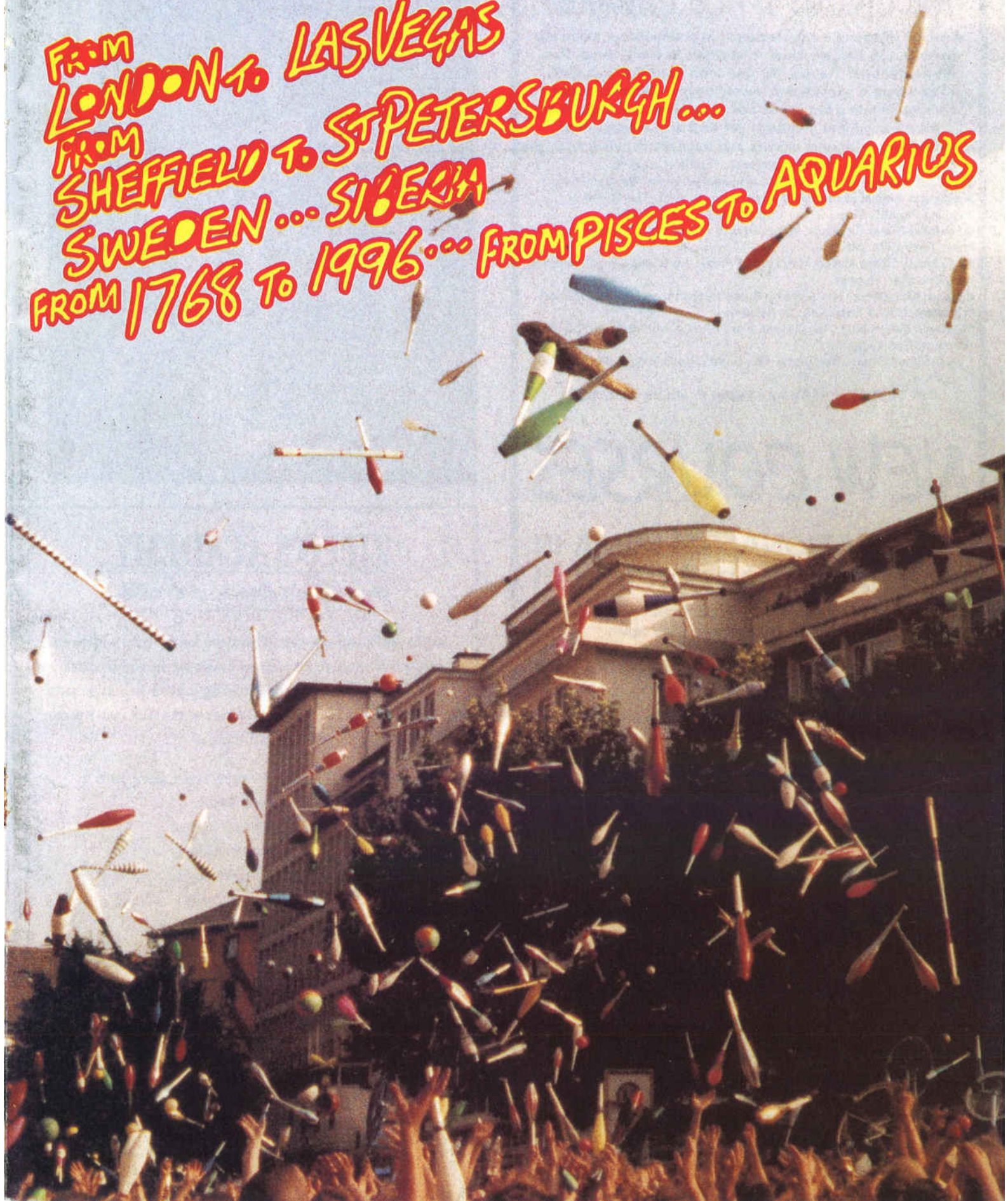


The Catch

JUGGLING • NEW CIRCUS • STREET THEATRE

ISSUE 12
FEB-MAR
1995
VOLUME 1
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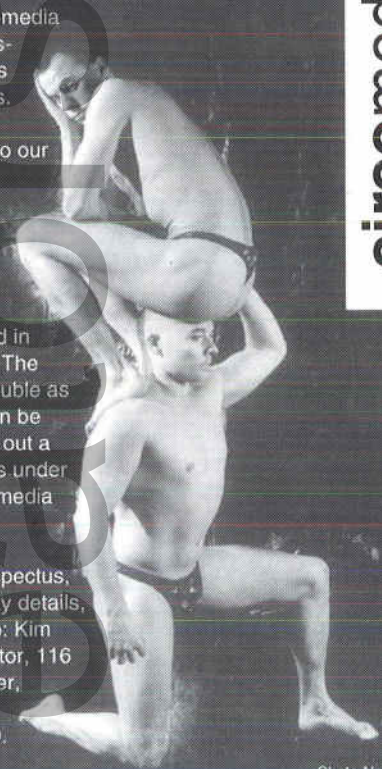
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Shooting stars? Yes, but don't shoot *Ken Zetie*, he's doing his best to explain.

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That nice Mr Major thinks we don't teach our kids to be competitive enough. If *this* is what happens with competitions then he's even more wrong than usual.

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We read it in the stars, you read it in *The Catch*. *Robbie* finds plenty of scope for horror.

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Some people think we make up the letters in this magazine. I assure you there's no way our imagination is twisted enough.

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What you types get up to in the evenings. It's a shame, I must say. Workshops - a bit of a misnomer.

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PAGE 43 PINUP

This month's lardy lovely, *Busker Gut*. *Robbie* does not quite compute.



ISSUE TWELVE ? FEBRUARY - MARCH 1995

The Catch is published bimonthly (and so punctually you can set your calendar by it) from Moorledge Farm Cottage, Knowle Hill, Chew Magna, Bristol BS18 8TL.

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The Catch models its editorial methods on those of our wonderful Government (oh yes) - we sit round a table in a back room with our chums and decide how much we're going to tell you about what's going on. Your solution is not just in this case) to find out in what London Club we're hiding, burst in with U2s, or get all your crusty males with phlogenic children to have a demo outside, but to give us the information we require in good time - no later than March 1st for the next issue (April-May). Like any other quango we respond in a remarkably speedy manner to fat cheques in the welfare fund and disinterested donations to the party.

Most *Catch* writers work for love and the sheer thrill of seeing their name (or plugging their book/course/show) in its glorious pages. Stopped maybe but we love 'em that way. So the least we could do is remind you that all contributions, artwork (including adverts!) and photography remain the copyright of the originators and should not be reproduced in any form without their permission. We mean it - moral rights of authorship, if all that. In most cases they can be contacted through the *Catch* office, except if they're on tour in Lithuania, the phone's been cut off, or we can see some dubious method of telling you up for a fee on the way. Depends who you are, squirrel.

The Catch welcomes contributions, especially photography (cartoons, reviews of recent shows, and articles on things we know naff-all about (that's plenty)). We deplore the lack of Royal Family & Tony Perverse stories in the mag 'cos then we'd sell a lot more. If it doubt gives us a try, though we do have a tendency to forget we had things, doodle on the back, nick the good ideas, or just use them for lighting fires. Lots of ways they can be useful, anyhow. If you're thinking of writing something long it might be better to write to us about it first, at least that gives you the excuse not to start just yet and go back to playing *Lemmings* for another month while the editor loses your letter. If you want stuff returned you'd better send an SAE, though we do like to hang on to photos for our archives, which we're currently auctioning between the major national museums on the futures market.

If you find anything in this magazine offensive then you shouldn't have been reading it (does your father know you've been namming through his cupboard?). If anything inaccurate then maybe you should have 'phoned the place to check: if anything just plain crap then I'm sure you can do better - prove it, that's what the letters page and *Drops* are for. We have a mission to inform, just like the BBC, but unfortunately we don't have the salaries/secretaries/expense accounts that are so crucial to that process. So sometimes we just have a laugh.

The Catch wouldn't exist without *Stuart & Jan & Pip*. They should have known better at their age.

Catch! Use the free 3-D glasses off the front cover and she'll jump right into your arms. SWAMP CIRCUS/GREEN TOP.

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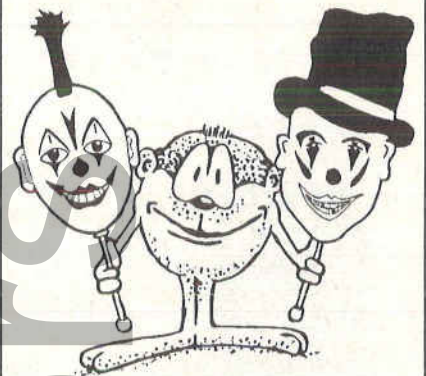
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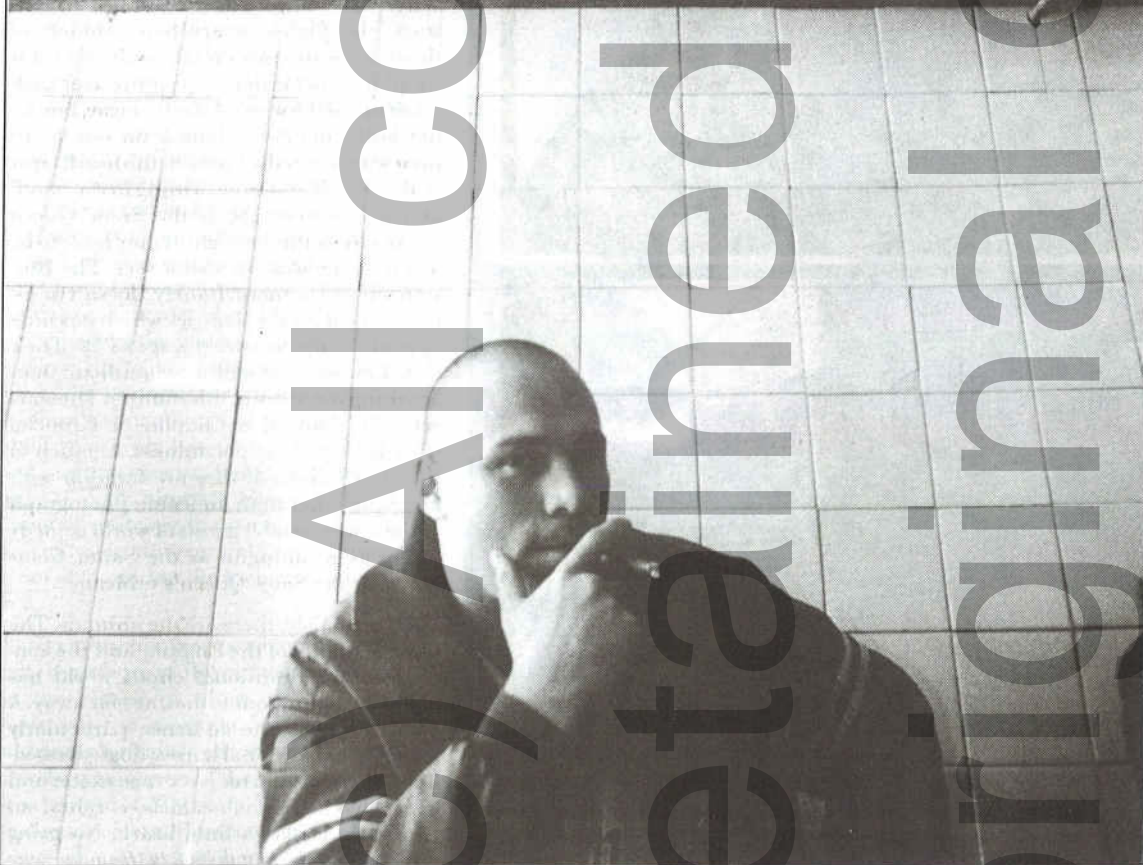
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CRUMBLING STATE CIRCUS

OH THE GLAMOUR... OH THE GLORY... AND ESPECIALLY IN RUSSIA, THE HOME OF EXCELLENCE IN TRAD. CIRCUS... WRONG! INTREPID PHOTOGRAPHIC TRAVELLER PETE WILSON INVEIGLES HIMSELF BEHIND THE SCENES AT THE ST. PETERSBURG CIRCUS, WORDS (BY REMOTE CONTROL) BY STEVE HENWOOD. AFTER THREE SHOWS A DAY, THE GLAMOUR AND THE GREASEPAINT WEAR PRETTY THIN...

ST. PETERSBURG



Circus always *was* the people's art *par excellence*, and nowhere so much as in Russia, where it was the people's opera, the people's high drama too - and still is. Tzarist Bread and Circuses (sometimes the bread got a bit scarce) were succeeded by Stalinist Bread and Circuses (look at the picture behind the strongman) ...and now Capitalist Bread and Circuses in the same pattern. Perhaps you're less affected by changes in society when you're hanging upside-down from a trapeze...

This, however, *isn't* the internationally-fêted Russian State Circus, it's the St. Petersburg. They have a building, a purpose-built 'tent without the canvas' (as many circuses all over Europe had at one time), but it's crumbling, with a massive repair bill, and more grand in scale than execution, all tiles and echoes and empty corridors. Not that this deters the public, maybe it's what they're used to. 2000 people per show pay the equivalent of about £2, the price of a cinema ticket, to sardine the hard seats. And come back time after time.

Why?. Of course The Petersburg has its stars, the high-wire acrobats. Models of them in costume are on sale in the souvenir shop, their act is daring (leaping over each other up on the wire), skilled (a cigar, bowler hat and cane are balanced on one foot - then with a kick the hat is on the head, cigar in the mouth and cane twirling in the hand) and glamorous. So is the Snow Queen snake girl. Is this enough? It may have to be as far as the western visitor sees. The Russian sense of humour, frankly, doesn't translate - except for the slapstick which has little appeal to anyone over the age of 10. Their clown entrées are still more pathetic than anything you'd see in this country. The stars echo the look of a Chaplin or Groucho without any of the playfulness, so much so that you wonder if they are familiar with anything other than an iconic photograph of these we consider giants of world comedy - here as meaningful as the Santa Claus figure in the Snow Queen's tableau.

More obviously, there are the animals. The sentimentality of the English, and the concessions the traditional circus world has made to accommodate that, are far away. A kangaroo (who the audience particularly loved), the traditional horses, dogs, dressed-up monkeys, a parrot (very rare exotic and expensive in Russia), camels, a zebra, an enormous snake, a little bear... No *going back behind the tent to look at the menagerie*

CRUMBLING STATE CIRCUS

as in Western Europe, but the animals are brought out during the half-time interval for photographs (pay per pose) with children and country visitors. For some of the animals, this exhibition is their only rôle in the show.

There's no going back-stage at all, normally. It took photographer Pete Wilson days of argument to be admitted to take these shots, and one old man followed him around for days further, still objecting - perhaps this was his sole task in life or at least in the circus.

The moment you're behind the scenes, the maintenance stops and the veneer, the glamour, drops. Three shows a day show their effect on the players, most of whom spend the time between shows snatching a nap on a singed mattress, getting comfortable half-out of costume, keeping awake with cups of strong tea, cigarettes and sometimes vodka, keeping sane with their families in dingy rooms with no heating papered with icons and circus posters.

Somehow the exhaustion is balanced by the artistes' dedication to their craft and this circus life. Constant practice, working up new routines so the performer and the public don't get tired. Aspirations to higher things - this bucket-headed clown is only one of the hands who cleans the ring between acts, but his family are circus folk and he wants no other life, has made his own costume and devised a routine that no-one of the public has yet seen. Many of them live very close to the circus building, and their closeness, their sense of humour and sense of themselves as a privileged people apart, is what has kept the show going - even to the point of taking a wage cut when the repair bills piled too high. Most of the performers earn less than the people in the canteen and who serve the public - certainly less than the management in the somewhat plushier offices upstairs. If their ultimate bosses with the ultimate profits are the same as everyone else's in entertainment in today's Russia, it's not obvious, but the suspicion is inevitable.

Whatever the changes in society or government, the status of the circus performer, and the regard in which the ordinary people put the escapism, simple daring and triumph against adversity which are the archetypal power of the circus, neither have changed in 200 years. Whatever anyone else says about Russia today, it's hard to avoid the metaphors here...



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SWAMP = A rich, wet ecosystem / to entangle / to make helpless with excessive supply of something.

Sitting, blowing damp wood in a smoky circus truck in a graveyard next to a spire on top of a green hill... This is the site of **Greentop**, Sheffield's new circus centre. It is a dream training space, vegan cafe, venue and a base for a travelling company and others; but it will take a lot of hands, ideas, support and funds to make it all happen.

Swamp is an animal-free circus theatre born in 1986 with an environmentally flavoured artistic direction, a vegan philosophy, and a taste for adventure!

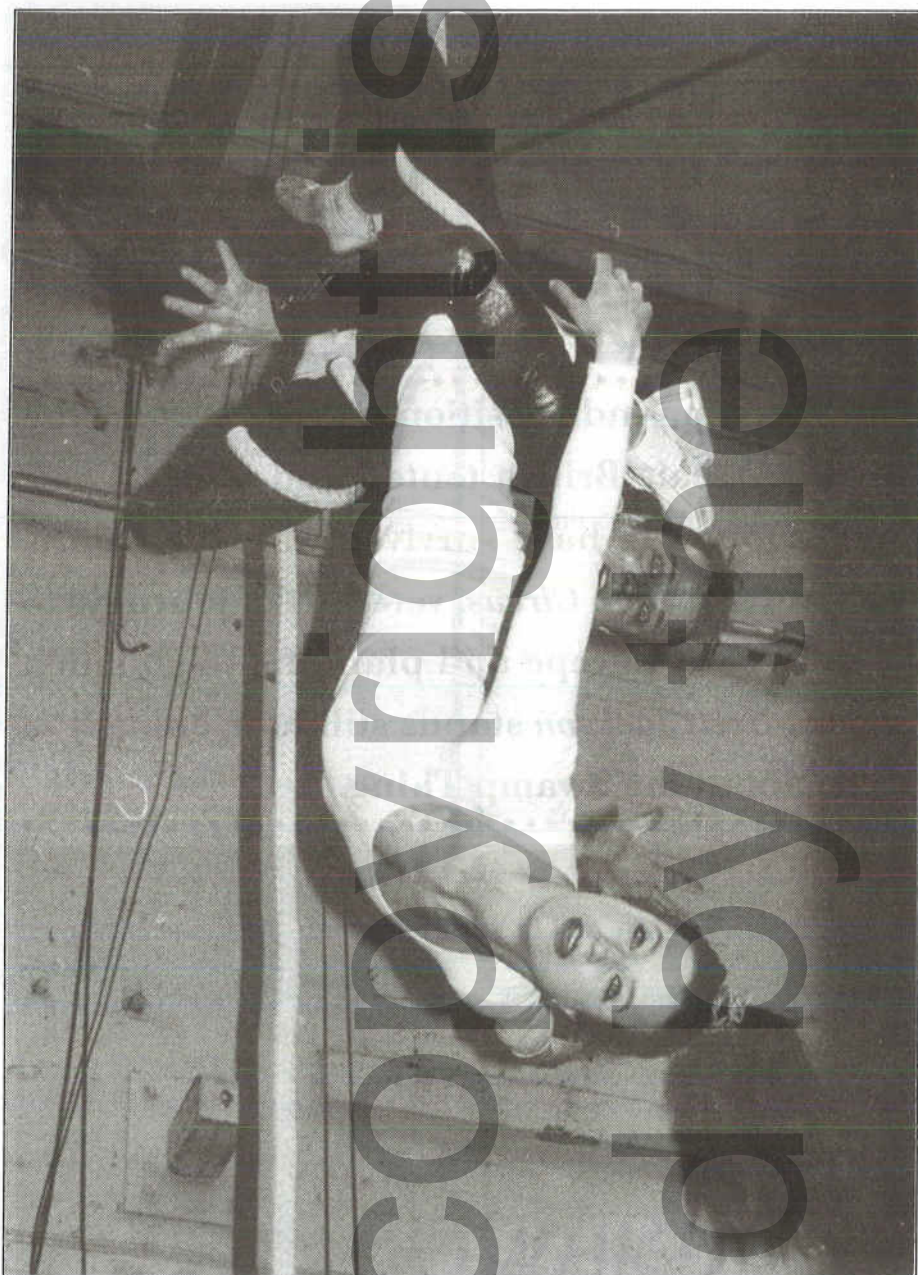
Where did we come from? Swampies past and present are part of an ever-evolving vehicle for serious stupidity and energetic expression. Punky artists, buskers, acrobats and fruitarian politicians, live and let live.

WHAT'S GREEN AND GREGARIOUS?

.....
 With the, um, 'indisposition' of *No Fit State*, the only large-scale British tented and touring New Circus troupe to have survived the recession is Sheffield's *Swamp Circus*, veterans of journeys to far corners of Europe and planning to go much further. *Brett Jackson* stands still long enough to tell us about the Swamp Thing.



Mushroom - Heads, drummers, electric guitars - Festival Time again! Swamp in *Fundango*.



Behind You! There's no getting away from him this time...

In 1981 a collective of fifteen performers from the Sheffield community started a street theatre with live music, dance and giant puppets. Adding spice with acrobatics and juggling skills helped fill the hat, and the feelings of fun and fantastic possibilities grew. *'Blackie'* was based on *'The Plague Dogs'* (Richard Adams) and filmed by the BBC. A skeleton called Fred was arrested by the police during a juggling show about life after the bomb. Experiments to tell stories with circus began behind *'The Brown Cow'* in an old steelworks (now a carpark) like those which made the city. The collective was named *Swamp* from the area's geological past, conjuring up green dreams from the hunks of rusting metal as the thud of steam hammers cracked the foundations. Stories with themes - *'Dance of the Guilty Dustbins'*, *'Stilllife (Zof Research)'* and *'The Box'* which was toured in France and Spain in 1986. Six tatty clowns, an old bus, and

lots of sweaty street shows with make up in puddles, for food, wine and diesel... The time when the crowd in Malaga chased off the police who were trying to stop the show, and in the Pyrenes when our fat buttocks clown was arrested for impersonating and taking the piss out of the chief of police at a wine festival...

My first big exciting glimpses of the potential of juggling came with *Cirque Imaginaire*, and I believe Chaplin's daughter and her family have sparked many a new circus dream. Though far from the realms of technical juggling, it started an itch that needed a good scratching. Coming to Sheffield to do rock gymnastics on the local gritstone, I learnt to play with acrobatics and ropes. But it wasn't until the Circus Theatre Convention in Wales in 1986 that the big fun began; a real chance to mix it all up and meet the rest of the crazies who have been doing it ever since! Thanks!

Trying to make it all happen is one thing, but trying to make it all happen as you imagined it is another, and one that needs lots of energy and money. It seems that the funding people and arts institutions want to do away with travelling circus / theatre along with other travellers, fairs and the gypsy community. Why, when it is us that brochures often feature in town squares for American tourists? Ideas spread through the movement of people and the bawdy jugglers, acrobatic theatre and storytellers of the market place, were newsagents long before newsprint, E-mail and instant media via the airways...

In 1988 we took a rock'n'roll clown show to what was the Soviet Union, where each city had its own purpose built circus and circus arts are viewed on a level with ballet and opera ...respect. Unlike many British mobile zoos, the Soviet and Chinese circus is based on stunning human performance. We were treated like VIPs, and a performance on the street in Moscow resulted in wall to wall cheering crowds, flowers, money and abundant kissing. It more than made up for living on a diet of cucumbers, rye bread and *Borsch*. Having watched the training in the state circus, we returned home to find more skills. BMX and skateboards joined our clowns in our first tent shows as baked beans exploded and trapeze artists painted themselves UV. Our shows and workshops took us from special needs units, hospitals and schools to castles, theatres and then... our own big top!

