

# The Catch

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DEC - JAN  
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Seasonal balloon-modelling, no less (we cover all the bases here, chum) with *Frankie the Balloonatic*

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From Southsea to Indianapolis, our review team have been busy - blagging free seats for shows. All for the sake of these hallowed pages, you understand.

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Angry, silly, petty, soppy, surreal and jolly articulate, actually - yes *Catch* readers are all these things, as your letters show.

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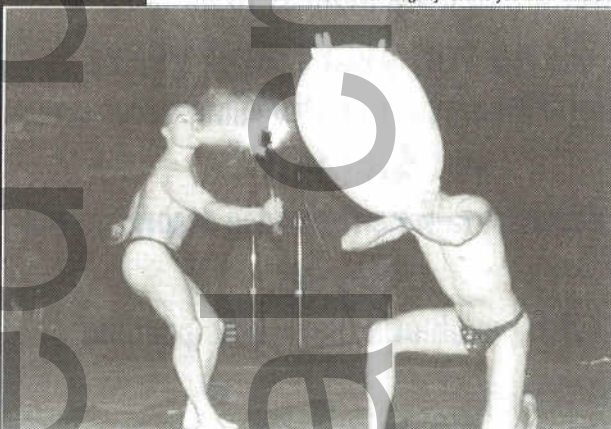
Just what is there to do on a Wednesday night in Clitheroe? We know!

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## BUSKER'S BIT AT THE BACK

*Robbie* and his Fat Friend causing trouble again. It's the end, man...

Best buskers in the world. Allegedly. Unless you know different.



See Page 36. Pic Adrian John.

## ISSUE SEVENTEEN ? DECEMBER 1995 - JANUARY 1996

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Orchestrated & Conducted by: *Howard Vause*, 01985 216013.

Performed by: *Wiltshires*, *Bedminster*, *Bristol*.

Featuring on pretty colours: *Sebright*, *Bristol*.

This is the small print. Only 1 in 13 million *Catch* readers bother with it - and you're the lucky one! Here's some exciting exclusive news just for you! The next *Catch* deadline for event/course/zip information & other submissions (or a knockout) is Friday 5th January. Why are you lucky to know this? Because if you didn't, then we, and the rest of the world won't know what you're up to - and you'd have to be bloody lucky to get through to them any other way. Well perhaps if you buy lots of tickets (*Catch* information lottery tickets available from the usual address). Not getting your numbers on the machine in time is not a valid excuse.

You'd also be extremely fortunate to contact any *Catch* writers/photographers/artists/editorial executives (why? 'cos they're such gorgeous people) except via the office. All contributions, artwork and photography remain the copyright of the originators, and you'll need more than luck to be able to get away with using their work without asking them and parting with a suitable consideration. We read every book, magazine and bulletin board in the world so we're going to spot you, sweetheart. Incidentally, we don't believe anything we read anywhere else, so this omniscience doesn't stop your obligation to tell us what you're up to, as above. Again, purchase of *Catch* lottery tickets seems to help this process. Try your luck, you never know, etc.

Only 1 in 13 million of the articles/photographs/cartoons submitted to *The Catch* actually appears in the magazine. ("I was over the moon, Brian" said aspiring photographer *Adrian John*.) But you're welcome to try. All of our megastars of juggleprint went through the same demeaning process of waiting by the telephone wondering if their number had come up. This is actually done in the editor's bored moments (very rare) by the time-honoured mystic dartboard technique. If you're sending poetry, you'll be bloody lucky. Full stop. Anything coming out longer than similar pieces already take up in the magazine, ditto. You might shorten the odds considerably by writing/hinting in advance with your suggestions, tho' there's still about a 1/52,073 chance of getting a civil reply from *Hir Diabolicalness*. If you want stuff returned you'd better send an SAE, though that's another game of chance and you're much better sending copies of photos, etc. - and if you care about your originals so little, why should we?

The chances of anything in this publication actually being 100% true are so thin as to be negligible (the editor espouses the philosophical position known as *Relativism*). If in doubt consult your doctor/accountant/legal representative/priest(ess). Mr. Prudent always rings up any even/workshop he has to travel to, but he's a bit of a boring git. Your best chance of an answer to anything you disagree with is to write c/o the Letters page. Or *Drops* for major rants. If you're deeply upset in the legal sense the chances are we didn't mean it - it's certain that all opinions are those of the originators of the work and not us at all, honest Guv. Fancy a tip for the 3.15? Verily nobbled at the 16th. From the horse's mouth. The chances of apologies are microscopic and I assure you you wouldn't want one anyway.

It took 101 monkeys to spontaneously come up with the idea of *The Catch*. Even more amazingly, all their names were Stuart & Jan. Makes you wonder, eh?



The

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A song, a dance...

"What are you supposed to be? Is it Rag Week? Do you get paid for this?" These are some of the more polite questions that the Pipe People, one of the enduring Desperate Men street creations, are asked. "It happened so often we used to go round using it as dialogue with each other," says Jon B, putting another twist on matters as usual - "Do you work for the Arts Council?" "Truth is," confesses Richie Smith, "we don't know who they are or where they come from. They're just *there*. But they're the sort of characters who can just go up to two old ladies on a bench and chat with them about their holidays or their shopping - old ladies are very easy to talk to - and then the next moment we're up on the steps doing ART."

It's a little easier to work out where the Desperates themselves are from, or even *coming from*. I have here a leaflet promoting their first two shows, dating from 1981 (characteristically it contains no information on how to contact them). Yes, they *do* look younger, but still have the dangerous air of art thugs, *Clockwork Orange*-ers of consciousness, assassins of tomatoes, oh, I don't know, *how do you describe what it is they do?* The leaflet makes little attempt, though the *Reutlinger Zeitung* does proffer the opinion that "they are just fantastically stupid!" That may be it.

