

The Catch

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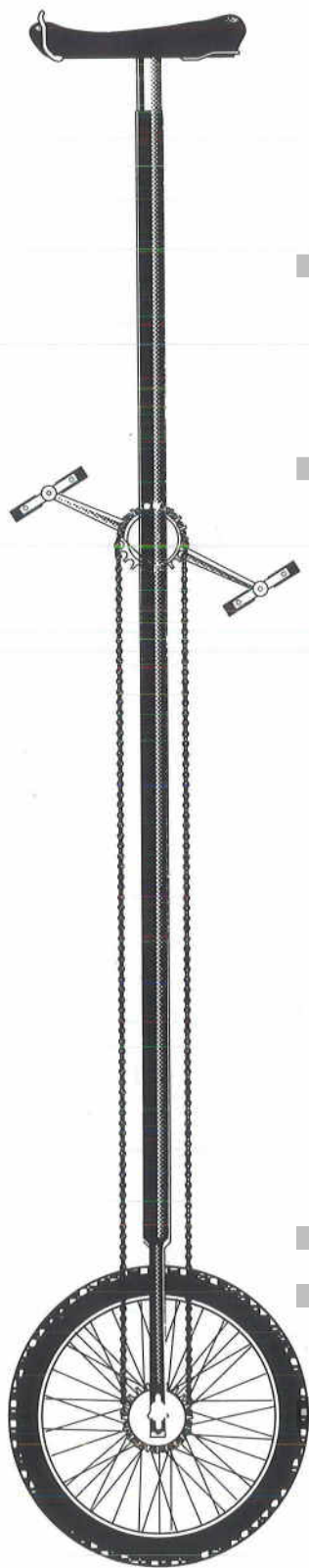
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C O N T E N T S

5,7

NEW CLUB IN TOWN

plus new balls, a silly hat and some stranger things yet. *The Catch* consumer unit checks out the pick of the props.

6

MAKE MY DAY

"If someone says that one more time, I'll..." *James Beale* DID!

9

PASSED

More marvels of Victorian ingenuity in the prop department, from the bottomless archives of *Pearse Halfpenny*.

9

ROUND THE WORLD

Dispatches from our foreign correspondents: first up *The Sandman* prowling the pavements of Prague.

11

RING PIECE

Jeremy James has revolutionised ring juggling, as anyone who saw the Hagen public show will tell you - and he's giving away his secrets right here!

13,15

THE MULTINATIONAL MOUNTEBANK

From Virginia Beach to New Orleans to London to Germany, with Italians, Spanish Americans and a dog called Israel - the travels of Mr. *Morocco*, *Paul* of that ilk.

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ALL YOU NEED IS...

three balls and someone sufficiently enamoured to dedicate a trick to you. A tale of true lurrve courtesy of *Gee Mack*.

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WRITING IT DOWN WRITE-UP

Codes, calculations and computers all figure in *Charlie Dancey's* exploration of the different ways of representing juggling tricks in 2-D.

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The Catch competition corner, in which it is revealed that our readers have an even more dubious sense of humour than the writers.

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JUST WHAT I ALWAYS WANTED

What we want in our Christmas stockings. *Robbie* gets stuck in the chimney bringing it all into visible form.

24-30

CATCH THIS

All the news that's fit to print and a couple of slightly dubious bits - dates, scores, a challenge or two and a letter from America.

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MULTIPLEX

Get a job, get a new act, get a CD of Juggling Frank or get a life!

31

CATCH OUT

We only went to one event this time. Well, it was raining...

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BALLS

If a picture's worth a thousand words, describing a video would take the whole magazine - but we manage a couple of books too!

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DROPS

Pippa Tee reckons juggling has an image problem - "...but is it art?" wonders *Pof!*

37

CATCHPHRASES

On Hir Diabolicalness' Service, communiqués from the only official institutions we recognise round here.

38-39

DROP BACK LINES

One doo-dah yankie, one randy teenager, one foulmouthed compère and at least a couple of proper readers - they all meet on the *Catch* letters page.

40-41

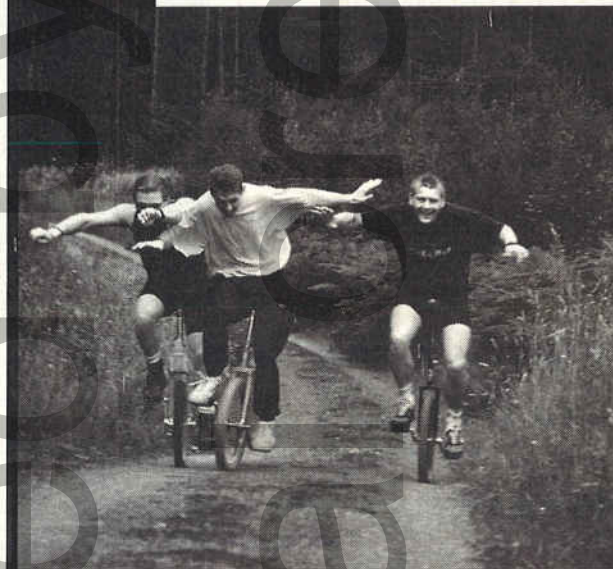
CLUBS

The public halls of the nation resound to the sound of dropped clubs, unicyclists' foreheads hitting the floor and people passing *The Catch* round instead of buying it. Probably.

43

IT'S THE LAST WORD

Busker Gut gets all fired up over a new trick. *Robbie* sketches with sunglasses on.



These people are totally mad and they're coming to get you! see p.30

PIC: DUNCAN CASTLING

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Cover Photo courtesy of Todd Strong who has produced a fab book of *Diabolo* postcards (available in all good juggling shops) - but this isn't one of them! Strips and bits - *Robbie MacIntosh*, *Martin F Bedford*, *Cavin Sinclair*, *James Beale*.

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This is the small print. Most people don't read it. Go away! *The Catch* regrets that your coverage will be invalid (or just plain inaccurate or nonexistent) if information, fat cheques etc. are not received within three days of the accident, or by December 30th for the next issue (February-March). Not having read this bit does not constitute an excuse, neither do acts of God or the Post Office, earthquakes, the collapse of Western Consumer Capitalism, etc.

The Catch doesn't believe in chequebook journalism - usually we just don't pay. Full Stop. All contributions, artwork and photography remain the copyright of the originators, and they can in most cases be contacted through the *Catch* office, unless you're the Inland Revenue, MI6, or the Oddballs hit squad. If just came through the post and we didn't understand it so we printed it, your honour.

The Catch welcomes contributions, especially photography, cartoons, reviews of recent shows and kiss-and-tell accounts of your nights of lust with that well-known international performer. If in doubt give us a try, unless you'd be really offended when we cut it down and put it on the letters page, ridicule it in *[italics and brackets -d]*, forget all about it, steal your idea and pass it off as our own, or put it in the tigers' tray. If you're thinking of writing something long it might be better to write to us about it first, though the editor's a lazy git and takes months to reply. If you want stuff returned you'd better send an SAE, though we do like to hang on to photos for our archives, to use someday perhaps, or to cut out the heads and stick them in an amusing manner on pictures of naked women, donkeys, etc.

The publishers of this policy do not guarantee to indemnify you against dodgy opinions, dodgy humour or even dodgy advice contained on its pages. We just print what the public wants, honest! Society's to blame. There is a statutory right to reply - it's called the letters page, or *Drops*. If you're annoyed by anything I expect it was intentional. React! Verbally, we mean - letter-bombs won't fit through our door, that's been tried already.

The Catch wouldn't exist without Stuart & Jan & Pip. They may have created a monster.

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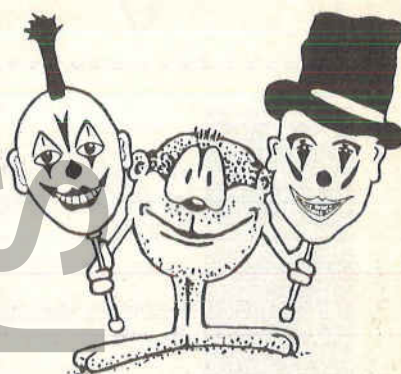
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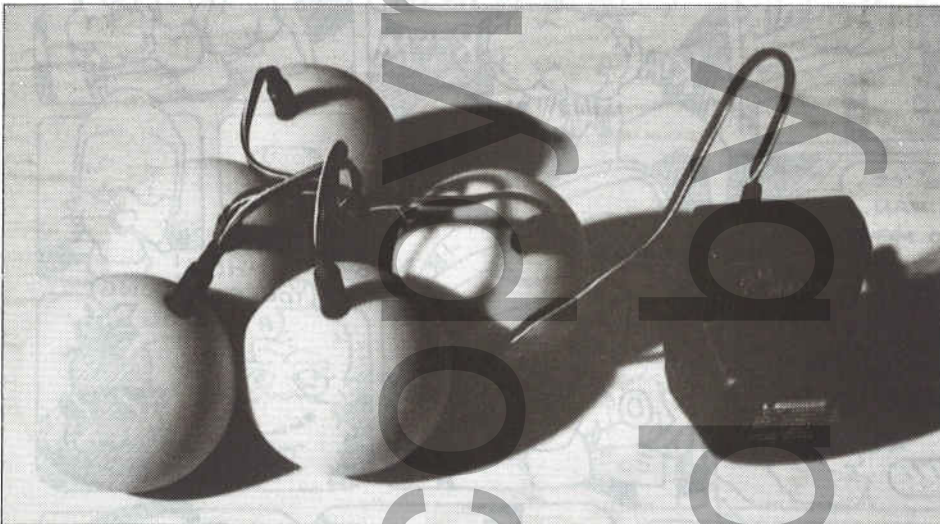
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PROPaJOB

NOT JUST A LOAD OF OLD BALLS

Among the hits of the Hagen convention (trailing only a little behind Zorro himself) were a new line of illuminated balls going under the not-entirely-mysterious name Globalls. Brainchild of Phil & Gary Rogers of *Aero Tech*, a company specialising in a new generation (hah!) of wind-generators, in collaboration with Rhett Hill & Alex Sharp of The *Ballistic* juggling equipment co., the balls have eight LEDs (Light Emitting Diodes, used for displays and meters on modern electronic equipment) in a PVC-derived shell. They look something rather wonderful on a dark or semi-dark stage, leaving the trails of light usually associated with UV gear, and totally outshine the performers (if you know what I mean), who can be as invisible as they like.

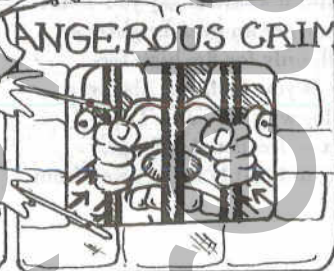
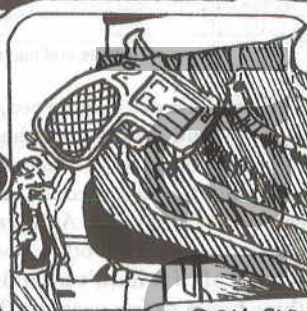
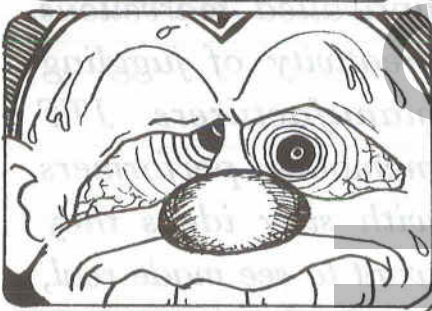
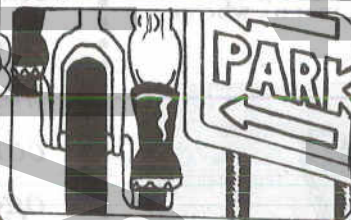


Globalls and main charger - plugged in and switched on.

They're Green as can be (except that LEDs are usually red) in that they're rechargeable (either from mains or a solar charger), and profits from their manufacture go to support the development of *Aero Tech*'s wind generators, a long-term project into which Phil & Gary had sunk all their savings - in fact they were wondering where the next finance was coming from when the ball idea was, er, generated. At the moment they're so busy making juggling equipment they don't have time for their other work! The newest version is even vibration-sensitive and switches itself off if it hasn't been thrown for ten seconds - otherwise the battery lasts for three hours so few people risk having it run out at a critical point (LEDs use very little power). Though actually you're advised not to bounce them, the prototypes were tested by throwing at motorway signs at 70 mph, and the final model had a 100% survival rate (are you sure you want us to tell that story, boys?).

If that wasn't boggling enough, from the same stable and distributors came a later development, the *Laserball*, which uses more expensive 'laser' LEDs which had been developed for control system activation. Anyone who saw *Ballistic*'s Rhett at Hagen, complete with smoke machine and some bangin' techno, certainly came away wanting a set for themselves. The laser 'beams' manage 4ft in smoke and it's safe to say you won't have seen anything like it, on this planet at least. Still to come are an even brighter set, said to be 15x the power (and, at an estimated £500 per ball, only for the high fee-earners), and programmable balls which will change colour as you perform. Also in a shop near you soon, juggling and swinging clubs and diabolos with the same LED technologies, and they're alleged to be working on Cigar Boxes, Devilsticks, Rings, Spinning Plates and even a Walking Globe. You're not going to be able to get away from the things.

In any other industry, the constant flow of new products is, of course, symptomatic of the essential sickness of consumer society, always needing to repackage the basic (and useless) commodity to sell it again to keep the mills turning, etc... Juggling is naturally different (you knew I was going to say that) - in our case, the flow of new products is because of the unrivalled marvellous creativity of juggling manufacturers, JTF members, performers with silly ideas they want to see made real, etc. In the next couple of pages we take a closer look at some of the more unusual items that have come our way over the last year. Who knows, they may even be available at your local juggling shop...



QUASIMODO

You might avoid the LED onslaught by walking around with your eyes shut (though you won't avoid much else...) but that won't help you escape the **Audiball** [groan -d], which has bells in, in a manner of speaking. Large (85mm), high-polished stainless steel, with a sort of a mediæval look to them, and *extremely* noisy, said to be indestructible - no matter how much you might want to after your children get hold of them - these would drive you crazy to practise with but would be a great stage or street prop until everyone else gets a set. There's a danger of them becoming nearly as popular as the *eating the apple* etc. tricks the manufacturers are rightly cheesed-off with.



All quiet on the Audiballs front

From the same company, *Bizarre Juggling* (they merit the name for insisting that the products were invented by a duck called Ethel), comes the aptly-named *Mad Hat*, which looks like something out of a cartoon - a steel helmet with an 8" high fitting on top which can accommodate either a wick, a cup to catch Audiballs, or a spike on which to impale objects of your choice - Bizarre suggest it be used as part of a fruit-juggling routine, but one thinks longingly of Garfields or My Little Ponies. The ISA tried them out in an impromptu fire-show with Sally from *Croissant Neuf* and pronounced them a hit with all concerned. A convention of a dozen or so flaming helmets would be spectacular indeed.

SOME THINGS IN THE AIR

Other interesting things to chuck around that have come our way (repeatedly!) recently include *Flightline's Wobbly*, a soft but tough [just like me - d] indoor boomerang which can't cause overmuch damage to anything (apart from possibly those Ming vases balanced perilously on your mantelpiece) and are small enough to throw in a fairly confined space. They're pretty-coloured, too, and there must be a juggling routine in there somewhere - it would certainly fill in those quiet moments in Renegade shows, etc.

Strangest of the lot, and we wish we still had the photos (anyone oblige?) were the juggling cubes we saw at Hagen and then at Corby. They're 16"-or-thereabouts cubes made from ripstock/kite material and filled with hot air from a hair-dryer - so you've got an all-but weightless juggling prop with which you can perform all the usual tricks and more, or demonstrate something complicated in slow-motion at a workshop - and you can fold them up and put them in your pocket! The ones we saw were the property of John Foster, who'd been so impressed by the ones he saw at Hagen that he'd got Martin Thomas from *The Leading Edge* kite shop in the Corn Exchange, Leeds, to make some up. Perhaps he'd do the same for you. Anyone know who first developed the idea?

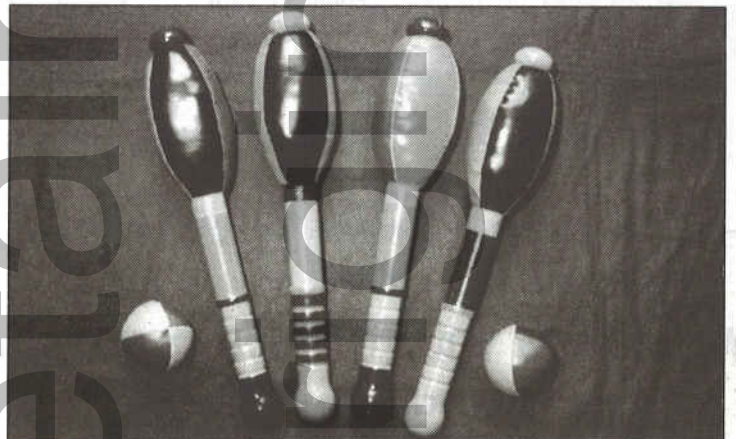
MBTM's Splat balls, those 1.6 kg. beachball beanbags that were such a hit a couple of years ago, have been followed into the heavyweight record books by a new number from *Beard*, the **DX Pow'r Ball**, an ultra-heavy but soft ball in three weights/sizes which has already been hailed as a success by physiotherapists, gyms (who use them as exercise) and by those involved in the Paraplegic's Olympic Games (juggling *will* become an Olympic sport!). They were certainly a hit with the *Catch* team at the Lancaster convention ...and juggling ordinary balls or beanbags afterwards was odd as anything!

THE WHEEL THING

Our roundup of the odd things you find in juggling shops (and in adverts in *The Catch*, of course) isn't complete without the *LeisureGo* devices, various methods of bouncing and riding about the place in an agile - skilful manner, most notable of which are the *PedalGo*, the four-wheeled pedal truck that just about anyone can get going on (Greg 'Dr. Colin' Wells enthuses about these: "for someone to get out of a wheelchair onto a pedalgo is brilliant - they may need three people to hold them on, but they get such a kick out of it") and the more advanced *Fun Wheels*, with one wheel on each side, which many workshops have found to be an excellent precursor to unicycling. We would also recommend the *SnakeBoard* only *Diabolo's* mum says he's not allowed to have one 'cos they're too dangerous. To her.

IT'LL NEVER FLY

Not every advance in juggle-tech is so successful, admittedly. *Beard* developed a collapsible aluminium devilstick (it unscrewed in the middle) and bought a special and expensive machine tool to make it. Everyone at the Leeds Convention was interested, until someone dropped the prototype and it bent in the middle - too soft! Eventually the tubing is to be used in a giant marquee, so not all is lost... And what do you reckon to these? *Freaks Unlimited's Jester Club* - perhaps you can see why it didn't sell. Or perhaps you'd like an unusual and functional prop that no-one else has - in which case they're bound to have one or two lying around somewhere...



Freaks Jester Clubs - invented by Kellie and Paul

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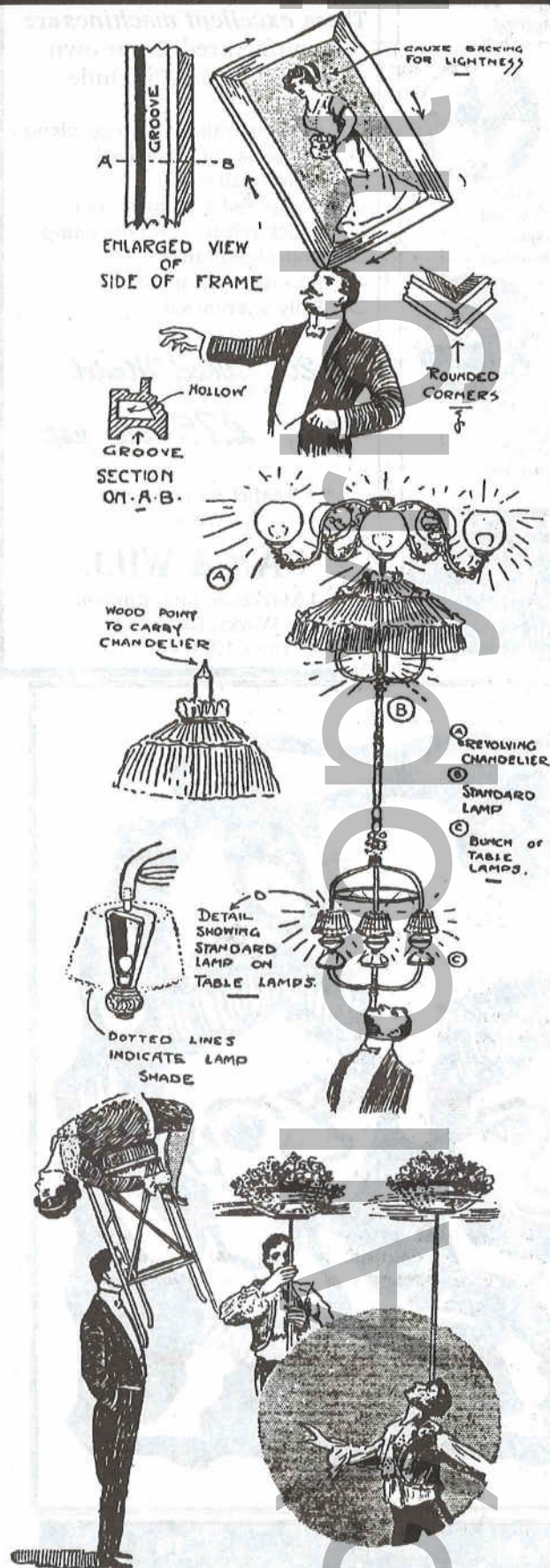
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PASSED.

