

The Catch

ISSUE 5
SEPT - NOV
1993
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JUGGLING ● NEW CIRCUS ● STREET THEATRE

PREHISTORIC ERUPTION

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ROAD



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The Catch

Moorledge Farm Cottage Knowle Hill Chew Magna Bristol BS18 8TL

Ladies and gentlemen, either and neither, boys and girls and the eternally unclassifiable, this is a historic occasion. The Catch is a year old today. I'm so glad you could all be with us at this wonderful gala ball provided so kindly by, ummm, someone who though they were donating something for a competition. I can't remember who. I'm sorry, sometimes these emotional moments get too much... It's my party and I'll cry if I want to. I'll make a speech if I want to. No of course I'm not drunk... Champagne is good for the speaking voice. The French Ambassador told me that. Now where was I?

This one's a history issue. Fifteen years ago was the first European Juggling Convention. This year's is getting on for 25,000% bigger. Juggling has gone from a minuscule minority pursuit to a mainstream movement. And questions are being asked, decisions are being made, that may themselves prove to be historical.

This business about getting juggling "registered as a sport", or accepted as one, for a start. What's an "accepted" sport when it's at home? Would being registered make you feel happier about doing it? Would you then be able to look the Adidas men in the eye? Would juggling get taught by overbearing PE teachers somewhere between vaulting the horse and the cross-country run? Could we get nationalistic at the International Uni-Hockey championships? Will big business be rushing to sponsor a team or a show?

It is a question of money, for the most part. We don't see why we shouldn't get our share. Fair enough. The fact that there's less public money around than there used to be might mean we get naff all, of course. The demise of Fool Time (see page 6) is a historic moment too - not just for its essential part in the development of some of the best young acts in the country - but because it shows the pitfalls of relying on public finance and charity largesse, which the big and ground-breaking 'New Circus' companies have already found to their cost. 250,000 is a lot to go down by, guys. Maybe being accepted as a sport might have helped prevent that crash. Maybe it'll save other facilities, or even the reborn FT, from going the same way.

Good luck to those who want to do it ...as long as it doesn't mean more juggling administrators than we've already got! Perhaps we might even spread some of our good-time self-motivated non-competitive feel into the mainstream of 'Sport', like the JTF could (possibly) in the mainstream of 'Trade'. That could be historically significant too. There is a post-industrial post-commercial mind-set to be built somewhere.

Me, I come from the other camp. I move the conversation on if someone starts talking Sport. Or I move on. I ask myself: "What were jugglers in 1978?" - Weirdo street people, that's what. Exotic Outsiders. I look at Pearse's archives and am reminded of the music-hall jugglers of last century, and remember just how scandalous "respectable" society considered performers to be, but how even so they kept coming back, for the exotic (erotic, even) undertones. That seemed to be part of the magic. I look back even further in history to when the juggler was a mountebank, a trickster, not to be trusted for a moment but admitted to the top tables of the highest and mightiest all the same.

Then I remember the acts I've seen that have really taken Circus, not just its skills but also its magic and mystery, into the twentieth century. Archaos, of course. Naphthalene at this year's Glastonbury, Dogs of Heaven at the last. Welfare State, though not quite a circus, are the best examples in this country (and they're in this issue too!). All of these remain outsiders. They take State money for doing something very weird and dangerous, but somehow remain fairly free with it and within it, attitude unaffected by their patrons. I don't believe they'd have 10% of the power they do if they didn't retain their distance, or if they were on TV every week. I'm a romantic, and it's a romance I really don't want to see sacrificed for apparently easy money. There's a relevance here to the hippy/festival culture debate carried on elsewhere in this magazine, to rock'n'roll, to travellers, fairs and raves... I'd like to read some more opinions on this if anyone out there feels like composing a letter when the evenings gather in.

I don't reckon any of the moves people are making are necessarily bad ones. I just know there are implications that go beyond the obvious. Like, as Tim Bat points out, when the first group of jugglers in Europe (or the States for that matter) decided to get together. Full circle again.

Right. We've done five. Now it's time for the juggling magazine endurance record.

Diabolo

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Pack that bag, get on that road - pausing only to pick up your Catch, of course. You'll need this to tell you where to spend the next three months.
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...they held a European Convention and only nine people came. That was in 1978 and it was the first. Now look at what you started. Tim Bat organised the first four, and here confesses it's all his fault.
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ISSUE FIVE ? SEPTEMBER-NOVEMBER 1993

The Catch is published every three months from Moorledge Farm Cottage, Knowle Hill, Chew Magna, Bristol BS18 8TL.

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Deadlines. We might get a bit lax on 'em ourselves, but you're not allowed to be. We're generally looking for excuses to leave things out, and being late is the best one there is. The December-February issue first sticks its little head out around the beginning of November, and we want your information, contribution and life savings by the middle of the month before, i.e. October 15th when the editor gets back from holiday. Late amendments, adverts and confessions of undying fealty might be accepted up to a fortnight later, depends what mood we're in or whether you cross our palm with silver.

All contributions, artwork and photography remain the copyright of the originators. This goes for ads too! If you'd like the endless free drinks, free tickets and offers of marriage that Catch contributors are showered with every working day, then that's just tough. Unless you can stand the pace that is. If you think you're up to our standard go and start your own magazine... I mean "we are pleased to receive for consideration any contributions from anyone". If you want stuff returned you'd better send an SAE. If you're organising events, make sure we know when and where - we're devastatingly smart but not always awake.

Any resemblance to actual persons or states of affairs is totally coincidental but no bad thing really. Our contributors do possess minds of their own innocent of editorial policy. And if you've read this far you must be a fan. Mine's a pint. The Catch wouldn't exist without Stuart & Jan & Pip who do all the proper work. And I think it's a jolly good thing.

3 • 3 • 10



SERIOUS
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**SERIOUS
FUN**



3.3.10 WHOLESALE, 48-49 LOVEDAY STREET BIRMINGHAM B4 6NR
TELEPHONE: 021 359 6200 FAX: 021 359 5779

3.3.10 BIRMINGHAM SHOP, 41 STEPHENSON STREET, B2 4BT
TELEPHONE: 021 643 6545 - JIM

3.3.10 WOLVERHAMPTON SHOP, 11 LICHFIELD STREET WV1
TELEPHONE: 0902 26310 - SARAH

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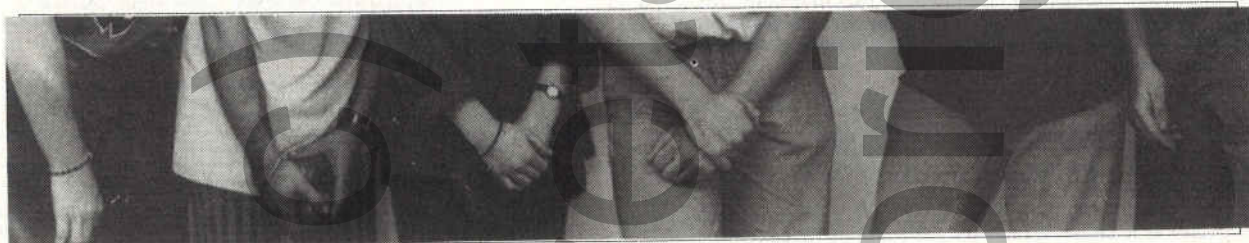
What on earth does 3.3.10 stand for? If you don't know, make something up. A £50 voucher for use in either of our shops goes to the sender of the most seriously funny answer and another great prize goes to the sender of the first correct answer. Please send your entries to any of the addresses above by October 31st 1993. Don't forget your contact address in case you win. Winning entries will be published in our next catalogue. Good Luck!

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Conventions & Festivals

LEEDS EUROPEAN CONVENTION 1-5 SEPTEMBER

It's not too late (unless of course you waited till the convention to buy your copy, don't you care about our cash-flow?)... The venue is Beckett Park (same as the 4th British Convention) and everybody has to report there for registration, van parking, etc. Facilities include (deep breath...) large indoor juggling space, big cafeteria catering for all, free swimming pool, bar, cheap accommodation at the University, free camping and park-up, music & cabaret Big Tops, acrobatic/gymnastic space, three public shows (one very family-orientated) in 1500 seat Grand (we do mean Grand) Theatre, UV Room, 15 Peking Opera teacher/performers, China's Number One diabolo teacher Li Zhen, Karlheinz Zietzen's photo/video archive show, and the deceptively exciting Catch crew.

Star names to wow the public shows include Sem & Teresa Abrahams (the unicyclists), the uproarious Kevin Brooking & Rachel Ponsonby, 'Perpetuum Mobile' master-passers from Israel, Fritz the diabolo star from this year's IJA championships, and Britain's only tented New Circus, *No Fit State*.

Last-minute registration, £25 adults, £15 5-15s, from European Juggling Convention, Arch N, Granary Wharf, Canal Basin, Leeds LS1 4BR, tel. (0532) 444449.

Don't forget the Armley Jail workshops! Volunteer! Volunteer for everything going!

If you're reading this at Leeds, you're on in two minutes in the Renegade Cabaret, the cafeteria closes in five, and it's Charlie's round.

The Catch HOLIDAY PLANNER

AUGUST

27-29 SCOTTISH JUGGLING CONVENTION

Stirling University.
10,000 sq.ft. hall, video room, trade stalls, bar, Friday night disco & fire show, Saturday lunchtime parade & games, evening Public Show at the McRobert Theatre, Sunday runs up until lunchtime! Self-catering at proverbially reasonable rates, or camping £7 per pitch per night. Daytickets £5 (£3 concs.), weekend including accommodation £22 (£20 concs.) Book now with Keith Russell, Events Officer, Stirling District Council (0786) 432353.

SEPTEMBER

9-12 SHEFFIELD CIRCUS FESTIVAL

Devonshire Green (Centre City)
Culmination of a couple of month's community project - paaarty! Cabarets, fire show (Thursday 9th), outdoor

performances, workshops and *Swamp Circus's* own Big Top shows. Sounds a good crack. Phone (0742) 731398.

11-12 CASTLEFIELD CARNIVAL

Castlefield Basin, Manchester
Big outdoor bash including Le La Les, Scarabeus (visual extravaganza), Whalley Range Allstars (deadpan bizarreness), Forkbeard Fantasy (original insane installations), Fairly Famous Family, and top Euro Street Theatre. All free! Stalls and the rest too.

17-20 AMBRIDGE CONVENTION

Brookfield Leisure Centre, Ambridge, near Borchester.
Too-good-to-be-true location, friendly locals, all the usual facilities, farm camping or Inn B&B, specialised workshops included drama, voice, origination, scripting, character development. No license fee payable. Enquiries on (0592) 744392.

18&25 CASTLE PARK STREET PERFORMANCE

Castle Park, Central Bristol. Free shows from all the top locals and more.

25-Oct 3 5th BRISTOL JUGGLING & CIRCUS SKILLS CONVENTION

Woodhouse Park (off the A38 North of Bristol and the M4/M5 interchange).

A long-time favourite of ours. Nine days of camping, workshops, displays, videos, stalls, games, show. Excellently-equipped site, *Simple Simon's* veggie caff, good wholesome vibes, man. The show's Friday 1st at 7pm. The damage is £50 adults, £25 8-15s, free 0-8s. A day ticket is £6. Deposits now to John Carter, Lockyers Farm, Dundon, Somerton, Somerset TA11 6PE. Tel. (0749) 77404, (0831) 146025 (mobile).

24-26 2nd CHANNEL ISLANDS JUGGLING CONVENTION

Alderney.
Everyone who went on this last year raves about it. Three days on balmy beaches, wider-than-usual range of workshops (more teachers trying to scam themselves in!), games, party/performance, and tremendously friendly locals. Fee is £8, you can camp by the beach for £2, number one problem is *getting there!* You have to book in advance, though the ever-helpful Monica Sleeman, c/o Alderney Pottery, can sort most of it for you. Travel + Accommodation packages, special rates for jugglers, start at £115 from Southampton, £89 from Cherbourg, £68 from Guernsey & Jersey. I'd go myself if I had a sense of humour.

26 KITE AND FLYING SPECTACULAR

Parham Airfield, Suffolk.

OCTOBER

3 EAST MIDLANDS JUGGLING CONVENTION

Connaught Centre, Corby, Northamptonshire. 10am-11pm.

Two large rooms, plenty workshops (including "the

world famous flaming newspaper balance!"), vids, stalls, evening show in The Festival Hall. A good day out, and it always books solid in advance so get in *now* to Gary McNeil, Corby Community Arts, 160 Gainsborough Road, Corby, Northamptonshire NN18 0RQ. (0536) 63786 with £9 (or £4.50 if you're under 15). Or hassle the *Balls Up* juggling club.

31 HALLOWEEN JUGGLING CONVENTION

Lancaster University (south of city), 10-10.
Two large halls, UV room, Uni Hockey etc., workshops, stalls, vids, veggie grub & bar. Come dressed for the occasion! Evening Cabaret with Steve Rawlings, Guy Heathcote, Curious Eyebrows (?), UV show, only £3 (£2 under 14) if you're in town. £6 for the lot (£3 under 14) including show, the day on its own £4 (£3). Advance booking vital, write to SLUJ, Lancaster University Students' Union (PH), Lancaster LA1 4YT. Try ringing on (0524) 65201. And you can always nip up Pendle Hill later. Unis must have plastic pedals, it says here.

INTERNATIONAL JUGGLING MAFIA

SEPTEMBER

10-12 MECKENHEIMER GAUKLERTAGE

Meckenheim, Germany. Convention, shows, DM40 inc. 4 meals.
Jugendfreizeitstätte Meckenheim, Siebengebirgsring 2, 5309 Meckenheim. (49) 2225 13928

17-19 KARLSRUHE

Karlsruhe University, Germany. 48-hour *Juggle-In* Hans Scliebeck, Kaiserstr. 51, 76131 Karlsruhe. (49) 721 376956

18 SÖGEL

Schloß Clemenswerth, Sögel, Germany. Performers and jugglers festival.
Ingo Micael, TPZ, Universitätsplatz 5-6, W-4450 Lingen (Ems) (49) 0591 5033/5034/fax 3309.

19 BALEN-NEET FESTIVAL

Belgium. (32) 14 812683.

OCTOBER

why there's nothing this whole month is a mystery to me. Perhaps the Germans are all drunk all month.

NOVEMBER

5-7 ÄLBER JONGLLERTREFFEN

another German meeting/convention. Very well off for facilities.

Jürgen, (49) 74 326306/778438

STEKELBEES FESTIVAL

Ghent, Belgium. (32) 91 253676

the famous gig guide

If you're quick off the mark you can still catch some of the best street, circus and cabaret in the country at Edinburgh Fringe. But I expect you knew that already. From Zippo & Company to the Russian Ice Circus to Steve Rawlings to Paul Morocco to The Pack to the audacious and arty Gandini Project to loads of slightly ropey jugglers. Hmmm. Get a programme and keep moving!

CIRCUS SPACE CABARET

Now Friday and Saturday!
September 24/25 - Jochen Schell (diabolo supremo), John Lee (Britain's master fool), Suspended Animation, Danger Brothers.
October 8/9 - Mostapha the Wazy, Jut Jul (trapeze) Juggletruck (new juggling stars), Patricia Martinelli, Howlett your Pickens.
22/23 Madame Zero, Terry Carol (veteran paper tearer!) Anna & Jon (doubles trapeze) Rodney & Jonathan (the Gentleman Jugglers) (= The Pack, or just about), Stompy.
November 5/6 - Desperate Men (stage surrealists), Steve Rawlings (plugged mercilessly in this mag), Exstatic (trapeze), Pete "Lawless" White.
19/20 - Ijs en Weder (sensuality and grace), Steve Best, John Blanchard (UV top man), Spaceheads (trapeze), Stompy.
...and more to follow in December.

COSMOS CABARET

August 30-31 - York Arts Centre, Micklegate. 7 for 8pm.
The UV experts, with juggling friends and the sensational Old Rope String Band. Box Office (0904) 627129 or The Anti Gravity Shop, York.

NO FIT STATE CIRCUS

Britain's only... and damn good for it too!
August 18-22 - Leyton Marsh London (Lea Bridge Road) Tickets on 0992 700766 / 081 521 7111
29-30 - Chelmsford Spectacular
September 2-5 - Leeds Convention. Performances Friday afternoon & Saturday

late evening:
Also shows back home in Cardiff come September.

CROISSANT NEUF

The Eco Circus is in town!
...I mean the Global Village. Includes Mop & Drop, Junction Jugglers, Andy & Sally's Environmental clowns.
August 16-27 - Gordon Promenade, Gravesend
29-30 - Hylands Park, Chelmsford.
September 2-5 - Leeds European Convention
11-12 - Bristol Balloon Fiesta.
October 8-9 - Castle Green Fair, Bristol.

CHINESE STATE CIRCUS

Unmissable, though you may find lesser operations unwatchable for a week or so afterwards.
August 25-September 12 - London, Jubilee Gardens
September 30 - October 10 - Norwich, Earlham Park.
Book on 0260 297589.

GREAT RUSSIAN CIRCUS ON ICE

September 9-19 - Manchester Festival, Platt Fields
24 September-31 October - London Clapham Common.
Book on 0260 297589.
D'ya get discount for going to both?

PAUL MOROCCO

October 8 - Thames Valley university Union, Slough, 9pm.
29 - Newcastle Playhouse
November 6 - Open University Club, Milton Keynes 8.45.

STEVE RAWLINGS

September 5 - Blackpool Opera House, Brian Connolly Show
10 - Jongleurs Newbury
11 - Jongleurs Battersea & Camden
24/25 - Jongleurs Battersea
October 1 - Town & Country Club London, Jongleurs Camden
2 - Jongleurs Battersea
4 - Bearcat Club Twickenham

8/9 - Jongleurs Camden
15/16 - Jongleurs Battersea
22 - Eastbourne
November 5/6 - Circus Space Cabaret
12 - Bearcat Club Twickenham, Jongleurs Battersea
13, 19 - Jongleurs Battersea
20 - Jongleurs Camden.
22 - Bournemouth - Royal Bath Hotel

TAUNTON COMMUNITY CIRCUS

Live music, Circus, Juggling, UV.
Priory Avenue, Priory Bridge Road, Taunton.
September 17, October 22, November 19 and monthly thereafter. Still looking for more acts, too.
Contact Sally on (0823) 275459.

NATURAL THEATRE

September 10-12 - Bristol Balloon Fiesta
20-25 - Leeds West Yorkshire Playhouse, Open-air show.

THE PACK

September 22/23 - Circus Space Cabaret
10/11, 17/18 - Kudos Nightclub, London - Anna & Jon trapeze.

JONATHAN KAY

Tower Arts Centre, Winchester.
September 26 - Skills Exchange for mime artists.
October 28/29 - The JK show... Ring (0962) 863966

RA-RA ZOO

in 'White Snake' their major international community circus project in Cambridge, with Chinese Collaborators and lots of music. Seriously worth seeing.
August 26-29, Thursday-Saturday 8pm, Sunday 7pm, Matinées Friday & Saturday at 3pm.

Tickets on:
(0223) 357851.
Then - back on the road with *Cabinet of Curiosities*
September 10-11 - Bryanston Arts Centre, Blandford (0258) 456533
14-17 - Broadgate Arena, London. FREE.
21 - Guildhall Arts Centre, Grantham (0476) 593966
23-25 - Manchester International Festival (061) 678 4072/795 4186
October 9-10 - Corn Exchange Arts Centre, Newbury

12 - Aberystwyth Arts Centre (0970) 623232
14-16 - Minerva Studio Theatre, Chichester (0243) 781312
21-22 Stahl Theatre, Oundle (0832) 273930
23 - Southport Arts Centre (0704) 540011
25 - Newcastle Comedy Festival
28-30 - Theatre Royal, Bury Saint Edmunds (0284) 769505
November 5 - Midlands Arts Centre, Birmingham (021) 440 3838
12-13 - Garner Arts Centre, Brighton (0273) 685861
16 - The Junction, Cambridge (0223) 412600
18-20 - Warwick Arts Centre, Coventry (0203) 524524





What's wrong with this picture?
Kati Yla-Hokkala of Gandini Project



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PHOTO: Aidan Kelly

C o u r s e s

JACKSON'S LANE COMMUNITY CIRCUS

269a Archway Road London N6 5AA (Highgate Tube)

Weekly courses in all sorts for all ages and abilities, nice hall and good theatre auditorium too. Get in on the Christmas show?

Kids' sessions (over 8s): Trapeze & Web Rope - 6 weeks on Mondays 4.30-6.30 from Sept. 13 £21 the full course.

Circus Skills - 6 weeks on Wednesdays 5-6.30 from Sept. 15. £15.

Half-term workshops 27-29 October 11-1, children 5-8 years. £2 per class.

