

The Catch

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APRIL-MAY
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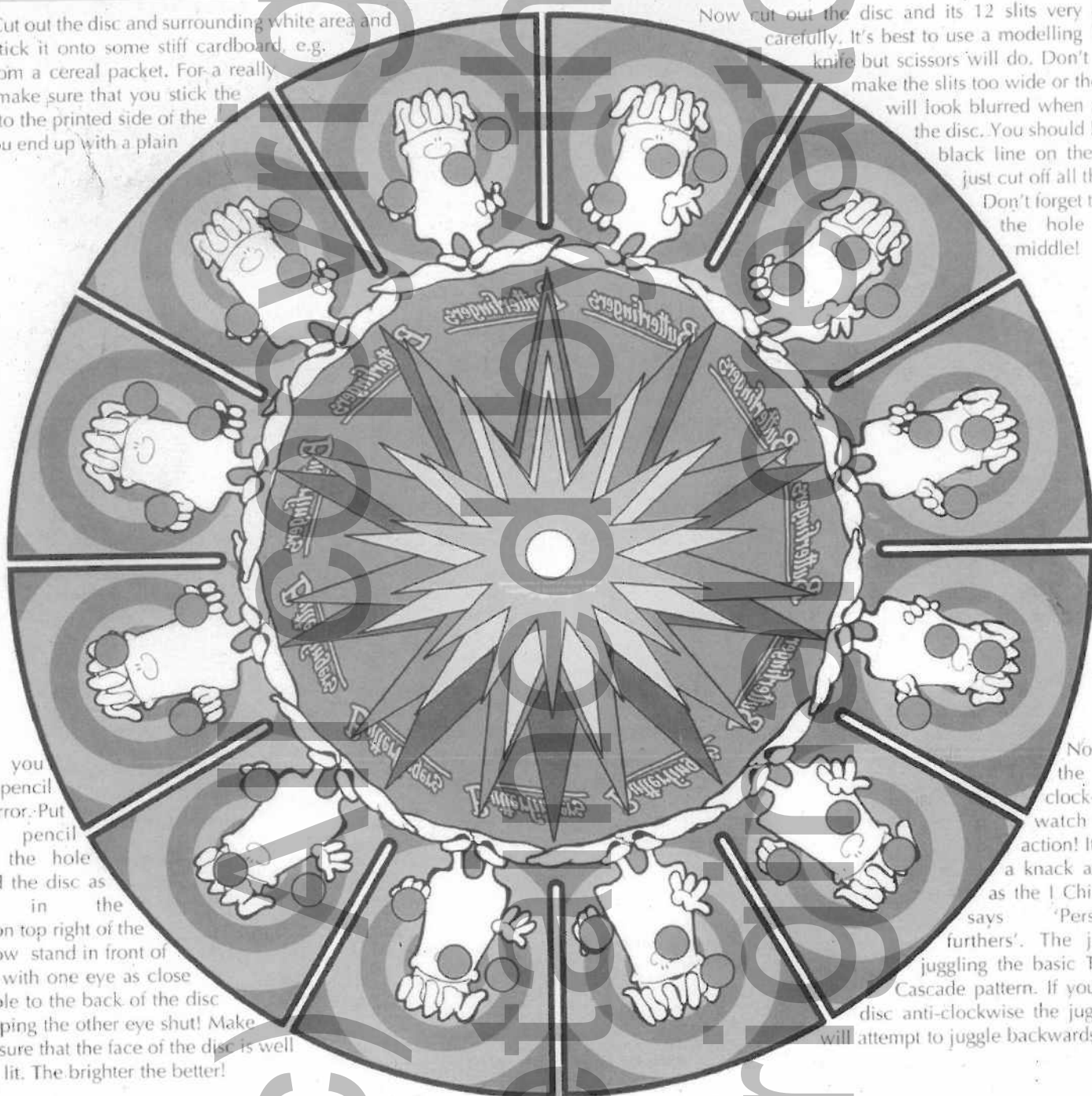


1 Cut out the disc and surrounding white area and stick it onto some stiff cardboard, e.g. from a cereal packet. For a really tidy job, make sure that you stick the Zoëtrope to the printed side of the card so you end up with a plain backing.

2 Now cut out the disc and its 12 slits very carefully. It's best to use a modelling knife but scissors will do. Don't make the slits too wide or the picture will look blurred when you spin the disc. You should leave the black line on the disc — just cut off all the white. Don't forget to cut out the hole in the middle!

Next you need a pencil and a mirror. Put the pencil through the hole and hold the disc as shown in the illustration top right of the page. Now stand in front of a mirror with one eye as close as possible to the back of the disc keeping the other eye shut! Make sure that the face of the disc is well lit. The brighter the better!

3 Now spin the disc clockwise and watch the action! It's a bit of a knack at first but as the Ching wisely says 'Perseverance furthers'. The juggler juggling the basic Three Ball Cascade pattern. If you spin the disc anti-clockwise the juggler will attempt to juggle backwards!



Spin the disc in front of a mirror and watch the juggler in action!

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GETTING HIGH & STAYING UP THERE

Have to get those puns out of the way early - *The Catch* takes to the air for an in-flight special, starring *Jean & Pauline Palacy, Jules Howarth and Toby Philpot*.

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CAT'S PYJAMAS

Beauty is more than skin deep as *Jill Truman* (yes relation) finds in the tale of Britain's most visible aerialists *Skinning The Cat*.

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A relationship workshop for two-diabolo adepts from *Brendan Brolly*. And boy do you need one of those.

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Robert Houdin was perhaps the greatest magician of all time. *Pearse Halfpenny* gets his secrets from beyond the grave.

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TAKES TWO TO TANGO

Stealing, pistons, side-by-side, one in front, on top of the other - the intimate secrets of that perfectly-matched *Jugglestruck* duo.

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Circus School entrance examinations - *Kate Merse* and *Cathy Jones* do the written paper.

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USELESS OLD TAT?

Unicycles recycled, diabolos are born-again, rings come round another time, balls bounce back in the strangest of places. *Diana Mañana & Pippa Tee*, are notable for their ingenuity among the regular *Catch* panel of experts.

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Cheap flights to Sweden, the lightest unicycle ever (these facts are not connected), everything you need to know to be *Conventional, Surreal Aerial* or just entertained.

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Sort yourself out about SiteSwap, Amotivational Syndrome, heckling, horoscopes (are they crap or what?) and the yooof of today. Letters before your name.

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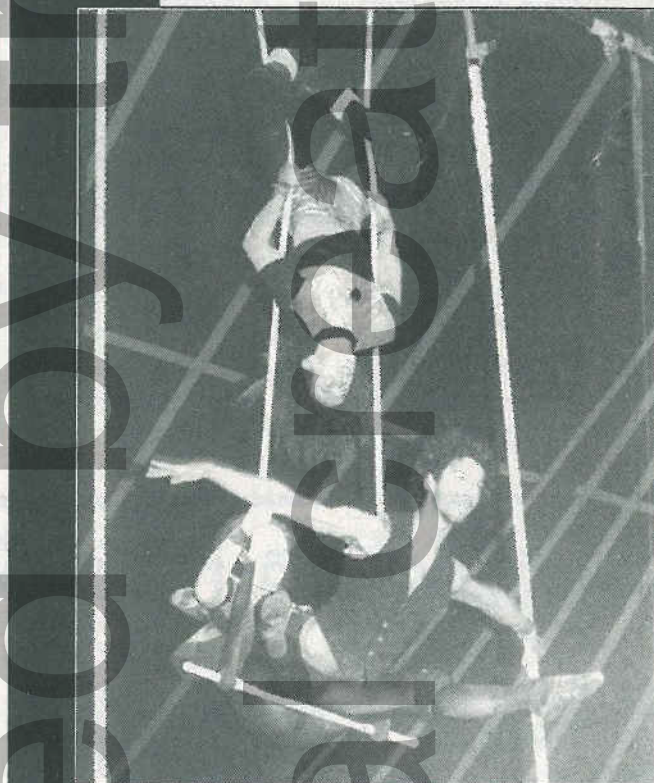
CLUBS

All across the country we're packing them into the churches, getting people back to school, pulling crowds to Arts Centres and getting students to actually do something with their time.

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I ALWAYS TURN HERE FIRST

The most famous two-dimensional juggler in the world - *Busker Gut*. Bookings through *Robbie*.



Higher Than The Sun launch themselves into the *Catch* Special Aerial Issue. Pic Adrian John.

ISSUE THIRTEEN? APRIL - MAY 1995

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The Catch's own Information Superhighway is subject to the usual tailbacks, roadworks and stopping for a cup of tea in Heaton Services. Despite the bypass there's still too much traffic, and if you want to make it through the rush-hour of every issue getting to work you'd better get through with your dates by the first of the month preceding the cover date - ie. May 1st for the next issue, June-July. Breakdowns risk being towed away and it'll cost you.

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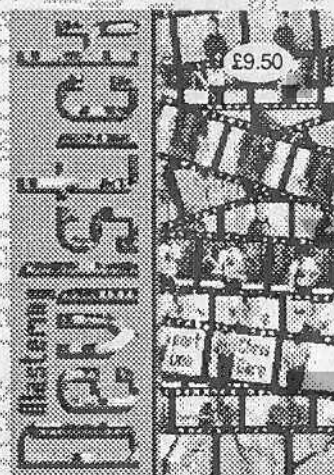
The Catch welcomes contributions, especially photography, cartoons, reviews of recent shows and tricks that Haggis/Donald/ etc. can't do yet. The editor is a print-junkie and will read anything, especially on disc (all plain text formats). If in doubt give it/us a try, and don't give up on us, bay-bee, 'cos sometimes the long words slow us down a bit. Or we might have had a brilliant idea for a concept issue that will include your bit - sometime next year. Save those feelings of rejection by consulting us, preferably in writing, about anything lengthy. If you want stuff returned you'd better send an SAE, though we do like to hang on to photos for our archives and the montage we had commissioned by the Tale Gallery. £20,000 buys quite a lot of paper glue, you know.

The opinions represented in articles, artwork, adverts, are those of the contributors and originators. We don't have any opinions on anything and we believe everything we're told. Check information (that's why we give phone numbers when we have them) before committing yourself to spending money or time. Don't ask us - we don't understand SiteSwap, let alone the Derivatives Market. If you read something you don't like, write to the letters page. If you *seriously* don't like it, try *Drops*. If you hear something you don't like elsewhere, likewise. If you hear something you think we should know about, drop us a line too. The Superhighway needs Information! PS: The editor thrives on Disinformation.

The Catch was the trilateral love-child of Stuart & Jan & Pippa. Let no-one call it unnatural.

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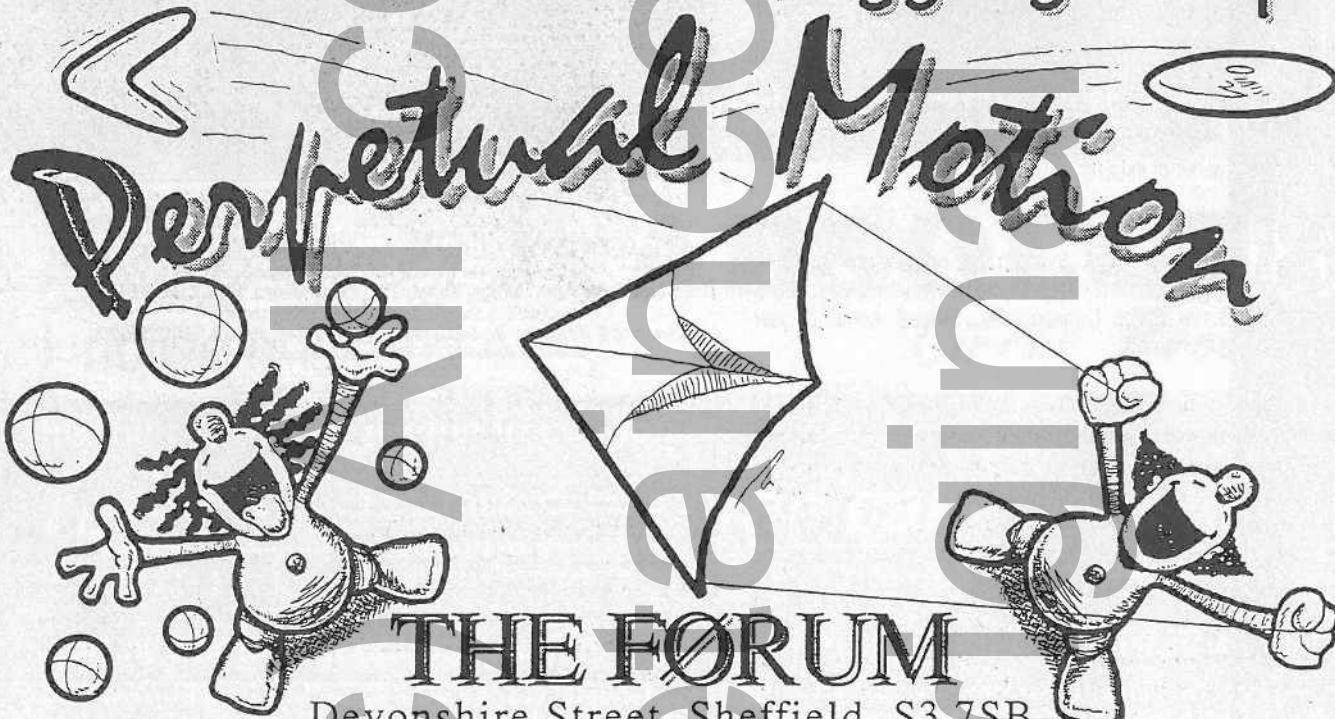
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Flying tonight - your guide, the lovely *Jules Howarth*.
Toby Philpot told him everything he knows.

Flying trapeze itself was, so the books say, discovered in western Europe about the middle of the 19th century by one M. Leotard at Toulouse swimming baths. About to dive in, he saw two parallel looped cords, used for opening windows, hanging from the roof. Being the son of a gymnast he was obviously up for new laughs: "«AHA!»" he thought, in French, "If a wooden bar was fixed between the loops of each cord, I could swing from one to the other; and if I missed, I should risk nothing worse than an impromptu wetting" - and a new act was born.

At his debut at the *Cirque Napoleon* in Paris in 1859 he used two trapezes and two platforms, swinging from one platform as his father swung the second bar towards him. Soon he was in London at the *Alhambra* creating a sensation with the first airborne somersault. That was the beginning of dozens of copycat acts and experimentation from many acrobats. A craze! Performers drove themselves to achieve harder and more dangerous tricks, to increase the number of flyers in the air at the same time and to do the impossible. Alas M. Leotard, a gifted performer with rare beauty and finesse and an innovative mind, died young - and not in the ring but of smallpox (Paris 1870).

Casting is the technique in which two 'catchers' hang in hooks from fixed cradles and cast a third 'flyer' back and forth between them, the flyer making tricks in the air en route. Different acts widened the space between the cradles until a *trapeze bar* was required to bridge the gap. In about 1900 in America, Toto Siegrist and Walter Silbon extended the idea of *casting* so far that they put the catcher across the arena from the flyer, who swung under his own power, flew and was caught by the catcher on his trapeze. Soon they made the catcher's trapeze swing too. After a lot of work on timing the arcs of both trapezes, a return flight was possible. In 1904 the Clarksons added the grace of ballet. Ernie Clark is reported to be the first to have achieved the triple somersault, although it was Alfredo Codona who performed it regularly and became world-famous as the greatest flyer of all time. In 1937 Codona shot and killed himself and his wife - having cheated death in the air so often it was a strange way to go.

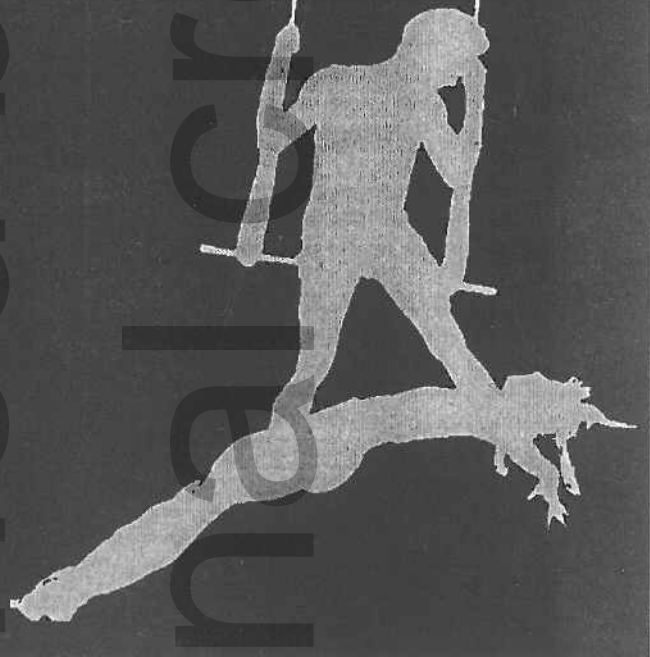
The triple was the death of many an artist. The roll call makes for tragic reading, and not surprisingly - you're travelling at about 60 mph: a missed catch and failure to hit the net *just right* will break your neck on impact.

"The psychological hazards in flying take greater toll than the physical. Aerialists are complemented extravagantly for even simple accomplishments. Most neophytes, having learned the basic routines fancy themselves as young Codonas and at that point their advancement halts. Or they receive a few rough falls and lose their nerve.

"Further, the more proficient the artist becomes, the more Spartan his regimen must be. Flyers lead a simple life, strict of diet, abstemious, coupled with tedious practice. Few candidates possess sufficient self-discipline to endure the rigours which are necessary to great achievement."

The Big Top. My 40 years with the Greatest Show on Earth. Fred Bradna 1953.

A SHORT HISTORY OF PAIN & ECSTASY



Lillian Leitzel performed on the Roman Rings in the USA and Europe, becoming the Queen of the Circus. She did things only men had done before, but better. Her use of planks to climb her rope was a feat of strength few artistes could achieve: the grace she maintained was unique. The climax to her act was to swing spinning hundreds of times by one arm in a stunning show of strength and endurance. This move left her with a permanent open wound on her wrist. Despite the risk of blood poisoning the finale stayed in the act. She fell and died in 1931 due to equipment failure.

Rogan Taylor in 'The Death and Resurrection Show' draws our attention to shamanistic practises that involve imitating flight by leaping from tree to tree or twirling in the air on thongs from the roof of the ceremonial tent. The modern circus is a repository of such mysterious events.



(catch notes? every other magazine does them so why can't we?)

STATIC TRAPEZIST by "Slacker"

AKA: Luvvies of the air, Babes on Strings, Masochists Anonymous

Appearance: Twenty- or thirty-somethings, trying to look a mature 18. Sculpted sweating figure in black lycra.

Occupation: Irrelevant. I'm an aerialist now, excuse me I have to do another ten pull-ups.

Habitat: Not any more. Spends all money on trapeze classes and lycra.

