air they instantly transform them-selves into a live dove, which flies about over the heads of the audience. This is a startling illusion and always creates a sensation, wherever performed. The gloves used are made of silk or cotton, and to the open end of the right-hand glove is attached a piece of elastic cord about a foot long. Attach the loose end of the elastic to the center inside back of your coat about six inches down from the collar. Now slip your right hand into the glove and put on your coat. Next put on the left glove and you are ready for the performance of the first part of the feat. To change the gloves into the dove you must have a pocket made lengthwise in the breast of the inner right hand side of your coat. In this pocket you place beforehand a small white dove. Now come on the stage, remove your gloves and roll the loose one inside the one attached to the elastic. Roll them up as small and tightly as possible and finally vanish them up the sleeve. Turning quickly to the right, at the same

moment, your left hand grabs the dove out of the special pocket in the breast of coat, and with both hands you quickly toss it up into the air. You will find this feat easy to perform with a little practice. To facilitate the disappearance of the gloves up the sleeve, rub them previously with slipping powder.

THE BUTTONHOLE ROSE.—This is also an effective opening feat for a juggling act and especially so when combined with the "Ornithological Gloves." Procure a piece of elastic cord a foot long and fasten one end of it to a paper, cloth or feather rose. Make an eyelet hole in your coat directly underneath the left lapel buttonhole and pass the loose end of the elastic through both holes, from the front, and fasten it to the center inside back of your coat, six inches down from the collar. The elastic should be black and arranged so it will draw and hold the rose tightly against the buttonhole. Being thus prepared, you draw the rose away from the buttonhole and bring it back of the left upperarm, which is then held closely to the side to prevent the rose from appearing prematurely. Come on the stage, being careful not to expose the concealed rose. Make a few passes, finally a slight turn to the left, at same moment raise your left arm, thereby releasing the rose, which flies to the buttonhole, and the feat is done and can then be followed by the "Ornithological Gloves."

THE METAMORPHIC BALL.—Get a ball two and one half inches in diameter and paint it any color you fancy, except yellow. Also get several yards of woolen yarn the same color as the ball. Now cut about a dozen small star shapes out of gilt paper and paste six of them onto the ball, equal distances apart. Next take an orange a trifle smaller than the ball, wrap it lightly with the yarn so as to completely hide the orange, then paste on the remaining six stars same as on the ball. Place this fake ball under your vest. Give the real ball for examination, after which, while going back to your table, you quickly place the real ball under your vest and produce and show instead the fake ball which you now hold openly in your right hand. Cover it with your left hand, quickly work off and palm the yarn, then exhibit the orange, which can be tossed out to the spectators for inspection.

THE ANIMATED CARDS.—From any ordinary pack of cards remove the aces and arrange the balance of the pack so the cards will be alternately red and black. Now take the top card, place it face downward on the table and coat one end of the back, lightly, with a strong liquid glue, to the depth of half an inch. Now place the next card on top of this one, also face down and glue it tightly to the first one, then coat this card with glue same as the first card, but at the opposite end this time, and glue on the next card. Continue as above, alternating opposite ends, until the whole pack is exhausted. Next place the pack in a book press, or if you have no press, place some heavy weight on the pack and leave it for a few hours until the glue and cards are perfectly dry. You can perform many apparently marvelous feats with this pack, by drawing the cards out, like an accordeon and allowing them to close up again. You can also draw them out face up, with the ends towards the audience, and show them all black. Secretly reverse the pack and show them all red. Holding them side-wise to the audience you can show

the cards all mixed again. The loose aces should be placed on top of the pack and allowed to fall on the floor, as if by accident, to create the impression that all of the cards are loose and separate.

THE SPINNING HANDKERCHIEF. — A large, ordinary handkerchief is tossed up into the air and is caught on the end of a stick, where, after being given a few twirls, it gradually unfolds itself. The spinning handkerchief appears to the spectators as if it were made of cardboard, being now quite flat and spread out to its full size. This capital impromptu feat is easily prepared. Get a light, round stick about three feet long and sharpen one end of it like you would a pencil. Next take a black pin one and one-half inches long and drive it into the point of the stick one inch down. Withdraw the pin, turn it and insert the blunt end of pin in the hole. Force it in until the pin point projects only about half an inch. The stick is now ready, and if kept moving slightly, while in view of the audience, the pin will not be noticed. Use your own or a borrowed handkerchief, toss it up into the air and thrust the pin end of the stick through it, about three inches from the edge. Give the stick a rapid spinning motion, when the handkerchief will unfold itself, spread out and spin like a board.

