

# The Catch

ISSUE 4  
JUN - AUG  
1993  
VOLUME 1  
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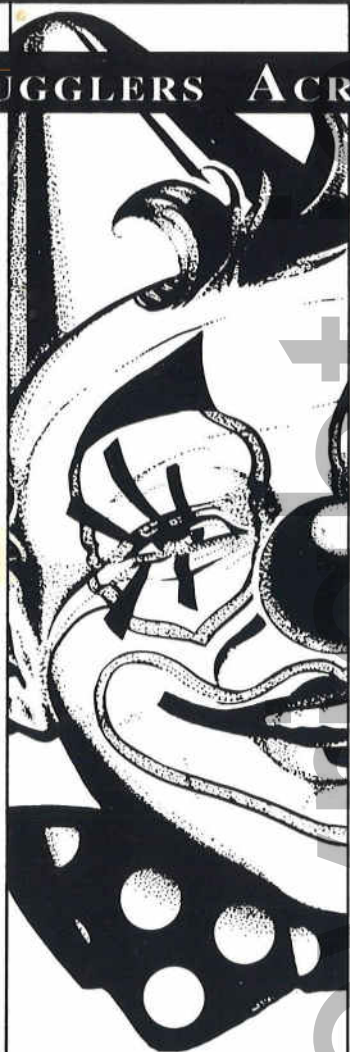
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# The Catch

Moorledge Farm Cottage Knowle Hill Chew Magna Bristol BS18 8TL

Who'd have thought the whole thing was so complicated? I don't just mean chucking objects about in a co-ordinated manner, or displaying yourself in front of a (possibly indifferent) audience, problematic though they are; I certainly don't mean doing a magazine, which is as easy as falling off an Ultimate Wheel. But the longer we do this magazine, the more complicated the issues that we find we want to cover.

This issue we start thinking about the ecological issues that everybody, especially those who are ever-expanding users of petrochemicals (and a lot else), ought to think about. And we find there aren't any easy answers - though I assure you we're going to keep looking.

A letter in the last issue questioning commercial ethics (thanks to reader Luisa Bond), started us off on the moral dimension of this game (of course there are moral dimensions), and this questioning has to continue. That's why I've instigated 'DROPS', aka. "Controversy Corner", a deliberate wind-up that's hopefully going to get people thinking and hopefully replying, at least get some conversations going. Traditional Circus, whether or not you're one of those who (consciously or otherwise) react against its style and methods, affects all of our approaches to performance, even if only that we've all seen a circus at one time or another and absorbed the images. Even the non-skilled street artist is a descendent of the travelling performer of the middle-ages and earlier, out of which the circus in its "traditional" style (mostly Victorian, like most of our so-called "Traditions") was developed. I'd like to read more from Traditional Circus People and travelling shows; I hope we all do. "The Juggler" and "The Street Performer" already have a public image (and not a completely flattering one), so what is happening to "The Clown" is important too. Plenty to think, talk, and write about.

"Generally, jugglers are thinkers," said reader (I assume he can read) Dan Zero back in issue 2. Go ahead, prove it!

The most thought-provoking bit of juggling I've seen in a long while, maybe ever, came from the Gandini Juggling Project in the Public Show at the Birmingham Convention, and we make no apologies for devoting a good deal of space to it. But I'd also like to hear the opinions of those who were talking through it, or slow hand-clapping, or who simply don't like the sound of it. I'm sure Sean, Kati, Mike & Co. would too. Or should. We're not trying to establish a hierarchy of stars here (that's for other people and other publications), even though we do believe in introducing you to acts we think you'll enjoy, and getting technical tips from the best. Even an audience can give technical tips. And, especially late in the apparent demise of the big-business circuses, our acts are interestingly democratic (meaning "of the people"). Let's keep it that way.

It's something you might notice with the Chinese, actually, to bring us round to our concealed cover stars. Chinese Culture, whatever flavour the government, is very integrated, any part of it reflects attitudes in the rest. A bit like a hologram, to use a trendy image. To be part a celebration of physical culture (fitness, dexterity, training), apart entertainment, part instructive, with echoes of (in their case, at least) religious ritual - that's something to aspire to in performance, isn't it? It's something that Greek Tragedians or British Mummies and Mystery Players would recognise. And if today's jugglers, new circuses, cabaret and street performers really are something new, as most of us might like to claim, perhaps we should be looking harder at the deeper meanings behind what we do and what we show. This doesn't just mean giving your next act a fashionable Green theme...

Wow! So many more things to read and write about! That's a jolly good thing as far as we're concerned, of course. There's no fun and no money in having nothing to write about. And I'm not over-keen on the absence of either. This issue is hereby dedicated to all the people who said "A juggling magazine? What ever will you find to write about?"

Next time out - Life on the Road, Juggling Therapy, Confrontational Street Theatre, more old jokes done in a new way, and more opinionated ego-tripping from yours truly

Diabolo

5-9

## CATCH THIS

Got an empty diary? Ours is full (we're so much in demand, dahhling) but we'll let you copy down all the entries (except those written in red which are private). International, News and Whether.

11-13

## CLOWN AROUND TOWN

Ups and downs in the world of the red nose dears.

15

## THE ACTOR FACTOR

Grilho Parafuso indulges in a bit of name-calling.

16

## BALLS

Books and videos aren't that good for juggling with, but they can be quite good for juggling. (eh?)

17

## MANY HAPPY RETURNS

If someone throws something at you, do you duck, or throw something back? Give as good as you got with Pippa Tee's passing for beginners.

18

## GIVE US YOUR MONEY!

Not *The Catch* after your dosh this time, but some ideas how to get some off the government.

19

## A RIGHT SHOWER

*Catch* kids' page. Adults only admitted if accompanied.

21

## POLE RESULTS & HOW TO GET THEM

Anna Gillings gives us a twirl or two.

22

## THE GAMES PEOPLE PLAY

...or the ones the *Catch* hecklers and Robbie think they *should* have a go at.

25&amp;27

## PORT AND CABBAGE

The Swamps of Sheffield (the Circus of that name) go to the mountains of Montemuro, Portugal (to the theatre-group of that name).

26

## MULTIPLEX/FLASH!

Buy a subscription, sell your grandmother, bare all, tell us all about it and make us laugh. It's all here.

29

## CATCH OUT

We already told you how full our diary is. Now we rub it in by saying how much fun we had.

30-31

## BRUM HUM

*Diabolo* wasn't there, apparently, but just about everyone else was. And insists on telling you about it.

33

## PASSED

Kit Summers with another history lesson.

34

## AB-ORIGINAL

Run out of things to juggle? You should try boomerangs, says Mary Newton.

35-36

## JUGGLING WITH THE EARTH

Claire Mop looks through the recycling bin and says juggling could be a waste of energy.

36

## CATCHPHRASES

What do the BJF & JTF have to say for themselves? Not a lot this time, it seems.

37

## DROPS

Life with the lions? How does that grab you?? Plus, a world first, *Diabolo* apologises!

38-39

## DROP BACK LINES

Juggling with pens and typewriters. Just about anyone can join in, and by the looks of some of these, already has.

40-41

## CLUBS

Meet more jugglers! Chuck things at them! Fall in love! Get stinking drunk in the pub afterwards! Blame it all on the workshop directory!

44

## STRANGE ENCOUNTERS

Robbie goes to bed with a belly full of bad cheese or a head full of something worse.

ISSUE FOUR - June-August '93

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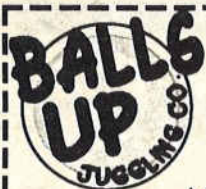
Deadlines - as I write this it's the middle of the night and I'm up against one of those and not at my most tolerant. Any information that gets to us later than six weeks before the first month on the cover runs a risk of being binned or stuffed in the file marked 'Next Issue'. The "September-November" issue is being assembled, Frankenstein-like, at the beginning of August, and we want your material by the middle of July, the 15th. Late adverts, amendments and additions over the fortnight following need to be accompanied by a damn good reason or a damn large cheque.

All photographs and contributions remain the copyright of the authors and artists. Our contributors are wonderful people, I'm sure you'll agree. If you have the same degree of finesse, charm, charisma, artistic excellence, devastating wit and the analytic ability of Aristotle, you're either lying or you're someone we want to hear from.

You'll never know till you try. If you *must* have photographs or transparencies returned, please enclose an SAE. Don't blame us if you don't agree with something (or indeed anything) you read here. Write back! We accept no responsibility for the opinions of others, or the state of the country. I was just standing there and this ran up and put it in my hand, officer.

If you can read this you're too close. Or very bored.

*The Catch* owes its existence to Stuart & Jan & Pip, who had the idea and do all the work.



PRESENTS

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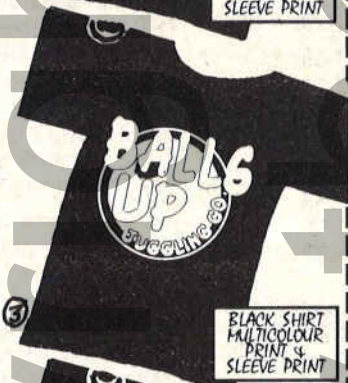
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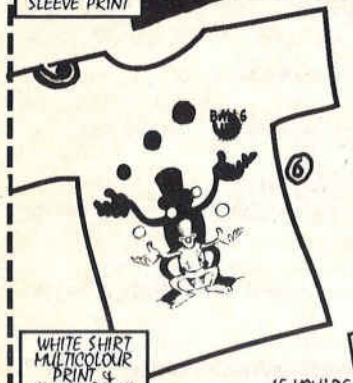
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# LEEDS EUROPEAN CONVENTION

## 1-5 September

### CHINESE INVASION



Peking Opera and friends

From the Leeds Euro Convention to a muddy field considerably nearer home (unless you live in Leeds, that is), you're going to have plenty of chances to see one or another of the Chinese acts in the country this summer. The wise monkeys among you will see them all.

*Peking-Opera*, as Rachel Henson who has studied it in China explained to us, began on the streets, and there is no "invisible fourth wall" as there is in most of the European Classics - the audience is addressed and included just as in Circus Theatre, *Commedia del'Arte* or similar mediaeval relics. Like New Circus, it's an attempt to integrate physical skills and theatre, every prop is manipulated; as a historic form (consolidated about 200 years ago, but with roots far older) this integration has reached a very high level. For all its stylisation of gesture and prop, there's a great deal on the conceptual level that European performers could learn.

Stories are taken from ancient Chinese literature. Those about *Monkey* combine mime, acrobatics and clowning, the more martial warrior stories blend acrobatic dance with sophisticated routines using swords, spears, hammers. Often there is a warrior heroine who vanquishes the opposition with grace and humour.

The skills level is amazing, as anyone who's seen Peking Opera or Chinese State Circus (which uses Opera characters between more modern acrobatic and manipulation routines) will testify. Object balances, diabolo routines, acro-balance,

juggling - if you do any of these, you'll find something to stretch you in the show. And the costumes are worth the visit in themselves.

#### *Peking Opera dates include*

**LONDON International Festival of Theatre (LIFT)**, Queen Elizabeth Hall, South Bank Centre, June 15-18  
Tickets 071 928 8800, more information 071 413 1459.

#### *They also appear at*

**NOTTINGHAM Playhouse** 21-26 June  
**MANCHESTER Royal Northern College of Music** 29 June - 3 July  
**NORWICH Theatre Royal** 13-17 July

There are also workshops for the lucky students of the Sam Rhodes School, and members of the famous disabled theatre company *Graeae*.

#### *Chinese State Circus dates include*

**BRISTOL Castle Park** July 21st - August 3rd

The current ZIPPO & COMPANY tour includes the four-strong Zhang House troupe, the first to be allowed to work away from the main State Circus groups, as well as Rumanian performers.

### The big one!

The venue is Beckett Park where the 4th British Convention was held. Everybody has to report there for registration, including van parking, camping, etc. This site has ample indoor juggling space, large cafeteria catering for all tastes, free swimming pool, bar and so on. The University accommodation (cheap), free camping and park-up are five minutes away by shuttle bus, along with juggling, music (live bands) and cabaret Big Tops. There's also Carnegie Sports Centre for acrobats and gymnasts. The Public Show, in fact the three Public Shows, will be in the lovely Grand Theatre (seats 1500), with one aimed at families.

You want more? UV glow-room, 15 teacher/performers from the Peking Opera School (see previous article) and China's foremost Diabolo teacher, Li Zhen. Karlheinz Zietzen, doyen of Juggling photographers, will be there with items from his video collection, much of which is classic footage of the greats of Circus and Variety, quite a humbling experience! For all our sophisticated equipment we can hardly keep up with the classics, let alone come up with something original! And there's a fairish rumour that Anthony Gatto might just find his way to Leeds, something of a scoop. If you don't know why, you'll surely find out!

With all those goodies going, why not give something back yourself? Workshops are to be organised in Armley Jail - volunteers will certainly get a new perspective there! Donations of equipment to leave behind are welcome.

If you haven't had one of those nice glossy leaflets, there's a form insert in this issue of *The Catch*. If you've lost that, write to European Juggling Convention, Arch N, Granary Wharf, Canal Basin, Leeds LS1 4BR Tel. 0532 444449. Before August 1st, tickets are £20 adults, £12.50 for 5-15s; after, £25 & £15.

# Conventions & Festivals

## JUNE

### 31 May-4 June Eurobusk '93

part of Ramsgate Spring Festival, Kent £500 cash prize and five others. Discounts on local camping. Apparently the first European Busker's championship, though there are longer-running festivals and competitions in Europe... Enter by collecting a number from Churchill's Tavern, The Paragon, Ramsgate. More details Festival Office, 8 Rose Hill, (0843) 580994.

### 5 Blandford Juggling Day

Crown Meadows, Blandford, Dorset 10-5 Marquee, food, bar, event free but there's a paying gig from the mighty Rhythmites, who played at the Bath convention, in the evening. Ring (0258) 455719

### 5-6 7th Dutch National Acrobatics Festival, Gronigen.

Major, serious, fun, expenses available for performers NAF, Postbus 6084, 9702 HB Gronigen, Holland.

### 11 100 Metre Mad Dash

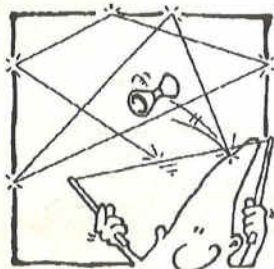
Salford Quays, Trafford Road, Salford, M5 2SQ  
100 unicyclists dashing 100 yards. £500 to the winner, £300 2nd, £200 3rd! £5000 to anyone who breaks the record!! £5 to enter, for which you get food and a party, worth it anyway, really. Phone 061 834 7787 to see if there's any room left. Or just go along and marvel!

### 12-13 Sun Valley Kite Festival

Margam Park (between Bridgend & Port Talbot, M4) West Glamorgan. Country park location (plenty of other attractions if you needed them), top Stunt Kite display, open Kite competition for kids, stalls, juggling (but of course!) and lots more. £3/£2 entrance, cheap camping nearby. SAE to Steve Gibson, 91 Baysham Street, Hereford HR4 0ET (0432) 359999, Peter Metcalf (0432) 263737

### 25-27 Glastonbury Festival

Worthy Farm, Pilton, Somerset. Line-up and Run-down details next! Tickets from agents or (0272) 767868, Info 0839 668899



## JULY

### 2-17 Street Entertainer of the Year

part of Exeter Festival  
Free Entry, Free Camping, cash prizes, pro. street entertainers already booked, allegedly plenty of promoters and bookers in town too. Details on (0392) 76154 or from Exeter & Devon Arts Centre, Gandy Street, Exeter EX4 3LS (0392) 219741

### 3-4 British International Boomerang Tournament.

Sundorne Playing Fields, Harlescott, Shrewsbury. Details 0532 788183 and see article page 34.

### 4 The First Shrewsbury Juggling Convention

Sundorne Games Hall, Sundorne Road. 10am-10pm, workshops, puppet theatre, didgeridoo, adult crèche (!?), UV room, live music etc. Kite festival next door! Uni Jousting, Big UV room, stalls, vids, storyteller and a considerable amount of amusement in prospect. £5.50/£3.50 from Jugglespace, 23 Carline Crescent, Shrewsbury, Shropshire. Helen (0743) 362878, Mel (0743) 86089.

### 12-18 Festival of Clowns & Circus Skills

Brewers' Quay & Hope Square, Weymouth. Free event! Saturday Juggling/Uni Olympics, Sunday Grand Parade & Gala Show. Subsidised food, camping by the sea. Very pretty site, great fun, great pubs, all organised by ringmaster Bob Townsend (see clowns feature) c/o Silverlands, Stokelake, Chudleigh, Newton Abbot, Devon TQ13 0EH (0626) 852872

### 24-25 Jugglefest II

Park Recreation Centre, Horsham, West Sussex. Foolishness in the extreme. Saturday - Games, procession to scare the locals, workshops including Mime, Cigar Boxes, Erratic Behaviour [that's me at the bar, surely -d], Adrian Kirk, Gandini & Co. Great Show (honest) on Sunday with the above-named plus The Three Gits, Captain Bob's and the incredible (incredible-how-they-keep-it-up-at-their-age) Norfolk Mountain Rescue A-Team. Camping, bar, grub, National Unicycle Hockey Tournament Sunday, lordy lordy loads more. Looks like you'd better go 'cause we'll all be there. £9 (310 on the day) from Jugglefest, Unit 2B Springfield Court, Swan Walk, Horsham, West Sussex, RH12 1HQ, info. from Absolute Balls (0403) 273466

### 24/31 Vlissingen Strattfestival, Holland

010 31 1184 15244

## AUGUST

### 1 Therfield Heath Kite Festival

Royston, Hertfordshire.

### 14 Charity Jugglethon

West Kent YMCA, Saint John's Centre, Saint John's Road, Tunbridge Wells, Kent. Juggle and raise money for your favourite charity. Stalls, side-shows, speciality acts. Phone Mike Gilson (0892) 548823 to find out how it works.

### 13-22 Limburgstraatfestival, Geleen, Holland

010 31 46757588

### 14-15 Crawley Juggling Convention

The Hawth Theatre, Hawth Avenue, Crawley West Sussex. Friendly, loads of facilities, several workshop spaces, veggie caterer, camping space & hard standing, entertainment, fire show, ceilidh, stalls, games, Uni-Hoc, street sessions in town, good show. Easily accessible from Crawley or Three Bridges BR stations. Weekend £10, 6-12s £7.50; Sunday only £4/£2. Main show £5/£4. Details Sally or Nigel, 0293 786143.

### 27-29 Scottish Convention

Stirling University  
All on one site! Check out whether it'd be good for the '96 National! Stirling's easy to get to by road or rail from Edinburgh (stop at the festival on the way) or Glasgow. 100ftx100ft hall, video room, disco & fire show first night, hot public show, well-priced (steady on the jokes) accommodation and camping. Day tickets £5, weekend £22 (£20 concs.) including two nights campus accommodation, save £2 if you book before end of June. More details from Keith Russell at Stirling District Council (0786) 432353, Mark Segal 041 945 2641.

## SEPTEMBER

### 24-26 Alderney Convention

Moir, Alderney Pottery, Les Mouriaux, Alderney, Channel Islands (0481) 822246

### 25 - 3 Oct. The 5th Bristol Circus Skills Convention.

John Carter, Lockyers farm, Dundon, Somerton, Somerset TA11 6PE (0749) 77404, (0831) 146025.

### 26 Kite & Flying Spectacular

Parham Airfield, Suffolk.

## OCTOBER








### 3 3rd East Midlands Juggling Convention, Corby

### 31 Halloween Juggling Convention, Lancaster



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# the gig guide

## GANDINI JUGGLING PROJECT

five-piece version of  
current raves -  
May 24 PORTSMOUTH  
Festival  
July 24 HORSHAM  
Juggling Festival  
August 9/10 LONDON  
Lilian Baylis Theatre 071  
837 4104 - with  
EXSTATIC AERIAL  
THEATRE also on the bill.  
23-September 4  
EDINBURGH Festival  
Saint Brides - NEW  
SHOW

## STEVE RAWLINGS

May 21 EPSOM  
Playhouse  
22, 28, 29 BATTERSEA  
Jongleurs  
30 EUSTON, Shaw  
Theatre  
June 4 GREENWICH Up  
the Creek  
7 TWICKENHAM Bear Bat  
Club  
11, 12 BATTERSEA  
Jongleurs  
19 SOUTHEAST Cliffs  
Pavilion.  
25, 16 BATTERSEA  
Jongleurs  
July 9 - September 5  
SCARBOROUGH Futurist  
Theatre, The Brian  
Connolly Show.

## ZIPPO & COMPANY

May 18-23 HARINGEY  
Bound's Green  
26-June 6 ACTON  
9-13 SIDCUP, BEXLEY  
15-20 BARNES  
22-27 CLAPTON,  
HACKNEY  
29-July 4 CROYDON  
6-11 NEWHAM  
13-18 MITCHAM  
20-25 BLACKHEATH  
August 16 - September 4  
EDINBURGH FESTIVAL  
Info, reservations, (0782)  
284850.

## COSMOS Cabaret

Anna Gillings, Jom  
Semlyen and more big  
names - Black light extra!  
30/31 August, York Arts  
Centre (0904) 627129

## NATURAL THEATRE

Magical Mystery Tour  
with afternoon teal  
4-6 June, Bath &  
Wiltshire  
Scarlatti's Wedding (last  
outing?)  
May 22-24, LONDON  
Donmar Warehouse 071  
497 9977  
street nonsense  
May 22-23 LONDON

Covent Garden Festival  
27-31 Kreuztal, Germany  
29-31 NORTH SHIELDS  
Fish Quay Festival  
June 4-6 BATH Festival  
3-10 LYON Festival, France  
ESCWEGE & BRUHL,  
Germany  
17-20 OEROL, Holland  
25-27 GLASTONBURY  
Festival  
26-27 WANDSWORTH  
Show  
26-27 BATH & BRISTOL  
July 2-4 MULHEIM, etc.  
Germany  
7 BATH  
9-11 BEXLEY Show  
7-10 HENLEY Festival  
14-16 NEWCASTLE Tall  
Ships Race,  
17 LONDON South Bank.  
July-August TOKYO,  
Korauken Park

## CROISSANT NEUF

The Eco-powered Circus  
May 22-23 LEICESTER  
Knighton Park Green Fair  
31 NEWCASTLE UNDER  
LYME Brampton Park  
June 25-27 GLASTONBURY  
Festival, Alternate  
Technology Field,  
July 10-11 WALLESEY  
16-17 LEWISHAM Energy &  
Peoples Day.  
24-28 NORWICH Waterloo  
Park  
August 1-7 WINDSOR Great  
Park, Wings '93  
16-27 GRAVESEND Garden  
promenade  
29-30 CHELMSFORD  
Hylands Park.

## NO FIT STATE

Britain's only full tented New  
Circus  
May 20-22 GLASGOW  
castlemilk, Glenwood  
School  
28-30 DUNDEE Riverview  
park, Monifieth,  
June 2-4 AYR Festival, Dam  
Park  
19-20 GLASGOW Show,  
Bellahouston park  
25-27 GLASTONBURY  
Festival  
July 8-12 RICHMOND  
Festival, Twickenham Green  
28-31 TAMWORTH Castle  
Pleasure Grounds  
August 3-6 NARBERTH  
11-14 OXFORD South Park  
18-22 HACKNEY Leyton  
Marsh  
29-30 CHELMSFORD  
Spectacular  
September 2-5 LEEDS  
Juggling Convention.

## PAUL MOROCCO

May 27 SLOUGH Thames  
valley Uni SU  
June 1-24 BERLIN  
Wintergarten Variete Theater  
25-27 HEILBRONN Festival,  
Germany

July 17 KOBLENZ Festival,  
Germany  
22-31 MONTREAL Just For  
Laughs festival. August  
7 STOCKTON Riverside  
Festival  
13-September 4  
EDINBURGH Fringe,  
Pleasance Theatre

## RA-RA ZOO

in WHITE SNAKE - a  
collaborative community/  
professional show in  
Cambridge, for the whole of  
August. Up to thirty locals  
will be involved. The show  
takes place 26-29 August in  
the Corn Exchange. Sounds  
well worth seeing or  
participating in!  
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## JONATHAN KAY

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# glastoblast

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'79 saw the first Theatre tent and Children's area, but it wasn't until '81 that the tiny theatre field had wandering entertainers giving that Pilton atmosphere. The Circus came in '89 and was followed in 1990 with the fabulous GOSH.

From simple beginnings Bella now organises twelve venues with 1000 shows over the three days. You can sit in cabaret and watch the best alternative stand-ups or go to the more serious theatre tent if you're feeling like culture, watch the best of new circus performers indoors and out, or let street performers (bordering on the totally insane in many cases) surprise you.