The leaflet also informs us that **Richard Smiff** was trying very hard to be a drama teacher in Winchester in the early/mid '70s when he came into the orbit of one Jonathan



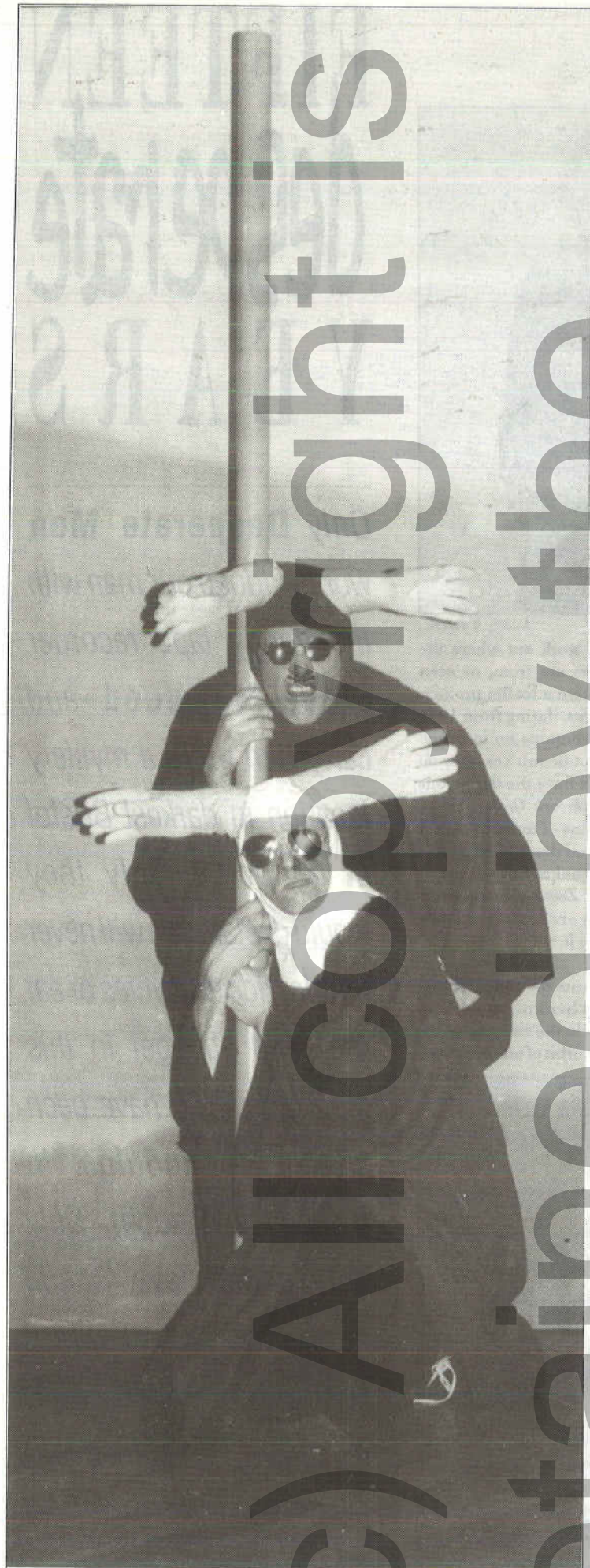
...and a sudden lurch sideways. Richie & Jon.

# FIFTEEN desperate YEARS

## Only Desperate Men

*would kidnap our man with the dodgy tape recorder*  
**Steve Henwood** *and carry him off to a mystery location in darkest Bristol at gunpoint. Only they would declare "we will never juggle, ride unicycles or eat fire" and still get in this magazine (they have been known to indulge in acrobatics, though). Only they could have "made mincemeat out of flimsy reality" (their mission statement, or something) for fifteen years. Pics from DM archives.*





Men at work. The Pipe People prepare to subvert the pavement.

Kay (who has a lot to answer for, if you ask me) and his workshops. For a change it was the teacher who dropped out and fled, intending to go round the world, stopping off in Amsterdam to check out the wild mix of all available art forms and improvisation that was flourishing at the time. Like many, he got no further. Jon B (age 82, it says here), sometime Film/Art Student and *Welfare State* fan, had been a musician who got bored with the muso-ness and exclusiveness of it all, besides no-one wanted to perform, linked with *Crystal Theatre* and found himself in the 'Dam also.

Jon: "The first time I saw Richie, he had his bum against a sheet of glass. They were doing the *Arschhole Transplant*. "This man is someone I could work with," I thought." Amsterdam was like that in 1977. So was Berlin, as they soon found out. Days later, it seemed, they were working together (and the Pipe People were born, but that's another story): improvised cabaret at the *Melkweg*; the original *Festival of Fools*; bigtime mayhem featuring *Footsbarn*, the soon-to-be *Forkbeard Fantasy* (whom Richie narrowly escaped poisoning with luminous green liquid during one particularly out-there impro) and other fabled names; shows that inspired one particularly fanatic follower (or would-be performer?) to deposit bags of rocks and dead pigeons on the stage during shows. All this culminated in the *Friends Roadshow*, & even *Friends Mobile Theatre*, impressive touring projects under the lunatic non-leadership of Jango Edwards, which took portable theatre to new (and maybe still-unsurpassed) levels of rig and bare-cheeked blag-power - though Richie vividly remembers being hauled up before the Chief of Police in Tunisia for performing in no more than G-strings (contemporary acts take note).

Somewhere in the midst of this, their early two-man shows were developed, and soon had to be worked, out of sheer economic necessity. Northern Europe, especially in those days, was full of Arts Centres and Youth Clubs who would present theatre (the Desperates have always had an indoor show on their books as well as the open-air work) for a subsidised audience. But some other necessity drove them to abandon this frankly rather cushy number. Richie: "in 1981 there were riots in Britain. Thatcher had been in a while and people had just begun to realise how terrible she was. We wanted to come back and fight the fight, be part of the change. Our stuff has always had a (small-m) message. This was important."

The next decade-or-nearly saw them establishing themselves in theatres and cabarets and on the street as unpredictable (but reliable), uncompromising (but not with budgets) and always extremely watchable. They even had parts written especially for them in the legendary Viv Stanshall's 1985 'Stinkfoot'. Though they've never abandoned their dedication to loss-making small-scale indoor theatre ("a short-cut to financial ruin", as the programme of their last show succinctly points out), it was the street work that paid the bills and is of course their reason for inclusion in this magazine. I wondered how they came up with the routines: "We argue!" says Jon. "We think of it as creative discussion but everyone else says "they're arguing again". Sometimes we don't decide what's happening until we go out. We were working with some actors on one street show and five minutes before start time we hadn't even decided what costumes to put on. They were frantic." But it always works.

Apart from argument, a full-blown Desperates show always seems to include music of some sort. "It's a tool," Richie explains, "a way of making contact." Contact is 't - when other



street groups are quite content just doing something strange *per se*, Desperate Men seek to get involved. "Interaction, that's what we do," says Jon. "It's making contact with people and seeing how far you can take it, see what you can do. Certainly breaks barriers."

"The Street, it's just free. You can do what you like." Here comes Richie's theory: "Street Theatre is the most powerful theatre there is. You don't choose your audience, they choose you. You have to have an attitude that is totally open, you have to relate to everyone the same. The discipline is quite extreme, you really have to work harder: you've got to be good to make it happen. People are just going to Marks & Spencer for a pair of socks. And then the next day, when they're back, going to Tesco's or whatever, they pass the spot and think 'yesterday I was here and that happened.' It's a great effect."

"It breaks taboos." Jon's been quiet for too long. "It makes things happen, sets up situations. It's the most subversive artform. We're disruptionists. They're there to shop and we're there to stop them."