THE MEPHISTOPHELIAN OPTICS.—While the performer is in the midst of the performance of a feat, bright flashes and streaks of light apparently issue forth from his eyes, to the utter bewilderment of the spectators, to whom the cause of this marvelous effect is invisible. The performance of this feat depends upon the use of minute bits of foil or gilt paper, a tiny piece of which is glued on the upper part of each eyelid, so that when the eyes are open no preparation is discernible. When about to perform the feat, face the light and quickly open and close the eyes several times, when the light will strike the foil and reflect from it, making it appear as if flashes of light came out of your eyes. This should be performed by artificial light and will be found to be, despite its extreme simplicity, thoroughly practical.

THE SPINNING PLATE, CANE AND CARD.—In this most effective feat the performer first places a short stick or mouthpiece in his mouth, then he spins a plate on the end of a cane and picking up a card, he places one corner of it under the lower end of the cane and the opposite diagonal corner of the card he places on the end of the mouthpiece, when the plate, cane and card will spin rapidly while balancing on the mouthpiece. The principal secret of this feat lies in the card, which consists of five or six cards glued together. In one corner of the card is inserted a small, fine black pin, the sharp point of which projects out of the card one-sixteenth of an inch. The opposite diagonal corner of the card also contains a pin, but this one is heavier and its blunt end projects out of the card about one-half of an inch. The cane is pointed at one end, and in the center of the other end a hole is bored of such a size that the large pin in the card will just fit into it snugly. The mouthpiece is made of metal and should have a slight hole bored in the end. The small pin is set in this hole which serves to keep the card from spinning off from the mouthpiece. To perform the feat, first place the mouthpiece in your mouth and hold it tightly with your teeth. Spin the plate on the pointed end of the cane. To facilitate this,

the plate, which can be one of the ordinary china or metal kind, has a slight dent in the center deep enough to engage the point of the cane. Hold the cane in the left hand and start the plate spinning with the right. When it is spinning rapidly, the right hand holds the cane for an instant, while the left grasps the cane at the extreme lower end. The right hand now takes the card, which should be placed in your coat pocket beforehand, hiding the large pin between the thumb and index finger, and inserts this pin, under cover of the left hand, into the hole in the cane. The whole apparatus is then placed on the mouthpiece, into the hole of which the small pin is inserted to keep the card in place. Now remove your hands and the apparatus will spin while you balance same. At the finish the left hand grasps the lower end of the cane, while the right takes the Card, hiding the pin as before, and returns it to the pocket. The plate is tossed upward from off the end of the cane and is caught in either hand. A drop of oil, placed in the mouthpiece hole, will reduce the friction and cause the card to spin longer and more rapidly. This applies to all feats of a like character. You should, for obvious reasons, while putting together and taking apart the apparatus, always keep your eyes on the spinning plate and refrain from looking at your hands.

THE EVANESCENT SILK.—Nearly every performer uses a silk handkerchief with which to wipe his face and hands while on the stage. Suppose you have just performed a difficult feat and are perspiring rather freely. Having used the handkerchief for the purpose aforesaid, you rub or roll it up between your hands and make it disappear entirely. Did you ever stop to think what a clever effect you could create by causing the handkerchief to vanish in such an unexpected manner? You can easily create just such an effect with the following apparatus. Get a small brass or tin tube about two inches long and one inch in diameter. Have a tinner close one end of the tube, in conical shape, with a minute hole in center of this end. An elastic cord with a knot tied in one end is next attached to the closed end of the tube. The cord is passed through the hole from the inside and the knot prevents it from slipping entirely through. Attach the loose end of elastic to center, inside back of your coat, six inches down from collar. The elastic cord should be of such a length as to allow the tube to lie about three inches from the hand, within the opening of the coat sleeve. Then picking up the handkerchief, bend the arm, which will bring the tube into your hand, where you hold it under cover of the handkerchief. When ready to vanish the handkerchief, roll it up, at same time work it into the tube, thrust your arms forward and let go the tube, which flies up your coat sleeve, out of sight. Show hands empty and proceed with your next feat.