Habit forming, then? Certainly. It is the universal panacea - tones muscles, builds strength and flexibility, helps you give up drinking and smoking, can make you the star of the show, gives you something to boast of at dinner parties, good way to meet young, single, fit people with view to lechery. Addictive rushes of adrenaline and endorphins make you come back for more.

And the downside? Terrible personality changes - single-mindedness (obsession), loss of sense of humour, desire to become one of the greats and show off to your former friends and your class rivals by being first to get into a *Circus Space* Cabaret. An urge to get everyone else on a trapeze - especially those who will never be as good as you. Sudden need for infidelity. Might cause genetic dysfunction? John Major's parents did a circus trapeze act. Falling off and killing yourself. (Preferable to giving birth to a politician).

Sounds awful... Not if you only have to watch it. Heaven help you if you live with one or go out with one, because you won't for long.

Why? Unless you get your lycras on and become their doubles partner you've had it, for your partner will (guaranteed) fall passionately and uncontrollably in love with another aerialist - it's something to do with adrenaline, pain and pleasure.

Pain and Pleasure - that's a bit Freudian isn't it? I don't think Freud could cope, more a job for Reich and his organometer.

Hey! That's a bit sexist! Not at all - aerialists come in a variety of sexes. There are boy-babes-in-lycra and babes-in-lycra. Don't blame me, I'm not toning my body to shapely perfection and waggling it around in front of people thirty foot in the air.

Is that what it's all about then? In the end it is a circus act for public performance, but for you it can be the stuff that dreams are made of, your *raison d'être*, a way of getting fit and developing abnormal pectorals which will sag in ten years time. **But it is a valid art form however...** Dogshit and/or Damien Hirst gets more recognition than Circus from the arts establishment/quangos! It is a sensational, daring and beautiful Circus act for the punters (they don't have to live with the aerialists) [are we beginning to detect a note of bitterness anywhere here? <d>], gets the biggest wows and oohhs if done well and the last few years have seen some innovative pieces and a couple of collaboration grants.

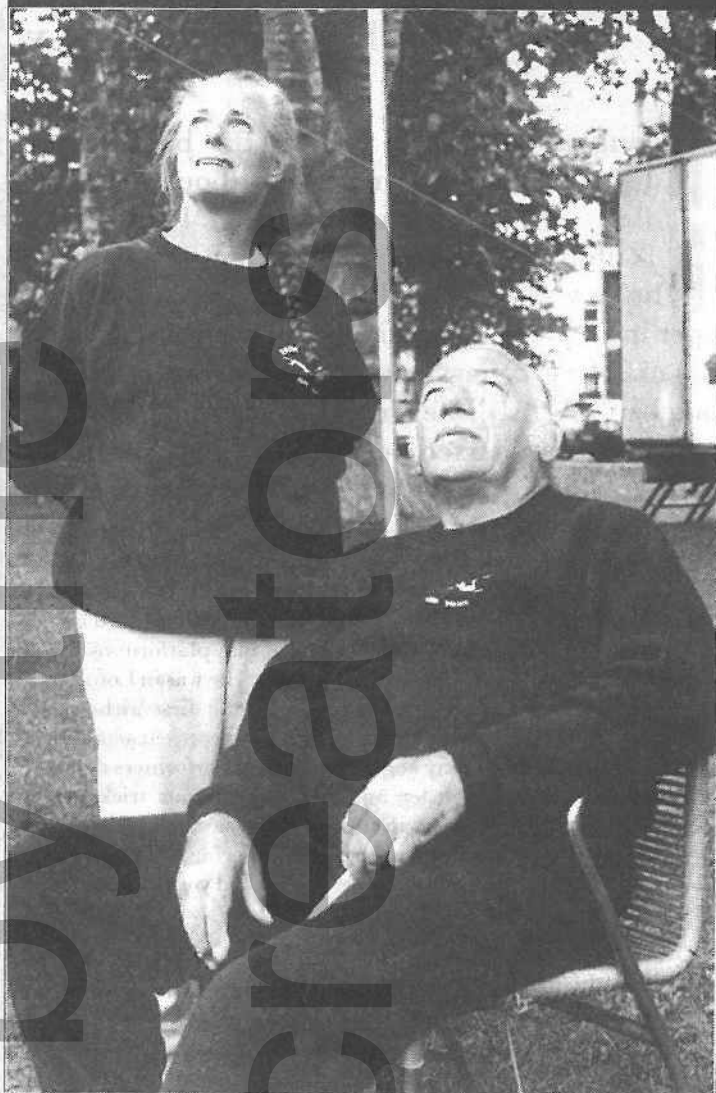
Not to be confused with: Amazing aerial artist from the continent, exponents of *la corde lisse*, the Chinese strap merchants, web rope spinners, flying trapeze, anywhere that has got proper training facilities and funding.

Most likely to think: Stop staring you scum, if you only had the discipline I had to suffer this pain.

Most likely to say: I'm knackered, my arms are killing me, I'm so skint... but I just love it... look at these holes in my hands...

Least likely to say: I think juggling is just as hard, really. You must practice lots.

Most likely to be seen: In a pub downing a quick drink and having a shifty fag.



At rest, but grounded: Jean and Pauline Palacy contemplate further flights.
PIC: ADRIAN JOHN

The Palacy rig, Le Grand Volant, (see picture) is an impressive construction, more extensive than any other and capable of more elaborate routines.

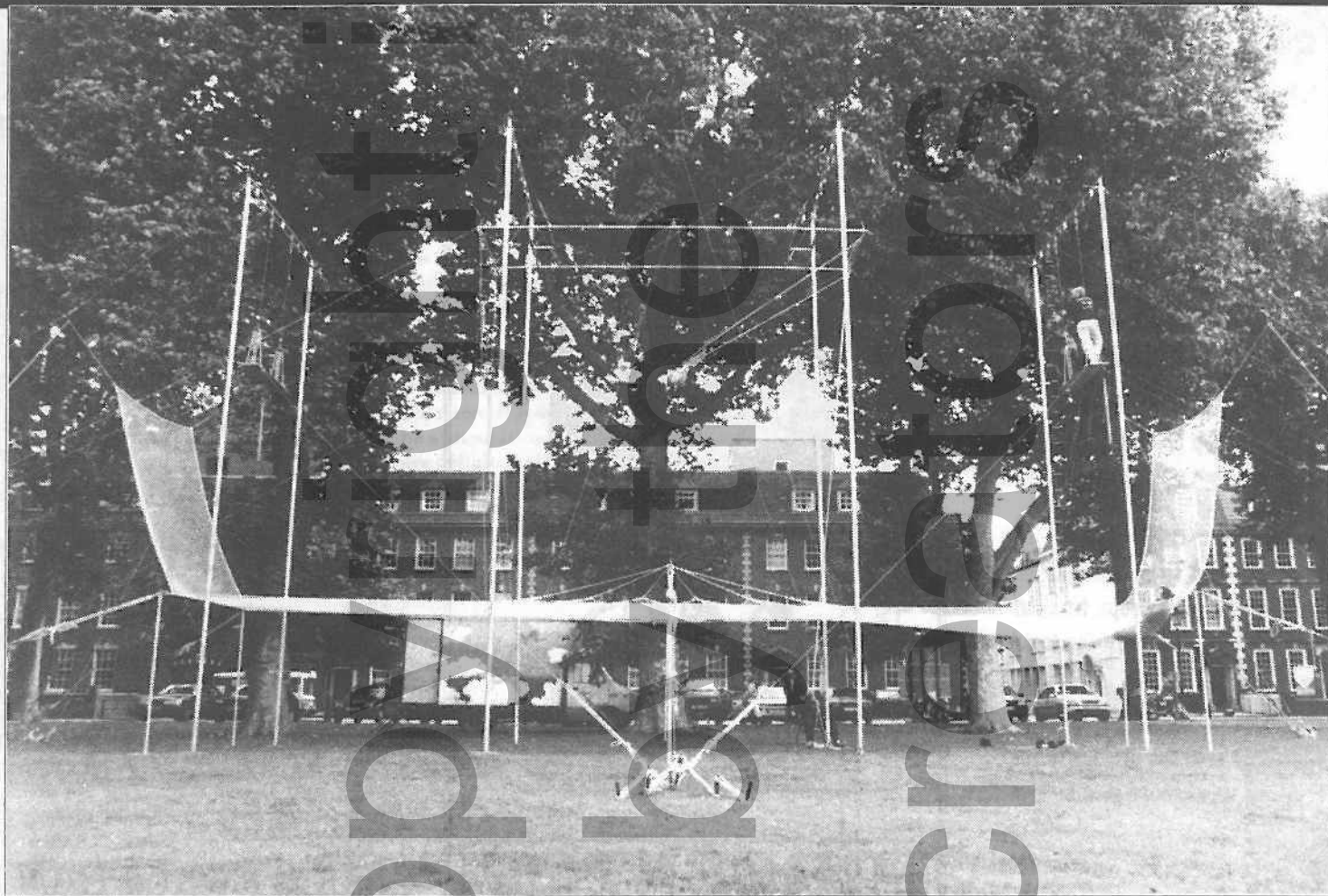
"It's completely different to the others - they usually just have a platform, trapeze and a catcher. Years ago the flying was always 'trapeze-trapeze', usually you can fly from one to the other and back again. We have put in this system where the two catchers are on top - you can go from the platform and go whichever way you like: just from catcher to catcher and back again, or you can go to any trapeze, it depends on what sort of combination you make. You can also go back and stand up on top, or you can go back down and do different tricks, or just go from the top and do one and a half somersaults. It also means you can get a lot of people up there. In traditional circus you have two flyers and a catcher at the most, with this system you can have seven people, five flyers and two catchers."

Other shows must have tried to copy it, surely?

"People have tried to but have always made mistakes, they haven't copied this one yet. This is the only one, he made it, and he's never made another one. People come at night to measure up, but always make mistakes."

The Palacys are nowadays more well-known as teachers, but in something as specialised as trapeze there are bound to be differences of opinion as to techniques. Trapeze teachers are often extremely scathing about what has been taught to beginners in the art and even those who go on to teach themselves.

MEET THE HIGH FLYERS



The Flying Palace. Le Grand Volant Rig.
Pic. Adrian John

"If somebody makes a mistake and they are teaching some body else something, they will carry on doing the same mistake. We invent different tricks and people try to copy them but they don't know how it's done so they do it wrong."

You have a traditional circus background. What do you think of 'new circus'?

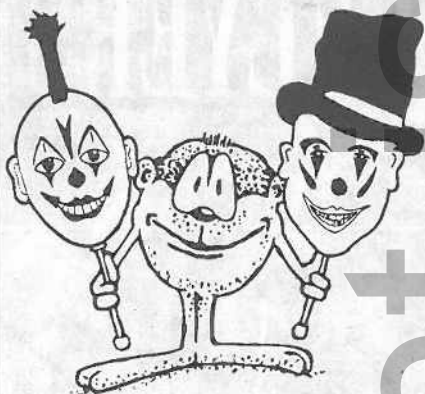
"It depends on which new circus you are talking about. There are new circuses and new circuses, some I like, I like their way of working, I like their sort of style. It depends on which you're going to. Even in traditional circus some have lovely programmes, lovely to see, clean and tidy and some are Uuugh!! But there is a new Circus, yes - they are trying to mix circus programmes with dancing and mime, so it's a completely new style. If you take Archaos ... to me it's not even circus, it's a little bit of everything. Archaos started and he had his little circus, he was really good... but he got bigger and bigger...!

In such a long career there must have been some amusing things happen...

"THERE WAS PIERRE LISÉ - he had a toupé and always wore it to work. Often when he did his double and a half somersault the toupé would start to fall off - so, as he was turning in his somersault, he'd get hold of his toupé and put it in his mouth - he set off with hair on his head and a clean shave and when he got back he was bald with a beard. And there was Claude: costumes and buttons are a problem - you can end up half nude up there!"

The real star of the film 'Trapeze', pioneer of the most developed trapeze rig the circus world has ever seen, teacher of some of France's finest - The JSA (no i didn't mean them) spoke to Jean & Pauline Palacy (Jean expresses himself gallically, Pauline translates) at the time of the International Workshop Festival when they set up in Queen Square, Bristol.

Pics Adrian John.



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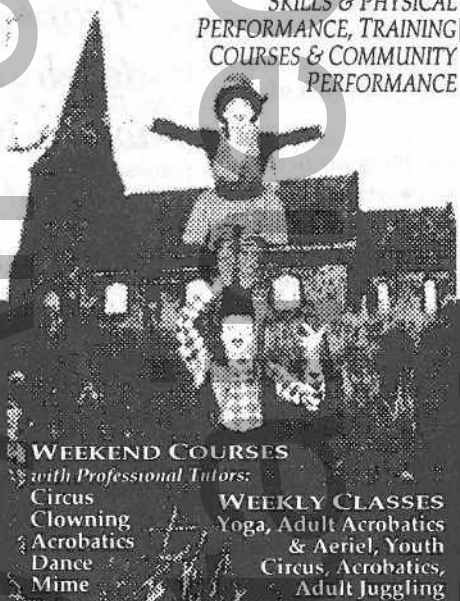
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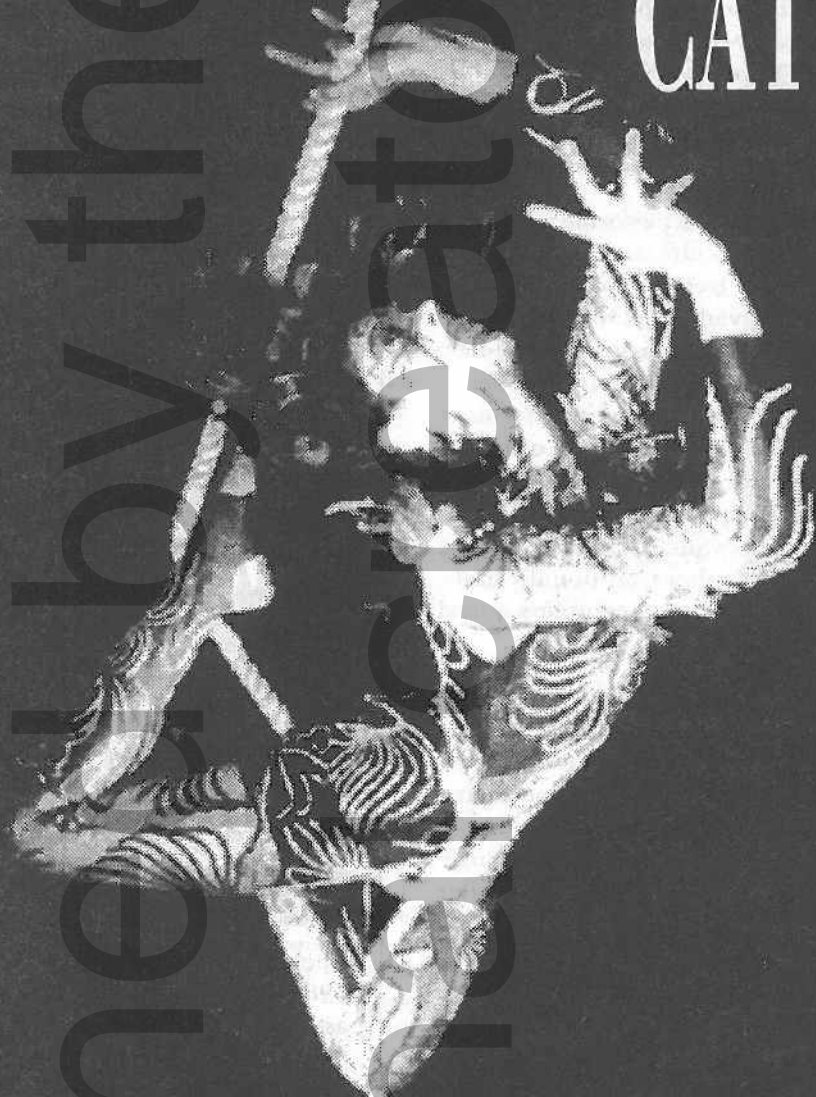
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“We hope the audience aren't looking at tricks for claps,” says Becky Truman, artistic director of *Skinning the Cat* Aerial Theatre Company. “We want them to be excited by the beauty, the colours and shapes and style. We want to carry people into another world, non-human, fantastical...” Performed outdoors and at night, their ‘*Chameleon*’ is a magical show of movement, colour, light and music. Strange, sparkling, colourful creatures fly across the moon, the clouds, the stars, suggesting new dimensions, new possibilities, new dreams, new challenges... that is, if the weather stays fine. Magic or no magic, rain makes ropes slippery and dangerous and a high wind blows them out of control. “It's tough working outside.”

This paradoxical mix of the fantastical and the practical runs right through the company. It takes eight hours for the six strong women to unload and assemble the thirty-foot-high rig, stage and lighting tower. Then they switch from being muscular labourers and lorry-drivers to become the mythical creatures of the performance. After the show, it takes them four hours to de-rig, load everything into two large vans and a caravan and drive themselves perhaps hundreds of miles to the next venue.

It all started in 1988, when Becky put on a performance, featuring four trapezists and her own costumes and sculptures, as part of her art degree at Bradford College. The show was later repeated in a fashion show mounted by Bradford Festival at the Wool Exchange. The following summer, having completed a Prince's Trust business course and

EVERYBODY WANTS TO BE A CAT



SKINNING THE CAT were the first to tour this country with an outdoor rig and exclusively aerial show, and the sheer otherworldly beauty of the costumes and grace of the movements must have inspired more people, women especially, to take up the form since the legendary early days. *Jill Truman* (before you ask, yes she *is* the mother of queen cat Becky) tells us of their lives and times.

EVERYBODY WANTS TO

raised money for a van and the original A-frame rig, *Skinning the Cat* toured the UK - for the next two years. In those early days, the show was all about shapes, movement, colour, sky-dancing: featuring doubles trapeze, doubles web, and cloud swing performances. Becky also developed her own unique routine on *corde lisse*.


There were two performers and two technicians - although, from the beginning, technicians and performers have overlapped to the extent that they are often indistinguishable: thus avoiding much of the traditional hierarchy and backbiting. Because there has never been time or energy to spare for arguments about who does the catching on the trapeze, driving the vans, hammering in the stakes and other traditionally male jobs, an all-woman company quickly evolved.

In 1990, the company grew to its present size of six performers, plus an administrator, who remains in Bradford, and they acquired their current rig, which resembles the cross-section of a cathedral: a huge central arch flanked by two smaller ones. It is painted gold, encrusted with mirrors decorated with sculptures of mythical reptilian creatures and hung with giant cobwebs. The new show was a full-scale aerial drama, with a developed plot and characters, an elaborate lighting design and specially-mixed music. Circus, acting and dancing skills were added and they began to engage freelance choreographers and directors for the rehearsal period.

The performances are devised by the whole company but the design and construction of the costumes and structures, and the overall vision, has always remained very much with Becky. Her original inspiration was traditional fairground, but it quickly developed into weird, reptilian,

birdlike non-human shapes, with brilliant colours and sparkling light. There is an oriental influence, Chinese and Balinese, in both costumes and make-up, with Peking Opera as a major source. The music is an eclectic mix of carousel, modern beat, jungle sound-effects, storm-sounds, organ music, pop and classical, you name it.