Somewhere along the line, it all got too much. Come 1988 Richie went off to join *Mummerandada* (also candidates for the 'best brit group ever' tag) and subsequently directed shows for *Circus Burlesque*, *Snapdragon*, *NoFit State* and others. Jon spirited himself off to London where he compèred at *The Jazz Café* and other happening places. Desperate no longer? It depends how you look at it, I suppose. Unpredictable forces (er... following their respective partners) brought them both back down the road from each other in Bristol, actually Jon's home town. He takes up the story again. "Then one day in 1992, out of the blue, this guy rang up, said he was doing a *Festival of the Sea* in Nottingham. It's the

one town in Britain furthest from the sea in every direction. We said we'd do it."

It's probably only on their return that Desperate Men have been able to make the most of their legendary reputation. At one point - *Hi Dick & Lucy* - then there were five - *Bye Dick & Lucy* - and they still recruit assorted faithful retainers - sorry *Shirley* - when the gig demands. A high point was 'The Pilgrimage', a large-scale event back in the Low Countries at Amersfoort Festival: full-blown close-the-streets-off promenade theatre plus procession antics, rock band, ice-sculpture, cast of dozens. They've also been commissioned pieces by *The Zap Club* and *The Natural History Museum*, with more on the way. Not bad for an organisation that is no stranger to sheer desperation itself.

"We've always been fucking desperate!" Jon makes no bones about it. "We've never made any money, we've never even been in it to make any money. The first time we decided to go legal we went to an accountant in Crediton where we were living, and he said: 'Look lads, why don't you just give up. What are you doing?' 'Have you ever thought about another career? What else can you do?' interjects Richie. "We're just no good at boasting, no good at selling ourselves to the Arts

Council. Marketing is the last thing we thought of."

"We know what we're doing, nobody else really understands it. They might be professional *I-don't-know-whats* but that doesn't matter. They don't understand what you're doing." Jon's talking about organising large-scale events and why you should keep the radios away from event organisers, but the same applies to organising an anarchic performance creature like the Desperates. Recently their degree of organisation has stretched as far as securing some finance to open PACTS, a rehearsal/storage space shared with Frankie Anderson, *The Crew* (processions & puppets) and *Back to Back* (theatre in toilets and other unexpected places). Fourteen years to get a rehearsal space, store-room, office that wasn't in somebody's house ("Mum's cellar. Half a dodgy lock-up. Shirley's garage. Richie's front room...") Desperation is a condition they understand. Anyone want to host their *Festival of Desperation*? Really. I've seen the plans. You should. You know it makes no sense.

"We do this 'cos we're fucking mad and we want to do it!" That's Jon's theory and he's sticking to it. We're glad he does.


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"Allo' Darlin'" - Mincemeal-making in progress. Pic. A.J.



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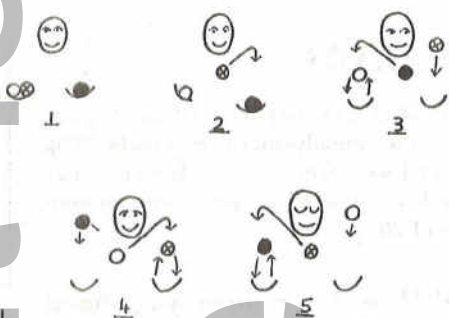
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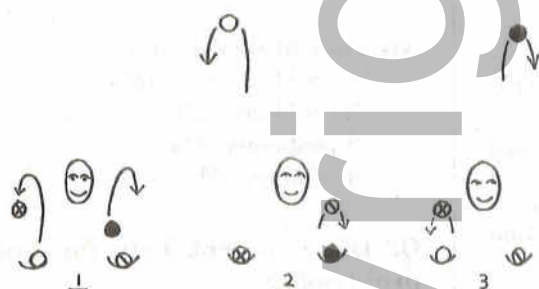
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Just when you thought you were getting the hang of it all, someone goes and publishes four tricks, one of which, at least, is guaranteed to drive you to a proper job. They all have a linking move, a move worth its weight in silicon - a throw to the same hand. Sounds a doddle, I know, but not when the other hand simultaneously throws a high throw. The first trick, imaginatively titled 'Trick No.1', is a smooth introduction to this move.



The basic pattern is a 3-ball cascade, but every ball is thrown to the same hand before it enters the cascade pattern. If you haven't tried this before, your brain will tell you how easy it is but your hands will argue different. If you have tried it before, put the balls down and use clubs. The cascade throw is a double spin and the self throw is a single. If you haven't tried this before your brain will tell you how etc. etc.



Now repeat moves two and three

continue. Do the same with the other hand but change the high throw for a low one to make the complete pattern. And there you have it.

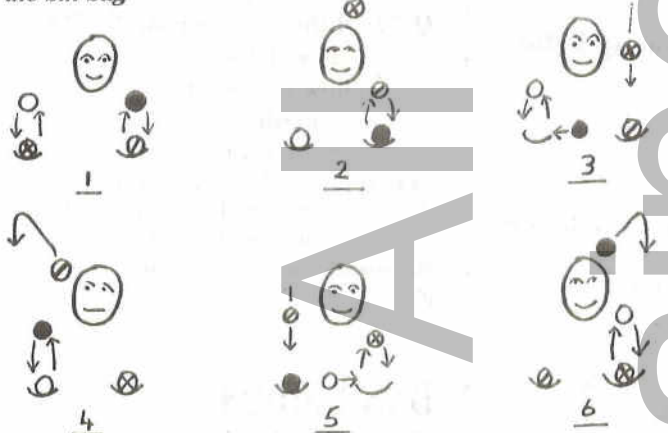
And now you are ready for the 4-ball version. Once again, logic tells you that it's a cinch, but your back, bent double from picking up, screams «sod off!»

This trick is best explained with one hand. Throw a high ball to the same hand and wait; just as it is about to be caught, throw a low throw (to the same hand) with the second ball. Before catching this, throw the high throw again and

OK. Now we're kickin'. This next trick I put together at the Bristol juggling convention and hereby call it 'the binbag' in memory of a fine dress made from the aforementioned, its swinging creator, and its freckly contents. If you weren't at Bristol, you fools, you missed a goody there.

Your arms and back will now hurt and so will your brain. When you do get this trick, though, your eyes will glint and you'll walk with a swagger because it is smoooooth as silk and so, so sexy. It is based on that 4-ball trick where you throw a triple single from each hand in sequence, each triple being thrown before the first lands, and while this is going on you do a three ball cascade underneath. Got it? Oh dear.

#### the bin bag



Where this trick differs is that you start off by juggling 4 balls in sync, so when you throw the triple, instead of having a cascade underneath, you juggle a box instead. Funnily enough, you don't need to think about this too much, the box will come naturally when you start in sync, and your arms will relax into a dual pumping action (go away diabolo) as both hands continue to throw at the same time.