Adults - General circus skills & trapeze

Thursday 8.30-10.30 from Sept. 16. £3/£2.50.

Family Circus Workshop - Sundays October 10, November 14, December 12. 3.15-5.15. £3 adults, £a.50 kids.

COSMOS RESIDENTIAL WEEKEND

as Monkton Wyld Court, Charmouth, Dorset, October 8-10.

Learning can be sooo relaxed! Lovely venue, lovely food, and a couple of hot talents teaching.

Adults £85, 9-16s £45, concessions by request to Monkton Wyld Court.

Bookings (0297) 60342, Info Jim & Anna (09040) 430472.

COSMOS JUGGLING CLUB SPECIALITIES include:

September 7 - Anna Jillings swinging staves

14 - Rob on club tricks.

Priory Street Centre, York (0904) 430472, Tuesdays. There's also an outdoor session in Rowntree Park, Sundays 7-9 if the weather's up to it.

LEARNING LEARNING

Workshop leaders, arts centre staff, educators, therapists - STRAWS, a five-day residential course aimed at improving your teaching skills. More details from Sally Hartshorne (0533) 577804, but it fills up quick.

CIRQUE DE LA LUNE

A new youth (6-20) circus project in Kenilworth, Warwickshire, starts September 21, building towards several performances including a large-scale work. Run by established children's theatre 'Playbox', plenty of specialist production skills on the team and dedicated trainers. Know someone who's right for it? Ring (0926) 512388.

SKYLIGHT CIRCUS

Broadwater Centre, Smith Street, Rochdale OL16 1HE (0706) 506676.

Barnum courses. A smart idea for Am-Dram-ers hoping to put on the popular Circus Musical - Skylight fill in the skills gap as far as you'll need to get the bug yourself. Plus tuition in prop building. Either a weekend (25/26 September) or three Tuesdays (28 Sept., 5&12 October), price £35/£25 concs. Further sessions available.

November 6/7 Acro training weekend with Paul Miller.

Coming soon, 'How to be stupid' with Angela De Castro (mmm, yeah!) and variously shaped and angled trapeze and cloud-swing courses.

CAPTAIN BOB'S CIRCUS RESIDENTIALS

Lounging about in the sun spending the pensioners' money with the French-exiled Bobs in the beautiful Tarn-et-Garonne. A week for £295 all in, including excursions.

18-24 September, 24 September - 1 October, 2-8 October.

Phone (0225) 862564 or write to Arts In Aquitaine, Montgallard, 82120 Lavit-De-Lomagne, Tarn et Garonne, France. Worth going overboard about.

KIT SUMMERS

The 'Juggling with Finesse' Workshop August 29-31 at Circus Space. Call 071 700 0868 September 6-8, Rochdale. Call 0706 50676

10-19 Venues unconfirmed, call Circus Space again 071 700 0868

24-26 BRISTOL Convention 0831 14625

Kit's unique workshops reflect the experience of someone who consciously re-learned juggling after a horrific accident left him unable to coordinate even walking. A bit of stateside-style showbiz self-empowerment razzmatazz, some fine tricks (he was big on the US star circuit before the accident), the endless energy and enthusiasm of the man himself and the stringent self-analysis he brings on workshop-goers, these combine into an experience that some have found inspiring (and no-one uninteresting!). Something for everyone, I'd have thought.

CIRCUS SPACE

United House, North Road, London N7 9DP. Tel. 071 700 0868 fax 071 400 2049.

29 August-1 September. Kit Summers Juggling with Finesse. See above.

6-10 September - Develop your routine to music. A week with Todd Strong, of whom you may well have heard.

11-12 - Maskplay with Gerry Flanagan,

11-12 - Juggling (if that's not too simple a word for it) with Sean Gandini

18-19 - General skills for beginners

25-26 - Cloud-swinging for beginners

September 27 - December 17 - Intensive twelve-week physical circus skills and performance course. This is the sort-yourself-out number!

Strength stamina & technique aimed at acrobatic, aerial and performance skills. £520!

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2-3 - Movement, rhythm & performance with Rick Zoltowski

11-22 - Clown, Rick Zoltowski

November 14 - Throw knives, crack whips, lasso

15-26 Advanced acrobatics with the excellent Ijs en Weder

27-28 General skills for beginners

December 5 - Throw knives, crack whips, lasso

DEVIL-STICK ONE-DAY MINI-CONVENTION September 26

Workshops, skill-swaps and videos all in one day and one place. Give 'em plenty of stick!

And, naturally, weekly courses in juggling, acrobatics, static and flying trapeze, acro-balance, trampoline, and probably more...

Unilaterally disarming

They're so enthusiastic these Uni-Hockey wallahs, it's easy to forget how thoroughly crazy the whole thing is. The Horsham beano back in July gave a tight-lought win to the Lunis over Mossies A-Team. The other semi-finalists were Freaks Unlimited A-Team and the HUG bears. This sort of thing does seem dreadfully important to them all. There were of course calls from all sides for the return of the Catch team, to which we can only give a theatrical wink and say "....whenever you least expect it!" Probably when we least expect it.

The next bash is at Twickenham, 11 am. on August 22, Heatham House, Whitton Road. Call Wendy (0784) 464758, Steve (081) 298 7390 or Richard (081) 942 9397 if you need to know more. Then there's Leeds, of course, where no doubt there will be a few sticks raised in fun.

Much debate is being exercised at present about whether this should be a total non-contact sport - what does anyone think? Write to us if you have strong feelings, it seems some people are getting away with murder out there, but then maybe you should be playing Uni-Basketball if that's what you want. Or Uni-Tiddlywinks. Less debate was engaged over the question of changing the name of the series from 'Annual Unicycle Series'. It's now the National League. I hope you all feel better about that.

THE DEATH & RESURRECTION OF FOOL TIME

23rd July, 1993

Bim Mason was a teacher at, and long-term supporter of Fool Time, the Bristol-based "University of Circus" which collapsed last month in throes of a fatal financial failure. It's not so much the failure of a facility, however important, but the apparent failure of an idea that rankles - and Bim is better-qualified than most to tell us more about it.

Fool Time has been forced to close down because of lack of funds. It was the only institution in Britain offering long courses in circus skills and how to use them. We had been expecting to receive a substantial grant from the Foundation for Sports and the Arts which, after many delays, they declined to offer. The loss of the school is all the more tragic because it has only been a year since we moved to bigger and better premises and, with careful planning, have had an outstandingly successful year culminating in a final show that impressed reviewers, arts officers, members of one of the oldest traditional circuses, as well as people from the local housing estate.

The fact that British 'New Circus' is once again a victim of ignorance and prejudice is no surprise. To members of the high art establishment it is regarded as a hippy fringe, rough and much too raw, pathetic in its attempts at theatrical skills. To the less artistically-sophisticated it seems pretentious in its rejection of traditional circus forms - "if you call it circus then where are the red noses and baggy trousers". There is the feeling that if 'New Circus' was not so associated with 'New Age' then it would be and should be on a par with the Chinese and Russian circuses. It is pointed out that British 'New Circus' does not in general compare favourably with foreign counterparts such as *Cirque du Soleil*, *Circus Oz* and *Archaos*. The fact that Canada, Australia and France regard circus as a valuable part of their culture, and give those groups secure and substantial funding, is not so widely recognised. It is true that the Arts Council of GB encouraged 'New Circus' companies during the eighties, but in the last few years it has virtually cut them all. At present 'circus' is a label as much out of favour with them as 'mime' is with the general public.

But let us face it, 'New Circus' has failed. What is seen far too often is performers trying and failing to act, or long and complicated stories stretched awkwardly in order to justify skills and routines. However, we should also recognise that what is being attempted is nothing less than the development of a new art form; one that usually involves all the logistical problems of rigging, tenting, self-promotion and transport. There is certainly no lack of ideas and vision. It took more than a few years to achieve the fusion of mime and theatre. It takes time, encouragement, and above all thorough training. In this country, even while physical theatre gains ground, in terms of training what we are still producing is either actors who have taken physical skills or performers who have skills but no understanding of theatre. A proper training in theatre is acknowledged to take two years; a high level of physical skill takes at least as long, so if we are looking for quality in both, we need a three to four year course. What do we get? A multitude of short courses - 4 weeks, 10 weeks, a year had we been lucky. What we were trying to do at Fool Time was not only raise levels of skill but also raise the level of understanding of how these skills can work with dance, live art, physical theatre, storytelling... as well as the more traditional circus/cabaret acts.

Why should circus be valued in our culture? It is about people doing extraordinary things, humans faced with difficult or dangerous tasks and succeeding (or, as clowns, failing). It is an image that speaks to all as we grapple with the difficult tasks in our own lives. It has more universal appeal because this possibility of failure at a physical task gives a real dramatic tension (as opposed to the pretended dramatic tension in traditional theatre). Therefore, it has the possibility of reversing the trend towards a theatre which has an increasingly narrow and specialised appeal.

At the time of going to press, the core teachers of the old Fool Time have resolved to keep the one-year course in operation as well as two 10-week courses in Foundation and Clowns, Eccentrics and Fools. We have faith and commitment in what we are doing and, with the possibility of using the same premises, aim to continue throughout these bleak times.

Offers of support, financial or otherwise, are very welcome. For further information and course details, contact 0272-478788 or 610018.

HISTORY

With this year's European Juggling Convention back in Britain, YoYo entrepreneur (er... perennial jester) Stuart Fell wrote to us about the first, way back in 1978, BC (Before Catch). None of the Club Meeting were even there! We ended up asking **Tim Bat**, who almost by chance found himself among the organisers of the first four conventions (all held in the UK) to tell us more - and he sent loads! His story as a performer brings together those early conventions, pioneering busking shows in Covent garden, and a lot more. Next issue we'll be looking at what props you could get back at the dawn of jugglertime (or see the centre pages!). Your MA in juggling history starts here. There'll be a test in the morning.

There weren't many jugglers around in the '70s, but Lynn Thomas (a merchant seaman by Profession) was one of them. Having learned the three-ball cascade and wondering what to do next, I made it my business to meet him. He had been at it for a couple of years already, but come 1977 and all the Queens Silver Jubilee street parties [er... and punk-rock gigs, surely? -d], suddenly his magic and juggling skills were in demand. He didn't realise it at the time, but thereafter his days on the ocean waves were numbered.

We practised together with balls and made our own broom-handle clubs and wooden rings. For me it was just for fun; I had recently left art college and was naively trying to make a livelihood for myself as an artist.

Joining the IJA (International Jugglers Association), Lynn made contact with the other British and European members, and discovered that they were keen to get together. The IJA Newsletter told of the hundreds attending conventions in the US, so Lynn invited the dozen or so Europeans to convene at Brighton for a weekend, the 15th and 16th April, 1978.

The Brighton Resource Centre was home to the local Punk scene with the likes of *The Buzzcocks* and *Smeggy and the Cheese Bits* spitting and pogoing into '70s folklore. After a bit of a clean-up it was the ideal venue. From my art college contacts I procured the equipment and crew to make a video of the event. We were all set, but would anybody come? This was a very real apprehension for the early conventions, juggling was still unheard-of outside the rather insular realms of circus and showbiz speciality acts.

But they came. They came from Scotland, Northern Ireland, Germany and even the US (well actually, an American living in London). Over the weekend the attendance edged towards double figures! The public show had been well fly-posted and was packed (no gobbing at acts allowed).

Lloyd Timberlake, avuncular American journalist, was the unicycling MC.

For the record the acts were:

Lynn Thomas - Knives, ball in top hat routine
Toby Philpott - Clowning/tumbling with chair
Bobby Menary - Circus-style balance combinations, five rings
Lindsay Leslie - Comedy washing-up routine, three-ball bounce.
Stuart Fell - Tumbling court jester
Mike Gelb - Three balls
Mark Robertson (aged thirteen) - cabaret-style clubs, devil sticks, YoYos
Special guest appearance of archivist Hermann Sagermuller from Germany doing three balls and two plates together.
The finale comprised all jugglers on stage juggling together

Everyone loved it and agreed to make the convention an annual event. Lindsay offered to organise the next one in the local youth club in his home town of Newport on Tay in Scotland.

I spent a couple of weeks editing the video, by the end of which I was pretty well brainwashed with juggling. Could I ever do five balls like Toby? How about Hermann's seven ball flash? Well... Practice might get me near, but to stand up and do it in front of people...?

Practice I did, and scared shitless of performing I was. Working as a dustman (I couldn't sell any pictures) I spent the long summer afternoons practising in the park. The urge to perform grew strong, and by the end of the summer it overcame my fear of looking a complete prat. Well nearly. I thought I'd feel less of a prat if I couldn't understand people calling me one. So I went to Barcelona where they call a prat a prat but it's in Catalan.

We were surprised to find the *Ramblas* devoid of buskers but the reason soon became apparent. In post-Franco Barcelona the Catalonians were asserting their independence. The Guardia Civil (military-style police) were on the streets, with their sub-machine guns and their arrogant swagger, to forestall the frequent demonstrations and break up spontaneous gatherings. They were

intolerant of us and the crowds we pulled. It got a bit scary sometimes with the audience turning against the police and glad of an excuse to do so. After six weeks and a final threat of being locked up we climbed into the Anglia and came home.

The juggling friends kept in touch throughout the year and Lindsay sent out invitations to the 26 Europeans of the IJA of whom nearly half made it. Lynn and I included. Attendance nudged into double figures! Of course we had a great time. I vanquished my nerves and did my debut British performance (sympathetically tolerated by the audience, but I felt exalted). Mark Robertson taught me lots of YoYo stuff and Bobby Menary creased everyone up with an endless stream of one-liners in the pub. We made a commitment to meet again next year with me volunteering to organise the event in London.

It was back home to Brighton for me, more practice and more prints for my folio. I had written an egg routine (still in my act after 15 years!), a furry squeaky ball number, and was developing a *machete slicing spuds in mid-air* trick. It had to be funny and novel if I was to get away with a novice level of skill in performance.

Organising the convention could wait. Performing experience was urgently required, but not available on the street. Buskers were moved on by the police, bottling was illegal, and the whole business classed as a form of begging. But by the late '70s, fringe theatre was thriving in London. There was Arts Council money available to subsidise provincial tours, and some local arts administrators (God bless 'em) were keen to get shows onto the streets and into the pubs. That's where I wanted to be so I scanned the classifieds in *The Stage*.

Incubus Theatre Company were amongst the pioneers of Street Theatre and were casting for their 1979 tour. My questionable juggling skills, unquestionable enthusiasm and drivers licence got me through the audition, but my bit of Barcelona busking and the one convention show had hardly prepared me for what was in store. The deep end - but Incubus taught me to swim: character improvisation, heckler annihilation...

At one Albion Fair alone I learned to fire-eat (from Bim Mason) saw my first apple-eating routine (a juggler called Rudy), watched Palfi brilliantly entertain doing not very much at all. On the *Festival of Fools Roadshow* around Devon there was *Cliffhanger*, *Footsbarn*, diarrhoea and torrential rain.

Back in London I took my folio around. Everyone was more interested in the subject matter than the work itself: fascinated by the juggling, unimpressed by the prints. Next job - find a venue for the Convention. Several were keen, the best of the lot was at Archway: *Jackson's Lane Community Centre*. A recently-converted church, plenty of ceiling height, a wonderful space. Studio-theatre in the nave, snack bar, friendly staff...

Still I needed a gig. A pub was advertising for a jester. I phoned Stuart Fell for advice. He was very helpful, got me a try out gig at Hatfield House where he worked, taught me to set light to my tongue [!]. I got the job. Just enough to live on, so I signed off the dole, becoming a self-employed juggler. That was it! I bought a unicycle and had a jester costume made.

By then I felt qualified to teach. I knew of no other juggling classes in London so I started one in my local sports centre, Brixton, hoping



10p each for the lot of 'em. Covent Gardeners 1981 by Tim Bat

LEWIS & CLARK

someone might be interested. A feature in the local newspaper helped recruit half a dozen people. At least I covered the cost of the hall.

This was January 1980 - only two months to go until the convention. Lindsay had suggested that our conventions be named in honour of great jugglers from the past, so the 3rd European Convention of the IJA became the 'Chinko Meeting for Jugglers'. Never heard of him? Neither had anyone else, but Hermann had him in his archives so that was OK. We agreed that the convention should be free for jugglers, the theory being that if we presented two public shows the admission price would cover the cost of venue hire, publicity and show band.

Our humble expectations were spectacularly exceeded. The British contingent alone numbered 24, but it was much more of an international affair. Word of the event had got across to Paris and a whole bunch of Pompidou Centre performers trekked over: Michel and Antoinette Nowak, Hannah and Marceline Khan, Vent Fou, Tim Dingman and Stuart Haber (US working in Paris) blew everyone away with their club passing. Others came from Denmark and Germany. Attendance soared to 43!

Rudy Horn was in town and came along one morning. What a treat. He apologised for not having practised for a few years (due to injury he had retired from juggling and worked as a tennis coach) and then mounted someone's unicycle and proceeded to kick five cups and saucers onto his head, finishing with the spoon. This was the first really hot juggler many of us had ever seen. Another was Uri Gridneff who turned up with unsupported ladder and 8-ring flash. Wow!

I had been corresponding with the IJA in the US (they made me European Director but nobody told me!) where they were dead keen on competitions. Nobody seemed remotely bothered about who could do what better than whom in Europe. It was all about meeting and making friends, having fun and juggling together, just as it is today. We didn't bother with competitions although in the show we had a light-hearted five-ball duration challenge, won on this first occasion by

the Americans. Audiences for the show were good but not big enough to cover costs so the hard-core conventioners had a whip round to cover the loss.

...Streets of London here I come, with me motley cap and bells! First day out I went to Tower Hill, historically the only legal buskers' pitch in London. The only people there were Evangelists preaching to each other and saving the souls of a flock of pigeons. There was usually a bloke there tying himself up in chains and shouting at people but it must have been his day off. Tourists were far more interested in the Tower itself, so I went down there.

Huge crowd, half way through my first ever solo street show, and a bastard Beefeater pushes through and stops me. Although a pike is a bit less intimidating than a sub-machine gun it brought back memories of Spain. Except this audience didn't give a toss, didn't give me any money either. I felt utterly dejected but really had to get some money. So on the way back to Brixton I had a look around the West End for a pitch. Leicester Square too seedy, carried on.

I couldn't believe my eyes when I turned the corner of Covent Garden piazza. The last time I had been there it was all boarded up. Now it was open, refurbished, pristine. No traffic, plenty of space and punters. The perfect pitch. Under the portico of the St. Paul's church there was even a stage with chairs in front. On the stage was a show, around the stage an audience and around the audience went a hat. Into the hat went money...and not a policeman in sight.

This must be heaven. The Beefeater had actually killed me with his pike; I'd died and gone to heaven. Except do angels look like Marcel Steiner and bang six inch nails up their noses? Do they set light to each others heads? Maybe I'd gone the other way... I could hardly contain my eagerness when I approached Marcel and 'Dangerous' Dave Danzig after the show to ask how to get a spot there.

It might come as a surprise to anyone who's been down to Covent Garden at 6 am. to secure a place in the queue for a pitch - all you

had to do then was go to an office nearby once a month and fill in your performance times for the next few weeks on a huge wall chart. You could reserve a whole hour when the space would be yours, no need to be up early and hang around all day.

This was all thanks to 'Alternative Arts', who provided the chart and had gained permission from the Rev. Arrowsmith for performances to occur under the church portico.

I was in there like a shot and on my first show earned more than I had been paid at the pub for a whole evening. Straight down to the Covent Garden Community Association office (shared with *Alternative Arts*) with my diary. I would have booked up for the rest of my life if I could have done.

Meanwhile in Brixton I wanted to do another juggling class but the sports centre was not available. Sniffing around Covent Garden I came across the recently-opened Pineapple Dance Centre on Langley Street. Word got around quick and within a few weeks the workshop was packed and started attracting a lot of media attention. Apparently juggling had become the latest craze, according to the *International Herald Tribune*, the *Sun* and just about every Sunday supplement going. Most weeks there was a hack and a photographer dodging clubs and being completely ignored by the participants. Lots of regulars came weekly and professionals would drop in for the crack. I made up my teaching method as I went along, and it seemed to work, so I gave a money-back guarantee if you didn't learn three balls by the end of the first hour-and-a-half session. It was never very profitable but most satisfying, and the publicity was not to be sniffed at!

Other jugglers like Doug Orton of 'Original Mixture' had started workshops elsewhere; Ian Kelly started the Cambridge Jugglers Association - he organised a mini-convention in January '81. Lots of the workshop people went, as did the original convention bunch. We had a meeting about the fourth convention and I agreed to organise it as no-one else would. It suited me to do it anyway with juggling my main interest by then, and I knew I could rely on the help of Ian (who became treasurer), Lloyd Timberlake, Dave Spathaky, and other regulars at Pineapple. My only conditions for doing it were that the date be shifted to September (more convenient for me) and that there was no risk of losing money. Next time the jugglers would have to pay and any profit would go towards the next convention.