Lecoq school in Paris was an inspiration and a new theatre language to add to skills. We also discovered free classes at Rosny-sous-Bois circus school, in a big top on the outskirts of Paris - until it blew away. But it is back again today as the foundation of the *Centre National Arts de Cirque*, the amazing French centre of circus excellence at Chalons-sur-Marne. Circus training is alive in France and recently we were part of an incredible training exchange organised (still) by *Circus Space*. For the first time professionals could get an intensive 3 months' tuition at the *Centre de Perfection*. Chalons boasts individual attention, amazing circus building, big top and equipment, but more than anything, the wisdom of circus professionals such as Claude Victoria, still balancing on one hand at the age of 60-plus!

Back in Sheffield living next to the canal, I one day met an elephant. It was chained to a steel ring set in concrete. Part of a dwindling number of English family circuses and a desperate reminder of the animal freak show, human greed and speciesism. Why pay good acrobats when the elephant will dance for free? Looking into the wise-weary eyes of these down-trodden giants raises a great sadness and anger. How do we build a new circus, where is the support and investment? Juggling sales have boomed, but tented shows are struggling.

Since 1992 we have been touring our own tent, show and circus school across Britain. A friendly, stripy venue with 300 tiered seats, ring, two stages and back-drop, forming a mobile theatre with trapezes and swinging aerial acts in the air above. Our acts are very much part of the story with live self-written music, characters, jugglers, rope-artists, trick-cyclists, stilt-creatures and clowns. The circus calls for multi-talented performers, varied jobs and hard work. The romance comes later... Blinking sweat out of eyes to laugh with the laughter. Caravan chassis leaving their wheels. The bunch of scallies wanting to help move the seats the next morning. Local mafia doing over the tent crew. German groupies doing the washing up and mending leaking oil gaskets. Welding an exhaust on the side of a motorway with old cans. A local baker supplying fresh bread and cakes for free each week. Situations and moments, moving on and eventually seeing full houses. What is this romance thing anyway?

It is the struggle to grow that is the thorn wedged firmly in the side of the romantic ideal. How to train, raise funds and administrate an alternative business? How to pay, feed and accommodate artists in a blue and yellow collection of old trucks and caravans... it all comes together in the end, a mixture of characters, nationalities, temperaments and beliefs working together daily in close contact for six months.

And what makes a circus green when we still use big smelly trucks? Though there is no enforced veganism the circus itself only cooks vegan meals. An accompanying catering outfit with an exotic varied menu is a beautiful dream. It's often difficult to be gastronomically creative at the end of a long sweaty day, but its funny how palates change and even die-hard German-sausage-eating jugglers can

proclaim themselves veggy after months of daal, rice and veggyburgers. Maybe we slow down and take electric trucks or wait until there is a windmill on our circus church. Where there's a will...

'Fundango' was 1994's success story. For the first time we had an international company and the production budget necessary to make it all happen. Glastonbury was fun but very hectic, taking the show from our tent and fitting in amongst



Straight from Sizewell B. Swamp Creature.

the madness of a tent crammed with the great *Footsbarn* theatre. After the UK, and though a big gamble, the show really came to life in Germany with the appreciation of the German public.

Arriving in Wiesbaden we found that the arts centre we had been promised was a disused slaughter house and the previous circus (including the great juggler Francis Brunn) had just gone bust! We were told that we could not use our tents or seats due to German regulations, and had to hire a tent from the illustrious Kurt and Kurt at a fair price (but German price) so ending our dreams of rich rewards for hard graft... What a life!



Let's have some quiet over the page, please! Swampies Shush.

The concrete we had to drill the stakes into was tough and over six inches thick and our tent manager Tom and others vibrated for two days as the transvestite *Ice*, and her robot juggler servants *the Splatters*, menaced the populace into buying the first tickets. A café bus with a bar arrived heralding a change of heart, an old caravan with showers was plumbed in, and a plea in the local paper produced a small wood of trees in tubs to try and hide the concrete. The real colour came with the arrival of a HipHop posse to revamp the front of the Schlachthof with aerosols and ghetto-blasters. Everyone made up for the situation with incredible friendliness, and the local punks and travellers turned out daily to help. In Germany you can drive more or less anything on the road as long as you don't exceed 10kmh. All our friends pulled big 4 wheeler caravans with tractors - slow but what's the hurry, there's so much forest to see and cheap champagne to drink...

Everyone seemed to be a juggler and our jugglers *Duet Complet* enjoyed being different in their swollen codpieces and squeaky boots. Ice proposed to by another transvestite on the first night.

.....
The Swamp story doesn't end here. Just a few of the things they're up to now:

Swamp Circus Theatre 1995 is touring *'Skyjuice'* a clown-dance spectacular with live music. We will be auditioning from March 1st and are especially interested in West African drummer/dancers and unusual tightrope and juggling acts. We are planning a tour in Ireland and would like to hear from other contacts in the Emerald Isle.

Earthcirc, starting in November '95, is a project to take something back...sort of *new circus - old earth*.

We plan to plant desert fruit trees at sites in West Africa alongside workshops in dance, music and circus, the idea being to celebrate the planting with an all-involved spectacular show to encourage involvement and nurturing of the saplings. One of the biggest problems is the separation of science from people's culture and the need to party. What are we here for anyway and how do we remember to do something if it isn't FUN? We will be working with local reforestation groups, and hope to return to the same spots to make things grow in the future. Our biggest problem so far is funding to fully plan and develop everything necessary here, to take to where there is very little... any ideas welcome!

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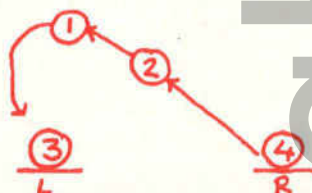
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You may be familiar with the basic pattern - often discovered as a bi-product of hours trying for those elusive 5 balls. Unimaginatively, I call it the 'right right left left' pattern (it may have another name). Its attraction is how much you can play with it. It's a repeated eight throw pattern, going 12314324 as the balls are numbered in the following illustrations. Each hand performs two consecutive throws - RRLRLRL...etc. The fun comes in as each eight-throw sequence allows adequate time for dragging each ball once, in the order 4213. This sequence reads 12 (drag 4 right hand), 31 (drag 2 LH), 43 (drag 1 RH), 24 (drag 3LH), and repeat... Lots of shapes and squiggles are possible in the time each ball remains in the hand, plus rolling off the head, etc...

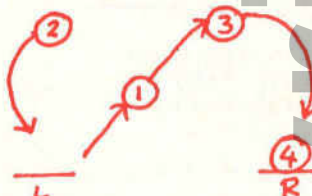
THE BASIC PATTERN



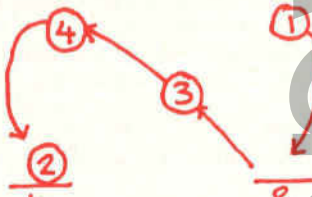
The Start - This can be tackled many ways, either from other patterns or straight into the trick. Flashing all four balls works well and is a nice way straight into the trick, but the three in the lead hand (right in these illustrations) method is probably the easiest.



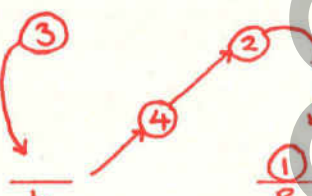
Stage 1 - Throw balls 1 and 2 in fairly quick succession from the right hand (right, right). Remember that two left hand throws follow!



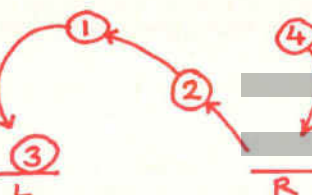
Stage 2 - Ball 3 is thrown as ball 1 is coming down. Ball 1 is then caught and immediately thrown out following ball 3 (left, left).



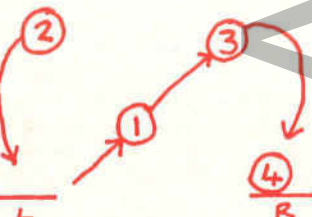
Stage 3 - Ball 4 comes into play on throw 5, being thrown as ball 3 is coming down. Ball 3 is then caught and immediately thrown out following ball 4 (right, right).



Stage 4 - Ball 2 is thrown as ball 4 is coming down. Ball 4 is then caught and immediately thrown out following ball 2 (left, left).



Stage 5 - Ball 1 is thrown as ball 2 is coming down. Ball 2 is then caught and immediately thrown out following ball 1 (right, right).



Stage 6 - This stage just repeats stage 2, with ball 3 being thrown out as ball 1 is leading. Ball 1 is then caught and immediately thrown out following ball 3 (left, left).

And Next? - Well if you are having problems perhaps it is worth trying the method by which most jugglers stumble upon this trick. Ignore everything I have written (possibly the best advice yet) and try to juggle 4 balls in a crossing pattern like 5. The chances are that you will end up doing this pattern!

TRY IT WITH TWELVE

[you what? -d] If you have conquered the pattern and played with loops and squiggles, rolled balls off your head, etc., you may wish to try the same with 6 balls, or even 8,10,12. The pattern certainly works with 6 balls, although I haven't been able to work out how yet [thanks -d]. Also it does appear to allow possibilities for dragging, etc., although my efforts have been out of control - good luck!



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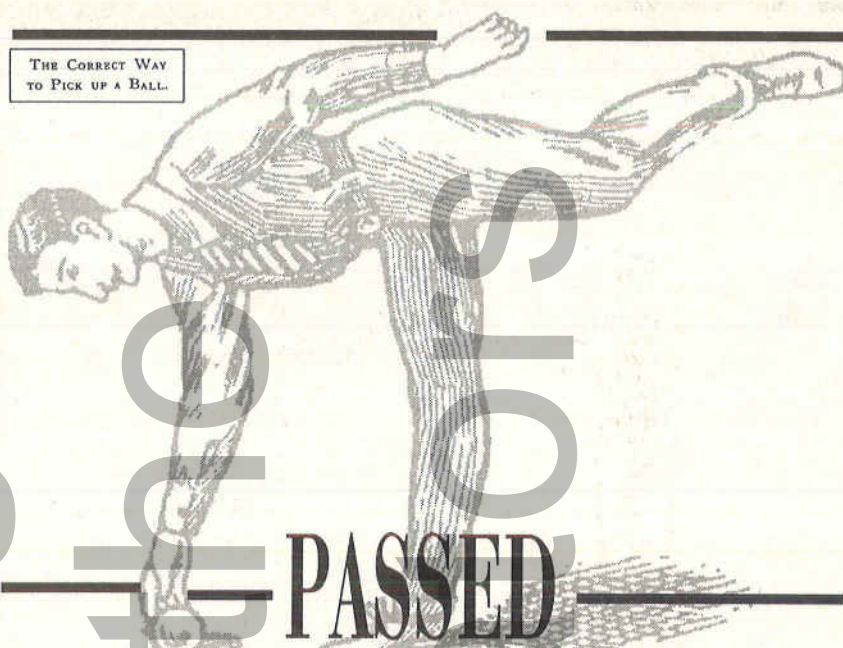
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DIGGING UP THE ARCHIVES

In commencing to acquire the art of juggling, it is most essential that one should thoroughly understand from the first that, not only is it necessary to know how to make the various movements, but also how to make them gracefully and with certainty; and also to realise that in juggling of all kinds the position of the feet, and consequently of the entire body, has a great influence upon the effect which you are trying to achieve.

At starting, the right foot should be at an angle of 45° to the left, as seen in the illustrations to this article, and the arms should be gracefully balanced so that the hands are on a level with the shoulders. Then, whatever throw you intend to practice, the following directions equally apply to -

I. In passing a ball across the body from hand to hand, it is thrown in a slanting direction, and not straight across; and in the upward throw over the head, the hand should catch it in a sideways direction, so as the more readily to pass it into the waiting hand without hesitation or unnecessary loss of time.

II. In throwing into the air, a height of about 6 ft. will be found most convenient.

III. The hand should never go out alone to meet the ball in its descent, as, for instance, in throwing the ball from behind and catching it in front, the foot and the body should be carried out to meet the ball in its descent, thus avoiding the ugly reaching out and strained attitude, and very often a complete loss of balance.

The most suitable balls to use, for practice, at any rate, are ordinary tennis balls. Later on, the hollow brass juggling balls may be adopted, although they present no real advantage over the others.

In practising, there will certainly be more failures than successes, and the nerve-irritating noise of metal balls striking the ground is most enervating, both to the operator and to everybody else. Besides, heavy balls demand a certain amount of strain, and the exercise has a tendency to enlarge the muscles of the arms, and render them unpleasantly prominent; therefore, I advise the tennis balls.

In graceful juggling all appearance of strain and tension should be avoided, as it has a very bad effect both upon the audience and the performer himself. In "showering," i.e., the passing of successive balls from one hand to the other, the balls must be kept at equal distances, and the first ball must be thrown from the right hand, and the second must not be thrown until No. 1 is a third upon its journey towards the other hand. The same remark applies to balls thrown from opposite hands, which are intended to cross in the air.

In throwing from behind and out of sight of the performer - behind the back, etc. - the eye must follow until sure of the line of descent which the ball is taking, and then the back should be turned upon it and the ball caught behind it.

The first thing for the would-be juggler to acquire is the power to project a ball into the air so that it will return of its own accord to the exact point from which it was thrown. This can only be done by holding the ball upon the hand loosely - not grasped in the hand - and projecting it straight into the air - the motion coming almost entirely from the wrist. Practise this carefully until the ball can be thrown and caught with certainty.

The foregoing piece of skill having been acquired, the various movements shown in the accompanying diagrams should be studied.

A Masterclass with Paul Cinquevalli

Cinquevalli was widely regarded as 'the king of jugglers' around the turn of the century. If anyone has a copy of his book we'd love to see it! (and nick some bits). Another one from the inexhaustible Pearse Halfpenny collection.

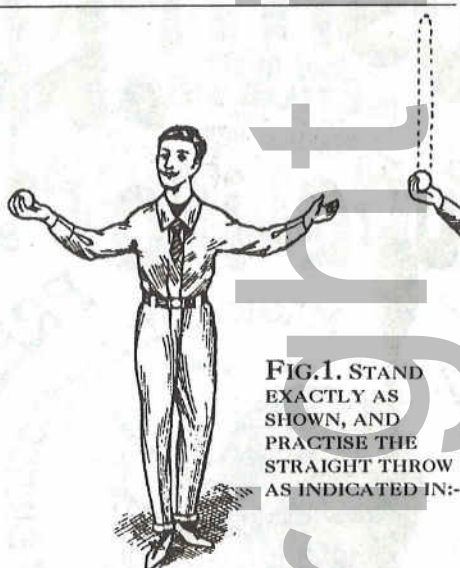


FIG. 1. STAND EXACTLY AS SHOWN, AND PRACTISE THE STRAIGHT THROW AS INDICATED IN:-

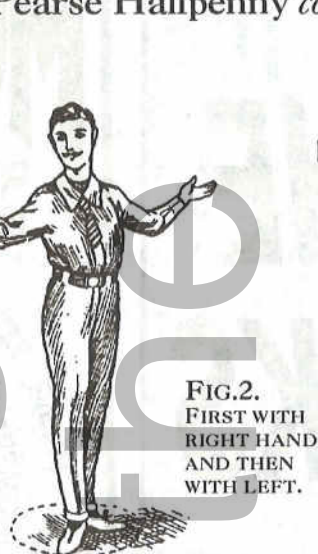


FIG. 2. FIRST WITH RIGHT HAND AND THEN WITH LEFT.



FIG. 3. COMMENCE AS FIG. 2 AND RETURN AS FIG. 4.



FIG. 4.



FIG. 5. THROW BALL ACROSS THE BODY AS IN THE ILLUSTRATION, THEN THROW IN A SEMI-CIRCLE ABOVE THE HEAD TO THE OTHER HAND. DO THIS FIRST FROM RIGHT TO LEFT, AND THEN FROM LEFT TO RIGHT.



FIG. 6. THROW WITH RIGHT HAND UNDER RIGHT LEG AS FIG. 6, THEN CATCH IN RIGHT HAND AGAIN, THEN REPEAT WITH LEFT HAND AND LEG. PRACTISE THIS FROM EACH HAND UNTIL PERFECT.

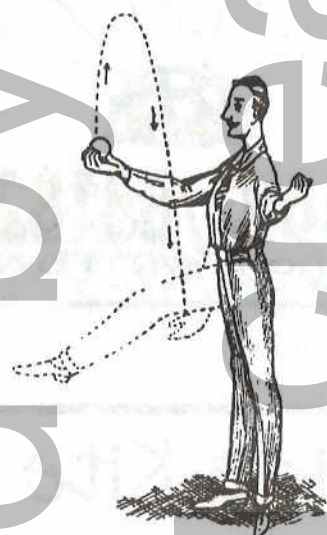


FIG. 7. THROW BALL IN A CIRCULAR DIRECTION SO THAT IT FALLS IMMEDIATELY IN FRONT OF THE BODY, RAISE RIGHT LEG AS BALL FALLS, AND CATCH BALL BENEATH IT AS ILLUSTRATION - LEG TO BE RAISED EXACTLY AS SHOWN.

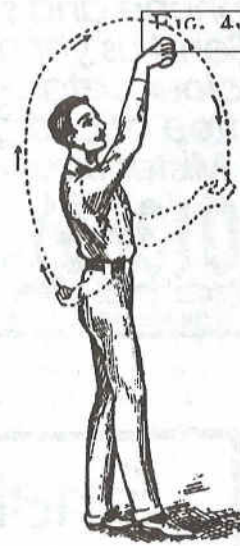


FIG. 8. TAKE THE POSITION SHOWN IN THIS FIG. AND THROW BALL OVERHEAD FROM BEHIND THE BACK, WATCH FOR ITS DESCENT IN FRONT, AND CATCH IN OPPOSITE HAND.

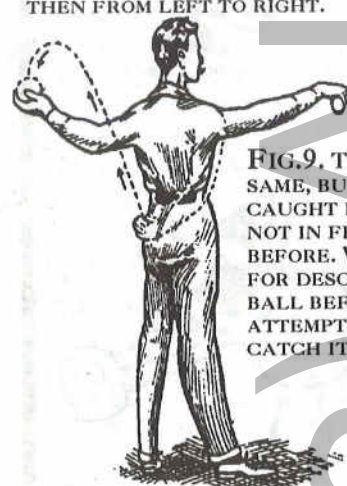


FIG. 9. THE SAME, BUT BALL CAUGHT BEHIND, NOT IN FRONT, AS BEFORE. WATCH FOR DESCENT OF BALL BEFORE ATTEMPTING TO CATCH IT.



FIG. 10. TAKING A BALL IN EITHER HAND, THROW THAT WHICH IS IN THE RIGHT HAND TO DROP INTO THE LEFT, AND WHEN A THIRD ON ITS JOURNEY, PROJECT THE BALL IN THE LEFT HAND IN A SIMILAR MANNER, CAUSING THE TWO TO PERFORM A CONTINUOUS "CROSSOVER." PRACTISE EACH MOVE 100 TIMES, AND PERSEVERE, NO MATTER HOW MANY FAILURES. IN EVERY ACTION, SEEK TO MAKE IT GRACEFUL AS WELL AS CORRECT.

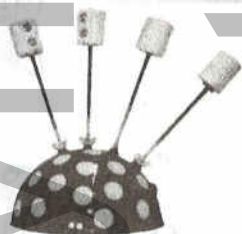
Pick up a ball as shown in illustration, not with bent knees and the body at all kinds of unsightly angles. Furthermore, pick up your balls, etc., yourself; assistants, besides detracting from your skill, will make you careless and lazy.

Ball juggling is the foundation of all; therefore, practise diligently, and see that you keep yourself always fit and in good form, otherwise your show will be uncertain and unsuccessful.

Last, and most important of all - Practise! Practise! PRACTICE! PRACTISE!

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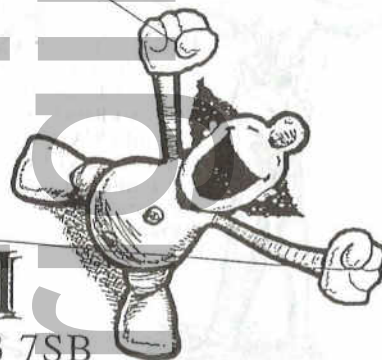
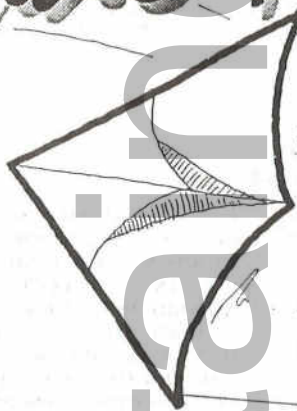
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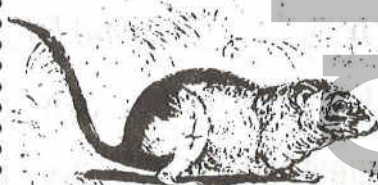
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KEN ZETIE PROFILE



As you might guess from the somewhat improbable name (there are no Zeties in my phone book) Ken Zetie is not a real person. In actual fact he's what they call a *virtual being*, existing only on the *Internet*, which is something to do with computers you'll know all about if you watch too many yooof TV programmes, read the colour supplements, or even *Catch* issue 7. This is how come he can do all kinds of juggling tricks you can't. Bastard.

He also rejoices (or squeaks joyfully) in the alternative name of 'The Edible Dormouse'. I didn't realise dormice were edible until I found a very useful book which said that "Dormice may be roasted and served on toast" (not if *i'm* coming to tea they can't) and "Where one dormouse is found, others may be confidently sought, so that it is never difficult to secure half a dozen for a pie." The same book also assures us that the Brown rat, when young, makes "a delicate dish not unlike a snipe in flavour."

We should all be more careful.

So should Ken.

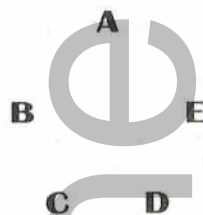
He can be eaten on
zetie@vax.ox.ac.uk

The shooting star, an advanced club-passing pattern for four people, passed on by a guy called Brian at the Philadelphia Convention to Ken Zetie, who here passes it on to you. What a nice chap.

The basic idea is that you have four people at four points of a five pointed star. The fifth place is occupied by the phantom. One person has no clubs, each of the others (apart from the phantom, you idiot) has three clubs each, and we are going to pass *everies* out of the right hand only. The passing pattern is just a star, that is each person receives from the body two to their left and passes to the body two to their right. The person who would be starting by passing to the phantom starts without any clubs.

Now, obviously, once three clubs have been passed the person who started without any is now ready to pass their first one out and it'll go to a hole (the phantom). So that hole has to be occupied by the person who has just run out of clubs, ie. the one who was receiving from the phantom. This poor sucker has to nip across the pattern in order to catch that pass. Hahahahaha. No, really, it works.

Time for a diagram I think:



Okay, that's my five pointed star. We'll place the phantom at point D to start with. Then A, E and C start with clubs, B is clubless. Everyone is clueless. A is receiving from the phantom (ie. not receiving any clubs) so will be the first to brave the rain of heavy objects. We'll call him *the runner*, because it's more polite than 'idiot' and only marginally less accurate than 'first-to-die'.

A leads the passing (dying man's last wish and all that) and we start a shower of clubs. As A passes his last club to C, E will be passing to B. A walks to the centre just after this club passes in front of his nose and turns to look at B. Now B will, on the very next beat, be passing this club to the phantom and it's going to go THUD if A doesn't do something about it - he needs to walk to where the phantom is (position D) and catch B's pass.

Unfortunately for A, C is passing to E at this point so he is likely to get beamed if he's not careful. The trick is to follow B's pass, more or less walk with it, towards point D and catch it on arrival. This is guaranteed to get him through alive and intact because B's pass was going through a gap in the passing. A must walk through that same gap.