DIGGING UP THE ARCHIVES

from "The Art of Modern Juggling" by
Angelo J. Horton, 1910



CZECH YOUR PAPERS

As a first instalment of our regular International Busker's guide, here's a Postcard from Prague from *The Sandman*, whose devilstickery was bedevilled by regulations - but it could have been worse still: they might have understood his verbal... lines like those go unpunished in no civilised country...

If I believe what I read about a nation from its literature then I've woken up in hell. Not Hell in Iceland, but hell as written by Kafka. A quick quote from *'The Castle'*: "Nobody may do that without permission. But you have no such permit".

Prague is a very welcoming city, with beer at 25p a half-litre it's little wonder Europe's travelling youth have been beating a path there. A castle does dominate, the streets below are straight out of the book, and the natives look like characters; it's only the tourists who carry on the slogan "*Prague is for lovers*". Always at the centre of Europe, a crossroads on fashionable trading routes, the current trade is tourism and the streets are buzzing. A gentle stroll across *Charles Bridge* is all anyone can manage because it's so black with people. This allows me to hear *House Of The Rising Sun* being sung simultaneously in a dozen tongues - it's a shame every busker sings it every other song!

Making street-shows for Czech people is tough. Mr. J. & I make shows in the Old Town Square for tourists and it is not long before armed police interrupt us, asking one or two one-or-two-worded questions. The audience is transfixed. Words like 'passport' and 'permit' break through the rattling Czech; as more police hover the audience grows. We ask for an interpreter from our crowd, as one bravely comes forward the audience gathers in tight around us. The female officer says: "You need a permit to perform. But you have no such permit!" We have to pay an instant fine to avoid arrest. The kindly interpreter (speaking in Czech) cites Stalin and Kafka at the police, while people push forward putting money in our hands saying: "We have a poet as President but they still suppress creativity." We get away and live to make again. Three members of *SPIRAL TRIBE* did get arrested and held for three hours - they had been banging a bloody huge drum.

It's the next day and we are all sitting in a corridor down *Vodicka* waiting for our permits. I find the policewoman's words in *'The Castle'* and a long shiver shakes my sweat cold. It's my turn next. It's late in the season so we get stuffed for pitches, end up making shows with suspicious Czechs who eye us up like we are the worst excess from capitalist society, and we learn where you'd really be without laughter.

Apart from that incident it's a great city. I love it!

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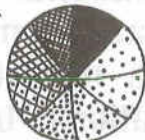


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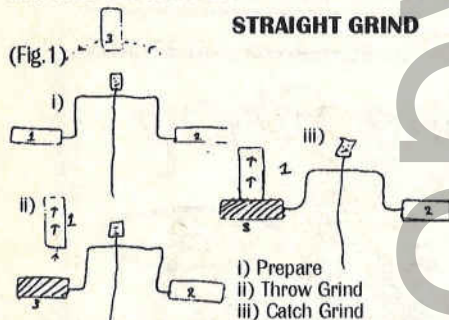
Rings are boring. All that anyone does is numbers. Take thirteen of them, hurl them into the air, catch, stack around your neck and call yourself Antony Gatto. But how can you be the new Antony Gatto

if he ain't even old yet? So chuck the rings into the attic and go back to working on yet another variation of the Mills Mess... No! Try something different - Ring Grinds!

I guess I've lost you. You've no idea what Ring Grinds are, have you? If you'd seen the public show at Hagen, you'd know. But if not, ...you'll see that it's all very simple really.

First, take three rings and juggle in your normal cascade pattern. Carry on like this and you'll very quickly die of boredom, so we have to *do* something. Throw one of the rings as if you were going to throw high and 'snap' your wrist, so that the ring spins very fast but doesn't go too high. At this moment, you should have a ring in each hand and one coming down towards your head and spinning very fast. Don't try to catch it with your hand! - turn one of the rings in your hand so that it's parallel to the ground, and catch the falling ring on *that*. Let the ring spin for a second or two, throw it up into the air and continue in a cascade.

This is the very basis Ring Grind: you spin one ring on another and throw the spinning ring back into the air. Catch the rings, put them down and go and have a drink to celebrate.



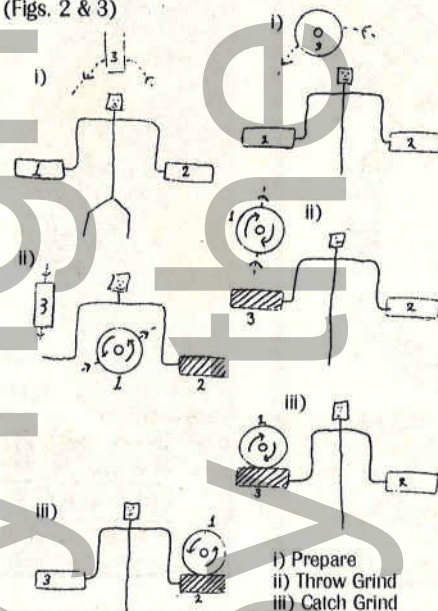
Very basic and simple really, but as usual there are some things to think about. When you throw the ring, you 'snap' your wrist to get the spin. Be careful, 'cos sometimes you lose control over the ring and it flies into your face. Not very nice! Don't throw the ring too high - it's more difficult to catch. When you catch, give a bit and think about the position of your hand on the catching ring, because if the spinning ring lands on your fingers it will hurt like hell. Finally, once a ring is spinning on another, don't leave it for too long or it will stop and fall - and you'll look a real idiot.

This grind, where you spin the ring straight in front of you, is called the 'Straight Grind'. Original, no? There are two others where the spinning ring is flat to your body: The 'Backhand Grind' and the 'Forehand Grind'. In the Backhand Grind, the ring goes across your body, thrown by one hand *onto* the ring in the other hand. With this grind, if the spinning ring goes too far, it should roll back towards you along the ground. In the Forehand Grind, you throw as if you were juggling a Reverse Cascade flat to your body. Throw the grind with one hand and catch on the same hand. It may help if you think of the hand movements that you use when putting topspin on a ball when playing tennis ...but then again, it may not.

Your exclusive introduction to Ring Grinds (nothing to do with a string and two sticks) from the originator (? unless you know otherwise...) Jeremy James. The HOW MANY ring circus?

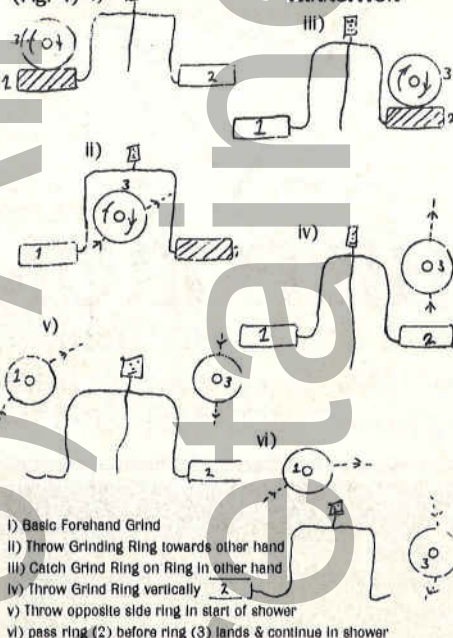
CHANGING THE RINGS

(Figs. 2 & 3)



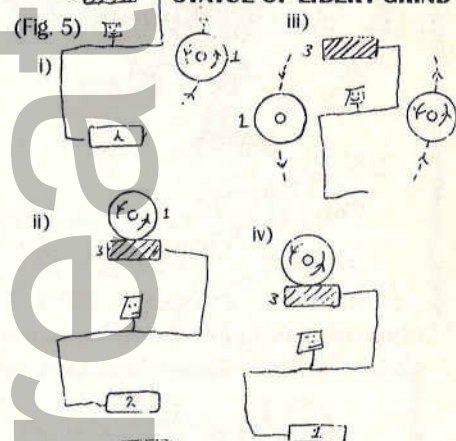
The most basic move is The Pass. This is where you throw the spinning ring from one ring to another. It looks best with a Forehand or Backhand Grind, because your public can see the spinning ring flying between the two other rings. And rather than just stopping at this stage, why not continue the move into a shower? So you throw a Forehand Grind with your right hand, catch on the right-hand ring, throw across to the left hand, catch on the left-hand ring, throw the spinning ring vertically and, before you catch the spinning ring in your left hand, throw with the right hand and pass with the left. Continue and you have a Grind-to-Shower transition.

(Fig. 4) i) FOREHAND-TO-SHOWER TRANSITION



Another move is 'The Statue of Liberty Grind'. Begin with two rings. Hold one horizontally above your head. With a Forehand or Backhand Grind, throw the other up and catch it above your head on the first. Hold for a second and let the Grind fall back into the throwing hand. Eventually you'll be able to do this with three rings, throwing grind after grind up onto the horizontal ring.

STATUE OF LIBERTY GRIND



The Straight Grind is a bit problematic because your public has to be able to see what you're doing. So, throw a grind with your right hand, catch it on your right-hand ring and, while the ring is spinning, move your right hand behind your back and around towards your left hand, keeping the rings away from your body and arm. Flick the spinning ring up into a cascade pattern. If you get it, you can put the rings down and go and get another drink. These are just some basic moves involving grinds. Obviously, I haven't described many of the moves that I do, and there have to be thousands of variations. The only limitation is the strength of your wrist (i.e. how fast you can spin the ring). So go get some rings and start grinding!

Post Scriptum for numbers jugglers: I've done a grind with seven rings a couple of times and it is, in theory, possible with nine. I'd love to see it!

LEGEND FOR THE DIAGRAMS

- : Ring held in hand.
- : Ring held horizontally in hand, ready to receive a grind.
- : Ring in the air. (Not a Grind)
- : Ring in the air, flat to juggler. (Not a grind)
- : Grind ring with direction of spin.
- : Grind ring flat to juggler, with direction of spin.
- : Direction of ring through the air.

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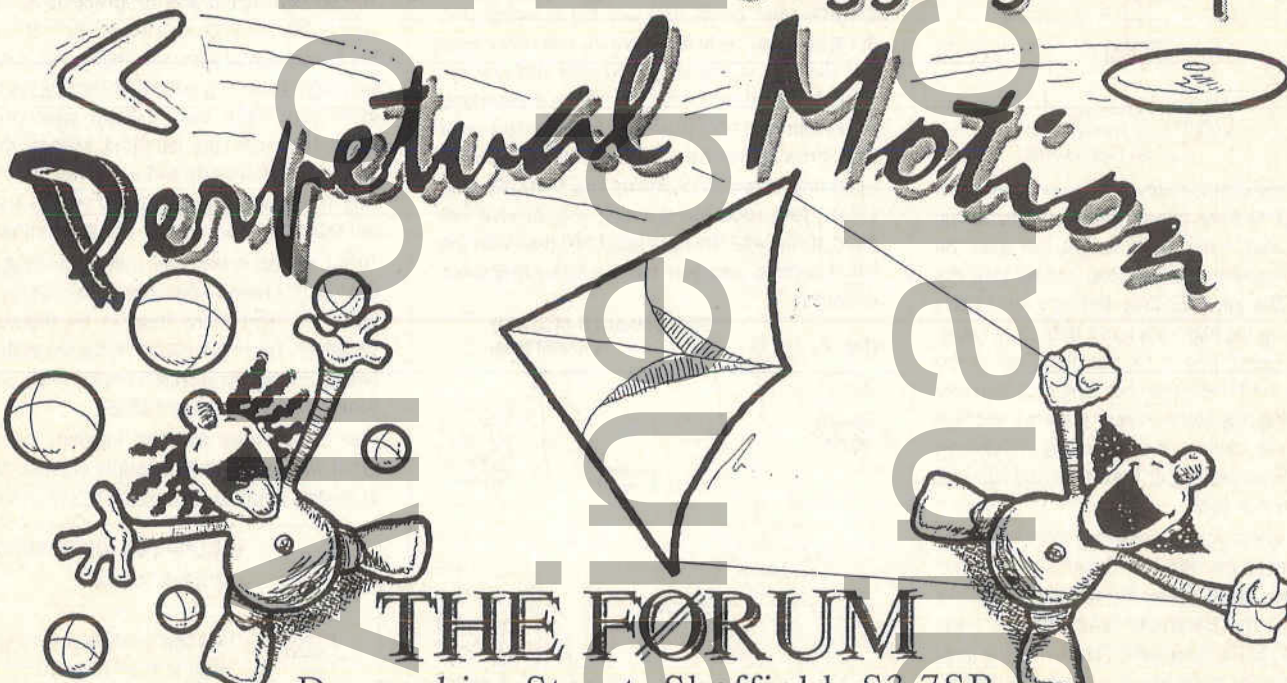
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..... **Paul Morocco** breaks most of the rules of juggling. No surprise then that he's managed to break most of the rules of **Catch** article-writing too. What we wanted was a discussion of his techniques, what we got was the following - we've preserved as much of Paul's, er, unique style as we can. Ladies and Gentlemen, the one-and-only...

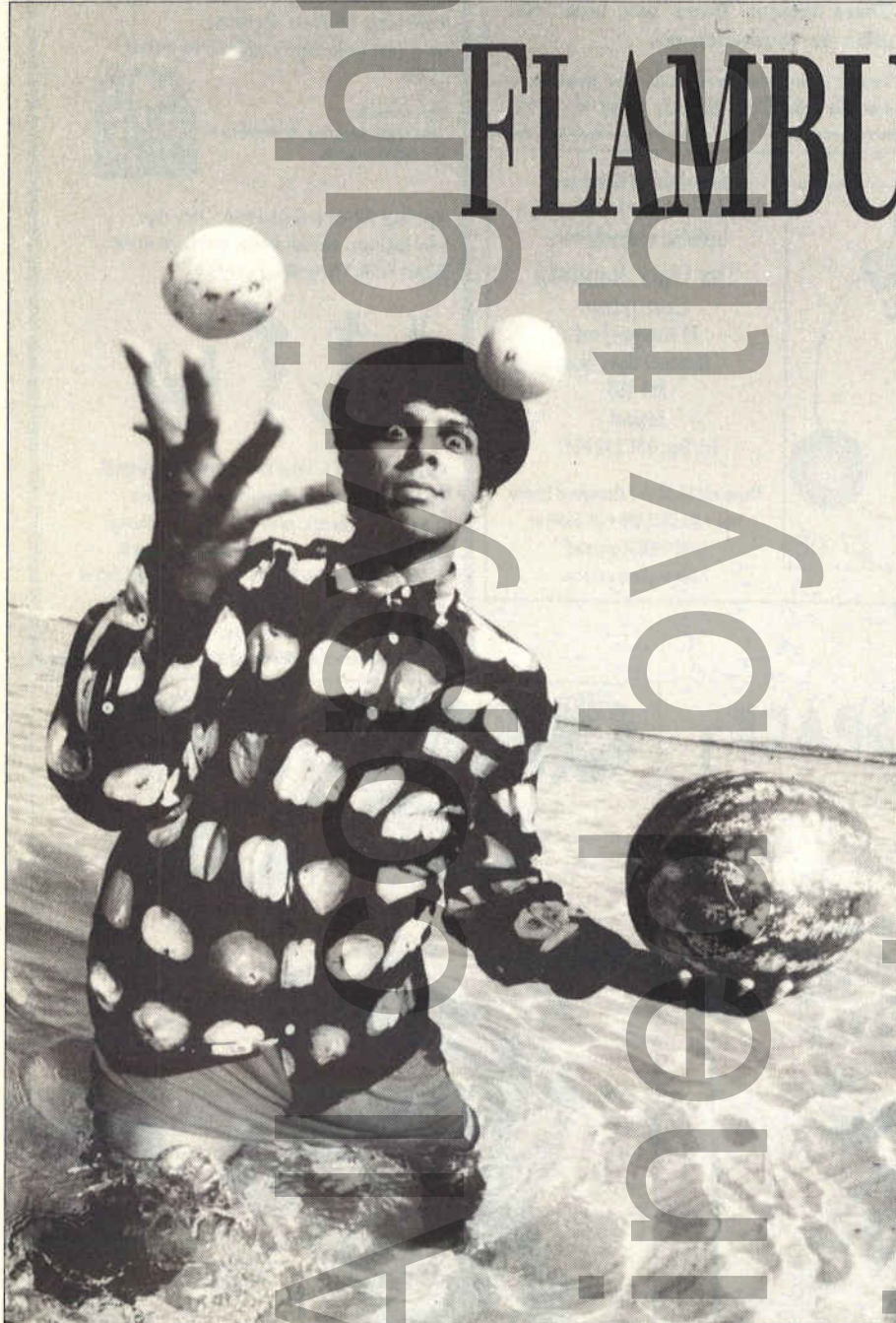
FLAMBUOYANCY!

.....
I hope there's space for different interpretations!

I started as a more technically-inclined 7 ball juggler, doing the usual \$25 an hour strolling act. I come from suburban small city America, but I didn't really fit in; I related to my Moroccan/French/Jewish (yes they exist!) mother, and imagined living over there - which is now here! I soon hit New Orleans - with my car full to the last window space: unicycle, guitar, clothes and just enough room for my dog Israel to stick his head out the window. He used to pass the hat for me, difficult in Germany where I called him Isabel due to the sensitivity of saying my 'fetch phrase' - "Israel get the money"...

Anyway in New Orleans I met this street mime named José Edward. In my first encounter he had a good crowd of about 150, but as soon as he started to ask for the *dinero* they all left. I was tempted to lend him my dog, but it didn't seem fair to Israel - I'd already made him wear dark sunglasses on the streetcar so as to disguise him as a guide dog (a guide dog for this young blind man with a unicycle and clubs hanging out from his backpack!). It's a true story - it was the only way to use public transport with a dog! Falling down was a good random gag. I must admit I felt a bit guilty when old ladies gave me their front seats, but I had to play it for real. Unfortunately Israel didn't know the rules of how to be a blind juggler's dog and tended to sit in the aisle so people had to step over him. It was truly black comedy - but sad to realise there ain't enough blind jugglers... think what they could teach us.

Back to José Edward. Having just lost his enchiladas, he walked up to where the jury of friendly street performers were standing, me included. With a supreme young just-arrived folded-arm king-of-the-street/jungle air about me, I told him that was a pretty good crowd for a non-juggler. He immediately hated me and we've been friends ever since. He introduced



Would you buy fresh fruit from this sea-side vendor??

at one time it seemed that juggling was my escapism - and therefore my 'expansionism'. Now it seems I escape from juggling and expand like that (this is true for me, but admittedly my classical sense of the artform is limited). From my perspective, juggling is very accessible to influences from wider forms of performance - such as music and

comedy theatre. Though I realise that to a degree that sounds like pop art exploiting high art, a modern mix corrupting the tradition, I also feel that the technical juggling presentation is limiting and an already-known formula. Having said that, I will always respect great jugglers and the dedication of the simple soulful human answer to an over-marketed techno generation. ...say what?

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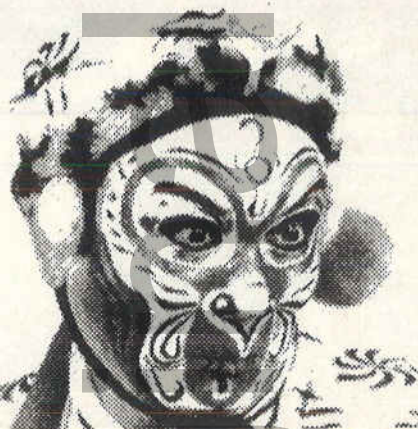
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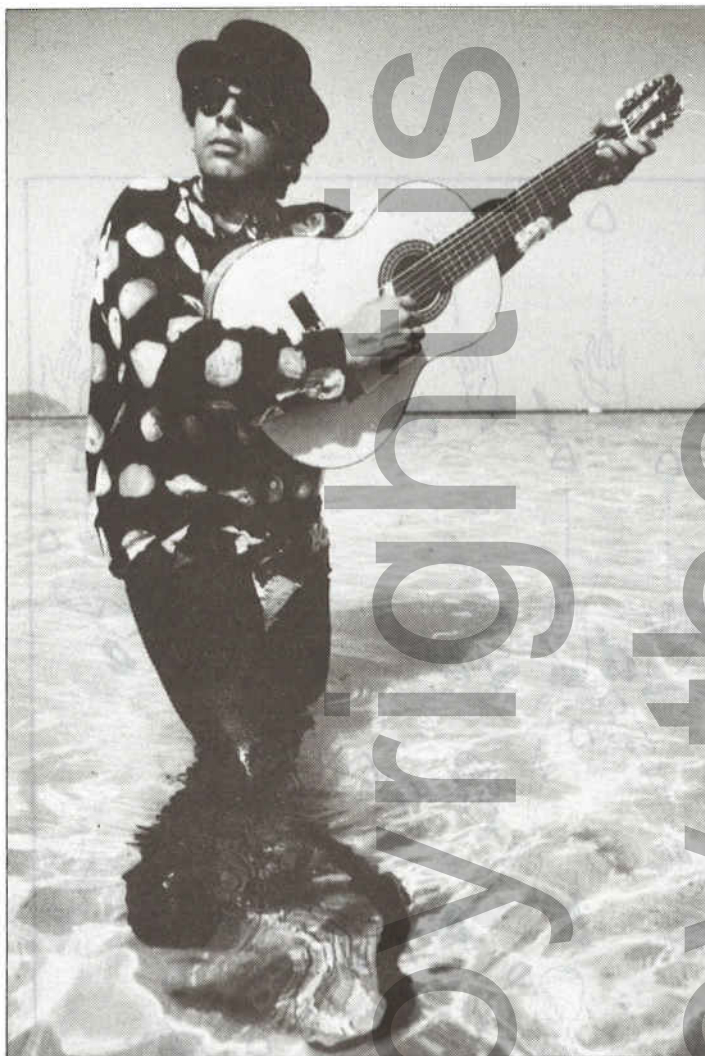
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FLAMBUOYANCY!*continued...*

.....

audience. This for me is infinitely more satisfying and more creative. Creativity in any form is the ultimate language, and jugglers have an added advantage - the juggler is the physical poet.