UMBRELLA AND BALL.—A Japanese umbrella and a ball are shown. The umbrella is then opened and the ball is placed, near the edge, on the top of the open umbrella. The ball is then caused to roll rapidly and continuously around on the umbrella, by giving the stick a rapid spinning motion with the fingers. This feat creates the impression of requiring wonderful dexterity, but a perusal of the following explanation will quickly dispel the illusion. To a three-inch, hollow rubber ball fasten a piece of black thread and attach the other end of the thread to the upper tip of the umbrella stick. The thread should be of such a length as to allow the ball to come within an inch of the edge of the umbrella, when open. When the

umbrella is closed, the ball can be shown to be apparently free from it, before and after the feat.

THE VOLATILE EGG AND SILK.—Procure a blown egg shell and attach to its small end a piece of black thread six inches long. Sew other end of thread to center of a large handkerchief. Also get two small silk handkerchiefs exactly alike. Have an egg turned out of wood with a hole bored into one side of it, large enough to contain one of the small handkerchiefs. Paint this egg white to resemble the blown egg. When ready to perform have, on your table, an ordinary glass goblet beside which lies one of the small handkerchiefs with the hollow wooden egg concealed under it. Before coming on stage throw the large handkerchief over your left hand, place the blown egg on the center and hold it through the handkerchief with thread concealed under egg. Crumple up the duplicate small handkerchief and hide it in the folds of the large handkerchief, next to the egg. Now come forward and show the large handkerchief, with the blown egg on top center of it, to the audience. Next go to your table and place the blown egg in the glass goblet, at same time release and drop in, with the egg, the crumpled-Up small handkerchief. This is done under cover of the large handkerchief, which now covers the glass. The other small handkerchief is now picked up from the table, and with it the concealed hollow wooden egg. Walking a short distance from table, you place hands together and quickly work small handkerchief into the hollow egg, at same time waving hands to and fro to conceal movement of fingers. When handkerchief is inside of egg, open your hands and show the handkerchief apparently transformed into the egg. Then place the egg, open end downward, on table, grasp the large handkerchief in center and lift it up, when the attached blown egg will come away with it, hidden within the handkerchief, disclosing to view the duplicate small handkerchief, into which the egg, previously placed in the glass, has been apparently transformed.

THE EQUILIBRIUM CIGAR.—The performer takes a real cigar and balances it on top of a silk hat. The cigar is made to balance, bow to the audience and keep time to the music, never once falling over. To perform this feat a small, round, black stick, six inches long, is used. From one end of the stick a sharp needle projects about an inch. To the other end of the stick is fastened a thimble of such a size as to fit over the tip of the middle finger of the right hand. The stick is secretly slipped into the hat, from the right sleeve. The needle is forced through the hat and the middle finger is inserted into thimble. The large end of cigar is stuck onto the needle, when the cigar can easily be made to do as the performer wills. At the finish the stick is again concealed in the sleeve under cover of the hat, and the cigar can be used for the following feat.

THE VAPOROUS GLASSES.—Two ordinary, transparent drinking glasses are shown to be without any preparation. One of the glasses is placed on the table and the other is inverted over it, mouth to mouth, and both glasses are then covered with a handkerchief. The juggler now lights a cigar and while puffing away at it, he gently fans the smoke towards the glasses.

To perform this, all you have to do is to put a few drops of ammonia in one glass and a little muriatic acid in the other. When the top glass is inverted over the lower one the two liquids will mix, forming a white vapor resembling smoke. This and similar feats can be used to advantage in a juggling act in which a cigar is used, and the same method can also be used for producing smoke from two empty clay pipes. First, however, you should stop up the stems and be careful not to inhale the smoke or get it into your eyes, as it is injurious.

THE COMICAL CANDLE.—During the course of the foregoing smoke illusion the performer requires a light for his cigar. To secure a light he merely reaches into the inside pocket of his coat and brings forth a lighted candle, from which he obtains the requisite light. He then places the candle in a candlestick, where it continues to burn. Sew a piece of rough sandpaper near the opening of the inside pocket of your coat. Now take a noiseless parlor match, break off and throw away the lower half and sharpen the wooden end of the fire half to a point, which you insert into a candle, next to the wick, leaving the match projecting about one-third of an inch. The candle thus prepared is then placed in the pocket, and when you remove it, scratch the match on the sandpaper, when it will light and set fire to the wick also.

