

The Catch

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The Catch

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All of us, not just the jugglers, will have had the experience of doing something, like a new trick, for the first time. You've worked out how you think it's done. You've maybe done something similar before. You reckon you're ready. You think you can, you hope you can. And then there's a delicious moment just before you launch yourself into it, when you don't really know what's going to happen next. That's one of the best buzzes I know, and as I write this, it's one that the whole crew that have been working with this project are flying high on.

That's where you come in, the reader who has just picked us up. Are we right? Are we going to find ourselves doing this just as naturally as everything else? Are we going to make friends through the pages with enough others who think it's worthwhile? That's where you come in again. As it's more or less a first-of-its-kind in this country, we need feedback from you, letters, articles, contributions, comments (and subscriptions, says the publisher!). It's those that have to shape what we do over the next few issues - if you want to be able to buy and read something you enjoy, that keeps you informed, that broadens your horizons or repertoire a little, we need one of the above responses. Likewise if there's something you want to tell the rest of the world, you can tell us, otherwise you'll only get annoyed if we don't pick up on it... and we're not having that! A horrid and hoary cliché of the publishing trade this may be, but it's true - It's your magazine, make sure it stays that way.

Honourable mentions in despatches must be made firstly to the British Juggling Foundation, a brand-new charitable organisation, but one that brings together the people who have been responsible for organising the British Juggling Conventions for the past five years. It was their wish to do a quarterly newsletter that really put the spark to the torch we're now passing your way. And secondly there's Kaskade, whose English Language edition has been the only source of information in the field for years now. We have no intention of muscling in on their territory, we have at present no plans to cover wider European topics other than the Euro-Conventions. It's just that there's so much going on all over this country, as well as all over the continent, that one magazine can't even hope to cover it all.

The words New Circus and Street Performance appear on the masthead, although the majority of articles in this issue are juggler-orientated, because the three strains are all-but-indistinguishable for people who work as Circus Skills performers, and there's a whole crowd of things that people who think they're only in one of these categories can learn from the others. Street Performance of all sorts is making a welcome and unstoppable re-appearance all over the British Isles; Circus is becoming, sometimes (as someone says inside), the most exciting performing art of the age; all at the same time as an unprecedented interest in learning these skills. There has to be more than a little connection, Captain. As our coverage broadens over the next few issues, we'll be doing more to justify their inclusion.

Alright. Here goes. Are you going to catch it?

Diabolo

(Lord High Editor-in-Chief)

c o n t e n t s

- 5 **CATCHPHRASES**
The British Juggling Foundation column.
Not much like Nelson's.
- 6 **PASSED**
First in a series of historical fragments.
- 7 **HARD AS ONE TO THREE**
Belfast Community Circus runs courses for a reform school.
And the lads love it. The toughest workshop ever?
- 11 **H.M.'s SERVICE**
"Show us a Trick, Haggis!" we hassled. And he did. Now next time he shows off his hat routine you'll all know how to do it!
- 12 **CATCH OUT**
We sound off about all the shows and festivals we've been forced to go to in the interests of research.
- 15 **FLASH!**
Photographic competition. Win a life of fame!
- 16 **BREAK A LEG!**
How to injure a juggler. With illustrations!
- 19 **BALLS**
We give our honest opinion on all the things you could be wasting your money on instead of buying a subscription to The Catch
- 20 **DROP BACK LINES**
Your pages. Tear them out and do what takes your fancy. Better still, write us a letter.
- 23 **CATCH THIS**
You ought to get out more! The Catch tells you where. Courses, performances, conventions, news.
- 26 **NO-ONE WANTS TO HEAR ABOUT ME**
Get on your DMs! Mr Unicycle soft-pedals 24 years in the saddle.
- 28 **CLUBS**
More workshops than you'd believe existed! There's one in your area. It's probably tonight.
- 30 **A RIGHT SHOWER**
Juggling kids page. It's OK if they're small and sit still.
- 31 **MULTIPLEX**
Catch Classified ads. Er... a form for you to send us some.

ISSUE ONE! - August-October 1992

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The Catch would not have been possible at all without Stuart & Jan, the BJF, and invaluable research, intellectual hard labour, and enthusiasm (despite the foregoing) from Pippa Tee and Claire Mop. THE CATCH © 1992



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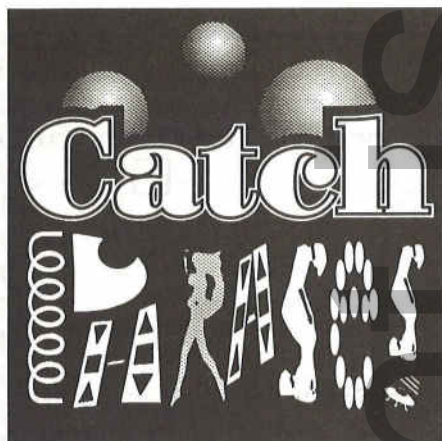
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The British Juggling Foundation has been set up primarily to help the organisers of future British juggling conventions, and other smaller conventions as appropriate. The intention is for it to become a registered charity, which would enable it to hold all funds tax-free, and be totally accountable for how they are used.

At the Coventry convention a working committee was selected to serve for one year. Their rôle is not to organise future conventions or to dictate how they should be run. However, certain criteria will always apply, and there is no point in re-inventing the wheel each time. The committee provides a pool of experience - convention organisers, publicity and financial experts, trades-people, performers, tutors, computer buffs, mothers (crèche!) and administrators. Use them! They are there to offer advice and information.

The next AGM will be at the 6th British Convention in Birmingham - here you will have the opportunity to re-elect board members or nominate new members. If you wish to be involved in the BJF and your area is not represented in the list below, get in touch!

Bristol	-	Stuart Ashman
Leeds	-	Laurie Bennett
Corby	-	Andy Carver
West Yorkshire	-	Neil Collins
Norwich	-	Amanda Drabble
Cambridge	-	Richard Green
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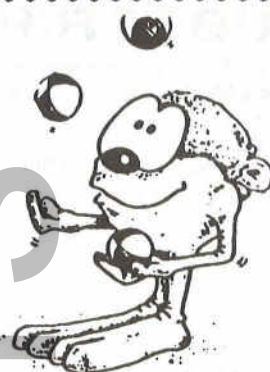
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Membership of the BJF is simple - just register at the Birmingham Convention. Don't worry, you can also choose not to be a member! There will also be opportunities to register at future BJF assisted conventions. Progress reports will appear in **The Catch**, but if you have any queries or suggestions on the rôle of the BJF, contact your nearest representative. As the BJF has not yet been granted charity status please do not ask for (or send!) any money. Also please note that this is a non profit-making organisation with none of the committee receiving payment for their services.

The BJF is for your benefit, and for all British jugglers, to further and secure conventions in the future. This years' committee is mainly occupied with setting up how it works - what the BJF achieves is down to your involvement.

* there's always a Catch! P.T.



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To make them revolve round him at certain

intervals like the planets in their spheres, to do what appears an impossibility and to do it with all the ease, the grace, the carelessness imaginable, it is still surmounting difficulty and beauty triumphant over skill.

coo-er... wish Catch contributors wrote like that... wish I could understand what he was talking about, though...

Thanks to Haggis for the finding!

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HARD AS ONE TO T H R E E

Soon to become the most famous circus skills workshop in the country courtesy of a BBC documentary, **Circus 1 To 3** has some of the toughest kids from the toughest city in the UK, Belfast. They're at the end of what the Social Services can do for them, in some cases one step away from Prison. But they've taken to Circus faster than you can say "Object Manipulation". Steve Henwood gets sent down to chat with Pat Duggan. Thanks also to Anne McReynolds of Belfast Community Circus.

A new circus is hitting the streets this autumn. Up until now, the authorities have been more interested in keeping its members off the streets; as far off the streets as possible to keep them out of trouble. Circus 1 to 3 comes from St. Patrick's Training School in Belfast, the kind of institution, housed in a somewhat Dickensian building and run by a religious order, that on the mainland would once have been called a Reform School or even a Borstal. The name, chosen by the boys themselves, is their slang for the "stretch", 1 to 3 years at St. Pat's.

The place isn't really quite as bad as I'm implying. A couple of years ago the fences were pulled down and gates opened; weekend visits home and outside expeditions are encouraged. The idea nowadays is to develop self-esteem and confidence rather than lock the lads up. In their turn, they know that if they abscond they're only going to get sent on to something worse - in some cases, depending whether they've been referred by the Social Services or the Legal System, this could easily be something custodial. But many of these teenagers, if they had a home to go to at one time (the social cases are often from very unstable homes or children of victims of the Troubles), they are no longer entirely welcome there. "These kids, the most vulnerable ones," explains project leader Pat Duggan, "we've always been looking hard for things to take them to, to involve them in. For a few years now, I've been taking a handful to the Saturday sessions of Belfast Community Circus. Mike Moloney there was always saying to me that we should start a workshop at St. Patrick's. I always resisted the idea, thought it would be too much, but..."

Belfast Community Circus deserve an article of their own. Unfortunately they're not getting it right now, so this précis will have to do. Founded by Mike Moloney and others in 1985, it runs workshops all over Belfast, even in the

hardest enclaves of sectarian division, bringing people, particularly the young, into contact with other communities and parts of the city, developing a "circus family" feeling to cut across the borders, and working on communication by insisting that everyone not only learns skills, but learns how to pass them on. Most juggling workshops will be familiar with the pattern, and its

.....

"Most of the kids were completely unfamiliar with the idea - one enquired, at the beginning, where the elephants would be kept"

.....

value to the lads at St. Pat's is easy to see. Every summer they do a couple of intensive camps with well-known Circus figures - this summer, Ra-Ra Zoo, two Russian acrobats, and Peggy from Ringling Bros. Circus - to learn new skills to spread further. Pat Duggan wandered in with a couple of his charges, picked up a few rudimentary skills himself along the way, and was at one point chair of the whole operation. The Community Circus teachers as a team worked on the first year of 1 to 3 themselves, but now St. Pat's is out on its own, with volunteer assistance from the city's circus community.

Circus, particularly New Circus, has all kinds of attractions for a project like this," says Pat. "Most of the kids were completely unfamiliar with the idea - one enquired, at the beginning, where the elephants

would be kept - so it captured their attention. Learning a skill was an achievement, not just in itself, not even for the confidence it brings, but because they were able to do something that no-one else they knew, in the school or outside, could do. That made them special too. It also opened doors into drama and rôle-playing, techniques which everyone knows have really helpful aspects, that no local theatre group or therapist could have got them going with. It's great watching them do it, to see the transformation. There was a video crew around a lot of the time as part of a psychologists' analysis of the project - on the indexes they use, as well as the obvious acquisition of physical skills, it did very well - one week there's a boy taking his fingernails off on the wall trying to get started on a Unicycle, but soon he's buzzing around the room like anything." Another evaluation going on simultaneously was a pilot project for a BTEC Non-Vocational Qualification, hopefully one day a GCSE. (We'll be coming back to this unthought-of development in the next issue of The Catch) "To think of any of these boys passing anything, let alone a GCSE., is a revolution in itself," says Pat.

From the first four, who had already been visiting the Community Circus, a full team of fifteen took shape. By the time of the first public show, a mere seven months later, they'd formed groups