Juggling is in a sense our Buddha - naturally it is the hippy in us; all that right/left synergy flowing in our veins.

It is movement and yet still

It is cascade and yet air

It is the ultimate spiral of energy reincarnated every time we juggle.

The PAUL MOROCCO Profile

Flamenco guitars, pingpong balls, fruit, flowers, fire and a great taste in hats (no wonder he writes like that), Paul Morocco took a show off the street and into the theatres and TV studios of the world *without* losing the anarchy of his performing past.

Born in Virginia Beach, USA, and resident of the entire planet since, he's one of the few juggler acts that we'd have no hesitation in recommending to anyone, anywhere. Usually we keep the personal stuff out of our articles, but he tells it so much better than we could (he's alleged to be writing a book... Goddess only knows...). Over to you, Paul.

See listings for Paul Morocco dates

Water Music - Paul tries wading back to Morocco me to Europe and Latin music, and an introspective awareness - deep man. We lived comfortably on the edge of fiesta and anarchy.

After touring Europe I settled in London and started doing the alternative comedy circuit. Eventually I felt restricted by the fast 25 minute cassette music set, and I experimented, mostly with jazz musicians. After losing a lot of money and time, I realised we needed musicians who could act, project and give space to comedy, and *still* offer a higher musical level. This perfect combination arrived in the shape of Alessandro Bernod. Although in the beginning he needed to be directed, he soon found his natural stride - and heavy metal flamenco juggling had evolved!

music juggling is not new. There's been the *Flying Karamazor Bros.*, *Air Jazz*, *Hot & Neon* and the not-so-well-known *Waldo-Woodhead-Whillo*, for me the most inspiring street theatre act I've ever seen. In the last two years Alex and I worked sometimes with Antonio Forcione, who saw us at the London Mime Festival. He's a guitar god who I hadn't met before, but I'd lived with his music through five years of travelling. The energy potential in this music gave a new thrust to develop visual and juggling

concepts. After three Edinburgh Festivals, Alex left to pursue his own thing, and was replaced by another Alessandro, Russo - a hot Jazz/Tango violinist and Woody Allen type clown, Italian like Antonio and Alex. The group thing is sometimes difficult but always more satisfying; consensus is the ultimate method of decision-making.

Recently we've been doing a full theatre show. Having worked east, west and everywhere in between, these

days a lot of our work is in Europe, especially Germany. Simpler language, slightly exaggerated gestures, more costuming, that's what seems to work better there. They are a little more visual/mime comedy oriented, but still love the mad quirks of the English-style acts. Stand-up is starting to be big - mostly character monologues.

They're very into the techno dance style approach to juggling - there's Oliver Grosser, previously with *Archao*s, very fluid and artistic, we met at several variety theatres along with KarlHeinz (the performer not the great author) who's an actor-ish comedy juggler, the other main style out there. Juggling is closer to the mainstream of Germany's entertainment scene; there's also a new movement of variety: *Wintergarten* in Berlin and *Friedrichsbau* in Stuttgart. It's pretty mainstream too, but, as in England, the alternative redefines the old and becomes the new. In the future (and right now!) Germany will need to import more of what it has less of - comedy!

To rejuggle my observation: as in any artform the wider the spectrum of life that can come into it, the greater the reference points between artist and



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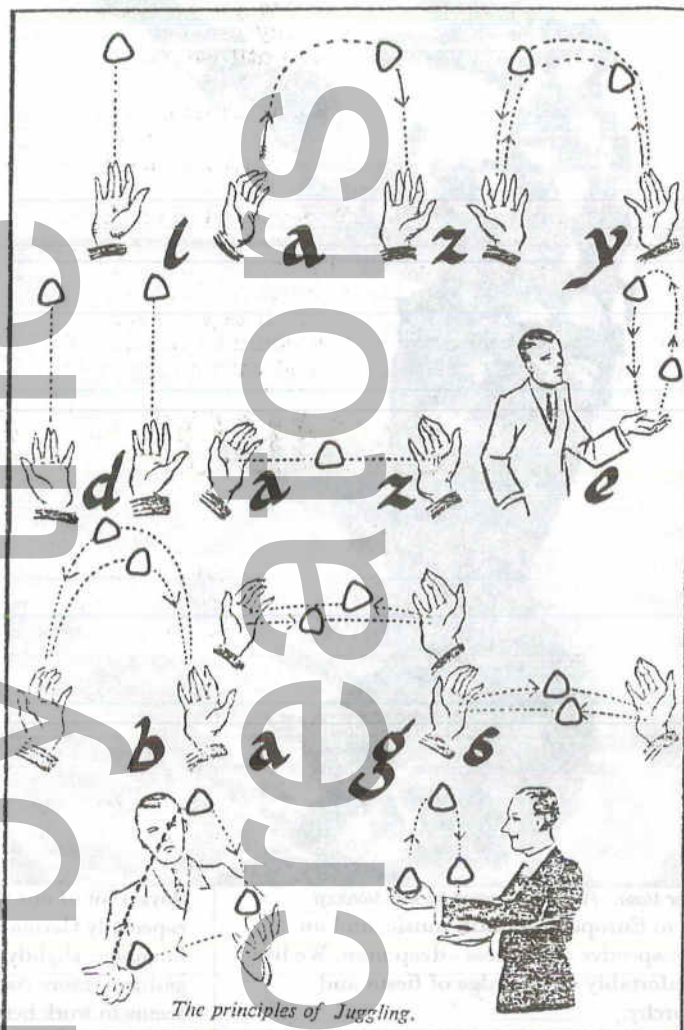
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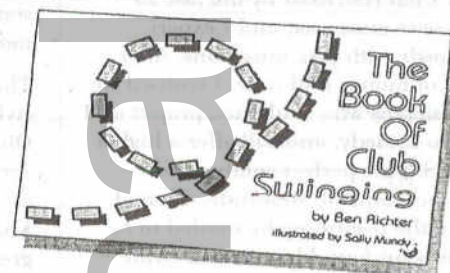
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Dear Sir [who you calling Sir? -d]

Around February this year I fell in love. Her name is Karen Hargrave. We have been seeing each other 'solid' since then ('scuse the pun). In that time she has gone from being a 300% non-juggler to a good all-round 3-ball trickster (under my private tuition). She can now even do a 4 ball multiplex and 3 ball Mills'. However, she left me in September to go to university (boo-hoo, boo-hoo-hoo). We speak occasionally on the phone and write often. We also count the seconds until we can see each other again.

Now, after the Hagen trick you printed, I've come up with a variation - a new trick, I hope, in its own right.


The trick is called 'The Symbolic Clocks of KAG'. KAG being 'Karen and Gee'.

I have never seen a trick dedicated to someone in *Catch*. I dedicate this trick to my girlfriend. I hope you find it in your hearts to print this letter and the trick along with its symbolic content. This would help immortalise our love, that was helped by our mutual interest of juggling. If anyone wants to use the trick in future publications that would be fantastrick. I would only ask that the trick is explained with its symbolism.

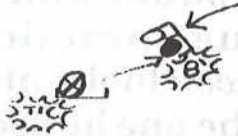
AS TIME GOES BY...

Well we got sent this letter, see, - from Flippin' Tosser (er, he said it) Gee Mack - but with all the pictures an' that, it was far too long for the letters page - but when we'd read it again it was far too sweet to leave out. So we hope you like it too. Who's gonna dedicate a trick to me, then?

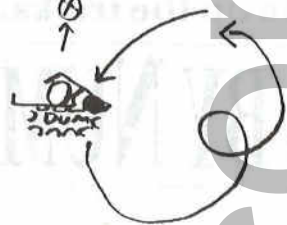
THE SYMBOLIC CLOCKS OF KAG.




1. Left hand circles two balls outwards. Right hand holds third ball between thumb and forefinger with other fingers outstretched ready for a catch. Note: Left hand catches sound 'tick'.




2. When you're ready left hand throws a straight ball to high right hand and is caught (sounds 'B'). Right hand sweeps down towards left.




3. After left's next throw right slam/places third ball into left (sounds 'Dum'). Right continues past and pivots at elbow to do two full circles. (During this time right moves ball to between thumb and forefinger ready for next catch).



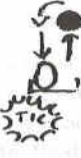
4. Whilst left makes one throw and catch ('tic')




5. As right reaches its peak for the second time, left throws straight ball to right which continues down...




6. To slam/place again. At this point right stops and does another double pivot but in the opposite direction (this pivot needs to be slightly faster than the anti-clockwise one as it has slightly further to travel)



7. The clockwise pivots occur while left hand makes one throw and catch. (This is difficult, as you may initially lose the fluid effect of the 'clock machinery'.



8. Right hand reaches its peak after two circles just in time to catch the straight throw from left hand. Right stops ready to -



9. start its anti-clockwise circles again and then you are back to stage 3.

These throws, catches and slam/places give the sound 'Tick, Tick, B'Dum... Tick, Tick, B'Dum... Tick, Tick, B'Dum' which is a good pointer to if you are doing it right.

If you find the clockwise circles difficult then anti-clockwise circles every time is fine.

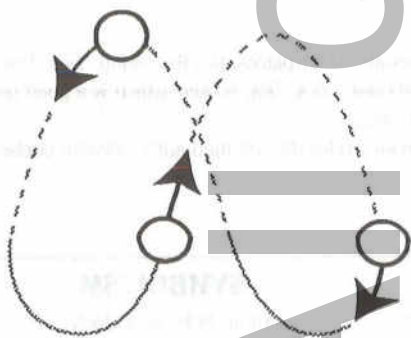
ACTION	SYMBOLISM
Left hand catches	Minor ticks of a clock
Right hand catch	} Major tick of a clock
Right to left slam/place	
Right hand wheels	Internal clock machinery
Balls constantly exchanging	The constant exchanging of letters
Different colour balls	1. The love we feel 2. The loneliness of being apart 3. The hope for the future
The whole trick	The embodiment of our present overall situation ...it's all based on the passing of time.

many jugglers have attempted to create a notation system but it seems that juggling is just too complicated to be completely recorded with pen and paper. One American juggler, with the suspiciously cool name of 'Bear Stone' created a notation called *S-Notation* which was based on dance notation. He claimed that it could describe all aspects of any juggling pattern. I first came across this character in 1983 when he wrote to me criticising an article I had written about *Ladder Notation* (more about that later) in *Juggler's World*. He felt that Ladder Notation was altogether too limited and simple; instead of developing many independent systems he felt that jugglers should stick together and go for one universal notation -his.

It's quite true that S-Notation was a comprehensive system but it suffered one major drawback: it was practically impossible to read, having a bewildering array of fantastic symbols and structures that in nearly all cases took more skill to decipher than to perform. The notation is far too complex to even begin to explain here, unless *The Catch* would like to devote a whole issue to it! Suffice it to say that if you saw the S-Notation for a simple trick like the Yo-yo you'd probably give up juggling and take up learning Chinese instead, figuring it to be the easier option.

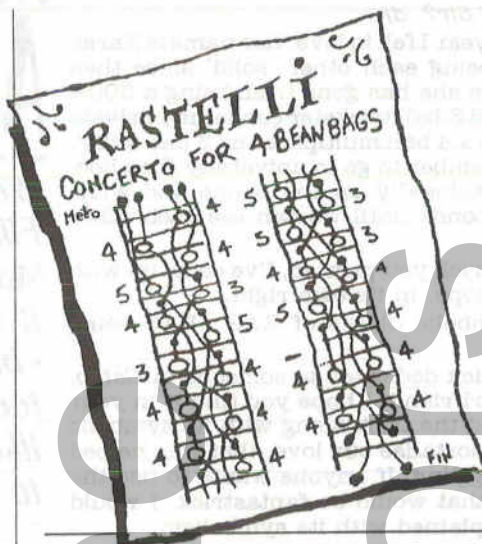
I'm not dismissing Bear Stone's system entirely, someone had to do what he did and he did a very thorough job indeed. It turns out that while S-Notation may be able, in theory at least, to accurately describe just about any pattern, in the end it offers no new insight into the art of juggling. It is simply a code. You can turn a pattern into S-Notation, then with a little effort a fluent reader can turn the code back into real juggling but nothing new is learned on the way. It's a lot more useful, more friendly and appealing to record juggling as a sequence of cartoon drawings or diagrams that the untrained eye can understand at a glance.

There are however, a few useful systems of notation and the best way to understand how they solve the problem of converting cavorting balls to marks on paper is to understand exactly what the problem is. We'll start from one of the most obvious ways of recording a pattern on paper. A diagram showing the shape of a pattern viewed from the front. This is a three ball cascade.



The arrows indicate the direction of the balls as they follow each other around in that familiar figure of eight pattern. I've drawn the paths that the balls follow while held in the hand as solid lines, and the paths through the air as dotted lines.

This is a pretty good representation of the cascade and you will have seen diagrams like this often. It's not a notation though, because it doesn't illustrate the passage of time. True, you can see where the balls are going to go, but not *when they are going to get there*. In short, it's just a snapshot of a three ball cascade.



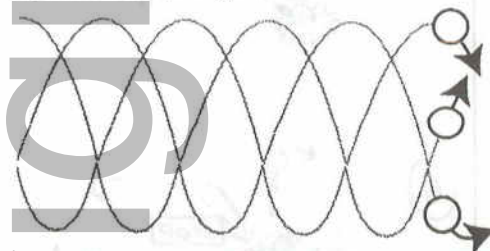
Wouldn't it be wonderful if there was something like musical notation for jugglers? All you'd have to do would be to practise sight-reading for a few weeks, then pop Ignatov's latest masterpiece onto the old music stand, grab seven or eight balls and perform a world class routine with no need for all that boring practice and rehearsal. *Charlie Dancey* looks at the options and plumps for the one he used in his *Encyclopædia of Ball Juggling*. And did the pictures. And made up the tricks. Flash git.

JUGGLING BY NUMBERS



This picture shows a different way of looking at the cascade. The Guy in the Hat is juggling three luminous balls on a skateboard as it rolls past you. A long exposure photograph would show curved trails of light through the air indicating where the balls have been.

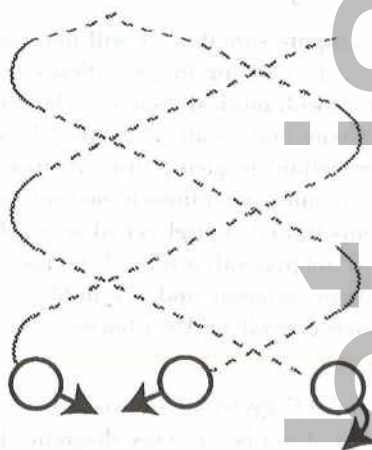
Here's a diagram based on this point of view. Up-down on the page represents up-down in the real pattern but right-left on the page now represents the passage of time.



Unfortunately this doesn't create a very good basis for a juggling notation because, from our sideways point of view, the all important information about right-left ball movement in the pattern is lost.

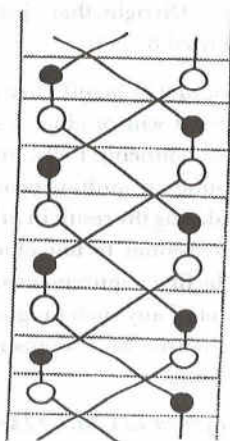
Now imagine instead that we are looking at the Guy in the Hat juggling three

balls from *above*. The light trails make a pattern rather like this.



We've lost the *up-down* motion of the balls but now we have *left-right* on the page corresponding to real life *left-right*. The sequence of time moves down the page.

It turns out that this birds-eye view perspective is a very useful way of looking at juggling patterns. It forms the basis of what I call **Ladder Notation**. This concept has been independently developed by many different jugglers at different times which would seem to indicate that it's such a good idea that it doesn't mind who has it! Here is the the Ladder Notation for a three ball cascade.

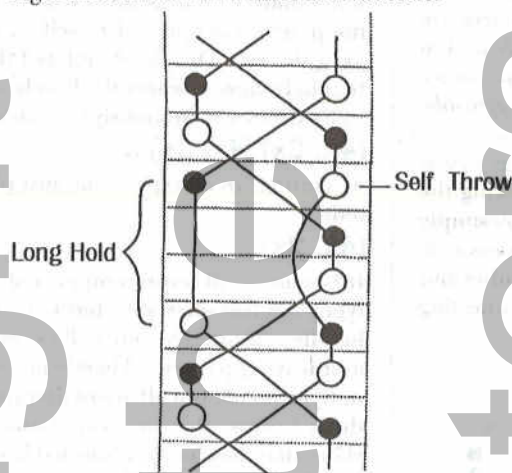


The chart shows a brief section of the pattern and looks similar to the birds-eye view diagram. The lines that criss-cross down the chart are simple representations of the lines in the birds-eye view picture. The open circles indicate the points in time at which the balls are thrown and the filled circles indicate the moments at which balls are caught. The chart is drawn on top of a ladder-like framework whose 'rungs' divide the pattern into 'beats' of time.

The Ladder Notation chart of the three ball cascade tells you a few things about the pattern that might not be totally obvious from looking at the real thing; there is one throw on every beat and balls spend about one beat in the hand and two beats in the air. As one hand is throwing the other is catching and the hands are alternately holding a ball for a beat and empty for a beat. It's also quite noticeable that the paths of the

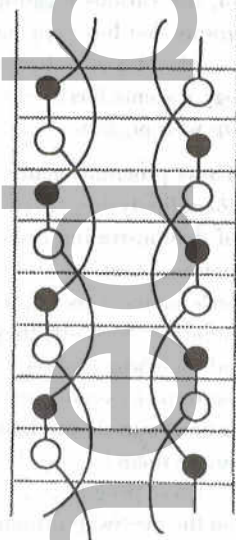
balls combine to make a pattern similar in appearance to plaited hair. You'll find that if you tie three ribbons to three beanbags (fastening the other ends of the ribbons to a doorknob) and then juggle, that the ribbons get plaited. The resemblance is not just superficial!

Here's a slightly more complicated chart, showing a trick thrown in a three ball cascade.



The right hand throws a ball to itself while the left hand gets a long hold before the normal cascade resumes. This is a simple juggling move, but notice how Ladder Notation gives you a very clear view of the structure of this brief event.

The next chart shows a four ball fountain, you should be able to see quite clearly that the pattern consists of two completely independent two-in-one-hand patterns.



Now if you are the sort of person who can cope with this sort of mildly heavy theoretical stuff you will have no trouble getting to grips with these charts. Grab pen and paper and see if you can draw up your own charts for a few simple patterns, try a five ball cascade for starters. The best way to understand Ladder Notation is to scribble a few patterns down.

There's not enough space in this article to go into Ladder Notation in any great depth so I'm forced to point you in the direction of my *Encyclopædia of Ball Juggling* if you are keen to learn more. In a nutshell, Ladder Notation is good for looking at the structure of patterns from the point of view of which hand throws when and to where, but it's not so good at dealing with intricacies like body

moves and twirly bits, crossed hand moves and so on.

By the way, the Ladder Notation in the '*Rastelli Concerto for 4 Beanbags*' cartoon at the beginning of this article is a genuine and juggleable piece containing a few interesting variations on standard four ball patterns.

SiteSwap Notation

Recently, the big name in juggling notation has been **SiteSwap Notation**. Whereas Ladder Notation is diagrammatic in form, using lines to show the paths of balls and marks to represent both throws and catches, SiteSwap is numerical and is only interested in throws. SiteSwap is based on one very simple and very clever idea, every different weight of throw is given a number and that number is simply the number of balls you would be juggling if both hands took it in turns to make that throw as a continuous pattern.

Here's the theory of SiteSwap Notation from basic principles. We'll look at a three ball cascade and start by drawing a row of dots from left to right; each dot signifies a throw.



Now connect up the dots by lines so that each dot is connected to the dot *three spaces* to the right, these lines represent the paths of the balls as they move from one throw to the next. Each ball is thrown on every third beat of the pattern.



In a sense this is a highly simplified and distorted Ladder Notation chart laid on it's side.

Now comes the brainwave that is the secret of SiteSwap. Instead of dots and lines we just write down a row of numbers instead. Each dot is replaced by a single number which indicates which dot that number would have been connected to if it really was a dot, instead of a number, which it isn't. (Um, deep breath and read that bit again I think).

Dead simple really! In the case of the three ball cascade you just end up with a line of 3's because each dot was hooked up to the dot three spaces ahead.

3 3 3 3 3 3 3...

The 3's represent the throw weights, 3's are three ball cascade throws, 4's are four ball fountain throws, 5's are five ball cascade throws and so on. It's pretty obvious that a four ball fountain is therefore:

4 4 4 4 4 4 4...

Some patterns consist of more complicated sequences of throws, a three ball shower is:

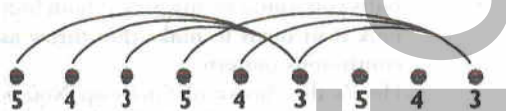
5 1 5 1 5 1...

A '1' is a feed, the action of placing a ball

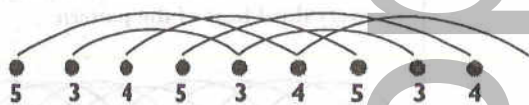
directly into the other. (If you think about it '1111111..' is the basic one-ball juggling pattern, simply passing one ball from hand to hand).

Most juggling patterns repeat themselves, so in SiteSwap you normally only write down one of the repeats. Thus a three ball cascade simply becomes '3', the four ball fountain '4' and the three ball shower '51'. Far more complicated sequences are also possible, things like '534', '441', '6415' and so on. It's important to realise though that *not every sequence of numbers you can write down is juggleable*. For example '534' works but '543' doesn't.