THE MAGIC KNOT.—Take a large silk or cotton handkerchief in the left hand and with the right hand place another handkerchief, preferably of a different color, on top of the first one in the left hand. Instantly dropping the handkerchiefs, which are now knotted together at the ends, you at the same moment grasp the loose end of one of the handkerchiefs and after swinging them through the air a few moments, thereby proving them securely knotted, they suddenly untie themselves and fall separately to the floor. There are several ways of performing this feat, but the most simple and inexpensive method is the following: Stretch a very small rubber band over the thumb and fingers of the right hand. The handkerchiefs are rolled up diagonally when placed in the left hand and held by the ends. As soon as the second handkerchief is placed in the left hand, the rubber band is allowed to slip off from the right hand and over the ends of the handkerchiefs, which it holds together as securely as if they were knotted. The left hand then immediately tosses up the handkerchiefs, and a loose end is caught by the right hand, and the two tied handkerchiefs are swung about like a whipcord. To untie them you must give them a sudden quick jerk when they will come apart and will fall separately to the floor or you can catch one in each hand, while the rubber band falls unnoticed to the floor.

THE ADHESIVE CARDS.—An ordinary pack of cards is shown and shuffled. Performer shows his hands empty and places the pack of cards, face up, on the upturned palm of his left hand. He then takes the cards, one at a time, from the top of the pack and places them under the lower cards, gradually spreading them out until finally they project from the palm in the form of a large card star. He then turns his hand over, and all of the cards are seen to adhere to his palm as though attracted by some mysterious magnetic power. The cards are then removed one at a time, or they are all dropped at once in a heap on the floor, and the hand is

again shown free from preparation. All that is necessary for the performance of this feat is a needle, which is inserted in the callous skin of the palm of the left hand a little below the two middle fingers, in such a manner that about one-eighth of an inch of the skin covers the center of the needle and holds same in place. The first two cards from the top are placed side by side, one under each end of the needle, while remaining cards, except the last two, are placed and spread out on the palm, under or back of the first two. Finally, the last two cards are placed partly under the first two and in such a manner that they will hide the needle. The hand can then be turned over and the needle will prevent the cards from falling. By stretching the hand you can break the skin, thereby releasing the needle, which falls, with the cards, to the floor, where it remains un-noticed, while cards and hands are again freely shown.

THE DEMONIAN CANDLES.—Get two candles, treat the wick of one with mixture half and half of chlorate of potash and powdered lump sugar. Moisten the other, tip only, with sulphuric acid. Prepare the candles just before using. Touch each wick with wand, bringing them together, when they will sputter and burst into flame. The above can also be used for setting fire to a handkerchief. Place the potash and sugar mixture on one side of a plate or tray and a few drops of sulphuric acid on the other. Now if you drop a handkerchief on the tray and push it about with your wand or stick, thereby bringing the acid in contact with the potash, the result will be fire. The handkerchief should be small, and if previously moistened with spirits, it will take fire more readily.

THE FLOATING FLAME.—Flame suddenly leaves burning candle which stands on table, and floats about in the air. Performer runs after it, but it eludes him, finally settles again and burns on as before. The wick is loose, has a metal point on lower end, and an assistant has hold of two parallel threads that run across the stage. By bringing a thread under each side of the wick, he can lift it out, move it about and finally return it to the candle.

THE COMBUSTIVE CIGAR.—Prepare a cigar by placing a little piece of phosphorus in the end of same. When you want to light it, all you have to do is to touch it with your, previously dampened, finger and puff away.

THE BALANCING CARD.—Fasten a piece of black thread, about a foot long, to top button of vest. Attach a small pellet of beeswax to loose end of thread. Have a card selected, and after secretly attaching one end of card to the thread, by means of the beeswax, you can easily balance the card on top of a hat held in front of you.

THE BOUNDING HAT.—Sew a piece of garter elastic straight across the center of mouth or opening of a stiff hat. Place hat on head tightly. Now, if you contract your scalp the hat will bound off from your head in a diverting manner. A bounding handkerchief can be made by sewing a solid rubber ball inside of it. The hands are first wiped with same, after which it is thrown on the floor and caught on the rebound.