This year's bill includes the following circus and wandering shows -

Naphtalene - French company reminiscent of Archaos, or last year's Dogs of Heaven with a bit more plot. Pyromadness mythology and this year's blow-you-away show.

The Pack - the young stars!

Turbonana - Rave/Circus lunatics

Founambule - high wire

Les Têtes en l'air - cloud swing

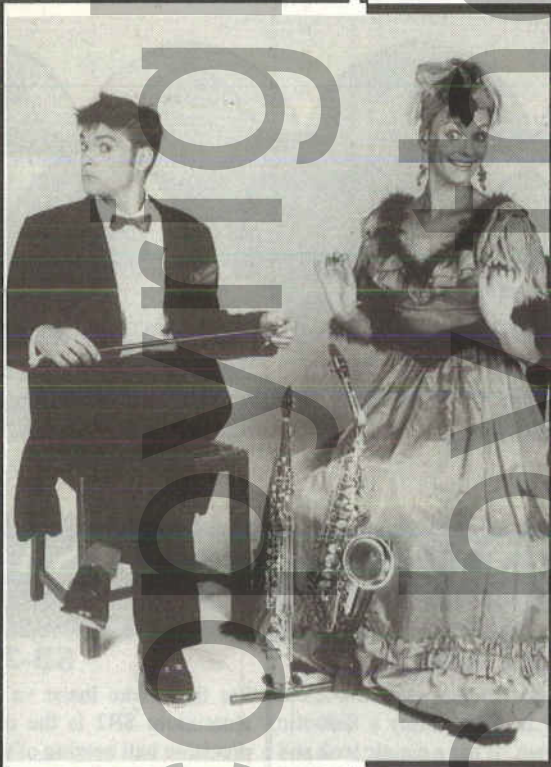
Firenoise, Rachel Henson, No Fit State, Le La Les, Swamp, Fluke, Chimaera, Ijs en Weder, Lee Hayes, John Teasdale, Pete Mad, Vander Bros., Shock Bros, high-wire jousting...

walkabout and set-up-anywhere from Desperate Men (yay!), The Natural Theatre (of course), Whalley Range All-Stars (who are completely cracked), Grand Theatre of Lemmings, Forkbeard Fantasy, Bob & Bob Jobbins... The works, really.

Cabaret & Theatre includes Jonathan Kay, Angela De Castro (ex Mummersandada), Boothby Grapho, Tony Allen, Ultravision, Roy Hutchins, Compass, Andy Smart (Vicious Boy)... among those with a circus-y inclination, and loads of names you'll have heard on the comedy cabaret front.

See the whole of next year's *Catch* raves in one weekend!

PHOTO: KARMINA WALTON



All dressed up for Glastonbury - Le La Les

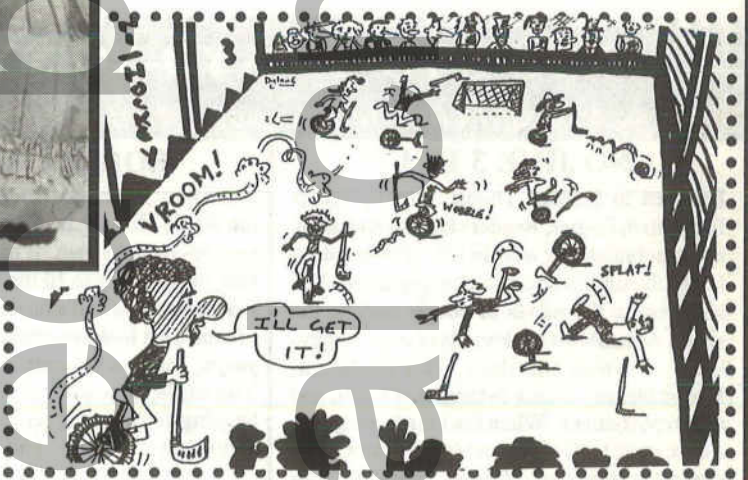
# unicycles!

## We are pleased to announce the arrival of THE BRITISH UNI-CYCLE TOURNAMENT! (BUHT)

All year round there are Uni Hockey tournaments, as you've probably noticed. Some of these events, basically all the ones the BUHT (sounds like a kind of milk, or maybe a cow disease) know about, will count towards the tournament, one point for every round the team survives. At the end of the season, i.e. at the British Unicycle Convention, the points will be added up, and the winners get awarded something other than the everlasting ire of their opponents. The system is being co-ordinated by Mr Lee Jellyhead & Russell c/o Oddballs, and Ben from Oxford Cyc'O's.

There are supposed to be 16 teams, though we've only counted the sort-of twelve that were at Birmingham, which are as follows:-

Circusoc - Bristol  
Captain Bob's - Bath  
Cyc'O's - Oxford  
Rejects - Scratch Team  
Cut - Cardiff  
Freaks - Bristol  
Lunis - London  
Filthy & Rank - Nottingham  
Hug - Hastings  
Catch - ? (thanx Lee)  
C&G - Cheltenham & Gloucester  
Mossles - Nottingham...



plus Albert & Friends instant Circus team who played at their own London Unicycle Grand Prix a couple of weeks ago, Molesey Maniacs, of course, and Absolute Wheels, who don't seem to have played yet on any of the numerous scribbled bits of paper we've been sent. Some clubs have "A" & "B" teams. The full rules are available from the BUHT team just about now, send an SAE to Oddballs.

The *Catch* team, relying on co-opted heroes Jessica, Di, Dylan, Phil, Tom & Jonathan at Birmingham, and Andy & Stuart at Albert's in Ravenscourt Park, has managed to show quite convincingly so far, especially the way we (as outsiders) were cheered on at Birmingham. It won't last.

The Maniacs won at Ravenscourt, so we presume that puts them straight to the top of the table. About 60 unicyclists came to that, getting on for 2000 spectators, and LBC radio. It's catching on! Young ben Fairbrother, Chris Snowdon, and twelve (sickening I call it) year-old Sam Murray are ones to watch, and Jonathan Timms in Puissance & Dressage (!)

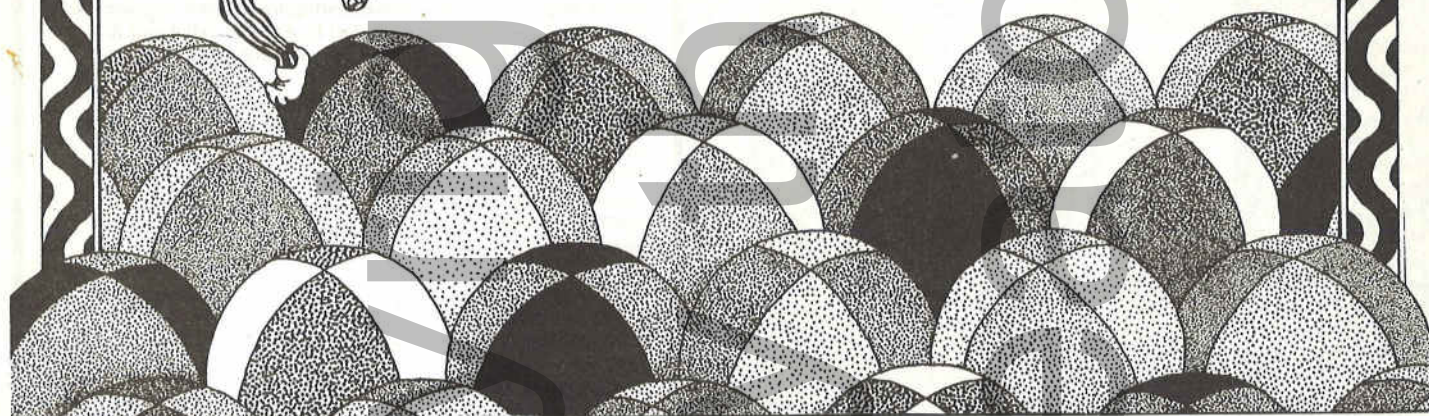
Future events so far include Horsham in July and possibly Oxford in June, but if any other event organisers care to get in touch...? The second British Unicycle Convention will be held in Manchester next July/August.



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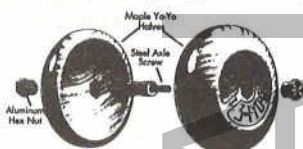
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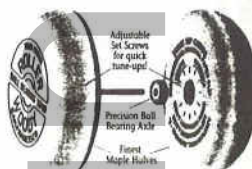
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Are British Clowns funny? Circus Entrepreneur Gerry Cottle claimed they weren't, and hired an American. British clowns demonstrated against him. Are Clowns sad cases, then? There's plenty would say that; that their art has died, that there are too many poor-quality children's entertainers who think the whole show is in the dressing up. The traditional Clown is rejected by New Circus in favour of related archetypes like Fool and Buffoon.

## Balloons Over Bognor

Bognor Regis, ahhh, the very name conjures up red noses, bald wigs and baggy trousers. Every March this quiet resort is turned on its head and gets a custard pie in its face as the 'Joey's' from Clowns International transform it into ClownTown. The whole place goes mad. Where else could you see a policeman sitting with a polite smile on his face as a team of loonies fill his helmet with shaving foam and squelch it down of his head? Or see a traffic warden laugh as she is tied to a lamp post with a toilet roll? Clowns can get away with these things, because, well, that's just what they're supposed to do. There are other conventions but Bognor is unique because it really involves the public.

In past years it has attracted clowns from all over the world but this time there seemed to be fewer. Perhaps the recession is even having an effect on clowns, but nothing was allowed to dampen the spirits of those who did attend. Most of the action was focused around the Regis Centre by the sea front, but on the public days clowns could be found performing *al fresco* shows all over town.

During the week there were workshops on clowning skills. One discussed how to have your photograph taken (clowns spend half their time performing, half making balloon sculptures, and another half posing with little Susie as Daddy takes one more picture). Others went into prop making and make-up. 'Slap' isn't just slapped on. Clowns have to be careful to get a balance between a face that is easy to put on and detailed enough to be professional-looking and distinctive. Imagine clowns in full motley, sitting in rows, studiously taking notes on how to make

eyes look as if they are sparkling or how to make a red nose fit better with soap! When you are juggling six eggs and balancing a giraffe (or even a unicycle) on your chin, you will sweat, and water-based make up will run. There's nothing worse than a streaky clown (apologies to *Streaky the Clown*!). Creme make up is much better, it doesn't run and it won't smudge as long as you remember to dust it with translucent talc to dry it.

During the public days, Friday to Sunday, the clowns put on lots of shows, from the children's club room through to the Gala Spectacular in the big top. There was a wide range of skills, not just comedy, but mime, drama, balancing, acrobatics, magic and of course juggling. I doubt if Paul Daniels or

Catch contributors Pippa Tee, Steve Henwood and Charlie Chucklebucket variously went to this year's Clown Convention at Bognor Regis (exotic, hey?) and also chatted with ringmaster and events organiser Bob Townsend of *Silverlands* in Devon, who has probably seen more professional clowns than those who are falling over in the sawdust themselves ever get time for. Plus rebel-turned-traditionalist Zippo of *Zippo's Circus of Laughter* tells how and why a red nose captured his heart.

Anthony Delgatto need to worry about the competition just yet, but there were fine performances which left the audiences in stitches. After all, everyone came along because they wanted to laugh.

Strangely enough, the official opening took place on the Saturday after the grand street parade, five days after the convention had actually started! What do you expect from a bunch of clowns?

There were a lot of curious vehicles:- a 'push me, pull you' bike with two riders facing in opposite directions peddling against each other, and, of course, the usual assortment of bangers with doors and wheels that always seemed to fall off and leaky water pipes that sprayed the crowd.

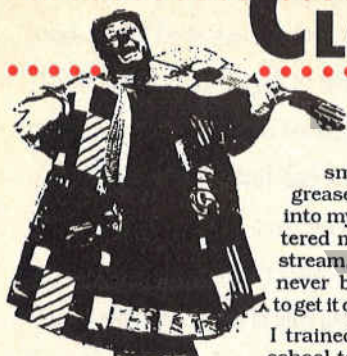
Sunday morning was the clowns' church service lead by Rev. Roly Bain who is himself a clown. The sermon was accompanied by clowns performing to illustrate all the points. Roly managed to work the RolaBola, juggling rings, and balancing a cup of water on a pole on his chin, into the story of the three wise men.

There has been some doubt about the future of the convention with Arundel District Council refusing to fund it next year. It's not their fault really, they are being forced to reduce spending and there is no doubt that education or health care must have a higher priority, but the clowns are important to Bognor (and well-supported by business in town, by the looks of it),

bringing lots of visitors at a rather lean time of year. Thankfully, the Mayor gave a public undertaking that the convention will be held again next year no matter what. So I'll probably see you there. I'm the one with the white face, big red lips and orange hair.

**Clown Charlie Chuckle Bucket**

Clowns International can be contacted through Martin (Zippo) Burton on 0962 868092



# CLOWNING IS A SERIOUS BUSINESS

I guess I was infected. A smudge of greasepaint got into my eye, entered my bloodstream, and I've never been able to get it out again.

I trained to be a school teacher in Winchester. Teacher training is good for clowns because it shows you how to control large numbers of children and keep their attention. An entertainer takes their audience on a magical journey through a forest of make believe; they must control their audiences to lead them through this forest, and keep their attention or the magic is lost and reality returns.

At college I was given a classical theatrical education, Greek tragedy, Shakespeare and the like. I hungered for new directions and joined an experimental mime troupe. For five years I studied under Jonathan Kay, now Britain's premier mime tutor, learning body awareness, how to project emotion, and being repeatedly reduced to an empty vessel, ready to take on a new character for a new mime play. We toured theatres throughout Northern Europe, and each summer went down to Brighton with busking shows.

On the beach we were allowed to talk! Rapidly a company of clowns emerged, varying in numbers, often a dozen in one show. I did a comedy weight-lifting act as Mr. Muscles. I rehearsed and devised the act myself and thought it was original. What little I knew then! That was 20 years ago.

In the second year I did a clown fire eating act, and was named 'Zippo' after the cigarette lighter. We rehearsed throughout the spring two or three evenings a week, building our own props, devising our own sketches, sewing our own costumes. We had no clown teacher, we didn't want one. Nobody wanted to be like traditional circus clowns and we all agreed red noses and the traditional gags were out. What little I knew then!

I started busking as a solo clown, ten minutes of magic, fire eating and escapology. I teamed up as a duo with Clown Tommy and we resolved to try clowning for three years before getting 'proper jobs'. Twenty years later my mum still asks me when I'm going to settle down and get a proper job, and the answer is still the same - when clowning is no longer exciting, terrifying and dangerous for me.

Young men have ambition, real dreams come later. My ambition was to appear as Clown Zippo at London's Roundhouse Theatre and I gave myself three years to achieve it. I was lucky (I still am). Within eighteen months I was at the Roundhouse, and after three years I was looking forward to my first tour of Australia. Whenever I reach a goal another is already waiting to be achieved. That's what is terrifying and dangerous, and when there are no more goals then it's all over. A live audience is still exciting, they are my judge and jury, twice daily and three times on Saturdays. And I'm only as good as my last performance.

In the years that followed we toured theatres, Arts Centres, Festivals throughout the world. Sometimes three of us, sometimes six, and sometimes solo. I was comfortable with the work, and was reasonably good at it.

Everything changed at a gala in Salisbury, beside the great Cathedral. I was working with Tommy on a football pitch, the audience fifty yards away. I couldn't see the individuals in the audience, they couldn't see me. I was hopeless. Here was a new challenge, and as I thought about the problem I saw that I was entering into Big Red Nose country. I began to understand, appreciate and desire the traditional circus clown techniques I had so far been rejecting out of hand.

## The B.R.N.

The Big Red Nose, the exaggerated make up, the bold costume and loud gestures, that's what's required when the audience is fifty yards away. I adopted the motley of a circus clown. Perhaps I should have changed my name with this change of appearance, but I still felt like Zippo. I wear a clown character closer to my skin than a costume. "Clown from the heart," they tell me now, but I always have - a true character is based upon genuine emotions the clown has felt and can adopt and project. The mime company taught me that.

There was so much to learn and nobody would teach an upstart who was noted for his public rejection of traditional clowning (well I was young, and I have been saying sorry ever since). Eventually a Great British Gala Clown, Pierre Picton, helped me with the basics. He gave me some simple advice - "be grotesque, exaggerate every action".

## Zippo's first law of clowning: CLOWNS ABHOR VACUUMS

Question: What's the difference between a clown and a juggler?

Answer: Clowns need an audience.

A juggler's skill can be perfected in a vacuum as they learn more tricks. A clown's skill is their ability to be a character, to live and breathe it, clowning from the heart. Technique only helps project the emotion. I can't do that on my own, without people watching. CLOWNS ABHOR VACUUMS.

Clowning is the greatest circus skill of all. Juggling, tightrope and trapeze are tools clowns use to present their art, not ends in themselves. Clowns are ignored by the adult English public. Shame. Clowns are loved by children throughout the world, and my experience has been that children love clowns in the same way, whatever culture they come from, be it in the Australian outback or over-pampered yuppie kids with more knowledge of computers at nine years old than I will ever need.

## Zippo's second law of clowning: CLOWNS SHOULD BE FUNNY

(If that's so obvious then listen for laughter next time you watch a clown. If it's infrequent or takes a long time coming.....)

If you have any doubts about clown comedy don't do it. It's the hardest art form of all. Yes it is an art. Beautifully presented, carefully done, with lighting, costume and just a touch of magic. But I don't get 'ARTY'. Whenever I see 'arty' clowns they never seem to be FUNNY. It takes a raw edge to be funny, the audience need to feel slightly wary, unsure what the clown will do next, and just a little nervous about it.

Some years ago I bought a circus. I have worked to present a clean, entertaining one ring show with an old time feel to it and quality human circus acts. Circus clowns deserve to be treated with the respect associated with a quality performer, and audiences coming to my circus are treated with the equivalent respect.

Now things have moved full circle. Zippo the fat clown who rejected circus arts out of hand has become a traditionalist. I wish I had done so earlier. All those years wasted not listening to others, doing it my own way. The hard way. Well we all have to

make our own mistakes. The more I learn of this funny business the less I know. It's hard to be funny, it takes a lot of work, and luck, and friends. Late in 1991 Zippo and Co., Clowns, were invited to take part in the 'Golden Clown' Competition in Sicily, where we came second, then my own colleagues voted me 'Clown of the Year' 1992/93, and for that honour I thank them.

The gala scene is fading in Britain. It's sad, but all part of life's rich pageant, etc. But Clowns will never die. It's the world's second oldest profession! Clowns will change, clowning will develop, but the gags will remain. Remember Mr. Muscles? The gag I thought up all on my own? One of the oldest gags in the book. Copy all my gags if you like, I hope they work well for you.

Physical comedy hurts, don't believe anyone who tells you different. Clowning is hard work for me. I have to take it very seriously to achieve anything. I have become an expert in physical comedy, slapstick and the clowning arts to the extent that it's all I really know. I have made myself too stupid to do any other job. I only wish I could do my clowning job better.

When I am in front of my audience I want to feel them hanging onto every gesture, as though everyone watching is tied to a thread attached to my fingertips, and with the smallest gesture I can draw them closer to the action. But it doesn't happen that way every time, if only I was that good I could do it every time...

In twenty years, if I listen enough and learn enough I may be a better clown. Meanwhile the circus season is starting again. Two shows a day, three on Saturdays. Here today, gone tomorrow. Come shine, come rain, and mud. I wonder if I should get a proper job?

Martin 'ZIPPO' Burton.

## A POEM

Dreams of distant days of childhood  
Red-nosed clowns with style and wit  
Wide-eyed smiles and roars of laughter  
Custard pies and stumbling trip

Where they real or was it dreamtime?  
Romantic tosh that never was  
Details blur in creaky memory  
Those were the days, were they not?

Modern clowns can't hold a candle  
Wear Coco's crown, or fill Grock's shoes  
English clowns are just not funny  
At least that's what Sir Cottle says

Make-up's brilliant, Molley's great  
Surely that is all one needs?  
Three ball juggle, magic trick,  
Big red comb - It'll be a scream

They mention talent, skills with people  
Charisma, pathos, don't need that  
Apply more make up, a brighter wig  
That surely will bypass all that

There is an adage so they say  
The more the make up, the less the sage  
But then there is that other saying  
All great clowns are born, not made!

Anon.

## OPEN LETTER TO GERRY COTTLE

Dear Gerry,

Your decision to engage an American clown and the criticism you made to justify this amused me initially. I have to confess to the slightly cynical view that you were taking advantage of an over-emotional reaction from some British clowns to maximise the publicity for your show.

Now, to be fair, I cannot blame you for that, and I respect your right as a good 'gunvor' to employ whom you like from wherever you like. In fact the crux of your comment regarding the quality of British clowns has, in my opinion, some basis. There are those who put on the motley and funny clothes but still have no right to call themselves clowns. There are some appalling examples of bad presentation, bad make up and no talent.

But set against this there is a great wealth of British clowns (see accompanying account - d) who are heart and soul into clowning, with high standards of presentation and a great deal of talent. Sadly, there is not the work available to sustain a large number of professional clowns in this country. The tradition of good clowning is being maintained by those who clown for the sheer love of it. If there had been opportunity and encouragement for British clowns there are many among these semi-professionals who could have shone brightly at the top. The fact that they must earn their livelihood in other ways and are therefore not readily available for long-term professional commitments does not in any way diminish their talents. There are British clowns who can compete with the best in the world. Let's not knock them!

Please continue to employ whom you like from wherever you like but be fair - qualify your criticism. As for the clowns who made such a fuss and played it all wrong, may I suggest they have dignity and let their talent be judged by performance not hot air.

In 1993 I look forward to more opportunities to observe performers of all standards, the good, the bad and the promising. The good I will recommend or engage, the promising I will encourage. In reality, I am sure you will do the same. Kind regards,

**diabolo** insists on getting his last word in

After the parade, Bognor was a pretty sad town again. Tatty tacky seaside, the clown image being used to plug a poor-quality funfair, as it is on promenades and burger bars throughout the country. About as funny as Red Nose Day, dreadfully English and a dreadful giveaway. A couple of clowns were huddled on the pebbled beach against the breakwaters, against the wind. They didn't look too happy to me. Were they planning an affair or hiding from the TV cameras? There were lots of those. Charlie Chucklebucket reckons that when they scent good news they come out mob-handed. I suspect they were just after traditional images to reassure us that everyone's still happy really. Excuse me, I'm getting cynical.

There were another couple in the bar. It's against Clowns International rules to drink in motley. Perhaps that's why they looked so pissed off. But in the hall, clowns in character and costume hailed and embraced each other with extravagance of gesture and volume. There was no doubting that they were having a good time, and even I don't believe in knocking that. It made me wonder, though, if this is what juggling conventions will be like in twenty years' time! But there were a handful of young clowns, and businesslike ones, and even hints of fusion with the boom in circus skills and circus theatre that this magazine represents. Perhaps the way juggling conventions are structured there's not such an obvious distance between the professionals and the rest, between the quality performers and the dead clichés, perhaps it's not a problem. But I wouldn't say the

Clowns were happy this year, and because what we have in common we should take notice.

On the Cottle question... You might have seen him making a fuss in the papers about retiring. He's good at getting coverage, isn't he? Press every time he's moved out of (and into again) animal circus (see discussion elsewhere in this magazine), and even now he's not retiring so much as restructuring the ownership of the circuses and travelling fair associated with his name. They might be running in debt, but they're still running, which isn't bad in a recession. No-one we knew was prepared to praise any of GC's operations, which could reflect their quality or just the rivalry and back-biting in the business! One pro clown who shall remain nameless said "Cottle's saying the Circus is dead. But actually it's Gerry Cottle's Circus that's dead."

Zippo's show is very traditional, too much so for some people, but certainly very professionally presented, and after years of funding troubles he's still in business. Mind you, he'd advise anyone thinking of following in his footsteps to stick to busking! He's playing in London, and at Edinburgh Festival (with space still available to hire for other appropriate shows). As a gesture to The Catch, he's offering £1 off ticket prices to anyone carrying a current issue! Call 0782 284850 for more details and booking. And see 'Catch This' for word about Zippo's Academy of Circus Arts.

## Bob's I-Spy-and-custard-pie guide to clowns

There are endless variations on Clown make-up. Only the Auguste has a red nose. Arturo has a white face, and there are Tramp Clowns and other basic types. European clowns work at a much slower pace than British clowns, while American clowns are all dress and appearance, pure and simple. Make-up is often done very badly and too many think that the make-up makes a clown. You probably can't make a clown. They're born, not made.

If someone asked me how to become a clown, I'd suggest they look at other top clowns, talk to them, see what they are like off stage. They should also look at themselves. Do they find it easy to entertain in their own family? At a party? Are they fun, can they communicate with strangers? If they are doing this already then they can build on it.