So now, A has occupied the phantom's space, point D, and has left a gap (a new phantom) at point A. Fortunately, at this point A has no clubs left and so will not pass to the phantom for three beats, by which point C, who will have been receiving from the new phantom, will be in a position to 'run'. I wish her luck, and may she walk safely behind B's last pass to A (in position D) just as she makes her last pass, and then turn to catch A's gentle pass to the phantom's position.

And so it goes on. A few hints - make your pass to the phantom gentle but *on time*. Make sure you have a damn good star or the timing will go to pot. Make sure your shape is right - if you can do it on the circumference of a circle this will help immensely. When you are trying to cross through the pattern, you have to move off smartly but not too quickly, and you don't have to duck - you get a feel for it pretty rapidly. Once you've nipped out behind the first club and reached the centre, pause very slightly. I hesitate even to suggest a pause, but it *is* there. You can then follow the incoming pass to the space and catch it there. When done properly you find you can wander through at a very relaxed pace. The key seems to be moving off at the right time, which is as soon as possible without being hit by the last pass in front of you. If you start off in time, the rest is easy.

How to restart when you drop/hit someone? Designate one person as having just successfully run and take their clubs off them. The phantom is where they have come from, two places to their right around the star.

Pick-ups. Hahahahaha. No, they are sometimes possible. If you drop you have time to pick up a club as you start to walk across the pattern. Keep it and use it to fill the hole that will be passed to you. Maybe.

It can also be done with ten clubs - not really any trickier, but you have to run with one club, not none; you run far more frequently, but no faster.

Good luck. I deny any responsibility for people who get clubs stuck in earholes, eyesockets or other orifices as a result of attempting this pattern.



1: BACKGROUND

Broadly, the early development of Industrial Capitalism was hindered by the simple matter that the workforce largely preferred to play or rest rather than work for more money than they needed for basic survival. Soon the ruling classes were taking an unhealthy interest in the leisure time of the rest of us: 'The Royal Proclamation for the Encouragement of Piety and Virtue', 'The Lord's Day Observance Society', the 'Society for the Suppression of Vice' - all symptomatic of a return to the Puritan Values that had fatally damaged the traditional rural festivals and performances (with their demonstrably pagan and anti-authoritarian roots) back in the 17th century.

The Market Fairs throughout the country, of which the most famous was London's 'Bartholemew Fair', were a magnet for all the wandering and street performers in the country, and likewise for people who wanted that entertainment. Through a variety of stratagems and manoeuvres these were shut down over a few years (1837-55 in the case of Bartholemew Fair) and performances banned (1840). This coincided (! - many of those who fulminated against the fairs were involved in the business of their new rivals) with the rise of the first music halls, basically taverns who had got round the problems of theatre licensing by not presenting drama as such. The more acceptable street acts found employment there; some of the rest got occasional work in the theatre.

When theatres were deregulated in 1843, to the further profit of the same entrepreneurs, the pressure on street entertainers was increased still further, using powers available under older regulations [watch 'em with their Criminal Justice & Public Order legislation if you think they're not going to use the full force! - d] and though they certainly still existed they were increasingly marginalised. One MP, MT Bass, went to the trouble of putting a bill through Parliament in 1864 with the specific aim of restricting Street Music [familiar? - d]. Street Performers had sunk to a level little above begging, and the only way out was to hit the stage - or the circus ring.

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2: ORIGINS OF CIRCUS

The generally-agreed history starts in the mid-18th Century. Upon leaving the cavalry, masters of horsemanship hired fields or open space on the edge of towns (in London this meant the Lambeth fields or Islington hills) and gave exhibitions of their feats of skill. These trick-riders soon drew large crowds, and in their efforts to outdo each other began rounding out performances with acrobatics, magic and humour. The first clowning entrée occurred in July 1768, when Philip Astley incorporated into his exhibition a comical routine of bad riding, ending with the horse chasing him around the ring. Within five years the displays had grown to incorporate other fairground skills, such as vaulters, rope-dancers, strongmen and balancers. The bringing together of disparate skills - the 'horseplay' - into one distinct programme is widely regarded as the beginning of Circus.

Philip Astley is usually regarded as 'the father of circus' by modern circus puists due to his introduction of a circus ring, whilst

KEEPING THEM OFF THE STREETS

his contemporaries such as Charles Dibdin regarded him more as the first to realise the potential of the new form, "what would catch John Bull". Astley's Riding School was given the show name of *Amphitheatre*, whilst Dibdin takes credit for coining the term 'Circus' in his own enterprise (with one of Astley's ex-riders, Charles Hughes) in 1782. Though it is tempting to try and draw parallels between these late 18th century circuses and the *Circus Maximus* of ancient Rome, the name appears to derive from a more mundane source. The inventive Dibdin, house dramatist and composer at Covent Garden, borrowed the name from that of a patch of ground fashionable for exercising horses in Hyde Park. Certainly, the allusions to antiquity were encouraged in this age of eloquent and verbose showmanship.

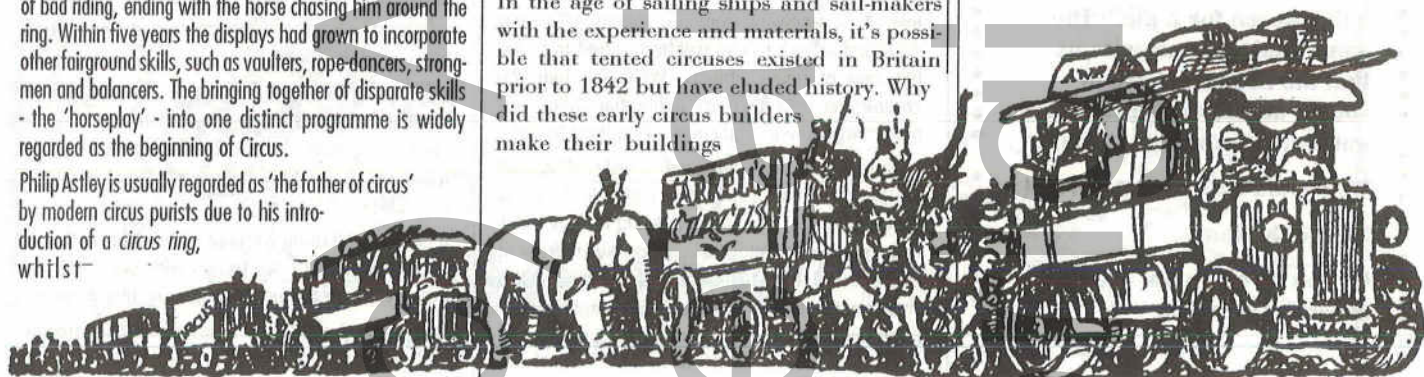
Unlike Astley's *Amphitheatre*, which retained the name through many rebuildings and structural changes till its closure in 1893, Dibdin's *Royal Circus* had a short and stormy life - the ring being finally filled with benches for a formal theatre in 1809. Ironically while Dibdin left the Circus within a year of its opening, his term went on to become the universal name for such entertainment. These permanent circus buildings were superseded in the public imagination by the travelling troupes and by the beginning of the nineteenth century a couple of dozen or so major outfits were touring Britain. Proprietorship, and emphasis on content, moved from horsemen to masters of other skills. There were rope-dancers and acrobats, and at least two notable examples - Jean Pierre Ginnett and Robert Fossett - began their performing life on the street. This era, with the onset of tented shows but before the introduction of complex and cumbersome specialised equipment for the acrobats, rope-dancers and other 'ground acts', could be seen as the culmination of the phenomenon of the wandering player.

3: TRAVELLING SHOWS

Before 1842, circuses were performed in purpose-built circus buildings, or adapted to regular theatres. Some circus buildings were elaborate whilst others were designed to be portable, temporary structures pulled down and erected as the circus toured. These were composed of wooden shutters bolted together and to the circus wagons themselves - as late as the 1930's circuses were touring France in this way.

In the age of sailing ships and sail-makers with the experience and materials, it's possible that tented circuses existed in Britain prior to 1842 but have eluded history. Why did these early circus builders make their buildings

The following is an extract from a jolly interesting body of University work by Tony (Mr Laffo) Drayton on the history (mostly subversive) of street performance, circus, and some of their shared characters. We've lifted a bit which is mostly about the history of tented circus, 'cos it lays out the important points nice and clearly without avoiding controversy or other excitement (and not necessarily 'cos it was the best bit) but have had to take lots of short-cuts even so. Stuff in type like this is my abridgement and probably isn't what Tony meant at all. Aunt Piss, as the French (don't) say.



CIRCUS AND STREET PERFORMANCE - SOME SHARED HISTORY

look like tents, if tents were not yet being used for circuses? Another way to look at it is that only after fairground entertainments were licensed out of existence did circuses begin to stand out. Portable tents, as a way to get around the new laws concerning 'suitability' of entertainment, were an idea whose time had come. The first one in the history books is the "splendid and novel pavilion", advertised in Liverpool by Richard Sands in 1842. The idea was enthusiastically copied, and within fifteen years *Howes and Cushing's United States Circus*, with its 'Great American Marquee', boasted that "Tents now take precedent of Marble Halls".

Circus tents grew in capacity at the same time as the regulatory laws concerning theatres and music halls got progressively stricter. By the time of the 1878 *Metropolis Management and Buildings Amendment Act*, which eliminated the more 'deviant' potential of the music hall [by closing the wilder establishments], almost all major English circuses were touring with what they advertised as "monster tents". A tent in a country fair at this time could hold around 1,000 people, but Powell and Clarke's tent in the 1880's could seat 7,000. And increasingly it appears the circus provided both a refuge for the fairground variety acts and a place where people could experience this disappearing style of entertainment.

4: WIDER STILL AND WIDER...

In Europe, circuses and circus buildings sprung up with enthusiasm from St. Petersburg to Spain; by the turn of the century it has been calculated that over two hundred major outfits existed. The more enterprising travelled great distances; Louis Soullier for instance took a circus company through Russia, Siberia, China and Japan, returning with a troupe of Japanese acrobats to Paris in 1866. Of course there were also many small circuses and shows performing and touring in more modest but equally enthusiastic circumstances.

Charles Hughes, who we met earlier, went to Russia with a stud of performing horses - after friction at his circus in London - in 1790. It's hard to understand the attraction of Hughes' horse-riding feats in a country where the world-renowned horse-skills of the Cossacks and Mongol tribesmen were freely available; nevertheless, he duly became Empress Catherine's favourite, perhaps due to also being her lover [and the circus was a suitable exotic 'bit of rough' for the Russian aristocracy to lionise -d]. Other circuses toured Siberia

throughout the 19th century, and Rogan Taylor, in *'The Death and Resurrection Show'*, suggests that here they picked up shaman techniques that account for some of the 'power' apparently possessed by Circus at the time and traded on ever since.



5: DEVELOPMENT OF THE CLOWN

The most complex character to develop from the transition to the circus ring was the clown, born of Shakespeare's buffoons, *Pierrot* (the comic servant of the *commedia dell'arte*), the mimicry of thirteenth century jesters, and the low humour of the rustic *Merry Andrew*. The clown was jack of all trades, required to keep the audience's attention between more specialised skills, and resembles most closely the image of the itinerant performer. To the audience he comes and goes, each time with a different quirk or gag, definitely a part of the show but hard to pin down where or why.

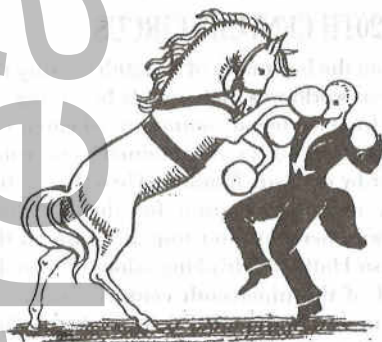
It was in Britain that the classic slapstick sketches for the circus ring were being devised, and more - a French commentary from 1876 records that "England is the only country in Europe which has succeeded in introducing true imagination into its feats of bodily strength... an entirely new form of satirical comedy, largely created by unknown performers... In recent years the art of the English clown has developed a sinister quality... the clown's art is now rather terrifying and full of anxiety and apprehension."

The adoption of an English accent was considered *de rigueur* for performing clowns across Europe, though more often words used were purposely gibberish. The art of clowning has had many examinations, analysts of theatrical symbolism often start (and end) with the Clown, and academics have seen in the figure anything from class conflict to existential angst, the "Lord of Misrule come into his own again", with deliberate suggestions of the (banned) May Games in his costume, and anti-Enclosure allusions in the material.

In the second half of the nineteenth century,

James Boswell was a famous clown at the French *Cirque Olympique*. Here he is described in John Townsen's book *Clowns*:

Boswell came to symbolize the idea of the melancholy British clown, so attractive yet so disturbing to the French. He would, for example, station himself in front of the star equestrienne (the most admired figure in the circus of the time) as she basked in the audience's applause between turns. Icily staring at her in a frightful manner, he would recite from Hamlet's famous soliloquy, telling the now very nervous equestrienne of "the undiscover'd country from whose bourn no traveller returns".



6: AMERICAN CIRCUS STYLE

The introduction of exotic animals into the circus ring - most notably lions, tigers and elephants - began very early as a result of an amalgamation with menageries such as Wombwells and Atkin's. The keeper at Atkin's, for example, appeared on Astley's programme in 1832 exhibiting his lions and tigers leaping through hoops. By the 1850's such elementary tricks by wild animals had been superseded; circuses competed against each other with troupes of elephants walking on barrels, twin tight-ropes and riding tricycles, jungle cats were displayed in ever-increasing quantity and seals were introduced to display their aptitude for bell-ringing, ladder-climbing and their sense of balance. The result of such innovations was to emphasise the American influence of *'The Greatest Show On Earth!'* In this term 'great' is used to mean quantity rather than aesthetic quality.

As a result the bigger circuses, often amalgamations of many small companies, grew to huge sizes; economic considerations were left aside as master showmen strove to present the biggest as the best. It is symptomatic that the inventive aspect of the clown's art was noticeably declining in the English circus ring during the last quarter of the century. However this new approach to circus gave the genre one image: vast travelling concerns, three rings, the subsidiary sideshows, and enormous parades through the

town prior to performance. Such enterprises need an ever-expanding economy to survive, and a symptom of this ideology was the swallowing up of smaller outfits as one large organism expanded. This was achieved through syndicates of wealthy backers. The Ringling Brothers eventually overcame the rival Barnum and Bailey consortium in 1907, purchasing the outfit and thus running the two major circuses at the same time.



7: 20TH CENTURY CIRCUS

From the beginning of the 20th century the circus world was increasingly becoming cut off from the larger community of entertainment, forming a self-contained world ruled over by dynastic families. There was better pay and appreciation for the inventive clowns, acrobats and trapeze artists in the Music Halls and drinking salons toward the end of the nineteenth century - with the drain of talent so also went, imperceptibly but increasingly, the imaginative edge that had typified the apogee of circus. Would-be clowns became comics, the creative edge of such performers as Fred Karno, Charlie Chaplin and Stanley Jefferson (to become Stan Laurel) could no longer be explored in the ring.

The general run of fairground, street and puppet-show performers were forced into close proximity in order to survive. However the circus family dynasties, by now holding all the major outfits, increasingly recruited from within their own ranks. This inevitably led to training sibling artistes to fit the part of a set routine, with a built-in respect for family tradition, and most often a pay-scale unattractive to the talented outsider. In this way the circus became staid; the shocking, grotesque aspect of clowning and humour eroded by a new face of entertainment 'by families for families'. It fought the competition from the Music Hall and the encroaching era of the cinema by adopting a face of traditional family values at odds to its original lure. Whilst milking the appeal of 'mystery' and instinctual side, the 20th century circus quickly covered and blunted its remaining naked and extreme edges, producing a magic childish rather than child-like. It's easy to understand this retreat into isolation from the mainstream of entertainment as necessary to survival in the face of

falling attendances. The general practise of the extended family kept alive the idea of a continuous link from the earliest circuses, and gave a sense of solidarity. Its side-effect of mistrusting outsiders, and keeping affairs close to the chest, meant, however, that the new surge of interested parties was forced to find its own outlets. It may also have led to the current hostile debate concerning animals in circuses.

Greater understanding of animals and their needs has produced in some people a revulsion to the spectacle of performing animals; the circus world sees any attack on this aspect as an attack on its very existence. This in turn has distorted the importance of performing animals, to the ludicrous point where the Circus Society allegedly expelled its most successful member for touring a non-animal show. The Circus Association journal, *Kingpole*, has been swamped for the previous few years with how well-treated, and how necessary, are animals in circuses. This entrenched view typifies the isolation of traditional circus and stands also as another reason for the emergence of New Circus.

8: NEW CIRCUS

The term 'New Circus' arose with a revival of interest in circus skills among a generation who felt too old for the now-predictable format. Crucial points for us in Britain include: Reg Bolton's circus summer school in Edinburgh, 1977; the Covent Garden (where the first Punch & Judy Show in London was performed in 1660) scene with its first Street Performers' Festival in 1982 (when performance there was still technically illegal); the hippy travelling performer groups, notably Stonehenge Festival veterans The Tibetan Ukrainian Mountain Troupe (early 1980s), and Circus Hazzard (from c.1984); 1984's *Foire Extraordinaire* in Dun, South West France and the 1985 *Esparraguera* (near Barcelona) 'Festival Internacional de Teatre Ambulant'... plus groups like France's Cirque Bidon (c. 1981+) who became Archaos in 1986 (visiting Britain in 1988), and Ra Ra Zoo (c. 1985)... Notice the importance of the return to the streets and the road - and the deviant/subversive element! From here the story becomes more involved, and is really for someone else to tell - any volunteers?

.....
In making an academic piece into a magazine article we've had to omit a lot of Tony's references and the like - much more information and more ideas on the main topics here and their deeper meanings are to be found in:

Speaight, G., *A History of the Circus* (Tantivy Press, London 1980)

Taylor, Rogan P., *The Death and Resurrection Show* (Blond, London 1985)

Cohen, D., & Greenwood, B., *The Buskers* (David & Charles UK 1981)

Sanger 'Lord' G., *Seventy Years a Showman* (JM Dent London 1935)

...and future issues of *The Catch!*
.....

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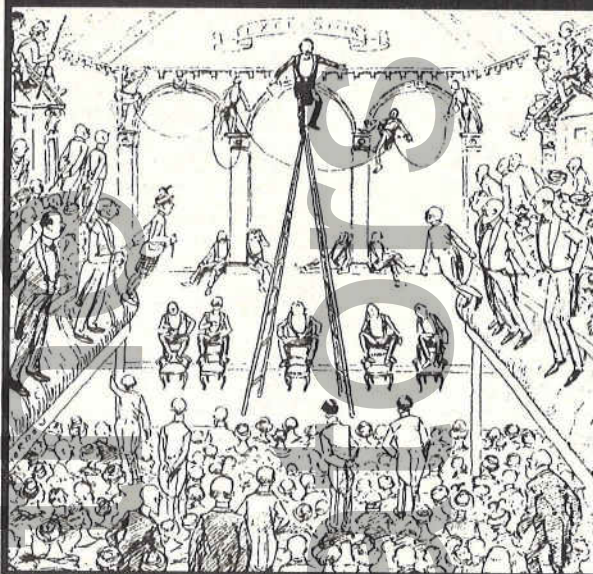
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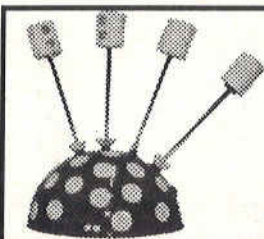
CAPTION CONTEST

Blackwell Heath (which fortunately i can't think of a printable joke about), whose humour was so oblique we all laughed out of the sides of our mouths - at him/her - i mean, '*No I won't do the beer fountain*' was the only point of coherence amidst incomprehensible babble about genetically engineered mice... I know care in the community is a good thing, but...; and finally David Forrest of Bury Saint Edmunds, whose '*It was a quiet evening until the fight of the bumble bee*' was worrying as well as misspelled and '*The infestation at the theatre was more pronounced than had been*

Oh blast, it's back to the winners. In third place, with a stupefying (*don't* do it again) 25 entries, several of which raised a small titter (forget it), like *'Max and his pesky time machine had surely lauded me in a tricky spot this week'*, was **Brian Milner** of Hayes, with the suitably surreal *'Edwardian punters would flock from miles around to see a good big ladder.'* God, we must have been drunk. Just to show that straight surrealism (a bit oxymoronic there) wasn't the only



answer, **Julian Mount** (yes, *him* again) scored second place with *The Hemel Hempstead Levitation Workshop*. **Boxnor Arts Centre, 8-10pm Thursdays, £2** - ooh, we do love a bit of internal self-referencing. But, unanimously judged the biggest mountain of CACCCCQC in the country, winner of the new fireballs was **John** (utter bastard) **Davies** of Bolton (Bolton!) with the inspired (by what I don't speculate) and well-observed *'As a finale, the Great Lorenzo, floating high on his magic ladders, took a deep breath and sucked all the bald men from the Audience'*. It's the way he tells 'em. Congrats John, Julian and Brian and the rest of you **sort yourselves out!** D'va hear?



We've scrounged the prizes off *Bizarre Juggling*, fabby purveyors of the very odd indeed. Top shot gets the pictured (only the very sad will caption this), brand new and frankly ridiculous **Mohican Madhat**, which is an instant show-stopper even before you get round to doing anything with it. This particular

Catch FEEDS

FEEDS

FEEDS

Catch FEEDS



ARIES

Mar. 21-Apr. 20

Aries jugglers are hyperactive. They are the first to enter the games at a convention. They like solo games especially Gladiators which appeals to their brash show-off nature. Aries have no friends, but do have broken fingernails and limbs. When they do that trick they've been working on for months, you can bet no-one will be there to see. They try to console themselves with expensive props. The phrase 'woolly minded' was invented for Aries - if you flatter them they'll do just about anything.

If you're an Aries: A magnificent aspect between Pluto and Mickey signifies some sort of a corporate gig in the offing. It's time to lay your cards on the table and do some close-up magic. Turning a blind eye to something that's going on can ruin your performance. Time to stop being stubborn and buy your own reading material. You could be playing with fire, especially around Nov. 5th. Your lucky number is 3.



TAURUS

Apr. 21-May 21

Taurus jugglers love the easy life and will do anything to get it. They can be obstinate and naïve and when push comes to shove they try and bullshit their way through. This makes them dead easy to fool. They don't like camping at conventions or festivals and always bring *everything*. They know the best way to learn a trick, honest. You can depend on a Taurus - to be sad and boring. They think rings through parts of their anatomy makes them interesting. They're wrong. Ruled by Venus: there's a lot of people would like that.

If you're a Taurus: This is the year to ring the changes, and they are available from most good suppliers. There's money coming your way but it's important to be generous - subscribe to as many British juggling magazines as you can find. Several times. '95 will see you breaking new barriers - so be careful playing Uni-Hockey. Your lucky number is 3.



GEMINI

May 22 - Jun. 21

Gemini jugglers are curious and believe they are good communicators; they are the ones who stand up at meetings and ask stupid convoluted questions when everyone else wants to go to the bar. They are versatile and inventive, always thinking up new props and routines, which they soon get bored with. This drives everyone else crazy. Everyone thinks they're schizophrenic. Geminis perform at late night Renegade Shows at the last minute. Most Geminis will stop juggling this year and take up something new to perform on the Renegade Stage. They walk away after two minutes in a queue, even one for food. They're thin and rubbish at everything.

If you're a Gemini: Your curiosity will get you into trouble with beanbags; after you have sorted the wheat from the chaff you can get on with '95. The part of your chart dealing with business affairs is messed-up totally. A little money regularly paid out can bring lasting happiness. Your lucky number is 3.