And now for 5 balls.

This is the trick made famous on 'Tomorrow's World' which every-

one looked at and went "cor!" Like the tricks above, it relies on the principle of a high throw from one hand, while at the same

time a low throw from the other. You will find when you do it that the most common downfall is the tendency to increase the height of the low throw to the same hand. The higher you throw this the more the timing goes, the more the timing goes the more you swear. The 3-ball trick at the beginning is a good one to start off with for this trick. Next, use 4 balls and do moves 1-3: you will come to a natural stop here because you need the 5th ball to keep going. Get it both ways with 4 balls before adding the 5th. Note, the balls doing the low selfs stay the same and the other three do the cascade pattern.

And there we have it, juggling to confuse in a shutnell. I give thanks to Allan beardy bloke from *Butterfingers* for his 4-ball work and Haggis from you know where for his 5-ball wonders. Happy juggling amigos and see you all in Scotland.

Luke Jugglestruck.

# JUGGLING TO CONFUSE

Smartass title, eh? Has to be something rather sharp to live up to that. But of course! **Luke Jugglestruck** has spent the last 3 months in remote country seclusion (with occasional expeditions to freckle-fanciers' conventions) working out some really fiendish moves which he's good enough to share with you all here. I think he's just trying to reduce the number of jugglers on the street, myself. Just how low can you go?



**I**n August of this year, yes, that glorious August, I took a sabbatical from my job as a GP. I was to be away from my practice for four months: by far the longest period away from work since I qualified over twenty years ago. And my mission? My mission, and thank goodness the funding body had chosen to accept it, was to analyse and interpret the data from 224 questionnaires I had collected at the Norwich Juggling Convention back in the Spring.

On the very first day of August, I had, rashly as it turns out, promised myself I wouldn't get stuck in until the heatwave was over. So it was, God, months before the rains finally came, leaving me with no more excuses for not attaching myself at the hip to my PC and laboriously spoon-feeding it all the data it needed.

To this end I had a marvellous software package capable of cross-tabulating several different categories of information and drawing significance from them. Any the wiser? I wasn't. When I started the project I was so computer-naïve I still thought *Windows* were things you opened to let the air in. Gradually, however, things began to take shape.

The idea of the questionnaire was to try to prove or disprove my original hypothesis, namely that **jugglers will encounter problems** as a result of their practise proportional to the amount of that practise. Other factors might also play a part, such as age, type of prop juggled with, and whether a pre-practise warm-up was done. 'Hypothesis' sounds rather grand, but apparently you've got to have one if you do any kind of research.

My 'sample population', as it is called, was not obtained by distributing the questionnaires to everyone registering and waiting for them to be returned, because I knew it would just be asking too much, what with all the distractions of a major convention. Instead, my technique consisted of marching up to people mid-juggle and politely badgering them into putting their equipment down and completing the questionnaire there and then. I spent three solid days doing this, and my abiding memory is of how amenable the jugglers were. I don't remember anyone outright refusing to co-operate.

## FINDINGS

A total of 224 'respondents', as they are called, were analysed. 163 were male (73%), and 61 were female (27%). The age range was between 8 and 56 years, with an average of 26.

**Q: "How long have you been juggling?"**

Only 6% said less than 1 year, while 27% said 1-2 years. The largest group, 42%, said 3-5 years, reflecting the boom juggling has seen in the '90s. 19% reported learning in the last 6-10 years; just 4% (9 people out of the 224) more than 10 years.

**Q: "How many hours practise do you do each week?"**

9% said less than 1 hour a week, 13% said 1-2, 28% said 2-4, 31% said 4-10, 15% said 10-20, and 4% said in excess of 20 hours a week. You know, that makes me feel kind of guilty...

**Q: "What skills are you working on at the moment?"**

A total of 37 skills were reported, the most frequent being club juggling (85%), small balls (84%), club passing (71%) and club swinging (71%). 46% reported working the unicycle, 39% on the diabolo and 38% on the devil stick.

Subjects were also asked to indicate their strongest skill, the results of which were broadly the same as this table. This was important because many people reported practising multiple skills (one participant listed 21!) I did find it surprising that only 1% reported rings as their strongest discipline.

**Q: "Do you do a warm-up before starting to practise?"**

YES - 43%  
NO - 57%

**Q: "What kind of warm-up do you do?"**

gentle stretching - 60%  
light juggling - 15%  
yoga - 10%  
full aerobic workout - 5%  
other (eg. Alexander) - 10%

**Q: "Have you had a physical problem as a result of your practise?"**

YES - 118 (53%)  
NO - 106 (47%)

**Site of problems reported: (in %)**

wrist - 45  
back - 35  
neck - 29  
shoulder - 27  
elbow - 20  
knees - 14  
fingers - 7

These figures add up to more than 100% because in many cases, more than one problem was reported. Other problems less frequently reported included friction burns, mental exhaustion, skin chapping and eye strain.

**Number of problems:**

1 problem only - 48%  
2 problems - 28%  
3 problems - 9%  
4 or more - 5%

**Q: "Did you seek help for your problem(s)?"**

YES - 59%  
NO - 41%

**Q: "Who did you seek help from?"**

Fellow juggler - 48%  
Doctor - 44%  
Osteopath - 26%  
Physiotherapist - 15%  
Other - 24%

Again the figures add up to more than 100% because in many cases, more than one therapist was consulted. Incredibly, one subject consulted no less than 6 therapists for 5 separate (but all juggling related) problems!

**Q: "Did the advice help?" "YES":**

doctor - 84%  
fellow juggler - 85%  
osteopath - 40%  
physiotherapist - 30%

This is obviously highly encouraging, although as a doctor I felt a little humbled by the finding that medical advice is no more successful than advice from a fellow juggler!

## DANGEROUS IMPLEMENTS, DANGEROUS ACTS.

The figures demonstrate clearly that some skills are much more likely to result in problems than others:



# A NASTY CASE OF JUGGLEITIS

While the rest of you were lounging around and (heaven forfend!) juggling at the Norwich Convention, **Stephen Glascoe M.B.ChB.MRCGP** (coo!) had your better welfare at heart and was busy compiling the most comprehensive survey of jugglers' health ever attempted, oh yes. And with letters like that after his name you know you'd better pay attention. Carry on, Doctor.

## Strongest skill, numbers reporting problems(%)

numbers (clubs) 85  
numbers (balls) 79  
club swinging 83  
club passing 80  
club juggling 64  
devilstick 60

## MORE PRACTISE = MORE PROBLEMS.

Of those people practising for less than 50 hours a year, only 20% reported problems. This percentage rose progressively, relative to the amount of practise, with 28% reporting trouble doing 100-200 hours a year, and 78% if practising more than 1000 hours a year.