What makes a good clown? Well, children love gags their parents would walk away from, and different generations have varying views too. Grimaldi has a tremendous reputation for his personality and skill as a communicator, but would modern audiences find him funny?

There is still this reliance on big personality for a clown; Ivo is an example of a professional clown who, in jugglers' terms, has no technical skills. He would have been the knock-about in the custard pie routine in the circus. He carries it off through sheer personality, with noise and character, he communicates well with children and adults alike, he always has a crowd around him. He hasn't been taught how to do this, that's simply Ivo's character. And he's very successful. Tommy Fosset - Grumble - on the other hand is a great juggler, plays most instruments, does rope spinning, whip cracking - an hour of skilled material. He was the principal clown at the Blackpool Tower Circus for many years until it closed, and comes from a traditional circus background. He toured at one time with a non-animal circus, putting on clown, acrobatic and juggling acts. Spangles is another who really relates to the children. He reduced his make-up to make this easier, he does children's magic, is a good juggler, unicyclist, really joins in. There are new clowns coming up who do combine skills with this vital ability to communicate with their audience.

Arthur Pedlar has three characters; Arturo the white face with a wonderful costume, a suit of lights, and a puppet stick with an identical clown puppet; I haven't seen him, though. My favourite is Vercoe, an Auguste/Tramp Clown. He owns a chain of major department stores (!) and says that he can be usually found in the furniture department where he can practise in the quiet! He's a world class performer. Years ago in Paris he was riding around on a 10 foot unicycle in a French circus, and was taught by and performed with Buster Keaton, himself highly skilled. Vercoe has masses of skills and immaculate make up and costumes. He's a very good actor, a thinking man. More like the fool of the courts was supposed to be, making people laugh but also a wise man who knew what was going on. He was voted onto the *Clown Hall of Fame*, the only non-American to be so acknowledged. He has all the elements of a really good clown; performance skill, appearance, technical ability and his shows are well rehearsed and prepared.

Because clowning cannot be taught, only improved perhaps, there are few rules of excellence, Clowns International try and insist on no smoking or drinking or swearing in motley. Clown appeal is huge, twenty-five clowns collected vast crowds for Weymouth while two hundred jugglers were watched by a handful.

Clowning in general is badly let down by some people calling themselves clowns. But there are some really good ones, and hardly any venues. Where do you place clowns? Most will do children's parties, opening events, wandering gigs - the circus and variety theatre shows have gone.

Clowning must come from the heart, you have to love it to do it well. Bingo was a semi-pro who started the Clown conventions at Bognor some eight years ago. He then appeared on TV saying there was too much commercialism, that clowning should be a need to perform and entertain and that you didn't need to be a pro. This was taken badly and wrongly by many clowns, and Bingo left the clown scene disillusioned. He wasn't running down professional clowns, merely saying that the love of clowning should come before the love of money.



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# What's in a name?

*What's the word for what you do?*

*Does it matter?*

**Grilho Parafuso**  
*gets a B in his bonnet about the naming of parts, and points the finger at some petty pretensions on the way. If you don't follow the argument you could always recite it (at speed) as part of your next show.*

**W**ould you describe yourself as an actor or a performer? Are you a clown or a fool? Is there any difference?

Some 'actors' find it demeaning to be called a 'performer' - They look down on performers because "they can't act," or because they are associated with *Variety* - a lower form of life, the easy way to get your *Equity* card, three weeks as a topless belly dancer... or a juggler. Actors have to protect the mystery of acting, as a skill that you can only learn by going to an institution and training. Oh, how interesting, and where did you TRAIN," they say... to which I can only reply - "On a fuckin' stage mate!" In front of people! Who only stayed if they liked it. Who only stayed if there was a good PERFORMANCE - who only paid if they liked it!

Actors can give a good 'performance' but then so can a 16 valve BMW. A child in a tantrum is 'making a performance' or is 'acting up'.

Sexual 'performance' is discussed at length in the glossy mags and rated on a scale of 1 - 10, but curiously, when you do it you perform the sexual ACT. Is performance then, something you *make*, and acting something you *do*?

There IS a difference, and it's not just a semantic one. Generally performers are jacks of all trades, more versatile, an advantage these days. But some performers can't 'act', can they? That's a lot of the trouble with 'Circus Theatre' - skills are fine but can the brilliant juggler act as well? If she can't then please, please don't make her deliver important plot lines... AAAARGGHH! Just let her get on with the *performance*...

Ah! but can she 'perform'? Well she can if she's not trying to ACT. And if she can't even then - sack her! A good performance is all about confidence. If the tightrope walker thinks they're going to fall off they're not going to be performing well. The same for actors. Me, I'll have a crack at anything, never been to drama school but I reckon I can act. But I always think of myself as a 'performer' not an actor. I guess I call myself a performer because I know in my heart I'll never be an 'Actor', at least not the 'lovey' kind.

So what makes an 'Actor' then? Actors usually do what they're told and performers don't. An actor gets a good performance almost by chance - "It was a good night tonight..." Performers don't care as long as they get paid. Good actors can consistently produce good performances, but sadly there are precious few of them, perhaps because they haven't yet learnt how to *perform*, just *act*. Actors, especially younger ones straight from drama school, are more concerned with people *watching them act* than with performing the piece. A good performer always "plays around," pushes the boundaries, and usually knows how the audience is going to react. An Actor *portrays* characters whereas a performer *IS* a character.

Is there a difference? Is this all just pointless hair splitting? Does it matter? Well, yes, it does, because *performers* don't generally 'act', they *interact*. It is important to talk about the distinction because of the Interaction thing. Perhaps the most important thing is that *Performers aren't afraid of the audience as PEOPLE...* the actor has to have that third wall between him and them, otherwise he gets distracted [*do you mean distracted? - d*]. But a *PERFORMER* thrives upon distraction. The performer relates to the audience as individuals. Actors in a theatre can rarely even see the audience.

Also - performers *take responsibility for what they do*, actors relinquish that responsibility to the director or the text. Witness Anthony Hopkins and Jack

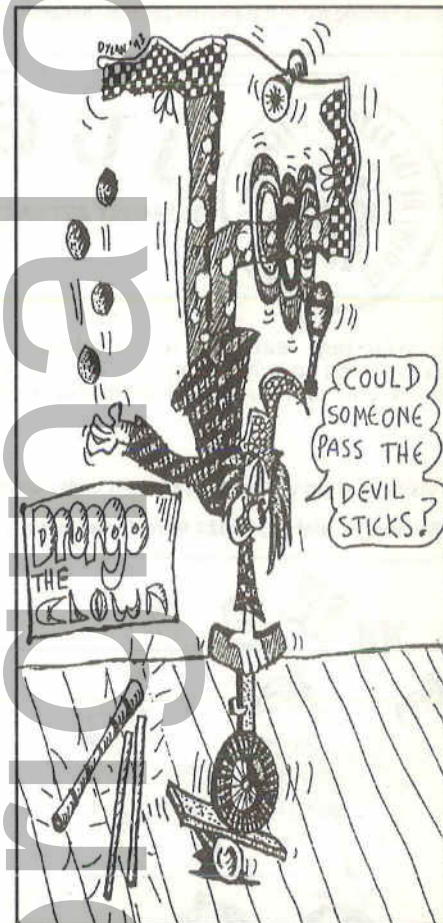
Nicholson who have only just come to the conclusion that they can take some responsibility for what they do and what it means. (Never mind that the simplest answer to all this hysteria about "juvenile crime and violence" is Free Nursery Education for all kids and better care for young mothers and their children's first two years...).

So what about 'performance art'? A term now coyly replaced, probably by an Arts Council conspiracy, with a euphemism - 'Live Art', - so everything else is Dead then? - or rotting in an art gallery...

Performance Art/Theatre/Acting/Circus/Performers... the whole area is a can of worms... important little wriggly ones...

A last thought... Performers spend a lot of time "*playing with the audience*" - either milking their predictable responses to the hilt, alienating them with outrageous 'acts' or, more generally, especially with some of the more pretentious 'Live Art' performances, *sheer boredom*. Those boring arty-farty types are definitely not the sort of performers I want in my back yard - or boring bloody jugglers, come to that - Give me total LUNACY any day!

Just remember - "questions are more important than answers" (Anon.) and "criticism is ALWAYS constructive" (Trotsky). Carry on performing! And, if you can, learn how to act too.





## The Busker's Guide to Europe

Stewart Ferris  
Summersdale Press 5.95.

You've maybe met the type. If you've done a street act of any sort on the continent, it's a cert. They turn up with a couple of guitars and a lots of bounce and proceed to clean up by playing old Beatles songs and scraps out of last year's charts, with minimum skill and maximum swagger. Twice as annoying when you've got an act you're sure no-one else is doing, that you've worked ages on. Three times the drag when you meet them counting their money in the bar later, and it takes them four times as long as you. Five times the wind-up when they tell you what in their opinion you're doing wrong.

Trouble is, to look at it one way, they're often right. If your goal is endless cheap holidays to favourite student/Inter-Rail destinations with plenty of pocket money, the maximum dosh methodology pays off every time. If you care about your art or your act, or you bore yourself easily (ask anyone who does the same show a couple of times a day for more than a week) then it's not as obvious. What are you performing for? If, as many people, you'd answer "fun", you might get something from this book. Few pros or seasoned travellers will find many surprises, tho'.

Firstly it is clearly aimed at singer/guitarists, and the somewhat patronising advice about performance comes from this angle. Circus and street theatre busking have some different requirements, and at the moment the only people advising you on that are in the pages of The Catch!

Secondly the "Guide to Europe" bit is a little of an exaggeration. What he really means is "A list of some places I've been that I've done well in." For one example only, Italy, where I have worked most often, apparently consists of two cities only - Venice, where (as the book points out) you run severe risk of being arrested for busking, and Verona, where those of us who went to the Euro Convention will remember there were legal problems too, unhinted-at here. There is in fact a whole rigmarole for getting permission to perform in an Italian city, often necessary and not particularly difficult, of which no mention is made. Naturally what any reviewer of a guidebook does is to turn to bits they themselves are familiar with and see whether they agree. And in this case I don't. Furthermore, the chapter on Busking in Britain tells you little that a road atlas, and perhaps a town plan when you arrive, wouldn't.

Can I go on about the holiday snaps and poor cartoons that pass for illustrations? Am I being unfair?? There is, it's true, very little in the book that is actually incorrect or bad advice. A bare beginner or downright dreamer would get some good ideas, but should either be encouraged beyond their abilities? Maybe I'm just cynical about anyone who purports to tell all of their own trade secrets. I certainly got carried away looking for hidden agendas and manipulative motivation here.

Stewart Ferris is obviously a success, and selling this book idea is part of it. He's a smart fellow, and if you follow this book you'll quickly pick up some of his tricks. Me, I'd say the best way to get advice is to find your own source (experienced buskers aren't hard to find in Britain or abroad), buy 'em a pint or two and ask away. We're all fond of telling stories about the day we made three hundred quid in thousand lire notes. And we all tell it in different ways...

Steve Henwood

## Mr Babache Presents: Diabolo Folies Part I

Video c. 18.50

This is an excellent Diabolo teach-in. It has three of the continent's greatest Diabolo-ists, Thierry Nadalini, Jean Manuel Thomas and the master, Jochen Schell - they present over one hundred figures in detail, plus games and ideas for a show. It begins with how to start rotation and axle correction, and covers passing action, tricks with hand-sticks, suns (large circles), under-leg figures, cats cradles, look-no-sticks (suicides), body moves and whipping. The nomenclature is different from ours in the UK, but that's only to be expected. The diabolo lover, expert and tyro alike, will learn a lot from it, it's a delight to behold. I loved every minute.

There is a second tape about to be issued. Diabolo Folies Part II contains beautiful moves and a lot of two-diabolo work, and should be available everywhere by the time you read this.

Pearse Halfpenny

## Crazy Cradles and Baffling Body Moves

Donald Grant  
Circustuff, 5.

Donald Grant has done it again. Anyone who has read his first book Diabolo Stick Grinds and Suicides will know they are in for a treat, and he doesn't let us down. The book is divided into three parts:- Crazy Cradles contains a selection of the best Cats Cradles, dissolving knots, and slip-offs. Body Moves take the diabolo under the legs, over the shoulders, behind the back, around the arms etc. The last section contains more Grinds and Suicides. There is something here for all diabolo devotees, about thirty tricks, enough to last a lifetime! Some of the most impressive are the simplest, while others may take weeks to learn. The whole thing is written in an amusing and relaxed style with great illustrations. I hear that there is yet another book coming in the near future. Where will it all end?

Pearse Halfpenny



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Club Passing is the most fun you can have without offending the Moral Majority. Here follows a beginners' guide to passing by **Pippa Tee**, for whom fast starts and selfs with the other hand are now a way of life. Or something.

# SOMETHINGS IN THE AIR

## Check your pattern.

You can get away with juggling above your waist if you are juggling solo, but when you pass you need to be able to see your partner and where you're throwing. Try watching what is going on in front of you while you're juggling. Can you see through your pattern? If you can't, practise keeping your arms and hands lower. Under the leg is a good trick to try, because it's easy if you have a low pattern and can bring your legs into the pattern. If you have to bend forward and desperately scoop a club under your legs, then either your pattern is too high, or you have very short legs....

The cascade should be as wide as your body, so that when you pass a club, you can do so on the inside of your throw to yourself (called a 'self throw'). Why this is will become clearer as you progress!

## Check your clubs.

Whilst it is perfectly possible to pass any mixture, using the same length and similar weight club will help. Okay, we're ready to start! There are two stages to passing - yes, the obvious ones - the throw and the catch.

## The throw!

You probably spent a lot of time and energy teaching yourself to throw across the body. Forget that! Now you have to pass in a straight line to your partner. It is usual to begin passing with the right hand, so put your left leg slightly forward, keeping your body square to your partner. This leaves your right side clear to drop your hand and send a pass. Imagine tram-lines running from your right hand to your partner's left, across to their right, and back to your left hand. This is the path the clubs will take. Hopefully!

Get your partner to hold up their left hand at or just below shoulder height. This gives you somewhere to aim, and then a chance to practise the catch, which differs from solo juggling in that the club comes into the vertical palm, not flat and horizontal.

Take a club, any club, imagine the tram-line, and send the club across with a single spin. Did your partner catch it? If not, did you drop your arm? too much wrist and the club will over-spin, too much arm and the club will drift lazily across in a totally un-catchable one-and-threequarter spin. Use too much force and your partner ducks as the missile sails into the nearest breakable object; too wimpy and the club flops pathetically a couple of feet away. How far should the club go? Well, people pass at different distances, but as with all juggling the aim is to achieve the objective with the least effort; so there is a 'standard' distance of sorts - it's whatever takes least effort!

Eventually your partner will catch your throw, toss it with a low self throw to the right hand and send it back down the tram-line to your left, giving you the opportunity to practise the catch.

All this will have taken you far less time than it took me to type it!

## More clubs!

Being now bored of one, take three clubs. You've probably seen people doing a kind of semaphore - now you can play. Hold the clubs up, bring them down, and go straight into a cascade, starting with the right throw. Count your right hand throws as you juggle - count on the throw, not the catch. All of this is simply to ensure that you and your partner start juggling and passing simultaneously - it's amazing how many jugglers are useless at this! Once you have the theory, start again. Take the clubs up, down, into the juggle, and count "1, 2, 3 and Pass." Did you do it? Assuming you did, your partner will transfer from left to right and send the club back to you. But you've got a club in each hand! Help! To free your left hand, throw a left self, catch the incoming club, throw and count your right hand Club as "1".... and start again. Keep a steady rhythm all the while. Give your partner a go, then move on to the next stage.

## Even more clubs.

This time you have three, and your partner has two. You count and pass as before, your partner catches, counts and passes a club back. There's only one more thing to learn - catching and throwing at the same time. Up till now you've been able to concentrate on giving perfect throws (and as every juggler should realise, it's the throw that's important to get accurate). Things may become somewhat erratic, so go back to four clubs for a while and take it in turns to feed a club out as one is sent to you. Obviously, you both have to count to ensure the throws coincide. If you can both do these patterns with four and five clubs, you should be ready for the real thing!

## Six clubs

Hopefully this is an easy progression. You should by now know what you have to do - but just in case... Each has three clubs. In unison take the clubs up, bring them down and straight into a cascade, counting "1, 2, 3 and pass" - don't forget to catch as well - and with a bit of luck, you're passing six clubs. Hurray!

## What's going wrong

In the unlikely event that you are *not* passing six clubs...

Check back through; are you standing right? controlling the spin? Is your 'self' going too high and interfering with the throws and catches? Don't panic! If you can identify the problem, you've nearly solved it. Just be aware of what you want to do, and what you're actually doing - and keep practising. The rhythm is vital, keep it steady, resist the temptation to speed up when things are getting tricky. And never feel bad about going back through the stages till you're sure of the moves; in the long run you will end up a

steadier club-passer than the whizz-kid who by sheer agility keeps the pattern going. This means that when you progress to different patterns, you'll be working from a solid base and get on a lot quicker!

If it's really not working, still don't give up. Next time you see someone who can pass well, ask for five minutes of their time. No real juggler minds helping, particularly in short bursts, as long as they're not casually chatting to Anthony Gatto (for instance) at the time. If they are any good at all, you will get a confidence boost by being able to achieve even a few passes, and that's probably all you needed. Passing is, for me, the main reason for juggling. It's such a good feeling to create patterns in the air, share patterns with one, two, three, four, however many people you can find. Definitely worth working for.

## Jargon

a quick run through some passing terms

**'Twos'** - 'Every others' - when every other throw is a pass. Most jugglers learn the tricks on this count. It goes "1, and pass".

**'Threes'** - One stage slower - "1, 2 and pass"

**'Fours'** - That's what you are doing...

**'Showers'** - 'solids' - basically every right hand throw is a pass, there are no right 'selfs'

**'Slow start'** - this will vary! It used to be, "1, 2 and pass" as the first sequence, and then whatever you count you agree on. I have recently noticed variations - some count "1 and pass", and some "1, 2, 3 and pass"... this is not helpful!

**'Fast start'** - this is always the same. Take the clubs up, down, and straight into the first pass. Practise this move, otherwise a lot of time is wasted in false starts...

*Easy as falling off a stage, eh? Now you've all got that sorted, next issue we get up to seven-club patterns. Maybe if everyone learned passing, certain people might stop thinking it was so impressive they don't need to do anything else to make a street show... -d*



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# M O N E Y

## t a l k

Is juggling a sport? Would it help if it was? Is it an art? Or what? Not just another game of words, but a serious discussion for anyone approaching Sports Council or Arts Council to develop facilities, training, or performance projects. This issue, Pippa Tee takes some exploratory steps into the funding jungle. We'd like to map this one further - if any of you who have received funding would like to pass on to others how you did it (or if you failed, tell us what went wrong!) please get in touch.

**L**aurie Bennet of FireDance approached the Sports Council five years ago for assistance in establishing the Leeds children's circus. They were turned down, without enquiry into the circumstances, on the grounds that juggling wasn't a sport. Steve Ward has taken up the project, and now feels he has found a way into the system! "It's how you phrase the application," he says.

I rang the Sports Council for clarification. Firstly, juggling has to be recognised as an official activity; there are strict criteria for this, but no need to be competitive in the more usual sense of 'sport'. Next, the development unit examines the governing body of the sport. You cannot get funding as an individual, only as a governing body - in our case, then, the BJF could be trying to get juggling recognised as a sport. The Sports Council has to be satisfied that it's a question of national development, with a development plan (usually four years). There is only £10 million available for every kind of sport, so obviously a project has to be major, and national, to receive a grant. They do however have £53 million for facilities, information and communication within 'sport', so it would probably help circus in it's widest sense if it could be officially recognised. In addition there are ten regional Sports Councils around the country. These may respond differently... which could be good or bad news! Beware the local sports council, who might be nothing to do with the 'real' Sports Council... The funding maze starts here!

The Catch was later sent a copy of the Sports Council recognition assessment criteria. Maybe someone from the BJF would like to take this up? It certainly would have to be done before anyone else can set up a "governing body" - again we have the relevant guidelines - and get funding for a project. But note that we're talking BIG projects, national (England, Scotland, Wales, Ulster or all four). You can get more details from them at 16 Upper Woburn Place, London WC1H 0QP.

The North West Circus Network achieved some success in fund-raising when first formed back in 1988/9, ran a big circus convention in Stockport, produced some slick and impressive leaflets and a video, and still functions as something of a clearing-house for grants to the five community circuses in the Manchester area, and others. But after a period of prosperity and the establishment of several businesses

by the founder-members, it went into an identity crisis and now seems to be little more than a localised information network with a newsletter, etc. It's even less clear what the organisation's future role is, though with the '94 convention due to be held in Manchester it might rise again!

Back to Leeds for a moment. Steve Ward is solving the problem by becoming part of the National Network of Youth Circus - thus obtaining a governing body I presume! - and also getting support from Regional Arts Boards, except Wales, Yorkshire, and Humberside, who are not being very helpful in this case.

Charlie Holland from Circus Space agrees that the Regional Arts Boards are more approachable than the Arts Council. Possibly the same criteria of being 'national' applies; but there is another problem - circus is not recognised as a category, and therefore has to apply for aid to another one. It's often lumped in with dance or mime, or failing that, there's a catch-all 'collaboration arts' category.

Since juggling/circus can't be officially classified as a Sport and an Art, and the Arts Council will not accept juggling as an Art, perhaps we should all join forces to see juggling accepted as a Sport?

If you are in the right geographical area, and your project is for employment initiatives, you may be able to get funding from the body for European Social Funding. And then there's the Foundation for Sports and the Arts. This is the anti-National Lottery scheme of the Pools people who apparently give away a million pounds a week!

There is however an alternative. Earn the money... Sorry, did that strike a discordant note? If your project, whether performance or teaching, is a good one, then it will have a value to local businesses, colleges, schools, shops, etc. Try marketing it; if it's hare-brained you'll soon find out from the reaction you receive. And if you think the 'establishment' will be too prejudiced to give you a fair hearing, play their game! Go and get references, recommendations from other successful groups in your field, present your case in a way that they can understand. Many of us have been booked to perform and teach in highly unlikely venues - which is a reminder that more people from all styles of life are taking an interest.

Making a pitch for grant aid is really a specialised form of performance! All sorts of skills could be relevant!



## Kids Rule Children's World!

It's well worth hassling the old folks to take you to **Children's World** festivals, if you're anywhere near any of them this summer. The one at Glastonbury (NB not Worthy Farm!) has been going for twelve years, but nowadays there are others too. Circus events aimed straight at Kids, there's nothing else like them. And we're not just saying that 'cos they're our friends!

Performing groups like Parachute Theatre, Marlin's Magic, Professor Panic Puppets, & Rudy Wallenda (with his exploding car) are all pretty close to brilliant, and there's always loads going on. If you fancy being brilliant yourself you can do workshops in just about anything, circus, acting, music, drumming, you can paint your face purple, make a silly hat, win the talent competition, or just play on the chair-planes, inflatables, swingboats and even more other stuff.

What is also brilliant about Children's World festivals is that all the money they make goes to help the **Children's World** charity, which takes drama games and special playtimes round schools for kids that don't find it so easy or can't get out much. They also do big days out where all sorts of kids, from special schools and ordinary ones, have a great playtime together. And all sorts come to the festivals too. Every year thousands of children have a good time they might have missed out on if the charity wasn't there.

Mums and Dads will like the fact that apart from (cheap and nice) food stalls, you can stay all day if you want to for £3.50, or £12 for four days, or even less sometimes if you ask. Adults and under-5s are £2.50 a day, babies and OAPs are free!

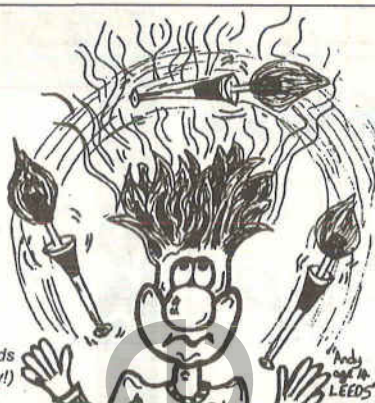
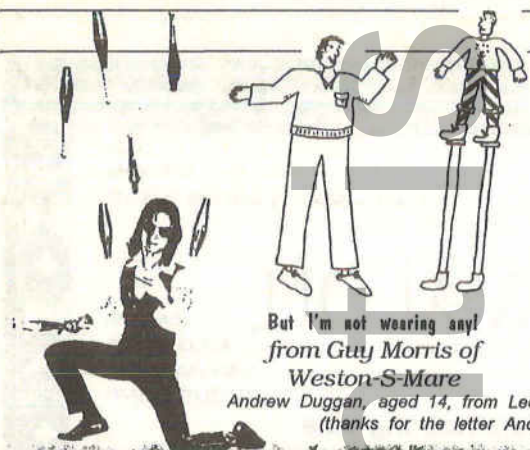
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Royal Victoria Park, Bath: - 31 May - 3 June  
Dartmouth Park, Sandwell, West Midlands: - 13 - 16 August  
Abbey Park Playground, Glastonbury, Somerset: - 27-30 August

You can telephone for more information on 0458 832925.