BALL AND HAT DROLLERY.—Procure a plug hat and cut out the top or crown and also cut out a round, three-inch opening in front, about an inch above the rim. Refix the piece cut of the front with a hinge made out of silk taken from crown, and glue a joint of elastic on the inside so that the flap door will close mechanically. Fix a piece of black cloth inside the hat, in a slanting position, from top of back to bottom of hole in front. Now place hat on head, juggle three balls, toss one up high, catch it in the top of hat, when it will roll down the cloth chute inside of hat, come out of the door in front, fall into your hands and the juggling is continued as before. The same hat can also be used for performing the following feat: Out of an apple cut six three-quarter inch ball shapes. Place three of them in your mouth, secretly, and place hat on head with door side to rear of head. Juggle the remaining three apple balls, toss one up, catch it in hat, make a wry face and spit one of the apple balls out of your mouth, catch it and continue the juggling as above, until the supply of balls in mouth is exhausted. The apple balls, being small and light, will not force open the flap door, but will remain in the hat.

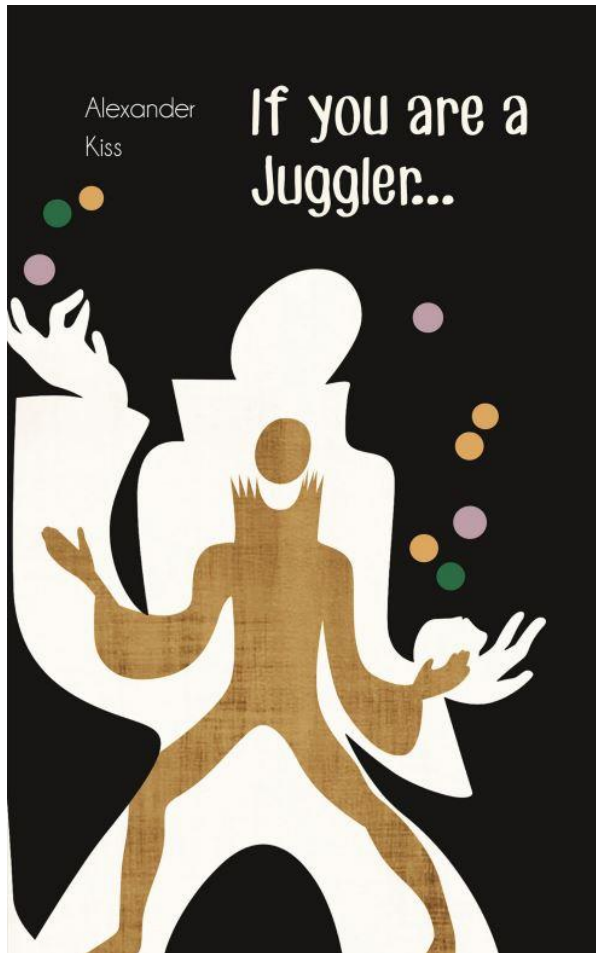
EXTEMPORANEOUS REMARKS.

Three words contain the secret of success in the art of juggling. They are: Practice, patience and perseverance. But besides all this, you must possess an inherent, natural aptitude and liking for the art, and you should also have good, strong eyes and very steady nerves. Therefore if you would become a wonderful juggler, avoid tobacco and strong drink, or at least be very moderate in the use of same. Good light is also very essential to juggling. You should stand with your back towards the light while practicing. Of course, when performing on the stage you cannot do this and must face the footlights. Endeavor to make the best of the situation, however, by performing some of your more difficult feats, standing sidewise to the audience. In this position the footlights will not bother you, but will aid you by shedding a good sidelight. No matter how well and easily you can perform a certain feat, never grow careless, but give all your attention to it. Don't lengthen your act by repeating a lot of minor feats until the audience grows tired of you. Rather do a short act of six or seven minutes' duration, and work quickly. Modern audiences like to see a variety of good feats and quick movements. Never attempt to perform a feat in public until you can perform it well in private. Arrange your act so that each succeeding feat will be more productive of applause than the preceding one, and always save your best and most novel feature for the finish. In regard to salary, get all you can, and if you are doing a good act, or, in other words, "have the goods," don't be afraid to sell them at their highest value. A manager's estimate of an act is usually gauged by the money he pays out for it, and the monetary value of an act is