One of SiteSwap's great strengths is that it gives you a very ingenious and simple way of checking the juggleability of a given row of numbers. You simply go back to the original idea of a row of dots connected by lines, label each dot with its number and start connecting them up. For '543' your connecting up diagram might look like this:



Note that the lines from the 5 dot, 4 dot and 3 dot all home in on the same 3 dot. This breaks the SiteSwap rule that says that, when everything has been connected up, each dot should have just one line leading into it and one line leading out. In the real world those three lines homing in on the same dot are the equivalent of three balls arriving at one hand at the same time (it does happen!). Contrast this with the same exercise applied to the juggleable sequence 534:



Everything works out just dandy.

It gets better! For any valid sequence of numbers (by valid I mean juggleable) you can tell how many balls are being juggled by taking the average number in the sequence. So for '3' this is obviously three. '51' gives an average of three as well and '534' turns out to be a four ball pattern. Isn't science wonderful! Furthermore, you can take any valid SiteSwap sequence and add the length of the sequence to any number in it to create a brand new and different pattern containing one extra ball that is guaranteed to be juggleable (your own skill permitting of course). Thus from '534' I can add 3 to any number in the sequence to create a new pattern, take your pick from '834', '564', or '537'. The kind of juggler that likes to invent new patterns simply loves SiteSwap for its pattern-creation capability and the ease with which they can transmit their latest discoveries and inventions down the 'phone.

It's not all good news though. SiteSwap, as so far described, can only handle patterns in which the hands throw alternately ('asynchronous' as the juggle-techs would have it) and in which there are exactly two hands juggling. It has been extended by some to cover synchronous patterns but at the considerable expense of the addition of brackets and other symbols. One of the classic simple synchronous patterns is the Box (sometimes called *Schizophrenic Juggling*) and in one variant of

SiteSwap it would be written thus:

(4, 2x)(2x, 4)...

Both hands throw together so each pair of throws is grouped by brackets. The 4's and 2's indicate the throw weights as before and the new 'x' symbol (or '+' in some dialects) marks throws that cross the pattern (as opposed to self, or column throws). The closely related three ball half-shower, where the hands once again throw synchronously is written as:

(4x, 2x) (4x, 2x)...

or, cutting out all repetitions, just plain old:

(4x, 2x)...

It becomes still more complicated and typographical when you start to try and handle multiplexes and balls entering and leaving patterns. There's no point in trying to tell you all about that sort of thing because the SiteSwap gurus will claim that they haven't finished inventing the system yet. The truth is that SiteSwap is a brilliant system as long as you stick to the simple stuff but it rapidly becomes unwieldy when you try to add on the extras.

Computer Notations

You have probably seen, or at least heard of, the various juggling computer programs that have appeared over the last couple of years. Information technology, it seems, has finally decided to catch up with juggling.

These programs generally perform two rôles; firstly they are simulators, capable of demonstrating a set known juggling patterns that are stored in the computer's memory as sequences of juggling notation. Secondly they are experimental tools which allow you to create new patterns by producing sequences of notation yourself and letting the computer juggle them for you. The notations used by these programs are generally based on the SiteSwap principle and they perform a similar function to that of a computer programming language; that is, to be a language that can be understood both by humans and machines. Usually, I'm afraid, with a heavy bias towards making life as easy as possible for the machine.

Computer notations are certainly the most comprehensive and accurate types of notation so far devised for juggling - they have to be! Computers are so dreadfully stupid that unless you tell them absolutely everything about a pattern they don't stand a chance of juggling it.

The future

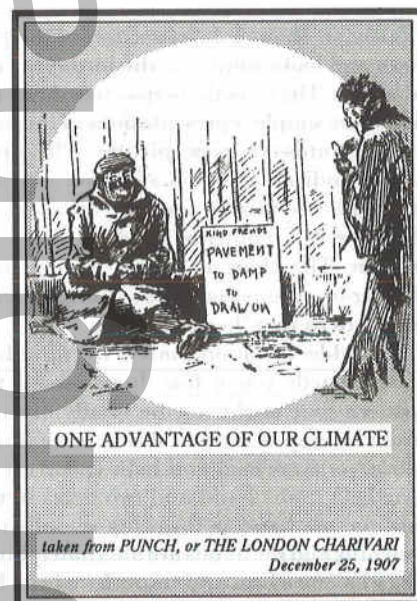
I'm quite sure that we will never see a paper-based juggling notation to compare with musical notation. The simple systems that are already in use will carry on helping jugglers to discover new patterns and convey them to each other. It's important that jugglers realise that there are not presently any hard and fast rules about notation and it's unlikely that there ever will be. Use whatever works for you.

In the *Encyclopædia* I used a combination of words, cartoons, diagrams, Ladder Notation and SiteSwap to catalogue ball-juggling tricks. I'm personally convinced that the most powerful system for communicating juggling tricks on paper is the strip cartoon, but the only way that I could be sure of getting balls correctly placed in my drawings was by using ladder charts.

The most concise and elegant system of all is SiteSwap and I love it for that, but it's horrendously annoying to show your latest masterpiece in the key of five balls to a SiteSwapper and have them glibly comment "...Oh right, that's just a 61355, have you tried 85741?"

The day cannot be far off when a juggling computer-nut will produce a simulator capable of bouncing balls, and tossing clubs around in multi-person patterns while rendering the result in full glorious three-dimensional technicolor on your screen. The first requirement and underlying secret of any such program will be a comprehensive and sophisticated juggling notation.

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CAPTION CONTEST

COMPETITIVE INSTINCTS

We really have hit your competitive instincts this time, haven't we - shame about the creative ones, eh? Or was it just the thought of entering something with better odds than the national Lottery? - and, of course, more fame attached (and no begging letters). No, it must have been the lure of that lovely

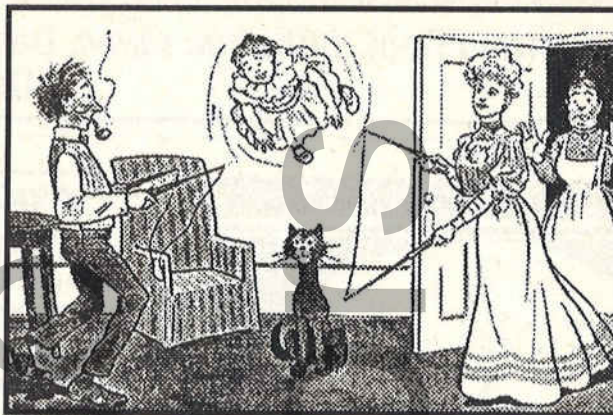
FANTASY FACES face-painting gear, doing the right thing with the right stuff, instruction video 'n'all, and a nice little earner Arthur Daley would have been proud of (maybe the begging letters would be in order, then). It can't have been the *Catch* T-shirts, can it? You've all got them already... Maybe you've worn yours out. Maybe you didn't wash it for so long it fell apart on your back. In that case most of you had better go out and buy one (and the face-painting kit) 'cos most of you haven't won. Much though we'd like to give all of you a prize, you understand - well it would only encourage some of the more deviant among you.

Types like **Alistair Wrenn** (I think that's it) of Aberdeen, whose contribution "*It's not particularly original," says the cat, "but at least it beats the housekeeper's sealed box mime"* had us scratching our heads for some time (actually it was a good observation of the picture, something we're always pleased with). Or **John Bullock** of Alcester, Warwickshire, who managed to disprove my contention that it was impossible to be pervy with this one. No I'm not going to print it. Neither can I be bothered to print the entry from **Keith Cox** of Guernsey, who proved everything we've always said about Channel Island Jugglers (that they're jolly nice people, what do you think we said?), or even **Chris Baxter**, who lives at a place called *'Gagmansbury Farm'*

(Pulloxhill, Bedfordshire), which I assume signifies 'the place where they buried the guy that told jokes' 'cos it sure as heck ain't Chris. Thanks for the gratuitous flattery, anyway.

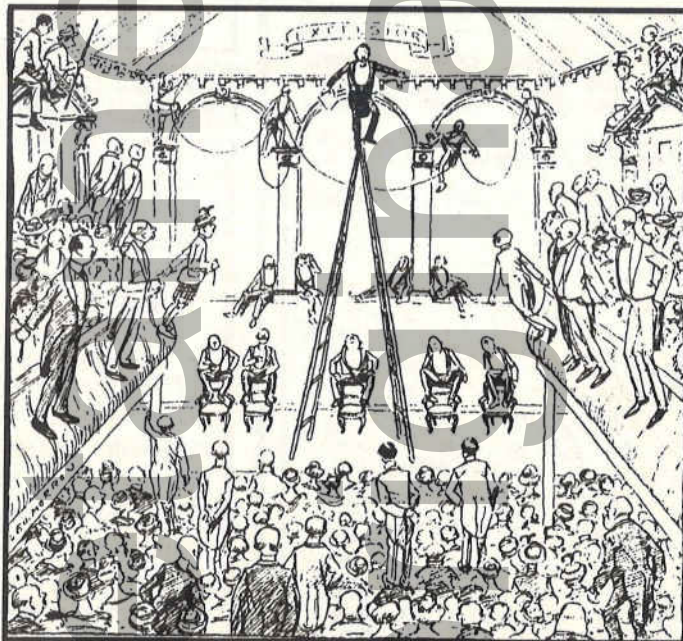
Andy Hewett of Bristol gets a mention too - but for the pretty paper and not his jokes.

We can do better than that, methinks. The CACCCQC (*Catch* Advisory Committee on the Comparative Cackle Quotient of Captions, don't forget) were a little more tickled by *'Horridly, the Social Worker realised she had uncovered another case of child abuse involving diablo worship'*, which managed a CACCCQC rating of 3 (slightly muted by the number of nappy jokes) for **Lee Duncan** of Congleton. Similar points went to **Ellis Saveker** for the surprisingly rare *"Boy am I glad there's not enough room to swing a cat in here"* and some pretty dodgy other stuff, to **Trevor ("that's my real name") Vanderplank** [what? Trevor? -d] for more nappy jokes (I'm told I don't appreciate those 'cos I'm sprogless - I'd have thought the opposite would be the case) and a rather delicious *'Emily got ready to hit the floor - she could see that Dad had reached that 'Condom Moment' again'* (another acute bit of observation), and, finally, to a certain **D. Grant** of Montreal, Canada who had an amusing slice at one of his rival diablo book authors but scored a bit better with *"Darling, you didn't give Lucy another hit from your pipe, did you?"* which I must stress we didn't understand in the slightest - and we couldn't let Donald win anyway, it



would cost us too much to send the prize. Doing somewhat better, with a 4 on the CACCCQCometer, we find **Humito e Psycloibe** (er... not sure you spell that right) of Bridlington whose *"As a child I was passed from one parent to another"*, coupled with *"See kid... you don't get this much fun from a computer!"* (more wry grins from the parents) wins that essential fashion accessory after the fact, a *Catch* T-shirt. So does **Nicky Hewgill** of Hat Fair, Winchester, who for some reason I can't quite put my finger on came up with *'At last PeeWee & Emma were learning to work with children'*, which nudged up to a 4.33, but though she swore she needed the face-paints for Council Meetings I was feeling mean (and the Council should buy their own) so awarded top prize, 4.5 megaCACCCQs an' all, to **Dave Stevenson** of Broughton Astley (ah! circus in the blood!), Leicestershire, whose *"Rose, turn the lights off and we'll set fire to it"* really brought out the worst in our judging panel. Dave gets the **Fantasy Faces** ultimate selection, a pat on the back and a job for life. The rest will, as I said, have to go out and buy one.


Right! Get yer laughing gear round this one, then! It's from *Punch* 1908, filched one more time from the **Todd Strong** collection (thanks!) and the person who manages the biggest load of kiloCACCCQC on this (shouldn't be too hard, but with you lot, who knows...) wins a set of **BRAND NEW** multi-coloured silicone coated **FIRE BALLS** so exciting they're hardly even in the shops yet and so, er, *cool* (they don't even burn your hands on the ends of the cartridges any more (allegedly)). A further improvement on what is probably *still* the most exciting prop out. These marvels are the work of **FYREFLI**, who have also recently produced a new **FIRE DIABOLO** with new aluminium cartridges which sounds pretty damn fab - exactly how fab is what the lucky 2nd & 3rd prizewinners are going to find out. I'm going to have to work harder on the cheating this time, these sound a bit blimmin' good.



The Catch Christmas Gift Guide

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"Not the yellow end!"
"Has anyone got a
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spring loaded model - throws
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be your own *Ultravision*
find those lost balls in any
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Let us cover your walking globe with
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It moulds
to the
shape of
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DESKTOP TRAPEZE

Executive Toy -

flip Sandra the spangly
dolly from
bar to bar



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Sheffield Community Circus Centre

A collective project between **Swamp Circus**, just back from doing *Fundango* round Germany, and other groups/performers - planned to be a rehearsal space, circus school and venue and a jolly good thing too. They're looking for volunteers and especially administration personnel to join them at this exciting early stage... If that sounds like you, drop 'em a line at Unit 2, 56 Garden Street, Sheffield S1 4BJ or ring Brett, Jake, etc., on 01742 731398.



This could be you - Swamp Administrators.

Just when you thought it was safe...

to go back to Covent Garden, **The Ballet Hooligans** are back. That's all the space you're getting, Lee - tell us something interesting or take out an advert. Apparently they're switching on the Covent Garden Christmas lights but they don't say when. Fabulous.

Warwick Street Entertainers' Competition isn't till June 3rd but they're telling us about it now. One of those *busk all day, maybe get selected for the final jobs*, lots of pitches, cash prizes, campsite, you know the score. Send details to Dick Dixon, 13 Styvechale Avenue, Earlsdon, Coventry CV5 6DW.

Gloucester Code of Conduct

Gloucester becomes another city to adopt a code, which is a far-from difficult seven-point compendium of good sense - though it does say that directly soliciting cash is illegal, so watch yourselves. Permits to busk are available from Mr. N Hadley, City Environmental Services Officer, Herbert Warehouse, The Docks, Gloucester GL1 2EQ, 0452 369330.

The Longest Street Party

13th May 1995 - *The Variety Club* needs as many street performers as they can get for this World Record Attempt - they're pretty good at attracting publicity so it could be good to be involved. Contact Roy Cooper, Variety Club of Great Britain, Heatherdene, Henfield Road, Smallsole, Sussex BN5 9YG.

National Association of Street Entertainers

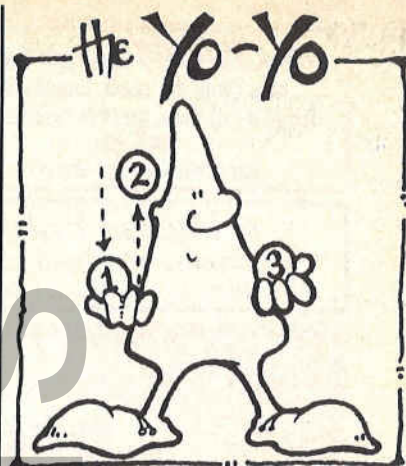
the above two snippets of jolly useful information were from the NASE newsletter - but we're not going to pinch any more bits 'cos if it concerns you maybe you should become a member yourself. If you're after details of busking jobs in: **Eden Walk, Kingston-Upon-Thames; Bournemouth Council's 'Round in the Square' programme; Southend; Kilburn High Road** and others, well you should have had the newsletter - the address is on page 37. Or enquire locally.

Showoffs required

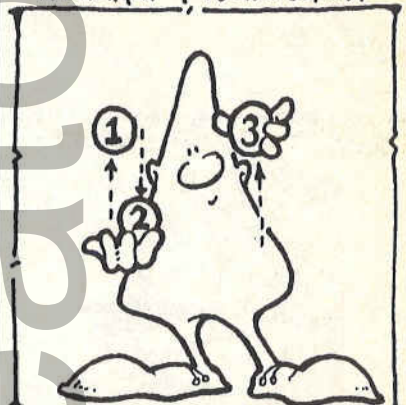
Ballistics (see article page 5 and their ad) want people to demonstrate their groovy *globalls*, etc. If you're 5-ball fluent with tricks and a good 3-ball routine, they may have a use for you - give 'em a ring. If you've worn your balls too hard already, they do a cleaning service to keep 'em bright.

Tricks by Mail

If life's too quiet, well maybe you need the *Donald Grant Play-By-Mail Diabolo Workshop!* It only costs the price of a stamp and places are unlimited. Whether you're just starting out, want to learn two, or want to steal some of the fifty-three new moves discovered since DG started 'research' in Montreal, just put pen to paper. The new 2-diabolo cat's-cradle static suicide floor start [yer wot? - d] is truly something to behold: you won't be disappointed. And remember, many of these tricks are not available in the shops... Anyone desperate enough to stay ahead, write to Donald at 1007 Rue St. André, Montreal, Quebec, H2L 3B4. Sounds like he's really desperate for mail. Any teenage penfriends out there?



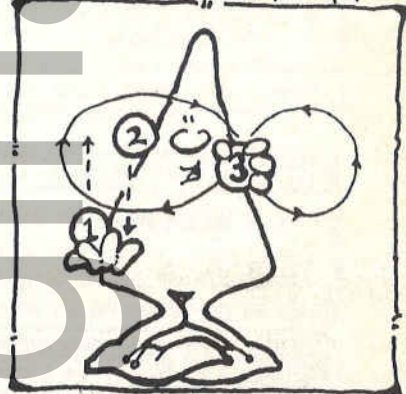
Juggle 2 BALLS in one HAND, in A straight up + DOWN Column



Keeping Hold of No 3, Move it up + DOWN in TIME AND PARALLEL to 1



Got it? Now try moving 3 up AND DOWN ABOVE 2. It'll look like its pushing + pulling.



It's A cheap trick - AND GUARANTEES A smile, if NOT A chuckle - But its MORE Difficult than it looks! ONCE MASTERED though, ALL MANNER of WIERD things happen

DECEMBER

Dec. 11 **Patchwork Circus**. The Cambridge Drama Centre, Covent Garden, Cambridge, 2.30 & 7.30 pm, £5/3.50, Box Office 01223-322748. 'Life Without Gravity' premier of touring show. Manipulative and Aerial Circus/Theatre without the constraints of normality.

Dec.15 **Quirkus Big Night Out Renegade Party** The Ardri, Hulme, Manchester, 9pm-2am, £3/2, Bar, entertainment, big fun.

JANUARY

Jan.14 **Balls-Up II** Collegiate Campus, Hallam University, Sheffield. 10am-2am. Two halls, stalls, bar, veggie & vegan nosebag, games inc. Volleyclub, workshops, UV silly hour. Please bring soft-soled shoes. Trapeze workshop with Exponential, general mayhem (dis)courtesy of *The Avant Gardeners*, free workshops at The Leadmill 12-1, 1.30-2.30. End of event gig with *Ship of Fools*, *Walter Wray*, *Elfin*. £6.50/6, under-14s & OAPs free (that's OK for us, then...) Gig only £3.50.

FEBRUARY

Feb.3-6 **3rd New Zealand Juggling Convention**. Wellington College. All you want. PO Box 13-614 Johnsonville Wellington NZ fax (04) 479 3586.

Feb./Mar. **Wellington Fringe Festival** New Zealand.

MARCH

Mar.2 early 5th **Tasmanian Circus Festival** Way down there too.

Mar.20-26 **World Clown Convention** Southport Floral Hall. The big international (ie. mostly American) event, usually held in the US. Lots of

visitors from Europe and of course the UK. Details for now from *Truffles* (Franklin Arbisman), 13 East Moor Crescent, Roundhay, Leeds, West Yorkshire, LS8 1AD, 01532 665526.

Mar.24-27 **1st Australian Juggling Festival** Margaret River (famous wine-producing region!), Western Australia. 'International Stars' wanted - send 'em a vid. audition tape. Apart from that there's all the fun of a convention, shows, open air night market, wine bottle juggling competition, juggling in *Mammoth Cave*, etc. Ffi. PO Box 556, Esperance, Western Australia, 6450. Tel./fax. +61 (0)90 714896.

Mar.31-Apr.2 **April Fools' Juggling Convention**, Talahassee, Florida, USA.

MAY

May 25-28 **11th Nordic Juggling Convention** Helsinki, Finland.

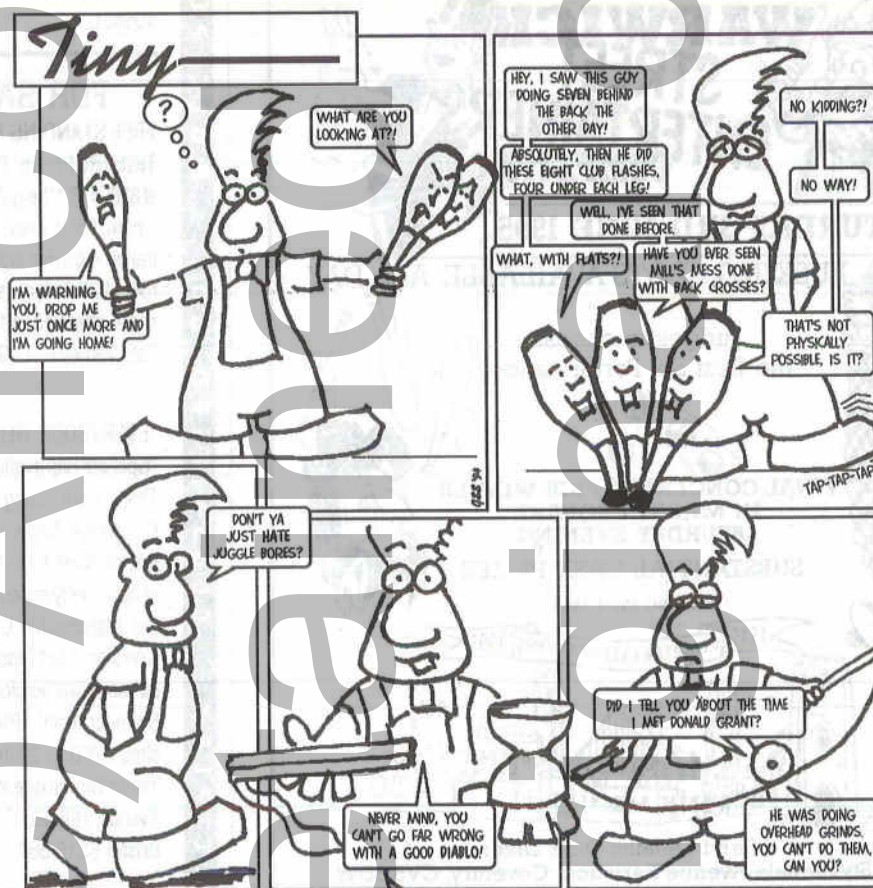
APRIL

20-23 April **British Juggling Convention** Norwich. Hewitt School, Norwich - 3 Gyms, a swimming pool, approx. 200 capacity theatre, a huge make up room with large mirrors, and of course acres and acres of playing fields for camping, outside stages etc. The public show threatens to include a number of overseas acts including a piano juggler.