*“...stamina,
imagination,
stubbornness,
determination,
level-
headedness,
creativity...”*



Their first break abroad came in 1989 - a try-out gig with a German agent that led to a European tour in 1990. Then they added a stage to their equipment and bought a larger van. The following winter, Becky, with the help of a grant from the Prince's Trust, went to Paris and acquired a French agent. This brought bookings in France, including Aurillac: a big breakthrough. By 1991, they were touring in Spain and Italy as well, with a new version of 'Chameleon'. Since then, they have zigzagged across Europe (where most of the enthusiasm and the money is) every summer, travelling many hundreds of miles, Channel-hopping up to five times during the season for

UK gigs as well. In addition, Becky has occasionally to fly off to perform her solo show at some other venue in between 'Chameleon' performances, catching up with the others in time for the next gig.

The solo show was developed mainly for winter performances and has been seen at Leeds City Varieties, Circus Space in London, Barcelona, St. Petersburg, Amsterdam... Called 'Firebird', it is primarily an exuberant and exotic display of *corde lisse* and cloudswing. This winter Becky and Rachel Hyde broke into the European variety circuit, with a six-week run of a doubles trapeze act, part of a programme celebrating the opening of the *Rheinhalle* in Cologne.

The population of Bradford, though often bemused, has welcomed *Skinning the Cat* from the beginning. Individuals and organisations have been generous with their help, from mixing the music to supplying tools and materials. The vivid and sparkling colours with which the Asian population enliven the grey streets, shops and public places of the city have been a pervading creative influence. Bradford Council has been generous with financial support. Bradford Festival has backed them and they have had constant use of facilities in Manningham Sports Centre and elsewhere. So, Bradford remains their home - there are not many places in Britain where you can live more cheaply or find so much space going cheap in derelict textile mills.

It is a tough life, though. There is no space here to detail the money problems, the vehicle failures, the technical breakdowns, the human letdowns, the sheer bloody impossibility working creatively in the cold, materialistic world of the nineties. When I asked what personal qualities are needed to keep the show on the road, they listed: stamina, imagina-

BE A CAT



"So far, it features a sorceress, flamenco-dancing usherettes and a musical aeroplane..."



Everyday Bradford folk? Skinning the Cat.

tion, stubbornness, physical strength, absolute belief in what you are doing, determination not to give up, level-headedness, bloody-mindedness...

"And you have to be sensitive to each other's problems - but not too sensitive because the show comes first: never take out your stress on other people. Oh - and performance skills and creativity, they go without saying."

Skinning the Cat was the first company to tour the UK with an outdoor rig. Their style is absolutely personal but its success has led to a number of imitators, which means that they have to keep evolving, in order to stay ahead: no problem, so far. Currently, they are working with Liverpool-based *Urban Strawberry Lunch* [who are fab - d], a group of musicians who specialise in making and playing on sound sculptures. The plan is for a new show to tour in the summer of 1996 called *'The Singing Tree'*. So far, it reatures a sorceress, flamenco-dancing usherettes and a musical aeroplane...

They still have plenty of dreams: currently housed in a cold and crumbling mill, they are seeking a space to start an aerial centre for Bradford. And, long-term, Becky plans a full aerial tented travelling circus - although this would mean sacrificing the very special atmosphere of their performances in the sky. The reason they have survived, says Becky, is because everybody who sticks with the company is completely committed: it becomes their life. "It is bloody hard work but everybody has a creative input and the satisfaction of doing a job that they love: not many people can say that." Another reason could be that they put on a good show

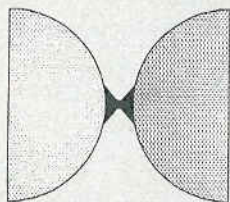
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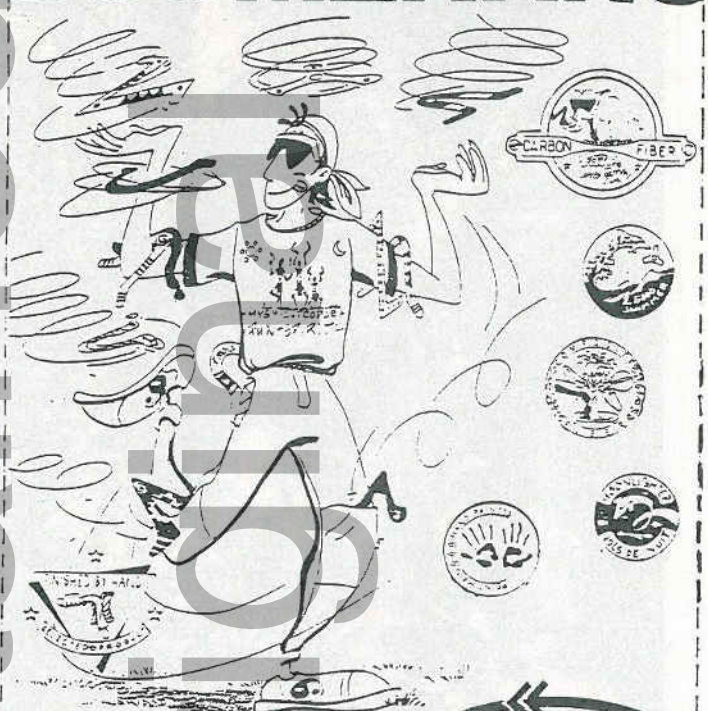
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The most common way of correcting two diabolos is to push down on one of the diabolos with the right handstick as it lands on the string. The part of the diablo that the handstick touches determines what effect is achieved.

There are a few points to remember:

i) The two halves of the diablo are referred to as 'bells'. Whichever bell you touch with the handstick will move to the right. Touching the bell nearest you will rotate the diablo anti-clockwise, whilst touching the far bell will rotate the diablo clockwise. This effect is largest if the right side of the diablo is touched.

ii) Touching the top of a bell will make the diablo tilt and that bell will move up. Touching the near bell tilts the diablo away from you, the far bell causes the diablo to tilt towards you. This effect is largest if the left side of the diablo is touched.

iii) The nearer the rim you touch, the larger the effect.

iv) The harder you push down, the larger the effect.

You can see from the above points that each place you touch on the diablo gives a different effect. These are summarised in the diagram. You can see whereabouts on the diablo you should touch to give the combination of tilt and rotation you need. All the rest is practice. After a while you should be able to correct without thinking too much about which point you need to touch.

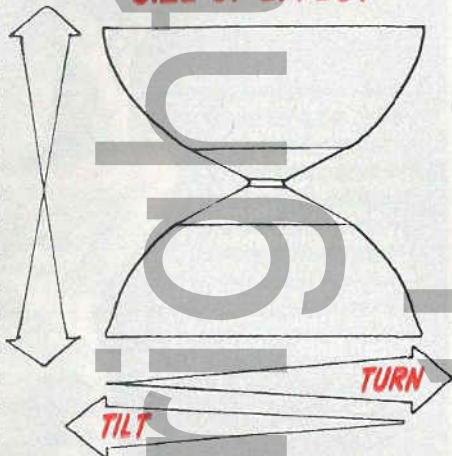
Here are a few tips to help you.

a) Turn the right handstick inwards, this makes it much easier to touch different parts of the diablo.

b) Practise with one diablo to start with. Get it going around your leg or something like that and see if you can control it.

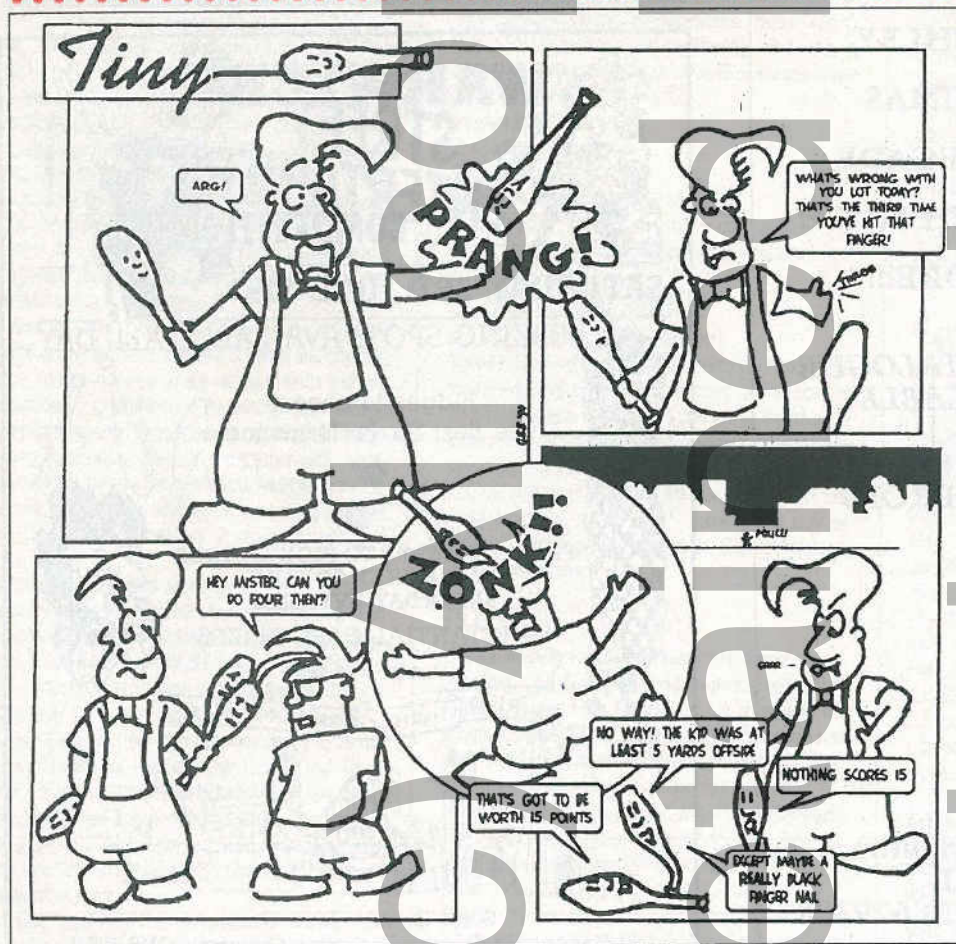
c) If both your diabolos always seem to turn the same way, you probably have one hand further forward than the other. Ask someone to check.

SIZE OF EFFECT

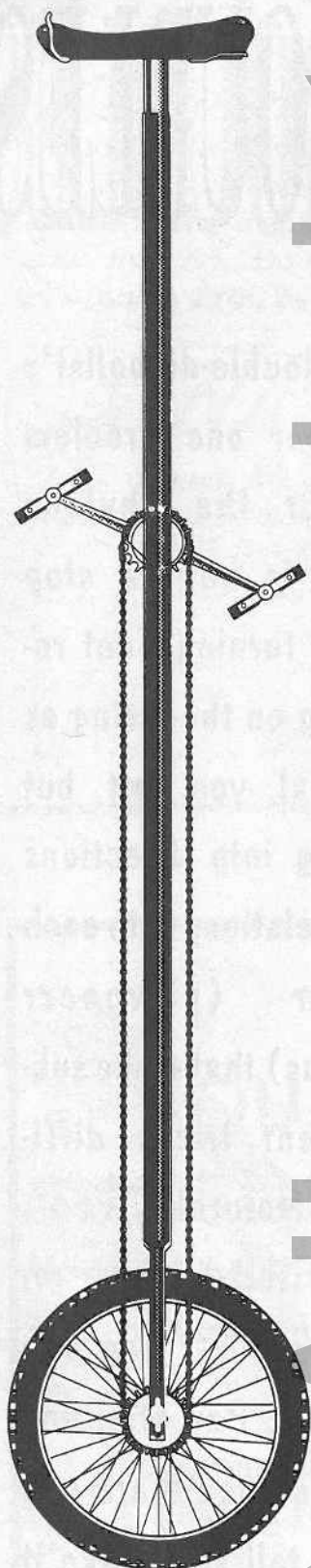


DOUBLES TROUBLES

The double-diabolist's number one problem (after the obvious one) is how to stop them turning - not rotating on the string as normal, you dolt, but tilting into directions and relations with each other (phwooerr missus) that make subsequent tricks difficult. Naturally, **Prof. Twirlibits**, aka. **Mr Brolly, B**, has the answer. Pay attention at the back there and he'll tell you. Take it away, Brendan.



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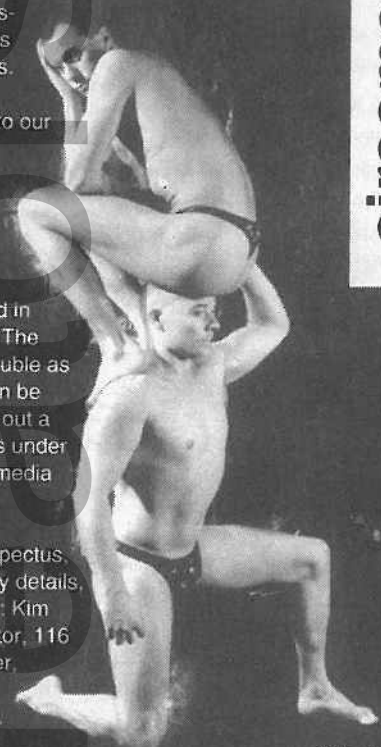
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THE DRAUGHTSMEN'S CON TRICK

Robert Houdin *was probably the greatest stage magician of all time. No less than Houdini named himself in homage. The following is an extract from Secrets of Conjuring and Magic (1868) from out of Pearse Halfpenny's bottomless top hat, in which the master (Houdin, not Halfpenny) talks through the reality of some of his illusions. That's him thrown out of The Magic Circle. then.*

The Marvellous Equilibrium.

The figure following will assist in making my explanation clear. On coming forward, I exhibited to the spectators a malacca cane with an ivory knob. This cane had, according to custom, near the handle a hole to carry a tassel, which hole in the present instance was used to suspend it by. To that intent, I passed through the hole a sharp iron wire attached to an upright resting on a foot. The cane was thus maintained in a condition of extreme mobility.

I next showed the company, with a request to examine them, a few boxwood and ebony draughtsmen. The inspection being completed, I balanced one of these draughtsmen on the knob of the cane; upon this I placed another, then another, till at last I had a pile of half a dozen. On this tottering structure I delicately placed an ordinary wine-glass brimful of wine, the complete arrangement being faithfully represented in this figure.

By rocking the cane a little, I showed that the slightest movement would destroy the general equilibrium. And yet, notwithstanding, taking a flat iron rule and directing my stroke by means of the horizontal guide which formed the top of the support, I gave a smart cut through the column from the right of the second draughtsman. This latter was thereby removed without the symmetrical arrangement of the pile being disturbed, the only change being that the third draughtsman took the place of the sec-



ond, and those above descended vertically to the extent of the space thereby left vacant. I continued the removal of the men, striking always in the same place, to the very last one, when one draughtsman only was left on the cane to support the glass.

This trick produced an extraordinary effect. I must admit, however, that when-

ever I performed it, certain though I was of success, I felt always desperately nervous until it was well over.

Now a few words of explanation as to the solution of this pretty little problem.

The supposed walking-stick was of iron, painted in imitation of malacca cane. The draughtsman which I placed next upon the ivory knob, and which had not been examined by the public, had in its centre a little cylindrical cavity. From the top of the ivory knob, unknown to the spectators, I pushed out, by means of a sliding stud, a little iron point exactly fitting the hole in the draughtsman, thus forming solid foundation for the remaining draughtsmen to rest upon.

With this introduction, the reader will readily comprehend what follows. The draughtsman is driven out by the iron rule with such rapidity that it produces no effect whatever on those above it, thanks to the *vis inertiae* caused by the weight of the glass. The supposed cane itself, by reason of its real weight, also resists the shock from similar causes.

(There is a pretty little drawing-room trick which depends on the same principle: you hold the thumb upright, balance a card horizontally upon it, and upon this place a tolerably heavy coin. You give a sharp fillip to the card in a horizontal direction, when the card flies off, leaving the coin undisturbed.)

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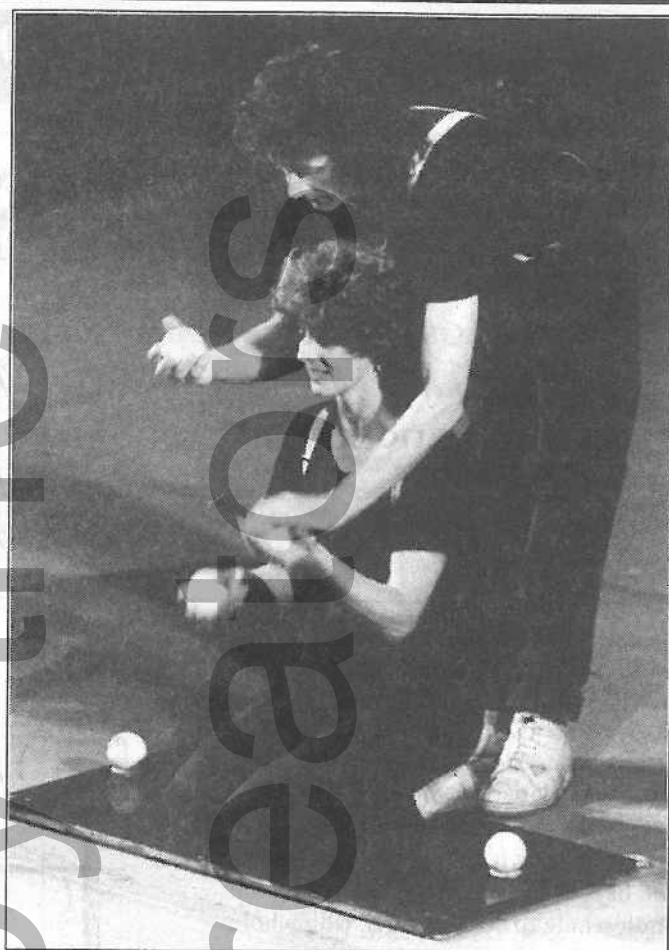
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Now which was which, again? Luke and Lucy - Jugglestruck. Pic: Adrian John

JUGGLESTRUCK PROFILE

I've been juggling for six years and met Lucy in 1991 at the Bristol juggling convention. She could only juggle a three ball cascade but I immediately recognised her talent and locked her in a room for twenty four months letting her out only to appear at the European Juggling Convention in Leeds and to start 'Jugglestruck' in February 1993.

When we started *Jugglestruck* we both packed in our daytime jobs and went professional immediately - quite a challenge considering we only had two shows under our belts. A feature in the paper, an ad in *Yellow Pages* and we became the talk of the village fête.

We now spend most of the summer doing shows for councils and fairs etc. as well as a lot of work for *Croissant Neuf* Circus with our green show. Schools are big business in winter.