determined by its drawing power. Dress your act well and appropriately, so that when you appear before an audience you will not have to feel embarrassed. Be at your ease and remember that, no matter how much skill or talent you may possess, it will avail you nothing if you allow fear or a lack of confidence to get the better of you. Practice all you can during your leisure hours, but do not overlook the fact that one hour of earnest and energetic practice, with a desire and determination to accomplish results, is worth more than ten hours of lazy, shiftless, half-hearted and disinterested practice. Get all you can out of your act. If five-ball juggling is your limit, use the largest size you can handle. The same applies to club juggling and all other juggling. The larger the apparatus the greater the effect. Intersperse the more pretentious feats in your act with various quick and surprising effects. This will tend to keep your audience on the "qui vive," or, in other words, will enliven their interest in you and your act. To put the hands in proper condition for juggling, especially in cold weather, rub palms violently with balls of opposite thumbs to produce warmth and moisture. Also shake well a bottle of glycerine, remove cork, moisten ball of thumb with what remains on cork and rub well into palms. In hot weather, if your hands perspire too freely, apply a little talcum powder. This is especially good for club or similar juggling. By carefully following the lines set forth and practicing accordingly, any beginner should very soon acquire the rudiments of the art of juggling. The advanced amateur as well as the professional should also derive benefit and results from a careful, intelligent perusal and application of the ideas contained in the foregoing pages. In conclusion, do not forget that success usually comes only to those who earn it by dint of close and earnest application to their respective lines of endeavor.

Other historical juggling books

If You Are a juggler, by Alexander Kiss

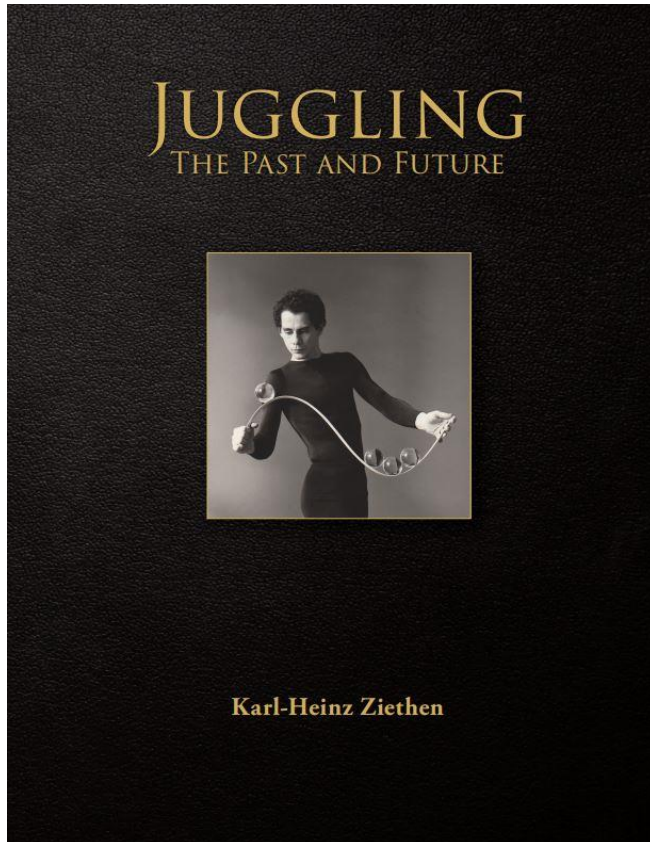


Alexander Kiss wrote, "If You Are a Juggler" in the USSR in 1970. Now that it finally has been translated into English, we can all learn from this Russian circus icon and master juggler. In 1969 Alexander won the Rastelli Award, given to the top juggler in the world. In this book, Alexander Kiss shares his life's work while also offering insights to jugglers and other performers alike. From stories of juggling greats to descriptions of their famed tricks, this is a collection of valuable information to all who read it. Learn Alexander's thoughts about proper practice technique, how to structure an act, correct body position, originality, developing new tricks, prop decoration, and much more.

Publisher Niels Duinker

ISBN number 978-90-821676-4-1

Juggling, The Past and Future, by Karl-Heinz Ziethen



Karl-Heinz Ziethen's long-awaited book "Juggling, The Past and Future" is a new, extended edition of his previous double volume masterpiece "4,000 Years of Juggling".

This book reveals the intricacies hidden inside the entire history of juggling with startling detail. Beginning with the earliest traces of the genre in the ancient Egyptian tombs at Beni Hasan (1994 B.C.E.), and stretching all the way to modern artists and current innovations, this is the most complete work ever published on the subject to date. Spread across 589 pages, there are 1063 archival photos, drawing directly from the author's personal collection.