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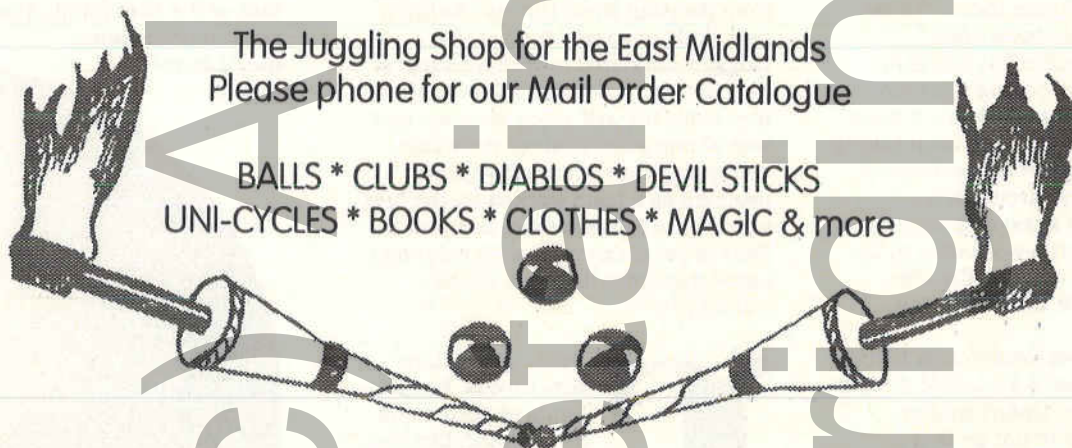
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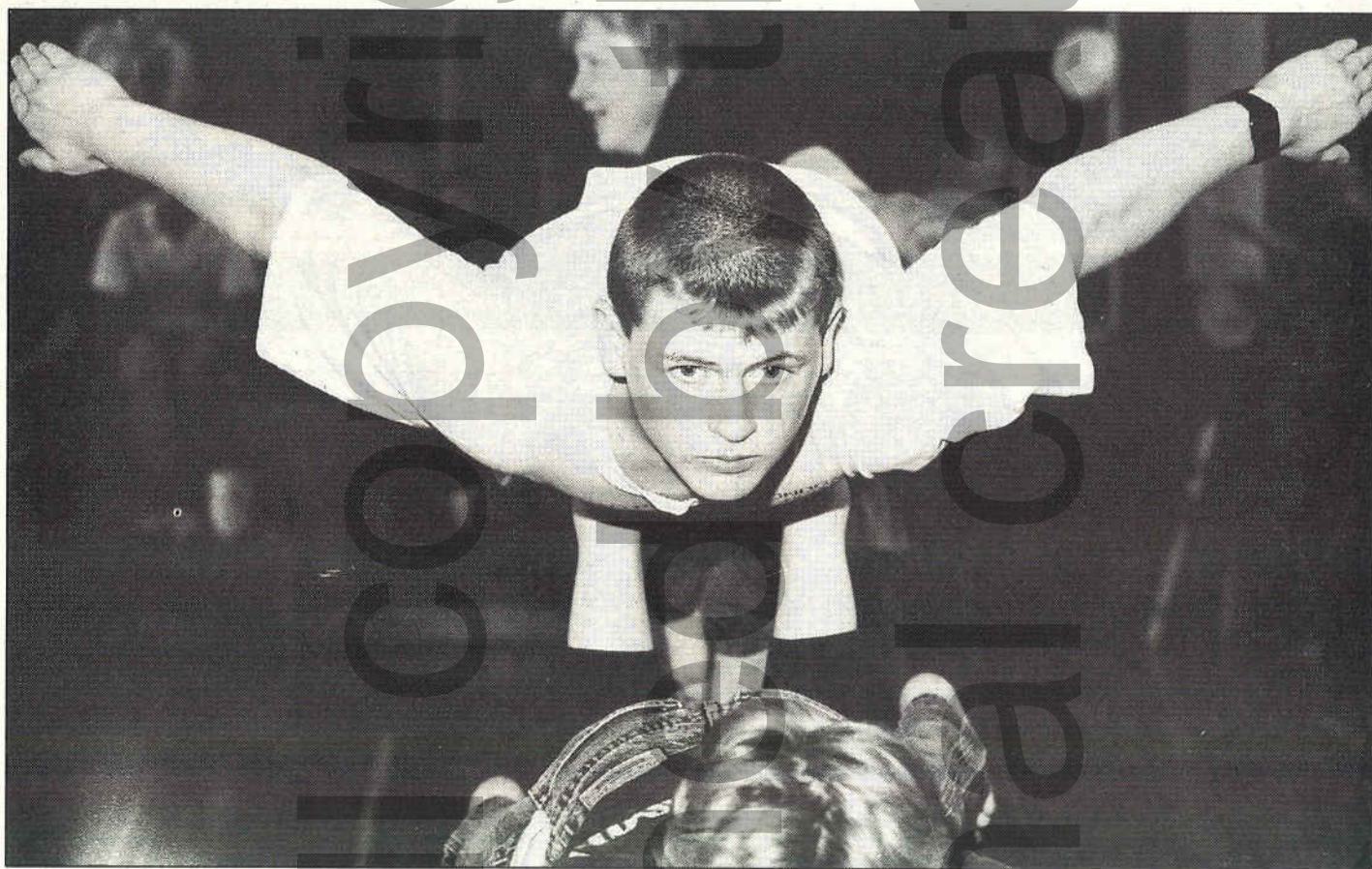
with a performance specialisation, like the sharp-dressed Diabolo Dudes or the Uni Absconders - non-competitive team spirit, one of those chestnuts of the Circus Workshop circuit. Pat was particularly impressed that not one single kid, none of whom were notable for lengthy attention spans, left the Circus project, except in the cases where they left St. Patrick's completely. And there were always eager volunteers to take their place.

Preparations for the first show genuinely enthused the whole school. Kids that didn't feel like performers got involved with sound, light, and staging.

Other equipment arrived courtesy of financial assistance from Children In Need, the Belfast Action Teams, and one of the major juggling wholesalers.

Though every practise session ends with each boy demonstrating what he's learned that day to the rest of the group, the performance itself was deliberately kept simple, so that no individual risked humiliating failure. A couple of the lads, however, show genuine promise that has been remarked upon by the circus professionals working with the city group and

Pat's pleased as Punch, though he's trying to sound all professional about it too. "Never in my wildest dreams would I have anticipated how compatible circus skills and social work could be. Speaking as a social worker, working in St. Patrick's for some twelve years, I have never participated in such a positive and rewarding project. Circus 1 to 3 is easily the best thing ever to have happened in the history of St. Pat's, and I am proud and excited to be associated with it." He's being a bit modest too. Lots of New Circus folk waffle on about how therapeutic it all



High numbers! 1 to 3 members on top of the heap

Their Circus Gym had already been painted with traditional circus scenes by the Art Department, who later provided set and scenery. The Sewing Room made the costumes. More impressive still were the boys who came forward of their own accord to suggest making particular pieces of equipment in carpentry or metal-work classes; though this had actually been envisaged as part of the project, that phase had been withdrawn on the trial year because it was thought to be too complicated first time round.

camps. "There are a couple of real sickeners that have really taken to it," Pat says proudly but a little ruefully. "They really carried the show, I suppose, especially on the drama aspects, which is something we'll be putting more work into for the next year, trying to make more of a complete New Circus show out of it." Next year looks promising. A well-known Belfast playwright is hoping to work on the scripting, a companion music project organised in similar lines is going to accompany them, and they're seriously planning to take it out on the road for a week or so. Anyone want to book them?

is, when most of them are from comfortable backgrounds and have had the luxury of choosing the lifestyle and the hard work that goes with it. Pat has proved it, and he's got the psychologists and social workers agreeing. In that, 1 to 3 is important for anyone reading this who has ever taken a workshop or a class or taught someone a trick.

You can contact Circus 1 to 3 and Pat Duggan on 0232 301123

Belfast Community Circus is 0232 236007
Both groups would be grateful for assistance, skills workshops, camp helpers and more. And both are obviously extremely exciting projects!



Everyone at the Circus Factory sends their best wishes to everyone at **THE CATCH**. We wish you every success with the venture.

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**Good Luck to
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HM'S SERVICE

That man **Haggis McLeod** gets far too much exposure. So we got him to expose himself and show you a trick or two. Hats off!

It's ideal to use Dubé or New York Hat Company top hats, though if you have a hat you really like, or which suits your character, play around with it and try and find some unique tricks of your own. Personally I like hats one size too big, they then fall easily onto the head but not into the eyes.

When I first buy a new hat I paint on thin layers of Polyurethane on the inside of the crown and brim, this gives the hat stiffness and shape, also allowing it to be spun on the fingers like a ball. **QUICK TIP** - for this trick lick your finger for added grip.

Secondly I insert a coat hanger or suitable fencing wire round the lip of the brim, under the cloth trim. This again helps the hat stay in shape, it also adds weight and gives much better control when spinning the hat through the fingers.

At present hat manipulation is not dealt with in great detail in either book form or video. Two good sources are "The Complete Juggler" by Dave Finnigan and "Manipulative Miscellanea" by Reg Bacon.

BASIC MOVES

1. From the head down the arm to the hand.

The hat should be lying just over the eyes, the chin should be resting on the shoulder of an outstretched straight arm. Now

we introduce the concept of the **HAT CHOP**. This can be done with a walking cane or the edge of a hand, like a Karate chop. When using the hand, imagine scratching the back of your neck. Now use the chop to lift the hat off your head, this will give it



forward rolling motion without twist. It will roll down your arm and can be caught with the brim in your palm and your fingers in the crown. From this position the trick can now be reversed.

2. Arm roll to head.

For this trick there are two important changes. "A flick of the wrist" gives the momentum. Make sure your thumb is not over the top of the lip, place it under the brim with the rest of your fingers, remember to keep your arm straight and your chin against your shoulder.

3. Head to Foot.

The hat chop can also be used to lift the hat from the head to the foot. The Hat need only do a single spin before landing with the toes inside the crown. This trick is a most definite crowd-pleaser. From this position a number of moves can be executed:

Foot to foot
With half pirouette
With full pirouette
Foot to hand
or (the most obvious) -

4. Foot to head.

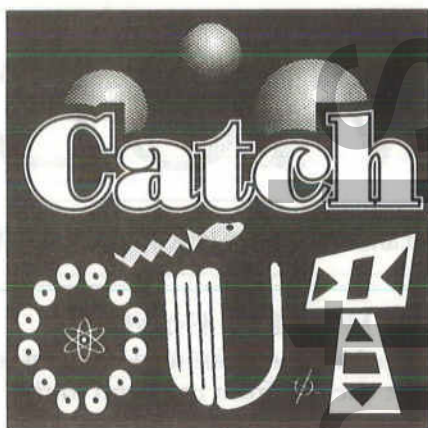
This trick is a natural applause point for an audience. To make it look really smooth stay still when balanced on one leg, and keep your arms by your sides or outstretched in a cross position.

The hat is not kicked up using foot or knee muscles but lifted using the thigh, this gives it a very slow spin and a high arc of flight. Again single spin is the easiest but double and triple spins are also possible.

PS I just read an old magic book, it told me the secret of a good magician. For magic read juggling.

"There are three rules of magic. The first and second are practise the third is practise again."

We'll be giving other famous jugglers grief until they give away all their secrets in future issues, and expect more from Haggis sometime. Anyone else wanting instant fame, write in and volunteer!



Low Rent Circus? NO rent!

CAPTAIN BOB'S CIRCUS in THE MIND BOGGLES and sundry other adventures

Captain Bob's have a spirit about them that is positively inspiring to meet. Perhaps a circus in a squat is no new thing - we'd better ask the Dogs of Heaven and their chums from Hulme; perhaps a spectacular in abandoned industrial premises has been done before - enquire of the Mutoid Waste Co., if you can find any of them this side of Rimini. All the same, their adventures since inception have something about them which is eminently suited both to the times in which we live, and to parts of the deeper tradition of Circus and Travelling Show.

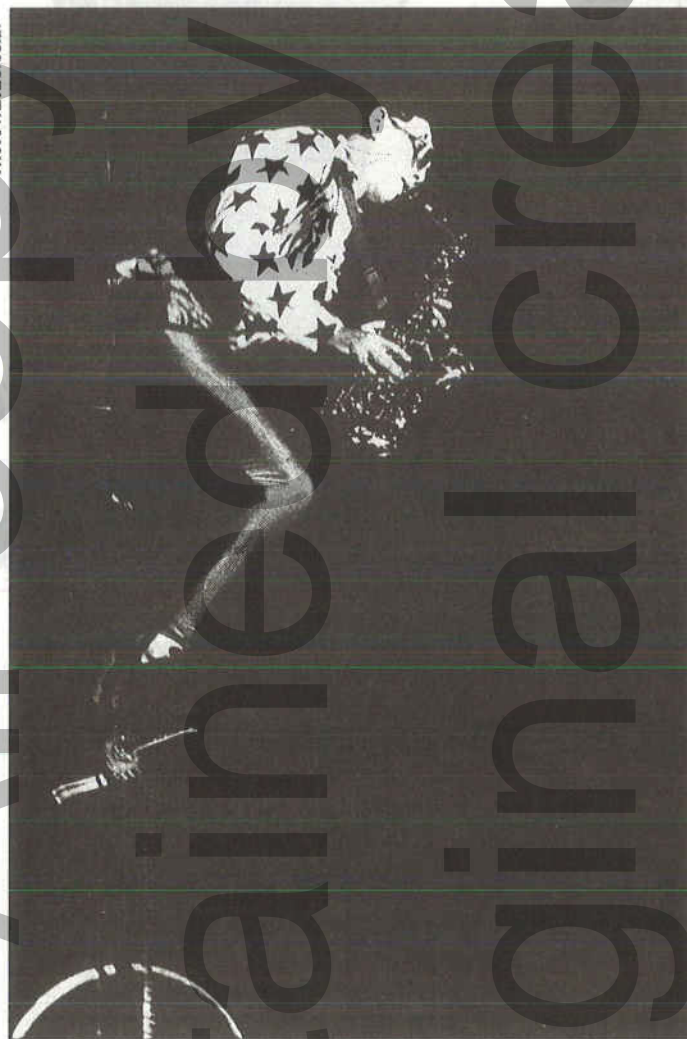
It's not the place right here to tell the whole story - that will have to wait to a future issue of The Catch - but a little bit of background will help. So named from their first collective home, the abandoned canteen of a derelict crane works in Bath (that pretty and least industrial of cities), asset-stripped several years ago by Robert Maxwell, who closed the firm, kept the land (worth more than the company) and pocketed the pension fund. Home to a bigger rehearsal space than the local jugglers had found elsewhere, which quickly sprouted regular extra workshops, Uni Hockey sessions, a party for Bath's little crack at a Street Performance Festival, and a focus for harmless but disaffected teenagers. There they established a relationship held in common with the whole history of Travelling Show-people - the locals love them, the authorities aren't so sure, but can't bring themselves to openly crack down on them either - it's amazing, sometimes, what you can get away with. With a hatful of good press behind them and a good relationship with the city's own Fringe Festival (most original Bobbers were Bath residents anyway), they were rapidly becoming a feature of local life.