As the weather improved, more performers appeared at the Piazza. *Alternative Arts* seemed to disappear, as did the stage, no one did the booking chart any more. So we organised ourselves, and the queuing system (first come, first choice of show time) came into being. Despite the odd altercation with the private management of the Piazza shopping centre (administrators of the smaller indoor pitch), it was a good summer.

We weren't allowed to venture onto the cobblestones in front of the Portico, performances had to be on church property. This rule was enforced by Westminster City Council's force of special beadies, who had to endure a lot of good-hearted abuse from us. So the pulling of the crowd from 'over there' to 'over here' was paramount, and a source of great pride for the performers. There was great co-operation and mutual respect between acts. Regulars that summer included: The Human Juke Box (Mac MacDonald), J.J. Waller, Lynn Thomas, Sid Rasputin (John McKenna) Moonbeam (Donald Lehn), Randolph the Remarkable (Phil Herbert), Suandra Staunton, 'Fire of Vulcan', Pookiesnackeburger, Terry St. Claire, This 'n' That (Patti Webb and Chrissie Nickleodeon).

InterAction in Kentish Town looked to be a good place for the Convention, I booked it for



PHOTO by Tim
BACK: Herman, Lloyd, Mark, Mike MIDDLE: Magenta, Lindsay FRONT: Lynn, Stuart, Toby, Bobby

HISTORY LESSON

continued.

18-20 September. Karl-Heinz Ziethen very kindly provided programme notes for this, the 'Rastelli Meeting for Jugglers', he also attended the event and opened our eyes with his collection of videos.

Pookiesnackenburg raised the roof at the show and Jim Carter brought the house down with his comedy routine. A certain young 'Mad' Mr Max (later Oddball) set off the fire alarm. Moche did club swinging. Paul Keast came over from Germany. Antonio bounced balls all day, every day. Variety old timer Rob Murray also bounced a ball or two in typically languid style, perking up a bit in the bar to give me the benefit of his experience over a glass or two. Future 'L'Institut' members rendezvoused there, first stop from the States for Sue Hunt, Tim Roberts and Steve Bernard. Dave Finnigan ran workshops and sold his suitcase full of props in the first day (no other prop merchants around then). Waldo and Arsenne, Jean-Marc (the other L'Institut member)... So many memorable characters. Attendance broke into triple figures!

A small profit was made which we eventually passed on to Jens-Brix Christiansen from Copenhagen who took on responsibility (thank goodness no lobbying required) for Convention Number Five.

The European Jugglers Convention was up and running, and so was my career. That weekend in Brighton sixteen years ago turned out to be a milestone in my life. I wonder how many milestones have been passed at Juggling Conventions since ...and how many miles is it to Leeds anyway?

VIDEO NASTY

Brighton 1978 (most entertaining, if a little scratchy) make Tim Bat an offer.

Contact Jan at the Catch office for further details.

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WHY THE YOYO KEEPS COMING BACK

Still a rarity number, though there are a handful of masters about, the YoYo might be on its way up again, especially for those with £70 to spare. Well worth thinking about, however, as Stuart Fell (who can't possibly have any commercial interest in mind, can he?) explains.

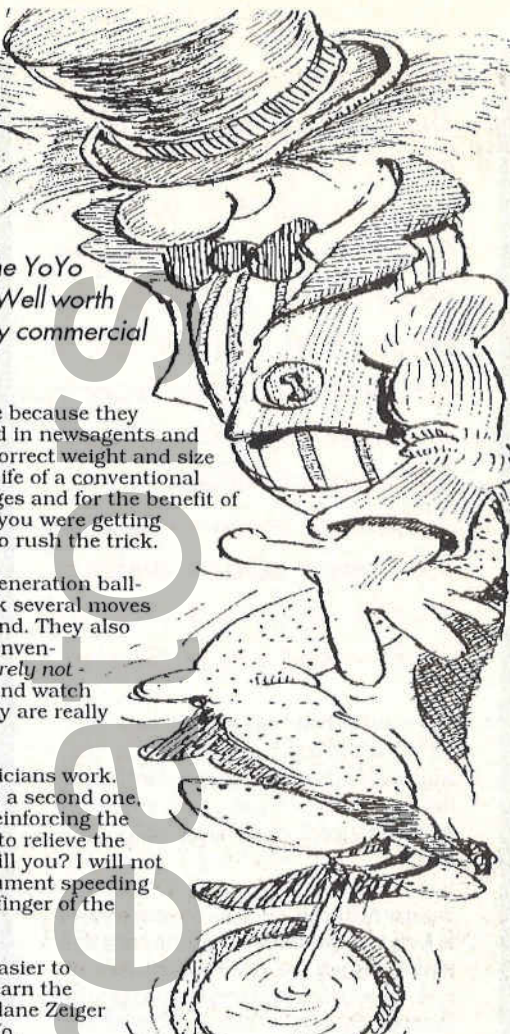
The YoYo - probably the most neglected prop in the juggler's armoury, maybe because they have always been there right under our noses: Cheap toy, cheap colours, sold in newsagents and market stalls, often made by plastic moulders who know nothing about the correct weight and size of axle. They almost never came with replacement strings, which limited the life of a conventional YoYo to just a few hours of practice. Instructions, if any, were in four languages and for the benefit of the blister pack it came in, not the customer. Another drawback was, even if you were getting on well with it, it only span for a few measly seconds, which meant you had to rush the trick.

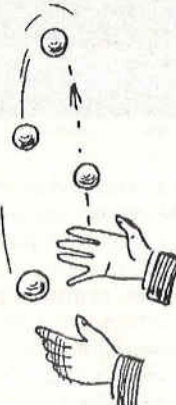
Well now for the second time in 2000 years a major breakthrough! The new generation ball-bearing YoYos spin for a lot longer and give us jugglers time to patter and link several moves into a routine. Ball-bearing YoYos are precision made and feel great in the hand. They also look like an executive toy. It is easy to get them to spin much faster than a conventional YoYo and everyone gives you credit for what they think is your skill (surely not - d). I like to tell people it is a new innovation and they are usually fascinated and watch the tricks with renewed interest. I then tell them how much they cost and they are really knocked out!!

I use mine at banquets, table-hopping, similar to the way that close-up magicians work. You will always get some sucker who insists on having a go - for this I have a second one, only this has the string wound but unattached to the YoYo. I will patter, reinforcing the uniqueness of the YoYo, adding it was developed by NASA for astronauts to relieve the boredom in outer space. This cost me nearly £70 so you won't break it will you? I will not describe the reaction of the audience at the sight of this precision instrument speeding across the floor at 60 mph., leaving a piece of string dangling from the finger of the unsuspecting mug!

If you fancy the YoYo, the new ball-bearing type make most tricks much easier to perform (with the exception of continuous 'loop the loops'). You will need to learn the basics of YoYo play, so get yourself the Klutz book if you are a beginner or the Helene Zeiger book 'World on a String' for the more advanced. This is the best book ever written on the YoYo.


The only two ball-bearing YoYos I recommend are the Tom Khun S.B.2 around about £70 (see Proops advert. issue 4 of Catch) or the Yomega at £24 (see Taro the Jester advert, this issue). Mass produced in plastic but an excellent ball-bearing YoYo.






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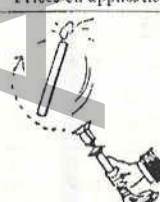
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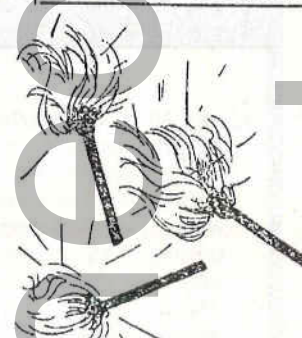
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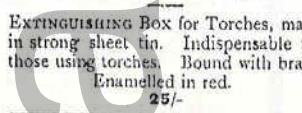
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Rolling Ball on Stick.
Apparently a fine feat of balancing, but really quite simple. Requires but little practice. 7/6



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Plate and Bottle Trick
Specially made wooden bottle, finished to look like the real thing. Correctly weighted. Splendid for preliminary practice. The bottle and metal plate 10/6

PASSED

Digging Up the Archives



Giant Fish, a Margaret Thatcher puppet, birds on stilts, the phoenix - all in a day's work for Welfare State, Britain's number one large-scale performance group. Bim Mason did a week's workshop with them and enthuses about it below, following up with another bit of history lesson - what's so unique about Welfare State anyway? Whose Welfare and whose State?

"It's not at all how I imagined it", said Clare, surveying the vast blue and pink fish constructed from bamboo, paper and withies. "I thought it would be just a head with some streamers that I could wear walking on stilts".

The day had gone like that - objects seemed to form themselves as the makers came and went between the exciting activities on offer. Some constructed fire sculptures to be mounted on steel towers built by others. Music, discussion, paper lanterns, they were all on the menu. The person who started making something would return an hour or two later to find it transformed by subsequent constructors. In this seemingly haphazard way a show formed itself from diverse images brought together to suggest their own story.

The objects made their own demands. The fish had grown too long to be worn on stilts with ease, but without them it could rotate, dip and sway its long tail magnificently, its strangely bulging eyes lit by torches within. To rhythms from a scrap percussion tower it danced in a red flare. An egg lantern was placed in a nest. When ignited the flames spread around the outline of bird, which became a volcano and then a huge rotating spiral. As the flames quietly diminished and died to a melancholy tinkling of wood blocks, the assembled maker/spectators felt a glow of satisfaction at the day's work come to life, tinged with regret that we had come to the end of a week of getting to know each other, sharing stories, jokes, beliefs and rounds of drinks. This was the final day of a course on devising given by Welfare State International, celebrating its 25th year by offering courses to suit specialist and amateur alike.

Welfare State are perhaps best known for their spectacular outdoor events, usually involving people from the local community (sometimes hundreds) either performing or making. In 1990 their lantern processions through Glasgow involved 10,000 people. Their shows usually incorporate giant pup-

THE WELFARE STATE LIVES!



You can't park that there!

pets, fire sculptures, shadow puppets, copious amounts of pyrotechnics skilfully co-ordinated with music, and a combination of myth and local history with, as their name suggest, a vigorous political standpoint. As well as doing these mega-spectacles they also do very small-scale shows, perhaps two people performing to only a dozen audience crammed into a converted coach.

25 Years' experience of creating strong visual images leaves them with many skills to pass on to others. We learnt about methods for costume, props and set design, using simple and cheap materials; learnt how to make the massive puppets that they use in their shows, either carried on backpack frames or mounted on cars and cranes. We looked at the possibilities (and problems) of designing an outdoor show for a particular space. We got to use a vast range of unusual percussion instruments for accompaniment to outdoor theatre. Then there were the paper lanterns, the shadow puppets, songs, poems, dances...

Welfare State demonstrate the next deterrent after wheel clamping.

Welfare State are keen to show that these techniques, because they are simple and cheap, can be used not only for professional theatre but also in everyday life, bringing people together to mark or celebrate birthdays, anniversaries, arrivals, departures - all the significant events in our lives. This gets away from the product-orientated way of dealing with theatre, with all its trappings of marketing, funding, long-term planning and 'objective' assessment. Very similar, in fact, to juggling activities - the doing of it is as important as presenting it.

Courses coming up this spring include two weeks of site-specific work in Cumbrian woodlands during May, and then in June the Family Summer School to be held in the magical grounds of St. Donat's Castle, near Cardiff.

For further details contact:

**Welfare State International, The Ellers, Ulverston, Cumbria, LA12 0AA
Tel. 0229 581127**

WELFARE STATE -

A theatre of the streets

The achievement of John Fox, Sue Gill and the rest, has yet to be fully appreciated. Along with other groups like *InterAction* they have been responsible for a whole new field of community theatre. Their premise that theatre should be a product of the community rather than imposed from outside was shared by other influential contemporaries - Augusto Boal, *The Living Theatre*, *Odin Theatre*, but Welfare State has been particularly successful in generating a network, a method and a style, which have become larger than the group itself.

Their base in Ulverston, Cumbria holds their important summer schools, furthering their aim of passing on techniques to others and creating an infrastructure of community theatre that has greatly enriched the cultural life of the north of England.

Although rural Ulverston is a retreat they do not cut themselves off from contemporary problems; nearby Barrow gave them a concrete and complex political issue to challenge directly. The manufacture of nuclear submarines was the one major local industry until the end of the **Cold War**, and without it the unemployment rate would be as high as in other parts of the blighted north of England. They didn't shrink from this, and more-or-less succeeded in treading the fine line between attacking the principle of making tools for mass destruction and alienating the individuals who were not in an economic position to make fine moral choices about where they worked. This is important as an example of how it is possible to maintain a provocative stance while also retaining popular appeal. It takes a good deal of sophistication to shock and challenge without alienating the public.

The political stance of Welfare State originates in the radical nineteen-sixties and has not been seriously compromised since then. Their highly successful series of fire sculptures entitled *THE BURNING OF THE HOUSES OF PARLIAMENT* were a typical example of how they combine a popular tradition with a revolutionary theme. They turned the **Guy Fawkes** story inside out; instead of burning an effigy of the supposed villain they celebrated his attempt by burning a symbol of what was actually more unpopular - the institution of politicians, the Establishment. At the biggest of these spectacles, at Catford, South London, in 1981, the image was accompanied by a soundtrack of *ANARCHY IN THE UK* by *The Sex Pistols* and *SYMPATHY FOR THE DEVIL* by *The Rolling Stones*, a song rich in provocateur imagery. Many of Welfare State's shows contain a revolutionary theme of some sort, often linked to the death and resurrection theme of the Mummers Plays.

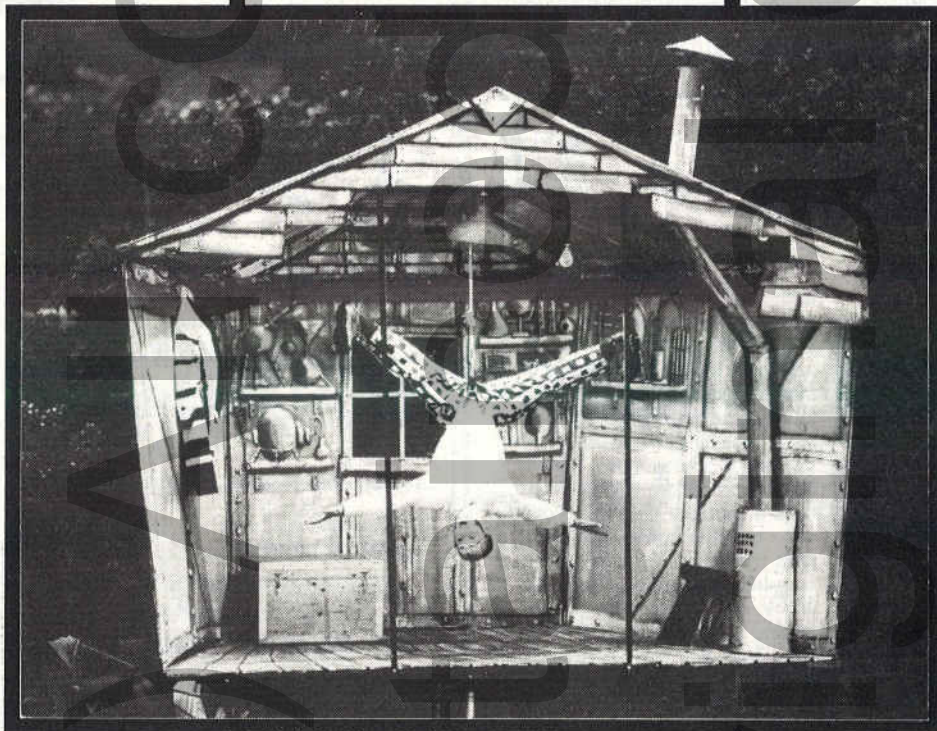
At that particular event they had spent at least two weeks preparing the material and erecting the structure. **Big Ben** was thirteen metres high, and the width of the whole set was at least twenty. It was perfectly situated on top of a small hill in a park. Because the hill had a slightly steeper rise at the top, it was possible to see nearly all the structure over the heads of the people in front. This enabled 15,000 people to get a reasonable view, and avoided a big crush at the front. A performance platform had been constructed in the set so that the important human

puppet effigies were used in a prelude. The giant figures of **Margaret Thatcher** and **Guy Fawkes** had actors appearing out of the top of their head, haranguing one another and the audience. Giant birds and a dragonfly were carried on poles around the edge of the arena. An enormous stork five metres high, carrying a bundle in its beak, traversed it, mounted on a car. A large sailing ship was manoeuvred into battle and set ablaze.

The focus now shifted to the main structure; the nature of the power of parliament was suggested through shadow puppet images on screens in the set. Human figures were hung from gallows and at this point the music, which had been acoustic and mobile, changed to being amplified, pre-recorded and much louder. **Devilish characters** appeared from the jaws of a **Hell's Mouth**, one using a flame-thrower, another swinging a fire ball. A series of explosions started the fireworks concealed in the set and the structure started to burn. With the music and flames building up, an enormous skeleton, twelve metres high, was raised into position from behind. As the tower and the rest of the structure began to collapse magnificently, carefully controlled by metal cables, the best firework display I have ever seen began. It was beautiful and perfectly timed to fit in with the music.

The emotional power of the songs and images turned a pretty display into a highly charged means of expression that left the audience exhilarated and literally 'fired up'. Most of them were local families who had not come to watch not theatre but a bonfire and some fireworks. They were amazed by it on the level of simple spectacle, and certainly surprised, amused and impressed by the more theatrical elements of the event. Although they gained a lot of fans that night, this was the last time Welfare State staged the piece; they regarded it as too successful to be repeated.

I strongly recommend the **Welfare State** Hand-book, *'Engineers of the Imagination'* Edited by Coult and Kershaw, *Methuen*.



Oh alright then, I will pay the rent...

Mark Hopkins as Lord Dynamite, Welfare State L.I.F.T. '91

action could be well seen, before the bigger spectacle started. The audience was kept clear from a large area around the structure by metal barriers, and within this 'safety zone' tall mobile



A RIGHT SHOWER - KIDS STUFF...

No drawings this time but some photographs instead (although we had some brilliant pics...)



This inverted extrovert is a photograph by **Daniel Bruce**, age 11, from the Royal Photographic Society & Boggle photographic juggling workshop in June. Watch out Adrian & Luke, those kids are getting smart!

Anyone else have any frustratingly talented kids? Who can juggle the most at what age? Are there any born-to-it Circus Kids among our readers? We'd like to hear from you - assuming we don't end up too depressed or nauseated by just how clever you all are...

Just enough space for another plug for **Martin Bedford's Juggling & Circus Colouring Book**. I can think of a few kids who'd like one for their birthday already. Send me a boxfull (That way I might even get to keep one).

Telephone Martin on 0742 737306



This obvious handful below is called **Stephen Wiley**. He's seven, learned to juggle only a matter of months ago, and seems to be astounding all those round him with how much he's picking up (not to say he's dropping many, mind!). Stephen went from being considered a problem child in school, with "communication and social skills problems", to inspiring the rest of the school to make balls and join in. He's already an accomplished juggler, disregarding his age, does four balls and clubs, loads of tricks, etc. - his teachers are just concerned to keep up a programme of training that will keep him advancing at the same speed. His parents only get worried 'cos he's always after new equipment, like when he learns to do another ball or club. Anyone know any juggling philanthropists?



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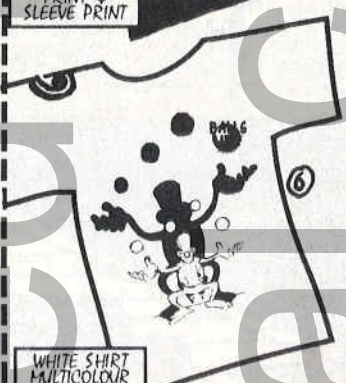
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FEEDS...FEEDS...FEEDS

caption contest

We got heaps of replies to this - ooh, you do like a laff, you jugglers...