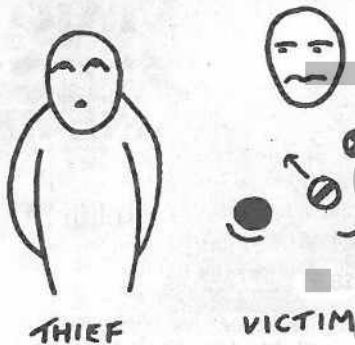
Jugglestruck is possibly the most interesting thing that has happened to me. When we started I had no idea how much money five balls and a Paul Daniels magic set could make - almost enough in fact to keep Floss, Lucy's new horse, without whom we would by now be rich.

...WHAT TWO OF YOU CAN DO

The basic steal.

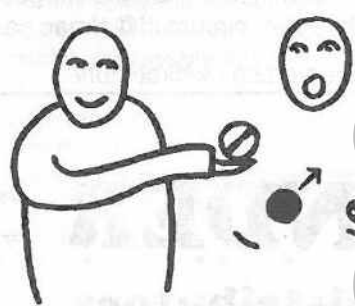
The most common mistake when stealing three balls is for the 'victim' not to acknowledge that the 'thief' is about to commit the crime. Both people have to act as one even though the desired effect might be quite the opposite. When practising it is useful to have an odd coloured ball so the victim knows which ball is going to be grabbed first.

1



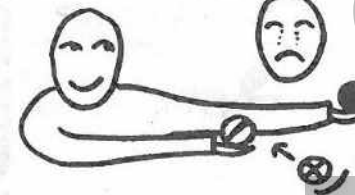
The thief must always aim to steal the ball that is nearest to him. He sidles up to the victim and with his right hand daintily plucks ball ① when it peaks.

2



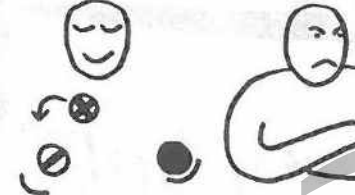
Next, his left hand stretches across the body of the victim and grabs ball ③ at its peak.

3



Golly, the crime of the century is almost done! The victim must now throw ball ④ out towards the thief. This is important. This last throw transfers the entire three ball cascade to the space occupied by the thief, otherwise the thief is left trying to juggle the balls in front of the victim's body.

3A

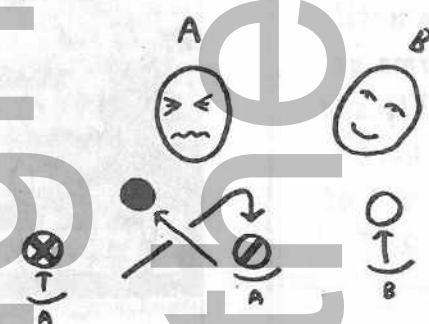


Ball ④ is thrown towards the thief who catches it in the right hand, thus starting his own cascade. The victim is so impressed he gives up his wallet without a fight.

Four ball pistons.

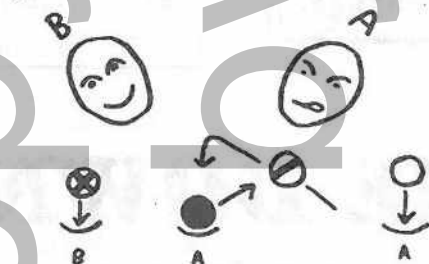
This trick is also very effective with clubs. Person A stands directly in front of B. A has three balls, two in the right hand, while B has one ball held in the left. A starts to juggle with the right hand. The first two balls thrown travel in a normal cascade but ball ④ is thrown in a vertical line to the right at the same time as B throws ball ① with the left hand in a vertical line on A's left.

4



As soon as B has done this he has to sway back in order to catch ball ④ in his right hand. This he throws back up into the air before once again reaching for ball ①. In fact, the sole duty of B is to smile a lot, sway from side to side and catch and throw first ball ④ then ball ①.

5



A has to remember that every time he catches ④ or ① he does not throw it back into the cascade pattern but throws it in a vertical line up the outside of the pattern.

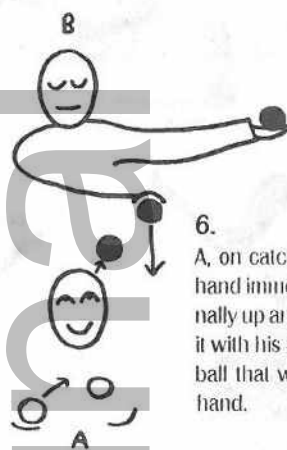
Balls ② and ③ are never intercepted by B. This trick looks far more complicated than it actually is. If you can't find a partner to do it with try using bouncing balls. Theoretically A should notice no difference - instead of balls ④ and ① being caught by B they bounce once and return to the pattern. Scary huh.

Five ball drop.

OK. We've had side by side and one in front of the other, so now we'll have one on top of the other. In this pattern A kneels down and juggles a normal cascade but every third throw is a high one to B who substitutes it for another ball.

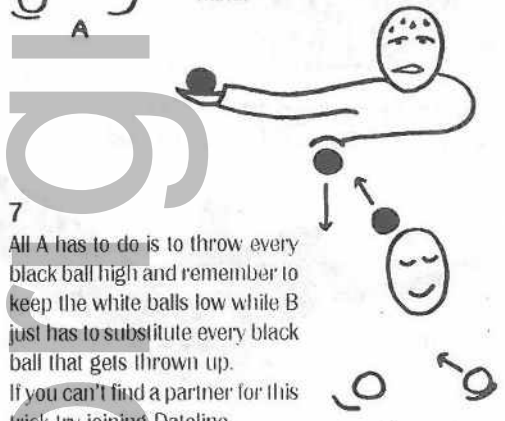
B stands with a black ball in each hand. A kneels down in front with three balls, one black and two white. He throws the black ball first from the right, diagonally and up to B. He then carries on cascading the two white balls. B reaches his right hand across his body and as the black ball approaches he drops his ball into A's left hand, at the same time as he catches the upcoming ball.

Two-person routines used to stick to simple club passing - but we've all seen that now, eh? - in fact all *Catch* readers know all about how to do it too... Impressive duo shows now need to work together in a far more dynamic manner - and among the best at this on British stages right now is *Jugglestruck*. Here *Luke* of that ilk lets you in on a few of their intimate interactive secrets. But doesn't unfortunately let on how they get their hair and smiles to look the same.



6.

A, on catching B's ball in his left hand immediately throws it diagonally up and this time B intercepts it with his left hand, dropping the ball that was there into A's right hand.



7

All A has to do is to throw every black ball high and remember to keep the white balls low while B just has to substitute every black ball that gets thrown up. If you can't find a partner for this trick try joining Dateline.

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ZIPPO'S ACADEMY

"Run away to the Circus" prompted the leaflet from Zippo's Academy of Circus Arts (ZACA). It was all there - training, performing, touring, exciting times with other circus folk, and a NVQ diploma at the end of the course. Yours for a mere two grand plus twenty pounds to attend the auction. Bargain.

Last year the auditions had been free, but having 150 people apply to try made spotting the real potential in the crowd far from easy. This year the decision to charge cut the number of applicants to fifty and brought an increase in skill standard to such an extent that they are now able to drop the planned induction course for the final six entrants.

I travelled up to London's Circus Space for the one day audition with Kris, a juggler and stilt walker from Swansea and one of this year's hopefuls. His involvement in circus since learning to juggle in 1991 includes working with *Circus Eruption*, teaching circus skills, UV performance and fire juggling in a London fetish club!

Sunday morning at ten and Kris was feeling a little craggy. He blamed lack of sleep due to 'performance anxiety' - I blamed partying till the early hours on Saturday night. Oh well, nothing a few cups of strong coffee couldn't cure!

Eight people were auditioned in front of the wall-to-wall mirrors in the Circus Space Studio - and in front of Richard Cuming (Course Director), Verena Cornwall (manager and sponsorship director), and Mike Wright (aerial and dance tutor). Early in the session they talked about the financial implications, which is what puts a sizeable number of people off considering courses in the first place. There are options - a Career Development Loan, some grants available from Regional Arts Boards - anyone unemployed for over six months could carry on claiming income support as the course qualifies for Employment Training.

Richard then asked if anyone wanted to show their individual skills at this point - they had all enthusiastically ticked 'Yes, I want to do a five minute performance piece' on the application form. Maybe it was too early on a Sunday to feel the same enthusiasm. There were no takers.

So straight in to a warm-up and a session of ice-breaking games. How many different ways can you introduce yourself to other members of the group? "Hello, I'm Kris" said Kris several times in several styles while Verena captured it all on video for later dissection and discussion on group dynamics, team work, etc.

Next try-outs on the static trapeze. Only two of the group had previous experience of trapeze, but after a little instruction everyone was expected to try. Up until now I'd been feeling mildly envious of them all and felt sure that "with a bit more practise" I too could have filled in the application form and attended the audition. This was the point at which I decided to stick to writing. Being presented with a rope and being asked to climb it is my own personal nightmare, as a

THE SCHOOL SHOW-OFFS

Higher Education of Circus Skills in this country has come a long way in the last couple of years - in particular, the different programmes and establishments offering full-time courses. Over the next few issues, as and when it seems appropriate, we're going to be looking at life in these schools for fools - starting with the first bit - The Audition. If you ever wondered whether you were up to it, read on - our writers had just the same doubts.

club-swinging and occasional juggler I prefer activities that keep my feet firmly on the ground. Zippo's, however, is big on aerial work.

After a short break the day progressed with group games, clowning and pratfalls, basic acrobatics, mime and dance (wot? no juggling?). Although there was a definite feeling of being watched, the overall atmosphere was relaxed and non-competitive, with everyone being given sufficient encouragement to perform to the best of their abilities. By the end of the day stress levels were down and confidence levels up and they were all now willing to demonstrate their individual talents - juggling, clowning, magic, singing and acro-balance. Kris' specialities were stilt-dancing and his knee-drop finish, which is exactly as it sounds, a loud thudding landing onto both (well-padded) knees. Don't try this at home, folks.

But was it enough to get him on the course? Two places had already gone at an earlier audition and there were two more auditions after this. What exactly were ZACA after? Verena was looking for an openness to learning, the ability to work with others, commitment and enthusiasm. Richard was interested in clowning and performance aptitude and Mike wanted people capable of tackling the aerial work. Having your own van would apparently also be an advantage, as the 6 places could then be stretched to 8 if extra accommodation wasn't needed.

Another semi-sleepless night (*you seem remarkably well informed on the young man's sleeping habits, Kate-d*) and the 'phone call came the next morning: "Congratulations - we'd like to offer you a place on the course starting on May 1st." Now all he has to worry about is finding the two grand...

Kate Merser

CIRCOMEDIA

The first thing I remember about the workshop-audition day at *Circomedia* was being made to feel welcome. I had wound myself up into a real state of anxiety. Friends told me I'd be fine but I wasn't convinced. I had visions of everyone else being brilliant at everything, slick at auditioning and with

buckets of performing experience. My knees were jelly as I walked through the gates, but this small striking woman came up, hand extended in greeting, and cheerfully announced "Hi, I'm Helen, you must be Cathy". *Circomedia* are not interested in intimidating people or making them feel inadequate. The whole tone of the day was one of fun and encouragement. It turned out that everyone else was just as nervous and daunted. We were all in the same boat, some skills already (mainly juggling), a few people had performed, and we all had an interest in learning and training. A few silly warm up games like 'musical chairs' soon relaxed the atmosphere and helped us get to know each other. The workshops whizzed by and it was clear we were being observed - not in a critical way. As well as it being a chance to show what we could and couldn't do it was an opportunity for them to see what we might be capable of - and that is the point of a course like this in the first place. My own main worry was that I wouldn't have the strength and stamina to cope with all the physical stuff. It was a very energetic day but I got through it all - and vowed to start getting fit and stop being a slob. It was a chance also to get to know *Circomedia* and the various teachers - giving a year over to something like this, it's important to have a clear picture of what you'll be dealing with. Looking back now, it was a good way to introduce what it's all about.

Then came the bit we'd all been dreading. It was a strange experience doing my 'piece' to an audience of just three - Bim Mason, Helen Crocker and Haggis McLeod. Strange, but not nearly as awful as I'd imagined. The interviews were serious. As well as talking about myself and why I wanted to do the course, Bim and Helen outlined very clearly the commitment needed - I think that's the most important thing.

If you're wondering whether you're up to it all, don't. Come and find out. You'll probably surprise yourself, like I did, and find you have a lot more going than you realised.

Cathy Jones

IS THERE LIFE... BEYOND THE DUSTBIN?

IN THE HOME

Clubs: With electric bulbs inside, they make attractive Christmas lights - all-weather, too!

Clubs: Chop off the top for a wine decanter or tulip/rose vase
Keep a club under the bed for burglars - when they sneak in, ask 'em if they pass clubs and they'll run a mile!



Fire Club: Mediaeval-style home lighting

Fire Clubs: Dish Mops / Bottle Cleaners

Fire Balls: Wonderful re-useable fire-lighters.

Cigar Box: cut one open, put a hinge on it - then you can keep cigars in it.

Cigar boxes stack to make a table, just the right size for the children. Combined with a Bola as a seat you have a portable children's suite. And then they can use them for building blocks after tea.

Rings: a unique round picture frame

Diabolo: unblocking the sink or: unscrew the two halves and use the sticks and string to make a useful pair of scales. You could use beanbags for weights.



Diabolos make attractive holders for those round candles.

They are also excellent containers for all those screws, buttons, pins & foreign coins you never know what to do with.

Unicycle: invert and turn into a wind power generator

Using a **diabolo** as a pulley, we have designed a power-generation system with which to run model railways, computer games, etc., to keep the kids fit while they play.

A giraffe unicycle is jolly useful for painting ceilings. Mind that stairwell!

Walking globes are invaluable in the home for looking on high shelves and on top of cupboards.

Of course you all consistently support our friends in the Juggling Trade by buying all the new gear you read about in **The Catch**. But what do you do with your old props? By popular demand (it's about time we did something popular), we present an extended version of our exclusive Top Tips feature (exclusively nicked from Viz, that is). It's Di's fault, she made us do it.

Cartoons by
Robbie.



SPORTS & GAMES, HOBBIES

Clubs: Fishing floats (now which clubs would be best?) Luminous ones too! [diabolo wishes to point out that s/he considers fishing a blood sport]

Fire Clubs: take up Semaphore for fun and profit!

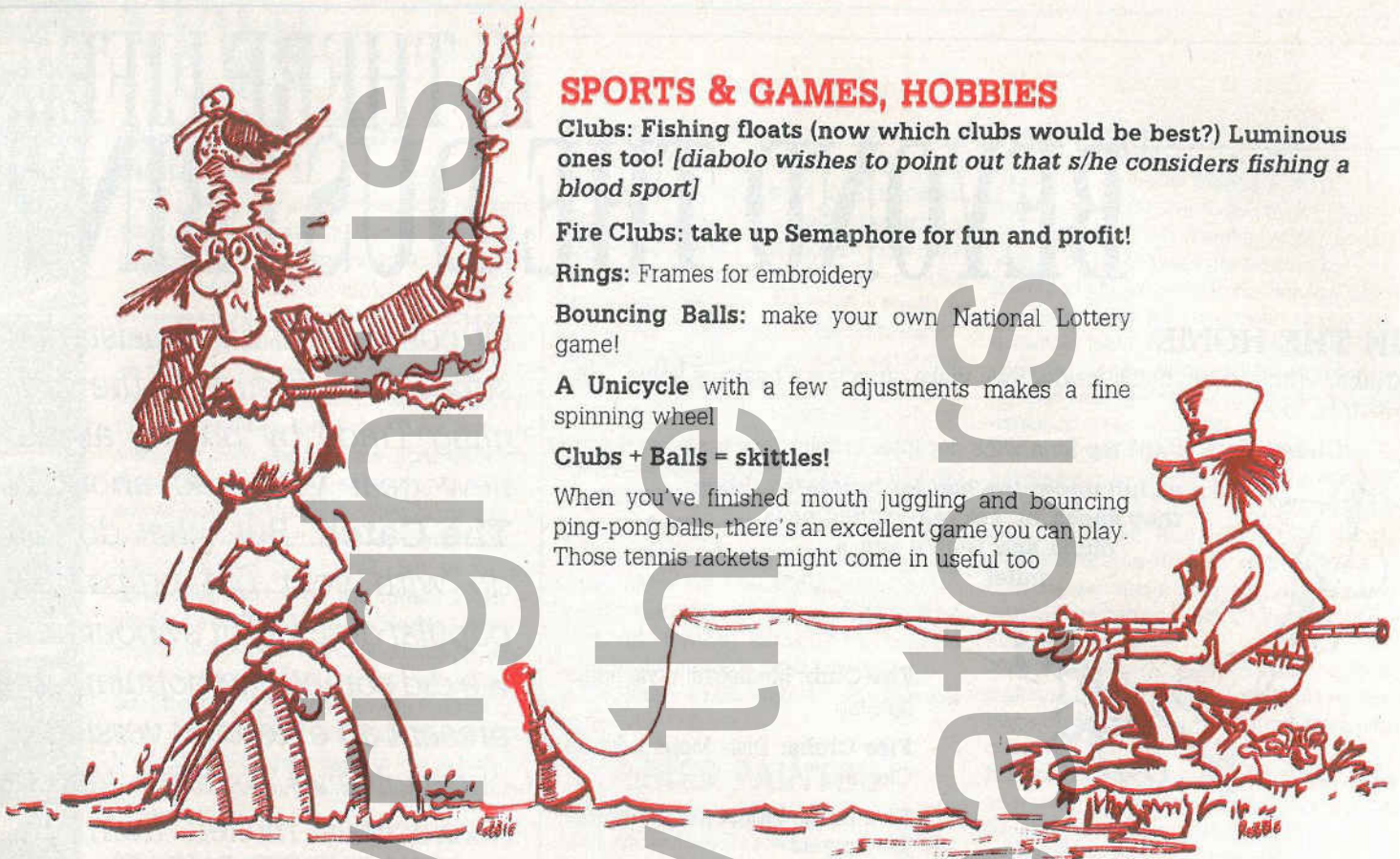
Rings: Frames for embroidery

Bouncing Balls: make your own National Lottery game!

A Unicycle with a few adjustments makes a fine spinning wheel

Clubs + Balls = skittles!

When you've finished mouth juggling and bouncing ping-pong balls, there's an excellent game you can play. Those tennis rackets might come in useful too



TRAVEL, MOTORING, CAMPING

Never lose your keys again with a full-size **juggling club key fob**. Especially useful for boat owners. Except if you've already used the clubs for wine decanters, etc.

Balls: Protective covering for tent pegs to stop you hurting yourself on them (NB Pippa actually *does* this)

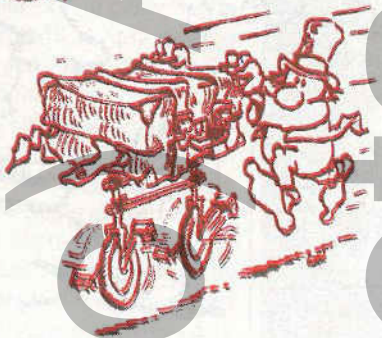
Rings: Protective toilet seats for use at festivals

Competition Kites are jolly good for holding your tent up with while you're trying to get the poles sorted out. Or all the time in Wales.