When an alleged intending buyer moved in on the Canteen, they scammed a bigger and better site, also part of the dismembered Maxwell Empire - a whole island in the river, in the midst of an industrial estate. The Boggle Juggling Republic came complete with two huge sheds, one with a balcony

running half the way round. With good relations with the managing agents and the few neighbours, the obvious thought occurred, like in those creaky old Hollywood Showbiz movies - "Let's do the show right here!" After Glastonbury, doubtless fired up as many of us were by some of the ensemble shows there, they began. And four weeks later, no mean feat in itself, there it was. "The Mind Boggles", indeed.

Recycled bits and pieces, found lying around or blagged, found themselves transformed into props and sets. Everyone enjoyed the cable bobbins turned rideable eyeballs. A drowned skull dominated the scene.

Maxwell's fall itself was appropriated as a jumping-off point (sorry) for the plot, such that there was. Something about a cruise and a stowaway circus, some missing money, and everything/ everyone ending up under-sea. A bit fuzzy, but so were the last few years of the feller's life anyway. The whole then became a fantasia based around Bob's skull, the Circus' emblem. We took a tour of the orifices (yeuchh) and the senses they convey. The luminous snout monsters were ace! Also imported from the Maxwell saga, and particularly relevant to Bath, were two comic characters representing disaffected pensioners, one in a wheelchair. They began by commenting disapprovingly on the action, got involved in the show through a surrealistic horror sequence over a cup of tea, and ended up joining the circus themselves.



Unit-Sax! Captain Bob Pirate Lindsay Herd

Let's get round to the show, then. For four weeks, from conception to execution, it was astounding. I've seen far worse from troupes that have been preparing and performing for months.

Though the plot disintegrated as far as coherent narrative went, though there were elements, like the trapeze act, who were neither explainable nor forgivably

surreal, though the first act was by far longer than the second, which came as an anticlimax or even afterthought... (phew), enough of the ensemble playing was suitably enthusiastic, and some of the individual performers fascinating. I won't mention names, partly 'cos this was very much an ensemble show, and partly 'cos I don't know them all. But the children were great, he adds hurriedly. Upwards of fifty people were involved in the performance, visiting technicians and musicians (including some appropriate Eastern European tones). And every one, at the inevitable party that followed, ended by babbling about their emotional fulfillment in being part of such an effort.

For the rest of the emotional content, we have to get back to reality, which as even circus folk sometimes need reminding can be more dramatic than fiction. During the show's technical rehearsal, a couple of the constabulary wandered in with a man in a suit representing the holding company that has control over this segment of the Maxwell property empire. Though Captain Bob's had had cordial relations with the agents managing the site, word of the planned performances had filtered through to the level up (we cannot discount the possible rôle of Police or City Council in this). Mr important suit had an impressive document, summoning Persons Unknown to appear in the High Court, the Strand, on the very next day. The High Court is higher drama, with stranger actors and costumes, and still more tragic resonance, than any circus. The upshot of all this was that performances were curtailed to one out of the planned three, and a regrettable financial loss recorded instead of the profit that might have got them to Banyoles.

So when one remarked during the restaurant scene "I hear they serve summons", that's a joke that bites back. Circuses always seem to exist on a financial tightrope, as any of even the most established operations will tell you - a squat circus has a legal balancing trick to pull off too. Next time out, for their farewell show and last-minute fund-raiser "Goodbye Cruel Bath" they dispensed with all technicalities (staging and paper) altogether, and pulled a mock-suicide, complete with rope-walking clergyman to the rescue, over the river and one of Bath's best known tourist magnets. This in fact happens the day after we go to press on the magazine, so from here we don't know whether they'll get away with it. But it certainly is exciting waiting to see! What's that Mambo slogan? "Living Large on a leaky barge" That's just about it!

HieronymusS

Umbrella Fare.

Hat Fair Winchester 1992

On the Motorway again, a car or two, or if you're lucky a truck:- full of props, costumes, bedding, maps and tool kits, and "Someone's got an AA card haven't they?" Yes, you're on the road with a street theatre company. You've done a couple of festivals, a few dismal shopping centres, and now you're headed for the legendary Hat Fair in Winchester, where you expect to be treated like royalty, not to have any hassles about where, when, how, or what you perform, and to get paid immediately. A nice gig to look forward to.

Arriving in the centre we find there's a new shopping centre and the one-way system has changed once again, but no matter, us professionals are used to it. We simply move a couple of Police No Waiting cones, lift a Road Closed sign out of the way, and zip the wrong way down a one way street to get to the Cathedral Green, where we usually park. The road is blocked by a "French Street Market" ...and we thought it was a street theatre festival! No problem, we simply create a piece of theatre, honk and shout our way through the cheese stalls and Euro-tat, till we join the motley selection of trucks, vehicles, cars and bikes that is to be our base for the next two days.

There is supposed to be a "Green Room" - It says so on the contract. Well, it says they'll try... Never Mind, we're used to taking our clothes off in public and changing out of the side door of a car, and anyway, Palfi's here, and his tiny van is green, and he valiantly serves tea to all and sundry in cups stained with aeons of tannin. Lovely!

Is it going to rain or not? There are times when one prays for rain, so that you can sit in the van reading the papers, while the organisers fret about, wondering why there aren't any people in their leisure centre on a wet Tuesday afternoon - but this is Hat fair, folks! The show must go on!

We have our schedule with times and places for our shows, but we usually ignore it and try to fit in when we can, the shows always run late, and, anyway, it might rain. Someone's started down by the Butter Cross, it's some juggler on a unicycle with fire clubs, one of those professional buskers who creams in £200 a day in Covent Garden, no trouble, and yes, they're doing it again. The crowd is large and appreciative, and

seems never to have seen anything like it before - where have these people been?

It IS raining. A steady drizzle, not quite enough to take the day off, and the punters all have umbrellas so I suppose we'll have to do it. It's not like it was two years ago. Then it was so bloody hot that audiences were treated to the sight of groups like Mummerandada in danger of severe heatstroke rushing off stage and stuffing their hot and sweaty heads into buckets of tepid sun-heated water in vain attempts to stay conscious until the end of the show.

We don our weirdest costumes and prepare our instruments - yes, we're yet another Brass Band! - and head off to the Butter Cross, where we have to wait while the previous group collect hundreds of pound coins in their official collecting tin. We finally get on and do our thing. Two tunes in and the rain comes down in vicious sheets, the audience disappears, but we carry on regardless, talking to two kids in pushchairs wrapped to the gills in waterproofs while Mum and Dad look the other way at Laura Ashley's shop window. We struggle back to our "changing room" damp and depressed - "It isn't the material, it's the rain, it's lunchtime, it's Winchester..."

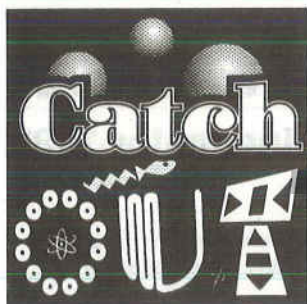
Other companies are valiantly continuing on the Green, Palfi is serving more muddy tea, and performers sloop around saying "Remember Woolacombe?"

Aye, it's a tough life in the modern British Street Theatre Army. And yes, sometimes we are cynical and fed up with the whole enterprise, but it's always FUN, and Hat Fair is always a chance to meet old friends and catch up with who has most recently lost Arts Council funding.

Street Theatre is a vital subversive force in Britain. We need more of it and we need more people prepared to drive the length and breadth of our apathetic island for little reward. We need to shake at people's expectations of what is acceptable or funny or political, to make 'em laugh, to upset and annoy and insult them, to provoke reactions, to provide some fun, to produce some anger, to preach the benefits of foolery, to create situations where people can enjoy each other and celebrate the human condition and maybe, just maybe, we can improve our quality of life along the way.

I've been putting stuffed rubber gloves on my head and dancing round with a drainpipe for fifteen years now... what did your Dad do for the revolution??

John Bee a.k.a. Grillo Parafuso



'A lot of people were smoking CFCs or something. George was looking for THC, but even though I found the Travelling Homeopathic Company he said that wouldn't do'

GLASTONBURY - MARGO'S THREE DAY EVENT

26-28 June '92

Ever since I was a young girl I've always enjoyed Three Day Eventing, so when I heard about this one I just had to go. In fact it wasn't remotely like Badminton (the only horses I saw were ridden by Policemen), but, my my, did I have a jolly time...

Like everywhere else, my dear, you have to know the right people, and George, my chauffeur, has some rather eccentric connections. He calls himself "the ultimate blagger", whatever that means. After a little chat with the burly chaps on the gate, we were able to sail in with the old Roller - "Madam," he told me, "if anyone asks, say you're with the Natural Theatre Company." Apparently they are official part-time policepeople and aliens from outer space; I don't know where we were supposed to fit into this, but an absolutely sweet man gave us these purple passes. "Members Enclosure", I thought, but actually it meant we could visit somewhere called a Green Room where there was lots of this ripping stuff called Tequila.

Well, we spent a happy hour or two in there. We got adopted by a small woman with purple hair, called Di. Not the Di, you understand, but a purple Di all the same. She said she would take us from the Green Room to the Green Fields, which were "mellow", whatever that is; less wearing than the bit she called Babylon, apparently. I think Di was actually a little worse for wear herself. According to her we must use our legs more and our Rollers less, so, my dear, she hops onto a one-wheeled contraption while George and I walked, yes walked, up through several fields.

A lot of people en route seemed to be in fancy dress and I have to say I think some of them were on drugs. These were possibly supplied by ICI - there was a big banner with their name on, and the middle C does stand for 'chemicals', you know. If you ask me a lot of people were smoking CFCs or whatever it is. George was looking for something called THC, but even though I found the Travelling Homeopathic Company, he said that wouldn't do.

You can tell you're in a Green Field because of the windmills. Everything is run off wind and sun - what a simply brilliant idea. I was able to ring home with a wind telephone; I spoke to Head, my gardener, to tell him about Permaculture. To think I used to think that was what modern hairstylists did. Fascinating. I told the

recycling bods that we have our own private bottle bank (we do own at least one bank, and the cellar is simply overflowing with bottles) back at the mansion. But the young lady told me there was an awful lot more one could do.

All this exercise made us thirsty, so we sat down outside Croissant Neuf Circus and dived into the hampers and champers, reverently recycling relevantly after, which is a lot easier to do than to say. Some of Di's friends came to share the picnic. They were also in bright floaty clothes of a fancy nature - I really must remember not to wear my tweeds next

time... But I do so like George in his bow tie and DJ. He passed round the coffee and liqueurs and Di's friends passed round their cigarettes, it was all most friendly and "laid flat" (I believe it's called - I really must try and find a New Age dictionary somewhere.)

My dear, all this imbibing made me feel rather floaty myself... We wafted into the next field where crystals dangled from a tree. It took me back to my younger days when we gels sang "Lucy in the Sky with Diamonds" as we put on our sparklers before the Deb Balls. Talking of Balls, George astounded me by borrowing three, as he has none of his own, and proceeding to juggle with them. That man is full of surprises. He is what is known as a Rusty, someone who can juggle but rarely does. This is very different from a Crusty, I am told, which has de rigueur dreadlocks (a cultural hair style, nothing to do with safe picking), and a thin dog or two. George is nothing like this. I think.

Apparently Rusties are quite rare, as usually people who learn to juggle become addicted very quickly and develop marvellous social lives, mixing regularly in Village Halls and (afterwards) Public Houses where they dance on the tables and infect the locals. Sounds simply spiffing. I'm told it's a perfectly harmless addiction, green as grass, and much less expensive than skiing.

We moved on as the sun levelled towards the valley, up to the highest, King's Field. This field was called sacred - Surreal, I'd call it. There was an enormous jellyfish with bits of slate dangling from it, and a dragon the size of an aeroplane, breathing smoke. Within was a kiln wherein a baby dragon was gestating, all made from reclaimed materials... I came over quite mythical. To cap it all we sat in a circle of stones with a group of happies to watch the sun go down. This is apparently called getting stoned. It makes one wonder what all the fuss about Stonehenge was, says George.

PHOTO: ADRIAN JOHN



Shaun Bridges - various cycling offences at Glastonbury

the F L A S T H O ! P h o t o competition

This is a new magazine, as you've probably noticed. That means we don't have files of photos to fill up little spaces we haven't thought of anything for. In fact we hardly have any. Nor are there queues of photographers jostling to have their stuff printed. And we need 'em!

So, we've come up with this blatant scam -
THE GRAND "CATCH" PHOTOGRAPHIC COMPETITION! (of death! - oops, sorry, forgot where I was



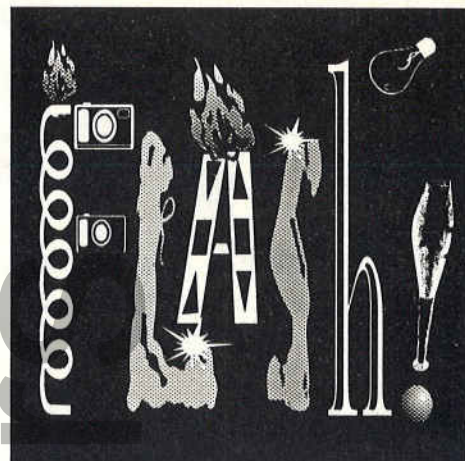
Jon Held of Air-Jazz

PHOTO: S.A.

for a moment...) You lot send us your best photos of juggling, unicycling, circus, street performance, and, er, whatever else it says on the cover. And we keep them. Sounds good, eh? No?