Here's some of the ones that got our compulsory editorial meeting clown make-up creased in the right places -

"I'm sure I could get something better in America" - **Andrew Clinch, Didcot.**

A couple of Doctor lines -
"So, Doctor, what is the best way to remove Superglue?" "Phobia of the floor is becoming more common every day!" - **Mark Cooper, Rowsham, Aylesbury.**

The juggler with the hat on is saying

"Doctor, I've got this embarrassing growth" - **Joe Green, Crowle, South Humberside.**

"If you'd just like to pop behind the screen and take your clothes off I'll be with you in a minute" - **Terry Sexton, London E1 (my favourite!).**

"Very good, but I bet you can't put a Fruit Pastille in your mouth without chewing it" - **Stephen Prest, Royston.**

Bitter, moi? (see letter) - "Yes yes, very clever Mr Gandini, but will the public understand it?" - **John, Buckland Dinham, Somerset.**

"You should never mix business with pleasure" - no we didn't get it either, and still **Neil Fryer of Alderney** doesn't understand why we don't share his sense of humour.

And the winner, who got the biggest wry smiles from the experienced (and that's the least of it) performers on our panel was -

"Do you do Children's parties?"

Eamonn Roleston of Selly Park, Birmingham, wins a superb set of seriously-covetable **SPOTLIGHT SILICON BALLS** which have been the subject of much skulduggery from unscrupulous people trying to bribe the judges... including some unscrupulous judges...



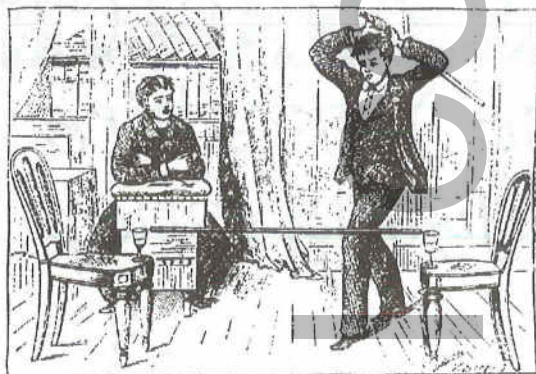
Photographic competition

Yes! No! That's not all, ladies and gentlemen! The Catch, in our unstinting desire to paper the outside loo with photos of jugglers, is proud to present the fabulous, the beautiful, the sensational, the one-and-only (er, shouldn't that be "two and only"?) **CATCH PHOTOGRAPHIC COMPETITION!!!**

Lord Snowdon need not apply, nor should any of the photographers we use on a regular (and highly professional, I'll have you know...) basis, but they'll be the ones missing out, 'cos the winner gets to slink around in a special **LAZY DAZE** photographers' jacket, one of their eye-catching synapse-buzzing colour-crazy super-coordinates as worn by many great performers and the Norfolk Mountain Rescue A-Team. I'm positively jealous of this one already. Why don't we do a competition for who can edit the best juggling mag, then?

This competition will run for two issues, but you'd better get snapping pretty snappily, 'cos in best *Reader's Digest* tradition, there's a **bonus prize** for the best photographs from the **Leeds Euro-Convention**, in association with **Circus Space Cabarets** (Charlie Holland with two different hats on). See the chucklesome skill-full forthcoming attractions upfront in *Catch This!*, 'cos there's a pair of tickets to the show of your choice (spoilt for choice, I'd reckon) for the best shot from the weekend.

And of course the winners and the best of the rest get the ultimate accolade of being printed in *The Catch*, the world's only 100% recycled humour Juggling & Circus & Street Theatre magazine. Tell your grandchildren how famous you were! Turn down loads of lucrative work with famous performers! Try explaining it all to the Taxman! The main competition closes **January 15th**, that's next year, but the Euro-Convention special runs out **October 15th** and that's coming up on you *fast!*



Next caption contest involves you exercising our aching sides further on this little item from The **YOUNG ENGLAND ANNUAL** (*Scientific Puzzles* section) way back in 1882.

The winner gets to ride home on the ball that's going places - **ABSOLUTE BALLS'** brand-new (first British!) 2 ft. 13 kg **WALKING GLOBE** in a choice of five bright colours. Rollin' Rollin' Rollin'...

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The closing date for this one is October 15th, all bribes carefully considered.

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BLACKLIGHT JUGGLING - DON'T BE IN THE DARK.

Most jugglers by now will have seen either blacklight or glow-in-the-dark juggling. Those who haven't can't even have the excuse of having hidden in a darkened room! - perhaps they have never been to a juggling club or convention? No more excuses! Here's Ken Zetie with a brief and biased overview of UV in the UK.

Glossary:

Ultraviolet light: Light of short wavelength, beyond the blue end of the spectrum, invisible to the human eye.

Fluorescence: The process of absorbing ultraviolet light and emitting visible light.

Luminous: Glowing in the dark - the process of releasing stored energy or light over some extended period. Many luminous objects also fluoresce.

Blacklight: Alternative name for ultraviolet light.

When luminous balls first came out a few years ago, they were a curiosity: great for parties, somehow not respectable on stage.

About two years ago the first fully luminous clubs came out and people started realising the potential to take the 'black' art of juggling in the dark into new realms. It was around this time that people seemed to cotton on to using ultraviolet light to keep the props charged continuously. With the discovery that luminous props also fluoresced, a new style of show was born based entirely on blacklight techniques.

For many their first serious exposure was at Coventry, the fifth British Juggling Convention. At the end of an over-long and under-exciting evening show the Oxford-based group **UltraVision** performed. The act was about 20 minutes long and combined multi-coloured UV effects with a very high level of technical skill. The audience loved it. A guy behind me started muttering "It's just special effects," but he shut up pretty rapidly when the show got into full swing. Blacklight shows had made their mark.

UltraVision has since been reborn as a one man act in which John Blanchard performs with balls, rings, clubs and other props to his own music. Some of the other members have gone on to form

Influorescence, which should be hitting the stages around now. In the meantime **Cosmos**, up in York, have also come through with a high level of technical skill - a sample of which Anna Jillings displayed at Birmingham at the 6th BJC. Other groups have used UV in their shows (**Ra Ra Zoo's** 'Gravity Swing' leaps to mind) and I shall doubtless be doing a number of people an injustice by not mentioning them here. The interest in UV was made clear at Birmingham where the **Cosmos/Fire Noise** UV glow-room - atmospheric music, the right lighting (sounds like a scene from *Casablanca*) and a bag full of fluorescent props kindly lent by Butterfingers, Beard and Flare - produced one of the most popular and innovative events at a convention to date. We'll be back at Leeds.

What makes a UV show so entertaining? Is it possible to get away with simple tricks and special effects? What looks good? I think it is time someone addressed these questions in print - I don't intend to lay down the law here, but to throw out some thoughts and start a discussion.

The UV effect: - a brightly shining prop controlled by (usually) an invisible manipulator, leaving "acid" trails on the eye. Because the fluorescent tubes used are mains-powered they also give a strobe effect, making the trail more like a series of fast photographs than a blurred image. To make these images most attractive the motion of the props needs to be smooth and quick and very accurate. When club-swinging for example, the prop retraces its path and sometimes catches up with its own trail; to look good it has to overlap its old trail perfectly. Similarly if the club stops briefly it will be very obvious to all the viewers.

When watching someone juggle or pass clubs under UV light the audience gets a chance to appreciate the pattern being

made without being distracted by the performer or thoughts of "Oh yes, that's Mills' Mess" or whatever. New effects become possible too - tricks such as side-by-side juggling can be disguised until the partners move further and further apart, having a third person intercept passed clubs and carry them invisibly looks very strange, and so on. When creating a UV routine, like a fire routine, it isn't enough simply to take your best tricks and sling them together [too right - d]. Thought has to be given to *what the audience sees*.

Because it is the visual appeal of the tricks and not the tricks themselves that take precedence, all kinds of props have undergone a renaissance under UV - juggling scarves and rings in particular. Scarves fluoresce beautifully and look great when swung or moved in odd ways. Rings can be spun, two in each hand, to produce a strange phasing effect; colour-changing effects work superbly too. A three ball routine can become a challenge to the audience to work out where the performer's hands are or, indeed, the number of hands and performers involved.

Play under UV for a bit and you'll soon get the idea. Go for the pretty patterns and throw in the special effects (I'm sure lots of people remember the UV confetti and the fluorescent 'OOPS' sign from **UltraVision's** show at Coventry) as necessary, but bear in mind that just because the audience can't see you, it doesn't mean your show can be at all slack. Quite the opposite in fact - UV will certainly light up your inadequacies.



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If you want a copy of the Constitution and Code of Conduct and details of how to join, send a s.a.e. to:
Sally Bateman, JTF Administrator, Minffordd, New House Lane, Salfords, Surrey RH1 5RA,
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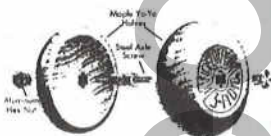
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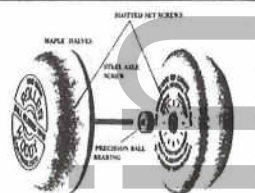
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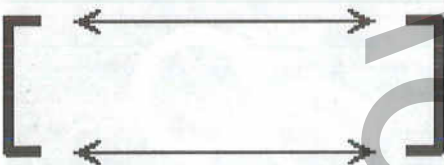
Of course you all learnt to pass with Pippa last issue (if not, collectors edition back issues are still available if you ask us very nicely, see the subscription form) - so now it's time for something still more exciting. A feed is what you need to pass between three (or more) people; it takes your club control skills to new heights. Old Chinese proverb say:- "You feed yourself (NB this is still true of most jugglers on a good day) but will you feed other people?" Brendan Brolly, Jonny Popper, and Simon Schofield say:- "It's easy". Diabolo says "If you don't understand a word of it, all the jargon was in last issue."

3 Count Passing

- otherwise known as 'alternates', 'waltzing' or 'shuffle' - is probably the easiest passing pattern that uses both hands. As the name suggests, the sequence of throws is:

right hand **pass**
left hand **self**
right hand **self**
left hand **pass**
right hand **self**
left hand **self**

The fact that it repeats after an odd number of throws means that the passing hand changes each time. An easy way to remember this pattern is that the club passed to you is the one you throw back. This means that there will be two clubs travelling backwards and forwards, one on each side.



The 3 Count Feed

If you were to feed two people doing 3 count, then you would have to pass twice in the cycle of 3 throws.

The pattern is then:

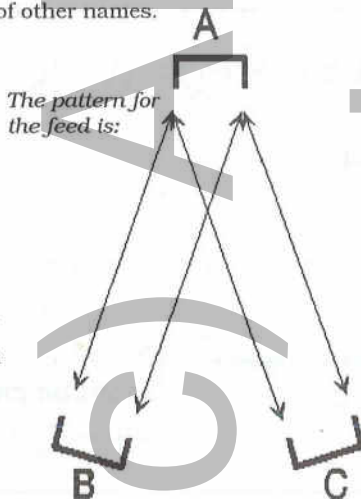
right hand **pass**
left hand **pass**
right hand **self**
left hand **pass**
right hand **pass**
left hand **self**

This pattern can also be done between two people. It's sometimes called 'Oggies Nightmare' or 'The Typewriter' or loads of other names.

The feeder will do the pattern:

inside **pass**
inside **pass**
self
outside **pass**
outside **pass**
self

A simple way to start is if everyone has two clubs in their right hand and all start at the same time. A and C will do a fast start and B will do a self, then a left hand pass.



10 Club Feed

[more advanced feeding functions using the 7-club passing pattern, which, er, we haven't told the beginners how to do yet. That had better be in the next issue then...]

You can turn any two person pattern into a feed by getting the feeder to do one part of the pattern and then splitting the other part between two people so that one feedee throws a self when the other passes. Consider a normal feed, start from two people doing singles [single spins]. The feeder will continue to do singles but the two feedees [are they like foodies? -d] will do every other, as that is half the speed of singles. To get a both hand 10 club feed you therefore need to start from the 7 club **pass, pass, self** pattern. This pattern is unusual but very nice to do.

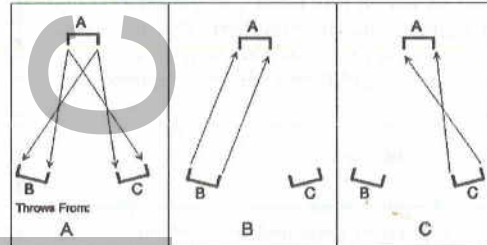
A will start with 4 clubs and throws crossing doubles [double spins]. B will alternate between throwing crossing doubles and straight singles. The pattern is

A	B
left hand crossing double	
right hand crossing double	right hand straight single
self	left hand crossing double
right hand crossing double	self
left hand crossing double	left hand straight single
self	right hand crossing double

The main things to note are:

- A's first pass is a left handed double and B will start when this first pass is half way across.
- Both of B's passes in a cycle go to the same hand.

If this is converted to a feed, A's part is easier to do so this is the feeder's pattern. The pattern is:



A passes crossing doubles
B passes straight singles
C passes crossing doubles

pass pass self
3 count
3 count

A	B	C
left hand crossing double to C		
right hand crossing double to B		right hand crossing double to A
left hand self	right hand straight single to A	left hand self
right hand crossing double to C	left hand self	right hand self
left hand crossing double to B	right hand self	left hand crossing double to A
right hand self	left hand straight single to A	right hand self

A starts with 4 clubs and their first pass is a left hand crossing double. B and C both start when the first club to them is half way across.

Marvellous, I call it. Carry on learning at this rate and by next issue you'll all be writing books about it. Which, coincidentally, is what Brendan Brolly himself has just done (no this isn't an excerpt from it). More details and a review (?) on that next issue.

ERUPTION OF TALENT

Every Monday evening in a school hall just outside Swansea, 30-40 teenagers and adults assemble to pursue individual and group proficiency in various circus and theatre skills, and to share these abilities with each other. The sessions run from 7-9pm and start and finish with an informal meeting, but aside from that, and initial warm-up games, there is very little obvious structure. But this is *not* just another juggling workshop. This is **Circus Eruption**: the first and only *integrated* youth circus in the UK.

What they are doing in Swansea is quite unique - in this circus school, kids with special needs are fully integrated with other children. It's not about providing circus for children with disabilities - that already exists elsewhere - it's about enabling those children to take a normal part in all the activities on offer without creating any form of segregation. It's about not making them stand out, but helping them to blend in. And it's working.

The circus school was set up by Phil Burton of 'Interplay' in West Glamorgan, a project which has been successfully running similarly integrated play schemes for five years now, aiming to get away from putting children into segregated education, and to provide a medium for breaking down prejudices already imposed by society.

With funding from a local charity, Phil and a partner travelled to Belgium, Switzerland, Germany, France and Holland, visiting 28 circus projects, schools, and festivals. They returned strongly motivated by what they had seen and convinced of the value of circus as a non-verbal dramatic art form. After compiling a report and making applications to various bodies for funding, they

A lot of us met Circus Eruption for the first time at the Birmingham Convention. "Why don't you do a feature on us?" they exclaimed (funny how conversations always come round to that, eh?). "Too late," we chorused smugly, "we've already commissioned one!" Kate Merseur, our girl with her ear to the ground and finger on the pulse (and attracting plenty of odd looks for it too, I can tell you) rushed us this report.

finally received a grant from the Foundation for Sports and the Arts and in January 1992 Circus Eruption was born.

The original aim - to get a group of around thirty young people together to create a performance by the end of 1992 - was easily fulfilled. The participants expressed a strong desire to continue the project into 1993. There are new shows and visits anticipated, and an exciting piece of circus-theatre performance planned for this winter. Next year they want to visit Dresden in Germany to put on a show, and will gain a new group of recruits this Autumn and hopefully a new piece of equipment - a tightrope rig - to add another skill to their growing list.

To promote themselves, Circus Eruption visit local schools and advertise in the press and on television. But the majority of kids join simply because they have heard how good it is! At the beginning of each school term they run open days, where young people can see what they do and attend try-outs for the thirty weeks of the school. The criteria for joining are simple: be over 11, dedicated to attending on a regular basis, with energy, enthusiasm and a commitment to keeping it safe for yourself and others. It is free to join, with no charge for the weekly meetings, although a small contribution for any travel expenses is usually asked for. There are currently about 30 children of which approximately one-third have

learning difficulties, and a dozen volunteers aged 17 upwards who give their time freely to help run the sessions.

The night I visited, they were busy fine-tuning their talents ready for a picnic in Margam Park, Port Talbot, in aid of the NSPCC. They were to present acrobatics, mime and movement, singing, dance, juggling, unicycling, and more. That they are successfully integrated is beyond



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"When these kids are no longer labelled by society... they will be naturally integrated."

doubt, it was mostly impossible to tell the kids with disabilities of any sort apart - the volunteers are easier to spot, being the ones with uniform silver nose ring, plus optional tattoos and hair braids. Add the fact that sometimes the kids teach their new-found talents to the volunteers, and the resultant blurring of boundaries makes it difficult to define just who is learning from whom.

The members have a major influence over how Eruption runs; they chose the name themselves, they are listened to and all their ideas are taken seriously and discussed democratically. The volunteers provide a fully supportive atmosphere where everyone is given enough encouragement to progress and try out things - such as acrobatics or stiltwalking - that they may not otherwise feel confident about. Safety is strongly emphasised: all the volunteers are well trained and some have recently completed an intensive first aid course. The kids are encouraged to be aware of any risks involved and help make things as safe as possible for themselves and each other - they are taught to fall off stilts before they learn to walk on them. The accident record has been excellent so far, though they are of course covered by a public liability insurance.

Commitment is fundamental, not only from the volunteers (who contribute at least one evening a week plus weekends and odd extra days when events and productions are running), but also from the kids who have attended consistently for most of the year. Even those that weren't there that evening had managed to get messages in to say they were ill, or could not come for one reason or another, but would definitely be coming to the park on Friday or turning up next week. Anyone who is conspicuous by their absence for more than a couple of weeks is considered to have left.

Successful ventures so far have included a show called 'Medieval Eruption' which ran for three evenings at the local theatre during November last year, was shown in part on BBC1 and S4C, and received good local media coverage. Its theme, the Black Death, was naturally popular with the kids, who got really engrossed in the issue and imagery of plague, squalor,

rats, torture and witchcraft. Not everyone, however, was quite so enamoured - they managed to offend one of Swansea's "Moral Majority", who subsequently removed her child from the circus claiming it to be full of satanists and



devil-worshippers. Her objection was specifically down to the inclusion of a song about the names of different goddesses. Just what she would have made of their latest ditty, a variation of the *Right Said Fred* number called 'Deeply Dippy 'bout my Devil Stick', can only be pondered upon.

Various outings have included the Birmingham Convention where they took a noisy and enthusiastic part in the parade (arguably the only part of the parade which was noisy and enthusiastic!), the Halloween Juggling Convention in Taunton where they mixed and worked with some of the most proficient and professional jugglers in the UK, and the Cardiff Carnival - a large multi-cultural extravaganza based around the theme of Columbus - where they accomplished stilt dancing, samba and drumming (not necessarily all at the same time!). This year's festival, on the currently-fashionable theme of fire, will again have a delegation of kids and volunteers from Eruption taking a full and active part in all aspects of preparation and performance.

They will all be off to Leeds later this year and are proud to have another of their songs, 'Throw a Ball a Juggling Ball' (sung to the tune of 'Doe a Deer...') chosen as the song for the festival and taught to juggling clubs up and down the country. Let's hope the residents of Leeds don't find anything too offensive in that one! (me I'm offended by the very thought of Julie Andrews - d)

What they need right now is more support and recognition from their local authorities. The future is far from clear in terms of funding - they have received a grant for this coming school year but after that there is no guarantee of any more. It would certainly be a great shame if Eruption had to end because of lack of money. Their success so far is obvious to anyone who visits them or sees any of their shows, and the response to the project from parents, families and friends has been extremely encouraging. Comments from

teachers and students have included: "I had no idea it was an integrated circus until I talked to people afterwards" and "I saw a huge change in the children - more sensible and responsible." It seems amazing to me that there are no similar projects anywhere else in the country, although there is the possibility of another integrated circus forming in Mid Glamorgan and also one in Cardiff, both groups inspired by the obvious success so far of the Swansea crew.

Phil is happy that Circus Eruption has turned out better than he originally anticipated, that it has been "so much fun" and that there has been real enthusiasm from everyone involved to stay with it and develop it further. He feels that the most important thing is that circus is a perfect means of empowering people; it's not about winning competitions, but personal growth and achievement. It has enabled the kids to cultivate a positive view of themselves as performers - they can say "I'm a juggler/unicyclist/stiltwalker" rather than be stuck with negative labels.

"If we are successful" says Phil "then there will be no need for projects such as ours. When these kids are no longer labelled by society and are able to fully participate in leisure activities in their area, including circus, there will be no "integration", they will be naturally integrated."

Seen it all Before

Along with many people, we don't tend to be deliriously over-impressed when we see the same old routines and hear the same old lines in a new act on street or stage. But after a little juggololigal research in the Dusty Crusty & Rusty rooms of the British Museum (entry forbidden to performers under 35) we came to the unfortunate conclusion that there aren't any new tricks. Let our brief history of juggling time take you through the roots and development of some well-known props and routines through the ages.