Kids a bit older, 12-16, anywhere near Bath, might be interested in a Photographic Juggling workshop with the **Royal Photographic Society** (cool!), the **Boggleshop** and **Captain Bob's Circus** (cor!). If you can handle a camera and have a little darkroom experience (like at school or a camera club) you could be taking shots of Circus performers, printing them yourself and maybe experimenting with hand colouring, which is pretty neat. Or you could just juggle! There will be an exhibition in Bath, and any really good shots we'll print in *The Catch* too.

The workshop costs £25 and takes place on 2-3 June and 11-12 August. More information from the Lorinda at the RPS, Milsom Street, Bath, BA1 1DN, (0225) 462841.

Sorry to Tom of York - we couldn't get your cartoon to come out right on our machine, but we'll try again!



This is the Du-Pont Brothers of Circus Pip Squeak



## The Art Gallery...

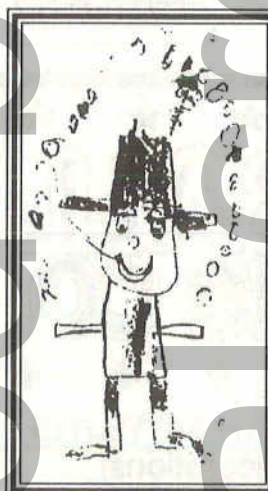


by Tammy

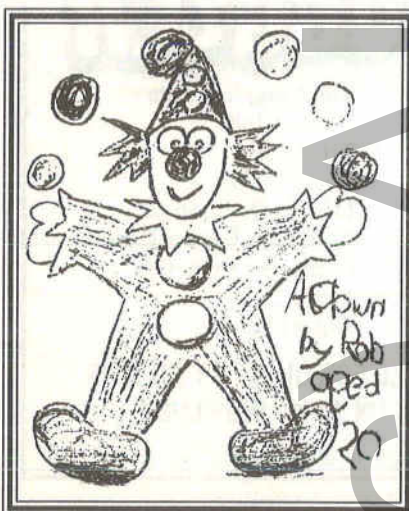


CLOWN

by Joe Oliver  
aged 5½



27 BALLS by Luke Howell  
aged 5



A CLOWN  
by Rob  
aged 20 (?)



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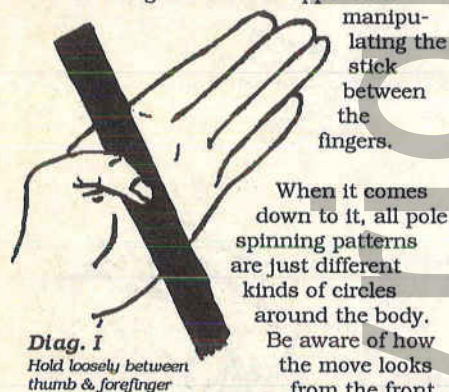
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# POLE POSITIONS

Anna Jillings impressed loads of us with her UV pole-spinning routines at the Birmingham convention. Luckily for you, she'd already given away some of her secrets for the exclusive edification of Catch readers. You might not end up looking as good, but, hey, with the lights off, who's to know?

To add pole spinning to your repertoire, just find a long to medium length stick (such as a broom handle or devil stick) and a space to practice. This introduction is based primarily upon holding the stick inside the hand, see Diagram I. You will find that many of the fastest moves involve flexing the wrist as opposed to



so that the pole is tracing a complete and rounded circular pattern. When possible, check this by practising in front of a mirror.

There are two types of trick with a single stick: - those which involve only one hand, and those which need both hands. Various orientations for moves with the left hand (LH) and right hand (RH) include:- forwards (where the wrist moves in the direction it would if you were holding a skipping rope and skipping forwards), backwards (the wrist motion when skipping backwards) and sideways i.e. the 90° angle to the front.

First warm up - and shake out the arms and wrists well!

**Trick 1 Under and Over Arm Helicopters** with one hand See Diagram II

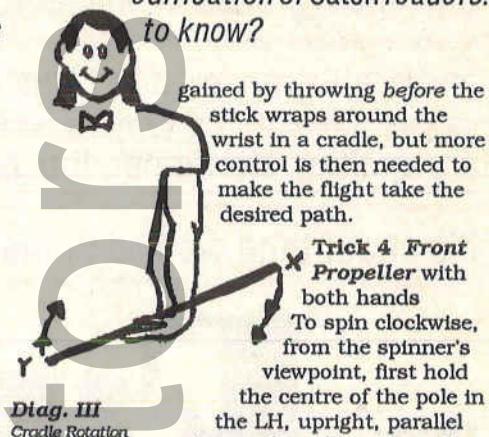
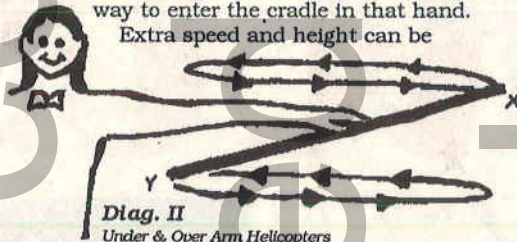
With a medium-to-small length stick (e.g. a devil stick), hold the centre between thumb and first finger in a kind of pinch. Decide on an end X and rotate this end in a helicopter motion so that it traces out a flat circle, parallel to the floor, overarm. The opposite end will be doing the same, except underarm. You can build up speed for extra twirling of the stick between the fingers when overarm. It can be done with either hand, forwards, backwards, and with two sticks simultaneously, together or off sync.

**Trick 2 Cradle Rotation** with one hand See Diagram III

Hold the centre of the pole so that your knuckles are on top. Loosen your grip and turn the hand over 180° (RH turn clockwise and LH turn anticlockwise). The stick is now visible in the palm. Turn another 90° so that the pole has one end over the wrist as though you were cradling it (Diagram III). Only the thumb is keeping it in place; this may feel uncomfortable at first. Next, give a little lift whilst releasing the grip so that the pole leaves the hand and does a 180° turn. Catch the pole in the middle with a gentle snatch down as it completes this 180° turn. Because the pole is always in contact with your body, with practice this becomes a very reliable method of one hand rotation. Try with each hand and sideways, also both hands off sync.

**Trick 3 Throwing and Catching a Spinning Pole**

From a cradle position (Diagram III) increase the amount of lift when you let go so that the pole completes its rotation in the air. Watch the pole! You catch by reaching for the pole when it's horizontal - from above (knuckles on top) if catching with the same hand, or from below if catching with the other hand. Note that if you catch with the other hand, you cannot continue the move because the pole is rotating the wrong way to enter the cradle in that hand.



gained by throwing before the stick wraps around the wrist in a cradle, but more control is then needed to make the flight take the desired path.

**Trick 4 Front Propeller** with both hands To spin clockwise, from the spinner's viewpoint, first hold the centre of the pole in the LH, upright, parallel to your legs. Turn the pole clockwise until it must travel over the back of the hand. At this point, the RH reaches over the LH and takes the pole just above the LH in a thumbs down, palm-down grip. This will cause the spin to steady. Release the LH. The pole will continue to rotate around the RH, which turns until the palm faces upwards. At this point the LH reaches under the RH, palm up, and takes the pole. Try this spinning anticlockwise too.

As with all types of juggling there are an infinite number of pole spinning variations. The above are just a few of the central grip tricks and there are many types of non-central holds as well as sliding grips to explore. Adjust the length of the pole to suit. My poles are generally not more than twice the length of my arm, but martial arts forms, which can be very graceful with sticks, tend to advise a longer length, even as much as your own height.

Smoothness, particularly of the transitions between tricks, is worth working on. Make up ways of passing the stick behind your back, under the legs, try piroettes with front propellers, treblas, snakes,

reels plus combinations. There are no rules, except being aware of anything within range - pole spinning has a high accident potential, I am forever replacing light bulbs!

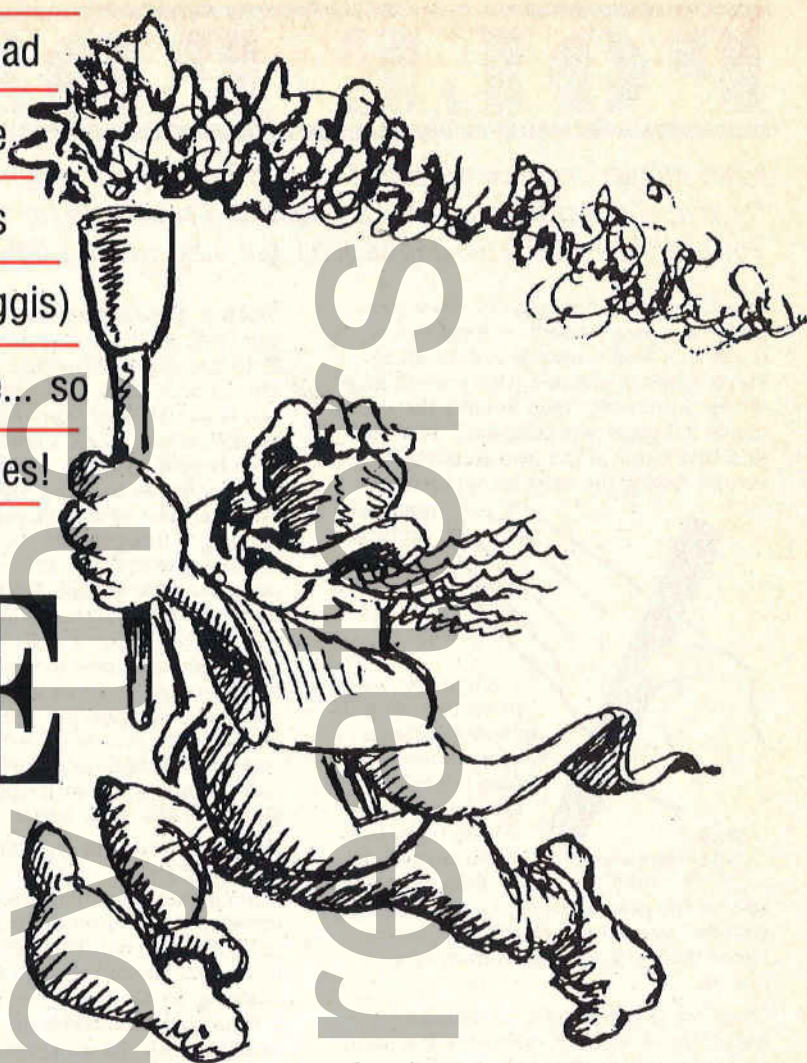
If you have heard of any books on pole spinning/baton twirling or related subjects, I would very much like to know. I have begun to write an introductory guide to Pole Spinning which will hopefully be published this summer. Contact Anna Jillings, Cosmos Juggling Company, York. Tel. 0904 430472 or write to Brinkworth Park House, Elvington, York. UK YO4 5AT



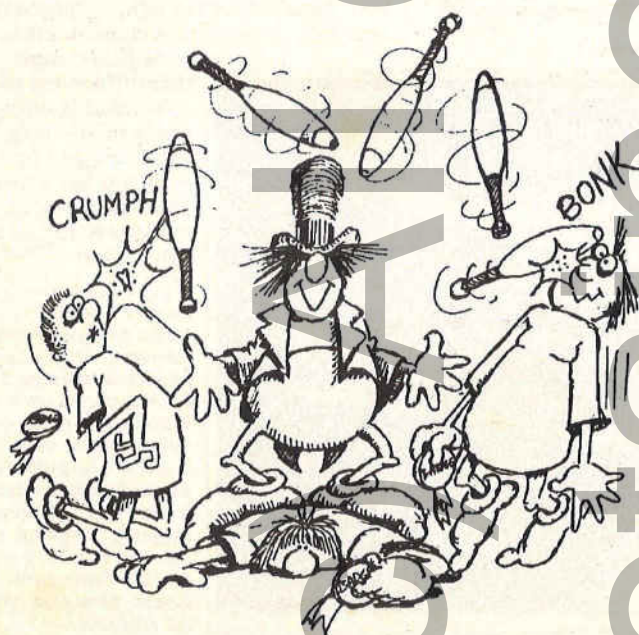
Anna Jillings ~ under a light!

We here at the Catch reckon you've all had  
too much practise at the regular juggle  
olympics games - the performances  
and results (no, we don't just refer to Haggis)  
are getting altogether too predictable... so  
it's about time we had some new games!

# The Five Ring Circus



Cartoons by **ROBBIE**



The Catch International Committee is offering the famed  
yellow jersey (luminous straitjacket) and a holiday in a  
luxury padded cell in Olympic City Manchester's glitzy  
Moss Side to anyone who makes a convincing show of  
winning at any of the following events at the next convention..

# The **FIVE** **RiNG** **CiRCUS**

## Cigar Boxing

Synchronised  
dropping

## Stilt pole-vault

Juggling three  
unusual objects

easy! just try... let's see...  
a wet sleeping bag,  
a cup of tea, and a  
smile for the TV  
cameras

Five banana  
endurance

## Dominablos

Tossing the Devil-Stick  
(tossing the caber for softies)

**Devil-Stick Snap**  
(see one the same as  
yours, break it in half)

and  
for the  
unl  
loonies

## Unicycle Gladioli

(it's a lot  
safer)

Table  
Uni-  
Hockey

## Uni Water- Polo

Uni strip  
poker

## Uni triple- jump

Uni  
grandmother's  
footsteps

Pin the  
badge on  
the juggler

## Hunt the organiser.

The JTF sack race.

The "obtaining the supplier's  
mailing list" Challenge Cup.

Long-distance buck-passing

## Convention Business Meeting Endurance

(you really ought to try it sometime)

Balancing the books

## BMW tricks

Walking-globe bowls

## Over-Sixties Swinging

Five-ball / stilt hide & seek

## Hot Air Balloon modelling

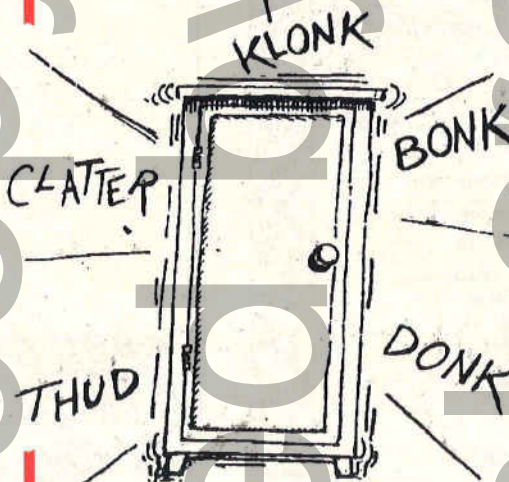
Long-distance diagram passing

## Closet Juggling

Behind-the-back-gammon

## YoYo conkers

moustache twirling



[... you've got it in for unicyclists, haven't you?]

(er, but we've got to have a meeting first to  
decide on the rules...)

## Specialities for the opening ceremony:-

So you've got those five rings - see if you can  
keep them still in the air in the Olympic  
pattern, then...

...and of course we need the flaming torch to  
take from Games to Games, but, slaves to  
fashion as we are, this has been changed to  
a UV club. Pity about having to carry the  
lamp, flex and generator along on the run  
too...

as for us, we're going to stick to -  
Public Show-jumping

Skipping the games

... and other Trivial Pursuits... bit like juggling, really.



# F•O•L T•I•M•E Workshop Festival

To celebrate the new Fool Time building, we have programmed a series of exciting workshops for people of all ages and abilities.

Tutors include Dave Spathaky of Ra Ra Zoo, Sean Gandini, Jean & Pauline Palacy, Franki Anderson and we are delighted that Karl Heinz Zeithen is bringing his extensive collection of juggling books, articles & videos. See listings section for full details, and contact Fool Time for brochure and booking details.

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*Actifun*

# Mountains, Mud and Malabarismo

Running circus workshops is one thing, running them on top of a mountain in Portugal in December is quite another. Intrepid Swamp Circus and friends did just that, in collaboration with international volunteer charity ICA. Frankie Agnew took time off from juggling saxophones and bottles of port to send us a postcard. Brett Jackson made some more sense of it later.

**A** two week tour of Portugal with *Swamp Circus*? Brilliant! - Two weeks on the Algarve; sun, sea, sand and a few stress-free shows. Wages too? Two hundred notes guaranteed and the promise of more?? All this two weeks before Christmas, escape the usual routine... I'll do it! When do we start?

The fantasy was great while it lasted. Short but sweet. It turned out we were going to live and work for two weeks in the mountains of Northern Portugal with the local theatre company (who were also farmers and weavers). We'd provide daily workshops in circus and physical theatre, leading to their own production which they would then be able to tour. We'd also be presenting a full-length Swamp show to the public.

"When do we get to rehearse?" I asked Swampies director Brett Jackson. "No time for that," he replied, "don't worry, there's a week before the first public show. We'll do it all out there. Bring lots of waterproofs, it's very wet and muddy. Bye!"

Of course we missed the flight. Of course we got there in the end. How else would I be telling you this?

We arrived at Porto, where Port wine comes from, and indeed there were a couple of bottles with our welcoming party. The Montemuro region (also the name of our host theatre company) is a high *massif* just inland, all farms, busy market-towns, roads blocked with chickens. Subsistence farming is, however, not popular among the young, and many are migrating to the cities and abroad.

After a two hour journey that headed forever upward we crossed a river by a tiny bridge and arrived in the village of Campo-Benfeito. Home is where the heart is, so I like to think I now have a home here. Campo-Benfeito translates as the "village of the well-made field". The air is liquid refreshment, there's gallons of it and it's all completely free. For most of the day the village stands in stony silence broken only by friendly greeting - "Olá! Ta Ben?" - or the journey of farmer and cattle to and from the fields. Two of the actors in the village company would carry out this task before and after daily rehearsals.

One cobbled road ran through the village with the river at the bottom and the church at the top. The Church had a P.A. system on its tower, and on the hour and half hour would play a poor quality tape of bells ringing and what sounded very like ice-cream van music. This happened 24 hours a day and lent a surreal tone to the rural atmosphere. To this we added Rob, the drummer from Sheffield indie band 'The Brew'. The drums provoked great excitement as they thundered out across a quiet village whose elderly inhabitants showed up at the door with smiles and fresh greens. Not a word of complaint from the neighbours!

ICA, who have practical and cultural projects in the region (and worldwide), had already once brought the Montemuro theatre group to Britain, where they'd done a few workshops with Swamp in Sheffield. They'd tasted the dish and now they wanted the three course meal! So what happened when the two communities met again? We played a lot of games, made two good shows (theirs and ours) and drank a lot of the local red wine! On arrival they had no more than a smattering of juggling skills, when we left they had established the rudiments of three ball juggling, diabolo, devil stick and acrobatic balance. This, on top of all the other theatrical work, was very intensive. Naturally, they found physical skills less intimidating than emotional theatre work but were prepared to take on this stuff for the sake of 'the workshop'. They invested a lot of trust in us as a company and were rewarded by coming up with a very professional show.

For two weeks we provided workshops in mime, clown, acrobatics and circus skills, at the end of which they devised a show using improvised material from the course and routines we choreographed with them. The story had been devised by the group themselves in a story telling session.

It was satisfying to see all the strands of the workshop woven into an entertaining show that was local in flavour - it told the tale of the discovery of a case of treasure by a farmer ploughing his field. The protagonist had to prove to his friends that he was telling the truth, hence he set off on his quest, through forest, marketplace and so on, to find the stuff, which in the end he did, and lo and behold it was a case of juggling equipment! The

show then ended with a display of *malabarismo* manipulation. A simple story that never the less was theirs and fused skills with story telling. An experiment in the style of new circus? Language was minimal, the accent on visual presentation.

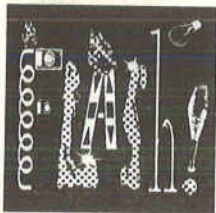
The idea was to leave them with a show they could tour in the local community and earn money on. This last point is not to be over-stressed but one of the initiatives of ICA is to find ways of providing alternative sources of income. At their own evaluation session one of the company members did say that the idea of theatre as a full time way of life had its appeal. They had after all seen our company and what was possible with relatively few resources. Circus in Portugal did seem thin on the ground though there is a school in Lisbon.

There were six of us and six in their company. Language was overcome as it always is by translation, Brett's heroic French/Spanish/Portuguese hybrid, and the "to see is to do" nature of the work. A typical day involved jumping out of bed (yes, really) at eight and fighting for the right to wake up standing over the Calor gas heater. By nine we would all be on our way to work at Fojo, in a barn next to a church next to a football pitch. Although bloody cold the space had a good roof and a spacious floor area. Our favourite warm up game was 'cat and mouse' which is now indelibly etched on memory as 'Catto e Ratto'. After a merry chase a good stretch would lead into the day's programme.

We also gave open workshops to all-comers (popular among the teenagers who came to try out circus in an informal setting), women's workshops (which turned out to be a social for the mums and an excited time for the kids), and workshops in schools. A busy time which left little time for socialising other than mixed soccer - with wellies on! - on a wind-swept pitch, drinking wine and singing local folk tunes.

We presented five public shows in the area, supported by our host company backstage. The shows were well received, especially the one which suffered a power failure five minutes in. The audience, used to that, applauded wildly at our musical diversions and then someone had the bright idea of doing the fire routine.

*continued page 27...*



# The Spotlights are on...

First they're on **Jock Mickshiek**, who sent us a rude letter about our picture of the naked juggler. But we know that was only because you really wanted the world to know it was *you*, Jock. Anyone wanting more copies of the photo, his address, or more personal details, should apply to the *Catch* office with a suitable tale of true love, or failing that a crisp twenty.

Then they're on us... The **Spotlight Silicon Balls** are on us, that is. Seen 'em yet? 2½" of juggling delight, they fit in the hand more snugly than Jock would, and a set of five will be winging their way to **Triona Horrocks**, whose answer (or, rather, answers) covered everything we could want covered, in a manner of speaking. Thanks for making us laugh. **Neil Fryer** of Alderney, Channel Islands, was the other entrant to give us what in our (sober as) judges opinion was the most appropriate answer, but we didn't share his sense of humour so much and he lives a long way away so **hard luck**, chum.

We had another set for the best workshop entry, but we didn't get any good ones, so we're keeping them... Hang on a moment... Someone's tapping me on the shoulder... Not while I'm at work, darling. Oh. I think it's my conscience... Oh all right. In the spirit of the game, we're offering the second set in our next competition, which we've nicked from a different kind of publication this time.

Study this cartoon from *Punch* way back in 1920's. Think of another caption for it. Easy, eh? And a dead good one to chew over and throw around (yuck!) ideas about in the pub after your workshop. The deadline's **August 1st**. And if you lose inspiration just wander into your nearest juggling emporium and eye up those lovely **Spotlights**...



John 'The Juggler' Hawkins

## Pillar of Post

See this feller? See how confidently he handles his clubs? See how smart he looks in his costume, er, uniform? See what an all-round wonderful human being he is? D'ya know why?

The reason we're printing his picture is 'cos this, folks, is the first man to *renew* a subscription to *The Catch*. John Hawkins from Chelmsford, for it is he, is a postman, as you can see. He wrote to us in issue 1. And he knows that if you subscribe to *The Catch*, you not only get a copy as soon as it comes out without having to struggle out through blizzards, heatwaves and the like to your local juggling shop but, you also help to keep jolly nice not-yet-privatised guys like himself in business. How many more reasons do you want? *The Catch*, the paper which supports our boys!

The subscription form was on that funny piece of paper that fell out on the way home (if you're not a subscriber already, that is... more benefits already!). To be on the safe side, just send us loads of money (minimum £6 UK, £10 elsewhere, for four issues). You know it makes sense.

.....  
**This is Zilly the Clown, who escaped from page 13 when it was getting a bit crowded. But Pippa Tee wanted to tell us this -**

There are those who think that if you put on a silly wig, paint your face and make a lot of noise then you are a clown. Most young children dislike this form of 'entertainment' even though it's supposed to be for them, and many are quite frightened by the shrieking apparition. **Zilly the Clown** is a refreshing exception. The manner and routines are sympathetic; to be a good clown particularly for younger children, you have to be funny, gentle and kind. Zilly is all three, and his show was a talking point for days.

and his phone number's (0225) 766496 ...OK?



Kind of Silly Zilly!

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**NORTH WALES** now has it's own juggling equipment supplier. Zero G Juggling Co., based in Llandudno

can be found at various locations throughout the area. Phone Phil on 0492 - 875656 for your free price list and details of following stalls.