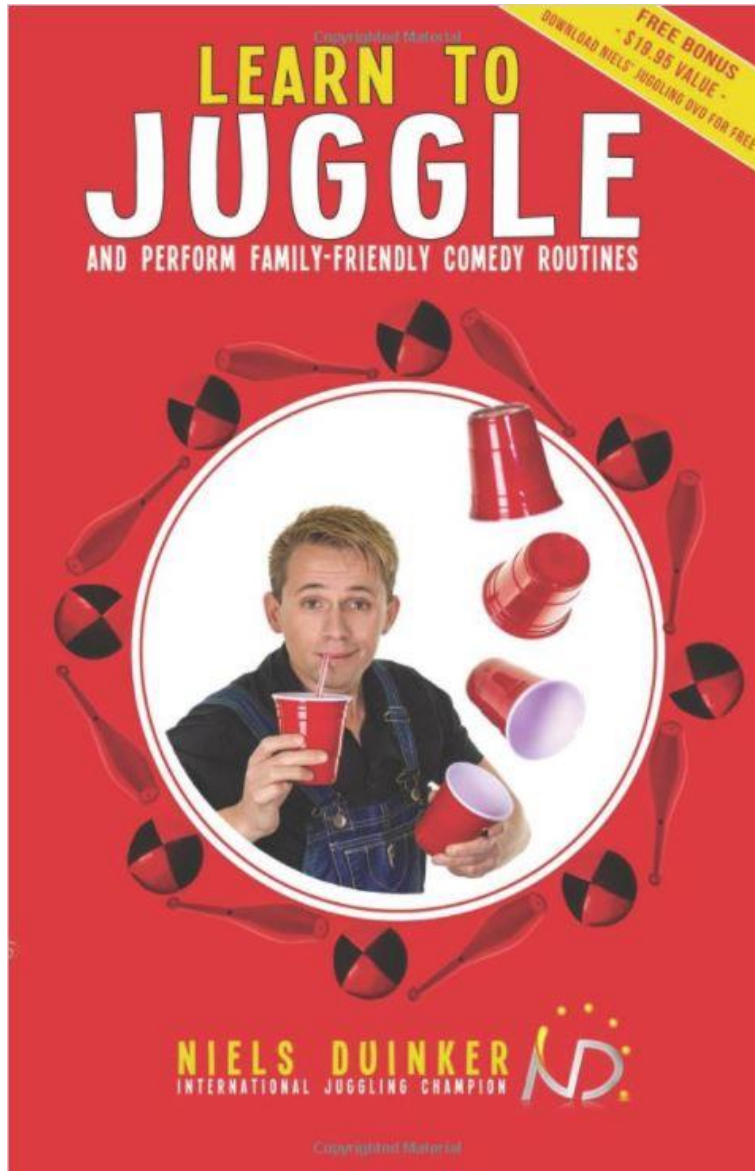
The Berlin native Karl-Heinz Ziethen has been an avid juggling enthusiast, historian, and author. His 13 prior publications about juggling have brought him global fame and respect as the world's foremost juggling historian.

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Juggling books written by Niels Duinker

Learn to juggle: and perform family-friendly comedy routines!