### Warm-up helps.

Analysis of the statistics clearly show a correlation between doing even a brief stretching warm-up and avoiding a problem, although this is obviously no guarantee.

## ATTITUDES.

Here I wanted to explore some 'received wisdom' about juggling. For instance, everyone knows that juggling is supposed to improve hand-eye co-ordination, but what do the jugglers themselves think?

**Statement 1.** "I would say juggling enhances my general fitness". No surprises here. 85% agreed, 14% being undecided; just 2 people disagreed!

**Statement 2.** "Juggling has improved my hand-eye co-ordination". Pretty unequivocal here. 95% agreed: no-one disagreed!

**Statement 3.** "I have developed at least one physical problem as a result of my practise." Confusion seemed to reign here. 17 subjects who disagreed with this statement contradicted themselves by having reported a problem earlier in the questionnaire. Amazingly, 4 people who had given details of a problem earlier actually disagreed strongly!

**Statement 4.** "Juggling is of benefit to me

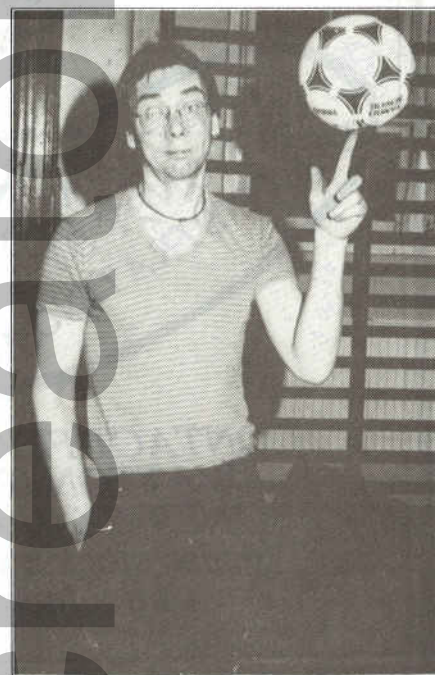
as a means of stress reduction". Juggling is much hyped (by some doctors, even) as the stress reliever for the nineties. But although 64% did agree with the statement, 30% were unconvinced, or at least undecided. Perhaps this implies that more committed jugglers see their activities as approaching the status of a job. This idea is certainly confirmed by the finding that 32% of the unpaid disagreed or were undecided whereas in professionals the figure was 57%.

**Statement 5.** "Learning to juggle has enhanced my self-esteem (made me feel better about myself)". I put this one in because of my own experience where I get a terrific buzz (or experience a strong sense of personal achievement, if you prefer) when I finally master a difficult trick. 72% did agree, although again, quite a large percentage (26%) were undecided.

**Statement 6.** "I do not regard juggling as an important part of my life". When designing a questionnaire, it is standard practice to throw in a negative question, just to keep people on their toes. The subjects did seem to clock this one, with 72% disagreeing. 13%, however, did agree, including one man who having declared himself a professional practising over 1000 hours a year agreed strongly! In the main though, analysis showed that most of the subjects who agreed were the ones doing the least amount of practise.

## CONCLUSION

1. Jugglers frequently develop physical problems as a result of their practice (53%), particularly in the wrist, back, neck, shoulder and elbow.
2. Club manipulation, not only one of the most popular disciplines, is also the activity most likely to generate problems.
3. Doing light, aerobic stretching exercises reduces the chances of developing a problem.
4. Of those who do develop problems, 59% seek advice from a therapist of some kind. Of those who seek advice, nearly half go to their doctor.
5. Although doctors seem highly successful in improving the problem, fellow jugglers seem to be equally successful in advising their peers.



Spin Doctor! Stephen Glascoe

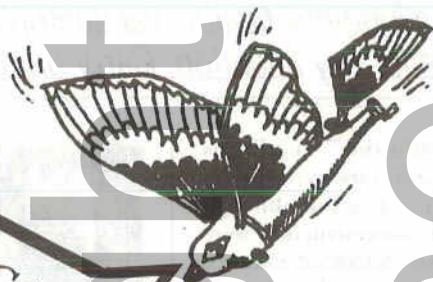
## THE AMERICAN STUDY

While cruising the *World Wide Web* (I don't believe I just wrote that), I came across an item published in *Jugglers' World* describing a very similar study (although analysing rather fewer questionnaires, 136) carried out at the IJA convention in San José in 1994. American jugglers seem to run into very much the same sort of problems as their British colleagues, although only 5% took them to a doctor, which I think says more about financial constraints in the American medical system than anything else. But both studies concurred in identifying clubs as a very common source of problems. The American authors wondered if a supple lightweight catching glove might not be beneficial while club passing. They didn't go into more detail, but it sounded as if they were describing a golf glove. These are usually worn on the left hand for right-handed players, the same hand right handed jugglers catch with when passing. Now, I do play golf a bit, but I don't club pass. Anyone want to borrow my glove?...

Reference: Meuli, Drs. Christian and Lyndall, 'Those nagging little lumps and bumps' *Jugglers' World*, Vol. 39, No.1, 1994.



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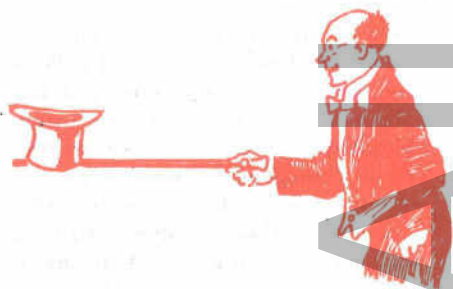
# A LOAD OF OLD FAKES!

# PASSED



Whoever Mr Clark was, for some reason he advocates learning to juggle balls (wooden, then brass for performances) in showers rather than cascades, believing it easier, perhaps... Or perhaps he's never actually done it himself... He then describes a show which the tyro juggler can perform in concerts, school entertainments or drawing rooms, consisting mostly of faked tricks ("best left to conjurers" says Norman) like the following.

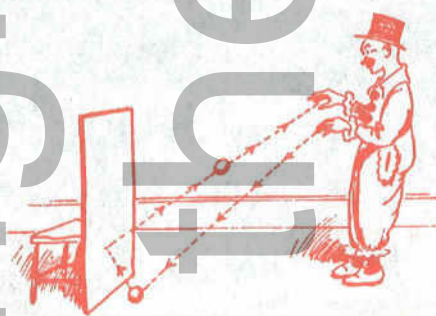
"You will enter wearing a silk hat, and as soon as the laughter which will greet your appearance has subsided somewhat you take from the table a walking-stick and proceed to balance the hat crown downwards on the sick, which you hold at right-angles to the body. This is a fake, as of course you would not be able to do this with an ordinary silk hat. Try it and see. You have previously placed a circular piece of thick wood or metal in the crown of the hat. The trick will be very effective from the front.