Words - The Catch old dogs, cartoons by Robbie.

1. the Victorian era

The Unicycle was invented by chance at the third annual Hyde Park Bicycle Race, 1827. The penny-farthing of reigning champion, cockney Arthur Sixpence, was sabotaged by challenger Rodney Totchall-Boundah, who sawed almost all the way through the frame. When, as expected, it came apart in the closing stages of the race, 'Our Arfer', as he was affectionately known, stayed aloft and crossed the line first, to universal shouts of "Huzzah!" and other things people don't say any more.

Jack The Ripper will one day get full credit for his pioneering (if unsuccessful) work on the 'sawing the lady in half' trick.

Aspiring fire jugglers first used torches dipped in Pitch. This was, as you can imagine, rather dirty. Historians of the music hall nowadays believe that early photographs assumed to be of blacked-up dodgy racial stereotypes were in fact fire jugglers after a show.

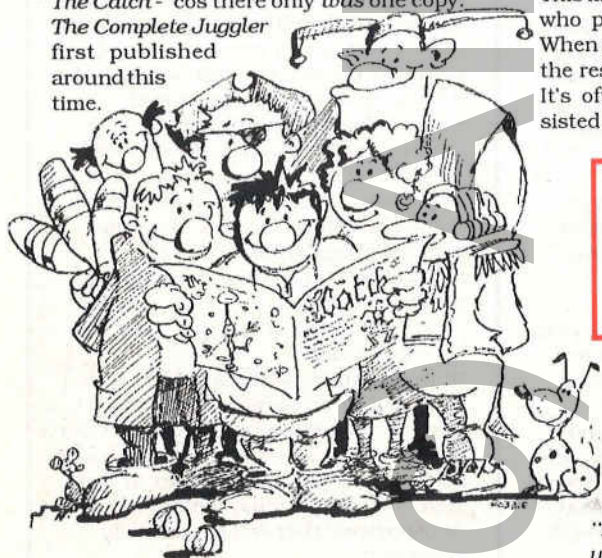
Some popular street patter -

"Can anyone in the audience chuck me a servant with a flaming torch?"

"Ooh look, there's a quick-sketch artist"

Cigar boxes were routinely juggled, it's just that nobody knew what to call them.

Of course in those days you had an excuse for reading someone else's copy of *The Catch* - 'cos there only was one copy. *The Complete Juggler* first published around this time.



2. the Middle Ages

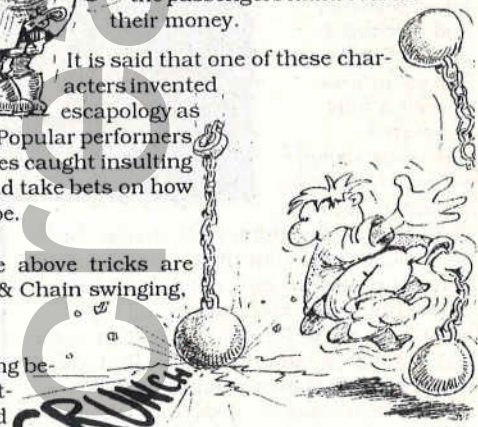


Wealth was routinely redistributed (generally into the pockets of inn-keepers, even in those days) by the dashing figure of the busking high-wayman. Coaches in remote areas would be accosted by a masked figure, who would juggle for a couple of minutes before demanding the passengers hand over all their money.

It is said that one of these characters invented escapology as entertainment - from the stocks. Popular performers used to deliberately get themselves caught insulting the squire's hat or somesuch, and take bets on how long it would take them to escape.

Unsuccessful performers of the above tricks are believed to have developed Ball & Chain swinging, the precursor of numchakkas.

About this time, balloon-modelling began in the sausage capitals of Wiltshire. The intestines, etc., used had one disadvantage - they were very slimy and not actually very good at staying tied up together. "What's your favourite animal? Say "Snake"!"



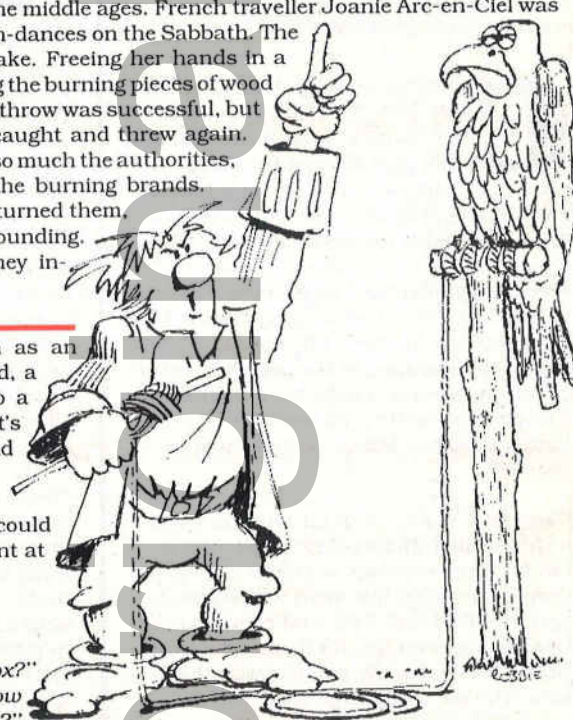
Fire-juggling also has its roots in the middle ages. French traveller Joanie Arc-en-Ciel was arraigned for holding all-night barn-dances on the Sabbath. The sentence - to be burned at the stake. Freeing her hands in a moment, she set herself to throwing the burning pieces of wood as far away as she could. Not every throw was successful, but those that came back down she caught and threw again. This impressed the crowd, but not so much the authorities, who picked up and threw back the burning brands. When she caught these too and returned them, the response of the crowd was astounding. It's often considered a tragedy they insisted she finish the show.

The sport of kiting began as an offshoot of hawking - a bird, a kite of course, attached to a long string. "Get up there - it's really windy". Kite flying could be frustrating even then.

One consolation is that you could have had Paul Daniels burnt at the stake, no problem...

Those classic routines -

"Anyone lend me a tinder box?"
"Excuse me sir, could I borrow your water-clock for a moment?"



3. AT THE DAWN OF HISTORY

The Roman Circus, with its gladiators and lions, was in fact the only way to get a busking licence for the City of Rome. Doing your act with a bloke coming at you with a net and a trident is no laughing matter. I hope you remember that next time you play "gladiators" with juggling clubs... it's just not funny.

Escapology with an Anaconda was a popular turn in the Circus Maximus for some years. Until someone managed to do it.

The Chinese pioneer of the porcelain plate wasn't over-enamoured of the inventor of plate-spinning who started soon afterwards.

That Steve Rawlings finale balance was a bit more complicated with an amphora and half-a dozen wine-skins, I can tell you.

Moses is credited with the ancestor of the card-trick -
"Pick a stone tablet, any stone tablet... OK, "Covet not thy neighbour's Ass". I want you to remember that as I put it back in the pack..."

Origins of those favourite routines -

"Ooh look, there's a bas-relief sculptor!" (Two days later, you could continue with the show.)

"Anyone got two sticks to rub together?"

Street-corner magicians could often be heard unsuccessfully trying to borrow a sundial from a member of the audience. And it was hard work breaking it up in a bag even when they got one.

4. THE STONE AGE

Who says Astley invented the circus ring? What else is Stonehenge?

Buskers had it hard in those days. In a barter economy, you get some pretty awkward things in your hat...

The World's Greatest Illusion! The Disappearing Brontosaurus!! Is it up his sleeve? No, he's just produced it from his hat... Hard work palming *that*, certainly.

Luminous juggling actually has a very long history. It was extremely difficult, however, to keep the glow-worms, etc., fixed to the clubs with only creeper to tie them.

Plate-spinning was

OK with ammonites as long as you could keep 'em in their shells. Seaboard tribes tended to prefer skate-spinning with dried flatfish.

Those Ever-Popular gags -

"Ooh look, there's a Pterodactyl!"

"Has anyone in the audience got a bolt of lightning I can light this with?... It's OK, I'll use this one here..."

"Anyone got a stone circle they can lend me for a minute?"

The first bouncing juggling predates

the rubber ball by

several millennia.

Dinosaurs in their various sizes were excellent for the routine (now confined to giraffe unicyclists) of getting onto ever-increasing heights of mount. That is if you could restrain the bigger ones from eating the others in the meantime.

5. The Garden of Eden

of course they juggled in the garden of Eden what are you suggesting?

The Bible records the first 'Eating the Apple' trick. The patter is said to have been really good too...



wherever you go

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An Idiot's Game

Kids Workshops? What a doddle, eh?

Er, not really. Albert The Idiot has done a few of them in his time, and he doesn't think so, as he'll tell you the moment I stop waffling on up here...

Telephone jangles loudly. Elderly fat fellow with short legs wakes up, leaps up before answer machine with latest witty message cuts in and drives another potential customer away. Switches on smooth businesslike tones - "ALBERT & FRIENDS, can I help you?" Slight delay for brain to connect. "Are you the fellow what does things with children?" Pause - images of doing things with children flash through elderly fellow's mind. "Yes madam, we do run circus workshops for children on Mondays, Tuesdays..." Long tedious exposition of sheer magnitude and brilliance of Albert & Friends workshop follows. "Well, my little Freddy..." A longer even more tedious exposition of Freddy's genius - "ever since he could walk he's had us in stitches, he's so funny, a natural clown..." - is mercifully cut short by invitation to bring budding Chaplin to next workshop.

Freddy duly arrives, a hyperactive Rambo in angelic blond-haired blue-eyed disguise. "He's so full of energy!" indulgent doting mother explains. Elderly fat fellow fixes smile, struggles for control as Rambo discovers joys of sword fighting with spinning plate sticks and small Lolita loudly displays features of new knickers to rest of world.

Eventually a thousand small legs strapped into stilts - "I want to go to loof!" "And me!" "And me!" Fix smile, unstrap thousand legs. "Johnny," (best schoolmaster voice) "juggling clubs are not for hitting Matilda on the head!" Rescue red spinning plate from gladiatorial combat, listen patiently to breathless tattle tale of rude words as used by Henry. Small ray of hope as Jane takes five faltering steps on stilts.

"Thank you children, you can pack up now". Elderly fat fellow dives for cover as circus equipment flies through air, diabolo sticks mysteriously knit into strange tangles. Indulgent doting mothers re-appear through doorway with snotty-nosed toddlers at hip.

"They all did very well", elderly fat fellow lies through teeth, waves goodbye to now-harrassed mothers battered by breathless tales of staggering prowess, of walking globes

up fifty foot ramps, of stilts so high ceilings could be touched. "See you all next week!" Large sigh. Consults watch, groans. Can't get to pub for at least two hours.

Short interlude before arrival of next kamikaze flight allows dreams of Albert & Friends' Fruit Flies - unlimited talent, unlimited money, earnest, well behaved children riding giraffes on rolling globes, juggling seven clubs whilst balancing... "Albert!" - insistent voice in ear. Endless tugging at jumper. "Albert! my unicycle's got a flat tyre! Albert! can I go on stilts now? Albert!....."

REALITY (and brief plug)

Still, we masochists wouldn't have it any other way! Would we? **Albert & Friends** run seven circus workshops for children and one adult class each week in the west of London. Ages of the children range from 3-18 years. There's also *Albert & Friends' Instant Circus*, 'London's premier Children's Circus', which is a 35-strong performance troupe based at Riverside Studios, Crisp Road, London W6. For the curious and seekers of wisdom **ALBERT & FRIENDS** can be reached on **081 741 5471**.

A room full of kids - nightmare or challenge? A growing number of jugglers and circus performers are called upon to do children's workshop sessions (or just fancy the idea); those that don't have sprogs themselves, or haven't been teachers, are at an obvious disadvantage. But no Catch reader is ever going to be at a disadvantage for long - we asked Doctor Colin, from Circus Pipsqueak of Lewes in Sussex, to spill some secrets on how to keep kids under control and interested, all without the use of cattle-prods or clockwork dinosaurs.

THE HOW TO GIVE A WORKSHOP WORKSHOP

If you have a bad temper, smelly feet, or an absolute hatred for children, don't help out at a workshop!

Kids will take the piss out of you when they think they can get away with it, just like they do with their teachers (you remember! - d) so a good temper is essential. If you have smelly feet it can cause problems with acro-balance work... And most importantly if you dislike the noisy kids at the end of your street, you won't be able to put up with a workshop as it's even worse - dropping clubs, unis, etc.

Never forget that kids don't share many of your life experiences (hope not - d) - half of what you say could easily confuse them - be sure to explain things clearly.

If you can cope with the above then you're away. The most important thing about running a workshop for a varied age range is to give them something to strive for; be it a new trick or a new sketch, you have to push them further and further or boredom can set in, particularly at the 13-15 age range. Especially at this age you should ask what they want.

But to be able to do this you must first have a good relationship with all of them - no favourites! I find that being slightly mad and unconventional I can relate to them - I'm 26 years old now (over the hill, some might say) but to them I'm just Greg who's still a kid. I don't act like an adult (so I've been told) and I don't want to grow up (which I won't)... What I'm trying to say is that a teacher/pupil relationship doesn't work in this type of job, you have to become friends, which can mean being there for them twenty-four hours a day, seven days a week.



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So what does this mean for the juggler?

1/ Well to start with the 'ProperRod' carries a massive 3 YEAR GUARANTEE (though it should last much longer) so you can be very confident that our clubs will last and last.

2/ If any major part breaks on a 'normal' club (like the dowl, body or handle), well that's that, you can't fix it so you have to throw the whole lot away. That's a big waste of money and the Earths resources. With the Freaks clubs the dowl will not break, so if you do damage another part it can be replaced - we are the first juggling equipment manufacturer ever to be able to offer spare handles and bodies etc for sale.

3/ Due to the very nature of the 'ProperRod' (it has a very high elastic memory), the screw holes made for accomodating the knob and head screws will not wear out. This means that you can change your knobs / heads as often as you like and they will always be tight. Most jugglers have suffered the usual frustration of constantly loosening knobs to appreciate what this means.

4/ Many manufacturers specify a weight for their products but in practice they are usually inaccurate, often by as much as 20 grams or more per club - this is hardly suprising because wood varies enormously in weight and density even along the length of a club dowl. The Freaks 'ProperRod' always weighs exactly the same (within 1 gram) so you can juggle with perfectly matched clubs.

5/ You'll also be pleased to hear that it won't be any more expensive than an ordinary club because it costs about the same to produce.

The new Freaks clubs will be available in a range of weights and styles to suit different needs. If you want to be one of the first jugglers in the Universe to see and juggle with the new clubs and a whole host of other new products, then they will be on show for the first time ever at the 16th European Juggling Convention in Leeds. See you there.

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continued from page 25...

Once this is achieved, I try to let everyone overtake my skills. When a student gets better than me at something, this builds confidence, it shows them that they have succeeded, they can now take the piss 'cos I'm no good any more. Until I show them a new trick and it happens all over again!

Acting silly and playing games is really important; you can forget who's the adult, who's the respectable person, who's the teenager; it means everybody in the group can just relax and do something silly - mirror image sessions, laughter sessions, crawling around on the floor pretending to be a brick with legs, or even a television in the corner of a room... Now there's a good exercise for three people - sight, sound and interactive programming.

It's not just juggling and diabolo etc., but a combination of imagination and skills and not having to conform. Give something different! Build an assault course, take your group out to a fête, carnival or even a festival (the latter is hard work if you don't want stoned and drunk teenagers to look after); by offering something different they come to respect you for *who* you are and not *what* you are.

That's what New Circus is all about - sharing ideas and skills, not keeping them secret; working together with all age groups from the youngest to the oldest, from the fittest to the disabled; all working together towards one goal - to enjoy each other's company while performing together as a team.

Juggling the timetable -

This is an example of an all-day workshop for 45 junior school children, working towards an end-of-day performance in front of the whole school. It needs at least three tutors and some extra help at critical points.

9.30 We start with a demonstration/performance by the artists (? er, *tutors*), in front of the children we are to be working with. This contains slapstick, juggling, diabolo, plates, unicycling, tightrope/low wire, stilt-walking and sometimes fire eating. It shows the children what they will be having a go at ...with the exception of the latter!

10.00 We split them into three groups of fifteen. Each group is taken by a tutor to a set area in the gym/hall. Each group starts with something different - juggling - diabolo - plates and ribbons - for twenty minutes. The juggling group starts with bean bag games, flicking from foot to hand, circle throwing and two in one hand. They then go on to the basic two ball juggle using the well known 'pretend there is a box in front of you' method. The tutor explains that the box is head height and you have to throw the bean bag from the right hand up to the left hand top corner of the box (which is about two and a half feet across); when it gets there it will hit the corner and fall down, so at this point throw the bean bag in the left hand to the right hand corner. I've found this is the best way to start children juggling, if you know of another way please let me know. Sometimes some children will get to the three-ball stage; these will be noted for later.

Meanwhile, someone will be working with the diabolo group getting them started. Some may have tried it before; these can be shown some basic tricks like around-the-foot, monkey climb, and top hat (bouncing above the head). The tutor can then go around the group giving advice and more often than knot (? aha! a pun!) untying the strings.

The plate and ribbon group at this point will be learning how to spin a plate or two and balance them on their nose or chin, as well as trying out the Chinese ribbons.



Spot-the-Baby Competition among a whole heap of Pipsqueaks

While all this is going on the tutors will be watching each child, looking for the ones who are picking a particular skill up quite quickly.

The three groups are rotated so that they all have a go at each 'subject'. This takes us through the morning period and first break (about 10.30 - 10.50), up to about 11.50. We then spend about twenty minutes letting each child have a go at what they liked best (NB. you need to have a large supply of diabolos! I have about 20). During this time we give them all a number, and call them out separately to go on



"That's what I think of VAT on fuel bills!" Alan the Club of Pipsqueak

either stilts or the tightrope - at this point you need at least five spare teachers or parents, so it's good to explain this at an early date. Lunchtime is usually about 12.15 to 1.15-ish, we always have a school meal 'cos they taste so nice.

After lunch we start on the slapstick/clowning, still calling out numbers for the stilts and tightrope. We run them through simple routines such as 'two clowns and a bucket of water'. Or try up to eight kids dressed in lion and tiger costumes, with another as the ringmaster. By showing the kids basic slapstick moves like falling over, helping someone up, custard pies, face slapping and skits around suitcases, we give them some ideas for a sketch and then let them get on with it. The children spend about twenty minutes in groups of two or more inventing their own performance.

Some don't want to be clowns or lions and tigers but want to continue with a skill like diabolo, unicycle, etc. and one tutor should spend most of their time devoted to these skills, while the others are either clowning or tightropeing.

This takes us up to about 2.10 pm which leaves us about 50 minutes to get a show together. We spend the next 15 building pyramids with three kids all the way up to all forty-five, plus teachers! This is where teamwork comes into it - on the blow of a whistle everyone should know where to stand and what to do. Our best yet was with thirty-five kids & adults - five layers of people high, with a seven day old baby on top... Yes - seven days old... Roman is our latest to join the circus - he's already about to stand up and walk at six-and-a-half months. Unicycling and tightrope and trapeze is next!

Once all this is done we sit them all down and find out who wants to do what in the show. When we have this information we can structure it. So between 2.40 and 3.10 it's practice time which is always manic as forty-five kids and three tutors battle it out to get props and music ready, as well as watching new ideas and helping with sketches. It's all very hard and fast work.

3.10pm The Show.

The whole school has come into the hall at this point and is sitting waiting and very excited - not much different to the performers! Music starts, and the first act. Throughout the show the kids are showing amazing talent and nerve; most have never done anything like this before and they seem to be enjoying it. That's the most important part of it all, fun and games while learning the likes of acro-balance, teamwork, trust games, juggling and all the other skills, as well as clowning and body language presentation... where else can you do all this in one day and get to show off at the end of it?

One school in Brighton has called me back again and again, and now we are setting up another clown class as well as the after-school circus club; they even did a term project on me and circus, interviewing me, photos etc.... So as well as teaching something I'm enjoying it. It's not just a job, not just a hobby, it's my life.

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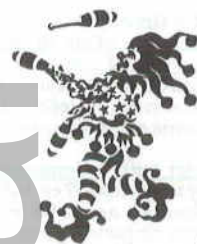
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MORE INTERESTING THAN MOST



Paddington Performance Festival

Many of you will be familiar with this 'open' event organised by Alternative Arts every year. For those of you who are not - well, it's what it says! A few well-known acts are booked to appear, the rest get their food, travelling expenses, and a chance to meet other performers and have a really nice day out together. A mini mixed-interest convention, free to the public and cost-free to the entertainers - a festival of performance.