Well, tell you what, for the best one there's a copy of Karl-Heinz Zithen's ace photo collection, "Juggling, the Art and its Artists", which is the best book of juggling pix we've seen, and it usually costs, ooh, quids and quids. For runners up there will be some ultra-groovy Catch T-Shirts. And when we print them we'll write your name really big so you can show all your mates. OK? ...Whaddya want now?

Er, alright, there might even be



some money in it... when we get the freelance rates sorted out. We're looking for photographers for proper paid work for the future. Since there are few (if any) specialist juggling photographers in the country, and to do it well requires a knowledge of both photography and juggling, these competition entries will serve as the basis for our list. Want to be Britain's premier circus photographer?

Remember we can only use black & whites, tell your photographer friends, get onto yer Olympus Trip, mail 'em off to us at the Catch editorial address by October 1st, and don't forget to include a hefty bribe.

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BREAK

and other great showbiz traditions... Pippa Tee advises how to avoid injuring yourselves and your audience.

This was going to be a humorous piece, but then I talked to some of you jugglers and now I'm not so sure. So, instead, here are some tips on how not to get hurt.

CLUBS

Most injuries when juggling clubs seem to be to the hands or eyes. If you are bruising your hands it is usually from catching underspun passes,



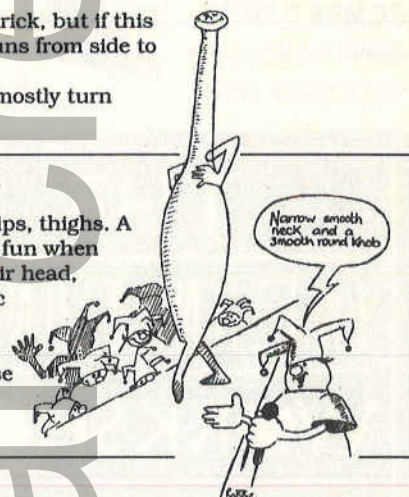
...or simply juggling too long and too hard.



We've all had a club in the eye while learning a new trick, but if this keeps happening, check that your cascade pattern runs from side to side rather than front to back. You may also be juggling too high, the clubs should mostly turn between head and waist.

SWINGING CLUBS

With swinging you tend to bruise head, shoulders, hips, thighs. A flat chest is safer, too! Other people get to join in the fun when your grip on the club gives out and it swings into their head, shoulders, etc. Use lightweight clubs with soft plastic bodies to reduce your public liability premium. The other common injury is very sore blisters and skinning between the first and second fingers. Choose a club with smooth round knobs which will turn smoothly in your hand, and a narrow smooth neck.



RINGS

The trick is to catch them properly! Catching the ring from the side saves you splitting the skin between thumb and forefinger. A soft plastic ring with rounded edges also helps.

However, wearing fingerless cycling gloves will make up for deficiencies in props or expertise! I am reliably informed that long finger nails can result in a ring splitting the nail away from the finger, so if you are a classical guitarist maybe learning five rings is not for you.



A-S-L-E-G!

cartoons by Robbie

DIABOLOS

Yes, you're right there is not much danger here, for you, but watch the wind - it may not feel windy where you are standing, but send the diabolo thirty feet up in the air, and you may see it sail into



the crowd...

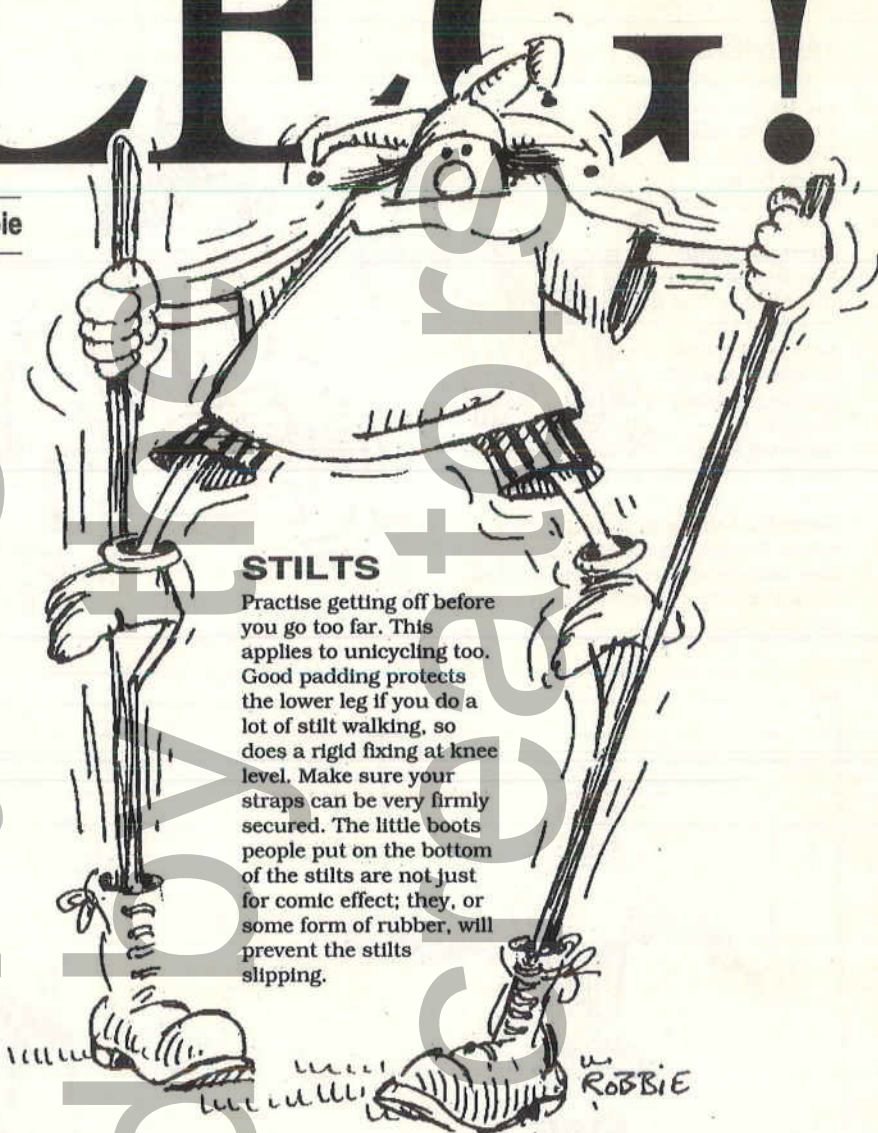
SPINNING PLATES

Of course the plate itself is safe, as most people now use plastic ones. The sticks are the problem. A true story - Take one child who decides that the way to get the plate spinning is to poke the stick into the ground, put the plate on and spin it with the hand. Easy! Oops, the plate has fallen off. Child leans over to grab plate, leaning over the pointed stick, which is now at eye level. It wasn't my workshop but I had a fast car, we rushed to hospital, and after a lengthy operation the eye was saved. Its all too easy.



STILTS

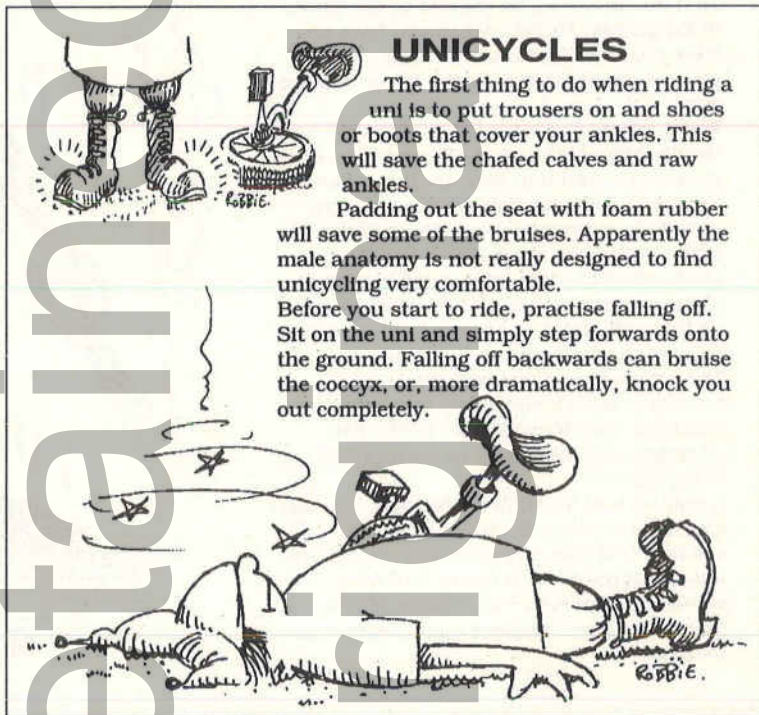
Practise getting off before you go too far. This applies to unicycling too. Good padding protects the lower leg if you do a lot of stilt walking, so does a rigid fixing at knee level. Make sure your straps can be very firmly secured. The little boots people put on the bottom of the stilts are not just for comic effect; they, or some form of rubber, will prevent the stilts slipping.



UNICYCLES

The first thing to do when riding a uni is to put trousers on and shoes or boots that cover your ankles. This will save the chafed calves and raw ankles.

Padding out the seat with foam rubber will save some of the bruises. Apparently the male anatomy is not really designed to find unicycling very comfortable. Before you start to ride, practise falling off. Sit on the uni and simply step forwards onto the ground. Falling off backwards can bruise the coccyx, or, more dramatically, knock you out completely.

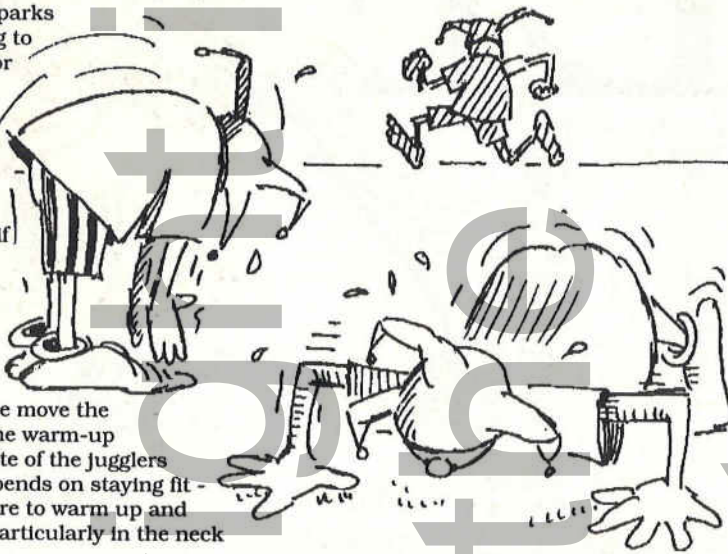


BREAK A LEG!

...continued

NUMBERS

...all you bright sparks out there learning to juggle five balls for three hours, or seven balls behind the back or five clubs above the head... You should know this already, but if you don't then your neck must be killing you. All juggling is made easier if you warm up first, and the harder the move the more necessary the warm-up becomes. Take note of the jugglers whose income depends on staying fit - they take great care to warm up and loosen muscles, particularly in the neck and shoulders.



FIRE EATING/BLOWING

Are you kidding? Why pander to the vulgar audiences desire to see someone get hurt? If you value your lungs at all, don't play with this form of fire! The only thing it seems to be good for is constipation, but since all the fire blowers I've ever met had pleurisy and pneumonia, it hardly seems worth it. I'm also told it ruins your love life! And you don't want to hear the horror stories, do you? You do? Really? Well if you insist... There was this guy, right, and he was absolutely about to blow this enormous fireball, and this kid walked in front of him, and he did the only thing he could think of to do. He sucked in instead of blowing out. Well, you can imagine what his lungs looked like after that...

Ah! some picturesque injuries at last! Lovely! Just what I was waiting for!

We are, however, concerned that you shouldn't hurt yourselves - you might stop buying our magazine if you did - so any more contributions on this topic would be welcomed. More juggling disorders, with their solutions, please - and they don't have to be completely serious, either. Anyone for a case of Hat Trick Creeping Dandruff? Stiltwalkers Stinkfoot?

We're also interested in the relative merits of different fuels for torches or even more dangerous tricks. Is FireWater safe? What do you think - write and tell us!

- Diabolo.



FIRE

I left this to last as its the one people think is dangerous. Actually when you have tied back your hair and removed loose clothing you are out of danger. Its the things around you...

Watch where you leave the container of fuel, the direction of the wind, the condition of your wicks, and that they are firmly fixed to the torch. Get a jar that is wide and deep enough to submerge the torch up to the tip of the wick. Keep the handles dry. Dip torch, allow to drain, and, most important, shake any excess fuel off before lighting. Do all this away from where you light up and away from where you are juggling. There have been some horrendous accidents, mostly caused by the performers stupidity, with the audience (child, pet, admiring acquaintance - as appropriate) being injured.

A note on fuel. Paraffin is cheapest, and has a cool flame which is nicest for missed catches. It is also very dirty and smoky! The lamp oil type of fuel is clean, lead-free, smokeless, but does burn hotter. Maybe that would make jugglers more aware of the dangers!



The Complete Teach Yourself Juggling Kit

Haggis McLeod.

Video alone £11.50
Video + 3 balls £16.50

Hey, I want to try this! - Ruth, aged 10 years.