A unicycle can be a lot of help with heavy suitcases

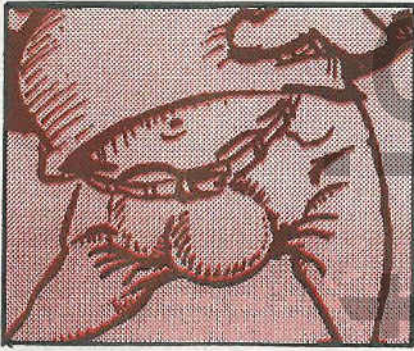
Or a winch for the back of your truck



Two unicycles make a very stylish easy-pack-away bicycle

Plate + Devil Stick = portable stool. (can anyone do the three-legged version?)

Devil Stick + cigar box = travelling table for caravans, etc.



FASHION, PERSONAL

Balls: Stuffing in clothes (blouse, leather trousers, etc.) for that ultra sexy look

All props make memorable novelty earrings

Scarves: You could always wear them...

Ex-magicians need never run out of attractively-coloured handkerchiefs again

Diabolo: The two halves make an instant Madonna impersonation



Or ear-muffs

A spinning plate makes a stylish hat for those rainy days

A ball grasped firmly between the knees is an excellent and medically-benign female contraceptive.

PETS

Fire Clubs are used in all good zoos as Cotton Buds for elephants

Balls: dogs are said to be fond of them

A top hat makes a surprisingly roomy rabbit hutch

Diabolo: An exercise wheel for two gerbils at once!



Rings - Hula-Hoops for Hamsters

FOR THE OLDER READER

Clubs: A wooden leg with a jaunty modern look to it.

Diabolo: Tie the string between the two halves to make an excellent hearing-aid. The sticks would do to poke at those annoying young people getting in your way in the post office / registration queue.

MISCELLANEOUS

Madhats are being used to test for fire down the mines now they can't use canaries any more.

Er... A **YoYo** makes an excellent pendulum for a grandfather clock. Maybe.(we can't do anything with YoYos at the best of times)

THE CATCH

Buy more copies and back issues, save them up and go on *Antiques Roadshow* when you're ninety.

IS THERE LIFE... BEYOND THE DUSTBIN?

er... can't think of any more...

perhaps our readers can write in with some more...

[look at the letters page - they already have! - astounding!]

the best suggestions will be... shamelessly plagiarised and their authors subjected to gratuitous pillorying if they complain.

NEWS

ALL THE LATEST RECORDS

The Juggling World Record attempt at Wembley was a success in that it managed a rumoured 892 simultaneous cascades, a veritable *Neverthriving* of jugglers (which is the collective noun for jugglers if Paul from *Freaks Unlimited* is to be believed - ie. not). Our man on the spot Namron, the oldest swinger in town, said the organisation was a little on the chaotic side and there may have been as many as 1200 there (some from quite far away). Methinks we'll have to wait for the official word on that one. What happened in Scotland? Anyone know? - we assume a jolly good pub was had by all. But as far as certificated records go, the current holder is juggling's Mr High Numbers *Haggis McLeod*, who broke the record at Glastonbury (er, with a few of his friends) but only got the certificate last month so we didn't know in time for last issue when we were taking the piss. Haggis is also reportedly very eager to win the record back for Glastonbury so you'd better *all* get up on time this time.

FLYING CIRCUS HITS SCANDINAVIA

The Catch deal on flights to the Euro Convention is a wallet-enhancing £181 for adults, £131 for under-12s. The price includes a coach from the airport to the convention (and even back again), airport tax, and maybe more... The flight leaves Heathrow at 10.10am. on Friday 11th August, the return flight has not yet been confirmed but should be Friday 18th, maybe Saturday. We're working on a group deal for insurance if you're interested. Priority will be given to those who first contacted us - if you wanna add yourself to the baggage get in touch as soon as possible.

STATE SECRETS:

a letter from NoFit State Circus

As you know we are not touring in the big top this summer. A lack of funding and a need to sit back and assess the last ten years and the future are the main reasons for decision. We have been keeping busy though and various other projects are being undertaken.

1. *Kalaf's Quest* - working with the education department of the Welsh National Opera and 200 members of the Bristol community to present a circus opera - to be performed at Colston Hall Bristol from 19-21 April. Anyone interested in taking part - there may still be openings - get in touch.

2. **Autogeddon** - A Multimedia interactive arts project based on a poem by Heathcote Williams using circus, dance, music, theatre and visual art. Autogeddon is a brutal examination of the car cult and the price we pay to keep death on the roads. Performances are as part of the Cardiff Summer Festival from 29th July to 2nd August. Anyone interested in taking part? Get in touch.

3. "A Midsummer Nights Scream" - taking inspiration from Shakespeare's classic play (now that's a novel idea -d) NoFit State will warp and distort it into something moving and amusing, funny and flippant. The company are planning a UK theatre tour - starting November 1995. (must be getting fragile in our old age - no more mud and caravans) The show is booking now - keep an eye out in *The Catch* for tour dates.

4. A possible tour from March 1996 with the Welsh National Opera.

5. Summer 1996 - hopefully back to the great outdoors touring a traditional style NoFit Show in the big top.

With respect to funding - no we haven't sorted things out - we still get bugger all and like most circus in this country probably never will. However, as the old saying goes, don't let the bastards grind you down!

NoFit State - 01222 488734 - PO Box 238
Cardiff CF2 1XS.

PICTURES PAINTED

Psst... wanna be in a picture book? *The International Book of Clowns* wants to collect pics of and details about all the clowns in the world, as the name implies. And it won't cost you, though it looks like it helps if your picture is good. Send for the application form to Renoire Publishing, PO Box 574, Salem, NH 03079 USA. tel. +603 893 3560, Internet renoire@aol.com.

KIDS FOR FAME

Springboard Stage Awards 1995: What do you mean your child isn't in it yet? We don't hold with that "Don't put your daughter on the stage" malarky, the Ashman juniors are all out there earning good money on the variety circuit in proper Jackson 5 style and *baby diabolò* has reintroduced the *petomane* act to a waiting world on national cable TV. Now it's the turn of your darlings. If they're aged 7-14 or 15-19 and sickeningly talented, find the entry form elsewhere in this mag and follow the instructions carefully. You owe them at least that. What kind of a parent are you? The competition is to be held at the Norwich Convention, the prize is £100 and a coveted slot at a *Circus Space Cabaret*. Every finalist gets a prize from *Beard* too.



CAT CALL

Calling all aerialists! *Skinning the Cat* have had the idea of trying to establish a network of aerialists to try and make getting in touch with each other that little bit easier.

It wouldn't be an agency, nor would there be any registration fee - it's meant simply to be a central point of contact where aerialists could send their latest address to keep it on file and make available to anyone wanting details of other aerialists.

If you would like to be included on the network please send the following details to *Skinning the Cat*, Art Studios, Prospects Mills, Thornton Road, Bradford, marked for the attention of Ann Nicholls, Administrator:
Your name; name of group if applicable; address (including postcode please); phone and/or fax number.

No further details because there could be millions of things you'd want to include - they leave that up to you to find out from each other!

No charge except please provide a stamped addressed envelope (A4 size) when requesting information from the network.

AerNet: the aerialists' network

'S'REAL!

Details are beginning to emerge on the acts for the rather smart-looking *Cirque Surreal* tour that we told you about last issue (and who have taken out a big advert so we love 'em twice as much). What we know so far is: Claude Lergun Miller, who developed a unique elastic rope act for the opening of the Alberville Winter Olympics, has been working with three gymnasts from the Cuban State Circus School on a mind-boggling aerial routine that involves *brand new* physical & technical skills.

Straps, a fantasy flying act from the Russian State Circus with a mythological theme acted through it.

An eight-piece group *from the planet Mauvais* who go for an Archaos-like multi-skill attack with some spectacular equilibristics & acrobalance and out-there costumes.

A mystical and mysterious *Corde Lisse* act, one solo and one Cuban four-piece trapeze act, a meditative hand-balancer... Rick Wakeman if you're lucky (or not) - and his son Adam otherwise. Dates: May 5-29 at Preston Park Brighton, full tour to be announced in next issue.

IT'S THE CYBERMEN!

Circusstuff are the latest to go all futurological on us - they've set up a World Wide Web page (the ones with pretty pictures as well as text) to promote their extensive collection of books, not all of which are by Donald Grant, and also an online catalogue of equipment with colour pics oh yes. You can find it on <http://www.demon.co.uk/circusstuff/> if you're chip-equipped.

Not to be outdone, there's a *Catch* home page coming soon, details, er, when we've worked them out.

Paul Morocco with Olé!

(Paul, Antonio Forcione, Alessandro Russo)
A real must-see. Paul's one of the best and this show takes juggling to places the others simply haven't dreamed of. And character comedy, and flamenco and... Guitarist Antonio is worth the price on his own...

Apr. 11-13, 18-23 Battersea Arts Centre, London. FII tel. 0171 223 2223 tickets £7.50/£6.

Croissant Neuf Circus

Ringmistress' Log:

Well, who'd have believed it? - following our appeal for new acts in the November issue we now have 243 members in the troupe - audiences are limited to 17 per show and when we're in convoy it measures 1.5 miles long... well not quite!

And now the truth... many thanks to all the people who responded to our ad, we've have replies from all over the world (France, America, New Zealand... Frome) and are now fully equipped with Tent crew, Artists, Children tapers and Body harmonists for the coming season, our ninth year, our busiest yet.

So, do come along and see us - we are offering a free entry to one of our shows for any Catch reader who, armed with a copy of the first issue, walks up to us and says... "Hello, my name is ... and I claim my free entry to one of your shows". (This offer is only valid if the claimant is showering 7 albatross at the time!)

Apr. 20-22 British juggling convention (renegade stage)

May 12-14 Mid Wales folk festival, Newtown,

Powys (music stage)

May 18-21 Global futures exhibition, Nottingham

(Green Roadshow)

May 27-29 Liverpool (GRS) tbc.

Jun. 3/4 Ashford, Kent (circus)

Jun. 10/11 Ashford, Kent (GRS)

Jun. 23-25 Glastonbury festival (GRS)

Jul. 1/2 London Borough of Southwark (GRS)

Jul. 8/9 Coombe Abbey Park country fayre, Coventry (GRS)

Jul. 15/16 Stafford (circus)

Jul. 22/23 Plymouth (GRS) tbc.

Jul. Hemel Hempstead (GRS)

Aug. 1-11 Inc. Gravesham (workshops) tbc.

Aug. 19 Abbey Park Music festival, Leicester

(music stage) tbc.

Aug. 26/27 Burton-on-Trent, Staffs (GRS)

Sep. 8-10 Coombe Abbey Park folk festival,

Coventry (music stage)

Sep. 17 Bodyshop family day, Steyning, West Sussex (circus)

Sep. 30-Oct. 1 Malvern (GRS) tbc.

Festival of Fools:

slimmed-down but still vital!

May 8-13 'A Midsummer Night's Dream' Redgrave Theatre

Clifton Bristol 0117 974 3384

May 24/25 Foolproof Evening at Window Art Centre, Bath. 01225

Gandini Juggling Project - caught - "still"/hanging...

Conceptually serious, visually stunning, challenging skills-wise

- see it!

Mar. 28 Roda McGaw Theatre, Woking Dance Umbrella

Apr. 8 Workshop, Suffolk Dance

Apr. 10/14 Residency, Durham

Apr. 10 Newton Aycliffe School, Spennymore,

County Durham

Apr. 14 Bishop Auckland Town Hall, County Durham

May 5 Uppingham Theatre

May 30-Jun. 2 Residency, Wakefield

Jun. 2 Wakefield Theatre & Opera House

Jun. 24-27 Zaarluis, Germany.

The Foolhardy Folk, The Vines, The Green, Caston,

Attleborough, Norfolk NR17 1DB Tel. 0953 483684.

Jolly and entertaining - make that 'jolly entertaining'.

Apr. 4 Emneth

Apr. 6 Feltham

Apr. 8 Castle Acre

Apr. 11 Grimston

Apr. 14 Denver

The workshops are at 4pm and the shows at 7pm. The Line up includes Antons Antics (juggler), Julia and Simon (trapeze and acro balance), Sacred Flame (devil sticks and fire show) and of course the Foolhardy folk (tumbling and slapstick).

Eclectic Pelican in: Icarus Naked with Feathers

Surrealist clown-based show with stunts and more...

Apr. 4 Angles Centre, Wisbech (week?)

Apr. 22 Limelight Theatre, Aylesbury

Apr. 26 Grantham Guildhall

May 4 Wolverhampton Arena

May 5 Bowen West, Bedford

May 9 Swindon Arts

May 12 Bury Met (NB - this show only - 'The King's Player')

May 18 The Mill, Banbury

May 20 Goole Arts Centre

May 22 Highlands and Islands (week?)

Jonathan Kay - King Fool

Apr. 1-8 Workshop Laurieston People's Centre 8 days

\$250/£167

Apr. 21-30 Performances: Jonathan at the Orlando Fringe Festival

- schedule to be confirmed

May 6/7 Performances, Bradford Cartwright Halls:

Two afternoons of Jonathan interacting with

Three Tables in Motion by Milo Garcia

School for Fools Workshop, Winchester.

See Catch This Courses.

Mike Ashcroft Company - Ropeman/Le Baton

Acrobatics, slapstick, clowning, modern dance, manic comedy

Mar. 30 Old Bull Arts Centre, Barnet (+workshop)

Mar. 31 Woughton Centre, Milton Keynes

Apr. 29 Thame Sports Centre (+workshop)

May 13 King's Lynn Arts Centre (+workshop)

May 25 The Mill, Banbury

May 28 Window Arts Centre, Bath.

Peepolykus - in 'No Man's Land'

ace physical comedy show, directed by Bim Mason

Apr. 11/12 The Brewhouse, Burton-on-Trent (tbc)

Hoipolloi Theatre - in The Breeze

Grotesque comedy with primitive black-comic character archetypes, directed by Clive Mendes of Sunday Supp. faves) Theatre de Complicité.

Apr. 8 Arts Centre, King's Lynn

Apr. 22 The Wharf, Tavistock

Apr. 28 Brewery Arts Centre, Kendal

May 4 Bridgwater Arts Centre

May 5 Forest Arts Centre, New Milton (+workshop)

May 6 The Plough, Torrington

May 7 Window Arts Centre, Bath

May 9 Marlborough College

May 17 The Junction, Cambridge

May 19 Paul Robeson Theatre, Hounslow

May 20 Old Town Arts Centre, Hemel Hempstead

May 27 Bowen West Theatre, Bedford

May 30 Oldham Festival

Jul. 4 South Holland Centre, Spalding

Aug. 1 Campus '95.

Angela De Castro - in The Gift

Character-clowning tour-de-force. Brilliant - even appeals to kids. Go!

Mar. 30 MAC, Birmingham

May 20-something Bath Fringe/Bedlam Fair date to be confirmed.

Plus workshop. FFI 01225 480079.

Cirque Surreal

May 5-29, Preston Park, Brighton.

See Catch This News.

For details on the whereabouts of trad. circuses (who like to be mysterious about their movements in advance) including Catch faves like Zippo & Harlequin, you can now ring a Kingpole (Trad. Circus mag) Information line on 0891 343341. This is a premium charge line, but gets the information over as quick as it can. Harlequin's information line is 0836 222554

Grimble

Apr. 21, Norwich Puppet Theatre, Saint

James Whitefriars, Norwich, 7.30pm (one

show only)

Tommy Fosset, the quintessential British clown and highly-rated by the best in the world (ie. the great Popov says he's the best outside Russia), in one-off show with wife Elaine which rolls through circus skills aplenty, music, juggling (he's brilliant) and more. Touching 60 after a lifetime in the ring Grimbale really is the real thing and does the business like they're all supposed to (but few manage) - they'll also be talking about their life in the circus and leading an after-show discussion on clowning and the culture of world circus. Norwich convention visitors really ought to make the effort to be there - Catchreaders can get £1 off the ticket price (otherwise £5) by identifying themselves as such at the box office: The Ticket Shop, Guildhall, Gaol Hill, Norwich, NR2 1NF, tel. 01603 616048.



one-offs

Skinning The Cat in 'Enchantress'

Apr. 29, Apeldoorn near Utrecht, Holland.

The first performance of their new show, prelude to 'The Singing Tree' which tours in '96 (see article upfront), part of local Queen's Day celebrations.

cabaret

THE CIRCUS SPACE CABARET

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

Superb programme of all our faves - usually sells out in advance.

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 lycra and lipstick from the fundraisers

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

Apr. 15

Terri Carol - Octogenarian paper-tearer - a scream!

Ben Richter - he's a juggler

Simon and Julia - black light acrobatic balancing

and juggling

Amy and Karina - sax with the trapeze

Dylan Moran - off the planet comedy

Lucy & Tina - Doris Day hits the trapeze

Boothby Graffoe - Compère beyond description

Apr. 29

Todd Gody - cowboy!

Martin Mall - German diabolo king

Nik Weston - trapeze

Mitsy - cat with attitude

Sarah-Jean, Toby & Nigel - swing string thing

Fabrega-Fernando - '70s hipsters

May 13

Chris Lynam and friends - musical lunacy - Chris is an

unsung hero of real alternative comedy

Concussion - bungees & trapeze

Sue Brent & Rhythm Section - pumping cloudswing

Steve Spangle - peculiar. That's not the half of it.

Dave Thompson - compère

May 27

John Lee - number one for fooling, a legend

Matt Costain - trapeze

plus more...

Cabarets continue into the summer.

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.

CATCH THIS - EVENTS

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.28-Apr.2 Braunschweig Juggling & Performing Arts Festival

Braunschweig, Germany.

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. 7-9 4th Annual Portland Juggling Festival

Portland, Oregon, US. Second biggest regional do in the US, and, they insist, the friendliest and least competitive. Good. Reed College Sports Centre. (503) 223 8225 or 282 1429 or E-Mail celarier@reed.edu.

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

Apr.28-30 Montréal '95 Juggling Festival

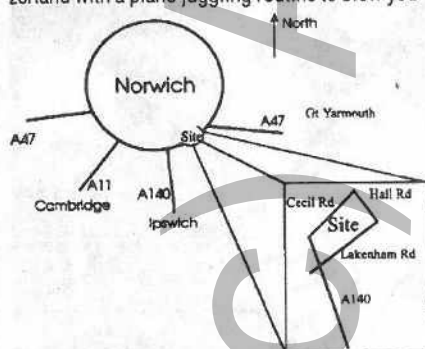
Montréal, Canada.

8TH BRITISH JUGGLING CONVENTION

Hewitt School, Norwich, 20-23 April.

Three gyms, two school halls and the No Fit State big top for freestyle juggling space which means you should have plenty of room to practice those twelve club passing routines!