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**JUGGLEMANIA** is run by Rick Eagles & Steve Hunt and holds comprehensive stocks of juggling equipment as well as props for magicians, clowns and children's entertainers.

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**JUGGLER MAKES RECORD!** Last few copies of very limited edition 12 inch single still available - 'It's weird out west'. £4.50 including p.p. cheques/ P.O. made payable to: Phil Cass, 55 Lower Whitehalls, Radstock, BA3 3JP.

**REG BOLTON** is alive and well and living at 272 Walcott St, Mt Lawley, West Australia 6050. Old/new circus friends please stay in touch. Fax 09 2725974. Anyone want a fully-qualified New Circus Guru for their convention, workshop programme, kids party?

**ROSIE O'CONNOR** has moved to 58a Graham Road,

Weldstone, Middlesex. The mad pissed woman would like to apologise to anybody she offended at Birmingham.

**FOR SALE** The official 1994 British Juggling Convention Public Show thermal underwear with convention logo. Contact Manchester Jugglers.

**UNI HOCKEY CREAM** with free applicator. Scented in Sports hall Old Trainer fragrance for all New Age sportspeople. Innuendo The Clown, Box. 69.

**THE ZEDD TWINS!** Musical mayhem, mime, manipulation. Tomfoolery for indoors and out. Contact Nick on 0225 318934

## Beyond UV - Go UFO!

Cley Hill, near Warminster on the edge of Salisbury Plain, was the unusual site for a demonstration of the newest thing in juggling hardware. We're confident that you'll not have read about this in any catalogue or rival publication. Through some bad luck or bug in the technology, the Japanese TV crew (who, I must confess, I was initially surprised to encounter, already in position) found afterwards that they had recorded nothing, so this really is another *Catch* exclusive.

Dr. Erich Klaatu, black-suited research director of *Renegade Interglobal*, who had invited us, remained frustratingly evasive during the show. Speaking as a professional, I must say that the promotional campaign left a little to be desired, and my colleagues on the JTF had better bear this in mind before a full launch. This wind-swept location, and the fact that the message to attend the meeting only reached me in the pub that very evening (and then almost by chance), don't give the impression of much of the "higher intelligence" Dr. K claimed for his company, at least not in marketing terms.

They began with some rather indistinct and abstract music, but before I had a chance to remonstrate that this was plagiarising the Gandini Project, what at first looked like a club-swinging routine had begun, apparently suspended somewhere above our heads. As we craned to catch the shadow of this gifted manipulator, the pattern was duplicated to our left, and then again off to the right and down the hill. I shall never be impressed by Ultra-Violets again, and indeed no ordinary clubs, however radical, have the possibilities of these beauties. Though we didn't get the chance to handle them this time ("we'll be back!", said Dr. Klaatu, somewhat enigmatically), it was easy for an acute observer such as myself to deduce that these were in fact a cross between kites and boomerangs, more manipulable than either, with an internal light-source which was even capable of changing colour as it spun. Apart from the occasional whoosh and whistle of the kite wires and boomerang passes, the rest of the show was conducted in silence. Well, can't have the locals think we're having a hippy festival out here, I suppose!

In the interests of *Catch* readers who want a head-start in the manipulation of these incomparable globes, I did my best to keep Dr. Klaatu under observation. The movement of his arms in the air bore a clear relation to the passage of the light formations back and forth across our field of vision, though the extraordinary sense of timing that made sure that the lights were off every time they were actually in his hands left me somewhat in awe. What complex rhythms he must have to count! I had hoped to get him to contribute a skills workshop page to *The Catch*, but he slipped away immediately after the dazzling 'overhead fly-past' routine that closed the show, and was nowhere to be seen. When next we meet, I shall be full of questions for him from you all!

An interesting side-effect of these new club/ball/kite-erang hybrids was that, in the first light of dawn which broke as the show finished, we discerned a pattern of lines and circles on the young corn and grass around the hill. A charming additional gimmick which could have extra benefits when used in a street show - you could probably pass the results off as pavement art and carry on collecting money hours after you would otherwise have finished - but which might not prove popular with theatre managers. This one reservation apart, I think we'll be seeing considerable mileage made by these stunning advances in juggling equipment. You night even, ha ha, say they're "out of this world"!!!

*The Catch* is going into the wholesale business to obtain the dealership for this country and perhaps Europe. I personally will be giving workshops and a demonstration in the Public Show at the Leeds Convention.

- diabolio

SWAMP - continued from page 25

This heated everyone up and we did the rest of the show lit by fire clubs. I seem to remember the lights coming back and going out again, no matter.

The very last show took place in our workshop space and meant the most - the local company presented their show for the first time. The priest had recommended the show at mass and we got a full house; the front rows filled up with elderly folk and the rear with kids. Right at the back were the young men, close to the beer bottles and their own egos. Naturally the cast were nervous and it took time to paint faces and find the moment to go on. Meanwhile, band-leader Ruth entertained the audience with some impromptu Celtic whistle. Very moving it was, and it set the stage for the entrance of the singing dancing clown troupe. They gave a lovely light performance and even the boys drinking beers enjoyed it.

We had a farewell party, a dance and left the 'village of the good field'. The last view was of Eduardo bringing the cows home as we trundled down the road and over the bridge. We even got the right plane on the way home. We all suffered a bout of post-mountain depression but that's life. It's different up there.

## PS - practicalities.

Still sounds good, doesn't it? But think before diving into a project like this. The previous experience of both Swamp and ICA, working together and working in this part of Portugal, cannot be underestimated.

From my own point of view importing ourselves to their rural community was a risk. Similar projects in the past have taught me that you run cultural risks not so much artistically (this art form is universal) but socially - both parties are never quite sure what they are going to have to deal with. Expectations are usually far off the mark and the dynamics of the groups you go to work with colour the trip vividly. Preparation is vital - the more the better.

What are the objectives? How best can they be achieved? These are vital questions to be tackled as soon as possible. Positive organisation makes life more productive in this situation. Two weeks for a crash course in circus theatre and presentation of our own show was demanding but not unrealistic.

The circus is by tradition a travelling show that brings the exotic and unusual for the entertainment of the people, it is a popular medium that travels well and is by its nature adventurous. There are always risks in forging artistic exchanges like this one and that is both a strength and weakness. Our style worked for them, being down-to-earth and work-like. As an international workshop the project was a success.

Swamp Circus was formed in Sheffield in 1986 and has created shows locally, nationally and internationally with tours in Europe and the USSR,

Swamp for the tour were Rachel, Michele, Rob, Brett, Ruth and me, Frankie. Contact - Unit 2, 56 Garden Street, Sheffield S1 4BJ. (0742) 731398.

ICA - PO Box 505, London N19 3YX

This was an innovative project which has initiated several new developments in an area that lacks activities and work for the young. Besides the new local show and its tour, schools work and regular workshops, a theatre festival and future exchange links are now likely.

Many thanks to Paulo, Eduardo, Carlos, Cilia, Amelia and Graham. Hopefully their show will go on and on and we'll get to meet them at Leeds 93 as 'Portuguese Malabarismo'.

## SUE MEE'S soliciting skills workshop

Help, Help, Help. My last show ended in chaos. A council Health Inspector stopped the act when I got to the bit where I juggle an apple, a peach, a banana, a pineapple and a grape, and end up eating fruit cocktail. He told me that under new EC rules I can't juggle with unwrapped fruit. What can I do?

Antonio DelMonte

I'm afraid your Health Inspector is correct Antonio. Under EC Regulation 26914 subsection 54 titled 'Fruit Manipulations' it states: "Food for the purpose of juggling or other manipulations will be double wrapped in an impermeable layer of sufficient durability to avoid all contamination."

All I can suggest is that all Jugglers write to their Euro MP about this attack on civil liberties, and in the meantime stick to juggling artificial or tinned fruit.

## TIP-TOP TIPS

At juggling conventions, a knife-swinging warm-up will give you plenty of space to juggle later.

S. Harding, Birmingham.

Balancing a club on your chin is easier if you don't shave for a few days and put velcro on the club.

Charlie "Dutch" Schultz, London N1

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KNOW?**  
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jugglers would it  
take to change a  
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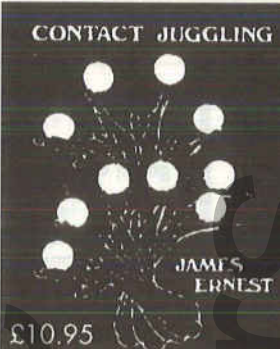
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## Jonathan Kay on a Minatour Merlin Theatre, Frome

I know people who spend a lot of money on fairground rides. Why? They say they like the fear, excitement, anxiety, laughter, relief. But it only lasts for about two minutes. I guarantee an evening with JK will fill you with all these emotions and it will be a lot better value for your money.

Impro is in at the moment. It's hitting the media with all the pomp of a plastic-hose fanfare. But if you think it's only good stuff if Clive Anderson is around, then switch off that telly and go and see the real thing.

Not a famous name, but well respected, it's Jon's obvious experience that makes his one-man show work. It's a lonely life on stage when you are doing everything - stripped of all props, no expensive sets or music. So what do you do? Audience participation! Enter fear... Will he pick on me? How will I react? Those shining eyes of the star look out at his audience. There is excitement in the air, people are biting their lips anxious not to be the one. Me, I blended into the crowd, really! Don't look at the eyes, look away at the floor, no, no, that's far too obvious. Thank God, he's chosen one of the theatre ushers - or rather, in the silence, she spoke... Fatal!

There is laughter and relief. Jon gently converses with her and in a minute she is a star. He didn't know who it was going to be and I'm sure she was equally surprised. The result is a wonderful chemistry which happens to others during the evening. After the show I thought - He could have chosen me. I wouldn't have minded really (*note, readers, this reviewer is a performer himself not entirely averse to volunteers from the audience - d*)

In two hours what did he do? Just simply entertain - always in control.

S.A.

## "Who's Fooling Who?"

A course by  
Jonathan Kay

I didn't want to write about this course. Give me my arm back. OK, if you insist... But, you see, the reason I didn't want to review it is because I know I cannot do it justice. Have you ever tried to convey a vivid dream to another person?

It was an intense experience, for every person on the course. Be warned - cancel all evening engagements! Whatever the stated hours are, you will overrun the schedule - this is value for money like you've never had before. On the first day we started at 10 am, had lunch around 4 pm, and finished at 10 pm.

On a simple level I can say that, over the four days, nineteen of us explored atmosphere, emotion, and how to cross the line - or narrow the gap - between audience and performer, between the chattering dictator and the fool within. Jonathan gave us a safe place to play in. His courses are suitable for performers, aspiring performers or simply those aspiring to grow creatively.

If you want more details and comments from past participants, phone the Administrator of the Altic Theatre on 0962 863966.

Claire Mop

## Brendan Brolly Hullabaloo Cabaret, Haddon Hall, Leeds

In a short but very stylish three minutes Brendan Brolly gave an almost faultless demonstration of his considerable skill as a diabolist. I saw him present this same routine a week earlier at the British Juggling Convention in Birmingham, but there he appeared much more nervous and unsure of himself than he did in front of his home crowd at the Haddon.

Here he was confident, relaxed and gave an excellent demonstration of how not overly-complicated tricks can be strung together to make a very impressive routine. My only criticism is that whilst Brendan appeared very comfortable with his prop, and performed the tricks with ease, his relationship (if that's the right word) with his chosen music (Prokofiev) left a lot to be desired. His movements were stiff

and it was almost as if there was a stranger on stage with him that he did not feel entirely comfortable with. Some time spent on movement would make all the difference and lift this particular routine from "good" to "spellbinding".

For his encore the crowd bayed for more which, in Brendan's case, had to be two diabolos on one string. Not so elegant, but pleasing and skilful nevertheless. In my opinion, however, the diablo is one prop which really does demonstrate the truth in the saying that "less is more". You can, after all, only get so many diabolos on one string... [*though certain people at Birmingham would evidently disagree - d*]

Ann Nicholls

## Covent Garden street shows

I have Writer's Block. It has been here for over a month. It is a recognised psychological problem and must be dealt with in a scientific manner. I have bought a bottle of red wine and a box of power tools. I am going to get drunk and drill holes in my face.

How can I write about Covent Garden when people are setting fire to themselves outside the Houses of Parliament? Did you hear about that? The suicidal dog impressionist. He

doused himself in petrol and lit a match. Woof. They didn't talk about it much on the news. Publicity can be dangerous. I suppose you have to keep that sort of thing quiet, otherwise everyone would be doing it. I can just see Arthur Scargill's wife organising an Anti-Pit-Closure Self-Immolation-Squad. And John Selwyn Gummer campaigning against women priests by shoving fire-lighters up his arse on the steps of St. Pauls.

But I went to Covent Garden. I really did go. Though not for as long as intended. The idea was to spend the whole weekend there, from early Friday morning until late on Sunday night; to see it sleep, to be there as it awoke. To take the Garden's hand as it shook the dreams from its head and let it lead me through the myriad adventures of its daily life. As it happens I got a little pissed on Thursday night and didn't get out of bed until Saturday afternoon. So I only went for an hour. I doubt you'd want to stay much longer unless you were working.

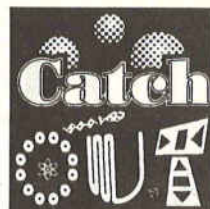
There is only one licensed pitch at Covent Garden - it's under cover, provides benches for the front row, and you have to audition in front of officialdom before they'll let you work there. The main outside pitch in front of the pillars lives off the license of the inside pitch, it is sort of official. Anyone can work it, though you are expected to do a few mid-week shows before you start putting your name down for the weekend. All other pitches are unlicensed - if the police catch you working an unlicensed pitch they are legally bound to give you one verbal warning before they open fire.

Here's a handy hint - once you've gathered a crowd, always save your best and most spectacular trick... for the beginning. I watched a man spin on his head, right at the start of his show. Stunning. "Hang around," he said, "it gets better". So I hung around, for twenty-five minutes, and all he did at the end was spin on his head again. But I waited. Because I believed. Hallelujah.

They were all there. In the short hour I wandered in and around Covent Garden I saw jugglers of varying ability, magicians, musicians and no less than two Michael Jackson impersonators. That must be a difficult career. Not only must you learn the various dance moves, you have to accommodate for the daily changes in his physical appearance. And then there were the chairs...

I dallied a while at a cafe with tables on the street, where, for the price of a small mews cottage, I had coffee and a sandwich. And just near my table were a couple of huge transparent globes with chairs inside. People paid three quid to sit in the chairs while a man turned various wheels on the outside that made them spin in all different directions at once. Apparently NASA developed them so as to teach their astronauts how to throw up more efficiently. [*a wasteful way of doing what the British Cider Industry has been doing effectively and cheaply for so many years, once more we lead the world, etc. - d*]

But still, if you're in London go to Covent Garden. Word has it that Westminster Council are planning to stop all street performers working there, apparently they consider them to be a nuisance, like pigeons only with sillier walks. This could be just a rumour, but even as we speak, heavily armed anti-performance storm troopers could be planning assassinations of Michael Jackson impersonators. Aided only by a Westminster district telephone directory I intend to find out the real



## Skylight Circus in 'Moonboat'

This is primarily a piece of physical theatre. The storyline of a group stranded in unfamiliar surrounds and overcoming obstacles to return home is an age-old theme - effectively interpreted. The dialogue is not riveting (the best lines were the obvious ad-libs) but it kept the story moving which is all it has to do. The emotions, relationships and power of the work are conveyed through the choreography and execution of movement.

The influences are very broad, from traditional circus clowning and slapstick to slow and beautiful still dance, taking in Chinese circus, tumbling, and more common new circus skills on the way. The thread binding all these influences together (as well as the consistently innovative use of the props at their disposal) is that all the routines, however good in themselves, are only there to carry the story forward. Skylight have not fallen into the common trap of trying to use a storyline as a vehicle for their skills.

The result is an evening of stunning physical theatre; the only problem now is to educate the audiences to accept works which do not fit into any recognisable pigeon holes. *Moonboat* is not a circus show. It is not a piece of dance, or a traditional play, but a captivating blend of all three which holds you from the opening through love scenes, battles and back again right to the final twist.

It's hard, this reviewing. I wanted to write everything, to go into great details about the parts I found especially captivating, but if I did that then you wouldn't have to go and see the show, which is not the idea. These are the impressions I was left with, if you want more you'll have to go and see it yourself. You should do.

Neil Collins

# THAT WAS THIS YEAR, THAT WAS

The Catch team went to the Birmingham Convention, Maybe you did too. We're now going to take two pages of time to tell you what we thought about it. Cheeky, eh?

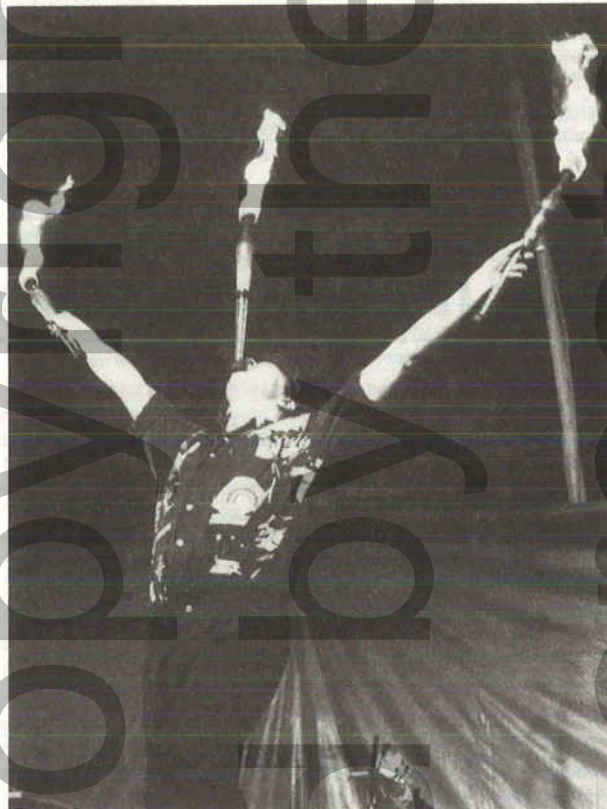
## Dear Conventioneers

what can we say? Phew! Thank god it's all over? Well maybe, but we all enjoyed ourselves and hope you did too.

We would like to thank everyone who came and helped make the convention a success, especially those who lent umbrellas to the band on Saturday night. Yes well the weather wasn't too clever but we know all you non-Brummies will think more kindly of Birmingham in future

Best wishes, sympathy and good luck to all future convention organisers (It's worth it. Honest.)

The organisers, 6th BJC Birmingham



Steve Rawlings shows underarm confidence

## ALL OVER - THE SHOW

FOR SALE OR HIRE, one big top suitable for holidays/parties abroad in desert conditions.

It's a great British tradition to talk about the weather, but to discuss the Saturday Night Spectacular where the stage developed its own micro-climate is a bit too patriotic. At one point I thought the Tossers, a band who decorate the stage so well, were going to start drinking tea under their brollys, cor blimey guvnor! Yes, it was a cold wet night and the tent had a few flaws, but the drops on the stage were due to the storm and not the performers who were quite an exclusive gathering.

The main show has to stand out from any other entertainment at a convention. Previously called 'The Public Show', it assumes that anyone who walks in from the street will see the cream of British juggling - with this in mind your intrepid organisers booked acts for quality and variety.

Peewee compered the night with a little less bounce than his usual bizarre style, but didn't he look smart! Anna Jillings, UV expert, pole and club swinger, gave the show some colour and the varying tempo spectacular patterns - it's a shame she has to do it in the dark.

One and two wheels were represented. Lee Hays, Euro Convention Executive, did the uni leap from 6' to ... with a volunteer. Help from a tent full of performers can be dangerous, trying to be a volunteer when you are a performer is hard, the result was risky and difficult. Sean Bridges, ex-Archaeos

BMX cyclist, was exciting stuff - less chat is the way to do it, Sean. Five balls balancing on a BMX on a table. Cor...it even kept assistant Claire Mop quiet!

Talking of balance, Mustapha the Wazir (no relation to Kilroy) made the art of sword balance look like a polished Butlins act. Straight from straight cabaret, it gave the night variety [surely 'Variety' - d]

Guido's devil mops went down a treat while Guy Heathcote's diabolos were superb even with the devils in the tape deck. Although less well known, his cups are equally as captivating.

Til Sauerwein somehow didn't endear himself to the crowd as he did at Banyoles with his Mozart devil-stick routine - shame that, I still like it. Don Robertson, Mr Champion YoYo himself, inspired many to take up a skill which is not often talked about let alone performed in cabaret, while The Catch archivist Michael Pearce showed flawless skills with nonstop Irish wit, giving a contrast to The Gandini Juggling Project, from music hall to arts centre in one leap. Sean, Kati and Mike have a style that is new and refreshing and deserves a review in itself *your wish is our command oh great one - d*

Gentleman Jugglers Rod & Jon were brilliant. We don't like to say we told you so... but see Issue 3. Superbly presented from the three/four

club steals to the nine club finish.

Haggis did some of the hat routine for which he is famous. However if the sad element who caused his retirement from the five ball and club competition in the games gets the same result in the shows it will be everyone's loss.

Top of the bill was Steve Rawlings and quite right too. Steve has developed the lovable character with the manic laugh over many years - always in trouble, taking the skills to the edge. The fire routine has become a classic - ahead of the rest, his comic timing perfect, the chin balance with wine bottles and glasses was enough to give anybody sweaty palms on a cold night. Proof it's not what you do but also the way you do it, may his cheeks forever bulge with ping-pong balls and his props bag be bottomless. A real pro, to get an encore from jugglers you have to have something good. If you haven't seen it turn to *Catch This* and go see him.

S.A.esq.

The Uni Hockey managed to be good sport and good fun at the same time. Still more fun was "Spot the Sky camera", pity no-one I know has a dish. Not much pity, mind you.

## Unipsychoic

Friendly - non-competitive - fun that's how it may have started off, but by the last day it had become fiercely competitive and deadly serious. Fifteen minutes each way, instead of five as it had been at Cardiff, demanded lots of adrenaline and produced copious perspiration!

The Semi-final and final performed in the NIA arena & filmed by a foolhardy Sky camera-person (on the pitch) was supported by tremendous cheers from a brilliant audience who kept the energy flowing as the second half became an eternity!

Potentially this new sport is destined for wider recognition here. As more people become hooked on the excitement of balance, speed, ball control and the thrill of the spill, the possibility of a national league becomes a reality.

Uni basket ball is also just as exciting and skilful, and possibly safer without the sticks. There were some people whose energy and endurance seemed limitless, playing Uni basket-ball after what I considered exhaustion level! Vaseline is jolly useful embrocation...

By the end of the Convention I had met lots of friendly people, seen a few tricks to try unobserved, and had a new set of artistic bruises to compare. Discussion of injuries past and present is always a good topic of conversation when all else fails.

It was good to see so many teams getting together. I look forward to the day when it will be recognised and take its place in the Olympics!

Bye... Di

The finals were won by Lunis 4-3 over Mossies, semi finalists Catch ('Rayyy!') & Freaks

For more Unacy, see 'Catch this' upfront.

# RENEGADE RANT

Why go to a convention to juggle? You can do that at home. There's plenty else to do!

Birmingham, or at least the bit I was in, would have been a boring place if it wasn't for Captain Bob's Circus, who gave you a parallel convention, the social one, and a taste of the Festival Culture that used to be essential to the juggling world (and I hope it remains so). Whether many of them made it into the main hall is debateable, but I for one needed a bar and a band or two. Much of the time, *Ladywood* felt like the centre of the convention to me, and that's as much of a verdict on the split site problem as anything else. The Unicycle Hockey helped, too, not just a spectator sport but also something that's not possible every day, the very *raison d'être* of a convention or festival. And those who were doing what they didn't usually do - which includes us on the *Catch* stand in the main hall meeting so many people - definitely had the most fun.

Of course it was fun. That's why we come, and getting together is fun in itself. Few, even the organisers, would claim that we got very near to having the most fun we could possibly have had - split site, no refreshments in the main hall, hall not big enough, no Sunday trading (what about the rumour this was for the benefit of Christian Jugglers?), tents dodgy and under-used, I won't go on - "We were given advice but didn't take it," someone said. Hopefully the BJJ, as it gets more confident and central to the process, will save this having to be said again. Even points made in this very magazine about Coventry last year weren't picked up on.

While I'm wingeing like this, the same goes for a high percentage of the *Renegade Cabaret* performers. "Keep it short," someone said last issue. Easy to see why that was when presented with people doing large chunks of their street show, routines displaying only a lack of imagination. It's not a *Standing on Stage* workshop, you know. And of course the space was far too big (not the organisers' fault, but...). The suggestion that there should be several shows simultaneously in smaller spaces which should have happened but circumstances prevented it, could have been the only way round it, though I don't remember attendance being so sheep-like mandatory at conventions where there was actually more to do.