This is not a video to sit and watch.

We managed to keep still for the lightning tour through ancient Egypt, Rome and Greece, troubadours and juggling "don't"s, but pretty soon the living room was full of green and white flying things, one ball under the leg, behind the back, on the neck. I got knocked over during the two-ball routine.

The video is a good mixture of careful, detailed step by step instruction and demonstration, along with nice visual interludes where you get a glimpse of how to put your new skills into an entertaining routine, all with a light touch of humour. Haggis knows the difficult bits for the beginner - face a wall to stop yourself walking, shout at your hand "throw" and it will listen to you. I was surprised he didn't show ideas for playing with other people till quite late on; you can get good practise in with a partner or a group right from the start.

He covers a lot of ground in 45 minutes, gets you started with lots of tricks and ideas to keep you interested. Even with one ball you can do your first performance. The video is organised in sections so you can stop, practice and replay as you go.

We liked the funny juggler in the park and the bits of virtuoso juggling mixed in. We liked the packaging, the price is probably about right. All in all, pretty good value. If you're not a juggler yet, get the package with the bean bags, otherwise you'll find yourself reaching for the nearest object to juggle along with!

We didn't get right to the end because even Haggis can't compete with "Home and Away". But we'll certainly go back to it again... and again.

Mary Hamilton with help from Bill & Ruth Gamble, Tom Hamilton, David Barton.

Contact Juggling

James Ernest
£9.99

I love this book - and I can't do even one of the moves yet. Yet. I think I'm supposed to return this copy after I've reviewed it - sorry guys, no chance.

Have you ever seen someone manipulate a ball so that it appears to be attached to their hands by a magnetic force-field? Well, that's contact juggling. The diagrams in the book are totally clear, with the text not only superbly easy to understand, but also so sympathetic. [How come you can't do any of the tricks yet, then? - Ed] This man gives his reader so much help and encouragement, all of which is necessary to master this mesmerising art. Not for those wanting instant results, this will take a while. So if you'll excuse me, there are still two hours before dawn and I want to get past page eleven.

Pippa Tee

(Sean Gandini will have more to say on this book in the next issue of "The Catch")



The Complete Juggler

Dave Finnigan

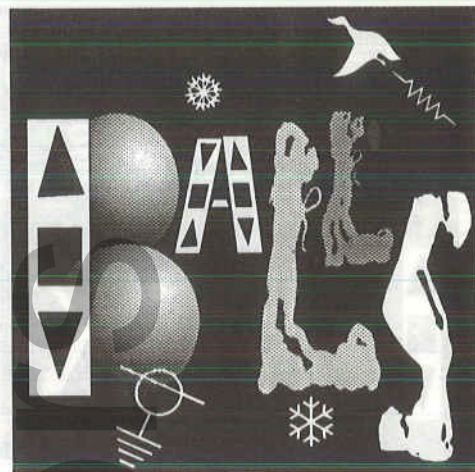
£10.00

Looking for that inevitable belated Birthday present, I was offered a copy of The Complete Juggler.

Dave Finnigan, alias Professor Confidence, is well known in the juggling world for teaching the American masses to juggle, and there are lots of them passing on tricks they learnt at one of his many workshops. He was the first to make inexpensive equipment that was easily purchased in the all-American High Street, so he's a bit of a juggling Henry Ford. Like Henry he did not stop in the USA; some of the "older" British jugglers will have learned on Jugglebug one-piece clubs - at one time that was the best buy and only available on a European Convention stall (£8 each in 1983!).

So when a man of this pedigree writes a book, you can be sure it's well-researched, and if he doesn't know a subject he has a friend who does. I would get Todd Strong to teach me the Devil Stick any time.

On quickly scanning through the pages, I was aware of how limited my own juggling



skills really are. Although the illustrations at first seemed a little uninspiring, I soon realised that each were carefully planned and laid-out, with easy-to-follow instructions. Finnigan covers a variety of different skills, diabolo, spinning plates, hat, scarves, balls & clubs, and so on, giving advice on technique, style and performance. A very useful "little" compendium (574 pages!) - especially for all those teaching at a holiday workshop where you need to find something a little different to satisfy that ever-increasing demand for more difficult and original ideas - it's sickening all those twelve-year-olds that seem to master in one session something that originally took you two years to perfect! Give 'em something hard to chew on!

Not only does the book cover the very basic skills up to the more difficult simultaneous balances and combination moves, it also has advice on Spreading the Joys of Juggling or Juggling and Health - and if you feel you are the natural performer there are plenty of (sound enough) hints on how to make Money With Juggling.

As a birthday present? Well this seemed to be a very suitable and inspiring book for either the beginner or the more advanced juggler, in fact for anyone who has a love of juggling. My advice to you is pick it up and pass it on!

Ian O'Congo

DIABOLO SEZ - Tho' this new edition has cut out the American addresses, it still has some of the Transatlantic terms and language. Our wilder street and circus friends will vehemently disagree with a lot of the stuff about presentation, and the Progress Charts and buttering his mates up don't quite connect with the European way of doing things. But with an elastic band to hold the pages together it's a really good weight for throwing!



TIP-TOP-TIPS

If you have trouble with collisions while juggling cigar boxes, then why not try cigarette packets? - they are much smaller.

- **C.L., Barking**

A rubber-ended Devil-Stick makes a perfect table prop for fold-down tables as found in caravans and mobile homes.

- **Cleverclogs, Chorleywood.**

Bubble mixture is amazingly good if you run out of washing-up liquid.

- **Michael Finnigan, California.**

Use those rings you can't throw properly for an attractive Olympic logo.

- **D.Charbonhomme, Barcelona.**

Use a juggling ring as a hygienic protector for those festival loo seats. Light your festival fire on your marble ball-bouncing slab and save digging a pit. Engrave one face and you have your own tombstone already.

- **M.Eavis, Stonehenge.**

I use diabolos for egg-cups, in ostrich, goose and large hen sizes. Unscrewed, the cups are an invaluable aid to female impersonation.

- **Mrs. Mills, Mangotsfield.**

Food Column by S. Scoffer

For perfect results every time, lower the boil-in-the-beanbag into a pan of salted boiling water. Boil rapidly for 20 minutes, discard water and refill pan, then simmer gently for one hour (or 15 minutes in the pressure cooker).

Drain thoroughly, cut a cross in the top of the bag, add a knob of butter, pepper and salt to taste, and serve. Delicious hot with spring cabbage or cold with a tossed salad.

Legal Jungle by Sue Mee, the Soliciting Juggler.

I recently bought a set of three fire sticks from my usual juggling supplier. Last Wednesday while club-swinging in a neighbour's garden I inadvertently set fire to my hair and am now left with an unsightly bald head. Am I within my rights to sue the supplier for not warning me that I may set my hair on fire?

Darren, Wigan

Well, Darren, this raises a lot of important points:

1. To sue for damages you must have suffered a material loss. You would need to prove to any court that your head was less unsightly when covered in hair. Photographs would have helped me advise you.
2. The suppliers of your fire sticks may well insist that you have gained by losing your hair as you will not now need to spend large sums on haircuts for months.
3. It seems that the obvious person to sue if you do intend to seek damages is yourself. In this case you will need two good lawyers and I can put you in touch with both of them.

While busking in The Parade, Leamington Spa, I was repeatedly told to move on by an enthusiastic young policeman and threatened with prosecution for obstruction. Have you any suggestions?

Tina, Acock's Green

There are only two ways of getting round the law of obstruction, Tina. Either tone down your act by removing any impressive or amusing bits to avoid crowds of any kind, or become a member of the Royal Family.



Catch extra

5th British Juggling Convention, Coventry

What is it about those three spheres of pleasure that makes hundreds flock to the four corners of the earth in pursuit of greater understanding of them? You may be thinking - "What the hell is he on about?" I am talking, of course, about the Fifth British Juggling Convention, Coventry 1992.

As I looked down from the high rise block where I had spent the night, I was greeted by the sight of twenty or thirty jugglers, passing and flourishing unaware of me. Against the backdrop of a modern hotel and the splendour of the cathedral, it was hard to imagine the heavy bombing during the war. At that point my romantic visions were crushed by a piece of quality juggling equipment striking the back of my head. When I regained consciousness, and with the scene set, I went to look around what the convention had to offer.

Thank goodness for the map provided inside the programme and my trusty unicycle, because most of the convention was spilt up over quite an area. Access to trade stalls and the main halls, although well sign-posted, was quite a trek, especially for those making their way from the camping area. This perhaps contributed to the general atmosphere. It varied depending on where you were, but to me it didn't seem as intimate as other conventions. Others may argue.

One of the highlights for me was playing endless games of unicycle hockey that gave me aching legs and scarred kneecaps... all in the name of fun. When the procession finally arrived in the courtyard of the shopping precinct, hundreds juggled as the public looked on bewildered. It would take too long to mention everything, but there were a good few gems like the under-10s gladiators - the two small boys who were left stole the show, lots of "Oohs" and "Aahs" from the crowd - and of course the final of the unicycle gladiators, with two men on giraffes fighting it out with sticks to cheers from the public and jugglers alike.

The definite high spot of any convention has to be the Public Show, held this year in a big top as opposed to a theatre. It had all the hallmarks of a great evening, but sadly the compère seemed like a reject from a tacky Saturday Morning kids' show. Nevertheless the acts certainly made up for it - Haggis with his hat manipulation, Ultra-Visual with their UV spectacular, and some extremely entertaining fire presentations. As usual PeeWee's mouth was open for business, and he'd wisely opted to team up with Mr Mayhem himself, Stompy. Last year in the Cabaret at Leeds we'd seen the latter jump from three beer crates in the lotus position. This year we winced with the rest of the audience as he jumped off the top of a lorry. What now? A tall ladder? a crane? a helicopter? I await next year with eager interest.

Ross Noble

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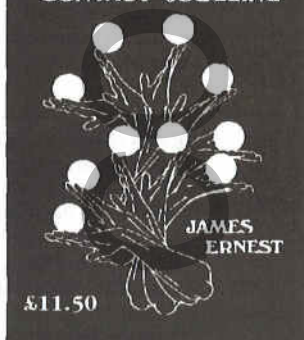
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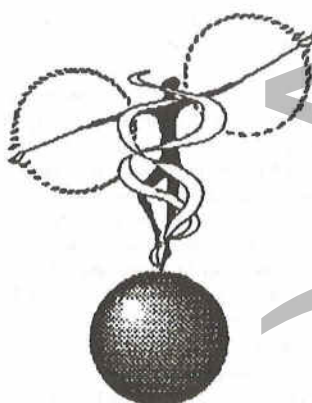
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CONVENTIONS

15th EUROPEAN CONVENTION
BANYOLES, SPAIN, August 20-24

You're probably going anyway, or you're already there, or it's too late by the time you read this! Last minute info from:- Ajuntament de Banyoles, Passeig de la Indústria 25, E-17820 Banyoles, Girona, Spain. Fax (34) 72574917.

All arty jugglers will of course be aware that the Dalí house/museum at Figueras, nearby, is unmissable...

FIRST EVER SCOTTISH
CIRCUS ARTS CONVENTION
NORTHERN COLLEGE, ABERDEEN 5th-6th
September

Details from Wind Things, 11 Cowgatehead, Edinburgh, EH1 1JY
Tel/fax 031 720 6330.

BRISTOL CONVENTION
WOODHOUSE PARK, BRISTOL Sat. 19th - Sun 27th
September.

Now in its fourth year, this has a beautiful site normally occupied by scout camps, a large tree-lined field with three big practise areas, stalls and café, and the "Paddock" for camping. There is even a new toilet and shower block! Simple Simon's café provide excellent catering all day; this year they will be following a theme each day - French, Russian, Italian. Of course you can cook for yourself if you like. Despite the proximity of Bristol and several motorways, Woodhouse Park is peaceful and relaxing - it's also very child-friendly.

If you have time, go for the nine days and get to meet some other jugglers properly. With the British convention now not much smaller than the European meetings, it becomes harder to do more than exchange "passing" words. Here you can learn some new tricks, share your own skills, and perhaps discover that there is another juggling bank-clerk too!

The workshops seem to "just happen", which is fine as numbers are comparatively small, there are plenty of opportunities for one-to-one tuition, and plenty of skills besides juggling represented. There is the space and time to say "Hey! How did you do that?"

The timing of the event is a big factor. It's a mistake to say so, but the weather has always been great, and many performers can take a break after the summer season,

which ensures a high quality of jugglers attending. We get to learn lots while they relax!

And there's a Show on Friday 25th at 7 pm!

Bring camping equipment, tent, caravan or mobile home; bedding, warm clothing; your own bowl, plate, mug, knife, fork, spoon, etc.; any video film you would like to share...

Cost - Adults £50, Children 8-15 £25, children under 8 free, crèche £10. Adults day tickets £6. No animals allowed. Send deposit (adults £10, children £5) to:- John Carter, Lockyers Farm, Dundon, Somerton, Somerset, TA11 6PE
Tel. 0749 677404 or 0831 146025 (mobile)
...but do it soon!

FIRST CHANNEL ISLANDS
JUGGLING CONVENTION
ALDERNEY 25,26,27 September

Juggling on beautiful clean beaches! (Almost) guaranteed good weather! Indoor workshops already promised in everything from three balls to trapeze. Games and beach barbecue, snack van (that even understands veggies) always in attendance. Party & performance on Saturday 26th at Island Hall.