Public Show includes Henri and Gabbi from Switzerland with a piano juggling routine to blow you



away, Jugglestruck, Rex Boyd, John Stamp (from Neighbours?), Le La Les and Skate Naked providing stunning acrobatic comedy, Venus from Holland to wow you with her diabolos and one or two extra surprises.

As well as the Public Show, there's a Circus Cabaret on the Thursday evening to start the Convention off, and on Friday a special performance by *Spectral FX* in the theatre at the site. This production is a mind-boggling mix of UV juggling and puppetry guaranteed to amuse and bemuse.

Mystery extras will entertain the crowd waiting for the Public show [sounds ominous -d]. And, of course, there'll also be the Renegade Shows staged in the *Croissant Neuf* and *No Fit State* tents.

Workshops: Crystal ball manipulation with Ben Jennings (bring your own balls); hat manipulation



with Haggis McLeod; clubswinging with Anna Jillings and diablo with Brendan Brolly, plus trapeze, acrobatics, acro balance, lasso, firestuff and boomerang throwing (indoor and out). And there might be some juggling workshops too.

A wide variety of good healthy (and unhealthy) food from some favourite caterers - vegetarian, vegan, carnivorous, Vietnamese, French, British. Beer from the Jugglers Club Beer Tent, where you will be able to relax with a variety of real ales (including one specially brewed for the Convention) as well as lager, Guinness etc.

There are plenty of showers, toilets and even a swimming pool.

Fyrefli will be upgrading *Fyreballs* with an excellent deal, so bring yours along! Offer limited to this convention.

REGISTER NOW. Apart from saving the organisers several ulcers by booking early, you'll be doing yourself two favours. Pre-registration will save you a fiver on the cost of registering when you get here, not to mention saving you all that frustration of standing in queues behind people asking for change for a thirty pound note. It also means the organisers know whether they've got any extra money to spend on even more top class entertainment, workshops and facilities - including possibly the finest juggler in Europe (no not Haggis, he's already coming for

nowt).

And if you want a room then you'd better get moving, because there are only thirty-odd rooms left. They are single rooms, but what you do when you get here is up to you!!!

Stewards are in demand, as always. This has been a problem in the past, with people volunteering and then disappearing. Would any groups and workshops like to make a collective contribution for a few hours during the Convention? Any takers please phone before the event to make arrangements.

One last appeal. Saturday will be the Big Parade and Games day. The organisers have had to work hard to convince the Council in Norwich that this will be a great day for the City before they gave any help to arrange it all. So please help make it a really colourful spectacular parade and wear your brightest/smarest/most outrageous gear to give Norwich something to remember you by. Prizes will be given for the best outfits worn on the day.

FAQ: some final points. 1) Thursday is Registration day. Juggling space will be available. Food and drink will be served. Cabaret is set for the evening. No structured workshops have been organised. Anything goes. 2) The water pressure in the taps in the accommodation is adequate to provide the average enema (OK they haven't been asked this question, but there have been some pretty stupid ones about rooms). 3) No dogs on site.

Apologies if you have had problems getting through on the Hotline, but the phone blew up and it took a few days to realise it. Also, sorry about the crappy message on the machine, but that has now been sorted out - and the mouth of the person responsible gaffa-taped.

If you haven't already got your form then telephone 01603 614168, or send a cheque (£20 each, under 16s £10) to AJC Ltd at 194, Nelson Street, Norwich NR2 4DS. Directions to the site are in the last *Catch*.

A final word from the organisers - "Come along and have the time of your life. Remember: Juggling is for fun, not just for Christmas. We know it's a long way, but we know you'll find it's worth it."

Apr.22 National Association of Youth Circus Seminar/Workshop

Skylight, Broadwater Centre, Smith Street, Rochdale. With Phil Burton of *Circus Eruption/Interplay* who's doing all sorts of good work - subject is Phil's speciality, 'Working Towards Real Integration of Young People with Special Needs' It really works! See *Catch #5*. Pity it's the same time as the Brit Convention, tho'... Details from 0113 286 4598.

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 6 2nd Birmingham Circus Convention

Ladywood Arts & Leisure Centre, Monument Road. 10-10, £5 adv. £7 on day. Workshops & all the usual, Guy Heathcote, The Gentlemen Jugglers, Tracie Hughes, Mark Vis, Charlie Cheese. Info

CONVENTION DIARY

from 3.3.10 (juggling shop) on 0121 643 6545.
May 7 Snakeboard Roadshow
 Salisbury, Guildhall Square, 10-4. Extreme stunts and more. See advert or ring Cunning Stunts on 01722 410588.

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

May 19-21 Women's Juggling Convention
 Cuxhaven, VHS Abendrothstrasse, Germany.

THIRD BRITISH UNI-CYCLE CONVENTION (CARDIFF 1995).

May 20/21

Penarth Leisure Centre, Penarth, South Glamorgan

World record unicycle chain attempt, unicycle tug of war, unicycle basketball, unicycle games and races, British Open unicycle hockey Tournament, all-comers welcome, beginners and advanced, parade by the sea, public show Saturday night, unicycling on ice party?

Workshops: Beginners and advanced unicycling, one foot riding, backwards riding, ultimate wheel, low tight rope, etc.

Stalls to be announced.

Pre-registration before May 1st - £7 weekend.

After 1st May £9 weekend, £6 Saturday only, £4 Sunday only.

Accompanied children under 10 free - sorry no crèche.

Unicycle hockey tournament £5 team (all members need to register first).

Pre-reg & further info send sae. to Russell Wells, 2 George Street, Barry, S Glam CF63 4NN. Tel: 01446 740520

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

May 27-29 Bedlam Fayre

Bath. Another one! Street performance festival/party, big show on Saturday night with star names, wildness and weirdness on the streets, workshops with Angela De Castro and *Natural Theatre* associates plus assorted skill specials, kids' stuff, skills-based performances from Mike Ashcroft, Angela DC., etc. - last-minute details in the next *Catch* or in leaflet available by Norwich Convention or from *Bath Fringe* on 01225 480079

May 26-29 Penzance International Puppetry Festival

Including Shows for kids and adults, end-of-festival cabaret, Latexing workshop from Bristol Puppet Place (01275 838800). Festival contact: Jo, 01736 788160.

Jun. 1-2 National Association of Youth Circus Conference

'Youth Circus - Its role in Arts & Education'. More from 0113 286 4598.

Jun. 2-5 Ahlen Juggling Convention

Ahlen, Germany.

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 Convention

Frome, Wiltshire - already looking good - but we would say that, eh?

Jul. 8 or 16 Warrington Alternative Mini-Convention

Ring 01925 602544 for details.

Jul. 14-16 Shrewsbury Convention

London Road Sports Centre. Ffi. Robin 01743 884175.

Jun. 17/18 Swiss Convention

Stade de Champel, Carouge (Geneva)

Jun. 23-25 Glastonbury Festival of Contemporary Performing Arts

The big one - celebrating 25 years in style!

Jul. 7-9 Winchester Hat Fair

With added support from the local authority and *High Spirits* Juggling shop, could be the best yet. Three days of all-day street theatre, Friday Night Cabaret, Saturday Street Party/bands/fireworks, street decorations & sculpture, procession, street market... Plus *School for Fools* (see courses section). Anyone interested in taking part should get in touch right now - even people that come just to busk get big plugs in the programme, accommodation, discounted food, guaranteed pitches - get your bid in NOW! Ring the Hat Fairies on 01962 855334 or fax 849337.

Jul. 16 Scottish Juggling Convention

Dundee. Juggling, plenty workshops (for absolute beginners and experts), games, traders, shows (special Cabaret the night before) all with that certain Scottish *Je ne dinnae ken quoi*. All for a traditionally Scottish £3 note (show or convention) £5 (both). Details from *Circustuff* 01592 620711 or E-mail circustuff@almac.co.uk or even URL <http://www.demon.co.uk/circustuff/scotconv>.

Jul. 16-20 1995 IJA Festival

Hacienda hotel/casino, Las Vegas, NV

Jul. 21-23 5th Karlsruhe Juggling Convention

University of Karlsruhe, Germany.

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.

They'd 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 Volley Club 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 - and they 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

British Bank

National Westminster Bank, Splott Road, Cardiff CF2 2XX

Sort Code 52-21-08, Name: European Juggling Convention, A/c No. 56120893

How are you getting there?

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Aug. 12-13 Crawley Juggling Convention 3

Crawley, near Gatwick, Sussex. Workshops, shows, games, camping. *Cosmos* are there, why not you?

Sep. 8-11 Tarrega Festival of Street Theatre

Tarrega, Spain. A great one - and a must on the euro-calendar - watch *diabloscam* in there somewhere.

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

Tel. 01749 677404

Oct. 6-8 Lodi Juggling Festival

Micke Grove Park & Zoo, Lodi, California, US.

After (of course!) sending all details to *The Catch*, to get your convention or festival on the Internet get the info to Rupert.Voelker@bt.sys.bt.co.uk or to Rupert himself by fax on 01473 644549 and he'll make sure they're entered in the JIS (Juggling Information Service).

Winchester Hat Fair

Festival of Street Theatre

Now Booking for
JULY 7-9

Send publicity material etc. to:
The Tower Arts Centre
Romsey Rd. Winchester
Hants SO22 9PW
Tel: +44 1962 855334
Fax: +44 1962 849337

School for Fools

July 1st - 6th 1995

A six day workshop in Winchester with Jonathan Kay. A must for professional performers interested in The Fool as a Tool for the basis of the actor's outlook on the future of theatre. Please call Marie on 01962 863966
Cost £300 - Grants may be available from your Regional Arts Board.



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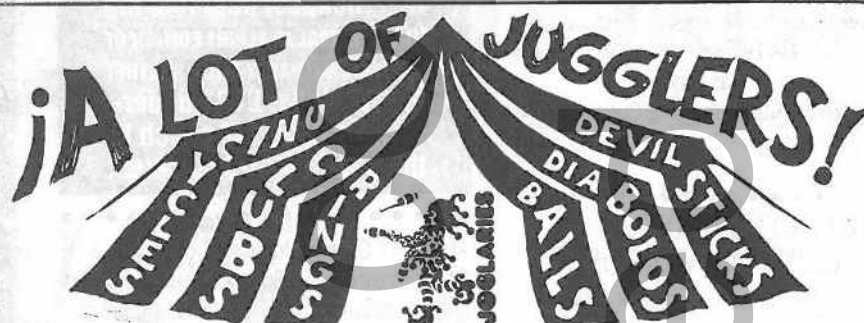
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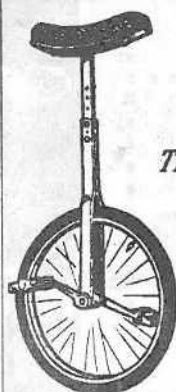


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FREETIME

LET THERE BE LIGHT

UNIS

JEZ WESTON of Cambridge built a Carbon Fibre Unicycle. A What? Read this and you'll probably want one too.

Why build a carbon fibre unicycle? Why put up with all the hassle and expense? Is this just a case of mountain-bike style technological one-up-man-ship? Well, in mountain-biking it's all about how much cash you can spend on the latest finely-machined techno-widget. Now I know how pleasing it is to overtake someone on a bike worth four times as much as mine, so there's no way I want to introduce technosnobbery into unicycling.

Was it because my *Pashley* was such an offensively heavy lump? Quite possibly. That beast came with a steel frame, majorly chunky steel rim and quite an excessive amount of tyre. Turning corners or accelerating was possible but only with advance notice, preferably in writing.

Now steel is fine stuff, excellent for bridges and the like, but for anything that moves, I'm sorry, it's way too heavy. Aero engineers, ship builders, cyclists, even those dinosaurs the car manufacturers have worked this one out. Only unicyclists seem to be still committed to building stuff that moves out of steel.

As an engineer I find this tendency worrying.

Now why should unis be light anyway? And how light is light enough? Are we about to spend £12 on two bolts to save 3 grams each? I hope not. Point is: you have to move a uni around to stay on top of it. Some of you may have already noticed this. The lighter it is, the easier it is to move. The easier it is to move the more responsive, nimble and above all *fun* it is to ride.

So what did I do? The frame is pretty simple, three carbon fibre/epoxy tubes held together



That's State of the Art, that is. Pic. JEZ WESTON

with a *Pace* MTB fork crown. Getting the tubing was a laugh. I phoned various carbon fibre companies and said "can I have some carbon fibre tubing please?" and they said "yes, how much do you want?" and I said "one metre off please" and they made choking spluttering noises on the end of the phone then told me to go away. But I managed in the end. These tubes just slide up into the fork crown which you bolt up tight. Then the tubes crack so you go and make some BERT's (Bar End Reinforcement Things) from bits of scrap ally and do it again.

The SKF sealed bearings press-fit into two aluminium blocks machined up from bits found lying around the lab (*convenient, eh, Jez? - d*). These are glued into the bottom of the fork tubes. Yup, *glued*. *Araldite*, to be precise. Now people have this negative attitude to glue, possibly because it's very easy to do badly. Well, these days they hold aircraft together with the stuff and these joints have been utterly solid despite excessive amounts of abuse.

The wheel I had rebuilt with a *Mavic* 231 MTB rim, skinny *Specialised* slick tyre, plush *DM* saddle on top with the seat post cut down to a minimum. Cranks are some old *Campagnolo* aluminium bicycle cranks, hacked and ground down, shod with immensely scary BMX pedals with huge quantities of grip and a hunger for fresh shins. The only *Pashley* part remaining is the axle.

Total weight 4.5 kg. Rideability? Stupidly high. Fun factor? Lots and lots. Thinking back to the *Pashley* I'm amazed how much easier this is to control. Doing tricks it feels like a 20" wheel, going places the 26" wheel storms along. Is it too light and lacking in strength? Only time will tell but after three months of doing anything I could think off and two miles commuting every day everything is still bombproof.

THIRD BRITISH UNICYCLE CONVENTION

PENARTH MAY 20/21 1995

For full details see
Catch This Events
a couple of pages ago!

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Catch REVIEWS

THE SHIP OF FOOLS, SAINT PAUL'S CHURCH HAMMERSMITH

The age is awash with new age therapies, but never before one quite like this. 'Pirate therapy' received its first public demonstration in the grand ballroom of the cruise liner *Excelsior* which had been commandeered by pirates and run aground on Hammersmith roundabout. The show put on by the pirates of the *Ship of Fools* left the audience with a smile in their eyes and a jig in their hearts. This therapy may well prove addictive.

The slapstick comedy of trampolinists *Wax & Wane* got the programme off to a flying start. If this act got the audience on the pirates' side, then the well-hard *Mike Pinder Sextet* (all two of them) who followed turned them into fully-fledged members of the crew. Their finale - involving a samurai sword, a strategically placed melon and a rather tense volunteer - caused a certain amount of wincing from the men in the audience!

With inhibitions shipwrecked, stage two of the therapy was hypnosis, courtesy of *Ultravision*. Watching the luminous clubs, rings et al. being thrown, spun and twirled in the darkness was mesmerising and definitely the highlight of the show.

...apart of course from the *Lost T-Shirts of Atlantis*. From thigh-slapping jigs to dub reggae, all played on banjo, violin and home-made double bass, their sounds liberated the feet and the soul, bringing the evening to a cathartic conclusion. Add to this can-can dancers on stilts, juggling storytellers and acrobatic hosts, not to mention food served by pirates to everyone at their tables, and there is no question that these pirates know how to throw a party to lift the spirits!

And for the cynics amongst you seeking proof that 'pirate therapy' really does the job? Go see for yourself the next time the Ship of Fools runs aground on a roundabout in West London (hinted to be sometime in October, subject to prevailing winds of course). [excuse me? is this an advert? -d]

Lynn Fraser

FRIDAY 29TH FEBRUARY '95 - THE ERSATZODROME, Highbett CHINESE STATE BENEFIT - A CABARET

A disappointing crowd saw zany compere *Tee Hee* open the show with an unusual balloon routine which really got the kids on his side, on his back and off the stage. It was a great start, the audience in fine mood for *Swab* - rarely seen outside of their big top - new circus with style, stilts and stilettoes, and their last performance before their current world tour around hospitals in remote regions. *Cosmic* jugglers Anna Lemmings and Jim Semen were brilliant with their ultra violent display of radio active confetti which set a glowing atmosphere for the final act of first half, Steve Railings, whose 'off the wall' balancing routine caused much laughter.

The interval saw *Arkiosk* raising much needed funds selling Coke, sweets and ice-cream.

Opening the second half the sometimes handsome *Ken Precious* (now sponsored by *Weirds*) did his practical dish juggling with synchronised solo smiles which unfortunately went over the heads of the majority. The rest of the show was uneventful, although *Phillip Dammit* tried to please also *Sax and Muesli* *Codball*. Headlining *Innuendo the Clown* went down in his own style and proved the many drawbacks of coming last.

The benefit gave thanks to all the performers who gave their time gratis and they all sang along with *Meatloaf* *McCloud* - "I would do anything for juggling, but I won't do that".

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Snakeboard...Snakeboard...Snakeboard SALISBURY 7th MAY

Don't miss this one! The full **Snakeboard** roadshow is hitting Salisbury on May 7th, from 10am to 4pm. It's happening slap bang in the middle of the city, at the Guildhall Square. No back-street riding, just completely in your face!

The full ramp system will be in place, so if you want to work-out, watch the pro. riders or learn how to **Snakeboard** yourself, this is your chance, so be there. The day will be full of extreme riding demos, street, ramp and freestyle. If you haven't come across a **Snakeboard** yet, it arrived in the UK just over a year ago. The boards move through co-ordinating your feet and upper body - the riders feet never touch the ground and, fitted with foot straps, the jumps are awesome!

The event is being promoted by **SBUK** and **CUNNING STUNTS**. **SALTROCK** will be on show too, so if you're surfing, skating or snowboarding, get your acts together and get here; yes and you jugglers too. For more information phone Neil or Martin at **CUNNING STUNTS** on 01722 410588. See you on the day.



SNAKEBOARD® UK LIMITED



THE CIRCUS SPACE

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

Diabolo Mini Convention
Apr.30 £5

'From Playing to Performance' with 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.

May 28 Introduction to Circus Skills
It's have a go day! 1-4pm, £20.

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 £800 per year for the rest.

ZIPPO'S ACADEMY of Circus Arts

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,
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Circomedia

Academy of Circus Arts & Physical Theatre
Wanna Run Away and Join the Circus?
Now you don't have to.

Auditions on Saturday May 13th (also July 8th and
August 26th) for our One Year Intensive Training in
Circus, Performing and Devising Skills and our Three
month Foundation Course which both start in September
1995.

For some students the One Year course could be free to
them through funding from the Further Education Funding
Council, as we are currently setting up accreditation
at NVQ Level 3 in conjunction with Brunel College of Arts
& Technology and the University of the West of England.
This is good news for the state of circus in Britain, which
is denied the high profile or support seen in Europe and
other parts of the world where circus is an integral part of
an artistic and cultural strategy.