...there is at least one 'real' routine, though hardly a skilled one...

"The trick that follows is somewhat novel, and to perform it you will require a board about 4 feet by 3 feet 6 inches. This board should stand near the centre of the stage, and can be leaned against the back of a chair. Any rough board will do and should be painted white. Now taking two balls from the table you proceed to bounce them against

the floor and board one after the other as quickly as you can: the sound thus produced can be made to resemble the roll of a drum, the noise of a train, etc., according to the speed with which you manipulate the balls. If you can manage three or four balls you will get a wonderful effect as of a motor car. After bowing your acknowledgement to the applause that is sure to follow this trick...



"The final trick, which is, of course, the trick of the evening, is to roll a billiard ball on the edge of a cue. The cue has to be prepared thus: Attached to the tip by a tiny pin wire staple is a long loop of thin black thread, the loop should be nearly as long as the cue, just long enough in fact to slip over the thumb of the right hand, the cue being held almost at arm's length. Before commencing the ball may be passed round for inspection; if a real billiard ball is used it must be the red one, although any heavy ball will do, but it must be dark in colour. To perform the trick stand in the centre of the stage well to the rear with your left side towards the audience, and contrive to have behind you some dark background, such as curtains, etc., against which the thread will be invisible. Taking the ball in the left hand place it very carefully on the cue, which you hold at arm's length. Of course you do not balance it successfully first time but make several ineffectual attempts; it is well therefore to introduce plenty by-play to heighten the seeming difficulty. A cough is an excellent opportunity to let the ball drop. Eventually, however, you succeed in balancing the ball on the cue, the black thread being looped over the thumb forms a kind of railway which not only allows of the ball being balanced but by this means actually rolled along the edge of the cue. Of course you must only roll the ball very slowly or you will possibly give away the secret of the trick and further only roll the ball along the cue and back again once; do not repeat or you are almost certain to be discovered. When you have finished take off the ball, lean the cue against the curtains at the back and step forward to make your final bow. So ends the juggling act. ... The whole performance will be much improved if accompanied by lively music played rather softly and not too quick.

## 'Juggling' by John ET Clark

(second part of a much lengthier treatment of Ventriloquism!)

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...and finally, some up-to-the-minute advice for you all...

Of course, should you decide to omit the comedy part of the performance altogether it is quite possible to give quite a neat and creditable little 'straight' juggling act by introducing only the serious tricks. However, I for many reasons strongly recommend the comedy act. We are told that the straight juggling show, like the straight acrobatic show, is dead, and I believe it.

I would not, however, advise you to include any comic talk or 'patter' in a show of this kind, as unless most skilfully done it would be sure to end in failure, in other words the 'bird'. Patter is all very fine alone, even for an amateur, but unless you are an experienced performer you are not likely to be able to blend it successfully with juggling.



FIG. 4.



A thousand pairs of eyes were watching us.

From the original six, there were now only four of us left standing. The five weeks had taken their toll. One Sausage had left weeks ago to see his girlfriend. Another had fractured a rib in a bizarre balloon miming accident.

The mob was getting restless. They kept getting closer. We moved them back a few yards, but they were not moving willingly. We were starting to hear murmurs of discontent. We picked up our instruments and an expectant hush fell over the crowd. It was showtime.

promoter's equally dodgy cousin. We were unlucky not to be three days late.

Up again. The *Neuchatel Buskers Festival* has now been running for five years and the Sausages have been there three years running. Neuchatel is a beautiful town on the shores of a beautiful lake. The festival has acquired a good name and is full of activity throughout the week. The audiences, unlike most Swiss audiences in our experience, are warm and almost passionate. Receptions are usually great and the hat is good. In fact, the Swiss, although perhaps lacking in enthusiasm, are not lacking in money, and hats are usually good wherever you play. But

good in Neuchatel), no feedback and no enthusiasm from the few people who did watch us. This of course rubbed off on the bank, and although we were still making decent money, had a flat to ourselves (courtesy of a friendly publican), and all our meals free, mid-tour fatigue and depression had set in. Jo (violin) and Celia (accordion) had found a couple of tips to stay in and get away from us boys, who for our part couldn't find a decent bar to get away from each other in. But the week passed, the money kept rolling in, and we started adapting to being a five-piece. Fribourg was looking to fulfil its potential as a viable busking city when we had to leave. We had one last job in Switzerland, in Davos (a ski-resort in the mountains between Switzerland and Austria), and climbing the mountains our moods seemed to rise with the altitude.

It was in Davos we came across our first language problem. Up until then everywhere had been French-speaking, with which we were alright, but here they spoke German. Now the Sausage show utilises all the tricks: there are gags, dance, mime, juggling, magic and of course last, and sometimes least, music. Being able to communicate with the audience is vital for us, and the most direct way of doing so is by talking to them. In places where you can't speak the language, there are three options: knock the talking on its head; carry on regardless and hope enough people speak enough English to carry it off; or find a friendly local who speaks English, and lure them into translating the entire show for you. As long as you make yourself reasonably well understood there is even a lot of comic potential in doing so. We invoke the UN effect: Simon (bass) will introduce a song in English; Jo, kitted-out with a pair of glasses and *The Cosmic Sausage Dictionary*, will translate it into whichever language is appropriate. It works a treat: the effort is always applauded, and it generally raises quite a few laughs. It quickly becomes an integral part of the show.

It was also in Davos that Greg (mandolin) had a fateful run-in with a red balloon. Having bravely decided to attempt Mark's balloon mime act, and doing a reasonable job of it, he ran into trouble trying to pop it. Struggling for what seemed an eternity to the rest of us, who were starting to wonder whether the balloon might just come out on top in what was turning out



Sausages Omar, Mark, Greg, Jo, Simon & Celia.

### *"...Siamo le Salsicce Cosmiche..."*

The Cosmic Sausages 1995 Summer Busking Tour had certainly seen a number of ups and downs. First it was up. Up to Chamonix which is dominated by the mighty Mont Blanc and some of the most scenic mountainscape in Europe. Here, full of wealthy tourists with nothing to do, the busking conditions are near perfect, even if the weather conditions are not always so. Then it was down... Down the Swiss side of the alps at full speed having realised we were a day late for the Romont Festival. No time to enjoy the view, the smell of burning rubber filling the van, brakes close to melting-point... Down and dirty in Romont, our accommodation being a joint strip-club and brothel going by the flattering name of *The Chicken Motel*, and run by the dodgy festival

the best thing about this festival, and any street performance festival, is meeting the other acts. This is where you talk shop: how to take the hat around - a hotly disputed topic; the value of comedy - generally agreed upon. With great shows every night, and good drinking companions for afters, we were buzzing.