LIBRA

Sep. 24-Oct. 23

A Libra will always lend you juggling props when you've forgotten to bring yours, and will always buy you a drink in the pub. Everyone takes advantage of them; they often end up with no props and no money. Life for Librans is unfair. They might learn a new trick when they get their props back, tomorrow, maybe. They are excessively charming. Other people find this sickening. They vacillate and have trouble deciding what to do. Others call this being unreliable and indecisive. Ruled by Venus, which generally means fights with Taurus. Balances is about all they're good at.

If you're a Libra: With Mars so powerful around your anniversary, watch out for weight gain. You may want to throw in the towel in '95, but remember a scarf is generally better. Your lucky number is 84 so you'll never win the lottery. Spend the money on *The Catch* instead. Your lucky colour is purple with orange stripes.

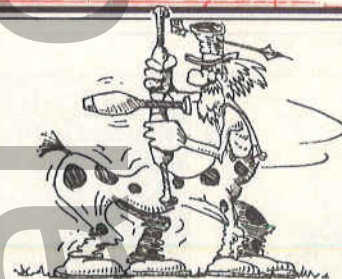


SCORPIO

Any time you want if you think you're up to it

Scorpios know all about siteswap and are very focused about juggling tricks and patterns. They can work out a new pattern on the back of an envelope and with whatever is around. They'll then try to explain it to everyone else - but beware: Don't succeed in their trick. Scorpios are very jealous, and murder people. They always win the 5-ball endurance... OK!

If you're a Scorpio: You can always get them up but can you keep them up? You're right, everyone *do* secretly HATE you! Romance could be in the air for trapeze artists, and should be met head on - so make sure you practise safely and remember fate will always carry you in the right direction. It's important to keep track of past events - buy some back issues. Your lucky colour is black. Scorpios don't need lucky numbers. So piss off, you're really irritating.



SAGITTARIUS

Nov. 23-Dec. 21

Sagittarians can do most 3-ball tricks and try to do things by the book - their favourite book is *Beyond the Cascade* which they can quote sections from, and they even know the difference between *Fliktriks* Burke's Barage and the Gilson version. Do not argue with them. Sagittarians juggle with knives. They're quarrelsome and cold, bad company except for a bitching session, and basically unpopular. Obvious why if you get to know one.

If you're a Sagittarian: Hard luck. If you do slack rope you simply can't afford to put a foot wrong this year, especially outdoors. Personal difficulties will be encountered trying to defy the winds of change, so take a close look at your diet. Something will come to light in an unusual or unexpected manner, so keep the firefuel in a safe place during your act. Your lucky number is 3. Your lucky colour is see-through.



CANCER

Not telling you when

Cancers are closet jugglers and rarely venture out to workshops because other people upset them too easily. Cancer performers hate hecklers. Don't work with one. Cancers should never read their stars or they'll get upset. They think the purpose of the rising sign is to get away from their miserable situation and character. There are no Cancer tight-rope-walkers - they're far too boring for that.

If you're a Cancer: you're ruled by the moon so be careful what you throw when the moon is full, and avoid juggling luminous objects when there's no moon to be seen. Passive juggling is bad for you: throw your own. If your birthday is around 23-25 June, you could find yourself celebrating it with lots of people in a field in Somerset. Your lucky number is 17. Shame. Your lucky colour is dayglo green.



LEO

Jul.24-Aug.23

Leos are show-offs and crave attention. They like to run workshops and tell people the latest passing patterns. As soon as the group understands they change to another one. That really winds people up. Even when people walk away from Leos they carry on juggling on their own as if they'd planned it. They're not good street performers, whatever they tell you. They always dress in bright colours and some shave their heads. They think everybody likes them. How wrong can they be?

If you're a Leo: You still have the odd axe to grind which could hurt someone close to you. Say to yourself "Every day in Every way I'm getting better and better" - and people will know you've finally flipped. That safari park job isn't all it seems. Never work in trad. circus. There's not really much more to say 'cos you're not really that interesting. Your lucky number is 3.



VIRGO

Aug.24-Sep.23

Virgos are precise and industrious, they pull the other signs apart and make them feel inadequate. They are sticklers for detail and are always right. They fuss and nag, and the rest of the world hates them for it. Virgos publish magazines and write horoscopes *[so what? so do football supporters - d]*. They make very good jugglers and performers and are not necessarily virgins at everything. Not necessarily.

If you're a Virgo: Work on Ultimates. No use crying over spilt firefuel - a damp cloth is more effective. The time has come to stop worrying and let go of things. Except if you're an aerialist. If you are struggling along life's stony pathway, perhaps you should take up MUni. You will make an important journey - will it be Norwich or Sweden? Take time to relax - a good read works wonders. Your lucky number is 3.

More mystical, ooh, than UV and crystal acrylic balls put together, read your future mapped out in the stars on the costume of the Catch astrologer, a fat hippy called Jasmine we met in a deserted corner of a field at Glastonbury.



CAPRICORN

Dec.22-Jan.20

Capricorns have just about every juggling prop going and are on every mailing-list. They are *that* desperate to be the best performer in the world. Just rule out any comedy. They're ruled by Saturn and really should stick to rings. Your Capricorn is a bit of a loner - mostly 'cos they smell funny. They will exploit anyone, and aren't to be trusted except to get you into even worse trouble. Don't let them dictate the act. Capricorns are addicted to self-gratification.

If you're a Capricorn: Face it, you don't stand much chance of ever being *that* good. If your birthday is around the beginning of the sign, make sure you've got that walking-on-water act sorted out before you try it for real. With Mars unicycling into the ascendant, you could be clubbed by a tall dark stranger. Understandable, really. Your lucky number is 3.



AQUARIUS

I don't remember right now, dude

Incurable romantics and very sentimental, an Aquarian will keep the original balls they learned to juggle with and remember the date when it happened. They can be unpredictable and throw a triple in a passing pattern out of time and then blame their partner. They tend to be unconventional and way ahead of their time - Aquarians are currently 'organising' a convention on their ruling planet, Uranus. They're moody and abrupt, snooty, and the rest of the world has little patience with them. Most of their ideas for routines are impossible. Aquarians take too many drugs.

If you're an Aquarius: You should have stuck to water sports. The winds of change could blow you in a completely different direction, so watch out for that high throw. Also watch out for activity around Uranus. Don't be kept in the dark - your UV show is crap. April could be a good month for 7 clubs. Your lucky number is 3.14159265359. Your lucky colour hasn't been invented yet.



PISCES

Feb.20-Mar.20

Pisces jugglers are hypersensitive and don't like being reviewed in *The Catch*. If you pass with a Pisces they're always apologising for their bad throws - they do lots of these due to their "gentle nature" - i.e. they're wishy-washy as anything, weak and easily exploited. Everyone else takes advantage of this. Pisces are to be found in the corner of sports halls juggling on their own so as not to take up too much space. They love to perform as part of a large group if they can stand at the back. They never go pro. Don't have one as a trapeze partner.

If you're a Pisces: Your mind is starting to work on a high level - good time to buy a giraffe unicycle. The planet Mercury is passing through your pattern - perhaps you ought to take it a little quicker. It could be time to think about travel - small local audiences can get bored. In fact they are already. Your lucky number is 3.

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NEWS

YES, SERIOUSLY

A couple of days before we went to press, a **Serious Road Trip** bus left Cambridge bound way out there - Slovenia, Croatia, Bosnia. On board were Cambridge performers **Stretch People**, Balkan/Ska/Techno weirdo band **Horace X** and **The Levellers'** best mate **Rev Hammer**. They're going to ten refugee centres in Slovenia, four refugee camps in Croatia and a couple of youth groups in bombed towns on the Croat/Serbian border, and hopefully on to Split and Mostar in Bosnia. This is the first time SRT has been out in winter.

Not only do they take supplies the refugees need, but also they put on entertainments, and train and support indigenous cultural groups who are doing more for the spirit of the people caught up in the war than you could know from here. The war goes on, and many of the people stand to be stuck in seriously substandard conditions for years yet.

Unfortunately SRT Cambridge didn't let us know they were going in time for us to urge you to support this particular project [...know you've got a lot to think about, guys...] but SRT always need money, and usually practical help and gifts of specific items. Ring them on 0171 916 9333 (fax 9335).

STAGE-FRIGHT WORKSHOPS FOR KIDS

The **Springboard** Stage Awards are a new project sponsored by **Beard** and **The Catch**, all in the cause of corrupting youth and discovering who the best up-and-coming performers are so we can sign them to exclusive rip-off management contracts. The prize is £100 and a booking at the **Circus Space** cabaret, and the final will be held at the Norwich Convention. There are two classes, 7-14 and 15-19. If you know any irritating precocious kids or if your own dear child is particularly talented, you'll have to find the advert in the magazine that tells you about it and do what that says. Not that tricky.

BE YOUR OWN EXTRAVAGANZA

On top (hahaha!) of everything else from Sheffield's new **Greentop Circus Centre** (see **Swamp** article and **Courses** listings) - if you're anywhere near, pop over and see for yourself - they're also touring a **Circus School** package that comes with the **Swamp** show: 5 days of tuition/workshops, street shows, a procession, fire theatre show, and a 300-seat top to put on other events in addition to their own show. Any arts festivals wanting such a package contact them on 0114 256 0962.

And while we're on the subject of tents, the temporarily (we hope) unoccupied **No Fit State Circus** tent is for hire. Ring 'em on 01222 488734 to find out more.

MORE MONEY

£1,000 is the first prize for grownups (not fair, eh?) at the annual Chessington Theme Park *Entertainer of the Year* competition, which is open to anyone except musical acts (or downright un-musical ones who don't know it). For an application form, send CV, vid, photos, whatever, and a SAE to Chessington World of Adventures - The Big One [hang on, this ain't an advert -d], Lynn Daly, Entertainment Department, Leatherhead Road, Chessington, Surrey KT9 2NE.

GREATEST SHOW ON EARTH PART MCMXCV

News on the horizon of a brand-new large-scale touring 'designer non-animal circus', *Cirque Surreal*, who will be coming somewhere near you in their 1000-seater bigtop from May 5th this year (first performance, Brighton Festival). Actual details of acts have not yet been released, though they include artistes from the Cuban State Circus and new graduates from the French Circus School, from Germany and Russia as well as the UK, including the one and only (!) *Gnashethe* trampolining cyclist. It doesn't seem like there's an overriding theatrical element but the whole is conceived, costumed and staged so as to work together. Thirty-somethings may be impressed that the music is composed by legendary synthesiser-addict-on-ice Rick Wakeman. The whole shebang is aimed at an adult & sophisticated audience and is directed, promoted and financed by Philip Gandey who toured the Chinese State Circus. More details when we have them.

NO FIT STATE OPERA

Happier news from *NoFit State* is that their community opera project with the *Welsh National Opera*, '*Khalaf's Quest*' (see review in *Catch Out*) is being run again, this time in Bristol. Workshops at the Bristol Dance Centre from February will be followed by a perform-

ance in the city's Colston Hall, April 18-21. Learn new skills (trampette, trapeze, etc.) develop old ones or work on your own thing with NFSC help. Ring the Nofitters on 01222 488734 or the Welsh National Opera on 01222 464666.

RECORD NUMBER OF JUGGLING WORLD RECORD ATTEMPTS

March 11, Wembley Stadium, around 2.15, it is hoped that around 2000 people will definitively shatter the world record (826) for the largest number of people juggling. Schools, clubs and others will be approached to join in, and the whole thing is to be extensively covered by BBC '*Record Breakers*', and by Sky, London News Network, and anyone else they can get hold of. Sharon Davis, who is alleged to be famous, will be figurehead, and participation costs £5 - for which you get a set of balls, instruction for those as needs it, a free ticket to the England vs. Brazil Schoolboy International footy match [they prepare them young for getting thrashed -d], a sweatshirt and a certificate. And of course eternal fame. The whole thing is a fund-raiser for *Project Life Lion*, which aims to properly protect the wildlife of the Serengeti National Park (Tanzania/Kenya) from the aftermath of a disastrous epidemic of distemper (carried by dogs) which killed 33% of the lion population, and 80% of cheetahs and bat-eared foxes [why isn't it called *Project Cheetah*, then? -d]. There are prizes for the group and individual that raises the most money. The event is coordinated from the *Paradise Wildlife Park* in Hertfordshire, who will naturally gain some publicity but do seem to be taking their responsibilities towards the wild animals sensibly and seriously. More information can be had from Fiona White, the project coordinator, at *Paradise Wildlife park*, White Stubbs Lane, Broxbourne, Hertfordshire EN10 7QA, tel. 01992 470490.

The record might not last long. On March 30, a planned 3000 venues (!!) in Lothian, the Borders and Fife, will be hosting another record attempt, this time a fund-raiser for charity for the blind RNIB. Recruiting is being coordinated through schools, football centres and youth clubs ... as well as (sensibly!) pubs - the affair is being sponsored by the Scottish breweries and the whole thing is to be coordinated and counted down by

BBC Radio Scotland. Difficult to count them all, I should think. Glasgow's *Big Top* juggling shop (the number to contact? - 041 5527763) are coordinating the necessary tuition.

Haggis, who failed to break the world record convincingly (twice) among thousands of out-to-lunch jugglers at Glastonbury Festival, was unavailable for comment.

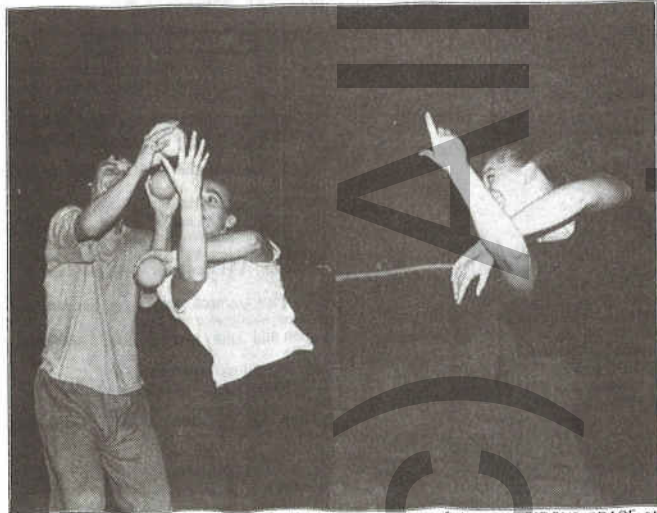
NORWICH CIRCUS CENTRE

Will Chamberlain gives the lowdown on the high-life in *Convention City*

We have recently been offered a mediaeval church in the heart of the City and being given until the end of the year to get funding for it all. Having had our plans drawn up by a very helpful architect, we know that all [all? -d] we have to do is raise £140,000 in twelve months and it's all sorted. Whether or not that happens, we are pretty pleased with what we have achieved up to now. Through a combination of blagging, begging and goodwill we have run classes in juggling, acrobatics, trapeze, mime, clowning, diabolo, clubswinging and Peking Opera. We have also staged performances around the County and helped at least three people turn professional.

Because we have no permanent base we have had to use school halls, council gyms and community centres, and work with people living locally because we do not have the facilities to offer residential courses. In spite of the fact that Norfolk has the lowest population per square mile in England, we have managed to reach out to 5,000 bodies in the past two years and are now launching our biggest programme of courses so far [see *Catch This - courses*]. All this has been done with just £1200 of funding.

Our hope is that when you come up in April you will be able to see a little of Norwich as a place to live and to learn in a relaxed atmosphere. We are also hoping to line up a few additional events and entertainments to take place at the same time as the Convention. Why am I telling you any of this? Well, you might notice the questionnaire stuck on the back of the registration form for the Convention, and be a little worried about answering questions from complete strangers. It would be great if you could take a little time to fill it out and send it back to us. At best, it could help Norwich to make a case for raising all that money to provide an additional training facility for the UK, at worst it will give the existing schools a clearer picture of your needs and assist in improving the provision of New Circus in this country.



The Gandini Project explore the spatial parameters of the new CIRCUS SPACE at December 13th's Official Opening. Pic: TIM HILL

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HAPPY JUGGLING !



Catch This

CATCH THIS - GIGS

Festival of Fools:

slimmed-down but still vital!

Feb.10 'A Midsummer Night's Dream' The Small School,
Harland, Bideford, Devon 01237 441672
Feb.11 Banquet at Dartington Hall for the Devon Wildlife Trust
(l.b.c.) 01392 79244
Feb.17/18 'A Midsummer Night's Dream' Redgrave Theatre,
Clifton, Bristol 0117 974 3384
Feb.25 'A Midsummer Night's Dream' Window Arts Centre,
Bath 01225 421700
Feb.28 'A Midsummer Night's Dream' Queen Elizabeth Hospi-
tal Theatre, Clifton, Bristol 0117 925 0551
Mar.4 'A Foolproof' evening at Window Arts Centre, Bath
01225 421700
Mar.18 'A Midsummer Night's Dream' Window Arts Centre,
Bath 01225 421700
May 8-13 'A Midsummer Night's Dream' Redgrave Theatre
Clifton Bristol 0117 974 3384
Workshops
Feb.1,8 Window Arts Centre, Bath 01225 421700
Feb.9 The Small School, Harland, Bideford, Devon 01237
441672
Feb.15,22 Window Arts Centre, Bath 01225 421700
Mar.8,15,22,29 Window Arts Centre, Bath 01225 421700

Paul Morocco with Olé!

(Paul, Antonio Forcione, Alessandro Russo)

just plain essential

Apr.11-13,18-22 Battersea Arts Centre, London.FilTel.0171
223 2223

Apr.15 - Circus Space Cabaret (see below)

Gandini Juggling Project

*The advanced experience, taking juggling into the realms of
high art. See it and think about it before you comment, please.*

caught - "still," hanging...

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

Peepolykus

in 'No Man's land'

ace physical comedy show, really worth seeing

Feb.2 Arts Centre, Norwich
Feb.11 The Acorn, Penzance
Feb.13 Laureston College Theatre
Feb.15 Arts Centre, Saint Austell
Feb.24 The Rondo, Bath
Mar.31 The Barbican, Plymouth
Apr.11/12 The Brewhouse, Burton-on-Trent (lbc)

Hoipolloi Theatre

in The Godmother

*Grotesque comedy with primitive comic character archetypes,
directed by Clive Mendes of the dead trendy (and fab) Theatre
de Complicité.*

Feb.28 Dartington Arts, Totnes
Mar.1 Brewhouse, Taunton
Mar.3 Northbrook Theatre, Worthing (lbc)
Apr.8 Arts Centre, King's Lynn
Apr.11 South Holland Centre, Spalding
Dates forthcoming in 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.
Pretty damn good.*

Jan.27/28 The Drama Centre, Cambridge
Feb.1 Bournemouth & Poole College (lbc)
Feb.2 Ashcroft Arts Centre, Fareham
Feb.3 Christ's 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)
Mar.16 MAC, Birmingham

Angela De Castro

in The Gift

She's brilliant - everybody finds her funny. Go!

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 Humberstone Touring Agency (shows) TBC
Mar.10 All Saints' Arts Centre, Lewes
Mar.11 Spring Gardens Arts Centre, High Wycombe
Mar.17 Kings of Wessex School, Cheddar
Mar.30 MAC, Birmingham

For details on the whereabouts of trad. circuses (who like to be
mysterious about their movements in advance) including
Catch laves like Zippo & Harlequin, you can now ring a
Kingpole (Trad. Circus mag) information line on 0891 345341.
This is a premium charge line, but gets the information over as
quick as it can.
Harlequin's information line is 0836 222554

one-offs

6th Patchwork Community Circus Show Twister

Not just another juggling show! Trapeze, still dance, various
manipulations, uni-cycle, snake board, dance, movement,
Patchwork's renowned use of blacklight, all performed in a
proper theatre space (bar in the evenings) to a specially
commissioned musical score. This annual event, started in
1987, has become one of the highlights of the Cambridge
Circus calendar and has provided a springboard for many
people who have gone on to further training and performances:
Two past performers travelled with Chimera last year, and three
others have formed the Stretch People (see *Catch This* News on
the *Serious Road Trip*).

Mar. 11/12, 17-19 at 2.30 (except 17) & 7.30 pm.
Tickets £5/3.50 from (01223) 322748 or 352001.

Ship Of Fools

Feb.25 Saint Pauls, Queen Caroline Street, Hammersmith,
London W6.

Albert & Friends and chums full evening's mayhem with some
disruption from the Ministry of Tequila, featuring, Albert's
incredible still dancing troupe, the Artful Duo, *Ullrvision*, The
Mike Pinder Sextet (*The Searchers?* wot??) and streetband
favourites *The Lost T-Shirts of Atlantis*. It's a fundraiser to take
the *Albert & Friends Instant Circus* show (jolly good too, if you
remember the review) to Edinburgh this year, tickets are limited
so you better write off now to: SoF Box Office, 36 Windermere
Court, Lonsdale Road, London SW13 9AR. Or 'phone 0181
741 5471.

cabaret

THE CIRCUS SPACE CABARET

Coronet Street, Hoxton, Hackney, London N1 6HD. Bookings
on 0171 613 4141

Superb programme of all our faves. Where's my season ticket?
Jan.27-29

Kevin Brooking and Rachel Ponsonby's *Zirk Cirque*

- bluddy brilliant sublime physical comedy

Higher than the Sun - triple trapeze ravers

Gandini Juggling Project - award-winning explorers of
the fusion between dance and juggling

Skinning the Cat - exquisitely embellished aerial perform-
ers

Steve Best - magical compère

Paul Miller - acrobatic compère

Feb.4

Steve Rawlings - new routine from this hugely popular
juggler

Royal Liberty Morris Men - not what you'd expect

Flytrap - killer doubles trapeze routine and more

Lee and Polly - she walks all over him

Terry Cole - pulls nails out with his teeth

Mr Id - your compère, Welsh master of the absurd

Feb.18

Skate Naked - dangerously acrobatic

Extracts of Freak - eight people, six ropes, four trapezes
from *Angels of Disorder's* full show

Matt and Jim

juggling double act (watch out for Elvis)

Symbiosis - trapeze crazy doubles

Will - Smooth ball roller

Charmian Hughes - Comedienne & compère

Mar.4

Chipolatas - musical juggling trio

The Lorraine Bowen Experience - the Doris Day of '90s
glam

Juliette

heart stopping swinging trapeze (subject to availability)

Simon Stapleton

man of many parasites

Circus Ensemble

multi skilled intensive course show

Dr Stewart

your really sch...moking compère, yeah!

Mar.18

Simon Bligh - the physical side of stand up

Ian Keable - the Clive Anderson of Magic

Sam I Am - one cat in the hat three balls and two diabolos

Caroline Palmer - trapezist featured in March's *Marie
Claire* (!)

Ben Jennings - crystal ball manipulation

The Captains - a verbal array of skills from our compères

Apr.1

Simon Drake - illusionist star of Channel 4's *The Secret
Cabaret*

Sarabians - sculptural balancing

Rex Boyd - comedian, juggler, superstar

Jane Huxley - corde lisse and operatic comedy

Big Spender - aerial lyra and lipstick from the funraisers

Dr Stewart - back again and still schm...oking, yeah

Apr.15

Olé - Paul Morocco, juggler and all round exceptional
performer, with flamenco musicians

Simon and Julia - black light acrobatic balancing and
juggling

Amy and Karina - sax with the trapeze

Boothby Grafoe - Compère beyond description

Stay in the neighbourhood after the show as your ticket can give
you

free admission to *The Comedy Café* or half price tickets to *The
Blue Note* jazz club (formerly *The Bass Clef*) after the show,
subject to availability - please check when booking.

CONVENTION DIARY

Catch
THIS

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

Feb./Mar? Wellington Fringe Festival Wellington New Zealand. While you're there...

Feb? Groundhog Day Juggler's Festival Atlanta, Georgia

Feb.12-19 11th Hawaiian Vaudeville Festival Big Island, Hawaii, mmm...