Pre-registration forms will be available in the next issue of *The Catch*, but if you wish to register early and ensure accommodation (limited to approx. 150 rooms), send SAE to:-

The British Juggling Convention/Festival/Party

c/o Will Chamberlain, 194 Nelson Street, Norwich NR2 4DS



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YET ANOTHER BALLS-UP!

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Free Public Workshops with Richard Gillett (Shoestring Circus) AT THE LEADMILL From 12.00 -> 1pm + 1.30 -> 2.30pm

DAVE PROCTOR (Circus) AT THE LEADMILL

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Collegiate Campos Hallam University (off Ecclesall Road, Sheffield)

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10am -> 2am

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PLEASE BRING Soft-Sided Stools

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DAY Tickets £6.50 • £6 FLYING TEAPOTS • UNDER 14s + OAPs FREE (GIG ONLY £3.50 ON DOOR)

Tickets available in advance by sending S.A.E. AND CHEQUE TO MERIDIAN 56 THE LEADMILL, SHEFFIELD S1

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Telephone: (0275) 332655

JOBS!!!

PHYSIOTHERAPIST JUGGLER WANTED for a few hours research work (initially) on a new product. Contact Beard Juggling Equipment 01422 843672.

CROISSANT NEUF

The world's one and only wind/solar powered all-human circus would like to invite performers of all kinds to submit their brochures/videos for the 1995 season - we require jugglers, acrobats, magicians, clowns, diabolists, speciality acts, etc., plus tent crew and a nanny/teacher. Excellent wages, fascinating gigs, lots of jolly good fun!! Also required are complete shows, solo or otherwise, with an environmental theme. Please write to Andy & Sally at Laurel Farm, Priddy, Wells, Somerset BA5 3BA or call on 0749 677436 / 0831 405661.

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FREE STANDING PORTABLE TIGHTROPE rig. Can operate at 8', 6', 3', & 1' heights. 13' cable length. £550. Also - Equipment trailer - carries tightrope and room for lots more stuff. Needs some attention. £175. Phone Kate Verney 0117 955 9280.

"EVERYBODY HERE SHOUT 'Spencer Rap available now!'"

That's right, Juggling James Brommage (Rappin' Frank) has just pressed 1000 CD singles of his novelty songs as heard at the Manchester Convention. Contains 'Start Tossin' your Beret' and two versions of 'The Spencer Rap'. Please send cheque/PO for £4 (inc. P&P) to James Brommage at 63, Forest Avenue, Hillfields, Fishponds, Bristol BS16 6BZ.

LONELY?

EDDIE from Jugglers in Nottingham would like to get in contact with Ken Zetie & Chris Sly. Please contact Eddie on 0602 503744.

HELP!

DARLINGTON/RICHMOND (North Yorkshire) area - is there anybody out there who would like to join with other juggling/unicycle enthusiasts for a club/practice night. Please phone Jenny on 0748 818033.

LOST & FOUND

LANCASTER CONVENTION - FOUND a large diablo. LOST three rings (orange, pink, purple). Write c/o SLUJ, Student Union Building, Lancaster University, Lancaster, or ring 0524 65201 ex.4606 and ask for Jo.

LANCASTER CONVENTION - Girl with green witch costume. You said you'd meet me in the bar. Hard luck, I went off with your friend.

LOST - The tune fell out of my penny whistle at Glastonbury, and no matter what book of Irish tunes I look in, I can't find it again. Does anyone know where the starting note went. Please help, busking income depends on it. Box 6/8.

RAVE CIRCUSES - what's happened to you? Drop us a line at *The Catch* - even if you've all moved to Rimini, Spain, Moon, wherever.

DEAR JOHN please come back. All is forgiven. We don't need the money that much. Don't bring Terry. Love *Cirque Major*.

PAUL MOROCCO WITH OLÉ!

(Paul, Antonio Forcione, Alessandro Russo)

Dec.5 London Comedy Festival,
Riverside Studio, Hammersmith,
8pm. Ffi tel. 0181 748 3354
Apr.11-13,18-22 Battersea Arts Centre,
London. Ffi tel. 0171 223 2223

CHINESE STATE CIRCUS

*New show, new stars, traditional skills,
new thrills. Unmissable.*

Nov.29-Dec.4 Derby Assembly Rooms
01322 255800

Dec.6-8 Ipswich, The Regent
01473 281480

Dec.9-11 Great Yarmouth Hippodrome
01260 297589

Dec.12-18 Bristol Hippodrome
01272 299444

Jan.9-15 Paignton Festival Theatre
01803 664420

Jan 17-29 Cork Opera House (Th)
Ticket Prices from £6-£14.50
but there are concessions.
All indoor Theatre shows.

GANDINI JUGGLING PROJECT

*Taking juggling and movement to places
most of us don't dream of. Has to be
experienced at least once - and if you get
the bug...*

nEither Either both...

Nov.29/30 Bloomsbury Theatre, Euston,
London

caught - "still"/hanging...

Dec.3 Gulbenkian Theatre, Canterbury

Feb.10/11 Workshops, Bracknell

Feb.11 South Hill Park, Bracknell

Feb.14-17 Workshops, Liverpool

Feb.18 Unity Theatre, Liverpool

Feb.21/22 Springloaded, The Place,
London

Feb.27-Mar.3 Workshops, Shrewsbury

Mar.4 The Music Hall, Shrewsbury

Mar.9 Pegasus Theatre, Oxford

Mar.10 Madcap Theatre, Milton Keynes

Apr.1 Roda McGaw Theatre,
Woking Dance Umbrella

HOIPOLLOI THEATRE

in The Godmother

*Grotesque comedy, bouffon characters,
lots of physical antics, and directed by
Clive Mendes of Theatre de Complicité
who are very 'in' all of a sudden.*

Jan.18/19 UEA, Norwich

Feb.28 Dartington Arts, Totnes

Dates forthcoming in Taunton, Worthing,
Uppingham, King's Lynn, Spalding, New
Milton, Torrington, Bridgewater, Bedford.

COMMOTION

in The Quest for Don Quixote

*Highly-rated Circus Space clown tutors,
ex-Complicité too, a mixture of puppetry,
clowning, visual and physical imagery
that should prove exciting viewing to
anyone in street, stage or circus
performance.*

Dec.2 Brewery Arts Centre, Cirencester

Dec.3 Workshop, Gloucester

Dec.3 Guildhall, Gloucester

Jan.2-8 Germany

Jan.17 Old Town Hall, Hemel Hempstead

Jan.19 Kings Lynn Arts Centre

Jan.20/21 UEA Drama Studio,
Norwich + workshops

Jan.24 Weymouth colleg + workshop

Jan.26-28 Workshops, Cambridge
(lbc)

Jan.27/28 The Drama Centre, Cambridge

Feb.1 Bournemouth & Poole College
(lbc)

Feb.2 Ashcroft Arts Centre, Fareham

Feb.3 Christs Hospital Theatre, Horsham

Feb.5 Queen Mother Theatre, Hitchin
(lbc)

Feb.7 Thameside College,
Ashton + workshop

Feb.8 York Arts Centre

Feb.9 Dovecot Arts Centre,
Stockton + workshop

Feb.16 Central Studios, Basingstoke

Feb.17 Taliesin Arts Centre,
Swansea + workshop

Feb.20-25 The Tron, Glasgow
(lbc)

ANGELA DE CASTRO

in The Gift

*She's brilliant - you could take anyone
from clown-inspired kids to art-fixated
oldies to this and they'd love it. Better still
if, like us, you can pick up on all of
those!*

Dec.1 Workshop, St Helen's

Dec.2 The Citadel Arts Centre,
St Helen's

Dec.3 The Studio, South Hill Park,
Bracknell

Dec.4 Workshop, Bracknell

Dec.21-23 Bluecoat Arts Centre, Liverpool
(6 shows) TBC

Feb.4 Forest Arts Centre, New Milton

Feb.7 Somerton Arts Centre,
South Petherton

Feb.14 Wakefield Arts Centre
TBC

Feb.16-18 Yvonne Arnaud, Guildford
TBC

Feb.27-Mar.4 Humberside Touring
Agency (5 shows) TBC

Forthcoming shows in Lewes, High
Wycombe, Cheddar, Birmingham

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*Superior-skilled traditional variety-style
performer from distinguished family of
same.*

Dec.22-Jan.10 Panto at

Rotherham Theatre

SKYLIGHT PERFORMANCES

Fire Shows Rochdale Area Dec.21

Youth Circus Production: Dec.16/17,

Skylight

Details: Skylight, Broadwater Centre, Smith
Street, Rochdale OL16 1HE Tel. 0706

50676 Tel/fax: 01706 713638

For details on the whereabouts of trad. cir-
cuses (whose traditional form of communica-
tion is the poster, not the gig guide) including
Zippo, Harlequin, and the Chinese State, you
can now ring a *Kingpole* (Trad. Circus mag)
information line on 0891 343341. This is a
premium charge line, but pretty waffle-free.
Harlequin's information line is 0836 222554

CABARETS

LEEDS

HULLABALOO NEW CIRCUS CABARET

Haddon Hall (pub) music room, Burley, Leeds
4.

Fortnightly on Saturdays, at 8 for 8.45, costs
a paltry £3.50/£2.50 concs.

Dec.3 *Tim Dalling*, not once but twice, *Bell &
Bullock* from EEzy Trapeezy and Neil Bennett
aka. The man with no shoes.

GLASGOW

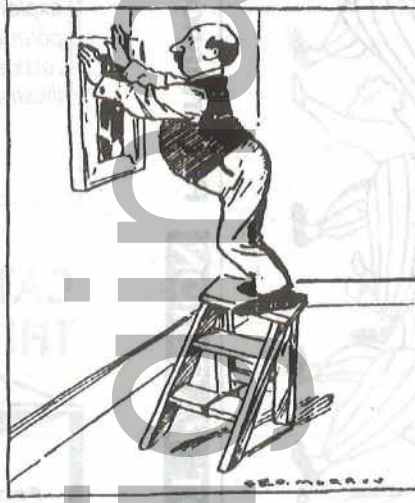
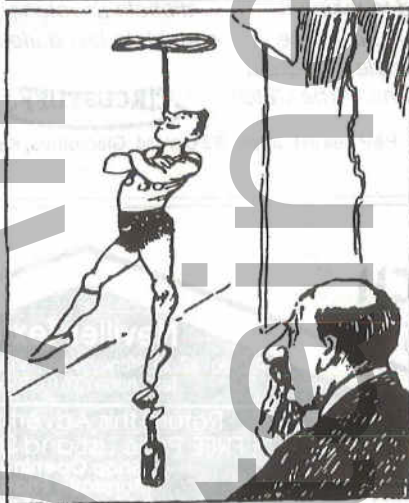
Glasgow's first New Circus Cabaret comes to
central Glasgow and East Kilbride on Dec.1&2.
Including international superstars *Cosmos*
and local heroes *Co-Motion*. Ffi. Ring Chris on
0141 427 3581.

LONDON

CIRCUS SPACE CABARET

Shoreditch Power Station - Coronet Street,
Hackney, London N1 6HD, tel. 0171 613
4141. Near Old Street (Northern Line)

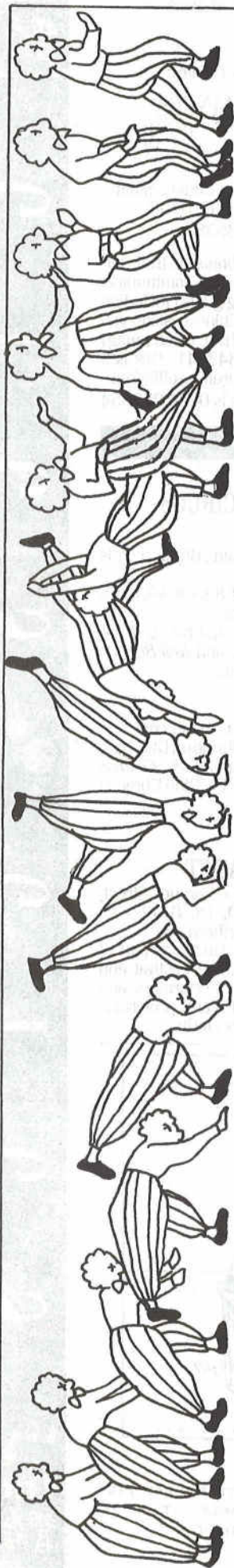
Cabaret programme starts Jan.27 as part of
the London International Mime Festival and
runs fortnightly from Feb.4. Performers and
crew required, send details (and preferable
video) or ring for application form.



LIFE'S LITTLE ANOMALIES.

WHY IS IT THAT A PERFORMANCE
OF THIS KIND, SEEN ON A MUSIC-HALL
STAGE, SEEMS TOO TRIVIAL TO MAKE
ANY REMARK ON—

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and much, much more.

CIRCOMEDIA

Bristol's Academy of Circus Arts and Physical Theatre

Short courses this spring, taught by Circomedia and ex-Fool Time tutors and guests, including: Aerial and Tight Wire (beginners, intermediate and advanced) with Jackie Williams who has worked with Circus Roncalli and Le Cirque de Soleil.

Advanced Acrobatics with Ernesto Sarabia (ex Cuban National Circus).

Dance and Object Manipulation with Sean Gandini.

Rigging and Make Your Own Trapeze with Dave Spathakay of Ra Ra Zoo.

Movement Improvisation with Helen Crocker of Circus Space, Ra Ra Zoo, The Royal Opera and Bristol Old Vic.

For details of the full programme, including information about Circomedia's One Year and Three Month Foundation courses in Circus, Performance and Devising Skills, send SAE to: Kim Lawrence, 116 York Road, Bedminster, Bristol BS3 4AL.

COSMOS

Residential workshops in UV & fire & club swinging with Anna Jillings & Jim Semlyen and friends, among the best you'll find. Excellent locations, great veggie grub, workshops all day and all night. Could be inspirational.

May 5-8 Lower Shaw Farm, near Swindon, Wiltshire
01793 771080.

May 20-27 Laurieston Hall, Castle Douglas, SW Scotland
Ffi. Jim/Anna, 01904 430472

CIRCUS SPACE

Shoreditch Power Station - Coronet Street, Hackney, London N1 6HD, tel. 0171 613 4141. Near Old Street (Northern Line)

Short Courses

- Nov.26 Imaginative (advanced) Club Swinging with Anna Gillings £20
- Nov.27 Club Swinging Convention £5 (free to the above course)
- Dec.18 Introduction to Clown Gerry Flanagan (Commotion) £20
- Dec.17-18 Dance & Juggling with Sean Gandini. Set material and devise-your-own for jugglers or dancers £35.
- Jan.15 Introduction to Circus Skills afternoon £20.

Circus Space Intensive Courses

Jan.9-Mar.3 Two Month Physical Circus Skills Course

For those with a good existing skills & fitness level, includes devising routines and preparing performance. Phone now! auditions are Nov.26! £450.

Mar.13-Apr.28 Circus Teacher Training Course

With particular reference to teaching aerial and acrobatic skills, also juggling, stills, etc. Includes a British Amateur Gymnastics Association teaching qualification, and is expected to qualify you for the NVQ in Circus Teacher Training that Circus Space are currently developing, when this is introduced. Full details available in December.

Sep.1995 BTEC National Diploma in Performing Arts / Circus

Two-year course, postponed from this autumn. Equivalent to 2 A-levels, aimed to allow you to progress directly to employment or more advanced qualifications. Includes Movement Studies, Language of Circus, Aerial, Acro, Manipulation, Equilibratics, Arts Administration, Production Techniques, Performance Workshop & Project. Full fact sheet & application form available, auditions to be held in the Spring.

Also! Regular weekly or three-weekly classes in flying trapeze, static trapeze, swinging trapeze, cloud swing, corde lisse/web, acrobatics, tumbling, acrobalance, juggling, unicycling, wire walking, trampoline... and probably more... Ring for the full SP.

Don't forget *Circus Space* membership gets you quids off everything for £36 a year.

Spaces for hire, unsupervised practise sessions etc. - call 'em.



Hanging around at Skylight

SKYLIGHT

Circus Arts Training Education Performance Broadwater Centre, Smith Street, Rochdale OL16 1HE Tel. 01706 50676 / phone fax 01706 713638

Jan.23-Mar.10 Circus Theatre Course: 7 weeks, 18 hr. p/w tuition and 6 hr. p/w optional practice in Skylight's space. Performance skills and circus arts, including acrobatics and aerial taught by excellent tutors: Jim Riley, Gerry Flanagan, Jackie Sysum... A good level of fitness necessary. Course culminates in a group performance. Auditions 14 Dec. Max. places 9. £380.

Autumn Short Courses.

- Nov.26-27 Acrobatic balances - not for beginners, Jackie Sysum, £35.
- Dec.3 Pyrotechnics, Darren Wallis, £19 (inc. materials)
- Dec.4 Circus Skills - Fun day and intro-

duction, Jim Riley, £14.

Dec.10-11 Swinging Trapeze, Deb Pope, £36.

Short Courses 1995.

- Jan.28 Club-swinging, Anna Jillings, £10
- Jan.29-31 Clown (3 days), Gerry Flanagan, £48
- Feb.4 Trapeze - basic, Jackie Sysum, £17
- Feb.5 Trapeze - linking movements, Jackie Sysum, £17
- Feb.11/12 Acro-balance not beginners, Jackie Sysum, £36
- Feb.18 Circus Skills - Fun day and introduction (children), Jim Riley, £10
- Feb.25 Pyrotechnics, Darren Wallis, £19 (inc. materials)
- Feb.26 Circus Skills - Fun day and introduction to skills, Jim Riley, £14
- Mar.4/5 Cloudswing, Sue Brent, £36
- Mar.18/19 Swinging Trapeze, Deb Pope TBC, £36
- Mar.24-26 How to be A Stupid, Angela De Castro, £36

Regular sessions:

- 7-9 Monday Circus Skills, adults
- 4-5.30 Wednesday Youth Circus
- 7-9 Wednesday Aerial

(ring to check for aerial)
Rehearsal space often available for performers.

OLLY CRICK

Juggler, comic and Commedia man running specialised courses in Bristol: full details from him on 0117 955 3479

- Feb.4 An Introduction to Comedy (Filton College 0117 979 8909)
- Mar.4 Relating to an Audience (Filton College 0117 979 8909)

NORWICH CIRCUS CENTRE

104 Nelson Street, Norwich NR2 4DS.
Tel. 01603 613445.

ZIPPO'S ACADEMY

The next 6-month intensive starts in May 1995, auditions take place regionally in January and February. Fee, course only, is £1750. See the end-of-course show review and think - it could be you!

For further details contact Verena Cornwall, Manager, Zippo's Academy, 164 Stockbridge Road, Winchester, Hampshire SO22 6RW 01962 877600

The Catch are sponsors of *Zippo's Academy* under a nice little double-your-money deal with BSIS. So we haven't got any more, sorry.

ALBERT & FRIENDS

Kids' and Young people's courses. Hammersmith, London. Info. on 0181 741 5471

MUDDY MANIACS

*A UNique perspective
of the POLARIS
CHALLENGE, 29th-
30th October 1994
near Hay-on-Wye,
Wales. By the
incurrible Duncan
Castling.*

When Andy and I completed the first Polaris in Galloway we wondered whether we could attract any other Uni teams for the next event. Then Andy went to Australia (to escape a re-run?) and the question was academic 'cos I was partnerless. That was until Simon Schofield of the *Ugly Juggling Company* decided to make Radnor Forest his inaugural challenge event and give the Polaris [a mountain-bike orienteering event, for those who missed last issue -d] a bash on Unicycle. Talk about a baptism of fire!

Two weeks before the event, BLIND PANIC - we found out that there were *two* other teams. Ye gods! We might have to start training! But our fears proved groundless when both teams failed to show at the start.

We arrived at the event centre, Baskerville Hall, in the dark, with the rain. After team registration we marked up our map and threw away most of the northern bit as impossible terrain (not a good idea). We then collapsed in Simon's van listening to the downpour which gradually got worse and worse.