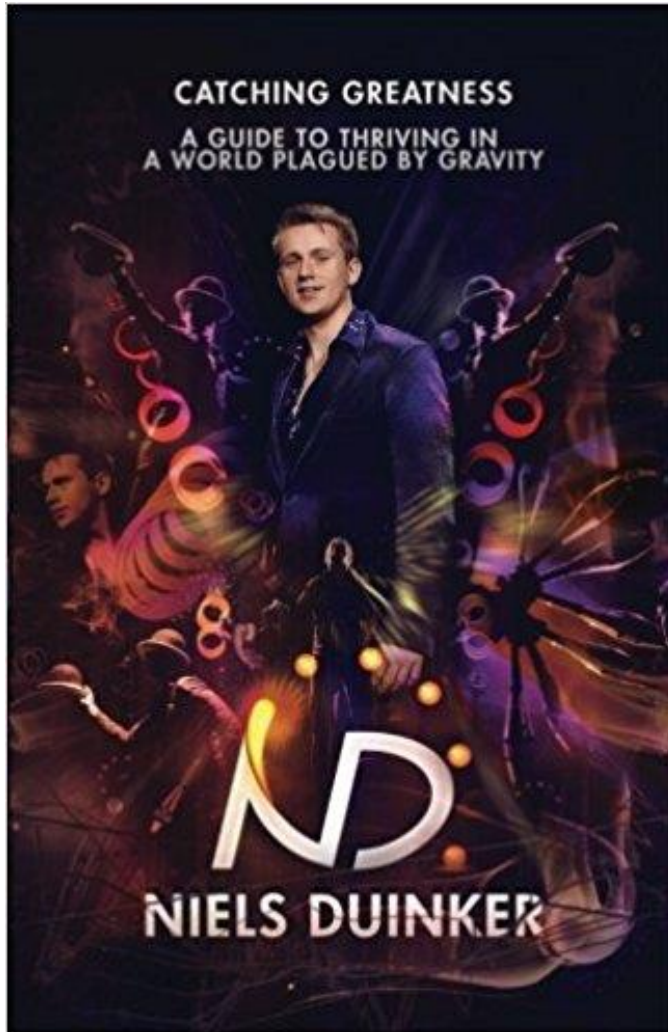


Juggling is fun, and with this book, you will learn the basics! You will learn how to juggle up to 4 balls so that you can amaze your friends. This book also includes plenty of juggling jokes and gags that are guaranteed to get smiles and laughs from everyone you share them with! Juggling improves hand-eye coordination and is a fun exercise. People will literally applaud you for your work-out.

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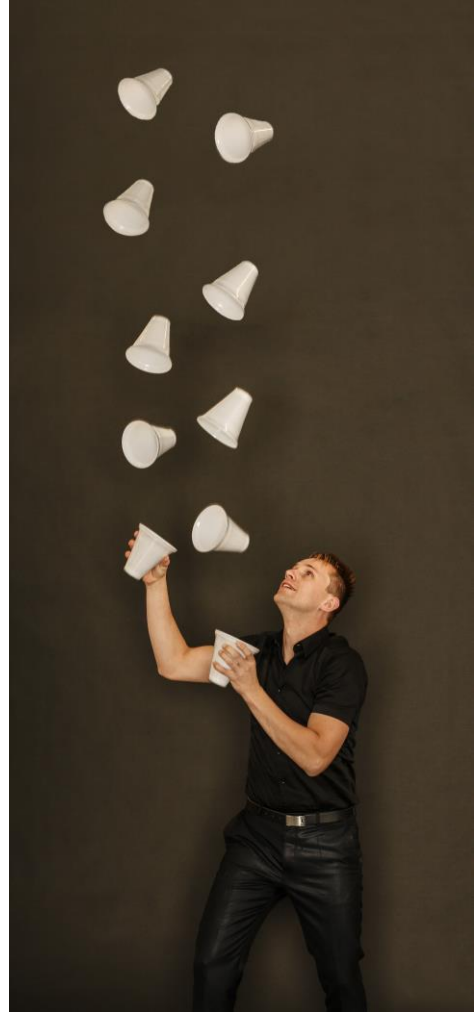
A Guide to Thriving In a World Plagued By Gravity



A Guide to thriving in a world plagued by gravity Niels Duinker lives a life that most people dream about. International travel? Worldwide acclaim? Being paid to follow your passion? Niels has all of that and more. In this, his first book, Niels reveals his secrets of success. You'll learn how to overcome obstacles in your life and work: the distractions, negativity, fear, and boredom. Leveraging your resources, using specific organization strategies, and tapping into a passion for excellence, Niels helps you "redefine gravity." If you refuse to let the world weigh you down, soaring is all the easier. You'll read how Niels achieved an international career, with shows from Amsterdam to Las Vegas, while still in his teens. This 2-time Variety Performer of the Year and 3-time Guinness World Records record holder keeps nothing back. This book will inspire, motivate and spur you into action. With Niels as your guide, you'll be well on your way to creating your own uplifting life.

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About Niels Duinker



Niels Duinker (born 9 August 1985) is a professional juggler from Rotterdam in The Netherlands. He is a lifetime member of the International Jugglers' Association. Niels began his career in the youth circus of Rotterdam Circus Rotjeknor, and throughout the year he has been mentored by Freddy Kenton and Daniel Holzman.

Niels now holds 7 Guinness World Records and has performed in theaters, on television, on cruise ships, and at events on all seven continents. Niels was the first and only person ever to do 14 juggling shaker cups.

He holds a Bachelor's degree in Mechanical Engineering from the Delft University of Technology in the Netherlands and won the Gold Medal at the 2009 circus festival in Taipei, Taiwan.