The weekend (Friday afternoon - Sunday evening) costs £5. Alderney jugglers have organised an extra good deal on full travel from Southampton or Bournemouth plus guesthouse accommodation, £113 upwards. From Jersey or Guernsey, if you can get there, the package is from £64. Great beach campsite for £2 with your own tent, plus £1.50 per person. Some accommodation in private houses for those giving workshops or performances. Normal return flight from Hampshire coast is £101, you can also fly from Cherbourg & Dinard, and a ferry from Gourey near Cherbourg for £28.50. Though there is good mooring for yachts, all you yachting jugglers, there is no ferry service from England - there is a limited car ferry from Cherbourg but we don't know how much it costs yet!

It's ABSOLUTELY ESSENTIAL to book flights and book into the convention in advance - it's a little place. Contact Alderney Jugglers through Moira Sleeman, Alderney Pottery, Les Mouriaux, Alderney C.I. Tel. (0481) 822246

EAST MIDLANDS JUGGLING CONVENTION
CORBY (Northamptonshire) Sunday 4th October

Corby Youth Centre, Cottingham Road - the venue for the second event organised by Corby Community Arts and the local Balls Up juggling club.

Two large sports halls, separate workshop spaces, unicycle arena, grassy space outside if it's fine, coffee bar

Catch



with mostly veggie grub, changing facilities etc., plenty of parking. All the usual silly games, juggling videos (including plenty of new titles) showing all day, equipment sales and the expected mega cabaret (not all juggling! hooray!!) with licensed bar from 7 in the evening. Workshops in all the usual, plus something called "manipulative miscellanea" (ooer missus). In a laudable attempt not to employ just their mates, there are still openings for workshop leaders and evening performers, small fees and expenses by negotiation.

Adults are £8, under-15s £4, very young kids free but there's no crèche. No concessions 'cos everyone's skint anyway. There are only 300 places so get your dosh in quick - there may well be no admission on the day, so be sure you phone first.

SAEs with your booking (cheques to "Corby Community Arts") directed at Corby Community Arts, 160 Gainsborough Road, Corby, Northants., NN18 0RQ. Phone (0536) 63786, fax (0536) 402467.

HORSHAM JUGGLING FESTIVAL
HORSHAM West Sussex, 10th October

Foolishness in the extreme (that's what we like to hear!) is threatened by Absolute Balls in Horsham Park Recreation Centre and the adjacent grounds. Workshops all day from the extremely foolish hour of 9 am, procession thru town at high noon, organised busking spaces, Gladiators, Uni. Jousting, Show with bar and food 7-11, juice bar, grub (even Vegan!) all day. Alex Laredo & Rodrigo will be there, why not you? Diabolists are requested to keep under 2000 feet for the sake of nearby Gatwick Airport.

It costs £5 for the workshops & Games, £6 for the show, or £9 for an all day badge with bonus raffle. Send your tribute and SAE to:- Absolute Balls Ltd., Lucy's Cottage, Trigg Street, Newdigate, Surrey RH5 5DA. For further info hassle Dave Boag (030677) 799, fax (030677) 371, Steve Jolly (0306) 887040, Martin Baldock (0403) 56386.

JUGGLING CIRCUS CONVENTION
TAUNTON October 31st

Halloween circussing with workshops, Uni hockey games, videos, fire shows, refreshments all day, sales, all the usual workshops including ball-spinning and tight-wire;



large hall, stage with sound & light, gym, outside spaces, workshop rooms (more offers welcome). There's an open stage show from 8 pm.

It's at Bishop Foxes Community School, Kingston Road, Taunton, Somerset; which is 5 minutes from the train station, 15 from the bus station, North out of Taunton on the Kingston St. Mary road, past chip-shop and Cottage Inn, both on the left, then it's another 200m on the left too.

Costs £3 for adults, £1.50 for kids.
Contact Sally or Adrian, 66 South Street, Taunton, Somerset TA1 3AF. Phone (0823) 275459.

MINI CONVENTION

STOCKPORT, Saturday November 7th.

One-dayer on the NWCN circuit (see elsewhere in this mag) hosted by Bzircus. 10 am till "incredibly late" (it's all believable enough, I'm afraid - D) at the Co-Op Banqueting Suite, Chestergate, Stockport. Kids workshops in the morning, adults in the afternoon, stalls 'n' all, John Lee's current show (gotta be worth catching, by definition), evening cabaret and band.

Details from Jackie peace, 061 430 3670

ONE DAY EVENT

LEEDS University Sports Centre, 15th November.

Contact:- Brendan Bailey, 141 Hyde Park Road, Headingley, Leeds. 'Phone (0532) 347796.

DIABOLO MINI-CONVENTION

CIRCUS SPACE, LONDON, Sunday November 8th

[Provisional - check if it's happening!]

11am-5pm, a chance for the diabolists to escape the jugglers with a convention of their own.

Circus Space, 39-41 Caledonian Road, London N7 9DP.
Phone 071 700 0868.

6th BRITISH JUGGLING CONVENTION BIRMINGHAM, April 1993

message from the organisers. corl

Plans for the next British Juggling Convention are going well, so we'd like to update everybody on what's happening. The organisers (voted in at Coventry) are: Dave Spier, Sarah Wainwright, Sam Dawson, Jane White, Max White and Sarah Briggs.

Our aim is to run a "good" convention and to be able to pass on a surplus to next year's organisers. We are setting up a limited company as the financial vehicle for this. Birmingham City Council is supporting our event with help, contacts and publicity.

The Convention will be either 2,3,4 or 16,17,18 April 1993 - the date will be confirmed as soon as venues have been finalised. We plan for a city centre big top, van park / camp site on a piece of development land, and indoor juggling in the National Indoor Arena. We are negotiating for indoor camping and room accommodation nearby and there is a wide choice of Bed & Breakfasts around the city Centre.

We would be grateful for any constructive comments or offers to help in any area of the convention; e.g. stewarding, registration, workshops, performances in the Cabaret or show, etc. Please forward these to:

6th British Juggling Convention
c/o 8 Redwood Court
567 Chester Road
SUTTON COLDFIELD
BIRMINGHAM B73 5HU
ENGLAND

We would like to thank Up In The Air, the British Juggling Foundation and Gravity Matters for their valuable help and advice. We will update you in the next issue, and our own registration material and more detailed information will be produced early in 1993.

16th EUROPEAN JUGGLING CONVENTION LEEDS 1-5 September 1993

Contact:- Charlie Holland,
16th European Juggling Convention
c/o The Circus Space, United House,
39-41 North Road, London N7 9DP.

COURSES & SPECIALISED WORKSHOPS

A mind-blowing selection of extremely high quality classes with world-famous names, including several of great interest to juggling & circus folk at four venues throughout the country.

LONDON, WORLD THEATRE FORUM AT THE PLACE

features Johnny Hutch, well into his 70s after a life as an acrobat that began with an Arab troupe in 1927, which stretches as far as "high art" with the RSC and The Kosh. But his roots are in Vaudeville - he re-created Chaplin routines for Richard Attenborough's forthcoming film.

Or there's Commedia Dell Arte star Adriano Lurissevich, from Tag Theatre of Venice, probably the world's top company. He's also worked with Dario Fo and Lindsay Kemp. His workshop centres on the Commedia's use of mask and improvisation.

The Feldenkrais method is an approach to movement considered invaluable preparation by professionals in physical skills from Trapeze to dance, mime and theatre. The workshop is led by Gareth Newell, who herself trained with Moshe Feldenkrais.

Heather Robb's "Playback Theatre", taught at the Centre National Des Arts du Cirque in Paris, is a method for bringing themes out of the lives and experiences of the audience, and has obvious Street Performance applications.

A choice of all the above workshops on the weekend of August 29 & 30 costs £38. The same venue also has a full range of week-long sessions which could come as some revelation to anyone serious about Impro or Movement, and a companion weekend on September 5 & 6.

BRISTOL, AERIAL MANOEUVRES AT FOOLTIME. The Circus school hosts the most circus-orientated programme:-

Kit Summers, author of "Juggling with Finesse", world seven-club record holder, former juggling instructor for Ringling Bros. and director of the International Jugglers' Association. And a story and a half on top of that, see below. Kit's workshop will focus on advancement through developing practise routines, performance material, characters, an act, etc.
September 11-13, £75.

Liu Fu-Sheng, started performing at the age of ten and was for twenty years teacher of Peking Opera in Beijing itself. It's a form that combines theatre and narrative with a whole range of juggling and acrobatic skills, and should benefit anyone with horizons to expand. He will explore narrative integrated with tumbling, stage fighting, and manipulating/juggling hammer, knife, spear and sword!

NORTH WEST CIRCUS NETWORK

This extremely energetic mob, networking 750 circus practitioners (i.e. performers and workshop types), are taking giant still steps putting on events, workshops, high-level classes and mini-conventions all over the North West. They're making bigger strides still in getting Council sponsorship for events (like the Manchester bid for the 1993 convention) and support for an adventurous programme of mega-workshops for the public. Their grant-getting literature and video are something quite impressive!

Further plans include more festivals (always a good thing in our book!), collaborative efforts with other performing arts, and getting Circus on the map and in the queue for major civic celebrations. They're hoping to get themselves another full-time Circus Development Worker (their last one was only temporarily-funded), who will not only help them encourage more Community Circus projects, but may make them useful lobbyists. There's also talk of an agency and a Manchester-based cabaret club.

They're active in Merseyside, Cheshire, Greater Manchester, West Yorkshire, Cheshire and Lancashire - if you're there and haven't heard of them, then either you or they are doing the job wrong! There are also, certainly, skills that they have which could be of use to people outside their region.

You'll likely be hearing more from them in future issues of The Catch, but if you can't wait, contact **Adrian Mealing (UK Touring)**, 165 Ainsworth Road, BURY, Lancashire, BL8 2RT.

Don't let me hear fire jugglers talk about danger again! September 14-18, £95.

École Trapeze Volant de Jean Palacy, the famous French school come to Bristol with their enormous outdoor rig and classes for beginner and advanced practitioner.
September 14-18 £95, 19-20 £38.

Ra-ra Zoo / Sean Gandini, skill, grace and simplicity in juggling. Sean can do nine balls, but you only need to be competent with three to learn lots from him.
September 19-20, £38.

Frankie Armstrong, Fooltime's own Director of Training, exploring the relation between the natural rhythmic dynamics of the body and comedy. Be assured it's not a weekend of fart jokes.
September 9-10, £38.

The Festival also presents an equally unforgettable programme of theatre out of political conflict, Voices of



Liberation, in Derry, Ulster (I) from September 11th to October 21st, and Stamping Ground, ethnic dance with serious political undertones in Nottingham from November 2-20. Professionals and specialists should have a closer look at the programme for more details on the latter - it will be rewarded!

Full details and booking from:-
International Workshop Festival, 2-9 Masons Avenue,
London EC2V 5BT. Phone 071 600 2242. But do it now!
places are extremely limited.

KIT SUMMERS is also doing workshops at Circus Space, 18-20 September, phone 071 700 0868; and at an undisclosed venue in Bath or Bristol, phone Butterfingers on (0225) 874759.

What's so special about Kit? At the peak of his juggling career, he was involved in a road accident and had to re-train himself to do everything, speak and walk as well as juggle. This gives him a unique understanding of learning processes and setting goals in relation to juggling. To say the least of it...

SKYLIGHT CIRCUS AUTUMN SCHOOL

Liu Fu-Sheng & Rachel Henson.

21-25 September, 9.30-2.15. £95, £85 conc.

See above for the gen on the Chinese Master. Rachel, as well as acting as interpreter, brings her own experience in the Peking Opera, where she spent eleven months studying the rôle of the woman warrior.

Ra-ra Zoo

"Hats, Clubs and Clowns" 22-24 September, 7-9 pm, £20/15 conc.

Trapeze and Web weekend 26-27 September, 10.30-4, £30/20 concs. NB - Some previous experience necessary.

"Acro, Tumbles and Balances" 28 & 29 September, £18/12 concs. One day course repeated the following day. NB - some experience preferred.

Ra-ra Zoo shouldn't need too much introduction. They're superb! Their individual approach to skills and presentation should be able to teach anyone a thing or two.

Skyllight Circus

Globes and Stilts 30 September, 10-4, £12/8 concs. Two sizes of globe and three of stilts, including stilt dancing. Ropes and Wires 1st October, 10-4, £12/8 concs. Low and high, don't worry!

All Skills Day 2nd October, 10-4, £5/3 concs. Skill swap? The home team have a wide range of skills and experience and plenty of performance pizzazz. Beginners welcome at all three sessions.

John Lee

"The Fool" 6-9 October, 10-4, £85/65 concs.

One of Europe's most respected clowns in an invaluable general review of performance skills.

Information on all the above and a lot more from:-
Skylight Circus, Broadwater Centre, Smith Street,
Rochdale, OL16 1HE.

Phone (0706) 50676. Enclose a deposit of £5 per course.

CIRCUS SPACE

Sean Gandini

Tuesdays 6.30, 8 from October 6th (new session)

Thursdays 6.30, 8 from October 8th (new session)

Sean, working everywhere this autumn (see above), runs weekly classes at Circus Space. Nothing like your

average juggling workshop (I), these relate rather to the way body movement relates to the movement of one and three balls. Thursdays classes are for those who have already done some work with Sean; it is recommended that beginners give themselves a four-week trial from Tuesday 6th. Or try this one...