Feb.25/26 Brussels Unicycling Convention Ecole de Cirque de Bruxelles, Belgium

Feb.26 4th Liverpool Circus Convention Toxteth Sports Centre, Upper Hill Street Liverpool 8. 10am-9pm, £5/4, all you'd expect, in plenty. Unicycling. No dogs please. Ffi. Jo (0151) 727 1074, Dom (0151) 735 0908
Early March 5th Tasmanian Circus Festival

Apr.14-17 Würzburg Easter Convention

Würzburg, Germany (1hr from Frankfurt), four days of 24-hour juggling, nice stage for public show, lots of space, reasonable rates and even "non-vegetarian food" - cheeky blighters. Ffi. Tiry Fischer, Kolpingstrasse 8, D-97070 Würzburg, Germany. E-mail: Tiry.Fischer@vax.rz.uni.wuerzburg.d400.de

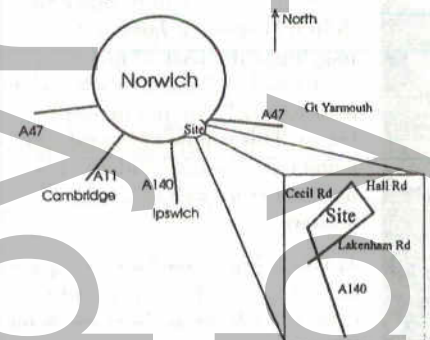
8TH BRITISH JUGGLING CONVENTION

Apr 20-23rd

Hewitt School, Norwich

The 8th British Juggling convention takes place in Norwich, a fine place to juggle (see stuff on their local activities elsewhere in the mag). The festival is contained on a single site with plenty of space for tents and parking. If you've haven't been to a festival, then come and be amazed; if you're a seasoned campaigner, come and help out. Your festival needs you.

So, what's been specially arranged, what are the rumours, who is the piano juggler, and why all the calls to Switzerland? Well, I can confirm that as well as the perpetual attractions of the annual festival there is a Street Performers' competition sponsored by Norwich City Council with a substantial cash prize as well as passing the hat. Please write for more details. So: How do I get there?



By road: Enter the Norwich ring road via A47, A11 or A140, head towards Gt. Yarmouth. The Hewitt school is on your left after the A140 turn off (Ipswich Rd), take the next left (Hall Road) and you will be directed to the entrance on Cecil Rd. From BR Norwich: Take No.10 bus from directly outside the train station (until 17:53) get off at the corner of Ipswich Road and Cecil Road, the next stop after city college.

From National Express: Take No.10 bus from stand B, St Stephen's Street (until 23:20) get off as above.

From Norwich Airport, get yourself a cab, it's about 6 miles. So, for the price of a cheap set of clubs (£20, U16's £10) or 2/3 of a renegade, you too can have the pleasure of non-stop juggling. What? I may miss out? Quick! Where's the pen so I can fill out the form (on the sheet enclosed with this issue of the magazine, that's where) and send my cheque (made payable to the ANNUAL JUGGLING CONVENTION) to the 8th British Juggling Festival, 194 Nelson Street, Norwich, NR2 4DS.

Any queries call the convention hotline on (01603) 614168, office hours 9.30-1.30-ish. Important! there are only 150 rooms at the local college (£14 each) so book early if you want one. They're all SINGLE rooms 'cos Norwich students are very moral people.

NO DOGS ALLOWED ON SITE

Apr.30 London Unicycle Grand Prix

Ravenscourt Park. Info from Albert & Friends, tel. 0181 741 5471, fax 746 3535. Always a good day out.

May 19-21 5th Netherlands Juggling Festival Nijmegen, Holland

May 26-28 11th Nordic Juggling Convention Helsinki, Finland

May 27-29 Bedlam Fayre

Bath. Another one - but indoors this time! Ffi. ring Bath Fringe on 01225 480079

May/Jun? British Unicycle Convention

contact Russell Wells 01446 740520

May 26-29 Penzance International Puppetry Festival

Jun.3 Warwick Street Entertainers Competition

Book in advance. Campsite available, Details to Dick Dixon,

13 Styvechdale Avenue, Earlsdon, Coventry CV5 6DW Jul. 1-2 Wessex Juggling Convention, Frome, Wilts.

Jul.14-16 Shrewsbury Convention

London Road Sports Centre. Ffi. Robin 01743 884175.

Jun.17/18 Swiss Convention

Stade de Champel, Carouge (Geneva)

Jul.16-20 1995 IJA Festival

Hacienda hotel/casino, Las Vegas, NV

THE 18TH EUROPEAN JUGGLING CONVENTION

Göteborg, Sweden, 11-18 August 1995.

Hosted by 'Snöbollen' a group of Swedish Jugglers

The site is called Skatas (ska-toes), an outdoor recreation area 3km. from the city centre. On-site will be camping, food for all tastes, workshops, performances and shops. The public show will be held in a local theatre and the games in a local sport arena. Snöbollen wants to break all attendance records and hopes to see over 2500 jugglers come to town for the week.

Snöbollen would like to see other records broken as well, if you feel up to challenging a World Record or any records set at the IJA convention last summer, you will be well received in Göteborg. Among the Games planned is a VolleyClub elimination tournament for teams of 2 or 4 people. Make some teams and practise! As always, the convention needs your help to run smoothly and efficiently, come prepared to volunteer a little time during the week. We still need workshop leaders for all disciplines and public show performers - please get in touch with Snöbollen as soon as possible.

Snöbollen / att: James McCann

Box 4001

S-400 40 Göteborg, Sweden

tel. 46-31-12 99 26

fax. 46-31-795 51 57

Costs for the convention:

* Single person Whole Week: £35 (350sek) or £30 (300sek) prepaid by June 1

* Family1: Whole Week, 2 parents 1 child: £80 (800sek) or £75 (750sek) prepaid by June 1

* Family2: Whole Week, 2 parents 2+children: £100 (1000sek) or £95 (950sek) prepaid by June 1.

Childcare will be provided at no charge during the day and during the public show. Other times by arrangement only.

Bank Information:

Handelsbanken

Forsta Langgatan

Göteborg, Sweden

Account: Snöbollen 254 615 082

There may be a way to pay into a British bank - details still being arranged.

How are you getting there?

The Catch thought it might be fun, not to say useful, to investigate how much of a discount we could get on the air-fare by booking as a party. The scheduled fare is about £190, and we've already worked out a deal where we could fly and get a coach from the airport to the convention for less than that. This deal is available from London and Manchester Airports and gets serious money off insurance too. We need to start getting an idea of how many people are interested before we can quote a more accurate price - call us or write if the idea appeals. Start the party early! At the moment we're thinking of arriving the day before (Thursday 10th August) and leaving the day after (Saturday 19th) but any other ideas on that would be welcomed.

Sep.16-24 The 7th Bristol Juggling & Circus Skills Convention

Tel. 01749 677404

WORLD CLOWN ASSOCIATION CONVENTION

Southport, England. 20-26 March

Hosted jointly by the Motley Alley UK (UK Clowns association), and Sefton Metropolitan Borough Council, Southport.

Two public performances, one at the Southport Theatre on Friday 24th March, and the second at the Blackpool Tower Circus on Saturday 25th March; both at 7.30 pm, featuring Clowns of international status, from Russia, the USA, Sweden, Denmark and the UK; a unique opportunity to see a great variety of skills from different traditions. Another highlight will be the Grand Street Parade, together with the parade-ability competition - a chance to meet some of the greatest Clowns in the World in their best costumes (photographers' jamboree!) - 10.00 am. Saturday 25th March, starting from the Southport BR Car Park on London Road - the parade-ability competition judging will take place in front of the Arts Centre on Lord Street.

Throughout the week, Clowns will be visiting hospitals and schools, workshops will be taking place in the Floral Hall Complex attached to the Southport Theatre, and 'many other attractions'.

Ffi., dates, times etc., please contact PRO, Franklin Arbman, 13 East Moor Crescent, Roundhay, Leeds, W.Yorkshire LS8 1AD. Tel. 0113 266 5526.

Mar.24-27 1st Australian Juggling Festival Margaret River (famous wine-producing region!), Western Australia (3-4 hours south of Perth) Big Oz fun - they sure know how to do it! - 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.27-Apr.1 10th National Circus & Theatre Convention, Hay-on-Wye

The classic meet & learn rendezvous. Serious tutors, lovely site, excellent facilities (Clyro Court near Hay), £80 for the week inc. camping & tuition. Kids crèche £15. NB: Only 80 places. Well worth it! Ffi. John Carter, 14 Harters Hill Lane, Coxley, Wells, Somerset BA15 1RE. Tel. 01749 677404.

Apr.1 8th National Unicycle Grand Prix, Street Parade, Family Show, Tenth Anniversary Ball...

the public face of the above... Be there!

Mar.31-Apr. 2 19th Annual Isla Vista Juggler's Festival Isla Vista, California

Mar.31-Apr. 2 April Fools Juggling Convention Tallahassee, Florida

Apr.7-9 Yerres Isle-de-France Convention

All you'd expect from a convention including second-hand equipment market. 100 francs. Free accommodation (limited) & camping. Registration/information from Association Espace, 2 rue Marc Sangnier, 91330 Yerres, France. Tel. (33) 69 83 96 48. South of Paris - 20 mins. from Gare de Lyon.

Apr.8/9 Puppet Characterisation Workshop

Saint Kew, near Bodmin, Cornwall. Details from The Puppet Place, Hengrove School, Petheron Gardens, Hengrove, Bristol BS14 9BU, tel. 01275 838800.

Catch
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CONVENTIONS

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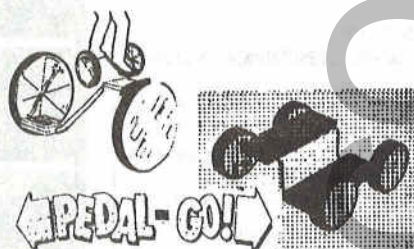
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28

DI DISCOVERS THE ULTIMATE WHEEL

Clearing out the cupboard under the stairs I found a solid circular yellow disc about 2ft., framed by a tyre. Across the centre, a rectangular steel plate from which two lethal-looking serrated pedals protrude, one on either side.

It's the almost forgotten Ultimate Wheel. I threw it in the cupboard years ago in a fit of pique when Dylan my son learnt to ride it and I didn't. However it has been nagging at the back of my mind - occasionally - "Ride it or sell it or at least share it". No, not before I've learnt. This is now 1995 and I'm going to be positive and 46 - it's now or never - well in a minute anyway.

This is going to need a lot of space so first I move the car, optimistically 100 yds. away. Next check for dangerous stones. Now for the really boring bit: pumping up the tyre. I let the air out and have to do it again but it delays the actual moment of riding. I wonder which way round?

Father Xmas brought me some proper padded cycle shorts. I shall test them. I need good solid, ankle-protecting boots - fish out the DMs. It's fairly cold but I figure I'll soon warm up with just a tee shirt. Fear tends to increase my body heat. I considered the added protection of cycle helmet, goggles and gloves, but didn't want to look a prat. The part of the body in need of most protection is where the tyre rubs the inside of the leg just below the knee. So what to use? Bandages? Haven't got any. Brainwave! Cut the sleeves off my lovely green nylon ski jacket and pull them up my legs. Eventually I am ready.

And then the clouds part and a ray of sunshine beams down upon me like a spotlight. The heavenly voices rise to a crescendo and I am struck by blind faith. Yes! I can do it! It was only that troublesome self-doubt holding me back (and an instinct that it could hurt). With one hand on the wall, the other

hand on the top of the tyre, I place my right foot on the downward pedal. And with no more procrastination I gingerly put the left foot on the other pedal. I straighten up - remembering the golden thread. Use it. Take a deep breath - don't look down. GO!

Yeah! Wow! I'm doing it! 4 revolutions, then logic takes over. It goes wobbly and I jump off. The UW clatters to the ground noisily. I check to see if anyone's looking. No-one. Good.

I'm feeling quite encouraged; brave even, as I carry it back to the wall.

Again I empty my mind(!) and plunge. The trick is to move the top half of the body at the same speed as the lower half [must remember that - d].

I keep leaving my left foot behind. Another brainwave: get the front wheel (unattached wheel plus handlebars I use to hang my shopping on when out on the uni). This complicates things even more. I just can't manage to hold on to the front wheel, the wall and the UW.

So, back to the wall with the UW. Don't think, just launch forward, not too slowly but not too fast. I'm going well. Across the yard, there is a muddy puddle in the gutter and I'm heading straight for it... but I'm not stopping now. Wrong!

The puddle is wet and cold but I don't care. I'm cracking it. My fear has gone. Now with muddy hands, legs, feet, I persevere; 8 revolutions then 10. I'm getting better every time. I can now go through the puddle and up the camber and turn right down the road. I am obviously steering a bit but seem unable to avoid the puddle.

And then comes that high point: 18 revolutions down the road. Whoopee! I'm brilliant!! This has taken me three quarters of an hour... so why so long getting round to it? I'm feeling really good but aware that some refining is necessary. My position is not graceful. I'm sticking out front and back. I have no control of where I'm going (surely a metaphor for my life). I can feel new muscles in my thighs and the insides of my calves are getting 'tired'.

On this upward surge of confidence I decide it's time to progress. It's free mount time! Can't hold on to the wall forever. Standing in the middle of the road the wind howls around me. I have no fear, I can do it. Right foot down, left foot leaps for the pedal. Go for it.

I rock wildly backwards and forwards accompanied by the sound of rubber on nylon as the tyre chafes my anorak-clad leg. Of course, that's the next step - hovering. Soon I will be juggling on the UW - riding it one footed and playing UW hockey.

I'm fired with enthusiasm. Briefly I do a one foot hover - accidentally as foot and pedal miss - and I twist, landing on bum in the shrinking puddle - now more mud than water as I have absorbed most of it. Perhaps this is trying to run before learning to walk.

So back to the nice, solid wall.

After the fancy stuff, riding it normally (normally!) comes naturally and I completed 15 revs - no problem.

Then appeared a spectator. A young man. I am feeling pretty good by now, so I plan to show off. This of course is always fatal - pride comes before etc. After a moment or two at the safety of the wall I launch forwards and fall off straight into the puddle. He is meant to be struck with admiration not rolling around laughing. I gather myself up and try again. This time I don't even get started. I call assertively "I can do this you know. Honestly. But not when anyone's looking". That gets rid of him.

Isn't it just the way. Just when I thought I'd cracked it, I've lost it again. I can feel tender bits bruising. Warning bells finally ring. I'm tired and I hurt - stop now while I'm still in one piece.

In spite of not managing a circuit of my road I feel pretty good at having made myself do it. (Even though it's pointless). I shall work on it every day now (oh yeah). See you in the spring.

I cleaned it and me up and checked the tightness of the pedals. Then I checked me. I was basically OK just bruised.

To sum up I'd say, if you can ride a unicycle you can ride one of these, you just need to believe it's possible. The advantages are it keeps you fit, gives you interesting bruises, keeps you off the streets - no it doesn't - keeps you away from the TV, you can empty your mind and it turns you into a well balanced person (like me).

The disadvantages are: there is nowhere to hang the shopping or attach lights, it burns holes in your legs and requires a lot of effort. And it's completely pointless.

See you in the Spring.

Diana Mañana

LUNIS HIT THE ROAD

The LUNIS, London's unicycle hockey team, now practice every Wednesday evening between eight o'clock and nine thirty at Ackland Burghley School, Burghley Road, NW5, near Tufnell Park underground station. It's a big gym with lots of space so everyone is welcome including beginners and members of other teams.

Contact:

Peter 0181 341 7587
for further information.



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COURSES

THE CIRCUS SPACE

Circus Space

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

Acro-Balance with Peter from Ijs en Weder

Jan. 19-22 A four-day course (2.5 hours per day outside normal working hours) for those with acrobatic balancing experience to develop their skills £45

Introduction to Aerial Performance by Rodrigo Matheus and Deborah Pope

Jan. 21-22 A weekend course for those with some static trapeze experience to improve their presentation, routine devising and acting skills.

£50/£45 members

Introduction to Circus Skills

Feb. 12 1pm-4pm £20/£15 members

Mar. 12 1pm-4pm £20/£15 members

Have a go at a range of circus skills including flying trapeze, tumbling and juggling.

Three Ball Juggling Mini Convention - Mar. 19 £5

Diabolo Mini Convention - Apr. 30 £5

"Playing to Performance" by Commotion - Nine week course from May 1st

...to give the student a thorough grounding in the techniques of physical theatre plus practical skills in the creation and shaping of material.

BTEC National Diploma in Performing Arts - Circus

Starts in September. First audition in February - if you think you might be interested in this course please ring for an information sheet and application form now. The course is free for those under 19 years on September 1st 1995, and under £1000 per year for those over 19 (we're just determining the exact price). There may be other concessionary fees available.

ZIPPO'S ACADEMY OF CIRCUS ARTS

A six months' intensive circus training course on the road with a real non-animal circus. Based with Zippo's Circus, the course follows a traditional tenting format visiting a new town every week.

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The course is split into three sections. The first introduces skills through workshop sessions and builds stamina. Character works feeds in through theatrical sessions. In the middle section, the entire Academy takes to the road in its own right leaving the main circus behind and touring in a 500-seat big top complete with own crew, tutors and professional performers. Here the trainees begin performing routines to the public under the direction of staff, shaping and forming the routines which they will carry into their professional lives.

The final section of the course sees the Academy returning to Zippo's Circus to consolidate skills learnt and work towards the *End of Year Showcase*. This is an event to which top Circus and Theatrical Agents from around the world are invited and following this the trainees officially Graduate, leaving to take up positions in their chosen fields.

The course is aimed at those with dance or gymnastic experience, mime, physical theatre or basic circus skills, and even those with no previous experience. Selection is through audition and places are limited to eight per course so competition is fierce. Fees for the 1995 intake of the course are £4500 which covers all tuition. Trainees pay for their own living expenses and provide their own caravan accommodation. Some free accommodation in the form of bedsits contained within the circus bunkwagon is available.

The minimum age for entry is 18 years old.

Auditions for the 1995 Diploma Course are:

Jan. 22, Exeter

Jan. 28, Canterbury

Feb. 5, Winchester

Feb. 11, Birmingham

Feb. 12, Leeds

Feb. 26, London

The Auditions will take the form of a one-day circus workshop covering various disciplines.

To confirm your place contact: Venera Cornwall, Manager, ZACA, 174 Stockbridge Road, Winchester, Hampshire. SO22 6BW Tel. (01962) 877600 Sponsored by The Catch!

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Academy of Circus Arts & Physical Theatre, Kingswood, Bristol.

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A smaller slice of the cake, introduction and taster to a selection of the basics from the One Year Course.

Dates

The One Year Course runs from September 27th 1995 to June 26th 1996, the Three Month Foundation Course runs from September 27th to December 19th 1995.

Fees

One Year £2950

Foundation £1100

A basic fundraising package is available to advise students on how to raise fees.

Application Procedure

A series of one day workshops throughout Spring 1995, which will be both stimulating and fun. You can use these as an audition for the school or as a taster of the work we do. If you want to apply you will also undergo a short interview and have an appointment to present a three minute piece. Students from outside Europe are required to send an audition video. Please note - students must be aged 18 or over at the commencement of the course. Places are only offered on successful completion of the audition.

For further details please write to: Kim Lawrence, Administrator, 116 York Road, Bedminster, Bristol BS3 4AL. For telephone enquiries before January 31st 1995 please call 0117 924 7260. After that date, please dial 0117 963 2639.

Short Courses

Jan. 28/29 Masks with Bim Mason 10am-6pm £25/£15 unwaged. Ffi: 0117 924 3277

Jan. 27-Feb. 15 Clown, Eccentrics and Fools with Bim Mason & John Lee £70/£50 concs. Ffi: 0117 924 3277. Very recommended!

Mar. 4/5 A Weekend of Improvised Movement and Dance with Helen Crocker £25/£25 unwaged. Ffi: 0117 924 3277

Mar. 3-5 Rigging Weekend and make-your-own Trapeze with Dave Spathaky Cost: £35 waged/£25 unwaged plus a small materials cost. Ffi: Kim Lawrence 0117 963 2839

Mar. 13-17 Coming Out of the Toybox with Dave Spathaky Cost: £120 over £10,000 per year income, £80 waged, £60 unwaged. Ffi: Kim Lawrence 0117 963 2839. Improvisation, goal-setting, directing, with ex-Ra Ra Zoo master.

Mar. 18/19 Advanced Acrobatics - Handbalancing with Ernesto Sarabia £40 Ffi: 0117 955 5795

Mar. 25/26 Dance/Object Manipulation Workshop with the Gandini Juggling Project £40/£30 concs Ffi: 071 624 8278

April: Commedia Dell'Arte with Olly Crick

Apr. 1/2 Cost: £25/£15

Apr. 3-7 Cost £60/£40 Ffi: 0117 955 3479

Apr. 8/9 Journey Theatre with Olly Crick £25/£15. Ffi: 0117 955 3479. A structured approach to writing for theatre.

Apr. 3-7 Advanced Aerial, Trapeze and Rope with Jackie Williams. Cost: £135. Ffi: 0117 958 6027

Apr. 10-14 Beginners Circus Skills with Haggis McLeod £60/£40 Ffi: Kim Lawrence 0117 963 2839

Ongoing Classes

Awareness Through Movement - Feldenkrais classes with Shelagh O'Neill. Ffi and to book: 0117 973 9606. Weekly classes. Block 2: from week beginning Feb. 20. Mondays: 10.30am-11.30am. Thursdays: 6.15pm-7.15pm and 7.30pm-8.30pm. Fridays: 5.30pm-6.30pm. Also weekend days 2 hour classes. Cost: £30/£20 concs for a 5 week block.

SKYLIGHT

Circus Arts Training Education Performance

Broadwater Centre, Smith Street, Rochdale OL16 1HE Tel. 01706 50676 / phone fax 01706 713638

Short Courses 1995.

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.

COSMOS

Residential workshops in UV & fire & club swinging with Anna Jillings & Jim Semlyen and friends, among the best you'll find - and if you haven't seen them, you should. 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 20-25 Laurieston Hall, Castle Douglas, SW Scotland Ffi: Jim/Anna, 01904 430472

YORKSHIRE DANCE CENTRE

3 Saint Peter's Buildings, Saint Peter's Square, Leeds LS9 8AH. 0113 242 6066

(next to The West Yorkshire Playhouse)

Trapeze Workshop with Exponential

Mar. 4/5 Sat. afternoon £6/4, Sun. daytime £12/8, both £15/£9.50

Acrobalance on a shoestring

Feb. 20-24 mornings 10-12 for 4-7 year-olds, afternoons 1-4 for 8-12s

£12 for the week, £3 a day.

NORWICH CIRCUS CENTRE

194 Nelson Street, Norwich NR2 4DS 01603 613445

see article elsewhere!

Ongoing courses in most topics, including all object manipulation, acro, clowning, trapeze at all ages and levels... but they've already started for the year! Forthcoming courses in *Mime, Mask & Physical Theatre* and *Tightrope*, contact them for details.

GREENTOP COMMUNITY CIRCUS CENTRE

Yorkshire's centre for circus skills and physical performance. Training courses & community performance space, a charity administered by Shar Taylor. Performance training space opens on February 11th at 2pm.

Accredited courses (NVQs) starting in April '95 with classes in Yoga, jazz dance, mime, mask, acrobalance, tumbling, juggling, rope-work, aerial and technical skills. We are interested in all support and ideas. For a leaflet on courses and to join the mailing list please write to Shar,

Greentop Circus Centre, Saint Thomas Church, Holywell Rd, Brightside, Sheffield S9 1BE TEL. (0114) 2560962.

Weekly Classes

Open to beginners, all courses run for 6 weeks starting on the date shown. Cost: £2 per class, £10 for booked course of 6 classes. (25% off for members)

Adult Acrobatics & Aerial: Mondays, 7-9pm Starts: Mon. Feb. 13

Basic tumbling, balance and aerial skills.