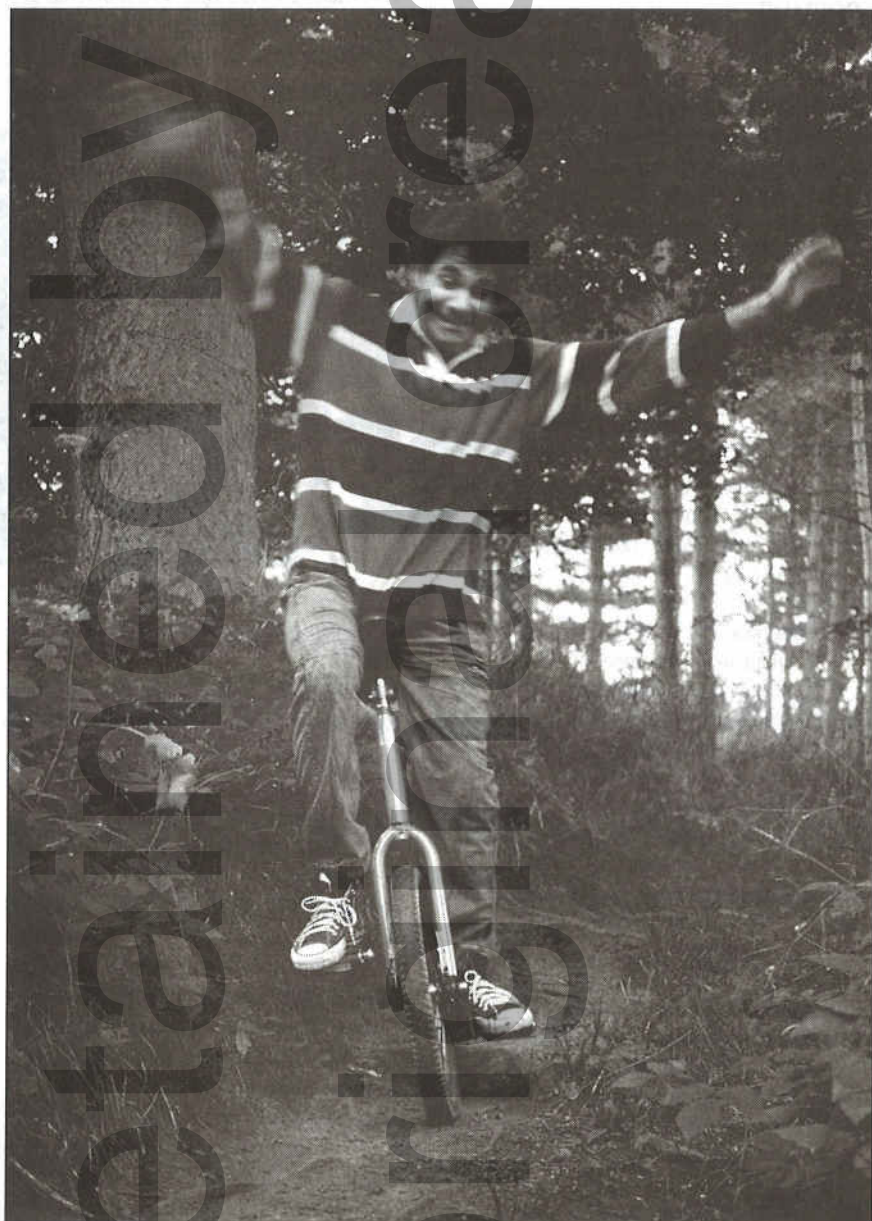
Next morning the rain was lifting with the mist as we got ready for the 4km ride to the start. One of the most sensitive parts of a MUni [mountain-unicycle] (apart from the seat) is the tyre/road friction relationship, and with total disregard for common sense I had changed my BMX tyre for a 20" MTB [mountainbike] mudlugger earlier in the week. As we rode to the start I discovered that it was almost impossible to ride up hills. Time for a quick pit-stop and, one sooper quick tyre change later (thanks to Woody & Roger from Polaris) we were off. In fact I was off more than Simon throughout the day but that's life.

Our game plan was to use the seven hours to gain as much height as possible early on, picking up checkpoints on a direct-as-possible route to the half way camp (which was just on the edge of our cut-down map, oops!). The first part of the ride to Painscastle [!!] went well through the mist and drizzle then we bashed

up the road to Llanbedr hill before cutting across the bridle path to Lettypoed. A MUni can go up fairly steep hills provided there is traction and no big boulders. Sod's law, I always get it wrong, but at least I'm getting good at face-plants. We then followed the road to Bailey before yomping up to the 1600ft saddle at Allt Dderw and our first checkpoint. Carrying an MTB up gloopy tracks is a pain, a MUni weighs about 15lb which is a damn sight easier! The downhill to Glasnant was great fun - generally MUnis go down better than up, mainly limited by how much pressure your kneecaps can withstand (fixed wheels, remember!). You should have seen the faces at Black Yair checkpoint when we turned up - though we bottled out at crossing the ford 'cos we found a bridge! We did a lot of walking/wading in the mud on this leg, but so did other competitors, 'nuff said. The ride/slide to the main road was a hoot - three inches of porridge mud, and we rode through most of it. Next a bash up the road (flat out speed about 5mph) to New Radnor after chucking the MUnis in the river for a wash. Poor deluded souls, we actually thought then that we were home and dry(?), we should have known there

would be a sting in the tail: two miles of climb, some about 1 in 3 gradient, yes we were glad we weren't pushing a bike. I didn't see *anyone* ride that mother. After 5 hours 35 minutes and 110 points we were at the camp and we had beaten about eighty teams. MUni grins increased by 100%.

We were mightily impressed with the camp. It would have been almost level for about ten tents but we weren't amongst them; the one hour queue for water was well appreciated by all. Once we finished our cooking we relocated the juggling gear (thank god we didn't have to transport it up there) - in addition to balancing on a MUni all day we had agreed to do a workshop/show as well. We decided to do some fire club juggling/swinging in the wind and rain because we are very sad people. I did my piece, the seriously complicated 3 club cascade with drops and random catching of the burning bit for excitement. Simon seemed unaffected by the wind/rain/darkness - throwing behind his back, nose balances and flourishes, damn. A good job I didn't need to hold handlebars the next day. But the looks on the faces of the other competitors made it all



Down the slippery slope to total sadness! PIC. DUNCAN CASTLING

UNICYCLE HOCKEY RESULTS

Lee's mysteriously re-appeared just as stealthily as he vanished (welcome back! now there's someone else to be rude to again), and brought with him the results of the *Skate Attack* Unicycle Hockey South East League. And of course you're all gagging to know what they are...

League-table-wise, tops are HUG, who won 11 of 16 games, with 69 goals for and 33 against; trailed by Lunis, winning 10 out of 11 games with 86 goals for and only 23 the other way; and SLUG, on the same points but pushed into 3rd place by virtue of winning a total of 9 out of 16, with one draw, 77 goals to 43. Tunbridge Wells Royals, Croydon and Team Scratch are notable for winning no games at all. In a tournament played October 16th, Lunis beat Cycos 14-7 in the final, other semi-finalists being SLUG and HUG.

If there *are* any other uni-hockey leagues out there, we'd like to publish your (edited) results, tournament details, etc... Where are you? If Lee can stick his head back up above the parapet then there's no reason why you can't. It's quiet, *too* quiet...

worthwhile. Yup they now knew we were certifiable and I loved every minute of it. Then we did it again and followed up with a workshop lit by Petzl head torches - certainly different. A few tins of beer later, time for bed.

It would have been nice to have had a good night's sleep but the gale-force winds and rain put an end to that - never mind the loony with the tractor and blazing headlights at midnight. Next morning we felt really refreshed and rested. Like hell we did. Everything ached, I smelled of singed hair, and five more hours in the saddle was definitely not going to make things any better. At least it wasn't raining. We walked like John Wayne up the first climb...

Sunday's speciality was the variety of mud we encountered. Knee deep, gloopy, porridge, runny, you name it we rode, fell, slid and climbed through it. The sad thing is we actually started to enjoy it. I would love to see the type of vehicle that can negotiate those white roads, because I now know MTBs and MUnis certainly can't. Yomp, Yomp, Yomp. Then a checkpoint in Gilwern Dingle, a stereotype Dingly Dell if ever there was one, beautiful. Having amassed the day's total of 30 points we decided to bash for home, 140 points gross if we could get back in time. Words cannot do justice to the pain and suffering that went into the last 10 mile push, incorporating as it did a puncture and problems with crank cotter pins. It was just a matter of pedalling what we could and yomp the steep hills, of which there seemed to be

Catch



ZIPPO'S CIRCUS ACADEMY OF CIRCUS ARTS

End-of-Course Show

After a rigorous six months training in all aspects of circus life, *the eight students of ZACA* finally presented their end-of-term showcase to friends, family and potential employers at the Big Top on Peckham Rye, London.

The afternoon performance, before Zippo's main show that evening, was an opportunity to present the kind of skills for which they had been in intensive training since last May. After a couple of individual warm-up pieces, the performance opened with a *No Fit State*-style comedy vaulting routine, featuring all eight students and which was apparently "responsible for more minor injuries than anything else all summer."

There then followed variations on the theme of 'trapeze': swinging, static and doubles; with some intermittent rope work and tight-wire. Not so much 'off-the-wall', as 'off-the-floor' circus.

Kris Sayers, resplendent in purple spangly tights, performed an adventurous solo swinging routine, unfortunately coming off near the end after trying a particularly difficult step back off the trapeze. Luckily he was using a lunge! Fully recovered, he showed up again later - this time in white spangly tights - with his partner Tina Carter for an impressive doubles piece. He explained that they had originally tried wearing black, but after seeing themselves on video realised they were almost invisible, hence the white tights. Fair enough Kris, but what was your excuse for the purple ones?

There was some delightful clowning

from Steve Taylor, who managed to keep everyone amused with a stuffed fish, a jug of water and a frying pan. Tina's 'Rag Doll' cloud-swing routine was as good, if not more imaginative and entertaining, than the similar act in the main show later. She and Steve as 'clown and doll' also performed a good doubles acro piece.

Afterwards all invited guests adjourned to the 'hospitality tent' for beer and munchies. Special guest Mr Terry ("I've got a famous brother") Major Ball mumbled into the mike a lot whilst congratulating the students on a job well done. Then came the awards:

Nikki Jeffries and Jon Gabbay scooped the 'Most Imaginative Act' award for their Dickensian doubles trapeze act as Fagin and the Artful Dodger; Kris and Tina carried off the prestigious 'Best Student in any Class' award for their doubles trapeze piece, and John Derbyshire - static trapeze, clowning and rola-bola - received 'student who has made the most progress' award.

Charlotte Bartrop, the cat woman who gave a splendid performance on the tight-wire - was also given a special mention by Mr Major Ball who admired her 'lovely poise' (or was that paws?) *[the family is well-known for its command of the higher reaches of the English language - d]*

As a show it lacked variety, being heavily loaded towards trapeze, rope and tight-wire. However, considering that none of them had any experience of trapeze when they started out, they had presented some fairly remarkable acts. There aren't many opportunities to learn these skills in a concentrated fashion - and to be taught them so well.

Kate Merse

many. 2 hours 19 minutes of suffering later we crossed the finish, 4 hours 41 minutes total time, grand total 140 points. Team No 559 (UGLY) had beaten almost 100 other teams on mountain bikes. Laugh? we nearly pi****d ourselves *[his asterisks! -d]*

We were even more chuffed when we won the *Spirit of the Event* award and clutching our prizes (which were bloody good) we set off for the *six hour* drive/trudge home.

Looking back on the event I'm certain that we proved that the MUni is viable, or that we have serious masochistic tendencies... Anyway we did agree one thing - WE'LL BE BACK!

What we really need is some competition in the form of more sad people on MUnis to give us the incentive to do it again. Or are all the other unicycle riders out there just pathetic wimps? C'mon you guys, make our day - the gauntlet is cast down, anyone got the bottle to pick it up?

Now that it's *that* time of year a few ideas

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certificate **PG** (pretty good)

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PREZIES

KNOW THE GAME - JUGGLING

Haggis McLeod
A&C Black £3.99

The first thing you notice about this book are the high-quality colour photographs - very bright, very clear. The next thing is how come Susi Oddball *still* looks so young? A testament to motherhood and juggling?

This book is aimed at the complete beginner or, as the book says, 'sports' juggler. Funny how 'sports juggler' (amateur) sounds more serious than 'street juggler' (professional).

Learning juggling - an essentially 3-dimensional mobile and physical skill - is best not done through reading a text, even though Haggis says that "*Understanding the 3-Ball cascade is the key to learning it*". Words tend to be wordy and juggling tends to be, well, *juggly* - it's hard to learn to ride a bike by reading a book too. Most new jugglers need lots of encouragement and immediate feedback to crack the cascade, and three or four pages of text, no matter how good, is no substitute for having Auntie Sue or Uncle Haggis there in the flesh. But if you don't have a juggling Auntie or Uncle and you live miles from the nearest juggling club, then this book is a reasonable place to start.

The 'Know the Game' series are those teach-yourself type books that explain the rules and regulations of popular sports and games. Since juggling doesn't really have any rules, no space is wasted explaining what a double-fault is or how to castle [*shame - d*]. This means that this slim volume, like its slim author [*shurely shome mishtake - JSA*] gets a lot done in a small space. There's interesting bits of history, lots of tips and hints, sections on balancing, gladiators, tricks and passing. There's even a section on Haggis' own obsession, *Volley-Club* - which apparently "has great appeal as a spectator sport" - oh really?

If you must learn from a book this one's clear, careful, and accurate. And it's very refreshing to see a seriously British and satisfying pocket-sized book - no North American jokesy folksy stuff, no cartoons or philosophy, no nonsense. This is serious

training for the serious beginner, and if you follow it word-for-word you'll be on the path to being seriously good, like Susi or Haggis. Next stop the video, the T-Shirt, the shorts and the season ticket to Hawaii.

Clare Hudman

LESSONS FROM THE ART OF JUGGLING

Michael J Gelb and Tony Buzan
(Harmony Books, import)

This book is a development of the idea that juggling is a tool that helps *all* learning. I agree with many of the points made, but the language is distinctly off-putting. The sickening superlatives of the acknowledgements and the preface are enough to make you put it down immediately, while I found the poems simply ridiculous. On the other hand I can see that some people would really relate to them! For me though, lines like "juggling's essential lightheartedness encourages easy access to the fundamental human learning modality of play" are pedantic and absurd.

As for content, the section on applying 'appropriate effort', is something I continually stress in workshops - stop trying so hard, use economical effort and movement. The description of how to juggle three balls is certainly thorough, but tedious, and 'juggulation' must be the ugliest juggling term so far invented...

The sections on applying the lessons learned in juggling to the rest of your life are mostly interesting, if long-winded, but as a *teach yourself how to juggle* book, only the cascade instructions are adequate. Generally, it seems a foolish assumption that everyone can do everything - regardless of size, age, infirmity. The better point would perhaps have been to stress that everyone can improve.

If you are of philosophical bent, don't mind if you never progress beyond the cascade, and can stomach the language, you might enjoy it!

Pippa Tee.

NOT YOUR NORMAL TOURISTS

Available at the time of print through
Butterfingers

If you read the report from our 'International Correspondent' Ken Farquhar in issue 7 of *The Catch*, you will already have experienced some of the exotic flavour of *The First Thailand Juggling Festival* last November. This is the video. Forty intrepid jugglers from all over the world paid to go for a working holiday, organised by the aptly named *Serious Fun Committee*. If this was shown on the telly then every juggler would be talking about it the next day; after watching it I wish I had gone myself. Not just because the location is beautiful, or because the company appeared to be having a constant party, but there was a more serious side to the trip which the video documents in a very touching way. A lot of time was spent teaching kids to juggle. Not remarkable I hear you say, it happens every day in the UK - but in a land where there isn't a word for juggling, to learn and then perform in a show alongside this group of western world wierdos must have been a bit of a shock. All seemed to benefit from the experience - it's hard sometimes to sort the kids out from the performers! There is an urge to get all 'peace-man and luvvy' especially when you learn about the *Daughters' Education Project* at Mai Sai where the group got involved with children from the poor hill-tribe families; if these kids have no chance to learn then they are sold to the brothels in the cities.

At first I thought it was a very professional keepsake for all those that went, but it's a lot more than that. It's a skilful documentary about breaking down cultural barriers by using laughter and a talent we sometimes all take for granted - told you I was getting all sloppy, my god I wish I had gone.

Anyway - why buy this video? Well, the juggling in it is superb, it's very funny, edited and produced to a high quality. The inevitable show at the end is star-studded with many people from the UK. No I'm not going to mention them by name 'cause it will take too long, anyway it's just the reason to dip your hand in your pocket.

My god I wish I had gone.

The JSA

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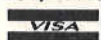
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DEVIL'S TOYS & BAD REPUTATIONS

Is juggling a dirty word? We don't expect you to think so, but the experience of some eminent figures (and some snide stuff in the regular press) suggests that some of the rest of the world sees us differently. Our own eminent figure, Pippa Tee addresses the question. Special thanks to Bim Mason for material from an article he wrote for another publication and for illuminating 'phone conversations.

I was thrilled when I bought my first set of clubs, infatuated with all the jugglers at my first convention, and totally overwhelmed at the audience response to my first good performance! On the other hand, my family refused to talk about or take any interest in this new-found career, clearly finding it distasteful and embarrassing...

Later while running a juggling business, the reaction from manufacturers varied between hysterical giggles, ("You do *WHAT?*"), instant dismissal from serious consideration, and even complete antagonism. One engineering firm refused an order for diabolo centres as their chief engineer threatened to quit. Why? Because jugglers are "damned in the Bible", and he would have no involvement with making the "Devil's toys"!

That was extreme, but why have juggling and jugglers gained such a bad reputation - and is it justified? At one point I wrote to Radio 4 citing beneficial and charitable acts by jugglers and asking them to redress the balance as all the press and radio coverage I had heard was bad. I got no response. Bad publicity leads to an unwillingness to fund training and put on shows. Sean Gandini became aware of antagonism towards juggling - to obtain funding from the Arts Council, he changed the publicity to put 'Dance' before 'Juggling'. The *Flying Karamazovs* are sold to the public as comedians/actors, who happen to juggle. Steve Rawlings, Paul Morocco and many others are publicised as 'comedy jugglers'. To be 'just' a juggler gives the wrong impression it seems.

Has the public got it wrong? Does juggling for them mean the clown who barely does a 3 ball cascade at the children's party? Do they only see the scruffier busking acts on the streets? Bim Mason has been working for a decade in 'New Circus' - "If you're in the juggling world, the different styles and sophistications are apparent. Outside, it's whether people drop. There is not enough coverage of good acts on TV, almost none on film. People's perceptions are based on what they see in the city centres.

"In the 1980s, there was a move towards the Arts standing on their own feet. Groups attracting large audiences received money from the Arts Council - funding for success. Popular art ruled. When *Circus Oz* visited in '81, they showed what a theatrical circus could achieve. It was fun, vibrant, original and discarded the barrier between audience and performer."

In 1985, *Mummer and Dada*, *Circus Burlesque* and *Snapdragon* started; a year later *Circus Senso*, *Swamp*, *No Fit State* and *Fooltime* swept in on the popular wave. The 1988 South Bank Circus Festival received £40,000 from the GLA, and included the first UK showing of *Archaos*. Comparisons were inevitable between them, the Canadian *Cirque du Soleil* and the British groups. After a battle, *Fooltime* received funding from the Arts Council and the GLA responded to Jonathan Graham's initiative to set up *Circus Space*.

Now the training facilities, which other countries had had for years,

were in place to raise the standards, and we had the performance groups. Which is when things began to go wrong! The GLA "died", circus was taken off Arts Council representation, and many groups folded: *Mummer and Dada*, *Burlesque*, *Snapdragon* - finally even *Fooltime*. We're left with good training facilities (albeit seriously under-funded), with *Circus Space*, *Skylight*, *Zippo*, *Circomedia* - and hardly any performing companies. As Bim says, "circus is now regarded as either a leisure activity, or a social tool in the plethora of community training programmes."

The Arts Council tends to fund unusual innovative ideas. Traditional circus skills are traditional precisely because they don't change every season! The skills used by the *Chinese State Circus* take years to perfect. Sean Gandini is extending the boundaries of juggling - as things stand, to obtain funding he will need to keep experimenting with new forms. We need other brave souls to explore different aspects of juggling.

How necessary is funding to the image of juggling and therefore its appeal, popularity and future success? [Good question! -d] Perhaps we should approach the problem from the other end. Looking around at conventions, I am amazed at the level of skill. Sadly most of the shows are rubbish! It's no good wowing fellow jugglers with seven balls, if you drop doing three balls in front of an audience. It's not good enough to juggle 7 balls perfectly if people are crossing the road to avoid you. And it's not even good enough to juggle 7, and look great, if you're not entertaining!

Funding would be great. However, I feel we are all responsible for, and can change, the poor image of juggling. There is a convention amongst clowns that they should not smoke, drink, or swear whilst in motley. If you think that's a nonsense, pause a minute; what does a 'clown' mean for Jo Public? "Good, clean family fun." It may have little skill - or humour - to my mind, but the image created gives access to a high percentage of the population. If you don't have an audience (in the widest sense of the word), how are you going to show off your amazing feats of dexterity? You have to feel comfortable with your look and your act, but the audience has to feel comfortable too!

WHAT'S IN A NAME?

...a clown by any other name would smell as sweet. Pof! discusses nomenclatural matters, 'Art' and 'entertainment' and other terms of endearment. Not as irrelevant as you illiterate philistines might think... The connection with the article on the last page should also be noted!

Where does art stop and entertainment start? Does *opera* entertain? If it entertains only the rich, does that necessarily make it 'art'? Is an artform not an artform because it entertains the masses? In Australia, where, I am told, people dress up in flowing finery to attend the circus as 'twere a gala performance of 'La Bohème', does the circus warrant a capital C, as in Opera, or is this apparent sense of occasion simply a quaint custom, the sort of arse-about-facery the English expect of a nation living upside-down?

Enough of this. The point is that I once made the mistake of casually referring to Circus as an artform in front of someone either brave or stupid enough to argue with me. To be fair, I hadn't given it much thought until I found myself defending my profession, as I found his insistence that it was *merely* "entertainment" rather insulting. Evidently he was equally insulted - possibly more so, actually - that I could elevate the antics of a bunch

of what he clearly regarded as Gipsy horse-dealers and lunatics to the level of Art.