It certainly was mixed this time...from contemporary dance group 'Zoe and friends'; 'The Beatroots' laid back Moustachios playing anything from '60s to swing to jazz; Lou Hende spinning ropes; Plummie, one of the largest clowns in the business...all the way through the performance spectrum to a contingent from Swamp Circus.

Lord Pandrum on one side was entrancing the 3-to-5 year-olds with his storytelling, while Pete Hyde and two friends were running the gamut of obnoxious brats that no public venue seems to be without. It wasn't fun on the ground, if you're all on stilts it must be scary ("I always make a point of telling them that if they pull me over, I'm 12 stone and it's going to land on them!") Sunday was a brilliantly sunny day, and it was good to be there, but I am tired of always seeing this sort of aggro. Just felt like saying this - as Maggie said "I blame the parents". Having met a couple of them - so do I. [cor, steady on, Pip - d]

Anyhow, Maggie and Liz had done their job well, there was something for every age and interest: listen to 'Too Many Cooks' who sang a capella beautifully (though quietly as no mikes!), get the children's faces painted, watch some of the jugglers - Allin and the egg, Rosie devil-sticking, Edinburgh Ian with some

acrylic ball manipulation; then mosey down to Swamp and try the trapeze rig. The E Team were fun: four red nose clowns, and one white face with a brilliant 'pixie' costume, leading the kids around doing silly walks; not exactly technically skilled but very entertaining! There was the man whose name I missed (surprise, surprise), working very hard in the heat, tap-dancing. He was really good too, but a two-year old Chinese lad stole the show - he couldn't tap but his shuffle was in time and he was having such fun. We all did. The best bit for me was going to the theatre...

A trifle cramped, but then this theatre is the smallest in the world. Marcel Steiner's intro to the show explains that they only play to capacity crowds... which is easy as there is only room for two in the "Stalls with the late Tandoori-style wallpaper". Puzzled? The stage and seats are in an adapted motor-bike sidecar! We watched the epic *War and Peace*, performed with great verve by Marcel (who has 22 years of experience in this genre), Pat Brown and Caroline Trevill. It was great - and so much shorter than the book... The sword thrust was a little close for comfort, and the ride was a bit rocky when the French (or was it the Cossacks?) were advancing, but the main feeling was of great delight in being so totally involved in the action. If you see them, don't hold back - get in there and volunteer to be the 'audience'. I think they should do 'Pride and Prejudice' next. It was very hot, mostly peaceful, lots of stuff to see, some to walk away from. Despite my loathing of London - or indeed any city - er... "Please can I go next year?!"

Thanks to Maggie, Liz - and Barbara who did most of the actual work...

Pippa Tee.

FOOL TIME

End of Year Student Show 1993

One of the saddest aspects of the closure of Fool Time is the fact that they really seemed to be getting it right. The end-of-term show was brilliant - a wonderful mixture of humour, skills, original ideas and sketches.

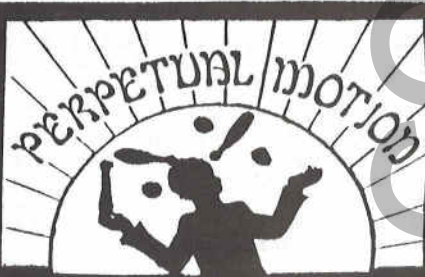
The show opened with *Deconstruction* - scene, a builders yard. John Beresford, Mark Stafford, and Bruce Stanley entered in character: Bricklayer, painter, labourer. An entertaining routine, using juggling, tightrope, balancing, and cigar boxes, set a high standard of comedy and skill that was to follow.

The show moved swiftly due to the style and enthusiasm of Mistress and Master of Ceremonies - Leila Collins and Stubby Stubblefield - and wonderful interludes by Adele Janson and Sally Mundy, showing just how to remove scenery and props and make a whole clowning routine look easy.

A special mention has to go to Molly Ratcliffe for her unusual aerial sketch *The Amazing-Mother-To-Be* - it's something that you don't forget that easily, seeing a pregnant woman, about to give birth ["about to"? just how close? -d], hanging upside down from a trapeze! It's hard to know who to mention, there was such a refreshing variety - the creative abilities of all the students, all of them.

The show was devised by the students with directorial assistance from Bim Mason and Helen Crocker. Here's hoping that Fool Time will survive in some form, or it will be our loss.

JA



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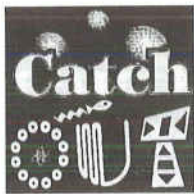


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CATCH OUT - REVIEWS...

Loitering Within Tents

Start by boldly stating the obvious - *Naphthalene* were BRILLIANT! Shades of last year's *Dogs of Heaven* extravaganza - post-apocalypse punkpersons, pyrotechnic pyromania, dangerous antics on stilts, violent imagery - with a good deal more aplomb, and a degree of character projection that few British groups come close to. They have obviously worked hard on mime techniques and a sense of ritual theatre - the language barriers were no problem, and the characters and mythic resonance were so strong that you could follow even if you missed a bit (yup, that's important at Glastonbury!). It certainly helped having a competent and interesting band to back them too. Some people were shaken by the violence of the *Amazonardes* show, others were apparently nearly crushed by an unexpected dragon, but even they won't forget *Naphthalene* in a hurry. Anyone else looking for a post-*Archaos* direction for *le Spectacle* should check these, and some of the other leading continental companies, as soon as opportunity arises.

The same cannot be said for *Spannerman*, who have the wild reputation but don't do enough to live up to it. I found the band boring, the endless saxophone excursions self-indulgent, and the character passages somewhat lacking in point - their cloud-swing is fine when they get round to it, so I wonder if they're not better off when set a short time-span (like at the *Forest Fair*). Someone said that one of the performers had injured themselves early on, which might explain matters. I was similarly disappointed by *Chimæra*, who I've enjoyed in the past - they seemed really unfocused, spinning their act out far too long. Maybe after going to all the trouble of buying and maintaining a rig, setting it up, attracting punters, you feel you have to put on a major show. 'Major' does not just equal 'long' (no political undertones here), however. Of the cloud-swingers and allied trades, few managed to entertain for long - more honourable mention for *Tête en L'Air* for more watchable characters, though even they outstayed their welcome, but all were outclassed by *Le La Les* (not French!) who use their gear (and balancing chairs) only as the climax of an extremely funny and varied act with plenty of character and attention to the audience. Anyone looking to do a little more with their show could learn a lot from watching these two.

Excluding the big arena speciality acts (professional but predictable thrills) whose whole

Rushing round at a bewildering pace or seemingly floating in the clouds, dangerous stunts performed far higher than you'd have thought at all sensible, comic encounters with large qualities of liquid, hilarious costumes, complex nonsense repartee in a variety of languages, unbelievable characters... - but that's enough about the Catch team at Glastonbury Festival - you want to know what the acts were like. Steve Henwood tries to remember.



PHOTO: Stuart Ashman

The effects of Fire Blowing with Custard Powder. *Naphthalene*.

raison d'être is to get you to watch one small trick that their rig does (who said anything about Olympic hamsters?), and don't usually go beyond said trick and its preamble, perhaps the worst sufferers from BRS (Big Rig Syndrome) were the other part of the French Contingent, *Fourambules*, who had some nice little routines that they repeated far too often, and never actually made the most of the multi-level possibilities of their set-up. But the spectacular wire-walking pyro-lunatic finale was just about worth waiting for.

Of the other large-scale shows, the most enjoyable were *Turbonana*, who have tightened up their act immensely and added new skills

since last time I saw them, and play the loud noises and laffs to the utmost. They're breaking no barriers but they do give the punters exactly what they want from a 'rave circus'. *FireNoise* are similarly to be congratulated for overhauling their show with success.

Don't fall over out here - let's go see what's on in the Big Top. Once again *The Pack* were impressive, especially on a skills level, though their pure comedy routines don't always work. *Swamp Circus* didn't really grab me - I don't think *No Fit State* (and where were they?) are in for a serious title challenge yet. The two comic characters were likeable, but for all their hard work, neither acted nor clowned enough.



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ART

and the plot was still too creakingly an unapologetic 'string-a-load-of-tricks-together' number. I had more fun watching a 'kids' act like *Foolhardy Folk* (or even *Fiasco*, or *Parachute* for that matter) who manage to translate the whole experience and most of the audience, of whatever age, to a clown's lunatic level and logic. There are lessons for other performers and devisers of shows here, with reference also to Zippo's advice last issue.

Skinning up in the dark, we noticed that *Fire Noise's* current UV show is a big advance on last year, far more pace and variety, humour even, and a good eye for the medium. Of course we expect nothing less from *UltraVision* and *Anna Jillings*, and weren't disappointed. Among the solo and duo acts, let's hear a big Glastonbury round of applause for: *Rachel Henson & Marion Kenny*, with their *FireDance* routines and gleanings from the Chinese, who should be in every convention show organiser's book; *Lee Hayes*, who carries off the prime late-night slots with class and humour, more down to his big stage character than some of his ageing lines; and *Howlett yer Pickens* and *Team Sandpiper*, street acts with the suss and big mouths they need to survive.

Respect is due to the juggling hit of the festival, *Jugglestruck*, whose impeccably-coordinated routines were a joy to watch. They keep movement and its patterns central, like *AirJazz* or the *Gandini Project*, and are arguably more watchable, though less interesting (to my eyes at least) than the latter. Let's keep this discussion going - the more people who pick up tips about style and presentation from either, the better we'll all be. Organisers take notice again, get your bookings books out!

Star of the stages for me was, predictably, *Venus*, aka. *Meika*, whose diablo routines were particularly smart (*shall i make an obvious remark? i think not -d*) but smarter still was her handling of the combined advantage and problem of being, er, an attractive young woman - playing the sparky sexy starlet with the sly tongue (*oooh! can't resist! -d*) without labouring the point, though rumours insist she did have a punter completely naked on stage at one point. Contrast that with the dubious delights of *Enigmatic Eve*, who alienated more than she attracted with her heavy-handed sexual games and sense of humour (there may have been a culture-clash problem there somewhere). For all the *nudge nudge fnarr fnarr* possibilities, there is a serious point to be addressed somewhere about how performers can and should use sexiness on stage - correctness or commercialism? (*anyone got any comments? write in! -d*).

It's all getting a bit hot in there, time for a walk. *Jonathan Kay* might be on in the Theatre Tent, but he's more likely to be roaming the site with his audience in tow. Dodge the skinheads in tutus (hi Leel) and the dancing stilt birds,

watch the people watching *The Natural Theatre* (some new routines! hooray! though the old ones are still effective), linger awhile on the outside stages if *Stompy* (who's getting to be a very good compère) is on, or to laugh at the performers having trouble with the famous festival kids. Or laugh at the kids. It doesn't help, though. Try and catch *The Desperate Men* but you can't hear them (something of a cockup on the where-d'ya-put'em front).

PHOTO: Adrian John



Get a Grip on Yourselves PeeWee, Pete and Paul

ics? Glastonbury is!

OK that's it. That's all I can remember. All I could get past the editor, anyway. Five days next year, please, Mr Eavis.

If your festival sense of direction (or disorientation) was up to mine, you'd have wandered into Green Fields land, which had its own circus acts (the Green Field hippies insist on having their own version of everything) and a couple of good fire-shows - heavy on the choreography and ritual, light on skills, but it didn't matter, there's plenty to be learned from this style. The up-site circus encampment was the home of *Circus Dropalot* (ten years at Glastonbury and still alive!) and *Croissant Neuf*, the wind-and-sun-powered Eco-Circus, with a good line in kids shows and a certain unforgettable late-night cabaret. This featured *Skate Naked* (aka. *The G Men*), *PeeWee* (E-Wee? The E Men?) and *Wind-sor*, successively stealing the show from each other, or just plain getting in the bloody way, depending on how you looked at it. Who was supposed to be on, or even who was on what, became fairly irrelevant - this show, already somewhat twisted, was soon positively *distorted*, stretched out beyond belief (certainly beyond Pete's!) and still unbelievably funny. Is the world ready for homo-erotic acrobatics?



Sorry Sarge, it was something they put in your drink.

A New World Yes, A New World Record No

From our man on the (s)pot, Ken Zetie

Q: How many festival goers does it take to change a light bulb?

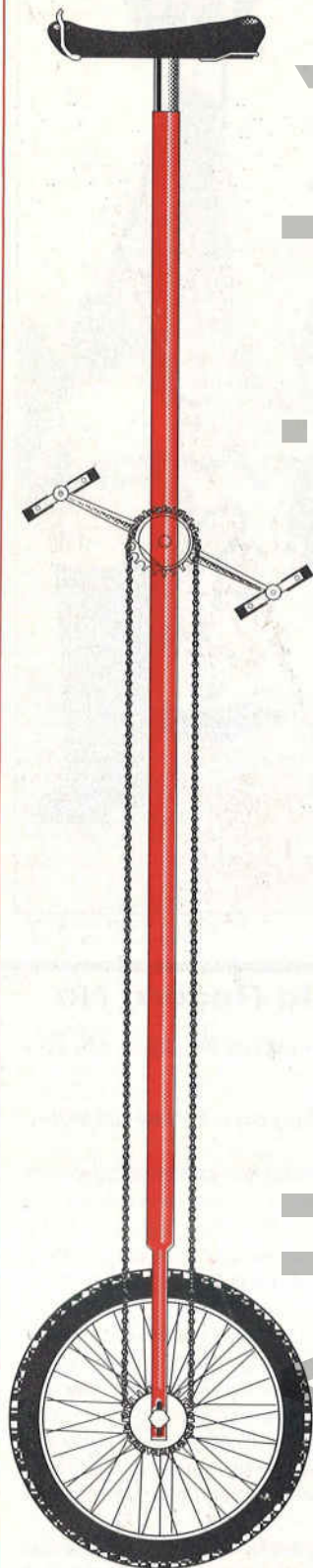
A: I don't know, but however many it is, you won't be able to get them all together in the same spot anyway.

Sunday, June 27th. Worthy Farm. The noon sun beat down relentlessly on 630 shiny noses as they pointed upwards. 800 eyes squinted in the bright light, unaccustomed, like moles, to sunlight - this is England after all and the sun never shines... which is why after two weeks in California I come back as pale as a lily and after 4 days in England I'm sporting a *Beach Boy tan*...and it didn't wash off in the shower. 1260 hands desperately tried to obey orders from 630 (or fewer) addled brains as 1890 (or more) objects were (more or less) controlled in an attempt on the world juggling record.

Sticks and stones (but no broken bones), oranges and lemons, onions and socks stuffed with rice - not a school dinner menu, just some of the items juggled. At midday the whole thing was just about rolling, people flooding in and signing their registration forms for Messrs. Guinness, who will probably sell the names to mailing list firms and make a tidy profit. By 12.30 the flow of new people had slowed to a tiny drop (a new collective noun - a drop of jugglers?), an arena had been marked out and people were shepherd in. Naturally the event was late - it was running on *juggler time*. I figure that to be between 30 minutes and four hours behind British time, placing us somewhere over Ireland out to the mid-Atlantic. Perhaps there is some mathematical law one could develop which correlates the number of jugglers and the lateness of an event?

Haggis was marshalling the event and as it became evident that we were nowhere near the record (which stands at about 850 people) he announced that the naked juggling record was just 55 people. He should have carried that through as I'm sure that Glastonbury is the place to smash that record. June 1994 anyone? Be there, be naked, and no jokes about how many balls are being juggled - this is a family event. Perhaps Leeds is the place to beat the numbers record? Perhaps no-one really cares? In America I'm sure they could organise it bigger and better but what does that count for? Everyone at Glastonbury had a good time, the sun shone and a lot of juggling happened. What more could you ask?

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idiOTS on Tour

Sooner or later everyone thinks of doing The Grand Tour, the euro busk adventure, sunny lands of funny money... Don't tell me it hasn't crossed your mind too. And everyone who comes back from a busking expedition has a tale to tell, usually funny and always instructive to anyone without experience of the country or area in question. Perhaps we should get an information exchange going. To kick it off, here's another passle of weirdos from Sheffield (like Swamp, last issue) causing havoc on the continent. More to follow, I expect.

It was always going to be an adventure. Three boys in a van called Granny ('cos of her age). Idiots on tour. A lucky dip of performers with time to spare, a set of juggling balls, and enough stupidity to dare believe that they could busk to Cadiz and back in five weeks.

A burst tyre, running out of fuel, a near-death experience with a Spanish lorry - the drive to Spain put us in the right frame of mind. Always expect the unexpected, but try not to take it too seriously.

First call Zaragoza, a fairly harsh industrial city. We quickly set about entertaining the Spanish and gathering a few pesetas ...what's the exchange rate again? We left England with a rough outline of a show, which we adapted as we discovered how the audience reacted. None of us had a clue about the language or the culture in Spain - we had a lot to learn! It took only a few shows before our performance developed into a respectable show, capable of holding large crowds and filling a hat.

Spanish nightlife starts well after the English are in bed. We found ourselves wowing the clubbing crowds at 3am and after. Whether it was the novelty of our act or the amount of drink they had consumed, Mr Flaming Bucket Head and a fairly floppy fire show pleased the young ravers, who whistled and cheered for more... (more beer).

Filling our cash bags, we drove to Barcelona and a midnight tour of possible busking sites, cackling about the possibilities of cleaning up and returning to England in profit. Lesson three: never count your cucumbers till they're cool (particularly on a weekday). We barely covered the day's food, and the rest of the week was no better. Even our pet giraffe wasn't enough to impress the locals. To add insult to injury the pigeons used us for target practise. Dusting down and wiping clean the unicycle, we pondered the experience and left... maybe Barcelona was too big for us.

We headed north towards a weekend carnival, trying unsuccessfully to busk small towns, meeting their policemen and being half ignored by local pensioners: they stand amazed at a distance pretending not to watch - maybe they haven't seen *loco ingles payaso* (mad English clowns) before.

We presumed (another lesson: never presume) that fiestas might be good to busk, what with all those folk on the streets. Torello was about 80km from Barcelona. It was a ghost town. We sat in solitude for four hours, awaiting our crowds, occasionally observed by curious locals from a bar. Then, as if by magic, huge crowds appeared and spilled into our space. Our revamped fire show just made the hat jangle. Too much free entertainment, perhaps. Idiots retire to a bar to accept the freely offered hospitality and research the next night's event. "It's different" was all people would tell us... let's hope so. Saturday came, and much the same emptiness, followed by instantaneous

sardine conditions for the carnival procession. We decided to join in and snuck in behind a floating Big Ben, with the Royal Family flanked by dancing bobbies and tea cups. The music, the smell, the crowds, the costumes; the atmosphere, the ticker-tape raining down - just being in it is the highest of highs.

We made little money all weekend, another plan dashed. Forget Cadiz - we couldn't afford the diesel for the round trip. So we headed towards Valencia. We soon realised that trying to busk weekdays wasn't working; with small, half-interested crowds and dented confidence, we decided to hold out for weekend in big cities. This gave us the excuse for a much-needed break in the hills.



Once in Valencia we did what was now routine groundwork. Find the tourist information office. It's closed. Find the new office, get a map and ask where the best busking sites are. Then march around the city to check them out and find better ones! Once busking we would try each until we found one that worked.

Spanish culture revolves around the siesta. We found between 11am-2pm, and 5 - 8pm the best busking times. Many ideas for busking in England work in Spain, the main difference is that the audience (if you get one) tends to be more responsive. The great advantage is that families go walking in the parks on Sundays, which overall proved to be our best pitches by far.

The police weren't really a problem, except in Valencia where we were shut down immediately and told we'd have our equipment confiscated if caught again. Elsewhere we had little problems but were never arrested, just asked to stop. Twice we were picked up for not carrying our passports, and given a ride in a police car, but everybody smiled and it made a change from riding about in Granny.

With our confidence and pesetas now badly worn away, and yet another plan gone awry, we drove through the night back to Zaragoza, only to find English weather conditions, rain and bitter gales. The idiots drowned their sorrows, and one idiot made it to the park the next morning with a hangover, returning with a hat full. Joy of joys! we can eat again!

Another week of gentle travelling and we arrived in Bilbao for our last weekend in Spain. Finally luck smiled on us; good weather, large city, no police problems. The shows were brilliant, the crowds grew larger and larger, and our bowlers developed peseta fatigue.

After gaffa-taping our currency into convenient sizes and changing it for francs we set off home. Disaster struck. Granny developed a debilitating injury and had to go to the Mercedes hospital for a hip operation. Explaining her problem to the garage in a homogenous slop of various languages and a lot of arm waving had us in stitches, but within two days we were off, and glad to get to France.

France seemed wonderfully cultured and peaceful, maybe because we avoided cities all the way home. We called in on some jugglers, mellow folk to hang out with for a few days. Then an annoying stop for the French police to search the van and find nothing of interest.