Youth Circus Tuesdays, 4.30-6pm Starts: Mon. Feb. 13

After-school antics for the energetic aged 8+. All the basics.

Adult Juggling: Tuesdays, 7.30-9pm. Starts: Tue. Feb. 14

Mime: Wednesdays, 8-9.30pm. Starts: Thu. Feb. 16

Mime and mask with Brett Jackson, Lecoq and Decroux techniques, everyone welcome.

Weekend Courses

For performers and amateurs interested in developing and sharing skills. All courses run 11-1, 2-4. Cost: £10 - one day courses; £17 - two day courses. (25% off for members)

Mar. 4/5 Advanced Juggling. With German juggler/acrobats Thomas Schaeffert and Simon Flamm.

Mar. 11/12 Clown & physical comedy. Olly Crick on the art of clowning and storytelling.

Mar. 18/19 Acrobalance with Michèle Lainé and Brett Jackson. Bring a partner if possible.

Mar. 26 Teachers' Workshop. An opportunity for teachers of circus skills, sports and performing arts to increase their range to cover the areas of acrobatics, aerial and rope work, basic juggling, mime, clown and performance skills.

Apr. 8/9 Character Clowning with Gerry Flanagan of *Commotion*, a weekend of play, improvisation and self-discovery. Please Book in advance. Join our mailing list free to keep informed about events, courses and performances happening at Greentop Circus Centre.

Space Hire. Hire the main space for rehearsal, meetings and exhibitions for just £5 an hour. Exhibition space along the church's side gallery for just £10 per week.

Opening

Greentop Circus Centre will open on Saturday 11th February with an exhibition, free workshop and presentation. Everyone is welcome between 2pm and 6pm to look around, have a chat and bring their ideas to the centre.

Green... shows, workshops, crafts, films, exhibitions... All ideas and input welcome.

Catch ...HITS THE STATES

THE 3RD WINTER JUGGLING FESTIVAL, LAS VEGAS, 1-6 Jan. '95

"Take a right, through the rainforest, and turn left at the pink carpet." That was the front desk at the Mirage telling us how to get to the ticket office. In Las Vegas, there are very hazy borders between the real, the unreal, and the surreal. Certain words tend to get over-used. The word "Wow!" springs to mind most often. Other common Vegas words include: *big, huge, bizarre, incredible, enormous, amazing, weird, gigantic, crazy, ridiculous*, and, of course, *tacky*.

So, for the third year running, just over 100 jugglers get together at The Showboat Hotel to juggle, hang out, eat, drink, bowl, gamble and use all the above words plus American additions like "awesome" and "cool". It's not a convention. It's a festival. Except it's not a festival, it's a gathering. \$65 for a name tag. Rooms at \$27 a night (less than half normal rate) could easily accommodate more than they were designed for.

The juggling hall was the main banqueting hall, and quite possibly the least appropriate room you could imagine. The ceiling height of about 11ft would be bad enough, were it not for the 10ft wide by 4ft ornate chandeliers, all twelve of them. Additional obstacles were strategically positioned to catch the drips when it rained - and it did rain a lot for two days. But really, the room was still plenty big enough for the number of jugglers using it at any one time - because, let's face it, this is Las Vegas, and there are more entertaining things to do than juggling.

There were notices posted on the registration desk for shows of interest. Sign up, book your own ticket and sort out your own transport. If you have a car, it's easier to make friends. Nick Gatto came along and very kindly arranged for us to get two tickets for the price of one for young Anthony's show. Unfortunately, Anthony Gatto is appearing as 'special guest' of 'Melinda, the First Lady of Magic' at the Lady Luck Casino. Apparently he's been there for two years - I suppose it's regular

work, and I'm told he likes Vegas, even if Vegas (and Melinda) haven't yet realised just how fortunate they are to have him. Melinda is basically crap, but very Vegas, and Anthony is most of the words mentioned earlier. Two shows every night, 8.00 family show, 10.30 topless show. For some reason I went to the first show.

At *Treasure Island, Cirque Du Soleil* present 'Mystère'. Again, all Vegas adjectives apply, with the notable exception of 'tacky'. It is what one hopes all circuses will be like one day - if only they had £20m and guaranteed full houses to play with. Quite possible the best circus theatre spectacular in the world today, and also totally indescribable. You have to see it.

Dick Franco is Chef Rico, 'host' of the dinner show 'Conga!' at the Rio. ("Everybody go 'Bingo! Bango! Bongo!'"). Three (very nice) courses are served while a dozen or so dancers change costumes a lot (the dancing vegetables got the best reaction from our table), a few songs are sung, giant video screens alternate between shots of Las Vegas and some tropical island and prerecorded close-ups of the star performers. Dick (sorry, Chef Rico) does his amazing but brief juggling show, the band inexplicably do a couple of country numbers, and we are all left wondering if this could be the tackiest show in Vegas. Or are we just over-reacting? Later that evening Dick came over to the Showboat to say Hi and hang out with the jugglers. I decide not to chat due to my concern over the effect of too much alcohol on my ability to not tell him exactly what I thought of the show. (Though I must admit that earlier, right after the show, I did shake his hand and say "Great show!", but, hey, we're all just luvvies in this great biz and there are certain things that, well, anyway, this is Vegas, after all.)

The *Showboat Hotel* is a strange sort of place, even by Vegas standards. Located more than walking distance from the two main casino areas, popular with the locals, and famous for its Bingo Gardens and the largest bowling centre in the world (106 lanes). Every night from 1am., bowling is only \$1 a game. So that's where we were. Bowling, drinking, and hanging out. Followed, or preceded, by 99c breakfast specials in the coffee shop (between 11pm.-

7am.). The talking elevator was at first amusing, then gradually became irritating, but by the time I left, I actually said goodbye.

At *Circus Circus* they advertise 'continuous circus acts 11am.-midnight daily', but what they really mean is every 30 minutes you get a 5 minute show, then you go and spend money and come back for the next one. I caught a few of them, all very traditional circus and spangly outfits and, well, there are better things to see and do here for free. Such as: the pirate ship battle re-enactment outside *Treasure Island*, very spectacular, very silly, every 1 1/2 hours; the erupting volcano outside the *Mirage*, very bright, rather hot, every 15 minutes; the statue show at *Caesar's Palace*, very clever, slightly weird, every hour. If you're wanting to pay for your entertainment, I can thoroughly recommend bungee jumping into a swimming pool, big "WOW!", right by Circus Circus, only \$59 including free T-shirt.

Anyway, back at the juggling hall, on the last day (when we were squeezed into one end of the room while they set up for the National Singles Convention - that's the convention for single people) the handful of us present were treated to a wonderful sight. Vladik Myagkostupov, son of Anatoly (also there), 10 years old and destined to be one of the greatest jugglers of all time. A joy to watch. A natural. And a nice kid as well.

Saturday night, after most people had gone home, a few of us went to see Penn & Teller at *Bally's*, which was also hosting the adult movie awards ceremony - The Porn Oscars. So before and after the show we enjoyed some of the best people-watching of the whole week, if not my whole life. Outrageous.

I'll be back. I think I like this place. This summer, the IJA will be holding their annual 'proper' convention here at the Hacienda (a much better, decent sized room in a better class of hotel, on the main strip, next door to the amazing, incredible, fabulous etc. etc. Luxor pyramid) from 16-21 July, contact Ginny Rose at the IJA for further details. If you can afford it, do it. If you can't, regret it.

Ian Adcock (of "What a Palaver!!")

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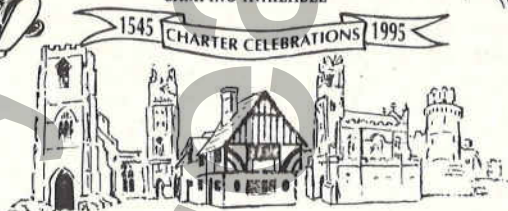
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IMPORTANT NOTICE TO ALL RETAILERS AND JUGGLERS

From the 1st. February 1995 Beard Juggling Equipment and Absolute Circus Products will merge to form the world's foremost juggling supplies company. From our 8,500 sq.ft. manufacturing and warehouse facility in West Yorkshire we can supply a comprehensive range of juggling and circus equipment at VERY competitive prices. The extended complex includes a shop with 1500 sq.ft. of practice space (which is available to hire for workshops, courses and seminars), a rapid response mail order department for those who live a long way from a specialist outlet and a well stocked wholesale warehouse with goods ready for immediate despatch to anywhere in the world. **If you sell juggling equipment (or want to!) or if you simply need help or advice, call us now for a chat.**

Special thanks to all those who have supported us over the past years, we look forward to offering an even better service to our customers old and new in 1995. **Happy New Juggling Year!**

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STUNNING STARTS AND FANCY FINISHES FOR CLUB JUGGLERS

Doug Dougal, *Circustuff*,
£6.50

This is unashamedly a book to turn you into a 'cool juggler' - all those flashy bits you've seen people do at conventions, just tossed in nonchalantly as if they didn't know you were staring open-mouthed... The chatty text made me smile, and while at first I didn't find the drawings very easy to follow, they seemed to get better. Once you visualise the clubs as moving, it all makes sense. This could be the only minus point; if you haven't seen any of the moves, you may have to rely mostly on the text. However since this is not only fun to read but very clear, it isn't really a problem. The cartoon character, the exuberant writing, both give the book a bright, happy feel. At £6.50 it seems a little pricey, but then it is packed with moves, and what price (and I quote) 'The joy of being a right flash b*?%'?

Pippa Tee.

JUGGLING

Charlie Holland

Grange Books, price? ...depends where you get it

A straight, 'start to juggle and beyond' book, with a hint of diabolio, devil-stick, cigar boxes, plate spinning, history and performance.

As the publishers say, it is 'lavishly illustrated' with photographs and diagrams, many of which were wasted on me, as they didn't appear to tie in with the text, and were not self-explanatory. (The exception to this is the Mills Mess section, which was very clear.) This may be to avoid the complicated use of 'Fig 6, fig 6a' etc. but made the learning process hard work - first reading the text, then the picture captions, then trying to match them up. The text itself is good, with clear step-by-step instructions.

It's not very exciting, however (!), and the total effect is of blandness. Your parents will approve.

Pippa Tee.

THE ULTIMATE BALL JUGGLING VIDEO

Max Oddball
£9.99

Re-released, the Oddball juggling video is back. In Max's unique style [*are you trying to tell us something?* -d], he takes you through a comprehensive guide to ball juggling, tricks, methods, hints & tips. This was the pioneering teaching video of 7 or 8 years ago and a very young Max looks anything but relaxed in front of the camera. The biggest problem is that neither the soundquality or colour is that great - or maybe it's our V.C.R. - the original is still in Canada! During the 2 1/2 hr. feast of tricks and good juggling there are moments when you feel desperately in need of some light relief - but then this is a teaching video, so switch it off or fast forward to the bit you like best!

Starting with some interesting warm-up exercises we then progress through basic 1&2-ball patterns to the '3 ball juggling secret', which wouldn't be if I told you [*spoilsport!* -d]. Common problems such as walking forward or throwing different heights are dealt with sympathetically with Dr. Max's special remedy.

There are some very good basic teaching techniques, and as he progresses through 4,5,6 & 7 balls you realise this is not just a video for the beginner. Body bounces, reverse cascade, Mills Mess, 4 ball fountain, 5 & 6 ball tricks... they're all here; then we have Sean Gandini stepping in to show us just how it should be done - ball spinning, chin balance whilst juggling 5 balls, and finally into a 7 ball routine. In the following interview Sean says "On a good day I can practise for 7-8 hours!" - Could this be where I'm going wrong?

Just as you think there can't possibly be anything more, Max takes you through his whole repertoire again but with ball bouncing, how to spin a ball so it bounces back to you, pirouettes, funny floor tricks, 4,5,6 balls and finally juggling 7 balls whilst on stilts. - Is there no end to this man's talents?

The JSA

CATCH OUT REVIEWS II

PATCHWORK in

Life Without Gravity

Seven performers from Cambridge's Patchwork Community Circus decided to get a bit more serious. They wanted to leave the community side and develop a professional show with a view to touring it around Britain. It's hard for me to be objective about this project as I became involved when I was asked to help direct the show... but lets give a shot, eh? [*actually I reckon this is a model review of something you're involved in. Well done Martin - d!*]

The seven performers all have markedly different skills and performance experience, making an interesting concoction of ideas and ability. The show attempted to make use of repetition, a potentially powerful tool which certainly worked some of the time but did not seem to build on the atmosphere created. A very nicely worked out club-passing and club-swinging routine was central to this. The show included some very beautiful slow pole spinning, a doubles trapeze flight, and a tilt movement piece.

A lot of the ideas in the show are great but, like the feeling of the whole show, have just been touched on, haven't been pushed. I felt the show had a mixture of styles and through this the story/message, the show, became confused. Creating the feeling of confusion is great only if it's a deliberate act, and not through the confusion of the performers. They are a very young company and I'm sure if they kept at it they'll work it out - they've got the basis of a very interesting and emotion-provoking show.

It's great to see people doing stuff and not just talking about it. The only way to learn is by doing and doing again. Cambridge is coming out with some interesting performances, and I'm not just saying that because I'm part of Stretch People who are off with the Serious Road Trip (see *Catch This News*), but now you mention it...

Martin Varallo.

THE VAUDY MEN

Bath, The Rondo

The show started promisingly: circus music and a trunk centre stage. A big buildup by Rod (from The Pack) to introduce Hoof Hearted (read it aloud!), pantomime horse's head, holding a guitar & kazoo. He was funny and should have been used more. Rod then came out with that well-worn bit about the other acts not turning up, and they were going to have to do some padding. And he was right.

To be fair, they started off quite funnily with a song about the Last Supper with some appalling puns. Then some good sound effects to introduce Bernie, the third member of the troupe - who doesn't exist. Next *Vaudy Man Magic*, where Rod conned John (from Peepolykus) into lying on the trunk with a paving-slab on his chest so he can demonstrate how to smash it with a sledgehammer. So far so good except for an [*another*] odd song.

When they started on about Mrs Mills as their mother they lost me. I didn't think the oedipal song funny, and suspected a shock factor formula at work.

John executed a good back-flip off the trunk when Rod sprung onto the other end. Fine. Skipping the bestiality reference, there followed a song about Uncle Vernon being sodomised by an umbrella and Melissa being a saucy old tart. They apologised for that (about Melissa).

The curtain closed for what should have been the finale - the clever but horrid bit with the ping-pong balls. Rod's speciality. He chose a volunteer from the audience to fire the gun from which he caught the 'bullet' in his teeth. He chose a Japanese, who was an excellent foil. I don't know how much he understood but that added to it. Rod is actually very talented at the juggling ping-pong balls with his mouth bit, going from 3 to 5 - brilliant but unhygienic.

There were some good impro lines, but having a step-ladder in the audience for some mediocre jokes was too contrived.

The curtains drew back to reveal... not a change of set, but the same one. And yes I was disappointed. I thought they were going to do some juggling. I was convinced there was juggling equipment in that trunk. Instead they sat on it and did a song about necrophilia (after blasphemy, incest, bestiality and sodomy, what's left?) with John interrupting with 'if you're happy and you know it, clap your hands' which was quite funny.

The show ended with a song about a homosexual fish. They left out the drugs. The end was very weak and confusing. They said they could either end it now or do it again. Still expecting something, well, better, we were uncertain if this was the end.

Perhaps we should have asked them to juggle.

I know they worked hard, but they need to reflect. To whom do they hope to appeal? Drunken students?

There were some very funny bits. The initial impact was great but they didn't have enough good material to sustain it. Anyone can get a cheap laugh and it's sad they felt necessary to go for it. John was genuinely funny in an understated way, and Rod came out with some amusing lines, but sometimes it was hard to tell when they were meant to be funny. There was no climax: the end was pathetic. Put the ping-pong balls there.

They've got skills. Use them. Cut the mediocre songs and stick to juggling, boys.

Di.

Sodomy, bestiality, incest, blasphemy? Just my kind of show, then... I'm just butting in here 'cos I thought it was funnier than Di did (tho' yes there were too many songs) and enjoyed the Reeves & Mortimer surrealism of there being very little actually happening... And I wasn't disappointed there wasn't any juggling (like she was), either. It's good to see skills performers stepping out bravely and not using them, but relying on character work - essential for contemporary cabaret. Worth developing.

KALAF'S QUEST

Star Centre, Cardiff

It's a thrill to experience 150 people singing a powerful chorus. It feels best when you're close up to them and it's happening in your local sports centre: opera at last accessible and starring you and your friends.

1993's show only ran three nights and was a panto-style version of *Cinderella*, this year everything was bigger and the show based on a 'real' Opera - *Turandot*. The set was opera-sized, ramps and scaffolding, a revolving giant city gate at its centre, balconies and steps, its rust red colour glowing at you, trying to say "I am the City of Peking" (where *Turandot* is set) "...and also your city, your place".

Despite the potential gulfs of difference, *Kalaf's Quest* worked very well, played to good houses and gave the participants experiences to be valued - hard work, learning new skills, the achievement of being part of a good show - that community feeling.

Welsh National Opera Community and Education Department produced the show. The music, lyrics and orchestrations are by their team, who live locally; the main parts handled by the soon-to-be-professionals from the *Welsh College of Music and Drama* - to sing Opera *does* require training, practice and dedication. The Chorus and the other parts were 150 Cardiffians from choirs, the musicians from Youth Orchestras and schools.

No Fit State Circus trained and directed a group of 20 adults and kids for the active parts, boosting the comic elements of the script and giving the whole production a style unique to the 'Sploot Operas'. The audience warmed to the circus and physical stuff, a trapeze and tumbling routine, stunts, diabolio passing, unicycling and the usual malarkey. Particularly funny: the 'Axes of Death' passing routine around the head of one of the singing Princes as he is executed for failing to get the answer to a riddle set by the Princess *Turandot* (opera always has these complicated plots). Funnier still was the juggling of severed heads. The Web Rope and Trapeze routines while *Turandot* or *Kalaf* sang arias and songs of love were among the highlights of the show.

The script carried the theme in the style of *Indiana Jones*, and was modern to suit, including a Game Show: get it wrong and lose your head. Tim Riley's score is a mixture of Spielberg movie themes (explosions, battle and fire swinging). *Les Miserables* (the people of the street), Italian operatic arias with titles like 'Destiny', and other musical styles - dramatic and emotive. Though *Turandot* is a story of Princes & Princesses, the real essence of the show isn't the principal action, it's the chorus, and the jugglers (this opera can't be elitist if they even let the jugglers in).

Moans: the sword fight right at the opening of the show was dismal and the fire show not nearly rehearsed enough to compliment the score. Honestly I don't care much for these old-fashioned stories where only the Royalty matter. At the climax the Princess and Kalaf are united in love and the masses are happy. Since when has a royal marriage solved anything?

Jules Howarth

If you fancy a go, then there's another chance: 'Kalaf's Quest' is being produced in Bristol with No Fit State again doing the funnies and juggles. See Catch This for details.

Things ain't what
they used to be.

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MT

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the same for younger people who are not the
same (the 'Pirhana'). There are other
dissimilarities to come.

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D R O P S

GLAMOUR GIRLS BITE BACK

We asked «*Pof!*» the fairly hack question - "What's it like being a Woman working in Circus". You won't be surprised to find she has a good deal (sensible stuff) to say on the subject, and *still* manages to find some good reasons for looking pretty.

"Circus is sexist. It's true, and mostly, us girls love it." The woman who said this at the beginning of this season, doesn't feel quite the same now. So is she about to leave? Is she heck! The difficulties faced by women in other fields don't seem to be so problematic in trad. Circus. The world in which we move is so different to the one inhabited by almost everyone else that in many cases the equality question doesn't arise. Generally speaking, in a roundabout sort of way, we've got it. Generally speaking.

Circus is less patriarchal than most itinerant communities, even tho' mostly it's the men who put the tent up and the women who cook, sew and bring up the kids. Unless it's a small show, in which case the women put the tent up too. And so do the kids when they're big enough. Men also take more responsibility for their offspring because, well, they're always there. They don't go 'out' to work - they're already *at* work. And this isn't just true for Trad. shows.

The sexist bit happens in the ring. However liberated and independent a woman is in real life, she has a certain part to play in the ring. To a degree, she acts the bimbo. She wears her hair long, wears feminine costumes, and generally tries to convey a bit of fairy-tale imagery into the lives of the audience. It's part of the job, and we like what we do. It's sometimes nice to play dressing-up, because when you're spending all the rest of your time in jeans and wellies, arse-deep in mud and horse-shit in some far-flung corner of a field, glamour is in short supply. (That was said in the Summer, too, when it was quite nice to wear not-a-lot for a change. Now it's just bloody uncomfortable).

Oh God! This sounds so damn wishy-washy. "Oh yeah, I have to, like, wear a stupid harem suit which is, after all, a bit degrading to my sex and, like, yeah, when I'm in the ring I do assume a stereotypical gender-role which is, after all, just my public image and not really me at all, but like, hey, I get paid don't I?" OK. No-one made me do it. I chose to do this. My costume, I confess, is indescribably naff - even if it is every little girl's dream to own one! I happen to like that, too. It's none of your damn business, really, is it? As it happens, I and my current partner (that is 'partner' in the sense of working together, you understand, not that that's your business either), have the only all-female Eastern act on the circuit. Now bog off! (Touchy today, aren't I?)

No-one asks this question about Pantomime, do they? No-one questions the stereotypes expressed there. Circus shares some of the same roots - the humour is very much in the same vein, the characters play out similar roles. Can't people just enjoy these things any more? It seems very unkind, somehow, to hasten the demise of these elderly artforms with pscientiphick discourse and disharmony.

There seems to be a rule that women risking their necks in half-barny stunts should be pretty. The male contingent in the audience like to ogle a well-toned sequined form, and girls dress up the shows nicely. There was a time when all the big shows employed dancers for just that reason, though very few now can afford to carry girls as ring-dressing. Of course, if you've got a good act, you don't need the looks, but if you've got an act requiring any degree of athleticism,

you're likely to have the sort of carcass which looks well in sequins and lycra anyway...

In fact, sexism is only a matter of perception, man. It's projected by those outside the ring, rather than succumbed to by those working in it. The daft part is, that the fairy-tale imagery doesn't really make any of the women look 'available', does it? Unreal, often; ethereal, if you're lucky - but *inaccessible* is nearer the mark.

What *does* annoy me is the way I get represented in the press. When I was working with chaps, they got all the glory. In any publicity stunts, or charity shows, the local press would always begin articles with "Circus star, Karma..." or "The Amazing Karma...", and even though there were four of us, us girls would always be kept in the background, or cut from the pic altogether. If I do any stunts, shows or charity appearances on my own, or with a female partner, they refuse to acknowledge that I even have a stage name, (or just get it wrong), and when it finally appears in the paper it roughly translates as "Some old tart in sequins turned up and started gobbing burning paraffin about the place... Tut, tut! Slag!" I'm not the only one to complain of this, either.

Circus is no more sexist than any other branch of the entertainment industry - and less so than many. But women do have a hard time getting to the top of their chosen tree if the tree in question is regarded as masculine territory. There are few female clowns, while men generally are not seen riding *haute école* horses outside of Vienna. Men do not generally perform on walking globes, or with Chinese ribbons. They'd look a right bunch of jessies, wouldn't they? Most jugglers and conjurors are men, as are most of the animal trainers. More women tend to perform on static trapeze than men, and the *corde lisse* (web rope) is almost exclusively a female skill. Traditional male/female roles are played out in the trad. ring, and few people challenge these, whatever might go on behind the scenes. One may as well condemn 'Romeo and Juliet' for showing an exclusively heterosexual viewpoint... but no-one will take you seriously.