You don't really want a list of the acts that night, do you? There were too many, it was and it's been too long, you won't remember many of the acts any more than I do... This is a *Renegade* review - quick, sharp, individual. Compère Boothby Grapho proved to be a hard act to follow the night after, and without him I wouldn't have stayed. It was a good job I did 'cos Gary's Acrylic Balls routine on the very end was one of the few items that really captured my attention, doubly good after all the rest. Vying for space in my memory banks was the German guy, Philip something-I-didn't-catch (not the only thing that weekend!) with the heavy metal backing tape. He had old staggers near me exclaiming about

moves they'd never seen done before, quite some trick, and the applause after was something quite exhilarating. Only Brendan Broly doing the Chinese Pot routine and Ross' Fireballs really burned themselves into my experience of the weekend. Despite taking notes (on tape), only Marion Kenny and Owl Squirrel & Rabbit managed anything different enough to keep anything about their routine in my mind after the event. That's partly a judgement on me, partly the Bobs' Tequila, but more than a little a comment on the quality of the show. And I find that sad.

Also a bit sad were the games, it has to be said, though the weather and the wind-swept site made these hard to "warm up" in both senses of the term. On the *If I can't remember it it was rubbish* factor applied above, Handstand Gladiators/Endurance, or whatever it was, was good to watch for a change, as was Mr Bear entering everything and losing, and the knowingly ironic chants of "Great, Smashing, Super, Lovely" that filled each break. Unfortunately still more memorable was the nonsense booing Haggis. What started years ago as humour among people that know the feller seems to have become vindictiveness among people who don't. You're being silly. And he's being a bit silly bowing out of five-ball. Does it mean anything winning if you know there's someone there who's better but isn't in the competition? Do we want a *Premier League* of "Top Jugglers"? I think we want a six or seven ball endurance, actually.

(Steve "Raving Reporter" Henwood)

## Meandering? Moi?

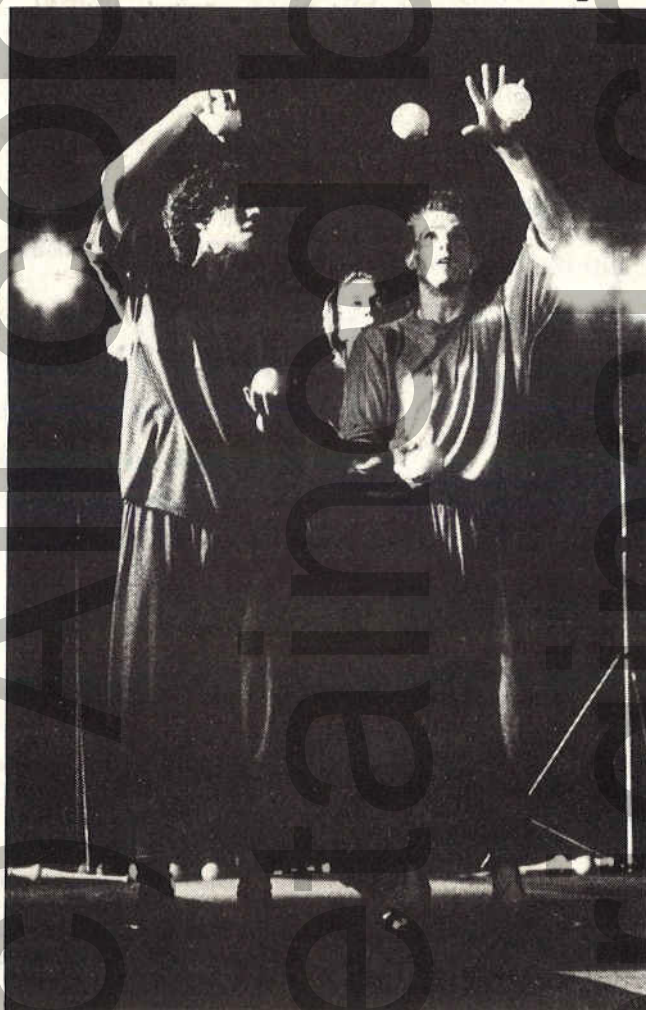
Pippa Tee talks to Sean Gandini about 'Oxbow Lakes', the talking-point of the public show.

"You toss a coin, to see where you start, toss again to see where it takes you, and then add aesthetic judgement, a little control, to make it work well". Sean Gandini and Co. derive their current working practise from avant-garde theorist/composer John Cage. Enter choreographer Gill Clark - "Gill encouraged us to begin with a juggling movement, but without the props, and see where we progressed - or the other way around!" Kati, ex-rhythmic gymnast, obviously had a head-start here! Third member, Mike Day, has been a technical juggler for ten years but is being drawn into dance as an extension of his skills. "We're trying to create a new vocabulary, to combine juggling and dance but without setting the actions to music. At Birmingham, we used deliberately distracting music, to get them to *watch*. Usually we want to use text being read live, but not choreographed to the action, which may or may not coincide with what is going on". All very innovative... but does it work?

The display (you can't describe it as a "show", somehow), worked very well at the Portsmouth convention, in a beautiful old theatre. This is definitely a better setting than a cold, wet Circus tent! Performed to a tape of voices, I found it totally entrancing. The level of technical accuracy is simply stunning; there was perhaps a fumble, but never a drop. The moves weave in and out of each other, the people flowing around the props - or was it the other way round?

But at Portsmouth they performed for less than fifteen minutes. Would I have wanted to sit for an hour watching their full show? Listening to the buzz about them afterwards leads me to think one would either get bored and go to the bar, or become hypnotised and 'spaced out'. Haggis said, "It's like watching a river flow; every now and then something floats past and you think - Oh! What's that?" To continue this metaphor, it is possibly something that most of us would rather *dip into* when our attention is caught. Which is not Sean's intention! "We chose to do a long set at Birmingham to give the audience a chance to get into this new form, to absorb the vocabulary we are creating." Given that the venue was wrong, I would still query the length of the piece. But we jugglers are only half the audience. It will be very interesting to see how the dance community react - and whether it proves to have popular appeal. They are very brave to do this; the concept is open to much abuse for being "self-indulgent", exploring moves for their own interest not for audience entertainment, and being too rehearsed... a curious twist for something arising from random occurrences, but inevitable if the level of skill is to be maintained.

Such an extreme may not work for all, but it is pushing out the boundaries of juggling in performance - which have stayed in the same narrow band for too long. "With so many people juggling, it's surprising how little new material is appearing" (Sean). Love it or hate it, you won't be able to ignore it!



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## A True Star

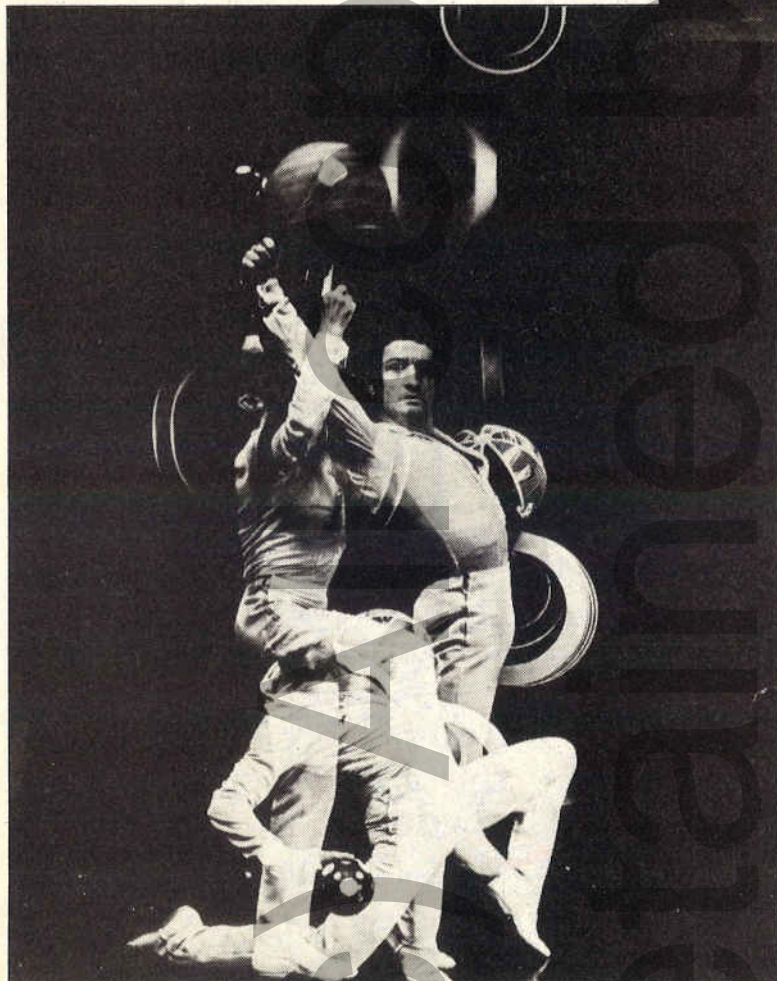
From prewar German cabarets to Las Vegas, **Francis Brunn** has been doing routines that would put our local stars to shame. And he still does. When we heard that **Kit Summers** had been to see him, we couldn't resist the chance to show you these archive pictures and tell you a little about someone who's been an inspiration to many.

Francis Brunn lives in a New York loft, perfectly appointed for practise, with famous Broadway dancer Gregory Heinz as upstairs neighbour. When I arrived, Francis wasn't at home, so I talked with his son, Raphael. Despite having the same birthday as the great juggler Enrico Rastelli, Raphael never got into juggling himself - he reserves that energy for the flamenco guitar with which he backs his father's act. He's nineteen and very good.

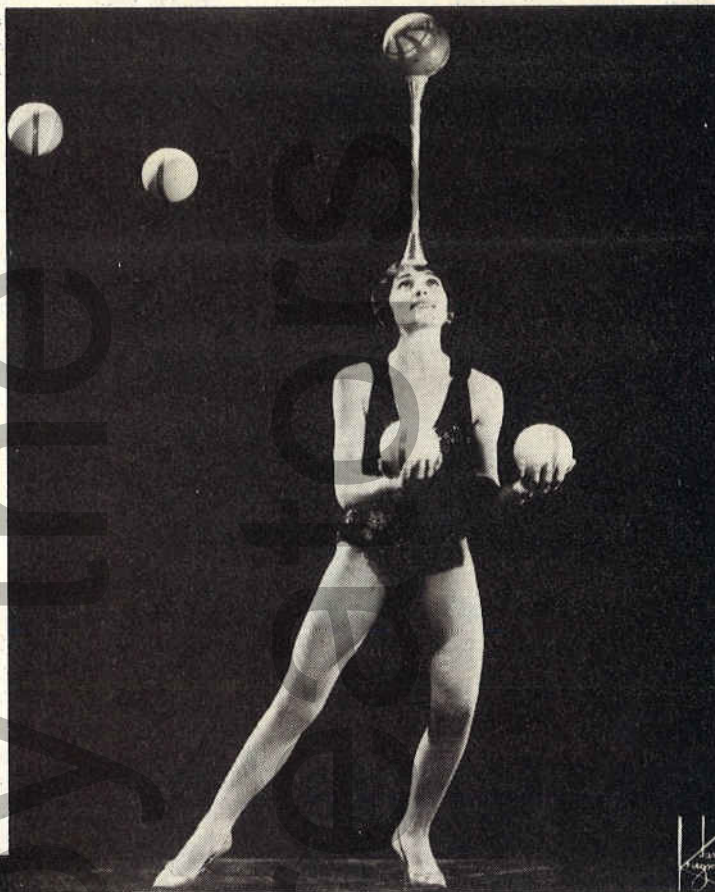
Francis came in with a big smile. This is a man who is truly passionate about life. He has reached toward the heights of what you can do with the human body, and at the age of 70, he has the enthusiasm of a man 50 years younger. He practices about two hours a day. He's had nine operations, especially on his hips, to keep his body working correctly for juggling and performance; his act is as good as ever.

He talked about the old days and performing on stage. Things are very different now. He started his amazing career with his given name *Franzl Brunn* in Germany at the age of fourteen, working with his sister Lottie. In 1948 he was picked up by John Ringling North and brought to America. At that time he was juggling ten rings.

In 1958 he started performing in a black outfit, juggling to flamenco guitar and including Spanish flamenco dance steps in the act. In 1970, Francis received the prestigious Rastelli



Francis Brunn



Lottie Brunn

Juggling trophy in Bergamo, Italy, from Rastelli's wife Henrica. Along the way he has performed with Marlene Dietrich, Frank Sinatra, Danny Kaye, Bob Hope, Jerry Lewis, and Elvis Presley! At the Prince of Wales Theatre in London, he shared a bill with The Beatles, and he taught Kirk Douglas to juggle for the movie 'The Juggler'.

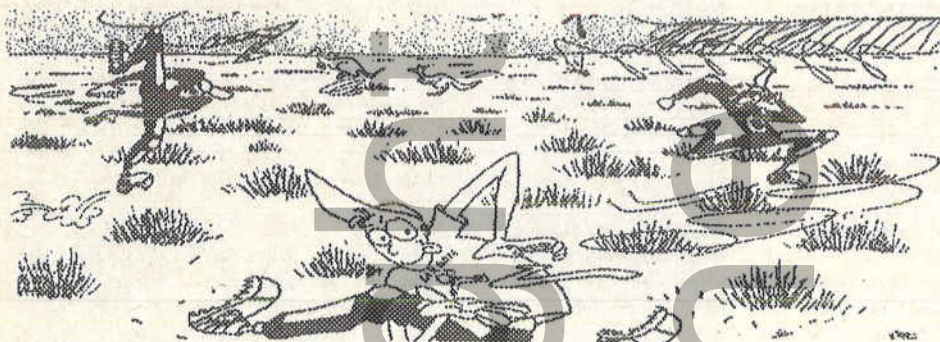
Having appeared in every country in the world, he has always looked for different ways to take his juggling and performing. He says jugglers these days all look about the same. They need to find different ways to present themselves.

Recently, Francis produced a touring show in Germany called "New York, New York", with a bill including his nephew, the top juggler Michael Chirrick, and another juggler with the name Michael, the acrylic balls (and a lot else) man, Michael Moschen. Also keeping it in the family was Nathalie Enterline, Francis' long time partner in life, doing her exquisite dance routine, and of course his own juggling and acrobatics with Raphael on guitar. The last act was George Carl, who does the best physical comedy I have ever seen. Unfortunately the publicity for the show was non-existent and Francis lost money, but he's still keen on doing it again. [anyone fancy encouraging him to come to Britain?]

After we'd been talking for a while, who should show up but his sister Lottie! This month is the 45th anniversary of when they first came to America. She's about 63 now, but has the same excitement about juggling and about life as her brother. I rounded my day off chatting with Brian Dubé at the wedding of my old friend Sue Morris. Life can be good for a juggler in New York!

# Comin' at Ya!

Here's a new one - Juggling boomerangs! Sounds tricky, but it can be done, insists Mary Newton. She should know - she wowed the crowd at a recent world championship by catching with her feet, and works with Flightline, one company that hopes to be riding high on a boomer boom. We know you lot are interested in challenges, so we had her tell you about it.



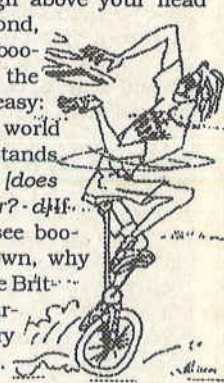
Even the word brings a smile to your face - try saying it in front of a mirror! But don't let

this put you off - Boomerang is a growing and exciting sport, with the extra dimension of being able to design or modify your own equipment. It's a special thrill to watch a successful throw come back to you with unnerving precision, slowing up just at the right time for an easy catch - with the ever-present risk of seeing your creation crash in a fountain of matchsticks!

Modern boomerangs are available in some kite/juggling shops or by mail order. Make sure they are Sport boomerangs and be prepared to pay between £5 to £15 (left-handers will need a left-handed model). They come in many different shapes and can be made from plastic, multi-laminated wood (the more laminates the stronger the boomerang), carbon fibre, and there's even a luminous variety. Avoid the big sticks, they are for hanging on the wall, not for throwing. There is a cheap plastic one which is sold in newsagents as a toy, but it's pretty lethal. A good one to start with is a design with three blades.

Providing you follow the instructions and always throw in light winds, you should be able to catch your boomerang with a clapping action after about half an hour's practice. The three or four-bladed boomerang is the best to attempt to juggle with, best of all try indoors with an indoor boomerang - then you don't have to worry about the wind strength and direction.

Take two identical boomerangs and throw the first. Wait until the returning boomerang is hovering high above your head then throw the second, catching the original boomerang and repeat the exercise! It sounds easy: it certainly isn't! The world record for this feat stands at over 800 catches. [does anyone do three? four? - dHf] you would like to see boomerangs being thrown, why not come along to the British International Tournament at Shrewsbury on July 3rd and 4th.



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**Catch**

# WASTE NOT, WANT NOT

Back in Issue 2, Agent Provocateur **Dan Zero** wrote to challenge juggling traders and the rest of us on our ecological credentials. **Claire Mop** goes into the subject a step or six further with help from 'H' at **Beard**, **David Marchant** at **Spotlight Holland** and **Polly** from **Lazy Daze**. **Dodgy dealers** watch out! Next issue we run a survey of all British manufacturers eco-friendliness!

“The green era is with us and yet we play with so much plastic”. That was Dan Zero's challenge. He's right, we do. But unless you have opted out completely from 'normal' society you do far worse things than pick up a juggling club. What are phones and washing bowls made of? Do you take your own shopping bag with you and refuse those little bags shopkeepers try and put everything in? Are you a member of any environmental group and do you DO anything for them? How much do you put out for the dustman and how much do you recycle? How many letters do you write to your local council/supermarket/manufacturers?

From my research, I would say juggling equipment manufacturers get pretty good marks for environmental awareness. They have also educated me about the complexity of the issue.

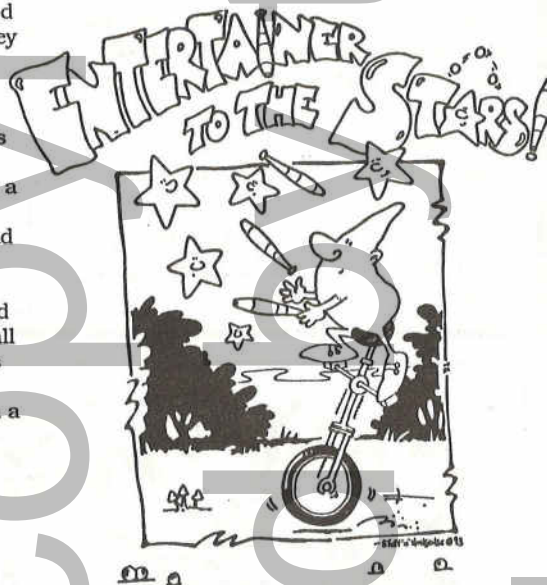
Any Manufacturing operation has effects on the environment. The market for juggling equipment is such that there is a constant drive to reduce costs while at the same time improve the durability and performance of the equipment. Also, as with many other consumer products, there is a constant demand for increased range of variety and colour. Plastics in all their forms have enabled manufacturers to fulfil these needs, they are light, durable and relatively easy to process in a wide range of colours.

Plastics are generally (not always!) a product of the petro-chemical industry, and because of that a non-renewable resource. They also require energy to produce and some of them produce harmful chemicals during their making. The recycling of plastics is difficult because of the vast array of different types of plastic, even the different types of polythene can't be effectively recycled together. The vast choice of different colours adds a further complication, because if you mix them you get yuck brown! Furthermore, the small size of the juggling market in relation to other industries mean that the collection (by trucks driven by internal combustion engines) of waste and rejects for recycling could consume more energy and pollute the environment more than if the waste was simply dumped.

Clubs are usually made from polyethelene (which is the posh name for polythene) and this would be relatively easy to recycle IF the facilities were available locally, i.e. if plastics were commonly recycled. But how many plastics recycling depots do you know of? Those that there are are often operating at full capacity. But landfill sites are also a finite resource, growing scarcer.

The recycled plastic granules you get in some beanbags are from the 'industrial stream', but this is something which goes on anyway - the granules have other applications and are not made specifically for the relatively tiny juggling market. Those beads or granules, used rather than (biodegradable) grain, conform to CE Toy Regulations.

I asked David Marchant of Spotlight Holland about their recycling policy. For them, "a speck in a white club is a visual nightmare. Reprocessing the plastic can help but dirt can't really be eradicated. Our club process would be very wasteful without recycling, and we're teaching our customers to accept lower visual standards - we're talking about one speck



here! - anyway, the moment they're bought they'll be thrown into the air and dropped onto concrete! They are sold at a lower price if the level of 'foul' is higher than acceptable; it costs 30p per club to have them destroyed, better to give that as a discount and keep the club in this world. The only EXTRA energy used in recycling is grinding the plastic into granules - minimal."

It is up to us to press for labelling of all plastic goods from manufacturers, supermarkets etc. with the initials of the type of plastic used e.g.: PET for polyethelene. This will enable the whole process of reprocessing to get under way, complex though it is.

As for the dyes used...Spotlight defines their dyes as "food-grade" and Beard defines theirs as "non-hazardous". Both of these comply with CE Toy regulation approval. By law in the UK, Holland and Germany, dyes cannot be sold containing

heavy metals (cadmium, etc.) which means that approximately eight times as much dye is necessary to produce a good yellow, as opposed to adding cadmium. This means I suppose that you can suck your club quite safely, but beware of possible hyperactivity if you try to eat it! Beard tried turmeric in early experiments with dyes - it looked OK but smelt terrible!

Dyed clothes and bags come within safety standards (toy regulations again) but any dye process tends to generate lots of coloured water. ALL clothing that is not undyed and unbleached contributes to this unless it's 'ecru' - boring cream coloured. There are natural dyes from elderberries etc. but I suppose these cannot be produced in the sort of quantities that the consumer society demands, nor in the range or brightness of colours. Cotton itself makes a huge environmental impact - dams and irrigation, loads of chemicals sprayed on crops... Man-made fabrics are petro-chemicals and a non-renewable resource. Organic cotton is only produced on a minute scale and costs a fortune, so... What's the answer? Be a bit anti-fashion and buy clothes that are going to last!

Apart from plastics, the other main ingredient of juggling equipment is wood, for club dowels, devil sticks, etc. Luckily the timber imported by most of the reputable merchants in this country is strictly reforested. And then there's the question of whether we should all be using recycled paper. Of course it is good PR for a company to say that, but is it such a big deal? Wood is a crop - relatively easy to harvest, and the processing plants are often close to source. Recycling will inevitably involve transportation of the waste product (often in small batches and by road - at what cost to the environment?) and then additional energy is consumed (and large quantities of water) in processing. But landfill isn't a good answer either.

In Germany, no imports or goods within the country are allowed to be excessively packaged. Expanded polystyrene in any form (like those horrid "worms") is banned, as is PVC and fluorocarbons. A little thought produces many possibilities - air bags, popcorn, shredded paper, boxes suitable for re-use. I love the idea of receiving a fragile parcel surrounded by popcorn! The UK government, industry or public have no such packaging awareness.

Waste in any process is an expensive luxury. If you see waste it's a sign something can be improved, so keep thinking about it and make others aware.

## WASTE NOT, WANT NOT

continued..

Someone, somewhere knows how to prevent waste. This is preferable to recycling.

Take heart from the fact juggling equipment is built to last. There is a healthy market in second-hand equipment, in workshops or adverts in *The Catch*. If you look after your equipment it will last, and last for someone else as well. Manufacturers of juggling equipment do not build in obsolescence. Colin Francome, author of 'Juggling for All' wrote another book called 'Sane new World - Replacing values'. He mentions a TV rental firm that had two plants specifically to break up 250 colour sets each year, because if they sold off sets too old to rent out they would "kill off" their market.

So, how green are *your* balls? Let me bounce the question back to you, and me, the end-users of the products and the consumers of much else besides. Pay a little more for something that will last a lot longer. Be aware of waste in all its aspects and of what you and I as individuals can do. The consumer can be the one with the power to get things changed - retailers and manufacturers, for juggling supplies as well as supermarkets, have to take notice of what consumers want. But be wary of mere window-dressing of 'green-ness'. Hype is easy. Things may not be as simple as first they seem, but there are things we can do. Colin Francome cared enough to write a book. Can we jugglers care enough to act upon our convictions?

CATCH PHRASES - BJJ

## BJF

This was to have been the British Juggling Foundation column.

But a large proportion of the committee changed at Birmingham, and there hasn't been time to organise properly since.

So instead here's an intermission and a cartoon.