Fribourg brought us crashing back down to earth. We had greedily arranged a lucrative lunchtime gig there - it's very hard to turn down five hundred quid - forgetting that the last night at Neuchatel is always a bit of a blow-out. And blown-out we were after only one hours sleep, and the gig was hell. Mark (guitar, harp, comedy) had left at this point, and we had to adapt to being a five-piece, and the act suffered. The busking was by no means great anyway; there were no crowds to speak of, bad weather (and it had been so

*Bit of "How the other half..." for you, boys & girls. Language barriers, Swiss Brothels, and several things not to do with a balloon, all courtesy of **The Cosmic Sausages**, Musical Comedy (well, sort of) specialists by appointment to the pavements and bars of the EC. Take it away, **Omar Karmi**.*



to be an epic battle, he decided that the only course of action was to fall on it and crush it with his entire body weight. And he did. Well, it made us laugh (although the audience seemed slightly bemused and might even have felt a bit sorry for the balloon). But we didn't realise what dire consequences this would eventually have...

Italy! Passion and pasta. It's great. It's great to busk in front of a crowd who get involved. And they get involved in Italy. Como was not even the best place to busk. The squares are there, but there didn't seem to be enough people around, it being the end of the tourist season. But we did have a few crowds, and the receptions were emphatic. Our mood rose another few notches. And then there was Peter. Where and when he appeared on the scene I'm not quite sure, but he stepped into the role of friendly local translator and by the end of our stay in Como, we had a little book with practically the entire show in Italian. On top of that he took the band out for dinner two nights running and saw all our shows. We had by now fully adapted to being a five-piece band, and the act was back up to scratch.

And so we found ourselves in Turin (Torino). Generally it is best to avoid the big cities if possible. There are exceptions to the rule of course. Copenhagen, for instance, is a first rate busking spot in the summer. But Turin was new territory, and busking was new to Turin. There are no walking streets here (not surprisingly since its entire economy depends on the car manufacturers FIAT) which means there are no buskers. But FIAT was launching a new car, reputedly spending in excess of four million pounds doing so, and paradoxically they had decided to have a street performance festival. And it was brilliant. People turned out in their thousands - there was hardly room to swing a guitar. Every show was enormous and hugely enjoyable; people were queuing for autographs at the end, and although we were not supposed to take the hat around or sell tapes, money was practically thrown at us and the tapes were flying out. Add to this a kicking night-life on the bank of the river, a four star hotel, a personal guide allocated to each act, and we were truly scaling the heights of show-business.

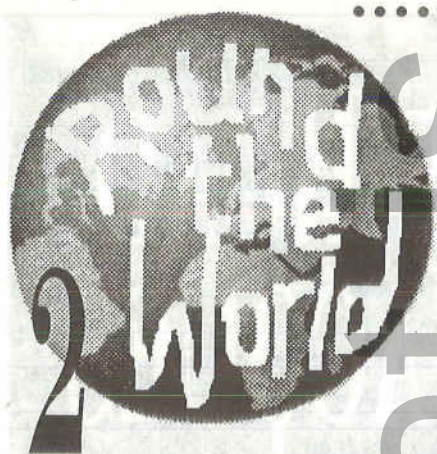
The balloon was not to be denied though. It took its belated revenge and then we were four. It was Saturday; the last night in Turin and the last night of the tour. A thousand pairs of eyes were watching us. We had half an hour to decide what exactly we could do as a four-piece, but we just had to hope for the best and work double-hard. And we pulled it off - just. There were many hairy moments - it's hard to create a frenzied rock'n'roll atmosphere when half of 'That's Alright, Mama' is being played on the bass and violin only - but by the end we had them shouting for more (though we graciously declined).

And that was the end. We spent the night on the river drinking too much, and looking forward to going home with a bit of money in our pockets. And next summer it will all happen again... on a street near you. Until then, Ciao!

# HIT THE ROAD, JACQUES







# OOMPAH, OOMPAH, KUALA LUMPUR

*Just when you think it's safe to put your feet up, some lunatic rings up with another job. When it's in Malaysia, well, you really have to take it, don'tcha? - well you do if you're Sally Howell of Croissant Neuf. And if you're not what they expect when you get there... the feeling's mutual! Noodle away!*

**T**uesday 24th October was the last day of tour for *Croissant Neuf* and we all had that "Phew, we can go home and relax" feeling, when the mobile phone rang and a Malaysian voice requested a British Circus for a complex in Kuala Lumpur NEXT WEEK... Eeek! The requirements were specific, Trapeze, Magic, Clowns, Jugglers, Dancers, bright costumes, y'know a bit of the Ol' Circus Pazzazz [pizzazz?d].

Numerous phone calls and faxes later, the green light said GO... and 7 British performers were off to the city of KL under the name of *Croissant Neuf Circus* - well actually *The Great British Carnival* as we were to discover on arrival. I must admit that certain suspicions sprang to mind - "Why have they left it so late, who's let them down, what's gone wrong?" - red light said "STOP - check these guys out," and that I did through the British Embassy and Consul ...and discovered that Last Minute was just the Malaysian way. Very much so. The

flight was confirmed the day before we flew and the team, Luke and Lucy of *Jugglestruck*, Steve Klisky, BooJ, John Caudrey, Cathy Jones and myself met at Heathrow to pick up our tickets only an hour and a half before our 13-hour flight.

Unfortunately for me, my stay in Malaysia was brief as I only agreed to the first week - but long enough to sort out the initial problems: as well as performing it was an experience for me to be whisked off to board meetings with the management, having to negotiate numerous compromises over a Guava juice.

The content and talent of the show was fab but the problem was that the agent who did the booking had billed us a Las Vegas, glitzy, glam, up-the-bum-sequined-leotard show! Compromise here we come. The half hour mix'n'mingle (as in the contract) had miraculously changed to different workshops every day. But we're professionals... we can handle it...

## OVER TO LUKE FOR A FRONT-LINE REPORT...

Today we woke to the birthday party from hell. It was a Sunday, 7 am., our neighbours were simultaneously shrieking and cooking vats of silver fish below us while the builders opposite accompanied them on pneumatic drills. This is Kuala Lumpur.

The heat was stifling but adrenaline flowed and we put together a show to delight and amaze the Malaysians... we thought. The first thing to take on board was that applause does not come easily to Malaysians and witty British one liners quickly lose you the will to live. As the show finished a clown workshop was announced and shock turned to horror when we were told we were running it. It was then that it started to dawn on us that we probably had our work cut out. When the management demanded to know where our sequined outfits were we *knew* we had. BooJ turned seamstress to sew sequins and gold braid onto our circus costumes, while we practised posing and strutting (only to a point where we felt comfortable of course) until three days later we had a show Liberate would be proud of.