Remarkably we arrived home on schedule - three idiots still intact, and better friends for their adventures. We were a few hundred quid down on the whole tour, our flexible friend had been a bit bent by Granny's operation, but our emergency travellers' cheques were unspent. We drove home in high spirits, pleased to have had a great adventure, one that Thomas Cook most definitely don't do. Soon we were sat in the Sheffield jugglers' hang-out, the Kashmir curry house, gazing at the menu and discussing the next adventure.

Idiots guide -

DO...

- Expect your vehicle to break down/need repair
- Get a diesel van - fuel is a high overhead on tour
- Remember that 24-hour garages are rare in Spain
- Plan ahead, but expect to have to replan tomorrow.
- Make use of Tourist Information Offices

DON'T

- Busk weekdays
- Busk small town and villages
- Busk fiestas
- Don't take our word for it! - go and try it yourselves!

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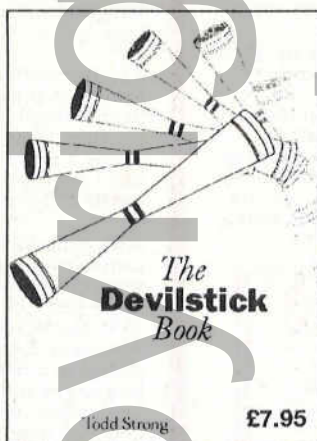
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RUMBLINGS FROM THE BACK OF THE BUS

So... we've had the short jaunts - lotsy laffs, some important lessons, in the end very little hassle. But ever wonder what it's like with a big show? We asked regular contributor and trad. circus star **Pof!** to tell us about life on the road with a Circus (in her case, **Jolly's**). Now then, don't run away with yourself...

I'm writing this in the comfort of my own bed, in my own bus, parked in a borrowed barn, with three tigers, two zebras, a black bear, and a schizo donkey. Thank God for hospitable farmers. The ground we were booked onto was so soft that we couldn't get the wagons on - or, for that matter, off - and so, while everyone else negotiated a different pitch and struggled with yet another sodden build-up, I got to spend the night in the barn with the beasties.

It's good, this life, if you don't weaken. Anyone who thinks it's 'romantic' has been reading too much George Borrow. In fact, 'prosaic' is a good word to use, and probably not a bad opener for Scrabble, either.

The thing is, it's bloody hard graft. Seven days a week, two shows a day (three on Saturdays), with animals who have to be kept fed, watered, clean, exercised and happy. And they have to come first. The bear likes a stroll in the mornings and a bath from time to time. Likewise the tigers. Peter rents a second field whenever possible, so that the horses can be outside, rolling in whatever horses roll in, so that I can clean it off before the first show. If they can't have their own field, we tether them out. On fine days, the baboons like to be tethered out with the goats... Work always starts at least a couple of hours before breakfast!

Pulling down, moving on, building up, ready to open in a new town, all have to take place between shows - physically and mentally exhausting activities which are generally punctuated by the arrival of the local Gipsy Liaison Officer. This person can either be the most helpful bloke in the known universe or as much cop as a chocolate tea-pot, and there is nothing, absolutely nothing, in between. Or between the ears of most of them. Fine weather tends to bring them out, so at least if it's precipitating torrentially, we tend to get left to work unhindered. Needless to say, we haven't had too much bother with them so far this year!

Building up usually takes about five hours, with *everybody* working their guts out. The tent comes apart in sections - massive ones! - and so far this season it's been wet every time we've moved it. Once it's up, we need to wash off all the mud to keep it looking smart, and clean all the seating too. Sometimes a difficult build up can mean no-one going to bed that night; by morning it's time to start again with the animals, so we open the first show in our new location all bulgy-eyed and frazzled. The only real problem weather-wise is the wind; a wet build-up or pull-down is uncomfortable, but a blow-down is positively dangerous and very expensive. That's why the ground stakes are five feet long.

The shows during the first half of each week are almost not worth the candle - except that they do serve as extra publicity, and remind people that we're about (as if anyone could fail to notice a big top). It can be almost embarrassing to find oneself directing all one's efforts at a single family, but it has happened! On very rare occasions no-one comes, and we don't show at all.

Thank God for week-ends! On Thursday, Friday and Saturday nights we generally have a full house, and the whole thing is a much more rumbustious affair. It's all a question of fitting the show to the audience, really. A small audience, properly encouraged, can make for a very friendly, personal show, but it takes a lot of skill on the part of the showman to keep it that way.

In any case, if we have a truly awful week, there's always the next ground to look forward to. Grounds are booked in advance, although not that far in advance generally. After a series of truly disastrous shows we were all startled by the whistle and a loud cry of "No Show - Pull-Down!". "What? NOW?" we cried. "No - weld that truck". Well, you have to be a jack [er... a Jane? a Jackie? - d] of all trades in this game. Two of us went round with pop rivets and one followed with the welding kit. With half an hour on the 'phone while we were all suitably occupied, Peter had our route for the next three weeks. Jolly's don't have an advance party to arrange grounds and publicity ahead of the show, so it all happens on the move. The next ground is only ever about thirty miles away in any case, so as soon as we've pitched on one, we can poster the next - but it's hard work and very time-consuming. As each circus follows more or less the same route every year it's not difficult to book grounds once a show is established, as many of the landowners and councils are expecting the call. In the event of vehicle failure, no available grounds, or other disaster, we have contingency plans!

The advantage of being a registered Showman, like most trad. circus and fairs, is that we can pitch up where we will, and no-one can stop us. Even in National Parks we have twenty-eight hassle-free days before the law can intervene, and as we never stay more than a week, we have no problem. Having said that, we don't often need to resort to such anarchic measures, but sometimes such a contingency plan is invaluable - for example, if we have major transport problems, or when another show rents your regular pitch, and then doesn't turn up. Sabotage!

It's an old trick, and a sly one. I'll mention no names, but there are some big ones who pull it. They rent grounds on their usual route, and then some. Their show might be booked onto grounds simultaneously in Cardiff and Edinburgh, and everyone knows they won't turn up in Cardiff because they were in Glasgow last week, but there ain't no way, no-how, that another show can get onto that empty ground. The modern version is to have the lessor sign a contract whereby they cannot let the ground to another show until three months have elapsed from the date the lessee should have vacated it. Bitching, backbiting and sabotage don't just happen on the stage, luvvies.

Being a registered Gipsy has its disadvantages too. You need permission to own property, for instance; and magistrates, councils, residents associations and all those other wielders of red tape need to be

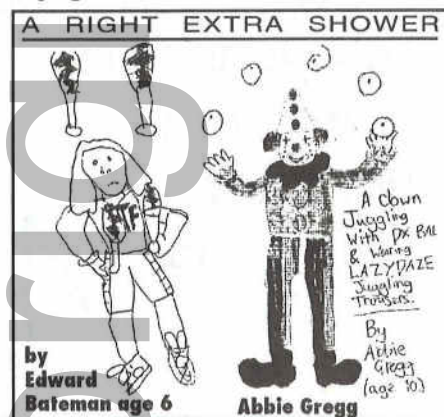
convinced that you actually need winter quarters at all. Having acquired a suitable farm, you are then limited to when you can actually live there. At any time after 31st March each year, the Jollies can be evicted from their own property, at which point the truancy officer is likely to track them down to find out why the kids aren't in school. Aarggh!

As well as the Gipsy Liaison Officer, we have other visitors. Usually the local RSPCA will call in, to inspect the facilities, chat to our vet, and to the various handlers. They tend to wait for a mutually convenient moment, are generally helpful types and a mine of information. Anti-circus folk also appear, tho' they usually satisfy themselves with hate-mail. [see *controv corner* - d]

To all this, add the problems of getting animal feed, bedding and sawdust in the right place at the right time, plus the endless paperwork involved in transporting a small zoo, their attendant wagons and 'play-pens' (immense exercise cages which pack flat for transport and provide more fun than an MFI wardrobe), and you begin to get a rough idea of what it's like to keep a trad. show on the road. And I haven't even included publicity, rehearsal time... It's not a job, it's a way of life, demanding commitment, grit, and bit of brass neck here and there. Alright, it's just a demanding way of life.

It's fun though. The laughs, the camaraderie, the pure lunacy make it all worth it. But ask me at the end of the season, and I'll be craving bricks and mortar, a long lie in, an indoor loo, and a bath. Yes, if the most important thing in your life is state-of-the-art sanitation - for God's sake don't hit the road!

We've come to the bottom of the article, so I'll end on the subject of sanitation... We do actually have a communal porta-potti, which is rather unfortunately sited in 'the Dog Lorry'. This has two large clean cages in it, and in these the freshly groomed and clean dog act and baboons wait to make their entrance. If you are unfortunate enough to have to go while the cages are occupied, the baboons take the mick mercilessly, leaping up and down with their hands over their noses, as they mime wiping their bums!



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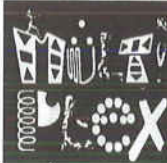
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JUGGLERS' PICNIC at the Circus factory, Hebden Bridge will be on the second Sunday of September so as not to clash with some event that a bunch of inconsiderate jugglers is holding in nearby Leeds. Jappy Juggling!

ZIPPO'S CIRCUS SCHOOL can be contacted on (0962) 868092 (Vicky Fisher). Hard but fair?

SHEFFIELD has a new juggling shop - in The Forum, Devonshire Street Sheffield S3. They've got an ad somewhere else in the mag.

WOKINGHAM BERKSHIRE has awokenhamed! Next to a craft centre just outside the town they've got a new shop called **CIRCUS SCENE**, with juggling gear, puppets, wacky toys and gifts. Heathlands Road, Wokingham (0734) 795011.

CAMERA FOUND at the Birmingham convention - I picked up a camera thinking it was a friend's - it wasn't! If anyone lost one there please write c/o The Thatch, Naunton, Upton-on-Severn, Worcestershire, giving details of what it is.

ANYONE GOT A CIGARETTE LIGHTER? Chuck 'em to the Catch office.

JUGGLING EMPORIUM - a new juggling outlet in Lancashire selling juggling kit, magic tricks, novelties, books, stilts, unicycles. Free juggling lessons. The Arcade, Market Street, Colne. (0282) 860735.

HITCHIN HERTFORDSHIRE - Pace Leisure have moved from Letchworth and changed their name to **IMAGINATION**. Upstairs is "The Kite & Juggling Gallery". 28 Bancroft, Hitchin. (0462) 440633.

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The Complete Juggler

Dave Finnegan,

illustrations by Bruce Edwards

Butterflyers, £10.

This is the one most people seem to have read at some time - the main reason is that it is almost all diagrams, and very clear ones. Scarves are used to start you juggling, progressing to bean-bags, balls or clubs is straightforward once the basic pattern is mastered. Loads of ground and all the usual props are covered - up to five balls, hats, plate-spinning, plus games for jugglers, teaching and performing advice. Excellent value, it's certainly suitable for beginners but will give a good grounding in most juggling and related skills.

Juggling for the Complete Klutz

John Cassidy and B.C. Rimbeaux,
illustrated by Diane Waller

Klutz Press, £9.99.

I was surprised to find that this wasn't a total gimmick! ... and I have to concur with this unsolicited testimonial from Caroline Blight. "This may be a beginners' book, but it is an excellent one. It's worth the price just for the beanbags! They're quite heavy at first and feel very hard, but soften up after a little juggling - and dropping - into perfect practise balls. The book is funny and helps overcome problems with both sensible and stupid solutions. Klutz Press now cover many circus skills; the books with their accompanying equipment will give you a cheap, quick and easy way to learn new skills in the comfort of your own home (or someone else's). It's a great prezzie for non-jugglers (yet...) particularly kids." Starting with three balls, it covers some tricks, and briefly 4-5 balls and clubs. The text and illustrations are fun, and it was nice to see 'stealing' and passing introduced early on in the learning process.

Dr. Dropo's Juggling Buffoonery

Bruce Fife,

Java Publishing Co. £7.95.

Less silly than his previous book! The descriptions of the first stages are pretty similar, not to say identical, but then there's loads of easy juggling routines all worked out for you, no inspiration required. The lay-out is simple; balancing skills and a series of balancing routines, cigar box skills and some routines for cigar boxes etc. It's probably perfect if you are a clown-juggler or need some quick gags for a children's party.

The Art of Juggling

Ken Bengé

Brian Dubé, £7.95.

The price reflects the import costs rather than the extent of contents. I found the text hard work, and the illustrations are not as clear as they could be. Having said that, there are lots of three ball tricks - the book is mainly on balls - which is why most people buy it.

Juggling for All

Charlie Holland and Colin Francombe,
illustrated by Alf Bongo,

Carla Productions, £5.95.

This one takes you further than the beginnings but doesn't cover as many skills as *The Complete Juggler*. The text is very good and easy to follow, personally I dislike the illustrations, fortunately there aren't too many of them! There are short bits on cigar boxes, diabolo, devil-stick and balancing objects, also quite a few patterns for balls, club passing, and where to go for the next stage in your juggling education!

How to be a Goofy Juggler

Bruce Fife

Piccadilly Books, £7.95.

I hated the illustrations and wasn't that keen on the humour either... However... (!) the directions and the diagrams are easy to follow, and the photos are nice. Contents include tricks, and bits on clubs, passing and gags.

An Introduction to Juggling,

Freaks Unlimited, 95p.

If all you want is to start using three balls, this will do the trick. It isn't wonderfully clear, but is cheap! Contents are limited to 3-4 balls and a few tricks. There is also a similar booklet for starting three clubs.

Juggling and Feats of Dexterity

Paul Barnett and Ron Tiner, original
illustrations Colonel Ivan Hissey with
'design magicians',

Charles Letts and Co. Ltd, £4.95.

This isn't really a 'how to begin juggling' book, but the 1880's style text and lovely illustrations would in fact quickly teach you the basics. Contents include scarves, balls and some tricks, also bouncing balls, plate manipulation and hat tricks. It's all Victorian parlour games, how to be the perfect after dinner entertainer, and so on - and a nice gift.

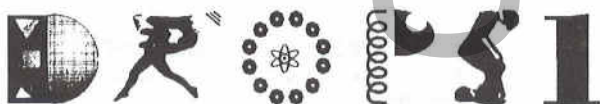
There are many other books, most of which have a section on the first steps in learning to juggle, but I didn't feel they were of much practical use to the total beginner. But if you have a favourite which started you juggling - let the Catch know!

And finally, learning from books is not the easiest way... A friend to show you is infinitely easier and quicker. Check with the workshop listings and see if there's one near you.

Pippa Tee

VIDEO NASTIES

Birmingham Convention Uni-Hockey as (not) seen on Sky TV, have a go at Lee Jellyhead.
Contact: Oddballs Juggling Shop.



Having signally failed to get you going on the subject of animals in circus (where are the animal agitators when we want to hear their opinions?) - more to come in future issues, we hope - this issue's transparent ploy to expand our postbag goes a couple of steps down the evolutionary ladder to address two species near the bottom of the Great Chain of Being: ? Hippies, ? Journalists. Read this charming critique sent in by an anonymous reader from Lancaster University.

I would like to make a few comments about Steve Henwood's *Renegade Rant* in *Catch* #4.

Well the first words to enter my head upon reading his "report" were that this is a load of shit. But then I did perform in the *Renegade Show* and I could just be taking his comments personally. So I carefully re-read his 'rant' and found his report contradictory and it's overall tone unacceptable and likely to be divisive.

Firstly the contradiction of his report lies in the fact that he disagrees with the notion of having a "premier League of top jugglers" for

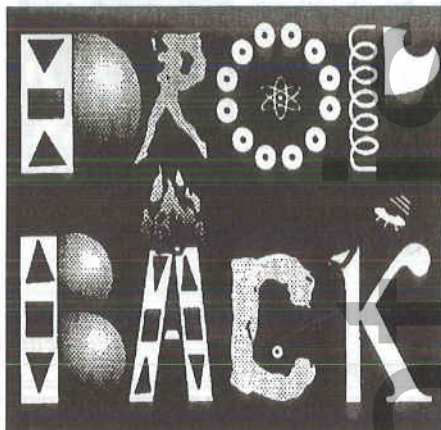
the games but bemoans the "quality of the *Renegade Show*." Surely the spirit of both the games and the *Renegade Show* (which was initially set up as a reaction against the exclusiveness of 'Public Shows') is the *taking part*. It might for some be boring to see "people doing large chunks of their street show" or unoriginal routines; it might also for some be boring to see Haggis win the five-ball endurance each convention. But we either go down the road of encouraging juggling and performing; creating spaces for people to compete on friendly terms (yes, booing Haggis is silly) in a wide range of games; keeping the *Renegade Show* (or should it be *shows*) for those people who want to either perform for the first time, try out a new show on a friendly audience, or just perform for the hell of it, or we go down the road of separating jugglers who perform from hobby jugglers, festival jugglers from families that juggle. Surely this is divisive.

These categories are generalisations but it seems that Steve Henwood certainly wants conventions to follow a certain path - the *Festival Culture* path. There is nothing wrong

with *Festival Culture* as regards its association with juggling. But juggling is not the sole preserve of festivals. Juggling and other Circus Skills have for quite a while now been appropriated by other sub-cultures in society and I believe for one that this is a good thing. Therefore the big convention will tend to reflect the plurality of subcultures which attend them. If Steve Henwood wants a *Festival Culture Convention* then there are a number which happen every year (Glastonbury, Hay, Bristol) or why not organise one yourself or are you all criticism and no action?

Leaving aside the nasturtiums cast on Mr Henwood's character - largely justified, he is "all criticism and no action", he's a journalist by trade and it goes with the job like a liquid lunch - anyway, when we showed him the letter all he could come up with was "I haven't come down off Glastonbury yet, Man" - I'd say the biggest thing wrong with the *Brum Renegade Show* was the venue in which it was held, and that was no-one's fault apart from the orderer and supplier of sub-standard marquees. There

continued on page 39...



Write to **Diabolo** Catch's Cradle, c/o
Moorledge Farm Cottage, Knowle Hill,
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88 - Two Fat Clowns.

May I congratulate you on a well-turned-out magazine. I am glad to see the juggling world is getting it together and being recognised as the art form it is.

I would like to draw your attention to the article on clowns in Issue #4 - without raising an issue on the subject but to put the record straight - my dear friend Bob Townsend's comments about Bingo leaving the scene disillusioned. I would like to say I am alive and well, still very much involved in clowning for the good of clowns, away from any organisation and the politics of clowning. What I said back in '89 was *Clowning should come from the heart and not for the pounds*. By the attendance at this year's convention I feel many clowns are realising my words... And also doing their own thing and not in the organisation, for themselves.

Keep up the good standards and I'll see you down the road!

Trevor "Bingo" Pharo, Brighton.

Apologies revisited

In your last issue, you apologised to Fool Time over the matter of fire-breathing. You said "anyone who blows fire at FT runs a severe risk of being chucked out." This surely must be a new policy though, as last year's (fairly weak) Graduates' Show culminated with someone blowing fire. I've nothing against FT (I thought this year's show was superb!) but just confused about their position on the matter."

P Selwood, Bristol.

ALERT READER ALERT

Could you please tell me how to get regular copies of your magazine. I tried ordering a copy from my newsagent, but all I got was a women's magazine called 'Catch'!

Stuart Campbell, Longfield, Kent.

JARGON ATTACK!

In answer to the confused juggler from Gwynedd, here is the four-ball box pattern made easy!

Juggle four balls at level two height and throw one up the outside to level four. With the remaining balls do one move of a right-handed three-ball shower and as the ball previously thrown to level four height returns back to the right hand throw one from the left straight up the outside to level four. Now do one move of a left-handed shower and as the high ball returns throw again from the right hand to level four and you are back where you started from. The only ball to remain the same is the ball thrown in an arc from one hand to another - this ball is the first throw of the right-handed shower and returns as the first throw of the left handed shower.

I put this pattern together in 1990 (though who knows who else had put it together

before that) and demonstrated it in Leeds 1991 at the British convention where I jointly ran the four-ball workshop. Look me out at Leeds '93 and I'll show it to you there.

Luke Gravett, Laugharne, Dyfed.

...and there was I thinking that the whole 'Confused' letter, Amsterdam prefix and the joke PS was a put-on. Mind you, I can't say I understand the situation any more now. Are we all the victims of jugglers with bizarre senses of humour? And speaking of put-ons...

CONFUSED OF FIFE

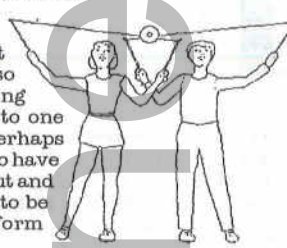
Worries about plagiarism and copyright have already been aired concerning the routines of Michael Moschen [see the past ten years of 'Kaskade' and 'Jugglers' World' -d]. Well now, after minutes of tireless research I can reveal another even more sinister case of *bizarre similarities* in the juggling world. It involves the sudden spate of "new" diabolo books!