IS Circus an art form? In Victorian times, when it was patronised by Royalty, as opposed to simply being patronised (if you'll forgive the slightly bitter pun), I have no doubt that it was seen by many as Art. Actually, it was simply seen by many. The ones who had an education might have called it art - but when did such terminology begin? [with C18/19 aesthetics -d] Similarly in Shakespeare's day, people of all social classes went to the theatre. It was entertainment then, and has only been elevated to Art in recent times by people who claim to understand the lingo. Complicated, isn't it? 'Art' and 'Entertainment' are clearly fully interchangeable terms of reference depending on current trends, elitism, the social class of the entertainees as compared with the entertainers, and, if one happens to be a sociologist, one or two other factors I haven't even imagined. It must also depend on the expectations of the audience, and their reasons for going to see a show.

Our show is mostly seen by families. They want an evening out that can be enjoyed by everyone from little Johnny to Great Aunt Agatha, and quite clearly, therefore, trad. Circus is in this case entertainment. We also find ourselves playing host to the *Kingpole*-subscribers, fans of trad. Circus who belong to circus appreciation societies, vie with one another to see the most shows in a season, and award prizes to the ones they like best. As far as these people are concerned, Circus is Art, and no-one is going to convince them otherwise. New Circus is similarly, severally, defined by its audience - either as politically correct family entertainment, or as 'Art' by its devotees. My contract refers to me as a 'circus artiste' - with no reference to my skills in shovel-wielding, stable management, reptile handling, public relations, advertising etc... Do I feel like an artist, or as though I just sentenced myself to another season's hard labour? Mostly I'm too knackered to think much about it.

Why do *any* of us perform? Are we all the most incredible show-offs,

wanting to go further, to do better, to be more fearless, more skilled than our peers? Or are we simply trying to earn a crust? Are the children of the old Showmen dynasties just upholding the tradition of their way of life? (There's no other reason they *have* to any more). Why do other performers become travellers? Are they lured by the open road, by an outlet for their own particular creativity which they cannot find elsewhere, or because there is simply nothing else for them to do? Isn't it ultimately about personal fulfilment - which surely makes it 'Art for Art's sake'. I hope so - that would save me having to think any more about this, my brain hurts and I want to go out to play!

Just to throw the cat among the pigeons - figuratively speaking, of course - I did just think of one last point on this most weighty (why did I start this?) subject. 'New' Circus does not necessarily equal 'animal-free'. There are 'new' circus shows around which *do* use animals - mostly notably, and surely the finest show anywhere last season, Zigarro's 'Opera Equestre'. Being on tour myself, I couldn't get to France to see it, and had to rely on a mate to send a video. Finer horsemanship has been seen nowhere. Every style and discipline was used - bareback, liberty, *haute école*, dressage, Cossack... it was funny, touching, exhilarating... and the story actually *made sense*, even though it was in French. Traditional Circus was abandoned completely - except for the horses, of course, which are *very* traditional. The rest - music, dance, drama - was entirely 'New' and it was ART, communicating to everyone regardless of language or cultural background...

...Which is another quality one seeks in circus. It shouldn't matter if you don't speak the lingo - you should be able to understand and enjoy it anyway. It's the skills of the performers which are on display, whichever form a particular show may take. I still call it 'art' ...but so long as people keep coming back, does it really matter? At the end of the day, those of us who aren't grant-maintained(!) rely on bums on seats, and we really don't care what you call us so long as it isn't too rude.

DIABABBLE

Like every other magazine in Christendom around the end of the year, this issue is full of things to buy. That's timely, I'd have said (for those of you who read this at the end of November and at a stretch even those who buy it in January - greetings, time-travellers!!) - and that's one of the things our preferred skills are all about, no? Being in the right place at the right time takes on a whole new meaning when you're fifty foot up on a trapeze.

It's about ups & downs too (neat link there, cheers), which is something a few people in the trade are feeling rather acutely at the moment. I don't think anyone around *here* thinks that juggling is just another craze, like the Hula Hoop, but in some quarters it's beginning to look like that. And if some of the shops and manufacturers don't have a good shopping season they just ain't going to be there next year. I know my local shop sells a neat line in ridiculous oddments of the sort that please small nephews and nieces, etc., and I know where I'm going to be buying Christmas nick-nacks. What about you?

End of commercial. Back to the sermon. What I'm on about is *being there when you're needed* (cue weepy music) and it's also about *anticipating what's going to happen next* - life-skills which circus skills mirror in the kind of way that is irresistible to writers of New Age Juggling books, etc. (I could do one of those, no

problem!). Both the new props article and Mr Dancey's extrapolations on notation are sort of relevant there, looking into the future rather than the past, keeping us on our toes and developing the arts. Even in some pretty silly directions!

While I'm on one here, a slightly relevant (!) topic is to apologise to the following - *Nicky Hewgill, Raphael Harris and Pamela Kirby*, who sent us excellent-quality reviews of events which we still haven't run - mostly because by the time we put them in the events in question would have been something like three months ago, and if that's looking bravely into the future then I'm Merlin in *'The Sword in the Stone'* (I may already have been going to be). We welcome reviews of events you've been to, those we can't use on the reviews page (like reviews of mini-conventions and courses) we can always put on the letters page so your comments are communicated. If you want to know whether we want it, give us a ring or drop us a line, it's easy... And while I'm in apology-for-things-received mode, thanks to *Tony Drayton*, and we still haven't worked out what to do with it. A bit like some of those presents you get, really.

Yup. This issue of *the Catch* (like every other one) is dedicated to: Ingenuity, Anticipating and Being there when you're needed. And it makes me feel very sincere to say that...

E J A

Hello this is Berlin!
Thanks for your great article about the 17th EJC. It's nice to earn this great deal of praise for the organisation, but I can't stand it all by myself. It needs to be spread on different shoulders!

We had around sixty jugglers who spend most of their time before and during the Convention helping. All they got for it was a Hagen watch like the performers of the Public-Show.

The inner organisation team were six people: Achim Scharf from Hagen, Heike Tushaus from Bayreuth, Jens Herden from Kaufungen, Michael Hennecke from Karlsruhe, Olaf Dunger from Bayreuth and me, Til Sauerwein from Berlin. I was among other things responsible for the Public-Show which would not have been that good if Todd Strong had not existed!! It was really a (T.S.)-production.

Cheers.
Til

Crossword solution (from Hagen programme - another *Catch* public information service).

1. Beanbag
2. Balance
3. Spin
4. Hagen
5. Spinning
6. Open-stage
7. Radical-fish
8. Ring
9. Rampeplan
10. Convention
11. Lee (who? -d)
12. Snakes
13. Ischeland
14. Parade
15. Badge
16. Foke
17. Kaskade
18. Diabolo
19. Catch
20. Combat
21. EJA
22. Mills' Mess
23. Knob
24. Drops
25. Rastelli
26. Club
27. Bradford
28. Shower

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JTF - Juggling Trade Federation

Sally Bateman (Administrator)
Minford, New House Lane, Salfords, Surrey, RH1 5RA

National Association of Street Entertainers

J Arno (secretary)
221 Webb Rise, Stevenage, Hertfordshire, SG1 5QQ.

EJA - European Juggling Association

Lee Hayes
Jodenbreestr, 24-1, 1011 NK Amsterdam, Netherlands.
Jules Howarth (British Contact)
69a Splott Road, Splott, Cardiff, CF2 2BW, Wales

IJA - International Jugglers' Association

Jugglers' World Magazine
IJA Box 218, Montague MA 01351 USA
Year's Subscription \$35.00

Kaskade - European Juggling Magazine

Gabi & Paul Keast
Annastr. 7, D-65197 Wiesbaden, Germany
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Ozjuggle

PO Box 361, Northcote 3070, Victoria, Australia
Year's Subscription \$25.00

New Zealand Juggling Association

Quarterly Newsletter
NZJA, 84 Studholme Street, Christchurch 2, New Zealand

Circus Friends' Association

The Membership Secretary
20, Foot Wood Crescent, Shawclough, Rochdale, Lancashire, OL12 6PB

Catch
PHRASES

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Catch
PHRASES

37

IT'S THAT MAN AGAIN

Ref. the Hat Fair Cabaret debate

Performers used to the London circuit quickly find that the Winchester audience is a bit different. We hold our breath rather than laugh at gratuitous swearing. How vulgar! - we prefer innuendo and double entendre. We sat (stood, in my case, it was a full house and the Cabaret was going down a storm) quietly through PeeWee's opening sallies, then laughed uproariously at "couple number 69, Vaughan and Valerie from Peckham". PeeWee responded to our perversity by 'explaining' the joke to some children. Maybe it was in poor taste but it wasn't child abuse. The only one who was abused was PeeWee - well and truly.

If only it had stopped there. The children's mother was there, and confident her kids were not being scarred for life, but one heckler was not so sure. I thought she was likely to cause more trouble by drawing the kids' attention to what otherwise might have gone right over their heads. But the routine deteriorated into a slanging match. For my part I just wanted PeeWee to scuttle off so we could start dancing!

The use of aggression is one of the most delicate balancing acts a stand-up artist, let alone a street performer, can attempt (Bim Mason makes some interesting points about this in his book). Pretending to be angry with your audience will almost always raise a laugh, and the inspired abuse of hecklers is a standard. But what PeeWee did was show real spite, and that is probably why the heckler felt she could have a go at him after the show, it had become more a personal argument than a performance.

Well, Hat Fair got lots of publicity out of it. The objector wrote to the local papers, and a brief debate ensued. As a result, we have agreed to put 'not suitable for children' on our publicity material - which should bring the punters pouring in. But no way are we going to stop people bringing their kids to the Cabaret if they want to (we can always send them off for a round of drinks during Bastard the Clown).

Thanks again to PeeWee and Emma, who worked their butts off from start to finish and showed superhuman patience in the face of some pretty frustrating situations. Whatever the hassles, Hat Fair 1994 was by all accounts the best yet. I had a bloody (oops, sorry missus) good time and can't wait for next year.

*Nicky Hewgill,
c/o Hat Fair*

GLOBAL WARNING #2

Following recent references to the dangers of walking globes in your column we would like to add our rather frightening experience.

Preparing for a circus skills workshop somewhere in Lancashire, busily unloading our van and taking our equipment to the designated area, during our final trip we were hailed by a bystander, "yer ball's gone mate", and sure enough our large purple walking globe had vanished. Other onlookers were running towards two trees at the edge of the field so we decided to investigate. As we sauntered down the gently sloping field we expected to find that our ball had been safely stopped by the dense undergrowth some 100 yards away. Further inspection however revealed a sheer sided ravine with a river and a woodland walk at the bottom. Peering through the trees we could just make out a group of people who had already begun to laboriously push the globe back up the steep valley's side.

Fortunately for all parties no one was on a Sunday stroll in the valley's bottom as the globe crashed and ricocheted through the trees like a scene from Indiana Jones or The Prisoner.

*The Curious Eyebrows,
Manchester*

A PEDANT WRITES

I've been meaning to write to the Catch for some time now but it's been so long that I've forgotten what I was going to say. I must say that I was getting a bit bored of the cliquishness of the mag but issue 9 is refreshingly crisp [especially with a green salad -d]. I think it was all the in-jokes between big names that did it - articles about them are fine by me however.

One other niggling thing:

Practice is a noun

To practise is a verb

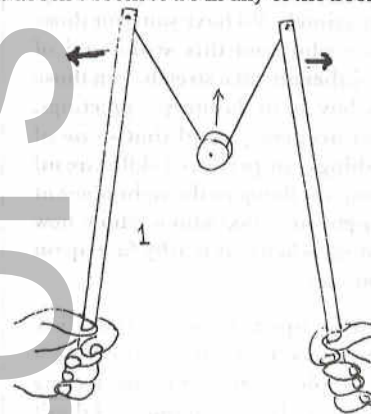
*Laurence,
Bangor.*

PS. The Snowdonia Convention was very wet, but what do you expect from North Wales?

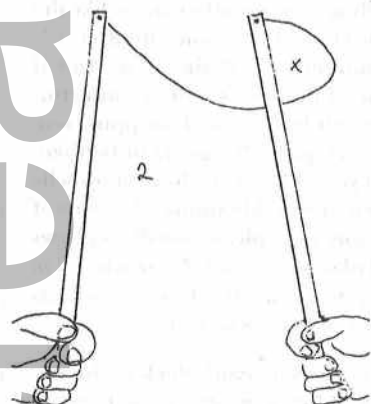
so they are, Laurence - 'To Practice' is also acceptable in my book - that's the Oxford English Dictionary (didn't know i wrote that too, did you?) and if i corrected everybody, why, you'd lose the integrality of their style, wouldn't you?

BIG CATS' CRADLES?

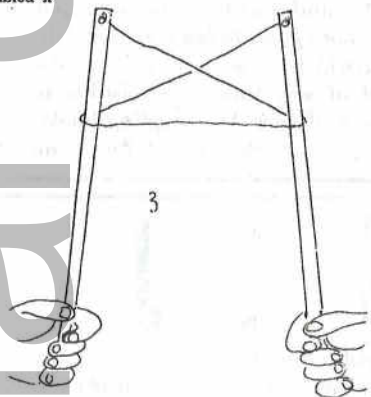
I've always done *Cat's Cradle* like this, but it doesn't seem to be in any of the books -



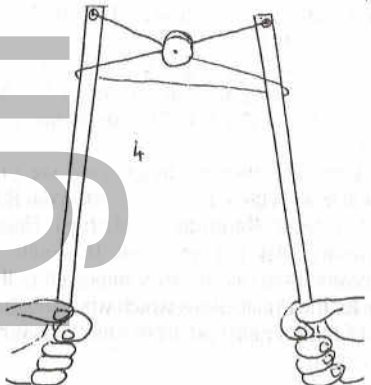
1) Start the diabolo spinning and then throw it into the air



2) Swing the handsticks in a small circle, forming the loop labeled 'x'



3) Insert the left handstick into the loop, and pull tight.



4) Catch the falling diabolo as shown. It is then possible to point the handsticks towards each other and the cadle will 'slip out' leaving the diabolo ready for the next trick.

An afterthought - on the live animals in circus debate (well dead ones wouldn't make much of a show, would they?), the only trad. circus I've been to (three or four years ago) had two acts which stuck in my memory: one where a camel was led around the ring two or three times leaving a trail of shit behind it (not particularly interesting), and a very good act in which several dancers and jugglers performed whilst riding round the ring on what appeared to be horses (believe it or not) /er...-d/ ...but, to the point, my personal point of view is that there is nothing wrong with using animals in circus (while they are treated properly) but it should still be backed up by some skill, either from the animals themselves or the humans in the act - let's face it, if people wanted to see animals wandering round not doing very much, they'd go to a zoo. D'ya know, I used the letter P twelve times in this afterthought.

*Simon (Highland Laird of Camster),
Oxford*

oh dear... and you were doing so well until that last bit...

AND SOMEONE ELSE WHO ACTUALLY READS THE MAGAZINE...

Hi, I'd like to give you my view on the circus animals debate.

Now, I'd rather see wild animals in the wild than trained animals in the circus. But I would rather see well kept circus animals than wild animals in cages in a flea bitten zoo in Eastern Europe.

I think that most of the circus animals in the UK are very well looked after. I agree with Pof! in issue 10 that it is in the circus' best interests to look after their animals well. However, in the poorer parts of the world, circus animals are treated very badly. They don't act the way they do because they are well trained, they do it to avoid punishment.

In a perfect world, in my opinion, there wouldn't be circus animals. All animals would live happily in the wild. However we don't live in a perfect world. Our ancestors took animals from the wild and put them in zoos and circuses. We cannot undo their wrongs. The most we can do is make the best of a bad job and treat the animals with care. I suggest that if the campaigners really care for the animals they give money to help feed and house them, or join the circus and help care for them, instead of organising anti-circus campaigns which could lead to the downfall of circus. Without the circus, the circus

animals would have to be put down. Is that what all you campaigners out there want?

John Bullock.

PS. Could the masked man at Hagen have been the equally secretive Diabolo?

PPS. Doesn't that deserve a T-shirt?

What? for blowing my cover? surely not...

NOW THAT'S MORE LIKE IT

I think jugglers are really tasty especially the ones who haven't got hairy chests.

I'm 16 and can do a 5 ball cascade with no hands.

Do you know how I can contact the bloke who can balance a teapot on his willy?

Do you think jugglers like girls who wear lipstick?

Yours in searching,

*Tracy.
I can't leave my address just in case my Mum reads this.*

THERE'S ALWAYS ONE

Many of my juggling friends are also unicyclists, and for quite a few years now they have been heckling me for not having learned to ride. My standard response to such challenges has been to declare that I'd learn to ride one of those things when someone gave me one for free. This position seemed to serve me well, since I didn't want to waste my time on another pointless skill to go along with all the pointless juggling skills I've acquired over the years, and I felt pretty sure that none of the juggler/unicyclists that I knew would be giving away any of their toys for free. So, it was with much surprise that I opened the August/September issue of *The Catch* and discovered what? - a free unicycle from *Absolute Balls*!

I like to think that I'm a man of my word, so I set out right away to get the thing assembled and begin my unicycling career. Now, I don't want to sound ungrateful to *Absolute Balls* or *The Catch*, but I did run into a problem. After assembly, I noticed that the unicycle seemed to be a little bit smaller than most of the unicycles that my friends have, and when I tried to get on it for the first time the dang thing collapsed and I fell straight to the floor! It seems to be beyond repair, so I am once again

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



unicycleless. Nevertheless, I have come up with an idea that may be of some use to the *Absolute Balls* folks: I think that if more metal alloys were used in the different components, the overall durability of the unicycles would be better than it is with the lightweight cardboard that they currently use. Perhaps you could mention this to them the next time that you talk to them.

Despite the small problem I had with the unicycle, I like your idea of giving away free props and accessories with your magazine. With that in mind, I'm sending along some f. notes to renew my subscription to *The Catch*. I'll be looking forward to more issues and more free stuff. How about free stilts, or a free rolling globe, or maybe even a free gymnasium with future issues. Free stuff is cool!!!

*Fergie,
USA.*

Well now, your highness, we didn't have any other complaints so i can only assume you're doing it wrong (or you're too fat). Why not swap yours with one of your friends who can already ride - they shouldn't have as much trouble. Or use that blasted helicopter of yours.

When we first compiled this workshop list in issue 1, September '92, there were 86 regular open juggling workshops. Now, just over two years later, there are 186 (if i can count) (which i can't) (as anyone who's been up against me in games or passing will tell you). This means that in two years, the number of juggling clubs has doubled. Which means that before The Catch reaches its 10th birthday, the whole of the magazine will be taken up by the workshops section, or the print will be so small that the complaints we had at the beginning will be so insistent we'll all be deaf as well as blind. And ten years after that every hall, church & youth centre in the country will have a workshop. And ten years after that there won't be anyone left to teach juggling to. That'll make my job a lot easier, then...

Most workshops charge, often just to cover hall hire costs. When we know how much, we've put it in. You're advised to contact student clubs in advance, as some of them aren't allowed to admit the educationally disadvantaged.

SOUTH WEST

BARNSTAPLE

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

BATH

Window Arts Centre
Juggling & UV room Mondays 6.30-10.30 £2
Tad 0225 421700
Unicycling Tuesdays 8.30-10.30 £2
Stuart 0275 332655

BOURNEMOUTH

East Cliff Church, Holdenhurst Road (near BR station)
Tuesdays 7-10 £1.50
Luke 0202 391379

BRIDGWATER

Arts Centre
Thursdays 7-9
Pand 0823 322213

CLEVEDON

Rub My Club, Saint John's Hall
Sundays 5.30-7.30
Simon / Ade 0257 342333

CHEL TENHAM

The Youth Centre
Sundays 6-9
Andy Clay 0452 862605

DORCHESTER

Tuesdays 7.30 usually
Skidzle street circus, Alan 0300 321071

EXETER

University Circus Skills, Devonshire House
Tuesdays 8-10

FROME

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

GLOUCESTER

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

ILFRACOMBE

The Lantern Great Hall
Wednesdays 7.45-9.30, £1
Helz, Organised Kayoss, 0271 864653

LEIGH ON MENDIP

Memorial Hall
Wednesdays 7.30-10, £1.
Pippa 0749 840107

LISKEARD

Caradon Juggling Posse, Guildhall.
Thursdays 7.30-9.30
Martin 0579 62965

NEWTON ABBOT

Up for Grabs, Saint Leonard's Church Hall, Wolborough Street
Tuesdays termtime 7.30-9.30
Richard 0364 652446

PENZANCE

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

PLYMOUTH

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

SALISBURY

Arts Centre
Wednesdays 6.30-8.30, £1 (kids 75p)
Martin or Neil, Cunning Stunts 0722 410588

SENNEN (West Cornwall)

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

STREET Somerset

Fiasco Productions Crispin Hall
Wednesdays 7-9
Hannah 0460 240082

STROUD

Saint Matthew's Church Hall, Cairns Cross
2nd & 4th Tuesdays 7-9 £1/50p
0453 750147

SWINDON

Fumbles Juggling Club, Clifton Street Social Hall
Thursdays 7.30-9.30. 50p
Steve 0793 432860

TAUNTON

Bishop Fox's School
Wednesdays 7-10
Sally 0823 275459

THORNBURY

Wednesday evenings somewhere unspecified
0454 415345

TOTNES

St. John's Church Hall, Bridge Town
Fridays 7-8.30 kids 8.30-10 adults.
£1.50/£1
Caroline 0364 73125

WEYMOUTH

Weymouth College
Lunchtimes during termtime
John MacDonald, 0305 208839

BRISTOL

HORFIELD

Dab Hands
Tuesdays 7-9
Mike Gibbons 0272 692145

BISHOPSTON

Juggle Fever, Bishopston Community Centre
Tuesdays 7.30-9.30, under-14s accompanied
Shaun Welling 0272 602365

MANGOTSFIELD

Shambles
Soundwell Technical College
Mondays 6.30-8.30
Claire 0272 615529

CENTRE

University Circus, S.U. Building, Queens Road
Termtime Sundays 2.30-7ish,
Wednesdays 7.30-10ish

ACROBATICS -

Bristol Hawks Gymnastics, Roman Road, Lower Easton
2 hr sessions Wednesdays & Sundays 11-1 £4.50
Sports Acrobatics Fridays 6.30-8, 0272 737481 / 355363

SOUTH EAST

BRIGHTON

Kempdown Pier
Mondays 7.30-9.30 "drop in",
Wednesdays 8-10 "drop in" + workshops, Sundays 2-4 beginners
Tat, Andy, Mr Fizzbang 0273 739216,
Tim 0273 690737

BRIGHTON

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

CANTERBURY

University
Wednesday Evenings
Contact S.U.