The Audition Days also double as Open Days. If you are
aged 16 or over and are interested in circus and physical
theatre, come and have a go at a variety of skills and take
the opportunity to look around the school. You might be
a complete beginner, or perhaps you already have some
juggling, gymnastics, dance or acting experience. What-
ever your level, try your hand (and your feet!) at tight wire,
club swinging, trapeze, acrobatics, unicycling and lots
more. Our tutors will be there to guide you and give
advice.

And there's good news for students: Circomedia is in the
process of setting up accreditation at NVQ Level 3 in
conjunction with Brunel College of Arts & Technology
and the University of the West of England. This will enable
the One Year course to be free to some students through
funding from the Further Education Funding Council.
The Open Days run from 9am-4pm and cost £15 for the
day. Auditionees for the One Year Course and Three
Month Foundation Course will be asked to stay on to
attend an interview between 4.30-5.30pm. The cost for
the audition is £20 for the day and all potential applicants
for the One Year and Three Month courses must submit
an application form.

Fees: One Year £2950 Foundation £1100

A basic fundraising package is available to advise stu-

dents on how to raise fees.

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.

To book a place on the Open Day or to receive an
application form for our courses starting in September,
please write to: Kim Lawrence, Administrator, 116 York
Road, Bedminster, Bristol, BS3 4AL. 0117 963 2839.

Short Courses

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

SKYLIGHT

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

Sep. 6-Dec. 1 Performance for Tourism. Training 20+
hours per week for 13 weeks. Circus and performance
arts with some business training. ESF-funded (secured)
FREE. You need to be over 18, unemployed at least 6
months and committed! Auditions 14 Aug. Contact Sue
for application form tel 01706 50676, fax 01706 713638
Jul. 4-Aug. 20 Skylight's Collaborative Performance
project. An exciting community project in Rochdale,
involving circus arts, music and making. Rachel Henson
(Peking Opera - object manipulation), Justine Marsh
(choreography) are amongst the trainers. There will be 10
places for members of the community, who commit
themselves to the rehearsal schedule (2 or 3 sessions per
week) and the performances. (2)

Contact Sue 01706 50676

Our regular sessions are:

Circus Club 7-9 Mondays

Youth Circus 4-5.30 Wednesdays

Trapeze 9.30-12.30 Thurs (ring for confirmation)

Practice/rehearsal space for circus arts available.

SCHOOL FOR FOOLS

Jul. 1-6, Winchester (before Hat Fair)

The return of Jonathan Kay's renowned six day masterclass
for professional performers interested in The Fool as
Tool for the basis of the actor's outlook on the future of
theatre. This course has changed some people's whole
way of looking at things, and Jonathan does have an
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about anything). Costs £300 - some grants may be
available from Regional Arts Boards. Contact Marie on
01962 863966 asap.

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May 5-8, Lower Shaw Farm, Wiltshire, Plus John Bolwell:
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unaccompanied children £97, concessions £73, accom-
panied U16s £70. Bookings: 01793 771080.

May 20-25, Laurieston Hall, SW Scotland. Five nights.
Adults £145, adult concessions £97. Children pay in
proportion to their parent(s). 12-16 yrs = 3/4, 9-11 yrs =

1/2. Bookings: 01904 430472, preferably before 29th
April.

Jun. 29-Jul. 2, Monkton Wyld, Dorset coast. Adults £125,
good concessions available by request, children U16
£60. Bookings: 01297 560342.

Cosmos Jugglers, 71 Lawrence Street, York, YO1 3DZ

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We are interested in all support and ideas. For a leaflet on
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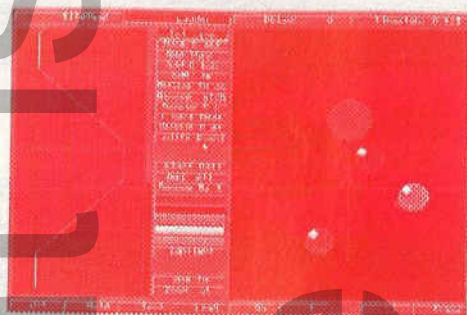
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JUGGLEKRAZY FOR IBM COMPATIBLE COMPUTERS

Andrew Lipson and Colin Wright
£24.99 from Beard Juggling Equipment or
direct from the authors.



JuggleKrazy is the very latest computer-based juggling simulator - and before any of you technophobes throw up your beanbags in horror, let me tell you that it is excellent, well worth the asking price, fun to use, and genuinely useful. *JuggleKrazy* has set a new standard that will be tough to beat.

Remember the famous interplanetary tourist guide that greeted you with the words "Don't Panic" printed on the cover in large friendly letters? *JuggleKrazy* goes one better: as soon as you fire up the program you are greeted by a simulated juggler performing a three ball cascade in a very reassuring manner. In the pattern editor window to the left of the screen the single number '3' is displayed, which is all that it takes to persuade *JuggleKrazy* to juggle three balls for you. Type in a '4', click on the 'Accept' button and you will be rewarded with a four ball fountain. As a mischievous reviewer I simply had to find out just how many balls the program could handle. The answer is a resoundingly satisfactory 'one more than you or anyone else I can think of for that matter!'

The simulated juggler, while only a stickperson with rudimentary hands, manages to convey the actual 'feeling' of juggling a pattern by moving realistically. This is very clever programming and represents a quantum leap from the earlier video-pong bat and ball style simulators.

Lipson and Wright have extended the standard SiteSwap notation to describe the positions of throws and catches which enables *JuggleKrazy* to perform a Mills' Mess from only three simple lines of instructions. This is wonderful, but here's the bit I really like [wonder why? -d]; click a button on the screen and your SiteSwap notation is instantly converted into Ladder notation and «oh joy!» you can edit the ladder charts by dragging the lines around with the mouse while watching the results in the simulation window. Unfortunately the program does not translate Ladder notation back into SiteSwap - to be fair to the authors I can see that this would be very difficult to implement (if not impossible) since Ladder notation can describe some patterns that are inexpressible in SiteSwap.

Another powerful feature is the ability to freeze a pattern anywhere and move the hands to new positions by dragging them with the mouse, thus altering the shape of the pattern - it took me just five minutes to convert a three ball cascade into a 'TrickleDown' and it was just as easy to get the juggler to do three balls in one hand while waving to me with the other.

When you have created your masterpiece you can save it to disk either in SiteSwap or Ladder format, it's even possible to save an entire session of work and play it back later which is a great way producing self-running tutorials and demonstrations. Expect to see one running in your local juggling shop window soon!

JuggleKrazy is better suited to relatively short repeating sequences of throws than long routines because of memory limitations. At one stage I typed in a sequence of some eighty throws and *JuggleKrazy* complained that it was too complicated. The program will only handle one juggler, so passing patterns are not possible. I found the Ladder notation editor a little 'clunky' because certain things have to be done in a certain order and, sometimes, I couldn't help wondering why. I must stress that these are very minor niggles and if I had taken the trouble to read the manual *before* starting to use the program (let's be honest - who does?) then I might have been a little less mystified.

JuggleKrazy comes on one 3.5" disk and it is recommended (but not essential) that your machine has a 386 processor or better (ask your kids). It comes with over sixty sample patterns and detailed self-running tutorials that teach basic juggling, the Mills' Mess and SiteSwap notation. It also has a comprehensive 'on-line help' system.

Here is a serious tool that you can use to catalogue all of your favourite tricks and invent entirely new ones. *JuggleKrazy* allows you to work on the esoteric stuff too (you can even have negative gravity if you don't mind JKtelling you off), but despite all the power of the program complete novices to computing, or juggling for that matter, will have no trouble using it. If you have been thinking of getting a computer this might be just the excuse that you've been waiting for.

Charlie Dancey

FOUR BALL JUGGLING - FROM SIMPLE PATTERNS TO ADVANCED THEORY.

Martin Probert (publ. Veronika Probert)
£14.95

202 Pages, 700 illustrations! ISBN 0-9524860-0-8

I would like to take this opportunity to apologise to the people who attended the four ball beardy bloke's workshop at the Toxteth convention recently: for forgetting my notebook. Those few jottings of mine are intended to guide a workshop down an avenue of site-swap juggling for about an hour. [no, wait! this is relevant, honest...-d] Martin Probert has collected his jottings from a juggling life-time into a comprehensive and authoritative book.

I was stunned just by reading the list of contents. This highly illustrated book will provoke thought and inspire juggling (inspire thought and provoke juggling). As well as loads of Async, variable-height stuff and more rarely-seen routines there are: multiplex, body moves, fakes, Mills' Mess, routines,

shower patterns - and more heady stuff that starts with a card game to juggle and goes on into juggling formulae...all with four balls. The chapter on ball-bouncing may spark me to chase balls about our local hall!

The friendly introduction leads quickly into fountain juggling, and as the reader becomes familiar with the terms and diagrams used, the non-juggler learns to juggle - let's say that, although it would be possible for a non-juggler to learn by reading this book, it *would* be an extreme advantage to be accomplished beforehand. The strip-cartoon-like flow of the diagrams clearly show each throw in succession - by page 27 I had to put the book down and pick up the bean bags! New patterns are introduced in a logical progression with a number of variations, hints, tips, and suggestions to accompany them.

Notations begin to appear (the type seen in '491 Patterns for the Solo Juggler') and as each section becomes more difficult the theoretical notes increase. If you don't get the gist from them, the cartoon hands continue in their graphically understandable way. The notations are explained at the end of the book along with pattern 'states', generating and mixing patterns, juggling more than four, and something for the computer.

Martin Probert is a juggler who has been there and brought back a clear record of his experience and explanations in the pure realm of four ball juggling. Respect is due! Thankyou for the book!

Alan Weathers

VIDEO JUGGLING FOR MAGICIANS

Topper Martyn (Trik-a-Tape, £24.50)

Topper, now in his 70s, is a truly international artist, having spent all his life as a juggler performing in circus, ice shows and top cabaret spots around the world. This is a video of a lecture he did.

A lot of the juggling is of the novelty kind, like juggling a bottle, bowling ball, and rolled-up cigarette paper (try to get a piece of chewing gum inside the crushed cigarette paper). This looks extremely difficult to the lay public. He juggled a top hat, cane, and rolled-up gloves; the cane then vanished. There's the clown gag when an egg is thrown high in the air and caught unbroken on a china plate. His gimmicked plate-spinning props are only seen in very old juggling books. A playing card was spun outwards in the air only to return and be caught between the blades of a pair of scissors. We then had a demonstration of cigar boxes and cigar box stacking, plus several sight gags; his parasol and ball brought back memories. If you require novelty in your act or aspire to entertain children, a lot can be learned from this video. The lecture was accompanied by a booklet, also called *Juggling for Magicians*.

Pearse Halfpenny

Video available from:

The Trik-a-Tape studio, 252 Finchley Road,
Hampstead, London NW3 7AA.

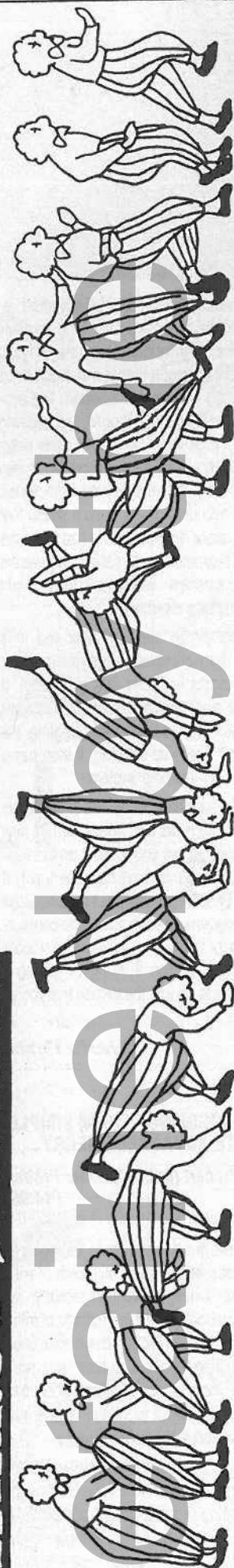
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ARTFUL DODGING FOR THE CRIMINALLY AWARE

TRESPASS: Trespass was never a criminal offence prior to the CJA, and it was feared that all manner of open-air activities would stop under the new law. Aimed at political protest, it was so woolly that it also managed to accidentally embrace rambblers, boys scouts, canoeists, canoodlers... Actually, the offence can only be committed by someone who wilfully trespasses on private land with intent to disrupt lawful activity. Even when it is applied only to hunt sabs and road protesters (the original targets!), some novel defences have been used with edifying success:

◆ “I didn’t mean to cause any trouble.” However debatable that statement might be, the fact remains that if you wish merely to demonstrate peacefully (and get ignored), you will not be committing an offence.

◆ “I was standing on a road.” Criminal trespass cannot be committed on a public highway - although it can be committed on public footpaths and bridleways. (Er...?)

◆ “I have a legal right to be here” Go on - be a devil! Misquote *‘Desiderata’* at them! They’ll release you under the Care in the Community Act at the very least... Actually, it’s not as silly as it sounds, because proving criminal trespass is a nightmare to the Plod and all kinds of rights to enter or use land can exist,

TRAVELLERS: The question of land use also applies to those of us who lead a more itinerant lifestyle. In court it may be necessary to call the landowner as a witness every time a traveller or camper is claiming a right to enter or occupy land. Sometimes the landowner ends up on the wrong side of the law for allowing them to be there. There is NO mercy! However, if you or a member of your family are ill, if you have had an accident, or mechanical breakdown - or some other emergency which prevents you from moving on - you can still use this as a defence. So far they haven't outlawed old bus conversions with interesting paint jobs, but it's probably only a matter of time...

RAVES: In January, PC Plod was summoned by angry householders in Hackney to curtail a rave which was taking place in a disused warehouse. Red-faced, Plod returned to base, having explained to the un-mollifiable residents that the CJA only applies to open-air raves, held at night, with more than 100 people in attendance. (One presumes they weren't trespassing, either, then?). Alternatively, a rave in the open air, at night, in a remote spot, with no local community to upset, wouldn't get itself complained about anyway. Also, while the Plod have the right to stop a person whom they believe is travelling to a rave, if the area of the expected rave is their home or place of work, they can't do anything at all... Thus, you can still invite your mates round for a knees-up, as determining who is a genuine resident can sometimes be difficult.

SQUATTING: Squatting someone's home while they were living there has been an offence for ages. Squatters could only take over empty property, and a court order was required to evict them. It is still not an offence to squat empty property - but eviction procedures have been speeded up considerably by the new law with the introduction of the Interim Possession Order. *[here follows more advice about squatting that we don't really have room for - i suggest if you're squatting you need a more thorough grounding in the law than we can give you here - d]*

CAUSING HARASSMENT, ALARM AND DISTRESS: This is a new offence, slipped in as a bit of a prank, to make pranks illegal apparently. It's a good crime this, as you can commit it anywhere - except at home, 'cos they're still fond of the old line "Sorry, love. It's domestic..." (The old 'uns are the best, eh?) Defend yourself by proving that your behaviour was 'reasonable', and the outcome will rely upon the sense of humour of the Bench. Or the sexist attitude of the Bench. Or the right-wing tendencies of the Bench. This is possibly the most useless pile of toss in the whole Act. "Why did you constantly wolf-whistle at this school-girl?" "Cos she 'ad big tits, yer Justice-sir" "Oh very well then -

Just 'cos they actually passed the Criminal Justice & Public Order Act doesn't mean it's not important any more. If you think you might find yourself at a quasi-legal festival or dance party this summer (let alone a peaceful demo) or plan a few trips out in your van, «Pof!» has some words of advice for you...

don't be such a cry-baby Miss Henderson. Sticks and stones may break my bones but whips and chains excite me..."

THE RIGHT TO SILENCE: I hate this. They've changed the working of the caution to suggest that a failure to answer questions will be treated by a judge or jury as evidence of guilt. I call it blackmail, but the fact remains that you can't be convicted just for keeping schtumh - there must be other evidence as well. (Mustn't there? Oh, I'm just an old cynic, really...)

So silence can only be accepted as evidence of guilt where a person fails to answer - not where they have a good reason for not answering. Laryngitis, perhaps, or:

◆ Because you simply don't know the answer.

◆ Because you didn't understand a confusing question.

◆ Because you have done something embarrassing (Ooh-er!) or which may damage your reputation - but which is not actually illegal. Like having an affair with Mrs. Plod. Or something else which you wanted to remain a secret.

◆ Because the question is irrelevant. (Where did you get that nose-ring/tattoo/parka?)

◆ Also, there are around forty different incriminating questions which you have right in law not to answer, and a number of 19th Century cases suggest that you need not answer 'offensive' questions either. The complexities of this are so ...complex, actually ...that if you get nicked next week, the Court of Appeal is so jammed that you probably don't have a hope in hell of getting heard before the millennium!

For more info, send the princely sum of £5.50 to *Legal Research and Campaign Services*, PO Box 2764, London E9 7EJ, and ask for a copy of '*Defending Your Freedom*' - a guide to the Criminal Justice and Public Order Act 1994. (How else do you think I researched this??)

! ! ! ! ! ! ! ! ! ! ! ! ! D R O P S # 2 ! ! ! ! ! ! ! ! ! ! ! ! !

Even though the workshop leader may present themselves as a 'character', this character is still the authority figure for the children - the role model of the event. The tutor/child relationship is fundamental here. Children need to relate to their teacher, to respect them for who and what they are - not just as an affable buffoon acting like an overgrown kid! This will never engender respect or push the children to their limits. If a tutor behaves stupidly the children accept this as the norm and start behaving stupidly themselves. Children are great mimics, we all know that, and an inexperienced or untrained tutor can create many problems for a class teacher after the visit. Children like

I know that this all sounds very negative but I am seriously concerned at the growing number of 'hobbyist' jugglers etc. I come across who think that running a schools workshop is easy money and end up doing more damage to the image and acceptance of Circus than maybe they ever realise. Being a member of a juggling club or a New Circus outfit is not a qualification for being

Further details about the NAYC from:
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CHRISTIAN JUGGLERS UNITE Share your experiences, routines, joys and sorrows. We hope to - form a network - produce a newsletter - maybe even meet up! Write to Neil Elliot, St John's College, Bramcote, Nottingham. NG9 3DS.

MODELLING BALLOONS. Qualatex 260Q's now available in single colour bags - red, purple, dark blue, light blue, yellow, pink, black, green and white. Low price, just £5.25 per 100. Mixed bags at £4.75. Please add 50p per bag p+p. Send your order to Balloons by Post, 64 Tremaine road, London, SE20 7TZ. Cheques payable to John Kennett. Or call 071-237 6190.

WARRINGTON WORKSHOP AND THEIR KIDS KLUB SEND MEGA-THANKS AND KISSES TO EVERYONE AT Beard.

CALLING ALL CIRCUSES! Shaena Brandel wants to be taken on as an apprentice! She'll do any odd jobs for no money! - in exchange for basic skills tuition. She's studied Performing Arts but the course didn't cover enough of them, so she's inventing here own, plus she has experience in the rave party performance field - lights/UV/mad costume stuff. She's at 39 Nicholas Road, Easton, Bristol BS5 0LX or c/o 01452 813898.