Equality is a wonderful thing, blah de blah... but do we need to break the mould at every given opportunity? I decided to ask other women performers what they thought about it all, (OK, it was girlie-talk on a wet afternoon in

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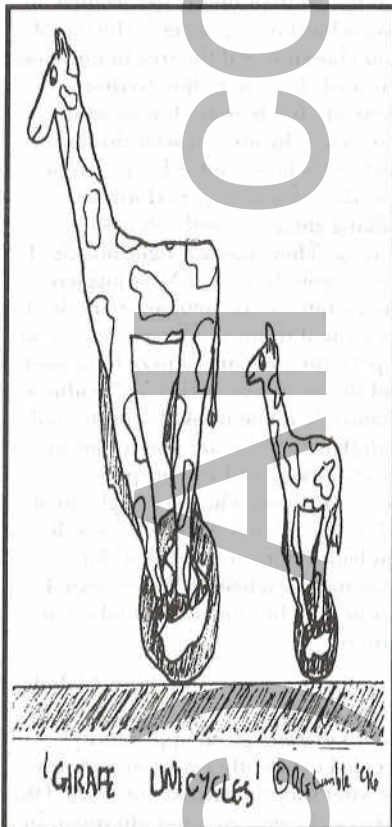
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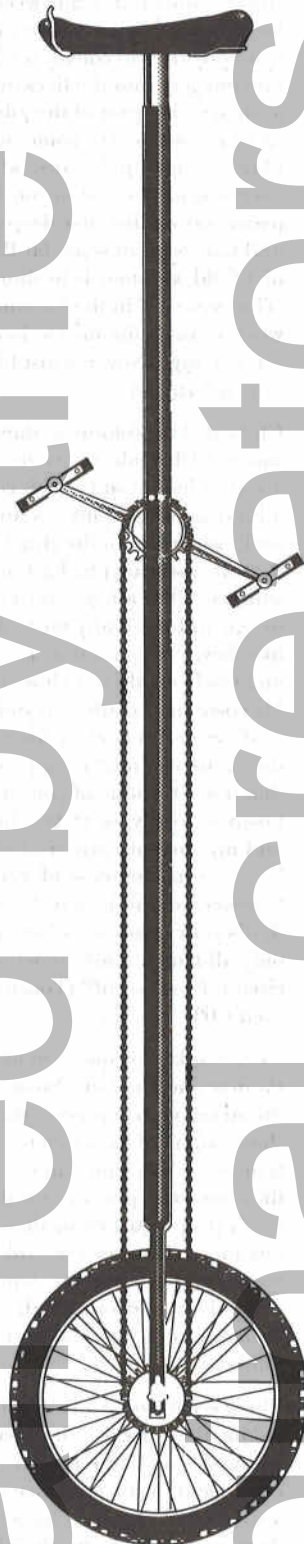
a circus field, but it sounds good, doesn't it?)

Other people tell us that we're lucky to be girl performers. We can show off our bodies, and look nice... We bloody well have to, don't we? But we all have something about ourselves we hate, and would rather not show. I have teeth like a bombed graveyard, Ansa thinks she's fat, Lou thinks she's even fatter, Georgica beats her hair into submission, Carol worries about going grey... half of us need glasses, and grope our way round the ring because we can't afford contact lenses... Another friend joins us. She's beautiful, like a little doll. We snarl, and buy her a drink. Ah! Such insecurities, always there behind the baroque façade of showmanship.

We all found ourselves agreeing on the same basic problems: the public's perception of our morality - or lack of it; the image we are supposed to convey; the way we are supposed to look. The question "What's it like to be a woman performer?" brought the same answer from all of us. "What's it like to be a performer?"... Never having been male performers, it's the only reply we could give.



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NEW BOOK: '10 different ways of getting back into your tights after Xmas.' The sequel: '10 different ways of getting into someone else's tights after Xmas.' Innuendo the Clown, Box 69.

GIGS!

ENTERTAINER WANTED for job in Japan at theme park 100 miles north of Tokyo. Walkabout entertainer, clowning, mime or robotics (basically not juggling, diabolo or devil sticks). 6 or 7 months contract from mid April. Flight, accommodation, meal allowance and £1000 pcm. Send CV and photo to: Andy Strachan, Churton House, Churton, Chester, Cheshire, CH3 6LA.

WANTED Multi-skilled physical theatre/circus/dance performers for a summer season at London's Natural History Museum. Must be experienced, with strong acting skills. Send CV & photo to: Tim Roberts, *Small World*, 24 Picton Street, Montpellier, Bristol BS6 5QA.

GIGS WANTED

Bookings for '95 - festivals, cabaret, any. "RANDOM SAMPLE" unique, original, exciting merge of live music & circus - UV, Black-Out, Wire, Chrome Tubes. Just Another Juggler, Just Another Musician. 3 minutes to 45 minutes, contact Adrian Wilson, Just Another Circus 01332-382813

PERSONAL

Not I can't put that. It's too personal. You know what I mean. Box 17.

DID YOU KNOW?

LITTLE TAILS Why do silicon coated Fyreballs have little tails? A feature of the processing of silicon rubber is the large degree of shrinkage that occurs during the drying process. Shrinkage is reduced but continues to occur for several weeks after the completion of the manufacturing and assembly processes. "Oh yes, and you can safely cut any protruding silicon tubing to length."

DIABABBLE

It always seems hard work at this time of year (except if you're like me, then it seems hard work *all* the time) and the signs aren't good: No FitState gone off the road, juggling traders gone bust, Government going loopier than ever. But reading most of this issue had me feeling *really positive* - and if that can happen with the weather like *this* and my bank balance like *that*, it's got to be good news. Like the Norwich mob, how much they've managed to get done and what good chances are coming up for them. Then, even more, the *Swamp* story - what they've been through, where they've ended up, what's happening for them right now, what they're plotting for next - where you can see the *spirit* of circus is real, is moving in them, inspiring them and the people they meet - drawing them in, transforming them, getting them to do things they wouldn't have dreamt of before. Goes without saying that this is what *The Serious Road Trip* are all about, and the shows trailed and reviewed, and the projects moving off into areas we haven't seen before. Opera Circus? You bet!

It's something that I hope comes out in this issue's 'history piece'. The material Tony sent us spent a lot of time on the mystic meaning of circus, the shamanistic legacy, anti-establishment beliefs and spontaneous festivals... and I know the edit hasn't done that justice at all. [A point to remember, in parentheses, is that though there's lots of fascinating academic work being done by performer/students, that I really enjoy reading, the style of college writing and that required for magazines, especially one as informal as this, is so very different that it can be a real struggle for the general reader.] Perhaps we should go a bit further into subjects like *Commedia dell'Arte* and mumming, where a lot of our character types, techniques and 'romance' come from. If you find that thought too too boring, you'd better write before I get too far into it!

This spirit I was a-talking of is also alive and telling it like it is when *Poff* writes about why she and her friends simply can't leave circus, no matter what others say. It's something that I hope we will see (and not a cash-in like some recent instant touring shows I could mention) in the new *Cirque Surreal*. And in the circus schools, the new *Circus Space*, in the painstaking revival of *Circomedia*, in *Zippo's Academy*... What this magazine exists to celebrate is the rediscovery of that spirit by a new generation, that's all of us, through whatever medium that came. And from here there looks to be so much of it! Wow! Amazing! Awesome! Bingo Bango Bongo!

That hyperbolic note reminds me that we're planning a big article about publicity, how to do it, how not to, complete with examples of all sorts - so any you come across, whether it's yours or another act's, whether you think it's attractive or abysmal, we want to read it. Honest. If it gets used, it's almost a free advert. Just don't expect us to believe it.

But I wanted to go out on the believable extreme. This is going to be an amazing year! Believe it!

diabolo

CONTACT
B O X

BJF - British Juggling Foundation
Neil Hope-Collins (chairman)
2 Melbourne Street, Hebden Bridge,
West Yorkshire HX7 6AS

JTF - Juggling Trade Federation
currently changing - see adjacent paragraph!

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
Year's Subscription £12.00

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

J T F

Sally & Nigel Bateman are no longer co-ordinators for the JTF, and we would like to pass on everyone's best wishes and thanks for the time they spent as administrators.

We hope that a venue can be found for an AGM sometime in the near future. For any further information please contact one of the acting committee - *FAY - Boggle Juggling Shop*
Steve Jolly - *Absolute Circus Products*
H - *Beards*
Andy - *Mushy Pea*.

RESTRAIN THAT CHILD!

I've been in Norway performing on the street. As it's rare there, the crowds gathered and the money was good. One hint if anybody ever decides to go there is: don't listen to Norwegian kids! As I performed my diabolo routine and a good crowd gathered, one little boy started to come closer and began to shout "higher" in Norwegian, repeating himself every two seconds. MY Berlitz Norwegian allowed me to understand this, and also learning a few things from my Norwegian princess girlfriend!! [i don't wish to know that - d] Anyhow, I tried to please the kid and the crowd with an extra high and careless throw. I looked up to catch the diabolo and found that it had landed on the shop's roof behind me.

As the locals roared with laughter, especially the little kid, I lifted what I had earned and went to test the local brew! I returned later with a ladder to collect my diabolo.

Brendan Martin, Newry, Ireland.

Best advice i ever had, i saw it on a firefluid container - 'Do not drink and keep away from children'. Well i managed the second bit.

ANOTHER COMMERCIAL FOR THE INTERNET

A selection of the latest gossip from the estimated 1100 jugglers that I mingle with every lunchtime on *rec.juggling*, the Internet Juggling Newsgroup:

New jugglers pop in to the 'Virtual Juggling Festival veggie pie stall queue'. Barry Bakalor from California often replies to their questions with a helpful pointer to the definitive answers, held at his excellent 'Juggling Information Service' that links all the juggling-related information on Internet.

The JIS is one of the best stops on Internet for a juggler. At the click of a button, you can watch Francis Brunn or Antony Gatto juggle impossible numbers of props. You can stroll through a 'virtual juggling shop', and buy some fresh beanbags by email (and Royal Mail). You can even search the archives for 'The History of the Silicon Ball' [erm - fascinating, i'm sure - d] or 'How to produce coloured torch flames'. Going on a round the world cruise? Here are full lists of all the Juggling Workshops and Juggling Retail Shops in the UK, the US, Australia, Europe, and elsewhere. Here's a link to reviews of all the shows that people have written in about. I see the FKs are run on Broadway is going well. Here are some photos from the big US festival in Burlington earlier this year. Back when that was going on, we got live commentary on the stage performances from Mark Bakalor (Barry's son), joined briefly by other juggler commentators like Barry Friedman (the taller Raspini Brother).

Now back in the real world, I've heard about a new 'easy' 6-ball pattern to try at the workshop tonight, and I've checked the type of polish I need to smooth out the nicks from my acrylic balls...

Brian Milner, Hayes.
brian.milner@brunel.ac.uk

all right, all right, i'm sure we'll get round to getting one eventually...

AT LAST - A CURE FOR JUGGLING!

Here is a problem that could be a talking point for readers: - When I started wearing bifocal glasses I found I could no longer juggle. What sort of lenses and frames have been found to be satisfactory? After all, if snooker can be played by spectacle wearers, then jugglers should be able to manage as well.

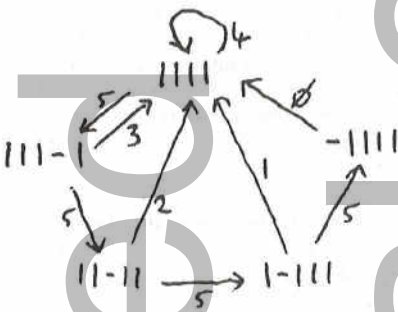
Norman Blackburn,
Harrow, Middx.

...but snooker requires no skill other than not spilling your lager or dropping too much fag ash on that nice table. Anyone got a nice medical/optical explanation too?

A SADDO WRITES

Pardon my pedantry [maybe - d], but I notice in your 'Juggling by Numbers' last month that you wrote: "site swap...can only handle patterns...in which there are exactly two hands juggling". This just ain't so: site swap makes no assumptions about how many hands you have; all it assumes is that throws occur in sequence so you can count the throws. It is 'taken as read' by most jugglers that they have two hands and use them alternately, but in fact any site swap can be juggled in any number of hands. Check out the asynchronous 4-hand 7-club 'oddgod' patterns (look for postings from *tarim* on the net), or consider 3 balls in one hand which is still notated "3".

Look at this picture [i think he means 'diagrammatic representation' - d]



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You can use it to find all the site swaps using 4 balls with a maximum throw of 5. Usually done with 2 hands, try any of them with three (eg. 3 people using 1 hand each, or a martian). [The simplest non-trivial martian juggle being the 4-ball cascade, which can be done in either clockwise or anti-clockwise versions, notated, of course "4", the number of hands being taken as read, or 3 if you're a martian].

Micky Brush,
Camrathen

i make no assumptions about siteswap other than it's supposed to have some kind of usefulness and relevance to the real world about which it claims to be communicating. Martians are all psychic and juggle with thought-forms.

A VERY LONG LETTER CUT DOWN VICIOUSLY

Some good things about *The Catch*. [see - edited down to the important bit - d]:

1: Good advice - eg. "buy good quality equipment", because:

(a) it helps keep suppliers (future innovators) going;

(b) cheap stuff degrades - it gets pretty beaten up - esp. if you drop occasionally!

(c) others are more likely to take up the art/magic of juggling if they try first time with the real McCoy!

2: Good layout, ie. small typeface - that means you can pack more in - which means more value for money!

PS. Can you include an article on fire clubs - the pros and cons of different designs e.g. burning paraffin on your hands from one notorious make!

PPS. Why didn't anyone tell me you can't see when you fire juggle at night?

Rory 77.

1: and because everyone who advertises in *The Catch* is wonderful

2: see that, *Dan Zero?*

3: reviewing bits of equipment against each other might sound like a good idea but (i) would be very boring; (ii) it's a very personal thing as far as weight, price you can afford, colours that go well with your lycra bodysuit, etc. goes; (iii) our adverts exist to tell you about new gear, juggling shops exist for you to try it out (OK, and buy some sometimes); (iv) we haven't yet met a juggler at a convention or workshop who won't tell you far more than you wanted to know of what they think about a new prop they just bought. And probably let you try. If people have complaints about particular brands or models of equipment, write in, being specific, and we'll do a consumer column sort of thing about it...

4: because we wanted to laugh at you finding out

FAIR PLAY, MR GRUMPY

It has been with growing concern that I have witnessed the spreading of a canker throughout my local juggling spaces. A dangerous and unpredictable intrusion, detrimental to the furtherment of our fine art. I am not referring here to a circus skill but rather the invasion of a new mode of transport from America, more terrible than any yet conceived, the **snakeboard!**

I cannot understand the motivation of the riders of these reptilian machines who take great pleasure in spreading ruin as they brush against (or worst still collide with) a juggler deep in concentration. Furthermore I have closely examined gymnasium floors, discovering black sinusoidal markings only attributable to these machines. Why is it that skateboards (the rigid ancestor of the s****board) have never caused these problems? Because of the above facts I have been moved to form the Serpentine Locomotion

Opposition Party (S.L.O.P.). So please, if you share my concerns don't delay in using this column to remonstrate.

Yours in haste,

President, SLOP

...JUST-TO-SEE-HIS-NAME-IN-PRINT DEPT.

Is it just me or are there a lot of jugglers out there called Dave, Rob or Mike? Or is it just me?! [are you called all three, then? -d]

Does your subscribers database have the answer?

Who cares?

*Dave Leech,
Tunbridge Wells.*

All jugglers are in fact called things like Anorako the Amazing, The Stupendous Saddo, Splat! or Just Another James. If your name is not of that style, I suggest you adopt one of the above, or send off for my bumper £35 sheet of guaranteed original stage names.

WHERE DO THESE PEOPLE COME FROM?

Why do all the clubs in 'Tiny' look like Roger Mellie? and how does 'Triangle Man' operate his remote controlled hands when doing the yo yo? - or is it that experienced jugglers can do away with lesser props like arms?

A. Pedant, Bangor.

...ah, Bangor, that explains it. Not much to do up there in this weather, is there?

A GOOD EDUCATION IS A WONDERFUL THING

I am a unicyclist, juggler and anything else I can put my hands on! I'm in my maths class at the moment and it's pool! I have been unicycling for nine years now and juggling for a few. Do you have your maths GCSE? Do other circus people find Maths hard? Does Haggis McLeod who knocked me out of juggling jousting when I was at London Zoo, has he got his Maths GCSE? Can anybody give me some tips how not to set fire to my maths teacher while throwing five clubs at her head? (I'm sorry, just had a mad turn, I will be sensible now!) Has anybody got any old maths books they don't use any more? (Alright I know, sensible) I hope everyone gets lots of valentine cards!

Jo Bizarre

PS. Could you wish Richard from Oddballs in Camden Happy Valentine

PPS. Oops! I forgot to be anonymous

PPPS. Could I have a t-shirt please

PPPPS. How do you spell anonymous?

XXXXX

No, No, No, No, Yes, No, No, Not like that.

SOME DEBATE, HOORAY!

A quick impromptu letter in response to your invitation to reply to "How Dare You" and for the 'antis' to put their case. I would like to say I'm not 'anti' but pro-animal welfare. All around us we see animals being tortured by

the vivisectionists, exploited and torn apart by the Hunting brigade, imprisoned in cages by "bird lovers", trapped in aquariums, often tiny bowls where fish are stared at hour by hour, in zoos pacing up and down and being forced to exhibit themselves to the public - all this considerably worse than animal circuses.

I have long wondered at circus skills and as a theatre-based performer have tried over the years to take some of these on board. I have loved circus ever since I was first taken as a child of about 6 or 7 I suppose, and I remember really liking the clowns/acrobats/tumblers etc. but I seem to remember being uncomfortable in the presence of animal acts such as tigers, seals and elephants. Whether this was subconscious or not I don't remember but they seemed out of place.

As I grew older I began to actively oppose animal acts and helped to leaflet against circuses with animal acts in them. To some extent I felt guilty because I always admired small family circuses and their struggle to keep going over the years - it's partly the restriction of living space, and I've seen various circuses' backstage, but the feeling that seals should live in the sea, and lions roaming on the veldt - it's quite basically a gut reaction. Horses and dogs have been with travelling people, circus/fairs/gypsies a lot longer and I could accept horse acts in a show, although forcing them to do ridiculous tricks is to my mind demeaning - it would be better to give the tricks to humans.

Finally, respect to all animal trainers who care for and treat their circus animals well - but I consider them to be out of date and animals should live in their proper environments wherever these may be.

*Rob Stredder,
Theatre des Bicicletes, Wiltsire*

THESE PEOPLE WANT YOU TO DO THEIR RESEARCH FOR THEM

(only kidding)

Presently I'm writing a book, at edition aragon, about the history and the crafting of stilts. To complete it, I urgently need photo material and any other kind of information concerning this.

I'd be very grateful for any photos and information you have.

*Erika Schiedt,
BURGGARTENSTR. 7, 74906 BAD RAPPENAU,
GERMANY. TEL./FAX. 07264 6964*

Matt Barnard of Middlesex University is doing a thesis on the cultural history of Street Theatre as a reaction against mainstream theatre establishments and a defence against restrictive legislation, especially that preventing public performance, with particular reference to the practical problems of outdoor performance and the legitimacy of street theatre as an art form. Sounds like a bit of a

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

mouthful/headful but it's what they like in these places. And what they're like. ...Not a million miles away from Tony Drayton's piece in thisish, either. A fascinating project, actually, and still the world waits for my definitive 4-volume work on the subject. You think i'm joking - give me a research grant and find out... Anyway, Matt's looking for experienced and opinionated people to interview, in person, on the 'phone or by post. I can think of a few (Grilho Parafuso springs to mind, for some unaccountable reason) - if you reckon you're the type, he's at 302a Green Lanes, Palmers Green, London N13 5TT and 0181 886 8433.

BUSKERS 2, ROZZERS 0

We got another letter from the world's only juggling philosopher, Sugra (see Drop Back, issue 9), about his celebrated court victory over the local constabulary in Christchurch, New Zealand, who were trying to 'ave 'im for carrying passengers. On his back. On his unicycle. He refused to pay the \$75 fine for "permitting a passenger to ride in a dangerous manner", but when the case got to court, he found the charges dropped, with an award to him of \$450 legal costs. They'd also tried it on four years previously, 'disorderly behaviour' for juggling in a fountain - charges similarly withdrawn. Some of the more legally-hassled jugglers over here will be wondering if the man is magic or wot? Good luck to 'im, we say. Wonder if the precedent is any use?

PS Hello too to Claire Allen of Barrow-in-Furness - I think your letter is more-or-less answered by the magazine itself. Write again if you think i'm wrong: everyone else does! You could always get someone to buy you one of the excellent books of easy tricks.

Spot Press: additional workshop. Details follow: OUT THERE SOMEWHERE / THE MOON / Lunatricks (just 'cos you have superior technology doesn't mean your sense of humour improves) / Mondays, the Bright Side 6-9, Sundays, the Dark Side (UV/fire session) 6-6/ John 0171 270 3000. The session with more stars than even Leigh-on-Mendip is the place to be seen - if your pattern is big enough you're visible worldwide! "I was getting tired of all these exotic locations," -resident showoff Ken Farquhartherthanyouchum tells us why he spent an estimated £10 million on getting there - "The gravity up here is amazing - I can do 23 clubs, 39 balls, both at the same time! If you fall off your Uni you don't hit the ground hard enough to get hurt - the London Uni Hockey mob are still trying to get the sponsorship to come out. Haggis would be here but he can't get a big enough window in his schedule until 1999. There's free milk from the famous jumping cow, and all the green cheese you can eat." The Catch is running a shuttle service - ring the office for details. In space, no-one can hear you drop!

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 likes of you scum.