Sean Gandini & Kati Yla-Hokkala

Weekend course, October 10-11, £28 (max 20 people)

Week-long course, November 2-6, £50 (max 10 people)

Juggling 1-3 objects, 1 ball manipulation (not spinning!),

ribbon & rope swirling, and more still...

Brendan Broily Diabolo Class

Saturday November 7th, 11-3, £12, (max 15 people)

Brendan's been in China learning new tricks! Focusing on new moves and combinations. Suitable for those who can already string two or three moves together.

Acro-Balance Masterclass

November 16-20, maximum 12 people, no price decided yet.

With the stunning Peter & Gelbrich (Ijs en Weder) who stopped the show with Archaos.

Comotion Theatre Company

Clown Course, two weekends October 17-18, & 24-25.

£70

Movement, Rhythm and Performance Weekend

November 28-29 £35

General Skills Days

Introductory sessions especially for trapeze (static and flying) and tumbling.

Sundays - September 27, November 15, December 13.

For more information on all the above, and the regular evening classes in everything (including clowning, aerial, acro and tumbling) write or ring for their full programme. The Circus Space, 39-41 North Road, London N7 9DP, 071 700 0868.

SAYS DIABOLO -

NEXT ISSUE WE'RE GOING TO RUN A FULL FEATURE ON FOOLTIME, SKYLIGHT AND CIRCUS SPACE, OUR FOREMOST CIRCUS SKILLS TEACHERS. UNTIL THEN, "RESPECT IS DUE!" (AND AFTER...?)

PERFORMANCES, TOURS

RA-RA ZOO

Still tops after all this time, flyers, jugglers and jokers like few (all too few!) others, RRZ have two shows on the go.

"Angels and Amazons" is in Edinburgh for the Fringe. It's at The Gilded Balloon Theatre (venue 38) 14th August - 5th September, at 3 pm every day except Tuesdays. Box office tel. 031 226 2151.

"The Gravity Swing" visits the following

BATH WoMaD Festival Big Top - August 19th. Tel.

(0225) 448831

BLANDFORD FORUM, Dorset, Bryanston Arts Centre -

September 11-12th. Tel. (0258) 456533.

LEEDS West Yorkshire Playhouse - September 15-19th.

Tel. (0532) 442111.

BRIGHTON Gardner Arts Centre, Sussex University -

October 14th. Tel. (0273) 685861.

NEWTOWN, Powys, Theatre Hafren, October 16-17th.

Tel. (0686) 625007.

if you're on holiday you'll also find them at The International Theatre Festival in Knoxville Tennessee! Don't say our information isn't complete!

CHINESE STATE CIRCUS

Arguably the world's greatest acrobats, prone to juggling with the oddest objects, and symbolic that State Art is still alive and well in the Peoples' Republic. Forty acrobats, a Chinese band, costumes from the Peking Opera, a 2-hour show in their own Big Top... We'll be going ourselves if we can bag tickets (hint hint). It's a first and maybe a once-in-a-lifetime.

EDINBURGH The Meadows - August 14 - September 6

YORK The Knavesmire - September 9-15

MANCHESTER Granada Carpark - September 19 -

October 4

LONDON Clapham Common - October 7 - November 1

All tickets from 0260 271145 or locally.

CIRCUS CABARETS

CIRCUS SPACE

Fortnightly from October 10th -

i.e. Saturdays October 10th & 24th, November 7th & 21st, December 5th & 19th. If you'd like to perform give them a call, they're booking now; since we don't know what time it starts you'll have to call 'em anyway. 071 700 0868. 39-41 North Road, London N7 9DP, Near Caledonian Road Tube.

THE LEATHER EXCHANGE

In the Leathermarket, Weston Street, London SE1.

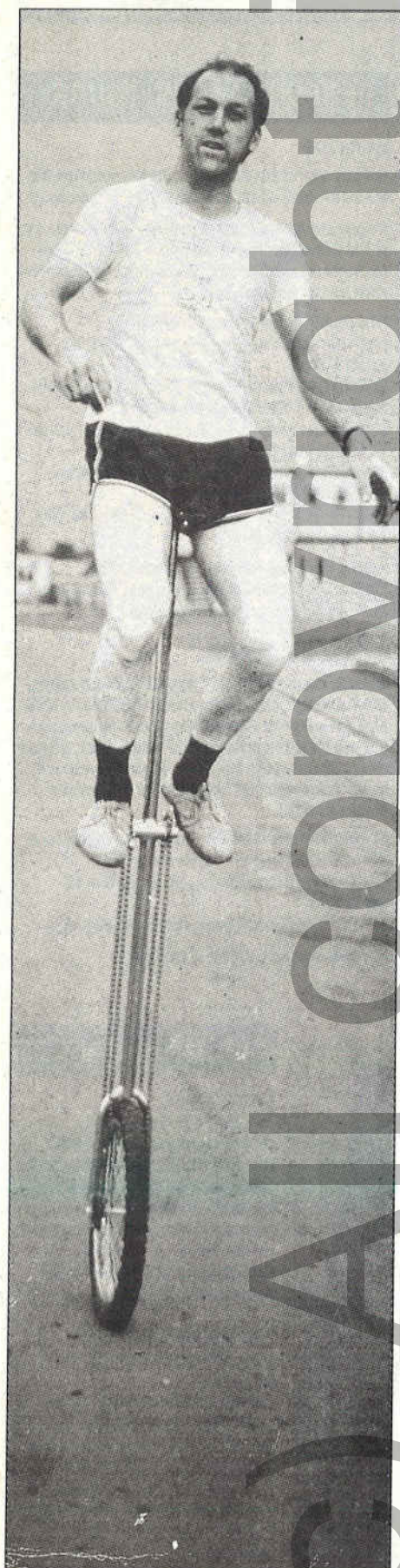
"London's first juggling pub", though whether this extends to the bar-staff and your pint we don't know. Reputed haunt of those dreadfully nice people from More Balls than Most. Anyway they do "Malabarista's Cabaret" (someone else went to Castellari!) every Friday and Saturday at 8.

Reviews of both of these joints in future issues!

PHOTO: HANYA CHALALA



Ra Ra Zoo are everywhere this autumn, Shows, Courses...



David Mariner riding high

No-one wants to hear about me

That's what **David Mariner**, maker of the most sought-after unicycles in the country, thinks. But we don't agree. So we sent **Pippa Tee** to prise his life-story from him.

David Mariner, the quietly-spoken man behind DM engineering, has been making unicycles since 1968. He personally assembles every one by hand, rides them up and down the road, takes them apart, dusts and polishes them, and packs them into boxes for Norway or Australia. In his spare time David has started a unicycle club specialising in uni polo matches.

It wasn't a circus background which stated him on this track - in fact it was a mixture of chance and his own ingenuity. Having studied engineering at college, David started work making aircraft parts. With the help of his father, himself an engineer, he worked out a range of products which enabled him, at the age of 24, to be self-employed, producing decorative ironwork and sub-contracting engineering - "Manipulating Iron and Steel is second nature to me," he says. By now he'd already made his first unicycle. He'd wanted to do one while still at school, but it proved more difficult than a miniature steam engine, so he made that instead.

Having only seen one on the TV, his first uni was very crude. After work he would try and ride it up and down the lawn, changing the design until it worked. "It had a bicycle seat. I had to play around with the length of cranks and learn to spoke a wheel for the first time." In '68 he made one for the young girl next door, and to his surprise she quickly learned to ride it. Maybe more people would want to learn? A year later the Standard Unicycle was born. The design was registered in 1970, when it sold three.

The next year thirty were sold, and soon several hundreds.

His extremely supportive wife Lynn works alongside whenever she can, doing some of the paperwork, drilling holes, using various lathes, putting saddles together, but not welding, David insists, "and I don't like her to have to do the really mucky jobs."

The range has grown and changed over the years. The Giraffe Unicycles, (5' and upwards) came out of customer requests. The Ringmaster range began in 84 and has been refined and varied ever since. The original Standard Unicycle has finally been phased out this year to streamline the range. The replacement, a Ringmaster type but with a plastic wheel, has a tubular frame, wide tyre and cotterless cranks, making the parts interchangeable with the coloured Ringmaster. David has a policy of buying British for any parts he doesn't make himself, though nowadays he can keep prices down with the occasional import when they come up to his exacting quality standards. As it is, he makes all but the tyres, wheel rims and pedals, even the spindles are hand-crafted.

The demand for D.M. unicycles has always outstripped David's capacity to produce them. Another manufacturer in a less selective market would say expand, but that would be to deny the integrity of a man more concerned with the quality of the work he puts his name to than making money. Who else would stop making the tallest giraffes on the grounds that he felt too old to test them out?

"You've got to be able to ride a unicycle to see if it works," he says, with a commitment to total craftsmanship you probably only find from the self-employed with the responsibility and commitment to get the job right whatever the cost in time and effort.

In his usual self-effacing way, David disclaims any praise for his skills as a unicyclist - but how many Ultimate Wheel riders do you know? For those of you who have not come across this form of torture, not only does it lack brakes, handlebars, frame, and so on, it has no saddle either. Just a large solid wheel with a pedal on either side... He has been an example and a guide to many would-be unicyclists, and enjoys Uni club meetings - "It's the only way I get to ride a unicycle properly!"

With so many more people starting to unicycle, he's under pressure from the increasing demand for his products - "There are only so many hours in a day!" It is of course a great compliment to his expertise that so many of us would rather wait, to be sure of getting the quality we want. All the best things in life are worth waiting for.

FOOL TIME IS MOVING

BUILDING

You may have heard rumours that Fool Time is about to move. Well we can confirm that the rumours are indeed true and from the 25th September we will be the proud occupants of beautiful new premises in the Kingswood area of Bristol. For those who have been to the Thomas Street building, the new one is three times as big and will eventually grow to thirteen times as big as the renovation programme proceeds.

From September we will have the use of a gymnasium hall, two good size studios, one of which will have a fully sprung maple floor and mirrored wall. In addition there will be a café area that is bigger than the existing one, changing rooms with showers, students' storage room, reception and administration offices. The whole building will be refurbished and decorated to our own specifications and you will notice a distinct improvement from Thomas Street!

PROGRAMME

Franki Anderson, the course director since 1986 has now moved on and is succeeded by Helen Crocker. The programme has now developed to provide more emphasis on circus skills. This year we begin preparations for the two-year course - a diploma in Higher Education, which can be the first two years of a university degree in performing arts.

This course is scheduled for September 1994 and will be eligible for local education authority funding (*subject to status*). We will keep you posted on all this.

This year we are running four full time courses:

The one-year	September 92 - July 93
Physical Theatre	September 92 - December 92
Foundation 1	January 93 - April 93
Foundation 2	April 93 - July 93

Full details are in the current prospectus. There may be other short intensive courses from January, so please stay in touch.

The prospectus for all courses during the period September 93 - July 94 will be available in the winter. Contact us if you would like to be sent a copy.

Our new address is : **FOOL TIME**

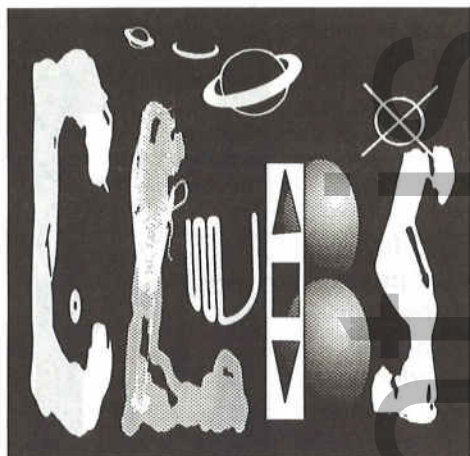
Kingswood Training School
Britannia Road
Kingswood
BRISTOL BS15 2DA

Don't forget the International Workshop Festival's September programme with Kit Summers, Sean Gandini and many more! Contact IWF on 071 600 2242



Have A Brilliant Convention Everybody

NEWS FLASH



Diabolo doesn't apologise for any mistakes here - our highly-motivated research slaves have made this as up-to-date and accurate as possible. BUT if your workshop is listed incorrectly, if you've changed it just to confuse us, or if we haven't noticed you yet, drop **The Catch** a line with any additions, alterations, or new workshops, and we'll do our best to lose your letters.