FYREBALL USERS - see the announcement in the Norwich convention writeup.

ENTERTAINERS WANTED for Garden Party. £25. You can jolly well start at 9am because that's when the mayor's arriving. Owners of hippy vans need not apply. Send bribe to *The Secretary*, Basildon Conservative Association, c/o Kwiksav, Belgrano Street, Basildon XMP.

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DIABABBLE

If you've already started to pack tents and juggling equipment for that long hitch to Norwich, it's worth remembering that 'the few' have been slaving away making sure your time there is the cruciallest - hey don't stop reading, this rant is necessary. It's important that the organisation is correct or the moaners will moan - so who chooses the organisers? Well in theory you do, however in reality it's done by those who attend the Sunday business meeting. Did you moan about Manchester, were your moans heard, and will Norwich hit the mark? The '95 crew will need lots of volunteers for litter, extra security etc. and the '96 mob will need your thoughts and suggestions at The Meeting.

Just to remind you, in case you were unavoidably detained, of the main topics discussed last year. Commercial sponsorship: do we need it, can we be without it? Some sponsors may be OK, others are definitely out! - yes, we all know that simple rule but name names... Would everyone be prepared to juggle on cue for a sponsor? Even Councils want something for their money. On-site entertainment: is it the responsibility of the punters (you) or do the organisers buy it in (higher priced registration)?

Last year Scotland - venue still to be decided - was given the job to prepare for '96, and it's too late for anyone else to step in now - like we said, it's a lot of work. '97 is the 10th British Convention and should be a big party. So far there are two contenders, Salisbury with their professional if not controversial sponsored proposal done last year, and Shrewsbury, who are already famous for their smaller conventions, and are rumoured to be putting their case forward at Norwich. Who will get the vote? Will the majority agree, or even be there to ballot? Should experience of at least a one-dayer be a minimum requirement? Does this question pre-judge the previous one?

We tried to create some debate on the subject in *The Catch* (issue 8) but with no response. It's not too late, if you care then give it serious thought and get involved in the meeting. If you have the attitude "I just want to pay me money" then you take your choice (not) - don't say I didn't warn yer.

diabolo

CONTACTS
B O X

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

JTF - Juggling Trade Federation
STILL IN LIMBO - CONTACT Beard's if you're unsatisfied with that state of affairs.

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

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

Fairs & Festivals Federation
27 Kells Meend, Berryhill, Coleford, Gloucestershire GL16 7AD

! ! ! ! ! D R O P S # 3 ! ! ! ! !
apologies!

diabolo has been getting a bit arrogant now he's reached the 'teens - time to bring him down a peg or two. Apologies are in order to the following:

The Circus Society: Tony Drayton's history story implied that they'd expelled one of their number for *not* using animals. In fact Tony was referring to an incident when *The Association of Circus Proprietors* had a dramatic but temporary falling-out with that controversial showman **Mr Gerry Cottle** a few years ago, long-since resolved. Quite an easy mistake to make but a mistake nonetheless (wonder if Tony's teachers noticed?) - and no we couldn't quite believe those nice *Circus Society* people doing anything as extreme as expelling anyone. Apologies for any incorrect impressions created (such as the incorrect impression we don't check facts, errr...).

Haggis for making light of his world record attempts - as the news page will tell you, Haggis has the biggest and has a certificate to prove it! (for the moment). The last Glastonbury attempt masterminded by Mr McC won the world record for the largest number of simultaneous jugglers from the Americans, by the skin of its considerable number of teeth, but the certificate took so long to come through (they were still counting the jugglers, presumably) that HMC had gone on one of his not-inconsiderable holidays before it arrived and couldn't tell us about it. And now he's got to do it all over again!

Laurie of Butterfingers for passing off a photo of him as a starving Russian trapeze artiste.

Anyone born under a star-sign for impugning your considerable talents revealing your private secrets, etc.

Ken Zelle for casting doubts on his reality. He's very real indeed as we discovered when he posted himself outside the *Catch* office and downloaded ten clubs very realistically at the editor's head. Just don't let him near your teapot.

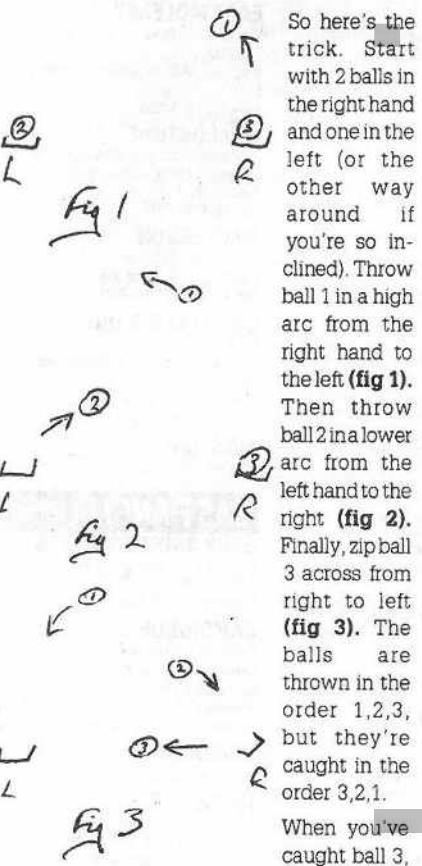
Anyone who took those Cinquevalli diagrams too literally. The etching can be even more deceptive than the photograph. If you can do that one a hundred times you really should be on stage. And the Victorians didn't have *SiteSwap*.

The Entire Population of Norwich - better get that in in advance.

Catch

HELP! WE'RE BEING SWAMPED BY SITESWAPPERS!

Stuart doesn't like siteswap, and he reckons neither does the average *Catch* reader. Or that's what he told me when I expressed surprise that the last issue devoted a whole page to describing 525 (the left left right right trick), a lovely trick but one that could have been described so much more concisely in siteswap. So, when I was describing a trick that I'd recently got the hang of (531) I thought perhaps I ought to think of a name for it. The shape of the pattern reminds me a little of some important religious bloke's silly hat, so I thought perhaps I could call it 'The Mitre'. But then I thought, nah. I'm sticking to 531. It's more elegant and much more descriptive. [turn on 'trace' on JuggleKrazy and most tricks look like mitres! Don't you just have a problem with words? - d]



So here's the trick. Start with 2 balls in the right hand and one in the left (or the other way around if you're so inclined). Throw ball 1 in a high arc from the right hand to the left (fig 1). Then throw ball 2 in a lower arc from the left hand to the right (fig 2). Finally, zip ball 3 across from right to left (fig 3). The balls are thrown in the order 1,2,3, but they're caught in the order 3,2,1. When you've caught ball 3, and before you catch either of the other balls, throw it in a high arc back to the right hand. Catch ball 2 and throw it in a low arc back to the left. Catch ball 3 and zip it across to the right. I love symmetry. Ball 1 always travels in a right handed shower pattern, ball 2 always travels in a 3 ball cascade pattern and ball 3 always travels in a left handed shower pattern. This is a great trick for people like me who have trouble maintaining accurate throws in a 5 ball cascade. For people who understand siteswap, it's easiest if you learn 501 first. For those who don't, just leave out the second ball (501 is a 2 ball trick, starting with both balls in the same hand).

That's the trick - now for your numbers problem... Charlie Dancey explained siteswap a couple

of issues ago, but a lot of people still don't understand it (buy his book, that might help). First of all forget about *general siteswap* - that's the stuff you'll need if you want to talk about multiplex patterns. I'll stick to *vanilla siteswap*, which doesn't allow multiplexing but is still useful. It's easier to understand siteswap if you use it, so after you've read this explanation try some well known siteswaps to figure out how they work. A 3 ball shower is '51', a 4 ball shower is '71', an asynchronous 4 ball half shower is '53', 2 balls in one hand is '40', and if you know '441' that's a good example too.

I'd like to dispel some of the myths that have arisen concerning siteswap.

◆ The number is defined by the height of the ball. Close, but actually it's the other way round. The height of the ball is defined by the number, and also to some extent by personal preference. It's a crucial difference. [and I think a logic problem in there somewhere too - anyway, is SSw descriptive or prescriptive? d]

◆ A '2' represents a low throw that is caught by the same hand that threw it. Wrong. The perpetuation of this myth is the only criticism I have of what is otherwise the best juggling book I've ever seen. A '2' represents a beat where a ball is held by one hand without being thrown [so could then be a low throw - d]

◆ The average of the numbers in the siteswap notation is the number of balls in the pattern. Actually this one's true, as long as you don't use more than 2 hands, but just because the average of a string of numbers is a whole number, that doesn't necessarily mean it's a valid siteswap. There are other rules, for example a number can't be followed by a number that is one less than it. This is because you would find yourself with 2 balls in one hand, and you can't have that in siteswap except at the start and finish.

The usual way of defining a number in siteswap is to say that it is the number of beats between a throw and the next time that same ball is thrown. This is true, but it might make more sense to say that a number 'n' represents the sort of throw you would be doing repeatedly if you were juggling the simplest possible pattern with n balls. Hence the 3 ball cascade in siteswap is represented by '333333333...'. This is cut down to the shortest repeating unit, or '3'. '4' represents a 4 ball fountain, etc. A '3' throw is a 3 ball cascade style arc. A '5' throw is a similar arc, but higher. A '4' is a throw straight up that is caught by the hand that threw it. A '6' is a higher version of the '4'. An odd-numbered throw always passes the ball from one hand to the other. In an even-numbered throw the ball always stays in the same hand.

The numbers that seem to give people most trouble are 0, 1 and 2. '1' is simply a throw straight across from one hand to the other, as seen in the shower or the box (although the box can't be represented in vanilla siteswap, since 2 balls are thrown simultaneously). '0' is a pause where an empty hand does nothing.

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

'2' is a pause where a hand holding one ball does nothing. Explaining the need for 0s and 2s is a bit harder. If nothing is thrown, why bother writing it down? The reason is that the numbers in a siteswap notation represent throws by alternate hands. If the first throw is from the right hand then the third, fifth, seventh etc. must be from the right hand and the second, fourth, sixth throws from the left hand. If we didn't have 0s and 2s to represent pauses where a hand does nothing, it wouldn't be possible for siteswap to describe tricks where 2, or even more, throws are made from the same hand one after another. The 3 ball snake, represented by '505055050505' and shortened to '50505', couldn't be represented. One nice result of the alternating hands in the notation is that it's easy to judge symmetry. A string of numbers with an odd number of characters represents a symmetrical pattern (e.g. 531), whereas an even number of characters represents an asymmetric pattern (e.g. 51).

The best place to read about siteswap is the *Siteswap FAQ*, available on the World Wide Web from the Juggling Information Service. Siteswaps don't have to be complicated. Next time you see a toddler pick up 2 balls and wave them up and down, just remember that he's juggling a siteswap. He's juggling a '2'.

Danny Colyer
bs1dwc@bath.ac.uk

OK - time for the debate - SiteSwap: The conceptual tool to lead juggling into the future - or a game for microchip addicts who can't communicate any other way? Or something in between? The 'phone lines are open. Or wait for the Catch WWW site (coming soon)!

Yes of course we know all about the workshops in your town. We're there every week. That's diabolical in the corner doing 8, innit? And Stuart always gets a round in afterwards... It has come to our attention that some workshops we've listed in good faith don't exist any more. We don't know unless you tell us - our omniscience is reserved for more important issues like winning the lottery and scanning royal 'phone conversations. I've got news for you, bub - if it's wrong it's not our fault, it's yours!

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 don't admit whether they can admit you or not.

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
Unicycling Tuesdays 8.30-10.30 £2
Stuart 01275 332655

BOURNEMOUTH

East Cliff Church, Holdenhurst Road (near BR station)
Tuesdays 7-10 £1.50
Ocean Kites 01202 780185

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

CHELTENHAM

Grosvenor Youth Centre
Sundays 6-9 £1/50p
Andy Clay 01452 862605

CHELTENHAM

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

DORCHESTER

Groves Arts Centre
Tuesdays 8-10.30 £2
Ark & Mule 0831 753328, Dan 01305 268977

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
Rob 01793 725206

ILFRACOMBE

The Lantern Great Hall
Wednesdays 7.45-9.30, £1
Heiz, Organised Kayaks, 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

Branwells 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, Canning Stunts 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
01453 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

Wednesdays 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 £4.50
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
Tat, Andy, Mr Fizzbang 01273 739216, Tim 01273 650737

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

HURST

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 758065

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

OXTEAD

Sundays 7-9
Andrew 01293 821195

PORTSMOUTH

Lower Gym, Priory School
Wednesdays 6.30-9.30 £1
Martin (Avalon) 01705 298673

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
Dex Paradise 01727 855375

SOUTHAMPTON

Ichen College, Bitterne
Wednesdays 7-9.30 (Termtime) £1.50
Rut 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

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

WINCHESTER

Weeke Adult Education Centre
Thursdays 7-9, termtime only
Paul 01962 714468

WOKINGHAM

Youth Centre (behind Library)
Sundays 7-10 £1.50
Iain Scholfield 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, SW1
Sundays 12-5 (£2.70-£1.20).

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
Luis 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)

Justo James 01263 732888

HARWICH

Dover Court Ark Centre
Tuesdays 7.30-9.30 £1
Suzy Oddball 01255 504758

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

BLIDWORTH (near Mansfield)

Circus Interchange, Blidworth Youth Club
Wednesdays 6-7.30
Mark/Pam 01623 797140

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

Tomfoolery, Ashgate School, Ashbourne Road
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

Horselair Community Centre
Sundays 6.30-9 £3-1.
Steve 01562 861113

KINGSLAND

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

LEICESTER

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

LINCOLN

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

LUTON

Mad Hatter Circus, Chapel Langley, Russel 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 210284

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

NUNEATON

Saint Nicholas Church Hall (behind Library)
Fridays 6.30-8.30 £1
John/Claire 01203 387579

PELSALL

Shelfield Community School
Wednesdays 7-9, Adults £2, Kids £1
Richard Potter, Cannock Kites 01543 573177 / 271563

SHREWSBURY

Jugglespace, Artscape, 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

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

BIRMINGHAM

EDGBASTON

Midlands Arts Centre, Cannon Hill Park
Adults Sundays 7.30-9, Children
Wednesdays 4.30-6, £3.50
James Millar 0121 442 2469

HARBOURNE

Martineau Centre
Wednesdays 7.30-9
£2.10, 90p concs.
James Millar 0121 442 2469

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

BOURNVILLE

Bournville College
Thursdays 7.30
Raymond 0121 440 0784

MANCHESTER

CENTRE

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

CENTRE

UMISSD, C Floor, Reynolds Building, UMIST
Wednesdays (sometimes tuesdays)

CENTRE

Metropolitan University Juggling Club, All Saint Building.
Fridays 5-7 termtime

CHORLTON

Quirkus, Saint Werburgh's Parish Hall
Mondays, Juniors 7-8, Adults 8-10
Ric, Clare 0161 881 0506

FALLOWFIELD

MUCUS Above the bar, University Buildings, Owens Park.
Thursdays 7-9 termtime.

GORTON

Gymnastics Club, Old Gorton Baths, off Hyde Road
Tuesdays & Thursdays 8.30-10

SALFORD

Circus & Juggling Club, University Sports Hall
Fridays 5-7 termtime, £3 a year!
Jon 0161 792 3037

STOCKPORT

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

WITHINGTON

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

WORSLEY

Roe Green Juggling Club, 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 304631 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

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

CLITHEROE

Roefields 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, l.b.a.
Tony Webber 01422 842072

HUDDERSFIELD

Tuesdays
Del 01484 886617

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 l.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

Toxteth 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, Beaucherk Road
Tuesdays 6.30-8.30, Free!
Phil 01253 731143

MACCLESFIELD

Tytherington School
Thursdays 7-9 termtime
Contact Borough Council

MIDDLESBROUGH

The Panemianics, Saint Mary's Centre, Corporation Road.
Thursdays 6-8, £1.50 (concs £1)

Bob Parker 01542 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
ffi 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

Catchastrophy, 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, Saint Andrew's Church Hall, Hannover Way
Mondays 6-9
Rick/Tim 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

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
Dave 01463 220165

LIVINGSTON

Cross Clubs Christian Juggling Club
Gary Casson 01506 411187

SHETLAND ISLES

Sandwick Junior High School

Saturdays 10.30-12

Gary Worral 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 Pathfield 0147 062 377

WALES

MID WALES

Rockpark Hotel Games Room, Llandudrod Wells
Wednesdays 6-7 (7-12 yrs.) 13-adult 7.15-9
Chris 01597 824300, Jerry 0831 581070

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

BANGOR

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

CAMARTHEN

Queen Elizabeth Cambria School
Termtime, Thursdays 6.30-9.30
Nethy 01570 480022, Pippa 01239 77292

CARDIFF

CUT - Cardiff Unicycle Team
Russel 01446 740520

LLANDUDNO

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

PORTHMADOG

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

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

SWANSEA

Dilwyn 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 236007 / 248861



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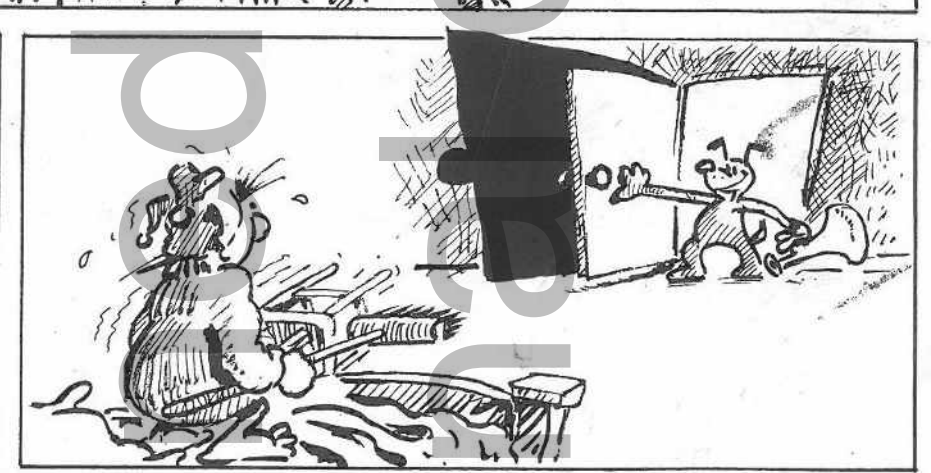
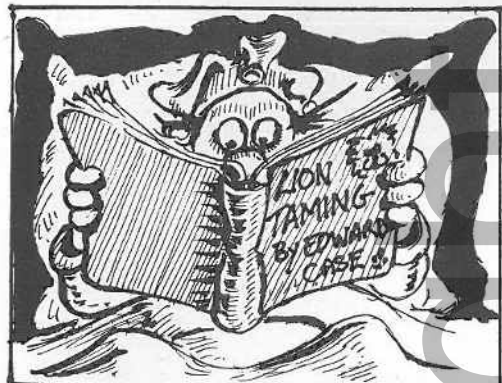
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