Normal service will be resumed as soon as possible.

## JTF

The Juggling Trade Federation was formed in January to promote juggling for the benefit of all its members as well as the public (see article in last edition). There has been a lot of interest and a steady flow of new members. If you would like details about the JTF, send a s.a.e. to Sally Bateman (JTF), Minfford, New House Lane, Salfords, Surrey RH1 5RA.

Remember you cannot use the the JTF logo in your advertising until you're a member and you're not a member until you've paid your dues.



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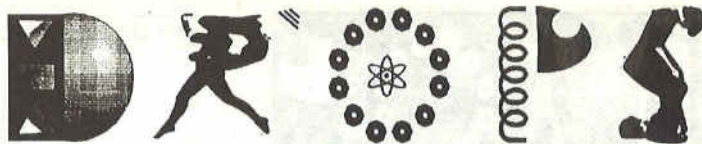
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## Circus Animals

### - The Ring and the Changes

*Mr Editor diabolio likes to wind people up (see apologies alongside!) and Animals In Circus is certainly a good topic for that. So when our not-entirely-unbalanced fire-breathing friend Pof! wrote us a letter about life with Jolly's Circus, we smelt a good excuse to get some ink flowing. The following wasn't meant as an article, but it's a missive from the world of trad. circus and as good a place to start the discussion as any.*

*To The Catch it looks as though there are reasonable people saying reasonable things on both sides of this argument, and since the animal issue (like some of the Clown questions upfront) is central to the idea and even the possibility of New Circus (whatever that is), it's one we should think and talk about. All contributions on the subject gratefully received, though we make no promises to print them all...*

After relating yet another real-life reminder of why you should be careful working with fire (this correspondence is now closed, at least for the present!), we move to some have-you-got-a-light-relief

On the subject of animals, Jollies are trying something new this year, and I'm very happy to be a part of it. The circus is currently only four miles from its winter quarters, at 'Harry Tuffins' Sunday Market site in Churchstoke, Shropshire. At first glance the top is a traditional two-poler, but the roof is only twenty feet high. This brings all the aerial acts down to eye-level, so the audience can see exactly what goes on. These 'shows' in fact, are open training sessions, and the public are free to wander in and out, and ask any questions. They can see how the animals are kept and trained, and how the other acts rehearse and learn new tricks. Peter Jolly is particularly concerned that people see the animals' training sessions and play-times, as well as their quarters. Hopefully this will go some way to redressing some of the bad press that traditional circus has suffered in recent years.

Animal acts have changed considerably from the undignified spectacle they once were, and the conditions have improved a hundred-fold. I am lucky enough to have seen these changes for myself, and can only beg you to believe that animal cruelty is not part of the circus tradition. Personally, I count myself very lucky to live the way I do, and to have contact with animals that most people only get to see in zoos or on TV - but I have to say that I'd leave a show rather than be associated with anyone whose animals were badly treated.

Every circus has said in its defence at some time or other, that training sessions are not clandestine affairs carried on behind closed doors, but are open to the public, and anyone who wants to see for themselves what goes on has only to turn up and ask. Unfortunately, this is somewhat self-defeating, as it is well-nigh impossible to track down a circus once it's on the move. With this project, Peter Jolly has made the training sessions very public indeed, though it is interesting to note that our local anti-Circus Animal group refused his invitation to spend a day - any day - with us.

Jollies will be at Churchstoke every day until June, with shows on Saturdays and Sundays. The RSPCA approve wholeheartedly - three local officers liked us enough to bring their kids to the shows, so we can't be doing badly, and they even contacted us when they needed to find a good home for an unloved python. (As a result of his previous bad experience with people, I now have my neck in a brace! Nursing this one back to health ain't a one-woman job...)

As someone who hates any form of cruelty to animals - and I'm not even sure that wildlife parks are entirely wholesome - I have to confess to occasionally feeling a trifle compromised by my job. The showmen who brought exotic animals into this country in the first place did wrong - but many showmen now have animals which were bred in captivity, in Europe, and so as long as we have them in our care, it is our duty to ensure that their lives are as comfortable and as happy as we can make them. Certainly, I can't deny that Jollies animals are a happy, healthy lot, and are loved as much as any family's pets. Traditional circus may seem out-dated - but without it, there would have been no New Circus movement.

An emotive argument like this will rage for ever, though I think traditional circus could do more to prove to the public that things have changed for the better. I love my job, and I love the animals in my care - even the brand new tiger cub who grew up and ate my coat.

Anyone know where I can buy a cheap Barbour?

## An apology a day (keeps the legal profession away)

*Oh it's wonderful being noticed. I never tire of the attention. So when we get lots of letters and phonecalls at Catch's Cradle I get all excited and start planning ways of getting more.*

*But Jan and Stuart, who have to deal with them all 'cos I'm too fantastically busy to actually attend to such matters, left a message on my answerphone to say that last issue we said a few things we shouldn't have done and didn't say a few things we should have done (all sounds a bit Book of Common Prayer, that) and that really we should apologise to some people for the blatant misrepresentations we have foisted on the world through lazy journalism, rotten proof-reading, and malice aforethought. So here goes. We, the Catch team, ultimately the persons most irresponsible for what goes on round here, do hereby apologise to the following:-*

Fool Time, for suggesting that they teach anything about blowing fire, wet or dry. In fact anyone who blows fire at FT runs very severe risk of being chucked out. Our mate Pof! must have meant that she heard it from someone who had been at Fool Time (in fact I have my suspicions who...). And also we apologise for punctuating their name wrong!

Horsham Jugglefest & Absolute Balls, for being disparaging about the cabaret at last year's event. The thing is, you see, we were only trying to be rude to The Club Meeting, who are really old enough to know better by now; ditto Haggis, though as you will see from our Birmingham report, being rude about Haggis is hereby deemed NOT FUNNY ANY MORE.

The C\*\*\* Meeting ...am I apologising to them? Am I heck!

Tony Cantley, who was really helpful with informed advice on insurance matters and whose name got missed off due to the large number of small pieces of paper on which the article was written. He's a good lad, that Tony.

Ra Ra Zoo, not for being uncomplimentary, but for printing a photo of them that we weren't supposed to, and printing it so dark it wasn't worth it anyway. Serves us jolly well right.

Kate Coles-Smith for wrongly attributing that review to her in the first place. Yours was shuffled out 'cos we ran out of space, Kate, but Pippa Tee can stand up for herself and her opinions, yes she jolly well can. In fact she's happy to.

Aunt Augusta for letting a little demon impersonate her and damaging her impeccable and, indeed, august reputation. Too much Ecstasy, Auntie.

Lee Jellyhead, probably.

The IJA, who haven't spoken to us since we let those naughty naughty Renegades vent their spleen. Theirs isn't the only spleen that should be ventilated.

The Pelican for exploiting it as a sex-object. We're all great animal lovers around here... what am I saying?

Anybody that died of a surfeit of custard powder

Anyone whose pedals fell off their DM Standard. yes, it is possible to ride one the wrong way round. And you shouldn't.

The entire Channel Islands for a slight geographical typographical confusion.

Mum & Dad, 'cos I turned out all wrong

Jan & Stuart for having to listen to all these complaints.

Anyone whose letter has been omitted or edited - we do actually get more than we can print. We think a couple of pages is about right.

Rob Stone - but what did you expect? You're the psychologist, after all.

All readers of Issue 3 for fibbing to you.

Anyone who's read to the bottom of this stupid list of apologies.

OK? can I go out to play now?

Pof!



## INTERNATIONAL NEWS

Greetings from Zimbabwe and thanks for running our appeal for all juggling kit in Issue 1. Special mention to A Drabble, England, who actually responded to it and sent us three bean bags. Thank you A. Drabble, England! Much appreciated. If we'd had more of your address we'd have written to you in person. We also got a large consignment from Juggle Aid. This was delivered in person by their International Ambassador, Steve Angel of Mercy Robinson, who earned his nickname for bringing a big jar of Marmite as well.

The workshop is rolling now, albeit quite small. We've got a hardcore of regulars and have recently 'come out' into the park, near the theatre bar and a 'taxi' stop, so we're hoping for a bit of passing trade.

Our putative juggling festival is still putative. Let's say putatively this year sometime. If there's anybody out there planning a holiday in Zimbabwe this year who would like to take in a juggling weekend between Victoria Falls and the game parks, please write and tell our U.K. agents: BJF, 23 St. Leonards Road BRADFORD BD8 9QE

Contacts have been made with jugglers in Harare, there's the Gweru hardcore and plenty of VSOs are interested in a juggling get-together. All it needs now is a place full of jugglers fresh from Europe.

Fambai Zvakanaka!  
Jude and Earl

You've had "How high can you juggle?" (14,500 feet) Now "How far can you juggle?" The answer is 11,685 miles! Strolling around Wellington, New Zealand, we came across the 'Anti-Gravity Juggling shop', part of a toy-shop called *Hocus Pocus*. Issue no. 1 of *The Catch* was on display! They run a weekly workshop at the Aro Valley Community Centre on Wednesdays 7-9, and they're a very friendly bunch. There is also a shop in Christchurch and a stall in Auckland's Victoria Market, and workshops in Auckland, Dunedin (University terms), Nelson and Christchurch. (anyone wanting more details can contact us - d)

Malcolm & Annie, Auckland

*I wish these two would stop writing from exotic locations - they're making me very jealous. I tried to get expenses to go and research workshops of the world, but the bosses say I'll have to wait till we're bought out by Rupert Murdoch to pull that one - d.*

*We also got a letter (sent to 'Kaskade' too) from Mihail Rudenko, a ten/twelve-ball juggler from The Ukraine who trained with Grigory Popovich (the business!) and others, invented some special balls very popular in the CIS nowadays, and is a former winner of the All Union Laureate Variety/Circus title. He's interested in teaching possibilities, in this country, preferably for a long enough period to justify the considerable journey. Anyone interested can contact him through us.*

Write to *Diabolo* Catch's Cradle, c/o Moorledge Farm Cottage, Knowle Hill, Chew Magna, Bristol BS18 8TL

## NAME GAME

Please may I use a couple of your column inches (oooh er etc.) (*that was him not me - d*) to help clarify the background to our change of name from "Suitcase Circus" to "Circustuff".

I actually thought I was being very original some five years ago when I came up with the name "Suitcase Circus" for my aptly small scale performing and retailing ventures. Even when in due course I learned of Reg Bolton and his "Circus in a Suitcase", there seemed little chance of confusion - particularly as my activities were very local and Reg was last heard of at the other end of the world!

However, once we entered the world of publishing and our books began to travel around the world, we have discovered that not only is Reg alive and well in Western Australia (Hello Reg!), but he is actively using the title "Suitcase Circus" in some of his work.

We have therefore decided to change our name to *Circustuff* rather than cause any confusion - it does not mean we are on the run from the mafia, the CIA or the Inland Revenue!

Steward Hutton

PS. If anyone out there knows of an individual or organisation calling themselves "Circustuff" - keep it to yourself!

## MANUFACTURING A CONTROVERSY?

I would like to take issue with More Balls Than Most over their claim to have the only juggling shop with a garden (Oddballs advert in issue 3). The Circus Factory Mill Shop in Old Town, Hebden Bridge also has a garden, a beautiful sunken garden with a fountain. What's more we're holding free Jugglers picnics (weather permitting) on the first Sunday in each month from May through to September (bring your own sandwiches and a six-pack).

"H" from Beard

PS. We hereby claim to have the only juggling shop with a hundred foot high chimney in it (unless of course....)

## HOW HIGH CAN YOU JUGGLE II

Perhaps one of your readers can help unravel this puzzle. During a recent trip to Amsterdam I observed a juggler performing the 'box' and stopped to watch him. The thing is he was using four balls and one was going back & forward across the top. It's a mystery to me - please help!

Confused Juggler, Gwynedd

PS. I have an early contract juggling book by an anonymous German author. It's called 'Tricks with One Ball' Berlin Press 1939. Is it valuable?

*we're slow sometimes. Had to read this one at least three times ...and we were going to write and ask for the book - d*

## DOES SHE LIKE SPORT?

Birmingham is now a happy, hazy memory - see apology - and I've settled down to not being able to do any of the wild tricks Alex displayed at the devil stick workshop. The 1450 people who did not attend the BJF meeting will be unaware that there was a suggestion that the BJF work towards getting juggling registered as a sport. There was no discussion of this at the time but a few disadvantages spring to mind. If juggling

becomes a sport it may take us on the American route with games at conventions being replaced by "competitions", medals being awarded, cheating being banned etc. The Americans will beat us in the Olympics and my mum will never believe that I'm an athlete. I'm sure there are advantages like funding but perhaps somebody can tell me what they are.

Rosie O'Connor  
Middlesex

*beat you to it, Rosie! - d*

## MESSAGE FROM ANOTHER WORLD

Some people learn to juggle by a video, others by a book. I learnt by a pub.

Dominic Perignon, Bath

## CLEVER TOSSER

I'm an Occupational Therapy student, working in a secure psychiatric unit, currently trying to use, develop and research the use of juggling as a therapeutic activity. Are there any other therapists out there who'd be willing to contact me to discuss/exchange ideas/articles etc.? - in all fields of health care but especially mental health.

Iain Wolfe  
East Sussex

PS. Yes I do actually get paid by the NHS to juggle with clients, and damned effective it's appearing to be!

*we will be running more articles on therapy possibilities in further issues*

## IDEAS OF MARCH

Question: When is a parade not a parade?  
Answer: When it resembles a protest march!

Having attended most of the major conventions in the U.K. and in Europe over the last four or five years, may I suggest that - in order to give the people of the host town/city 'value for money' - future convention parades be made up of folk who *actually want to give some kind of show by doing anything that slightly resembles a performance*, plus some kind of costume and effort on the visual side. This way it 'The Parade' would have more space to 'Parade'! Those who choose not to dress up and perform could either line the route and watch or gather at the games space and just "Juggle on", filling the said space with interest for the townsfolk who await 'The Parade'.

Instead of a couple of thousand people shuffling through a city centre to bemused enquiries of "What's this all in aid of?" from the locals, you would have a more punter-pleasing parade of a couple of hundred performers (of all skill levels), being enjoyed more thoroughly by the onlookers, plus a more relaxed warm up to the games for those choosing not to parade but just play and enjoy the spectacle!

So come on jugglers, hobbyists and performers alike, lets get it together...For Leeds?

Sam Jefferson  
Swansea



## THE TRUTH?

Re: A True Story, Catch #3

Whilst lunchtime shopping in Manchester recently, my friend and I became curious at the lack of pedestrians on the city streets. Suddenly amidst flashing lights and sirens a police message blasted out "Clear the streets, clear the streets, this is a bomb alert." We had innocently wandered into the midst of a crisis. In our panic we stumbled against the steel shutters of an oddly named emporium, 'Mushy Peas Juggling' said the sign. Well the prospect of a hot meal (and one that could juggle at that) was compelling indeed, or so my friend and I supposed.

At that moment a long-haired gentleman with a strange hat and a woman sporting rather garish baggy trousers ushered us into the shop. These two it seemed were the proprietors, although they insisted they were both Mushy Peas (!?) At least we seemed safer inside than out on the streets.

Service seemed rather poor for a café, indeed upon entering the premises the couple (or peas) spontaneously picked things up and started throwing them around! The woman was highly skilled in manipulating what appeared to be a large egg cup on a string. The man meanwhile seemed to get a great satisfaction from battering a rubber ended multicoloured stick with two smaller ones.

Wishing to dine, my companion offered me a menu. "That'll be one pound fifty" said the peas, thinking this was a service charge I duly paid. On closer examination the 'menu' turned out to be issue #2 of your magazine. Feeling both pity and concern for the two hapless characters we hurriedly left the shop and phoned for an ambulance.

So you see that it was never our intention to buy your magazine. Having done so however and deciphered its contents, I think I may return to this curious café and sample some of its airborne delights. Who knows the man may teach me the secrets of stick battering!

T.G.R.  
MANCHESTER

## HOOTS MON

You warn us of the dangers of breathing fire, juggling chainsaws etc., which is all well and good, but don't mention anything about not leaving your juggling balls where bastard mice can get them.

I have some advice and some observations concerning this subject:

- 1) Mice, if given the chance, will nibble little holes in juggling balls to get at the filling.
- 2) They seem to enjoy spreading the filling of your juggling balls over the floor rather than eating it.
- 3) Like a fox in a chicken coop will kill as many chickens as it can, a mouse will destroy as many balls as it can rather than just destroying one and eating all its contents, even though this would provide enough food for it and it's numerous offspring for some considerable time.
- 4) Unlike foxes which kill chickens with the aim of retrieving them all, mice nibble through as many balls as they can because they are vindictive little creatures that know how expensive juggling balls are. I have heard them giggling maliciously behind the skirting board.
- 5) Remember - mice are good at climbing.
- 6) It is no good getting angry and staying awake all night in the hope of catching and punishing the mice because as soon as you see them you will fall in love with them and their twitching noses, little black eyes and frantically beating hearts. If you have any balls left you will probably end up leaving these out for the mice to destroy.
- 7) It is possible to mend nibbled juggling balls but poking all the filling that is spread all over the floor back in is pretty tedious. The advantage is that since the balls will probably at best be only half-full, they are easier to catch on the back of your hands or neck. Black insulation tape is good for covering the hole until a more permanent repair can be made.
- 8) Never attempt complicated juggling moves such as Burke's Barrage (?) with hastily repaired juggling balls. It is incredible the places the filling can get to.

9) Make sure your vacuum cleaner is working should you forget never to attempt complicated juggling moves with hastily repaired juggling balls.

10) The most sensible thing to do is leave your balls where they can't be got at.

11) Mice like running in and out of tubes. Provide an adventure playground for them made out of toilet roll tubes etc. They will be too busy having a good time to worry about vandalism.

Lucas, Cambridge

**I juggle with the mice when I catch them in my humane trap. They don't usually come back after that. - d**

## BRIGHT SPARK

I was intrigued by Beard's recent advertisement on the back cover of Catch No. 3 which showed their new remote-powered Radical Fish club. Won't the cables get tangled up? A three club cascade pattern would get progressively smaller and result in a rather neat plait.

Nick Willis, Cheshire.

**ah you see! people do look at the adverts! The rates hereby go up by 200% - d**

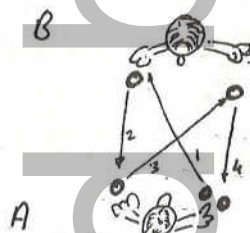
## BATS

I have spent the last three months learning to juggle with a blindfold on, but unfortunately I can't remember where I am. Please help.

Stevie the Wonderman, Circus Duffo

## DOESN'T BELONG TO GLASGAE

I would like to share a new passing trick. I call it the 'St. Andrew's Cross'. Of course I may have re-invented the wheel. Anyway, you need five balls, clubs or small children and two jugglers. Now comes the diagram:



1. Juggler A passes from his right to B's right
  2. Just before the catch B passes from his right to A's left
  3. A's left passes to B's left
  4. B's left A's right
- And so on....

If anyone can suggest what to do with a sixth ball, it would be nice to work it in.

Graham, Glasgow.

**yes, Graham, we have seen this before - but it's a good pattern so well-worth repeating - d**

## ANOTHER SPACE-CASE

If they held a convention on a space station orbiting the Earth it would be brill. But the food and facilities might be crap.

N Armstrong, Florida dada.

## TONSILLECTOMY

Someone asked about books on Circus Themes - I'd recommend highly 'Memoirs of a Sword Swallower' by Dan Mannie. It's been around for donkey's years so is probably out of print - but worth hunting out. There's a BBC tape available of a Radio 4 adaptation of the book - read by Mickey Dolenz (remember Circus Boy?). Serial No. of tape is ZBBC1157. There's a particularly interesting piece on fluorescent tube swallowing! Makes these classy fire eating tricks look like a tea party! It's the true story of life in the carnivals of America in the 30's - strippers, freaks, dwarves, crooks, con-men - it's got the lot.

Nip, East Essex.

## N.M.R.A.T. TORTURES RABBITS!

Thank you Luisa Bond for your letter, I shall now boycott Boots and recommend others to do the same. This will create us no great "publicity whirl" I admit, but it is something we, people on the street, can do to try and stop vivisection.

Rest assured Luisa, I shall continue to support the small trader while they continue to exist, for they, like the street performer, represent the True "spirit of circus".

Tim Sayers aka. Tim Boogie, The Bruised Fruits, Birmingham

## THE BEST KIND OF READER

I have rolled up issues 1,2 & 3 of the Catch and learned to juggle with them, but I'll need a lot of practise with issue 4. Having just renewed my subscription - wow! The catch is really going to make me a good juggler!

Tony Cheesecake

## A PSYCHOLOGIST WRITES...

Will you please stop adding your inane comments to articles contained in the magazine. There is barely a page in issue 3 without the dreaded bold type interfering with the flow of the article. You get a column all to yourself so please resist the temptation to dabble with others. I experienced the same disease whilst editing a handbook, the second edition had the offending remarks removed!

Maybe I am alone, and I realise you are still finding your feet, but cast a dispassionate eye over your musings and decide for yourself.

I didn't write this letter for publication, but publish it if you wish.

Rob Stone, York.

**I only invade people's articles when they're boring or I absolutely can't resist it - But, despite both points, restrained myself for the whole of your letter. Hey! Maybe I'm growing up? Hang on... Do I want to?? - d**

## BRINGING THE HOUSE DOWN

I was working in Australia with Archaios, on a two month contract. The contract finished and I decided to spend the summer there. I was offered a spot in a nightclub in Adelaide working Saturday nights doing fire-juggling, angle-grinding (as you do!), and fire-breathing etc.

One night found that a small platform had been built at the side of the dance floor. The platform was about four feet off the ground and the ceiling was about twelve feet high - so when you stood on the platform the ceiling was about three feet above you. I asked the manager what the platform was for. "I want you to do your fire-breathing from the platform" he said, "No way"...I replied "It's too near the ceiling!" "Can't you just do small flames?" he asked. "Well... alright... but I don't like it".

So come the time for me to perform, I climbed up on to the platform and prepared to blow a restricted flame. I glanced up to the ceiling to judge the distance, prepared to fire and - OH NO!! - spotted a smoke alarm out of the corner of my right eye. But it was too late, I'd blown the flame. Bells were ringing. About three hundred were packed into the nightclub one minute, the next they were all rushing out onto the street. I stood on the platform looking over to the manager, laughing my head off. I climbed down and the manager came over and said in a quiet controlled voice..."I think you should not listen to my suggestions again!". Meanwhile six fire engines screeched outside and about Thirty firemen came rushing in!!

Lee Jelly, Oddball Juggling.



*You've nearly got to the last page of the magazine - you're going to need something else to do in a minute. Boredom Alert! Don't panic. Somewhere near you, there's probably a workshop this very evening. And there's even more further away. I have to say there's nothing I like better than to pop down to Sennen or up to Shetland for a good juggle. But then I'm a liar. If your workshop isn't listed - what are you trying to hide? We know you're there. Drop us a line with the usual subtle but valuable enclosures and we'll slip your details in without saying another thing about it. No-one will ever guess your secret.*

Most workshops charge, often just to cover hall hire costs. When we know how much, we've put it in.