The first example can be seen all too clearly in the enclosed diagrams. Study the example from Jack

Wiley's classic 1988 'Diabolo Book'. Now cast your eyes over this picture from Ralf Rundle's 'Das Große Diabolo-Buch' published earlier this year. Uncanny isn't it? Unnerving even?! Not only is the *trick* the same [not too surprising, really -d], but the figures also bear a shocking resemblance to one another... Perhaps it's essential to have a weird haircut and a short skirt to be able to perform the trick?



But wait! It gets worsel... [It certainly does. Donald goes on into a ridiculous rigmarole trying to plug his two diabolo books without you noticing. Both of them we've reviewed, both of them are regularly advertised, both of them are jolly good, and that's official. Now just can it! -d]



.....D Grant Esq., Fife.

TUTTI FAN FRUTTI
After your recommendations last issue, I tried to by a CD by the Peking Opera, but I'm told they don't sing. I have never understood opera - do you think this is some kind of joke?

Harry, Enfield.

do you think that was some kind of a joke?

OVER THE GARDEN WALL

'H's garden must be wonderful 'cause they are such a nice bunch of people at the Circus factory [do I detect a note of irony here? -d]. But you surely can't beat Actifun, "the juggling shop in the forest", situated in Ashurst village near Southampton - you literally walk out the front door into the New Forest. This summer it is planned to hold outdoor juggling workshops at the Happy Cheese pub which is next door, have a pint or two and something to eat. I can't claim to have any chimneys in the garden but there are plenty of wild horses and deer.

Richard of (surprise surprise) Actifun.

Good to see juggling shop workers have so much time on their hands. And here's another...

JUST PLAIN OVER THE WALL

'H' from Beard reckons that he has a "beautiful sunken garden" well so what.. We've got an ugly overgrown garden.. so there !!!

Anyway, I know how many UV jugglers it takes to change a lightbulb.

Answer = C.1.45350/prod.26098. It's the compound number for *Fluorocene Sodium Compound* and without this there wouldn't be any UV anything. I'm just trying to be clever, nonetheless it's a wicked answer! The play that I was going to review was crap so I won't bother wasting paper on it.

Lee, Oddballs, London.

THEN THERE WERE THREE

Re. Memoirs of a Sword Swallower by Dan Mannix.

This book is indeed an excellent read. A new edition was published in 1992 by Branlic Books at £5.99 and is available from ourselves (plus £1.50 p&rp) or any book shop or library should be able to order it for you.

Tony, Ugly Juggling Co., Newcastle.

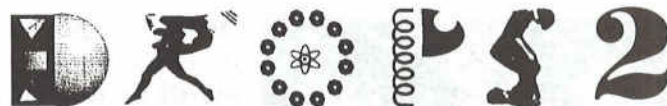
At least this one was sensible enough to plug something in the shop...

READ THE SMALL PRINT

I am finding the two workshop pages having more and more crammed into them (there are at least 100% more clubs than the first issue). If this carries on we'll either have to read it with binoculars (not a bad idea, really) or use the whole magazine on workshops which would be a bit boring. Another way of doing it would be to have a separate workshop booklet. Don't worry, I'm now well equipped with glasses, binoculars, microscopes etc.

Adam Juggler, nowhere in particular, it seems.

you mean you actually read the workshop listings?



BITCHY!

This morning I was listening to a kids' quiz game on the radio and some child won a Sean Gandini juggling set. This seems to me like too good an opportunity to miss, so here goes:-

Q: How many balls do you get in a Sean Gandini Juggling Set?

A: None, because before we start juggling with balls I think we should understand a lot more about how we move our own bodies.

Q: What do you get in a haggis Juggling set?

A: Seven balls and nothing better to do.

Perhaps your readers have some more suggestions,

John, Buckland Dinham, Somerset.

oh dear, in-jokes aren't out any longer, it seems...

Dear Sue Mee

I have the Klutz Bubble thing and found it a reasonable price. But when I came to buying the bubble liquid I found it was only a rich people's hobby. Do you know a substitute for *Joy or Dawn* [do I know a substitute for *Joy or Dawn*? what kind of a question is that?-d] in the UK, which is cheaper and works bubbles.

Illegible of the 42 bubble club.

HAIRY STORY

I recently purchased one of your *Beard Diablos* but unfortunately it doesn't work. Every time I put it on my chin it slips off. Most disappointing. I tried using the sticks and string provided but to no avail. Does one place the sticks up the nose or behind one's ears?

I also purchased one of your *Radical Fish* for my supper. It ruined my frying pan.

I have written to my MP and to the authorities. I'm rather angry and I thought in the war, you know,

Brigadier General Mills.

a communiqué from the BJF

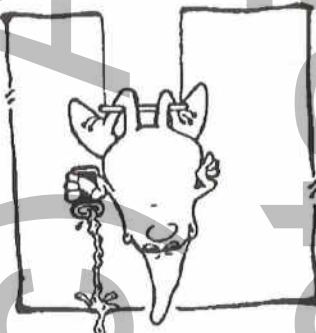
The British Juggling Foundation's new board were elected at Birmingham. They are Sara Briggs (Birmingham), Andy Carver (Huddersfield), Neil Collins (West Yorkshire), Sam Dowson (Sutton Coldfield), Viv Gooding (traveller), Richard Green (Cambridge), Andy Gurnett (West Midlands), Stewart Hutton (Fife), Chris Lester (Manchester), Tania Mattock (London), Ann Nicholls (Bradford), Rosie O'Connor (Harrow), Mark Segal (Glasgow), Bill Sheldrick (Clydebank), Pete 'Peanut' Turner (Leeds).

Following on from last year our application for charity status is still being considered. An enquiry about writing a book 'Know the game - Juggling' has been passed on to Beard Enterprises and Haggis McCleod and should be in the shops September '94. The BJF continues to give practical advice about convention organising (eg. Stirling).

We are currently organising our database of members and shall be working towards getting juggling recognised as a sport. For juggling to be registered as a sport it does not need to be competitive, we are assured. We would welcome your views on this. Write to Rosie O'Connor, 68a Graham Road, Harrow, Middlesex, HA3 5RG. Any other BJF enquiries to **Ann Nichols, 23 Saint Leonard's Road, Girlington, Bradford BD8 9QE, tel. (0274) 480022.**

NEWS

TAUNTON COMMUNITY CIRCUS are trying to set up a community arts rehearsal facility & performing venue, part-way to having their own circus school way out west. They've already raised £15,000 but they need another £19,200, principally to provide a disabled lift, a snip at £13,000. So naturally they're after sponsors, individual or corporate. £20 now will buy you concessionary rates when the place opens. They even promise to refund all the money if the thing doesn't take off. Any ideas, or better still any lolly, to Adrian or Sally, 66 South Street, Taunton, Somerset, TA1 3AF (0823) 275459.



BY MFBEDFORD ©93

are points in there somewhere to be considered by future convention organisers, and by convention participants (or is that punters?). Would you vote with your feet if you didn't like the show or the format? or would you mutter about it afterwards like I heard so many do? And remember the advice those Yankee Renegades, the alleged founders of the genre, offered the issue before. Take a look at the *Renegade Show at Leeds*, have a think, write to us about it. Even if it's only to call more of our writers no-good-hippy-waste-of-spacers.

The bit about "festival culture" (whatever that is - I thought ordinary people went to Festivals too) is harder to address without being divisive, indeed. But there's an identification that some obviously want to lose and others will hang onto by the very locks upon their heads. And others just want to mellow out on it, dude. Anyone got any views on this one they'd care to go into print (signing their names this time, please) with? Personally I think they should all be shot. Whether with an AK47, a water-pistol, or a syringe full of Guarana Ginseng and Ganga essential oil, depends on how late I've been up the night before, and why. Go on, make my day!

Hey! This is fun! Last issue I apologised to loads of people for generally putting their lives and reputations in danger (all in a day's work), even those I didn't need to apologise to (see the second letter over there) and I felt so good afterwards I went and re-read all those juggling backlash articles (*Weekend Guardian*, *The Face*, *Railway Modeller*) and agreed with everything! Last issue I had to do it, this time round it's my favourite bit of the magazine, and from now on I shall be deliberately picking people at random for gratuitous abuse and misinformation. Watch out Jellyhead! I can't wait for the first *Catch* libel suit. Everyone should do it! Perhaps I should sell the idea as a therapy. So here's the list of this issue's lucky winners...

Anna Jillings for spelling herr naem rong. And for our clumsy attempts to suggest that it's good to see her under a light once in a while. Do UV performers enjoy the anonymity of coming on and off the stage in darkness? Perhaps they're so unaffected by star status that it doesn't matter.

Sean Gandini for saying that *Ox Bow Lakes* was (qualifiedly) brilliant, the future of juggling performance, a revelation, etc., when all he wanted was some criticism. Actually Sean, it was crap.

Blackpool Tower Circus for suggesting that they weren't in business any more. A jolly nice man called David J Barnes from *Tip Top Entertainments* who put the show on wrote to say that they were nearing a century of uninterrupted annual appearances, and that jugglers Laci Endresz (9 balls at the Tower) and Istvan Sallai (7 balls 7 rings with Bobby Roberts) are well worth the seat price on their own.

Also among the clowns without long faces, Bingo wrote from Brighton to say he's still very much in business. See his letter next door!

And we got Zippo's *Circus School* 'phone number wrong. Try Vicky Fisher on (0962) 868092.

Jim for missing the end off his piece. It didn't have a punch-line anyway!

All the fans of the *spot the ball* competition for not telling them where the ball really had been. In fact it was a trick question 'cos we'd neglected to remove any balls from the picture.

Neil Fryer for blatant bias and picking on him in the competition results. Mind you that didn't stop us from doing it again.

Martin 'Stuff'n' Nonsense' Bedford for not giving him huge credits on his ace cartoons. Go buy his colouring book for the child in your life (or your head).

All the contributors (especially Pippa and Grillo P) squeezed out of this issue to get more of *diabolo's* self-indulgent rambling in.

Anyone who expected to read anything about our Eco-Survey of Brit juggling firms (still underway), 7-Club passing routines (we didn't understand the article), or anything from The Lord High Haggis who's too busy juggling schedules at the moment. Anybody who expected to read anything sensible.

Stockton Riverside Festival for not managing to get anything about it in on time. You're all advised to check it next year.

Fool Time 'cos we spent our last £250,000 at Glastonbury.

Anyone who's offended by all the hippies in the mag. They fall asleep unnoticed under the desk, then wake up and put things in while we're not looking.

Martin Hallet of Lincoln 'Dropped Club' for not printing his funny picture (no, really, actually quite funny) of his dogs. I'm not bloody Esther Rantzen, you know.

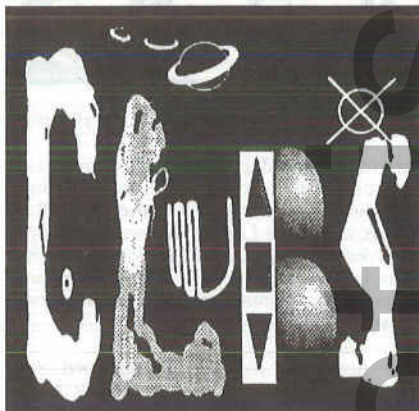
Haggis for not making jokes about him. It's open season again, folks!

The people of Leeds. In advance.

top tips

The use of leather straps when tying stilts to your legs is more effective when done really tightly. However chains are not so good unless you're lying down.

Innuendo the Clown



Welcome to page 40, home of the smallest print in the magazine. At least the ageing jugglers who complain they can't read the small print don't need this bit - either they think they're too smart or busy for workshops, or they're the ones running them anyway. Did you know that at an estimated twelve people per workshop, throwing an average of 3.72 objects each for two hours at a rate of 78 throws per minute, the country's 164 workshops generate 18420480 throws a week or 4951741 patterns? Did you know that's enough energy to overthrow the government? Did you know I made all of that up? (except the last bit).

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

BOURNEMOUTH

East Cliff Church, Holdenhurst Road (near
BR station)
Tuesdays 7-10 £1.50
Luke / Geoff, Ocean Kites, 0202 301280
(day), 487067 (evening)

CHELTEMHAM

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
Wednesday 7.30-10, £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 838902

NEWTON ABBOT

Up for Grabs, Creative Arts Centre, Knowles
Hill School
Thursday termtime 7-9
Richard 0364 652446

PENZANCE

Branwells Mill, Station Road
Saturday 10.30-5 Beginners in morning,
advanced afternoon
Bo or Mike, Ark Juggling shop, 0736
330750

PLYMOUTH

Ballard Centre
Friday 6-8, £2.50
Fumballs Juggling Shop 0752 255808

SENNEN (West Cornwall)

Community Centre
Friday 7-9, £1
Bo or Mike, 0736 330750

STREET Somersel

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 7.30
Sally 0823 275459

TOTNES

St. John's Church Hall, Bridge Town
Friday 7-9
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

SOUTH EAST

BRIGHTON

Kempdown Pier
Monday 7.30-9.30 "drop in", Wednesday 8-
10 "drop in" + workshops, Sunday 2-4 be-
ginners
Tal, Andy, Mr Fitzbang 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.

CANTERBURY

University
Wednesday Evening
Contact S.U.

CHELMSFORD

The Y's Jugglers, YMCA
Tuesday 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, Stan 0424 431214

HEMEL HEMPSTEAD

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

HIGH WYCOMBE

Cascadia, United Reformed Church Hall,
Cores End
Thursday 6-8
0494 537656

HORSHAM

North Heath Lane Hall
Monday 8.15-10.15 Juggling, circus & per-
formance 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

NEWBURY

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

OXFORD

East Oxford Community Centre
Wednesday 7-9, Sunday 7-9, £1
Jason 0865 63441

OXTED

Friday 6-9
Up for Grabs, Nigel & Sally 0293 786143

PORTSMOUTH

Priory School
Wednesday 6.30-9.30
Martin 0705 293 673

REDHILL

Tuesday 8-10 £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

Ilchen 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, Satur-
days 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, Cal-
edonian 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, Com-
munity Centre, Archway Road N6,
Thursday 8.30-10.30 £3/£2.50
Bar & restaurant!

EAST

Holy Trinity Church Hall, Beechwood Road,
Dalston, E8
Friday 7-11, £1.50 inc. tea & bikkies
Fizzie Lizzie 071 723 3877

SOUTH

Grove Community Hall, Tooting SW17
Wednesday 7-9, £2/hour.
All circus skills, equipment provided.
Screwie & Shirelle 081 741 5471

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

ROMFORD

Rhythm & Balls, Century Youth House
Monday 7-9.30, 50p
Chris Irving 0708 751656

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

UNICYCLES & UNI HOCKEY

Trinity Centre, 119 East India Dock Road,
Poplar
Wednesday 7.30-10, £1.50
Jon 071 987 1794, Lunis 071 700 6529

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
Smoleksis 0223 410138



DEREHAM (nr. Norwich)
Justso James 0263 732888

NORWICH
David 0603 738964, Will 0953 860460

IN THE MIDDLE

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
Kings Norton, Cadbury Sixth Form College
Mondays 6.30-8.30. Adult Education rates & concessions.
James Miller 021 443 4783

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
Saturday 10-12, £1.
Kevin 021 414 0094, John 021 444 1754

BIRMINGHAM
Bournville College
Thursday 7.30
Raymond 021 440 0784

BROMSGROVE
Dolphin Centre, School Drive
Sunday 4-6
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

CHESTER
Ballistic Juggling Club, Northgate Arena, Victoria Road
Monday 8.15-10.15, £2/1.50
Aiden 0244 340789 (day) 383475 (not)

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 6.30-9ish
Thom or Si, 0533 540824

LINCOLN
Croft Street Community Centre
Monday at 7
Potty Porter's Kite & Juggling shop
Tuesday at 7
Fred Porter 0522 544611

LUTON
Mad Halter 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
Wednesday 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

STOURBRIDGE
Crystal Leisure Centre
Sunday 3.15-5.15
Matt at Juggling Junction, 0384 897474 / 891609

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 Mathew 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
Manningsham Sports Centre
Friday 5.30-7.30
Ann 0274 480022

BRADFORD
Saltaire Methodist Church Hall, Titus Street
Simon 0274 532287

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 361833

DURHAM
University Circus Club, Dunelm House, New Elvet
Thursday Evenings in termtime, all welcome

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 (juggling) sports hall (unis)
other details t.b.c.
contact S.U. on 0524 65201

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

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

MIDDLESBROUGH
The Pandemians, Saint Mary's Centre, Corporation Road.
Thursday 6-8, £1.50 (concs £1)
Bob Parker 0642 262869 days.

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

NEWCASTLE UPON TYNE
Unicycle Hockey, Leazes Park
Wednesday at 7
Alex 091 261 5128 or the Ugles

PRESTON
University of Central Lancashire
Wednesday 6-9, everyone welcome
fifi 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

STOCKPORT
Priestnall Recreation Centre, Heaton Moor.
Tuesday 5-7 (children) 7-9 (adults)
Bzercs - 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 64
Thursday 7-9
Mark Segal 041 332 7769

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

EDINBURGH
Tolcross Community Centre
Monday 7-9
Angelo 031 447 7862

SHETLAND ISLES
Sandwick Junior High School
Saturday 10.30-12
Gary Worrall 09505 501 / 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
Oily, 20 Marine Terrace.

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

LLANDUDNO
John Bright School
Tuesday 8-10
Phil 0492 875856

SWANSEA
Juggular, Dynevor School, Marisell Street
Wednesday 7-9.30, £2/£1, first week free
Sam 0792 470546

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

WILD WELSH UNIPSYCHOS

CARDIFF
CUT, East Moors Community Centre, Sanquhar Street, Splot
Friday 6.30-9, £1
BARRY
Barry Leisure Centre
Mondays, fortnightly from 30th November, £1.50, concs £1, spectators 20p!
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

MAYNOOTH
c/o Student's Union, Saint Patrick's College.
Morgan Gilbert.

CHANNEL ISLANDS

ALDERNEY
Masonic Hall, Alderney
Wednesday 7-8
Moir 0481 822246

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

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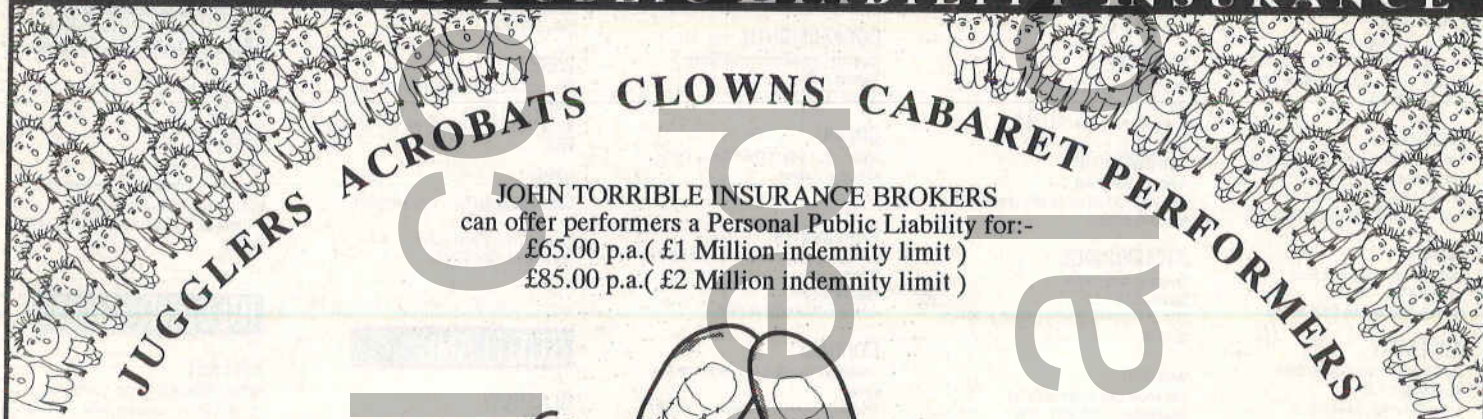
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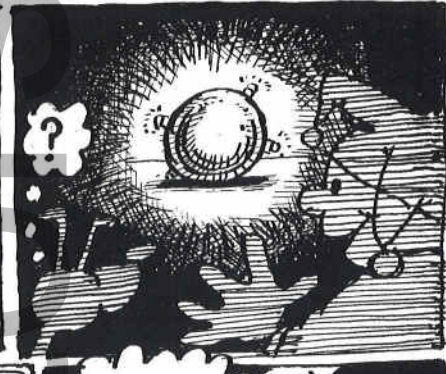


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