CHELMSFORD

The Y's Jugglers, YMCA
Tuesdays 8-10 £1
John Hawkins 0245 263526

CHICHESTER

Girls' High School
Thursdays 7-9 £1
Ball Space, Iain/Steve 0243 788052

CHERTSEY

Less Stress workshop, Saint Anne's Hall,
Guildford Street
Tuesdays 7.30-10
Graham 0932 222063

CRAWLEY

Thursdays 7.30-10, £1
Up for Grabs Sally / Nigel 0293 786143

EASTBOURNE

Central Methodist Church Hall, Langney Road.
Tuesdays 7-10 £2

HASTINGS

Scout Hall, Croft Road.
Fridays 7-9.30
Bosco Circus, Andy 0424 813144, Derek 0424 431698, Stan 0424 431214
HUG Unicycle Hockey
Sundays 10-12, phone Andy or Derek for venue

HEMEL HEMPSTEAD

Boxmoor Art Centre, Saint John's Road
Thursdays 8-10, Sundays 3-5
John 0442 243282

HIGH WYCOMBE

Casaccia, Bucks College of Higher Education (I)
Mondays 7-10
Adrian 0494 537656

HORSHAM

North Heath Lane Hall
Mondays 8.15-10.15 Juggling, circus & performance skills
Park Recreation Centre
Thursdays 8-10
Uni-hoc etc.
Pyramid 0903 232755

ISLE OF WIGHT

Cowes Youth Centre Gym
Sundays 6-9 £1
Phil O'Neill 0983 294929

LEWES

Circus Pipesqueak Youth Circus (8+)
Dr. Colin 0273 813464

NEWBURY

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

OXFORD

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

OXTED

Sundays 7-9
Andrew 0293 821195

PORTSMOUTH

Lower Gym, Priory School
Wednesdays 6.30-9.30 £1
Martin (Avalon) 0705 293673

REDHILL

Tuesdays 8-10 £1.50
Dave 0737 242919

READING

Sun Street
Mondays 7-10
Pete 0734 660430

SAINT ALBANS

Allsorts Circus, Youth Office, Alma Road
Tuesdays 7.30-10, £1
Dez Paradise 0727 855375

SOUTHAMPTON

Iichen College, Bitterne
Wednesdays 7-9.30 (Termtime) £1.50
Rut 0703 872141

SOUTHEND

Balmoral Community Centre, Salisbury Avenue
Mondays 7.30-9.30 £1

STEVENAGE

Bowes Lyon House
Mondays 7-10, Thursdays 12.30-4.30
Pete 0462 673406

TUNBRIDGE WELLS

Camden Centre, Market Square
Tuesdays 7.30-9.30
Kevin 0622 831918

WHITSTABLE

Kent Circus School, Whitstable Umbrella
Wednesdays 6-7 kids' open session, 7-8.30 youth circus. £1/50p.
Saint Peter's Hall, Cromwell Road
Thursday, adults 7-10, £1.
Tina/Steve 0227 772241

WINCHESTER

Weeke Adult Education Centre
Thursdays 7-9, termtime only
Paul 0952 714468

WOKINGHAM

Youth Centre (behind Library)
Sundays 7.30-10 free!
Iain Schofield 0734 760521

WORTHING

Sion School Hall, Gratwicke Road
Wednesday 7.30-10
Laurie 0903 266236

WORTHING

United Reformed Church, Shelley Road
Mondays 6.30-9.30
Howard 0903 231508

YATTENDON

Thursdays 7.30-9.30, £1.
Barney 0635 201546

LONDON

CENTRAL

Colombo Street Sports Centre, SE1
Sundays 12-5 (£2.20-£4).
Phil 081 801 9859, Centre 071 261 1658

NORTH

Circus Space, Coronet Street, Hackney (Old Street Tube)
Courses and classes and one-off workshops in just about everything

regularly available. See *Catch This!* and/or ring for more details.
Circus Space 071 613 4141

NORTH

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

NORTH

Bouverie Road Scout Hall, Stoke Newington
Thursdays 7.30-10.15, £2.50/1.50
Steve Richards 081 442 4816

NORTH

All Saints' Art Centre, Whetstone
Tuesdays 7-9.30 £2
Simon 081 449 6856

SOUTH

Grove Community Hall, Tooting SW17
Wednesdays 7-9, £2/hour.
All circus skills, equipment provided.
Screw & Shirelle 081 672 2575.

SOUTH-WEST

Saint Paul's Church, Hammersmith
Mondays 7.30-9.30
Albert & Friends 081 741 5471

CROYDON

Croydon Parish Church Hall
Tuesdays 8.15-10.30 £2
Keith Wood 081 669 9685

EAST MOLESEY

Vine Hall, Vine Road
Thursdays 7-10
Juggling & Molesey Maniacs Uni Hockey,
£1.50
Steve 081 398 7390

WEALDSTONE

The Clowns' Collective, Saint Joseph's & Community Centre, Graham Road
Tuesdays 8-11
Jane 081 861 0919

WIMBLEDON

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

UNICYCLES & UNI HOCKEY

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

KIDS' UNI

Rico 081 773 1748

EAST ANGLIA

BURY SAINT EDMUNDS

Bury Fumblers, Saint John's Hall, Saint John's Street.
Tuesdays - 7.30-9.30 £1

CAMBRIDGE

Patchwork Community Circus.
Victoria Road Community Centre
Drama Centre, Covent Garden, Sundays 6-8 (all levels 14+ 5-6 (beginners), Thursdays 4.30-5.30 Youth Circus (8-14).
Richard Green 0223 302596

DEREHAM (nr. Norwich)

Justso James 0263 732888

IPSWICH

Suffolk College Gym
Tuesdays 7-9 £2
Dave 0473 255082

NORWICH

Saint Michael's Church, Colegate
Sundays 2.30-4.30 (under-16) £1.20, 5.7.30 (skillswap) £2/1
David 0603 486286, Will 0953 613445

ROMFORD

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

IN THE MIDDLE

BEDFORD

Bedford Circus Ring, no fixed abode
Thursdays 7.30-9.30?
0234 328322

CORBY

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

COVENTRY

Saint Peter's Centre, Charles Street

Wednesdays 7-9.30
Circus Palava 0203 448276

DERBY

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

DERBY

Normanton Community Circus, The
Madeley Centre
Wednesdays 7-9.30
Adrian Wilson, Just Another Circus,
0332 382813

DUDLEY

Drop Zone, Gornal Youth Centre
Tuesdays 8.30-10.30
Neil Phoenix 0384 250068

EVESHAM

Wallace House Community Centre, Oak
Street
Mondays 7-9 £1.50/1
Matt 0386 421693

HEREFORD

Percival Hall, JT Owens Street
Thursdays 6.30-7.30 (kids) 7.30-9
(adults) £1
Pete 0432 760350

KIDDERMINSTER

Youth House, Bromsgrove Street
Thursdays 7-9 £1/50p kids.
Steve 0562 861113

KINGSLAND

Coronation Hall
Thursdays 6.15-7.15, 7.5p Separate Uni
space
0568 708577

LEICESTER

De Montfort University Juggling Club,
City Site S.U.
Tuesdays 6.30-9ish
0533 555576

LINCOLN

Croft Street Community Centre
Mondays at 7
Potty Porter's Kite & Juggling shop
Tuesdays at 7
Fred Porter 0522 544611

LUTON

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

MILTON KEYNES

Great Linford Memorial Hall
Wednesdays 7-10, £1.50
Jugglers Anonymous, Graham 0908
210264

NORTHAMPTON

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

NOTTINGHAM

Portland School, Westwick Road,
Bilborough
Wednesdays 7-10
Tony 0602 708177, Barry 0602 283080

NOTTINGHAM

Gravity Burn Shock (?), Forest School,
Gregory Boulevard
Thursdays during termtime 7-9
Doug 0602 857050, John 0602 822351

PELSALL

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

SHEFFIELD

Crooked Circus, Walkley Community
Centre
Wednesdays 8-10.30 £1
Sam/Pete 0742 681034

SHEFFIELD

Flying Teapot Circus, Lower Refectory,
University Students' Union, Western
Bank
Thursdays 6.30-8.30, Sundays 4-6
Rick 0742 663546

SHREWSBURY

Jugglespace, Artscape, 5 Belmont
Thursdays 7.30-10 £1.50 (kids £1)
Robin 0743 884175, Fiona 0952 727230

WATFORD

Youth & Community Centre, Lower High
Street

Wednesdays 8-10
Youth Arts Centre, Grosvenor Road
Fridays 7.30
Justin/Tom/Michelle 0923 817663

WORCESTER

Perdiswell Young People's Centre
Tuesday 7-9, £1.50
Sharon or John, 0905 23347

BIRMINGHAM

CASTLE VALE

School & Leisure Centre, Farnborough
Road
Tuesday Evenings
021 747 6226

EDGBASTON

Midlands Arts Centre, Cannon Hill Park
Adults Sundays 6.30-8, Children
Wednesdays 4.30-6, £3.30
James Miller 021 443 4783

HARBOURNE

Marlineau Centre
Wednesdays 7.30-9
£2.10, 80p concs.
James Miller 021 443 4783

LADYWOOD

Arts Centre, Freeth Street
Dave 3.3.10 021 359 6200

PERRY BAR

B Block Hall, University of Central
England
Gravity gets you down, Mondays 5-7
termtime
Sam c/o SU

BOURNEVILLE

Bournville College
Thursdays 7.30
Raymond 021 440 0784

MANCHESTER

CENTRE

Polytechnic Gym, All Saints' Building,
Oxford Road.
Fridays 7-9, termtime.

EAST

Levenshulme Community Circus, Chapel
Street
Mondays 6.30-8
Spurley High School, Garton, Thursdays
7-9
Liz 061 224 4901

CHEADLE HULME

Adult centre, Woods Lane
Wednesdays 7-9
Isabelle Duncan 061 485 7201

CHORLTON

Quirkus, Saint Werburgh's Parish Hall
Mondays, Juniors 7-8, Adults 8-10
Ric, Clare 061 881 0506

CRUMPSALL

Mushy Pea Juggling Co. workshop
Saint Matthew and Saint Mary's Church
Hall
Thursdays 6-8

SALFORD

Circus & Juggling Club, University
Sports Hall
Fridays 5-7 termtime, £3 a year!
Mark / Joe 061 708 9250

STOCKPORT

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

WITHINGTON

Manchester Community Circus
Sundays 3.30-7
Jo 061 226 2393

WORSLEY

Beesley Green Hall, Green Leach Lane
Mondays 7.30-9.30
Matt 061 794 0595

NORTH

BIRKENHEAD

Charing Cross Youth Centre
Sundays 12-5
Ann, Small Top Circus, 051 653 3519

BLACKPOOL

Jugglenuts, Grange Park Infants' School
Wednesdays 7.45-10.30 £1 (kids 50p)
Alan 0253 397817

BOLTON

Higher Education Centre

Friday Evenings
Zebra cards 0204 22220

BRADFORD

Manningham Sports Centre
Fridays 5.30-7.30
Peter 0274 586219

BRADFORD

Saltire Methodist Church Hall, Titus Street
Simon 0274 532287

CHESTER

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

CLITHEROE

Roefields Leisure Centre
Wednesday
Brian Waterhouse 0200 29860

COCKERMOUTH

Juggling Club, Christchurch Rooms
Tuesdays 7.30
Dave 0900 822867

COLNE

The Old School, Exchange Street
Tuesdays 7-9 £1.50/£1 (kids)
0282 860735 (shop)

CREWE

Screwballs, Ludford Street Family Centre,
off Badger Avenue
Sundays 6-9

DURHAM

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

HARROGATE

Starbeck Youth & Community Centre, High
Street.
Saturdays 6.30-8.30
Pete 0423 889125, Tim 0423 567583

HEBDEN BRIDGE

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

HULL

Frantic Circus
Wednesday 7-9 somewhere
Ron 0482 825936

KENDAL

Tuesdays & Wednesdays
Jem Hulbert 0229 581485

LANCASTER

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

LEEDS

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

LEEDS

Holt Park Leisure Centre
Mondays 8-10, £2+30p entrance fee
"Complete Juggler" certificate scheme!
Fun Company, Kris Wray 0532 696716

LEEDS

Unicycle Hockey, Bramstan Recreation
Centre, Calverley Lane
Wednesdays 7-8
Mike 0532 435491 (work number)

LIVERPOOL

Tosspos, Community Arts Resource
Centre, Cornwallis Hall, L1
Wednesdays 7-10 £1.50 (tuition available
first half, £2)

LIVERPOOL

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

LIVERPOOL

University Juggling Club, Mountford Hall
Mondays 7-10
051 420 7064

LYTHAM SAINT ANNE'S

Old School, Beauclerk Road
Tuesdays 6.30-8.30, Free!
Phil 0253 731143

MACCLESFIELD

Tytherington School
Thursdays 7-9 termtime
Contact Borough Council

MIDDLESBROUGH

The Pandemoniacs, Saint Mary's Centre,

Corporation Road.
Thursdays 6-8, £1.50 (concs £1)
Bob Parker 0642 262869 days.

NEWCASTLE UPON TYNE

Dockray House (formerly 'West End Boys
Club') Sutherland Avenue.
Thursdays 8-10, £1
Simon, Ugly Juggling Co., 091 232
0297

NEWCASTLE UPON TYNE

Unicycle Hockey, Leazes Park
Wednesdays at 7
Alex 091 261 5128 or the Ugles

PONTEFRAC

Carnegie Centre, Minsthorpe Community
College, South Emsall
Tuesdays 7.30
0977 644141

PRESTON

University of Central Lancashire
Wednesdays 6-9, everyone welcome
in S.U.

ROCHDALE

The Broadwater Centre, Smith Street
Adults Mondays 7-9, Children Tuesdays
& Wednesdays at 4
Skylight Circus in Education, Noreen &
Jim 0706 50676.

SCARBOROUGH

Cathastrophy, Westborough Methodist
Church
Tuesdays, kids 7-9, adults 8-10 £1
Brian Renshaw 0723 581067

STOCKPORT

Priesthall Recreation Centre, Heaton
Moor.
Tuesdays 5-7 (children) 7-9 (adults)
Bzercus - Moni 061 256 1838

WARRINGTON

Bewsey High School Gym
Wednesdays 7-10
Rob Taylor 0925 602544, Karen Wilde
0925 631519

WHITBY

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

WIDNES

Jugglers 'R' Us, Dilton Community
Centre
051 420 7064

WIRRAL

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

WIRRAL

Hope Farm Centre, Ellesmere Port
Mondays 9-11 (phone list)
Keith 051 334 0219, Phil 0244 336172

YORK

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

SCOTLAND

EDINBURGH

Tollcross Community Centre
Mondays 7-9
Angelo 031 447 7862

GLASGOW

The Firhill Complex, Hopehill Road,
Maryhill
Thursdays at 7
Mark 041 945 2641

GLASGOW

Co-motion, Maryhill Community Centre
Halls, Maryhill Road
Wednesdays 7.30-9.30
Chris 041 427 3581

GLASGOW

University Juggling Club
Meets in QM Union, University Gardens
Most Tuesdays 7-9. Membership £2
OMU 041 339 9784

INVERNESS

Merkinch Community Centre
Mondays 7.30-10
Andy 0381 621016

SHETLAND ISLES

Sandwick Junior High School
Saturdays 10.30-12
Gary Worrall 09505 501 / 0595 2114

STIRLING

Cowane Centre
Mondays 7-8.30
0786 475429

STIRLING

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

SKYE

Braes Community Hall
Saturdays 11-1
Dave Patfield 047 062 377

WALES

MID WALES

Rockpark Hotel Games Room, Llandudrod Wells
Wednesdays 6-7 (7-12 yrs.) 13-adult 7.15-9
Chris 0597 824300, Jerry 0831 581070

ABERYSTWYTH

Studio, Arts Centre
Tuesdays 7-10
Oily 20 Marine Terrace.

BANGOR

The Greenhouse, High Street
Thursdays 7.30-9, £1.50
0248 372239

CAMARTHEN

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

CARDIFF

CUT - Cardiff Unicycle Team
Russel 0446 740520

LLANDUDNO

John Bright School
Tuesdays 8-10
Zero G, Phil 0492 514039

PORTHMADOG

Harlequin Juggling Club, Guide Headquarters,
Hill Street
Thursdays 6-7.30 (beginners) 7.30-9 others.
£1.
Ian & Gill 0786 75763

POWYS

Community Circus School, Y-Fan Institute,
near Llanidloes
Thursdays kids 6-8, adults 8-10
Liz or Chris Panic 0650 521559

SWANSEA

Jugglar, Dynevor School, Mansell Street
Wednesdays 7-9.30, £2/£1, first week free
Sam 0792 470546

SWANSEA

Dilwyn Llewelyn School, Cocketts
Mondays 7-9, Integrated Youth Circus
Phil Burton, 0792 466231

IRELAND

BELFAST

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

BELFAST

Circus 1 to 3, Saint Patrick's Training School,
Glen Road
Tuesdays 6-8
Pat Duggan 0232 301123

DUBLIN

Ormond Multi-Media Centre
Mondays 7-10
(01) 260 1946

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MAYNOOTH

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

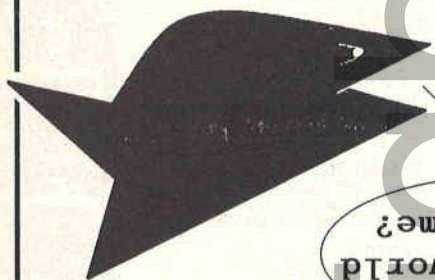
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ALDERNEY

Masonic Hall, Alderney
Wednesdays 7-8
Moira 0481 822246

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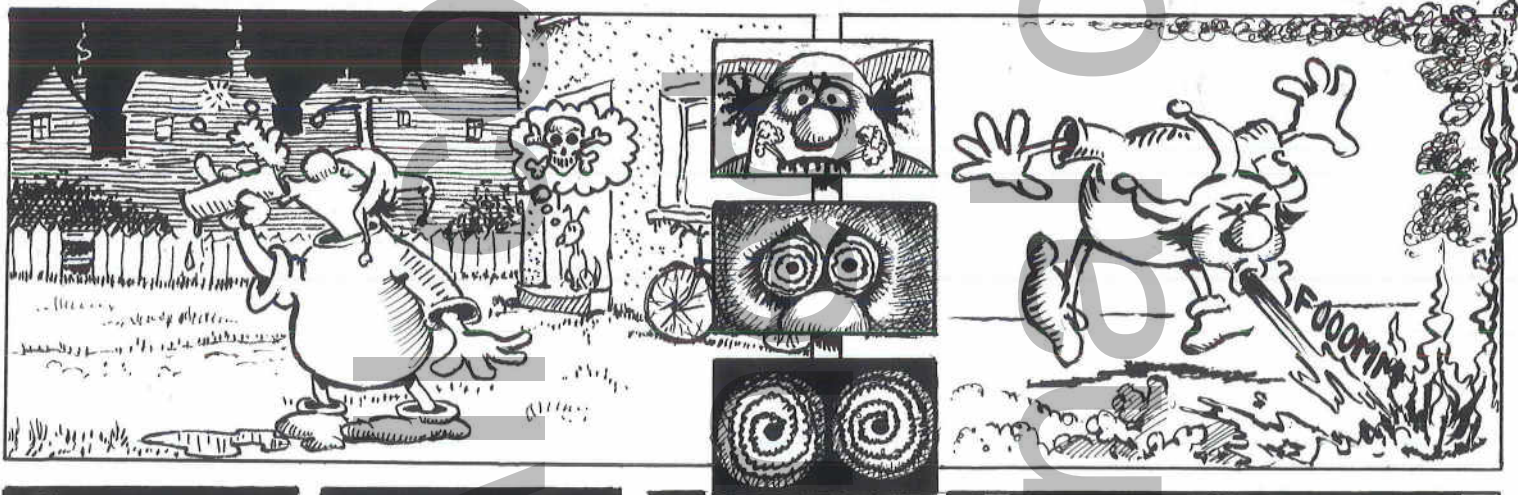
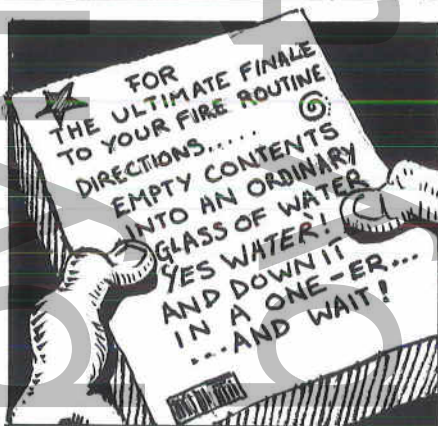
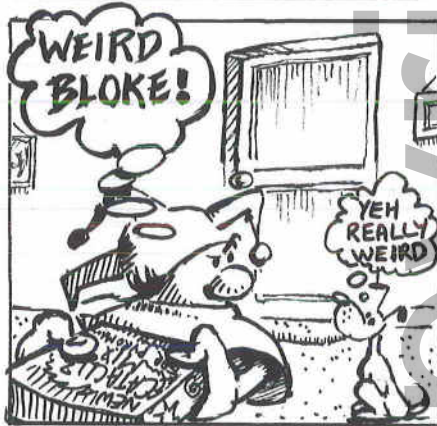
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