## SOUTH WEST

**BARNSTAPLE**  
Trinity Church Hall  
Thursdays 6-10 £1.50/£1  
Adam & Juliet 0271 78760

**BATH**  
Walcot Village Hall,  
Mondays 7.30 £1  
Tad 0249 716149

**BOURNEMOUTH**  
Bournemouth Centre for  
Community Arts, Boscombe  
Wednesdays 7.30-9.30  
Mike Chalkley 0202 518030

**CHELTENHAM**  
The Youth Centre  
Sunday 6-9  
Andy Clay 0452 862605

**DORCHESTER**  
Tuesday, 7.30 usually  
Skidazzle street circus, Alan  
0300 21071

**EXETER**  
Hot Potato Juggling Club,  
Labour Club, Newtown  
Wednesday 7.30-9.30  
Barbara Goody, 0392 54999

**EXETER**  
University Circus Skills,  
Devonshire House  
Tuesdays 8-10

**FROME**  
F.A.H.A. Playschemes and  
workshops in schools  
Vicky Taylor 0373 452018

**GLOUCESTER**  
St. James' Church Hall, Upton  
Street  
Tuesday 8-10  
Jon 0242 521483 Geoff 0242  
519832

**LEIGH ON MENDIP**  
Memorial Hall  
Tuesday 7-10, £1.  
Pippa 0749 840107

**LISKEARD**  
Caradon Juggling Posse,  
Guildhall.  
Thursday 7.30-9.30

**NAILSEA**  
Blue Flame pub, Westend.  
Friday Evenings in  
summertime. Free!  
DI 0934 838802

**NEWTON ABBOT**  
Up for Grabs, Creative Arts  
centre, Knowles Hill School  
Thursday termtime 7-9  
Richard 0364 42893

**PENZANCE**  
Branwells Mill, Station Road  
Saturday 10.30-5 Beginners

In morning, advanced  
afternoon Bo or Mike, Ark  
Juggling shop, 0736 330750

**SENNEN (West Cornwall)**  
Community Centre  
Friday 7-9, £1  
Bo or Mike, 0736 330750

**STREET Somerset**  
Fiasco Productions Crispin  
Hall  
Wednesday 7-9  
Hannah 0935 826399

**SWINDON**  
Fumbles Juggling Club, Plus  
One Centre  
Monday 7.30-9.30. 30p  
Simon 0793 693052

**SWINDON**  
Clifton Street Social Hall  
Thursday 7.30-9.30. 50p  
Steve 0793 432860

**TAUNTON**  
Bishop Fox's School  
Wednesday 7-10  
Sally 0823 275459

**TOTNES**  
St. John's Church Hall, Bridge  
Town  
Friday 7-10  
Caroline 0364 73125

**WEYMOUTH**  
Weymouth College  
Lunchtimes during termtime  
John MacDonald, 0305  
208839

**YEovil**  
Yeovil College  
Tuesday 7-9  
Hannah 0935 826399

## BRISTOL

**Dab Hands, Horfield**  
Tuesday 7-9  
Mike Gibbons 0272 692145

**Fool Time Circus School**  
0272 556452

**Freaks Unlimited workshops,**  
Elmgrove Centre, Redland  
Road  
Monday 7.30-9.30, all levels  
of ability, £1.50  
Thursday 7.30-9.30, Unicycle  
Hockey & General, £1.50  
Freaks Unlimited shop 0272  
250368

**Juggle Fever Workshop,**  
Hope Centre, Hotwells  
Thursday 7.30 - 9.30, under  
14s to be accompanied.  
0275 832744

**University Circusoc, S.U.**  
Building, Queens Road  
Termtime Sunday 2.30-7ish,  
Wednesday 7.30-10ish

**U.W.E. Juggling Club,**  
Redland  
Termtime, Wednesday 5-7  
Diana 0934 838802

## SOUTHEAST

**BRIGHTON**  
Kemptown Pier  
Monday 7.30-9.30 "drop in",  
Wednesday 8-10 "drop in" +  
workshops, Sunday 2-4  
beginners  
Tat, Andy, Mr Fizzbang 0273  
739216, Tim 0273 690737

**BRIGHTON**  
Queens Park Road Day  
Nursery  
Tuesday 7.30-9.30 £2 if  
you've got it, £1.50 else.

**CHELMSFORD**  
The Y's Jugglers, YMCA  
Thursday 8-10 50p  
John Hawkins 0245 263526

**CRAWLEY**  
Thursday 7.30-10, £1  
Up for Grabs Sally / Nigel  
0293 786143

**EASTBOURNE**  
Central Methodist Church  
Hall, Langney Road.  
Every other Friday 7-10 £2  
Shakes 0323 500558, John  
0323 490400

**HASTINGS**  
Scout Hall, Croft Road.  
Friday 7-9.30  
Bosco Circus, Andy 0424  
813144, Derek 0424 431698,  
Sián 0424 431214

**HEMEL HEMPSTEAD**  
Boxmoor Art Centre, Saint  
John's Road  
Thursday 8-10, Sunday 2-4,  
£1.50  
0442 64048

**HORSHAM**  
North Heath Lane Hall  
Monday 8.15-10.15 Juggling,  
circus & performance skills  
Park Recreation Centre  
Thursday 8-10 Juggling,  
Unicycling, Uni Hockey  
Dave / Steve 0403 273466

**LEWES**  
Circus Pipsqueak Youth  
Circus (8+)  
Dr. Colin 0273 813464

**MERTHAM**  
Tuesday 7.30-9.30 £1  
Nigel & Sally, 0293 786143

**NEWBURY**  
Newbury New Circus,  
Waterside Centre  
Monday 7-9.30  
Gunther Schwarz 0635 41269

**OXFORD**  
Firenoise, East Oxford  
Community Centre  
Wednesday 7-9, Sunday 7-9  
Jason 0865 63441 Ken 0865  
276245

**OXTED**  
Sunday 6-9  
Up for Grabs, Nigel & Sally  
0293 786143

**PORTSMOUTH**  
Priory School  
Wednesday 6.30-9.30  
Martin 0705 293 673

**REDHILL**  
Thursday 8-10 £1.50  
Up for Grabs Sally / Nigel  
0293 786143

**REIGATE**  
Sunday 6-8 £1.50  
Up for Grabs Sally / Nigel  
0293 786143

**READING**  
Sun Street  
Monday 7-10  
0734 660430

**ROMSEY**  
Woodley Village Hall  
Sunday 7-9  
Juggling Fiends, Dougie 0794  
514674

**SAINT ALBANS**  
Allsorts Circus, Youth Office,  
Alma Road  
Tuesday 7.30-10, £1  
Dez Paradise 0727 855375

**SOUTHAMPTON**  
Itchen College, Bitterne  
Wednesday 6.30-9.30  
(Termtime)  
Guy 0794 513649

**SOUTHEND**  
Balmoral Community Centre,  
Salisbury Avenue  
Monday 7.30-9.30 £1

**TUNBRIDGE WELLS**  
Camden Centre, Marden  
Square  
Monday 7.30-9.30  
Kevin 0622 831918

**WHITSTABLE**  
Saint Peter's Hall, Cromwell  
Road  
Thursday, children 6.30-7.30  
50p, adults 7.30-9.30, £1.  
Tina/Steve 0227 772241

**WORTHING**  
United Reformed Church,  
Shelley Road  
Monday 6.30-9.30

Stuart, Coz, Howard 0903  
505560

**YATTENDON**  
Thursdays 7.30-9.30, £1.  
Barney 0635 201546

## LONDON

**CENTRAL**  
Colombo Street Sports  
Centre, SE1  
Sunday 12-5 (£2.20-£4),  
Thursday 7-9.30 (£1.20-  
£2.60)  
Phil 081 801 9859, Centre  
071 261 1658

**CENTRAL**  
Jugglers Arms,  
Leathermarket Street SE1  
Mondays, Tuesdays,  
Wednesdays 7, Saturdays 12  
& 2  
More Balls Than Most 071  
357 7707

**CENTRAL**  
University College, Euston,  
(summertime in Gordon  
Square)  
Monday in termtime 4.30-  
7.30  
Dave / Steve 071 278 9061

**NORTH**  
Circus Space, 39-41 North  
Road N7, Caledonian Road  
Tube.  
Tuesday 7-10, £3 Juggling  
Workshop & Class  
Sunday 7-10, £3 All-skills  
mixed workshop  
Courses and classes and one-  
off workshops in just about  
everything regularly available.  
See Catch This! and/or ring  
for more details.  
Circus Space 071 700 0868

**NORTH**  
Middlesex University  
Matt 081 881 9791, James  
081 365 7444

**NORTH**  
Jackson's Lane Community  
Circus, Community Centre,  
Archway Road N6.  
Thursday 8.30-10.30 £3/  
£2.50  
Bar & restaurant!

**SOUTH-WEST**  
The Riverside, Hammersmith  
Mondays 7-9, termtime only  
Albert & Friends 081 741  
5471

**EAST MOLESEY**  
Vine Hall, Vine Road  
Thursday 7-10  
Juggling & Molesey Maniacs  
Uni Hockey, £1.50  
Steve 081 398 7390

**WEALDSTONE**  
The Co-Op Hall, Masons  
Avenue.  
Tuesday 8-10  
Adrian Kirk 081 861 0919

**WIMBLEDON**  
Kings College Sports Hall  
Tuesday 7-8, termtime only  
Andy Moore 081 947 9311

**UNICYCLE HOCKEY, CLOWNS**  
Holy Trinity Church Hall,  
Beechwood Road, Dalston, E8  
Lunis - Tuesdays 7-10, £1.50.  
Lee Jellyhead c/o 071 354  
5660  
The Clowns' Church  
Friday 7-11, £1 inc. free tea &  
coffee, Uni beginners 7-8  
Colin 081 980 6584

## EAST ANGLIA

**BURY SAINT EDMUNDS**  
Bury Fumblers, Saint John's  
Hall, Saint John's Street.  
Tuesday - Accompanied  
under-14s 6.30-8, adults 8-  
9.30ish

**CAMBRIDGE**  
Victoria Road Community  
Centre, Tuesday 8-9.30  
Patchwork Circus (8-16),  
Thursday in termtime 4.15-  
5.45  
Drama Centre, Covent  
Garden, Sunday 6-8  
Richard Green 0223 312027,  
Simon Smoleskis 0223  
410138

**DEREHAM (nr. Norwich)**  
Justso James 0263 732888

**IPSWICH**  
Ipswich Community Circus,  
Westbourne High School  
Thursday 7.30-9.30  
Anyone own up to this one?

**NORWICH**  
David 0603 738964, Will  
0953 860460

## MIDLANDS

**BEDFORD**  
Bedford Circus Ring, Caulwell  
Community Centre, Althorpe  
Street  
Thursday 7.30-9.30  
0234 328322

**BIRMINGHAM**  
Edgbaston, Midlands Arts  
Centre, Cannon Hill Park  
Adults Sunday 6.30-8,  
Children Wednesday 4.30-6,  
£3.30  
The Bruised Fruits - Raymond



021 440 0784, Tim 021 449 9631

**BIRMINGHAM**  
Kings Norton, Cadbury Sixth Form College  
Mondays 6.30-8.30. Adult Education rates & concessions.  
Raymond 021 440 0784

**BIRMINGHAM**  
Perry Bar, 8 Block Hall, University of Central England  
Gravity gets you down, Monday 5-7 termtime  
Sam c/o S.U.

**BIRMINGHAM**  
Selly Oak Centre, Bristol Road  
Monday 7-9, 14+, 50p  
Kevin 021 414 0094, John 021 444 1754  
Saturday 9.30-11.30, 8-80, 50/25p  
The Bruised Fruits - Raymond 021 440 0784, Tim 021 449 9631

**BROMSGROVE**  
Dolphin Centre, School Drive  
Sunday 3-6  
Steve 0562 861113

**CANNOCK**  
Youth Centre, Avon Road  
Tuesday 6.30-8.30 Adults £1.50, kids £1  
Richard Potter, Cannock Kites 0543 573177 / 271563

**CORBY**  
Youth Centre, Cottingham Road  
Monday 7-9  
Balls Up, Gary or Andy 0536 63786

**COVENTRY**  
Saint Peter's Centre, Charles Street  
Wednesday 7-9.30  
Circus Palava 0203 448276

**COVENTRY**  
Flying Balls Society  
Gymnasium, Coventry Technical College, Butts Road  
Monday 7-9  
Bob Gorker, S.U.  
University chapter  
Andy Gallagher 0203 688059

**CRANFIELD**  
Institute of Technology  
Sports Hall  
Thursday 1-2  
Peter Lister 0234 754200 x2828

**DERBY**  
Saint Helen's House, King Street  
Thursday 7-9.30, £1, 50p under 16s  
Andrew Vass 0332 369581

**EVESHAM**  
Four Fools, Leisure Centre  
Monday 7-9  
Matt 0386 442419

**LEICESTER**  
De Montfort University  
Juggling Club, City Site S.U.  
Tuesday 6.30-9-ish  
Thom or Si, 0533 540824

**LUTON**  
Mad Hatter Circus, Chapel Langley, Russel Street  
Tuesday 7-9 £1  
Dunc 0582 484167 Margaret 0582 508269

**LYE (near Stourbridge)**  
Wollescote Primary School  
Tuesday 7-10, £1.50  
Dave @ The Juggling Shop, 021 643 6545

**MILTON KEYNES**  
The Cross & Stable, Downs Barn  
Sundays 4-6.30, Adults 1.50, Kids £1  
Great Linford Memorial Hall  
Wednesday 7-10, £1.50  
Jugglers Anonymous, Graham 0908 210264

**NORTHAMPTON**  
Drop Shop Juggling Clubs  
Bective Middle School, Kingsthorpe  
Sunday 5-7.30  
Nene Centre, Bedford Road.  
Tuesdays 6.30-9  
Lawrence or Vicky 0327 36600

**NOTTINGHAM**  
Portland School, Westwick Road, Bilborough  
Wednesday 7-10  
Tony 0602 708177, Barry 0602 283080

**PELSALL**  
Sheffield Community School  
Wednesdays 7-9, Adults £2, Kids £1  
Richard Potter, Cannock Kites 0543 573177 / 271563

**SHEFFIELD**  
Upshot Circus Arts, t.b.a.  
Shaun 0742 662638

**SHEFFIELD**  
University Juggling Club  
Wednesday 6-9, Sunday 4-6  
Flying Teapots, Rick 0742 663546

**SHREWSBURY**  
Artscape, 5 Belmont  
Thursday 7.30-10 £1.20 (80p under 16)  
Mel 0743 860893

**WORCESTER**  
City Youth Centre, Spring Grove  
Wednesday 7.30-9.30, £1.50/£1  
Sharon or John, 0905 23347

## MANCHESTER

**CENTRE**  
Polytechnic Gym, All Saints' Building, Oxford Road,  
Friday 7-9.

**EAST**  
Levenshulme Community Circus, Chapel Street  
Monday 6.30-8  
Spurley High School, Gorton,  
Thursday 7-9  
Liz 061 224 4901

**CHEADLE HULME**  
Adult centre, Woods Lane  
Wednesday 7-9

**CHORLTON**  
Quirkus, Saint Werburgh's Parish Hall  
Monday Juniors 7-8, Adults 8-10  
Martin Taylor 061 860 4821

**CRUMPSALL**  
Mushy Pea Juggling Co.

workshop  
Saint Matthew and Saint Mary's Church Hall  
Thursday 6-8

**SALFORD**  
Jocus Pocus, University Sports Hall  
Friday 5-7 termtime, £3 a year!  
Mark / Joe 061 708 9250

**STOCKPORT**  
Stockport Community Circus, Pulse Young People's Centre,  
Wednesday 4-7  
Olive 0457 837371

**WITHINGTON**  
Manchester Community Circus  
Sunday 3.30-7  
Amber 061 232 9025

**WORSLEY**  
Beesley Green Hall, Green Leach Lane  
Monday 7.30-9.30  
Brian 061 799 2793

## NORTH

**BOLTON**  
Higher Education Centre  
Friday Evening

**BRADFORD**  
Manningham Sports Centre  
Friday 5.30-7.30  
Ann 0274 480022

**BRADFORD**  
Saltaire Methodist Church Hall, Titus Street  
Simon 0274 532287.

**CHESTER**  
Capenhurst  
Monday 8  
Mel 0244 532734

**CLITHEROE**  
Roefields Leisure Centre  
Wednesday  
Brian Waterhouse (but he hasn't given us his number!)

**COCKERMOUTH**  
Juggling Club, Christchurch Rooms  
Tuesday 7.30  
Dave 0900 822867

**CREWE**  
Screwballs, Ludford Street  
Family Centre, off Badger Avenue  
Sunday 6-9

**DARLINGTON**  
Community Circus Club, Larchfield Sports Centre  
Tuesday 8-10  
Hannah or Matt 0325 361633

**HEBDEN BRIDGE**  
The Ground Floor Centre, Holme Street  
Wednesday 7.15-9.30  
Circus Factory Studio, Old Town, t.b.a.  
Tony Webber 0422 842072

**HULL**  
Splat Circus, Room 8, S.U. Building  
Termtime, Tuesday 7.15  
Sam Rowe 0482 445586

**KENDAL**  
Tuesday & Wednesday  
Jem Hulbert 0229 581485

**LANCASTER**  
University, Minor Hall  
Tuesday 6-9, Termtime only, £3 per year!  
Lindsay 0524 841299. Phone before coming!

**LEEDS**  
Hullabaloo Community Circus, Woodhouse Community Centre  
Wednesday 6.30-8.30  
All 0532 770121

**LIVERPOOL**  
Toxteth Sports Centre, Upper Hill Street  
8-10, Thursday. Contribution to costs.  
Max Lovius and others 051 727 1074

**MIDDLESBROUGH**  
Toft House, next to Little Theatre, The Avenue  
Sunday 7.30  
Andy Price 0642 210224

**NEWCASTLE UPON TYNE**  
Saint Augustine's Church Hall, Brighton Grove, Fenham  
Gymnastics, Acrobatics and Tumbling, Wednesday 2.30-4.30  
Ugly Juggling Co. Simon 091 232 0297

**NEWCASTLE UPON TYNE**  
Juggling Playshop, Saint Augustine's Hall, as above  
Tuesday 7.30-9.30, 30p  
Jim 091 232 8146 or Ugly Juggling Co. 091 232 0297

**PRESTON**  
University of Central Lancashire  
Wednesday 6-9, everyone welcome  
fii S.U.

**ROCHDALE**  
The Broadwater Centre, Smith Street  
Adults Monday 7-9, Children Tuesday & Wednesday at 4  
Skylight Circus in Education, Noreen & Jim 0706 50676.

**SHIPLEY**  
Nab Wood Sports Centre  
Sundays 7.30/8.30  
Pete Sharp 0274 586219, Paul 0274 586219

**STOCKPORT**  
Priestnal Recreation Centre, Heaton Moor.  
Tuesday 5-7 (children) 7-9 (adults)  
Bzercus - Moni 061 256 1838

**WHITBY**  
The Church House, Flowergate  
Saturdays 2-4, £1.50/£1  
Vicky 0947 601727

**WIRRAL**  
Charring Cross Youth Centre, Birkenhead.  
Sunday 12-5  
Ann, Wirral Community Circus 051 924 1927

**YORK**  
Cosmos Juggling Club, Priory Street Centre  
Tuesday 7-9, £1.50 (£1 conc.)  
Jim or Anna 0904 430472

## SCOTLAND

**GLASGOW**  
Ashley Street Community Education Centre, Woodlands G4  
Thursday 7-9  
Mark Segal 041 332 7769

**GLASGOW**  
Woodside Halls, Clardion Street, Saint George's Cross  
Tuesday 7-9  
Glasgow centre for the Deaf Norfolk Street  
Beyond the Wall Circus Club, Hadrian or Anthony 041 552 7763

**EDINBURGH**  
Tollcross Community Centre  
Monday 7-9  
Angelo 031 447 7862

**SHETLAND ISLES**  
Sandwick Junior High School  
Saturday 10.30-12  
Gary Worrall 09505 601 / 0595 2114

**STIRLING**  
Balls Up Club, University  
Contact Noeleen Breen, S.U.

**SKYE**  
Braes Community Hall  
Saturday 11-1  
Dave Patfield 047 062 377

## WALES

**NORTH WALES**  
Bagillt Community Centre  
Wednesday 8-10, £1.50 including tea!  
Mike or Gail, 0745 560785  
stopping for the summer but get in touch if you're passing!

**MID WALES**  
Rockpark Hotel Games Room, Llandidrod Wells  
Wednesday 6-7 (7-12 yrs.)  
13-adult 7.15-9  
Chris 0597 824300, Jerry 0831 581070

**ABERYSTWYTH**  
Studio, Arts Centre  
Tuesday 7-10  
Olly, 20 Marine Terrace.

**CAMARTHEN**  
Queen Elizabeth Cambria School  
Termtime, Thursday 6.30-9.30  
Netty 0570 480022, Pippa 0239 77292

**LLANDUDNO**  
Maskerades, John Bright School  
Tuesday 8-10  
Phil 0492 875656

**SWANSEA**  
Juggular, Dynevar School, Mansell Street  
Wednesday 7-9.30, £2/£1, first week free  
Sam 0792 470546

**SWANSEA**  
Dillwyn Llewelyn School, Cocketts  
Monday 7-9, Integrated Youth Circus  
Phill Burton, 0792 466231

**WILD WELSH UNIPSYCHOS CARDIFF**  
CUT, East Moors Community Centre, Sanguahar Street, Splot  
Friday 6.30-9, £1

**BARRY**  
Barry Leisure Centre  
Mondays, fortnightly from 30th November, £1.50, concs £1, spectators 20p!  
f.f.i. on both - Russell Wells (UKUF) 0446 740520

## IRELAND

**BELFAST**  
Belfast Community Circus School, Crescent Arts centre, University Road  
Contact 0232 236007 / 248861

**GALWAY**  
Eyre Square Centre  
Friday Beginners 6-8, Club Passing 3.30-5.30, Diabolo Saturday 1.30-3.30  
Toby Shears (010 353) 9190 484

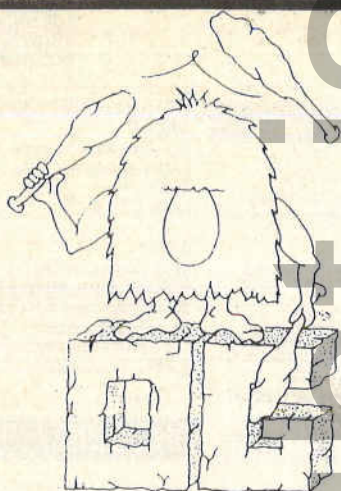
## FOREIGN PARIS

**ALDERNEY**  
Masonic Hall, Alderney  
Wednesday 7-8  
Moira 0481 822246

**JERSEY**  
Wesley Grove Church Hall, Saint Helier  
Tuesday 7.30-9.30, £1  
Lisa 0534 285160, Suzi 0534 285008

## .PA UNIVERSITIES, COLLEGES

*We've cut this section, not 'cos we've got it in for students - in fact we reckon everyone should be given a grant for three years beer and indie-pop while researching the delights of dressing up and casual sex - no, it's 'cos there are so many workshops on the main list we've run out of space, and our details of colleges with balls were almost too sketchy to be of any use. Studes being switched-on dudes, most Unis and colleges should have juggling groups by now. Contact Student Unions for details. If yours (or one you want to go to) doesn't, then form one yourself. And write to tell us about it. Student groups we know about are listed under area above.*



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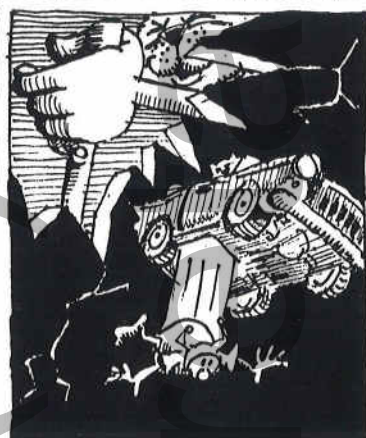
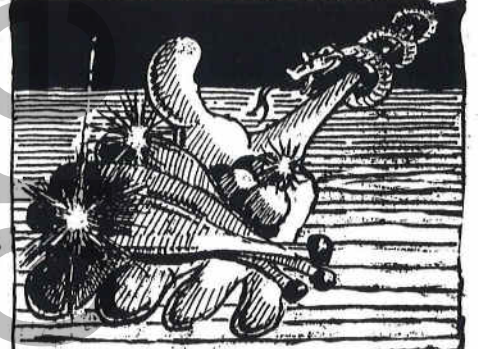
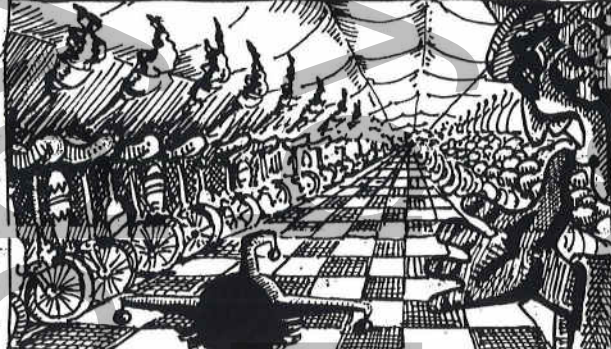
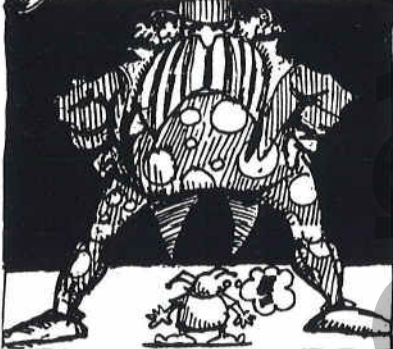
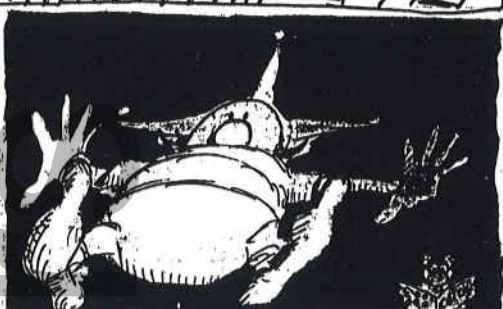
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