SOUTH WEST

BARNSTAPLE

Trinity Church Hall
Thursdays 6-10 £1.50/£1
Adam & Juliet 01271 78760

BATH

Window Arts Centre
Juggling & UV room Mondays 6.30-10.30 £2
Tad 01225 421700
Stuart 01275 332655

BOURNEMOUTH

East Cliff Church, Holdenhurst Road (near BR station)
Tuesdays 7-10 £1.50
Luke 01202 391379

BRIDGWATER

Arts Centre
Thursdays 7-9
Pand 01823 322213

CLEVEDON

Rub My Club, Saint John's Hall
Sundays 5.30-7.30
Simon / Ade 01257 342333

CHEL TENHAM

Axiom Centre
Sundays 2.30-4.30 £1.50/£1
Jem Watts 01242 519400

DORCHESTER

Tuesdays 7.30 usually
Skidazzle street circus, Alan 01300 321071

EXETER

University Circus Skills, Devonshire House
Tuesdays 8-10

FROME

F.A.H.A. Playschemes and workshops in schools
Vicky Taylor 01373 452018

GLOUCESTER

St. James' Church Hall, Upton Street
Tuesdays 8-10
Jon 01242 521483 Geoff 01242 519832

HIGHWORTH

Silver Threads Hall
Tuesdays 7-9 £1/50p
Rob 01793 725206

ILFRACOMBE

The Lantern Great Hall

Wednesdays 7.45-9.30, £1
Hele, Organised Kayos, 01271 864653

LEIGH ON MENDIP

Memorial Hall
Wednesdays 7.30-10, £1.
Pippa 01749 840107

LISKEARD

Caradon Juggling Posse, Guildhall.
Thursdays 7.30-9.30
Martin 01579 62965

NEWTON ABBOT

Up for Grabs, Saint Leonard's Church Hall,
Wolborough Street
Tuesdays termtime 7.30-9.30
Richard 01364 652446

PENZANCE

Braniwells Mill, Station Road
Saturdays 10.30-5 Beginners in morning,
advanced afternoon
Bo or Mike, Ark Juggling shop, 01736
330750

PLYMOUTH

Ballard Centre
Fridays 6-8, £2.50
Fumballs Juggling Shop 01752 255808

SALISBURY

Arts Centre
Wednesdays 6.30-8.30, £1 (kids 75p)
Martin or Neil, Cunning Sluts 01722
410588

SENNEN (West Cornwall)

Community Centre
Fridays 7-9, £1
Bo or Mike, 01736 330750

STREET Somerset

Fiasco Productions Crispin Hall
Wednesdays 7-9
Hannah 01460 240082

STROUD

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

SWINDON

Fumbles Juggling Club, Clifton Street
Social Hall
Thursdays 7.30-9.30. 50p
Steve 01793 432860

TAUNTON

Bishop Fox's School
Wednesdays 7-10

Sally 01823 275459

THORNBURY

Wednesday evenings somewhere
unspecified
Shaun 01454 415345

TOTNES

St. John's Church Hall, Bridge Town
Fridays 7-8.30 kids 8.30-10 adults.
£1.50/£1
Caroline 01364 73125

WEYMOUTH

Weymouth College
Lunchtimes during termtime
John MacDonald, 01305 208839

BRISTOL

HORFIELD

Dab Hands
Tuesdays 7-9
Mike Gibbons 0117 969 2145

BISHOPSTON

Juggle Fever, Bishopston Community
Centre
Tuesdays 7.30-9.30, under-14s
accompanied
Shaun Welling 0117 960 2365

MANGOTSFIELD

Shambles
Soundwell Technical College
Mondays 6.30-8.30
Claire 0117 951 5529

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 24.50
Sports Acrobatics Fridays 6.30-8, 0117
973 7481 / 935 5363

SOUTH EAST

BRIGHTON

Kemptown Pier
Mondays 7.30-9.30 "drop in",
Wednesdays 8-10 "drop in" +
workshops, Sundays 2-4 beginners
Tal, Andy, Mr Fizzbang 01273 739216,
Tim 01273 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 01245 263526

CHICHESTER

Girls' High School
Thursdays 7-9 £1
Ball Space, Iain/Steve 01243 788052

CHERTSEY

Less Stress workshop, Saint Anne's Hall,
Guildford Street
Tuesdays 7.30-10
Graham 01932 222063

CRAWLEY

Thursdays 7.30-10, £1
Up for Grabs Sally / Nigel 01293 786143

EASTBOURNE

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

HASTINGS

Scout Hall, Croft Road.
Fridays 7-9.30
Bosco Circus, Andy 01424 813144,
Derek 01424 431698, Siân 01424
431214

HUG

Unicycle Hockey
Sundays 10-12, phone Andy or Derek for
venue

HEMEL HEMPSTEAD

Boxmoor Art Centre (upstairs)
Thursdays 8-10 £2
Mark 01442 233733 Centre 01442
64048

HIGH WYCOMBE

Cascadia, Bucks College of Higher
Education (I)
Mondays 7-10
Adrian 01494 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 01903 232755

ISLE OF WIGHT

Cowes Youth Centre Gym
Sundays 6-9 £1
Phil O'Neil 01983 294929

ISLE OF WIGHT

Jolly Juggling Club, Quay Arts Centre,
Newport
2nd Friday of the Month, 7.30-9.30
James 01983 756065

LEWES

Circus Pipsqueak Youth Circus (8+)
Dr. Colin 01273 813464

NEWBURY

Newbury New Circus, Waterside Centre
Mondays 7-9.30
Gunther Schwarz 01635 41269

OXFORD

East Oxford Community Centre
Wednesdays 7-9, £1
Jason 01865 63441

OXTE

Sundays 7-9
Andrew 01293 821195

PORTSMOUTH

Lower Gym, Priory School
Wednesdays 6.30-9.30 £1
Martin (Avalon) 01705 293673

REDHILL

Frolics, Saint Matthew's Church Hall
Tuesdays 8-10 £1.50/£1
Dave 01737 242919

READING

Sun Street
Mondays 7-10
Pete 01734 660430

SAINT ALBANS

Allsorts Circus, Youth Office, Alma Road
Tuesdays 7.30-10, £1
Dez Paradise 01727 855375

SOUTHAMPTON

Itchen College, Bitterne
Wednesdays 7-9.30 (Termtime) £1.50
Rui 01703 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 01462 673406

TUNBRIDGE WELLS

Camden Centre, Market Square
Tuesdays 7.30-9.30
Kevin 01622 831918

WELWYN GARDEN CITY

Screwballs, Ludwick Family Club, Hall
Grove
Thursdays 6-8 £1.50
Carolyn Murphy 01707 339211

WHITSTABLE

Kent Circus School, Whitstable Umbrella
Wednesdays 6-7 kids' open session, 7-
8.30 youth circus. £1/50p.

WIMBORNE

Saint Peter's Hall, Cromwell Road
Thursdays 7-10, £1.
Tina/Steve 01227 772241

WINCHESTER

Golden Common Community Centre
Tuesdays 7-9.
Paul 01962 714468

WOKINGHAM

Youth Centre (behind Library)
Sundays 7-10 £1.50
Iain Schofield 01734 760521

WORTHING

Sion School Hall, Gratwicke Road
Wednesday 7.30-10
Laurie 01903 266236

WORTHING

United Reformed Church, Shelley Road
Mondays 6.30-9.30
Howard 01903 231508

YATTENDON

Thursdays 7.30-9.30, £1.
Barney 01635 201546

LONDON

CENTRAL

Colombo Street Sports Centre, SE1

Sundays 12-5 (£2.20-£4).

Phil 0181 801 9859, Centre 0171 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 0171 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 0181 442 4816

NORTH

All Saints' Art Centre, Whetstone
Tuesdays 7-9.30 £2
Simon 0181 449 6856

SOUTH

Grove Community Hall, Tooting SW17
Wednesdays 7-9, £2/hour.
All circus skills, equipment provided.
Screw & Shirelle 0181 672 2575.

SOUTH-WEST

Saint Paul's Church, Hammersmith
Mondays 7.30-9.30
Albert & Friends 0181 741 5471

CROYDON

Croydon Parish Church Hall
Tuesdays 8.15-10.30 £2
Keith Wood 0181 669 9685

EAST MOLESEY

Vine Hall, Vine Road
Thursdays 7-10
Juggling & Molesey Maniacs Uni Hockey,
£1.50
Steve 0181 398 7390

WEALDSTONE

The Clowns' Collective, Saint Joseph's &
Community Centre, Graham Road
Tuesdays 8-11
Jane 0181 861 0919

WIMBLEDON

Kings College Sports Hall
Tuesdays 7-8, termtime only
Andy Moore 0181 947 9311

UNICYCLES & UNI

HOCKEY
Ackland Burghley School, Burghley Road
NW5
Wednesdays 8-9.30, £2
Lunis 0171 985 6513, 0181 341 7587

KIDS' UNI

Rico 0181 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
Cambridge Drama Centre
Sundays 5-6 (beginners), 6-8 (14+),
Thursdays 4.30-5.30 Youth Circus (8-14)
Richard Green 01223 302596

DEREHAM (nr. Norwich)

Justso James 01263 732888

IPSWICH

Suffolk College Gym
Tuesdays 7-9 £2
Dave 01473 255082

NORWICH

Saint Michael's Church, Colegate
Sundays 2.30-4.30 (under-16) £1.20,
5.7.30 (skillswap) £2/1
David 01603 486286, Will 01953 613445

ROMFORD

Rhythm & Balls, Century Youth House
Mondays 7-9.30, 50p
Chris Irving 01708 751656

IN THE MIDDLE

BANBURY

Mill Arts Centre, Spiceball Park
Mondays 8-10 £1 Wednesdays (kids) 4.30-
6.30
Pete 01292 250719

BEDFORD

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

0234 328322

CHESTERFIELD

Graft, YMCA Hollywell Street
Tuesdays (termtime) 7.30-9.30
Steve Graft 01246 239245

CORBY

Youth Centre, Cottingham Road
Mondays 7-9
Balls Up, Gary or Andy 01536 63786

COVENTRY

Saint Peter's Centre, Charles Street
Wednesdays 7-9.30
Circus Palava 01203 448276

DERBY

Saint Helen's House, King Street
Thursdays 7-9.30, £1, 50p under 16s
Andrew Vass 01332 369581

DERBY

Normanton Community Circus, The
Madeley Centre
Wednesdays 7-9.30
Adrian Wilson, Just Another Circus,
01332 382813

DUDLEY

Drop Zone, Gornal Youth Centre
Tuesdays 8.30-10.30
Neil Phoenix 01384 250068

EVESHAM

Wallace House Community Centre, Oak
Street
Mondays 7-9 £1.50/1
Matt 01386 421693

HEREFORD

Percival Hall JT Owens Street
Thursdays 6.30-7.30 (kids) 7.30-9
(adults) £1
Pete 01432 760350

KIDDERMINSTER

Youth House, Bromsgrove Street
Thursdays 7-9 £1/50p kids,
Steve 01562 861113

KINGSLAND

Coronation Hall
Thursdays 6.15-7.15, 75p Separate Uni
space
0568 708577

LEICESTER

De Montfort University Juggling Club,
City Site S.U.
Tuesdays 6.30-9ish
0116 255 5576

LINCOLN

Croft Street Community Centre
Mondays at 7
Polly Porter's Kite & Juggling shop
Tuesdays at 7
Fred Porter 01522 544611

LUTON

Mad Hatter Circus, Chapel Langley,
Russell Street
Tuesdays 7-9 £1
Dunc/Maggie 01582 484167 Geoff
01582 416950

MILTON KEYNES

Great Linford Memorial Hall
Wednesdays 7-10, £1.50
Jugglers Anonymous, Graham 01908
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 01327 36600

NOTTINGHAM

Portland School, Westwick Road,
Bilborough
Wednesdays 7-10
Tony 0115 951 9061, Barry 0115 928
3080

NOTTINGHAM

Gravity Bum Shock (?), Forest School,
Gregory Boulevard
Thursdays during termtime 7-9
Doug 0115 985 7050, John 0115 982
2351

PELSALL

Shelfield Community School
Wednesdays 7-9, Adults £2, Kids £1
Richard Potter, Cannock Kites 01543
573177 / 1271563

SHREWSBURY

Jugglespace, Artspace, 5 Belmont
Thursdays 7.30-10 £1.50 (kids £1)
Robin 01743 884175, Fiona 01952
727230

WATFORD

Youth & Community Centre, Lower High
Street
Wednesdays 8-10
Youth Arts Centre, Grosvenor Road
Fridays 7.30
Justin/Tom/Michelle 01923 817663

WORCESTER

Perdiswell Young People's Centre
Tuesday 7-9, £1.50
Sharon or John 01905 23347

BIRMINGHAM

CASTLE VALE

School & Leisure Centre, Farnborough
Road
Thursday 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 0121 443 4783

HARBOURNE

Martineau Centre
Wednesdays 7.30-9
£2.10, 90p concs.
James Miller 0121 443 4783

LADYWOOD

Arts Centre, Freeth Street
Dave 3.3.10 0121 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 0121 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, Gorton, Thursdays
7-9
Liz 0161 224 4901

CHEADLE HULME

Adult centre, Woods Lane
Wednesdays 7-9
Isabelle Duncan 0161 485 7201

CHORLTON

Quirkus, Saint Werburgh's Parish Hall
Mondays, Juniors 7-8, Adults 8-10
Ric, Clare 0161 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 0161 708 9250

STOCKPORT

Stockport Community Circus, Pulse
Young People's Centre,
Wednesdays 4-7
Olive 01457 837371

WITHINGTON

Manchester Community Circus,
Withington Community Centre
Sundays 5-7
Winston 0161 445 5774

WORSLEY

Beesley Green Hall, Green Leach Lane
Mondays 7.30-9.30
Matt 0161 794 0595

NORTH

BIRKENHEAD

Charing Cross Youth Centre
Sundays 12-5
Ann, Small Top Circus, 0151 653 3519

BLACKPOOL

Jugglenuts, Grange Park Junior School
Wednesdays 7.45-10.30 Saturdays
1.30-4.30 £1 (Kids 50p)
Carl 01253 304831 Alan 01253 397817

BOLTON

Higher Education Centre
Friday Evenings

Zebra cards 01204 22220

BRADFORD

Manningham Sports Centre
Fridays 5.30-7.30
Peter 01274 586219

BRADFORD

Saltire Methodist Church Hall, Titus Street
Simon 01274 532287.

CHESTER

Baillistics Juggling Club, Northgate Arena,
Victoria Road
Mondays 8.15-10.15, £2/1.50
Aiden 01244 340789 (day) 383475 (not)

CLITHEROE

Reelfields Leisure Centre
Wednesday
Brian Waterhouse 01200 29860

COCKERMOUTH

Juggling Club, Christchurch Rooms
Tuesdays 7.30
Dave 01900 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 01423 889125, Tim 01423 567583

HEBDEN BRIDGE

The Ground Floor Centre, Holme Street
Wednesdays 7.15-9.30
Circus Factory Studio, Old Town, t.b.a.
Tory Webber 01422 842072

HUDDERSFIELD

Tuesdays
Del 01484 686617

HULL

Hull Community Circus
Wednesday 7-9 somewhere
0482 343926

KENDAL

Tuesdays & Wednesdays
Jem Hulbert 01229 581485

LANCASTER

University, Minor Hall (juggling) sports hall
(unis)
other details t.b.c.
contact S.U. on 01524 65201

LEEDS

Hullabaloo Community Circus, Woodhouse
Community Centre
Wednesdays 6.30-8.30
Ali 0113 277 0121

LEEDS

Holt Park Leisure Centre
Mondays 8-10, £2+30p entrance fee
"Complete Juggler" certificate scheme!
Fun Company, Kris Wray 0117 269 6716.

LEEDS

Unicycle Hockey, Bramstan Recreation
Centre, Calverley Lane
Wednesdays 7-8
Mike 0117 243 5491 (work number)

LIVERPOOL

Toxeth Sports Centre, Upper Hill Street
8-10, Thursday. Contribution to costs.
Max Lovius and others 0151 727 1074

LIVERPOOL

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

LYTHAM SAINT ANNE'S

Old School, Beauchamp Road
Tuesdays 6.30-8.30, Free!
Phil 01253 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 01642 262869 days.

NEWCASTLE UPON TYNE

Dockray House (formerly 'West End Boys
Club') Sutherland Avenue.

Thursdays 8-10. £1
Simon, Ugly Juggling Co., 0191 232
0297

NEWCASTLE UPON TYNE

Unicycle Hockey, Leazes Park
Wednesdays at 7
Alex 0191 261 5128 or the Ugles

PRESTON

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

ROCHDALE

The Broadwater Centre, Smith Street
Adults Mondays 7-9, Children Tuesdays
& Wednesdays at 4
Skylight Circus in Education, Noreen &
Jim 01706 50676.

SCARBOROUGH

Catchastroph, Westborough Methodist
Church.
Tuesdays, kids 7-9, adults 8-10 £1
Brian Renshaw 01723 581067

SHEFFIELD

Crooked Circus, Walkley Community
Centre
Wednesdays 8-10.30 £1
Sam/Pete 0114 268 1034

SHEFFIELD

Flying Teapot Circus, Lower Rectory,
University Students' Union, Western Bank
Thursdays 6.30-8.30, Sundays 4-6
Rick 0114 266 3546

SHEFFIELD

Jesters Juggling Club, Hunters Bar
Junior School
Wednesdays 6-7.30 under 13, 8-10 the
rest
Barbara Goody, Jak & Mo Hirst 0114 256
9505

STOCKPORT

Priesthall Recreation Centre, Heaton
Moor.
Tuesdays 5-7 (children) 7-9 (adults)
Bzercius - Moni 0161 256 1838

WARRINGTON

Bewsey High School Gym
Wednesdays 7-10
Rob Taylor 01925 602544, Karen Wilde
01925 631519

WHITBY

The Church House, Flowergate
Saturdays 2-4, £1.50/£1
Vicky 01947 601727

WIDNES

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

WIRRAL

Charring Cross Youth Centre,
Birkenhead.
Sundays 12-5
Ann, Wirral Community Circus 0151 924
1927

WIRRAL

Hope Farm Centre, Ellesmere Port
Mondays 9-11 (phone first)
Keith 0151 334 0219, Phil 01244
336172

YORK

Cosmos Juggling Club, Priory Street
Centre
Tuesdays 7-9, £1.50 (£1 conc.)
Jim or Anna 01904 430472

SCOTLAND

EDINBURGH

Tollcross Community Centre
Mondays 7-9
Angelo 0131 447 7862

GLASGOW

The Firhill Complex, Hopehill Road,
Maryhill
Thursdays at 7
Mark 0141 945 2641

GLASGOW

Co-motion, Maryhill Community Central
Halls, Maryhill Road
Wednesdays 7.30-9.30
Chris 0141 427 3581

GLASGOW

University Juggling Club
Meets in QM Union, University Gardens
Most Tuesdays 7-9. Membership £2
QMU 0141 339 9784

INVERNESS

Merkinch Community Centre
Mondays 7.30-10
Andy 01381 621016

LIVINGSTON

Cross Clubs Christian Juggling Club

Gary Casson 01506 411187

SHELTAND ISLES

Sandwick Junior High School
Saturdays 10.30-12
Gary Worrall 019505 501 / 01595 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 0147 062 377

WALES

MID WALES

Rockpark Hotel Games Room, Llandidrod Wells
Wednesdays 6-7 (7-12 yrs.) 13-adult 7.15-9
Chris 01597 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 6.30-8.30
Nelly 01570 480022, Pippa 01239 77292

CARDIFF

CUT - Cardiff Unicycle Team
Russell 01446 740520

LLANDUDNO

John Bright School
Tuesdays 8-10
Zero G, Phil 01492 514039

PORTRHADOG

Harlequin Juggling Club, Guide Headquarters,
Hill Street
Thursdays 6-7.30 (beginners) 7.30-9 others.
£1.
Ian & Gill 01766 75763

POWYS

Community Circus School, Y-Fan Institute, near
Llanidloes
Thursdays kids 6-8, adults 8-10
Liz or Chris Panic 01650 521559

SWANSEA

Jugglar, Dynevor School, Mansell Street
Mondays 7-9.30, £2/£1, first week free
Sam 01792 470546

SWANSEA

Dilwin Llewellyn School, Cocketts
Mondays 7-9, Integrated Youth Circus
Phill Burton, 01792 466231

IRELAND

BELFAST

Belfast Community Circus School, Crescent
Arts Centre, University Road
Contact 01232 235007 / 248861

BELFAST

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HULL 01482 328627



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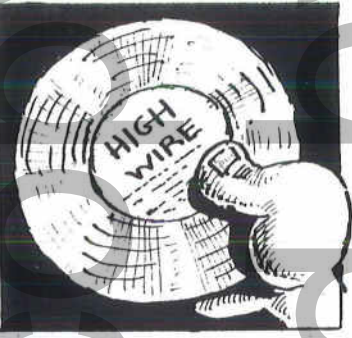
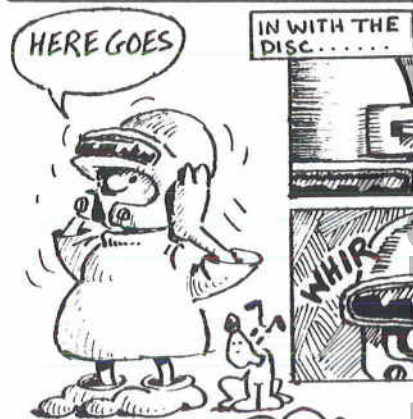
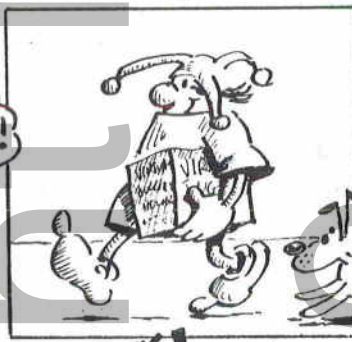
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8th BRITISH JUGGLING CONVENTION



Registration Form

April 20th-23rd Hewitt School, Norwich

(Please PRINT)

Your Name

Other Names in Group

Address

.....PostcodeTelephone

I would like to pre-register for the following number of days.

	<i>Number of Adults</i>	<i>Cost</i>		<i>Number of U16's</i>	<i>Cost</i>		<i>Number of rooms</i>	<i>Cost</i>
All 3 Days	x £20 =	All 3 Days	.....	x £10 = .....	.....	All	x £42 =
Friday	x £10 =	Friday	.....	x £ 5 = .....	.....	Thur	x £14 =
Saturday	x £10 =	Saturday	.....	x £ 5 = .....	.....	Fri	x £14 =
Sunday	x £10 =	Sunday	.....	x £ 5 = .....	.....	Sat	x £14 =
Total [1].....			Total [2].....			Total [3].....		

ACCOMMODATION: Room/Camping/Van (delete as applicable).

I enclose a cheque for the total amount ([1]+[2]+[3]) of
made payable to: **ANNUAL JUGGLING CONVENTION LTD.**

£.....

Creche required for (number) children aged

I will require car permits.

I can offer help in ☐ Stewarding ☐ Workshops ☐ Performing

☐ Other (Please give details on a separate sheet.)

Please return this form to :-

**The 8th British Juggling Festival
194, Nelson Street,
Norwich.
NR2 4DS**

I agree to allow this information to be stored electronically or otherwise (please tick). ☐

New Circus Questionnaire

Introduction

The Norwich Circus Centre is consulting with everyone it knows and can contact so that when it is established it can offer what people want. We are looking for honest, constructive answers and suggestions so that the best possible centre can come into being.

We appreciate your time and co-operation and in return we will be awarding prizes of £50 worth of training or equipment to the two names drawn from the returned forms - a better bet than the Lottery!

To help our New Circus colleagues around the country, we will ensure that the results of this research are freely available - facts and figures, but no names.



Will Chamberlain

Please return your completed form to this address:
194 Nelson Street, Norwich, NR2 4DS

1. Have you heard of/about Norwich Circus Centre?
Yes/No

If so, where did you learn about Norwich Circus Centre?

2. Do you have any experience of New Circus?
Yes/No

If so, what is that experience? Please tick the relevant box.

Training	<input type="checkbox"/>
Workshops	<input type="checkbox"/>
Performance in a venue	<input type="checkbox"/>
Outdoor performance	<input type="checkbox"/>
Performance on TV	<input type="checkbox"/>

Regional and National

3. Please tick the main areas you are interested in

Aerial courses	<input type="checkbox"/>
Juggling/manipulation	<input type="checkbox"/>
Mime/clown/movement	<input type="checkbox"/>
Acrobatics/balance	<input type="checkbox"/>

4. Please tick any services or courses listed below that are likely to interest you and go on to indicate what might be a fair price for those activities, in your view.

	Fair price?
Norwich based weekend classes in new circus skills	<input type="checkbox"/>
Norwich based week long classes in new circus skills	<input type="checkbox"/>
Norwich based month long classes in new circus skills	<input type="checkbox"/>
Norwich based 3 month long classes	<input type="checkbox"/>
Norwich based rehearsal space and practice facilities	<input type="checkbox"/>

5. Please state why you are interested in perhaps acquiring new circus skills

For performance	<input type="checkbox"/>
Just for fun	<input type="checkbox"/>
For fun and fitness	<input type="checkbox"/>
Personal fulfillment	<input type="checkbox"/>
To teach others	<input type="checkbox"/>
Love of new circus	<input type="checkbox"/>
To meet new circus practitioners	<input type="checkbox"/>
I like to stay busy	<input type="checkbox"/>
Other (please give details)	<input type="checkbox"/>

6. Would you like assistance in staging performances and help in getting your new circus work to a wider audience?
Yes/No

7. Please indicate anything else you'd like from new circus

8. Please write your name and address here - it will never be used to mail you anything or given to others to send you mail.

Name

Address

Postcode

Age

Sex

Instead, to receive future information on new circus from Norwich, please tick this box ☐