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

SOUTH WEST

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

BRISTOL

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

BRISTOL

Footline Circus School - (they've just changed their address; see their ad. in this issue) 0272 556452

BRISTOL

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

BRISTOL

Polytechnic Juggling Club, Redland
Termtime, Wednesday 5-7
Diana 0934 838802

CHELTONHAM

The Youth Centre
Sunday 6-9
Jon 0242 521483, Geoff 0242 519832

DORCHESTER

Tuesday, 7.30 usually
Skidazzle street circus, Alan 0300 21071

FROME

F.A.H.A. Playschemes and workshops in schools
Malcolm Lloyd 0373 452018

GLOUCESTER

St. James Church Hall
Tuesday 8-10
Peter Koller 0452 415460

LEIGH ON MENDIP

Memorial Hall
Tuesday 7-10, £1.
Pippa 0749 840107

NAILSEA

Blue Flame pub, Westend.
Thursday Evenings in summertime. Free!
Di 0934 838802

SWINDON

Fumbles Juggling Club, Plus One Centre (next to Civic Offices).
Monday 7.30-9.30. 30p
Matt 0793 538475

SWINDON

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

TAUNTON

Bishop Foxs School
Wednesday - children 6-8, Adults 7-10
Sally 0832 275459

TOTNES

St. Johns Church Hall, Bridge Town
Friday 7-10
Caroline 0364 73125

WEYMOUTH

Weymouth College
Lunchtimes during termtime
John MacDonald, 0305 208839

SOUTH EAST

BRIGHTON

Kemptown Pier
Monday 7.30-9.30
drop in, Wednesday 8-10
experienced Sunday 2-4
beginners
Tat 0273 739216, Tim & Andy 0273 690737

BRIGHTON

Natural Health Clinic
Tuesday 12.30
Mim 0273 263526

CHELMSFORD

The Ys Jugglers, YMCA
Tuesday 8-10 50p
John Hawkins 0245 263526

CRAWLEY

Monday 7-9
Nigel & Sally, 0293 786143

EAST MOLESEY

Vine Hall, Vine Road
Thursday 7-10
Steve 081 398 7390

HASTINGS

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

HORSHAM

North Heath Lane Hall
Monday 8-10
Dave 0306 77799, Steve 0306 887040

NEWBURY

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

OXFORD

East Oxford Community Centre
Wednesday 7-9
Firenoise Ken or Jason 0865 63441

OXFED

Sunday 6-9
Nigel & Sally 0293 786143

PORTSMOUTH

Priory School
Wednesday 6.30-9.30
Martin 0705 293 673

READING

Sun Street
Monday 7-10
Pete 0734 502446

ROMSEY

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

SOUTHAMPTON

Northam Community Centre, Kent Street.
Wednesday 7.30-10
Guy 0794 513649

WEALDSTONE

The Crche, Leisure Centre, Christchurch Avenue.
Tuesday 7.30-9.30
Adrian Kirk 081 861 0919

WIMBLEDON

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

WORTHING

United Reformed Church, Shelley Road
Monday 6.30-9.30
Stu, Coz, or Howard (the one with the bowler) 0903 505560

YATTENDON

Thursdays 7.30-9.30, 1.
Barney 0635 201546

LONDON

CENTRAL

Colombo Street Sports centre.
Thursday 7-9.30
Contact office, 071 261 1658

NORTH

Circus Space, 39-41 North Road N7, Caledonian Road Tube.
Tuesday 8-11, 2 Juggling
Sunday 7-10, 2 Juggling
Club Swinging Classes Tuesday 8-9.30, Friday 6.30-8, 3.50
Regular classes in just about everything else. See Catch This! for further details on classes and special one-off workshops.
Circus Space 071 700 0868

SOUTH-WEST
Albert & Friends
081 741 5471

EAST ANGLIA

CAMBRIDGE

Victoria Road Community Centre, Tuesday 8-9.30
Covent Garden Youth Circus (8-16), Thursday in termtime
4.30-5.45
Drama Centre, Parkers Piece, Sunday 6-8
Richard Green 0223 312027, Simon Smoleskis 0223
410138

CAMBRIDGE

Mellow Fellow - t.b.a.
David & Suzi 0954 781646

DEREHAM (nr. Norwich)

Justso James 0263 732888

IPSWICH

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

MIDLANDS

CORBY

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

COVENTRY

Saint Peters Centre, Charles Street
Wednesday 7-9.30
Circus Palava 0203 448276

DERBY

Saint Helens House, King Street
Thursday 7-9.30, 1, 50p under 16s
Tomfoolery, Lindsay Davies 0332 295235

LEICESTER

The Montford University Juggling Club, City Site S.U.
Tuesday 6.30-9
Thom or Si, 0533 540824

NORTHAMPTON

Bective Middle School, Kingsthorpe
Monday 7-10, Saturday 12.30-3.30
Steve or Jean 0604 719573

NOTTINGHAM

Berridge Centre, Stanley Road
Thursday 7-9, September to June
Forrest Recreation Ground (when fine!)
Thursday 7-9, June to September
John 0602 291341, Tony 0602 708177, Barry 0602
283080

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

NORTH

BRADFORD

Manningham Sports Centre
Friday 5.30-7.30
Ann 0274 490022

COCKERMOUTH

Juggling Club, Christchurch Rooms
Tuesday 7.30
Dave 0900 822867

DARLINGTON

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

HEBDEN BRIDGE

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

KENDAL

Tuesday & Wednesday : Jem Hulbert 0229 581485

LEEDS

Hullabaloo Community Circus,
Woodhouse Community Centre
Wednesday 6.30-8.30 : Ali 0532 700121

LIVERPOOL

Toxteth Sports Centre, Upper Hill Street
8-10, when? : Max Lovius 051 727 1074

MANCHESTER

North West Circus Network,
Adrian Mealing, 061 764 6137

MANCHESTER

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

MANCHESTER

Manchester Community Circus, Withington
Sunday 3.30-7 : Ian 061 225 4573

MANCHESTER

Saint Werburghs Church Hall, Chorlton
Monday 7-9 : Quircus, Martin Taylor 061 860 4821

MIDDLESBROUGH

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

NEWCASTLE UPON TYNE

Saint Augustines 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 Augustines Hall, as above
Tuesday 7.30-9.30, 30p
Jim 091 232 8146 or Ugly Juggling Co. 091 232 0297

ROCHDALE

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

SHIPLEY

Sunday pm : Pete Sharp 0274 586219

STOCKPORT

Bzercus Community Circus, Priestnall Recreation Centre,
Heaton Moor.
Tuesday 5-7 (children) 7-9 (adults) : Moni 061 2561838

STOCKPORT

Stockport Community Circus,
Pulse Young Peoples Centre,
Wednesday 4-7 : Olive 0457 837371

WIRRAL

Oval Sports Centre Bebington : Sunday 2-4
Small Top Circus, Adrian Wilson 051 653 3619

SCOTLAND

EDINBURGH

Tollcross Community Centre

Monday 7-9 : Angelo 021 447 7862

SHETLANDS

Sandwich Junior High School
Saturday 10.30-12 : Gary Worral 09505 501 / 0595 2114

WALES & BORDERS

CAMARTHEN

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

NORTH WALES

Jugglers needed! : Mike 0745 560785

SHREWSBURY

English Bridge Workshop, Belmont Youth Centre
when? : Melvis Parchment 0743 860893

SWANSEA

Dynevar School, Mansell Street
Wednesday 7-9, 2/1, first week free
Dilwyn Llewelyn School, Cocketts
Monday 7-9, Integrated Youth Circus
Peter Duncan or Phill Burton, 0792 466231

NORTHERN IRELAND

BELFAST

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

CHANNEL ISLANDS!

ALDERNEY

Masonic Hall, Alderney
Wednesday 7-8 : Moira 0481 822246

UNIVERSITIES, POLYTECHNICS, COLLEGES

If you haven't found the workshop you were looking for,
we know the following students have juggling groups, and
hence weekly get-togethers. Of course they'd love to meet
you, but it's obviously a good idea to call em up first.
Contact names change at least annually, and we only
have a few - in the absence of those, call the Students
Union.

BRIGHTON - UNIVERSITY OF SUSSEX

BRISTOL POLY - see main listing

CAMBRIDGE

CARDIFF - Ali, 0222 488734

DURHAM - University College, The Castle, 091 374 3863

EDINBURGH

GLASGOW

GUILDFORD - UNIVERSITY OF SURREY - 0483

300800

KEELE

LANCASTER

LEEDS

LEICESTER - MONTFORD UNIVERSITY - see main
listing

LIVERPOOL

NEWCASTLE UPON TYNE University and Polytechnic

NORWICH - UNIVERSITY OF EAST ANGLIA - Ken
0603 56161

NOTTINGHAM

OXFORD

SHEFFIELD - see main listing

SOUTHAMPTON

WEYMOUTH College - see main listings

YORK

MALABAR - Fiery French Circus Spectacular
Birmingham, Sutton Park, August 30th



FACTS

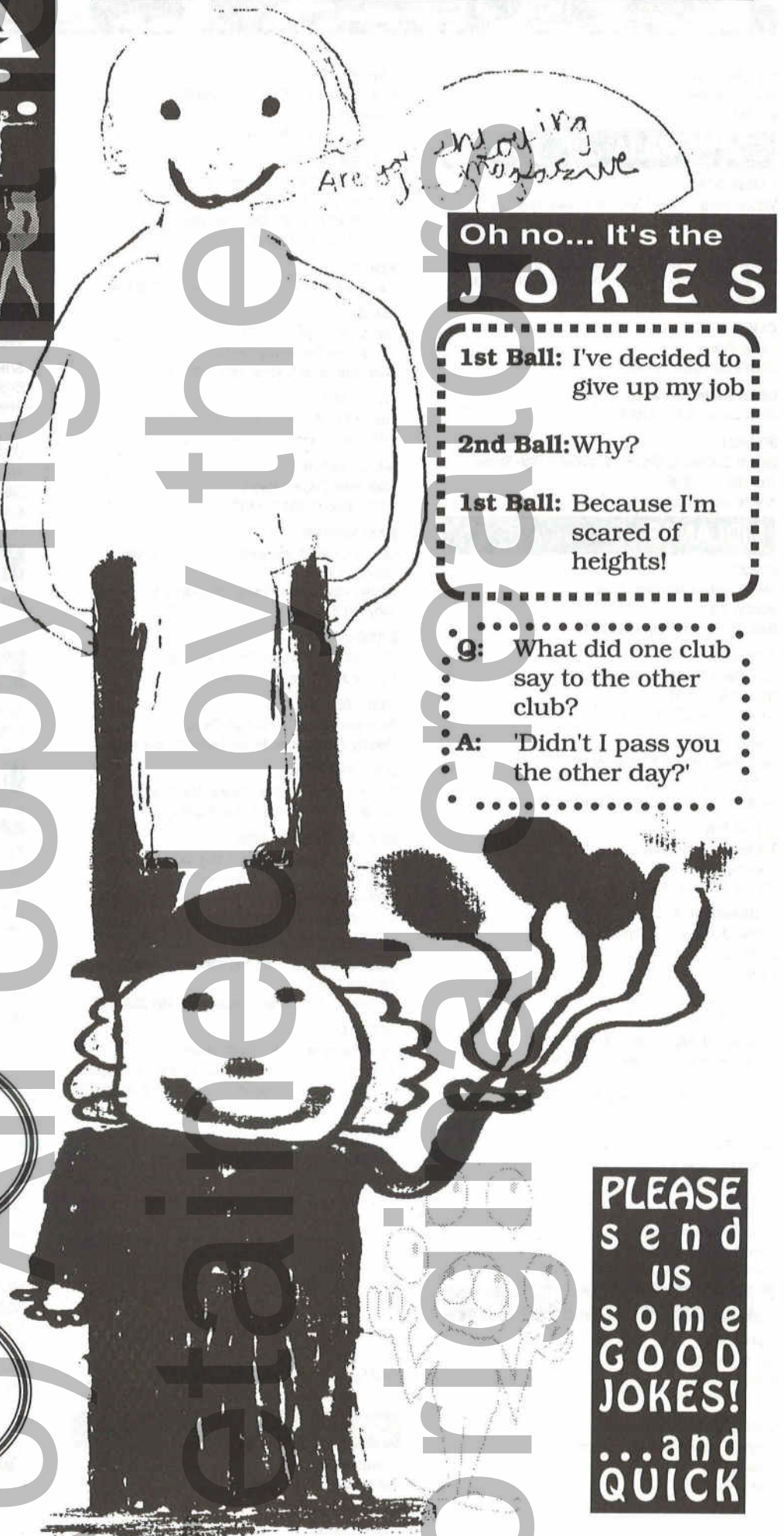
Something to do with Kids

How many times have you been dragged off to a Juggling Convention by your parents and found it really boring? What we want is more Children's Workshops. We don't want to walk into a hall, pick up three balls and not know what to do with them. We want more Children's Workshops to teach us how to juggle step by step. What's your opinion?

Write to Mefo.

"How many jugglers does it take to change a light bulb?"

"I can do that!"
"Guys around saying,"
"One to change it and four to..."



Oh no... It's the
JOKES

1st Ball: I've decided to give up my job

2nd Ball: Why?

1st Ball: Because I'm scared of heights!

Q: What did one club say to the other club?

A: 'Didn't I pass you the other day?'

PLEASE
send
us
some
GOOD
JOKES!
...and
QUICK

PHOTO : F&S TOPI

I would like my Classified ad. to go in the section called:

Other Advertising Rates available from THE CATCH OFFICE.

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☐ FOR SALE
☐ WANTED

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- ☐ TRUCKS
- ☐ PERFORME

☐ EVENTS

☐ ORBITUARY

☐ OTHER
Please Specify
-call The Catch

Please print your advert here in BLOCK CAPITALS

COPY DEADLINE: October 15th

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for
New
Circus

IT'S
TRIP!

IT'S DOUBLE
the read for
Jugglers

IT'S THE
COOLEST
NEW ACT
ON THE
STREETS

IT'S
UNIQUE
for the
ONE-WHEEL
RIDER

There has to be a

Catch

- don't miss it