The Walkabout - stiltwalking, balloon modelling, general skills & silliness - was a huge hit, a sea of people mesmerised in silence until applause was demanded at water-pistol-point. The classic diabolo routines were greeted by something approaching awe. [must get there myself sometime, then -d] Cathy soared above the crowds on trapeze while Sally and BooJ swung and danced through the night, and the more props Steve forgot to bring on stage the more the crowds smiled.

The old knock the ciggy out of the mouth routine was a no no with the management and an ice cream cone substituted - strange, we thought, seeing as 90% of the Malaysian population were chain smokers.

The effort that we made to please the management was obvious and appreciation was beginning to show - they liked us and each show felt a little more satisfying. Then just as you think you've got it right two people have a day off. We had to do seven days a week and were granted one day off a week in pairs, so the show had to vary to accommodate the missing performers each day. This was a very stretching exercise, especially when you think that covering a twenty-person show (which is ideally what they wanted) with only seven people, and then six when Sally left, and then on some days only four...

Days off, we strayed into virgin jungle with monkeys, giant centipedes and black mambas, and butterflies large and colourful enough to require some sort of pharmaceutical explanation!

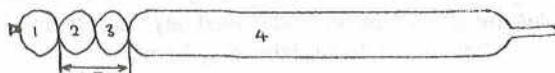
Back at the complex we were encouraged by a local magician/clown/juggler (possibly the only one in Malaysia) who became a good friend to us all and in return for the secrets of Mills Mess and the balloon motorbike, he video'd the shows and entertained us with magic and card tricks.

But it's Sunday, and although we have two shows and a procession to do, the pressure is off (the bigwigs have been and been pleased) and from now on we are going to eat, drink and have fun - and all there is to worry about is where to get the ropes for our Lasso workshop on Monday!!?



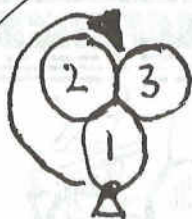
# SEASONALLY-ADJUSTED INFLATION

Inflate a white 260 [that's a balloon, dimbo -d] to leave a 2" tip. Release a tiny bit of air and knot off. Start by twisting 3 bubbles about 1.5" each.



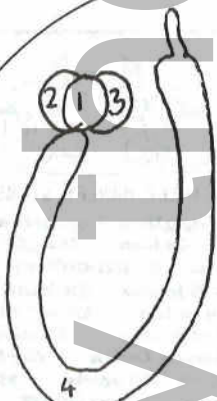
**[FIG 1]**

Lock-twist bubbles 2 and 3 together (FIG 1). Then wrap the knotted end on bubble 1, so it is held in position in front of bubbles 2 and 3.



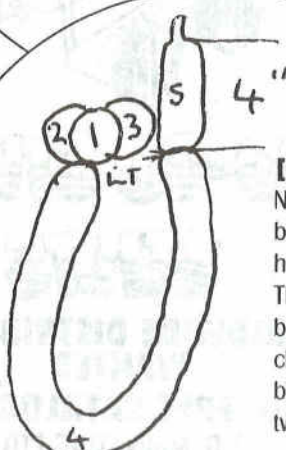
**[FIG 2]**

This will be the head. Next take the remaining body of balloon, which we will call 4, around in a circle to meet the head.



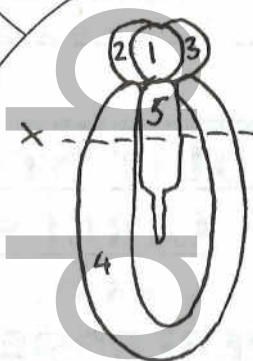
**[FIG 3]**

Then about 4" down from uninflated section, lock-twist this bubble 5 around head.



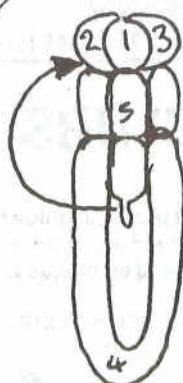
**[FIG 4]**

Next bring bubble 5 down below head. Then grasp bubble 5 and the circle made by bubble 4 together and twist at X.



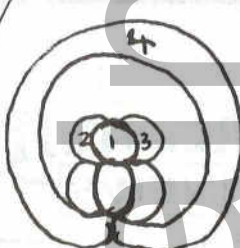
**[FIG 5]**

The final stage is to take the remainder of bubble 5, and wrap what is left of the uninflated section several times below the head.



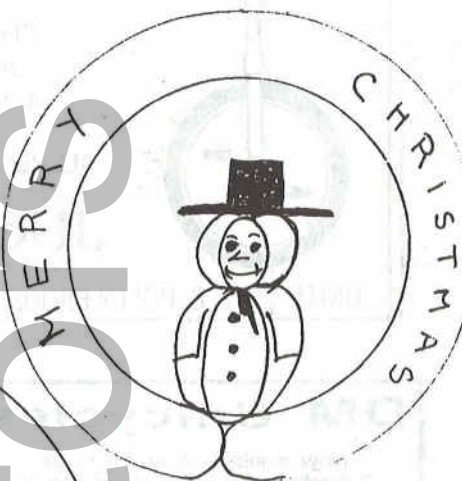
**[FIG 6]**

Then swing the whole body around, so it sits in the circle formed by bubble 4. The head should be 3 bubbles the body 4 bubbles.



**[FIG 7]**

If the snowman is too big for the circle, then try again making bubbles 1,2,3 and 5 smaller. All that remains is to make a simple hat, using felt and copydex I use double sided tape to stick the hat to the balloon. You also may want to stick the whole thing to a door or a wall for decoration, or why not wear it as a party hat? [hmm - I can think of one reason why not - d] Have fun.



*How to make a snowman without getting your hands cold - use balloons, stupid! Frankie The Balloonatic has written to us so often, we thought we'd give him a page this issue. Luckily he hasn't enclosed any jokes.*

*Frankie the Balloonatic*





## LESS WHEELS THAN MOST

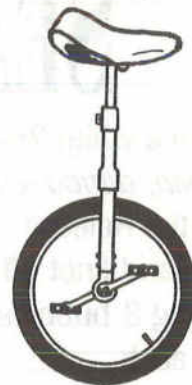
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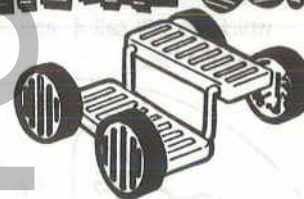
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Check details mid-December.

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CIRCUSTUFF can now provide a home on the Internet for your stuff. No technical knowledge required - if you have stuff which can be published electronically, we can provide a complete and cost-effective service to promote your message on the World Wide Web. Performing groups, manufacturers, traders, authors, etc etc - contact us for a geek-less guide to our service.

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## TAKE 3 CLUBS

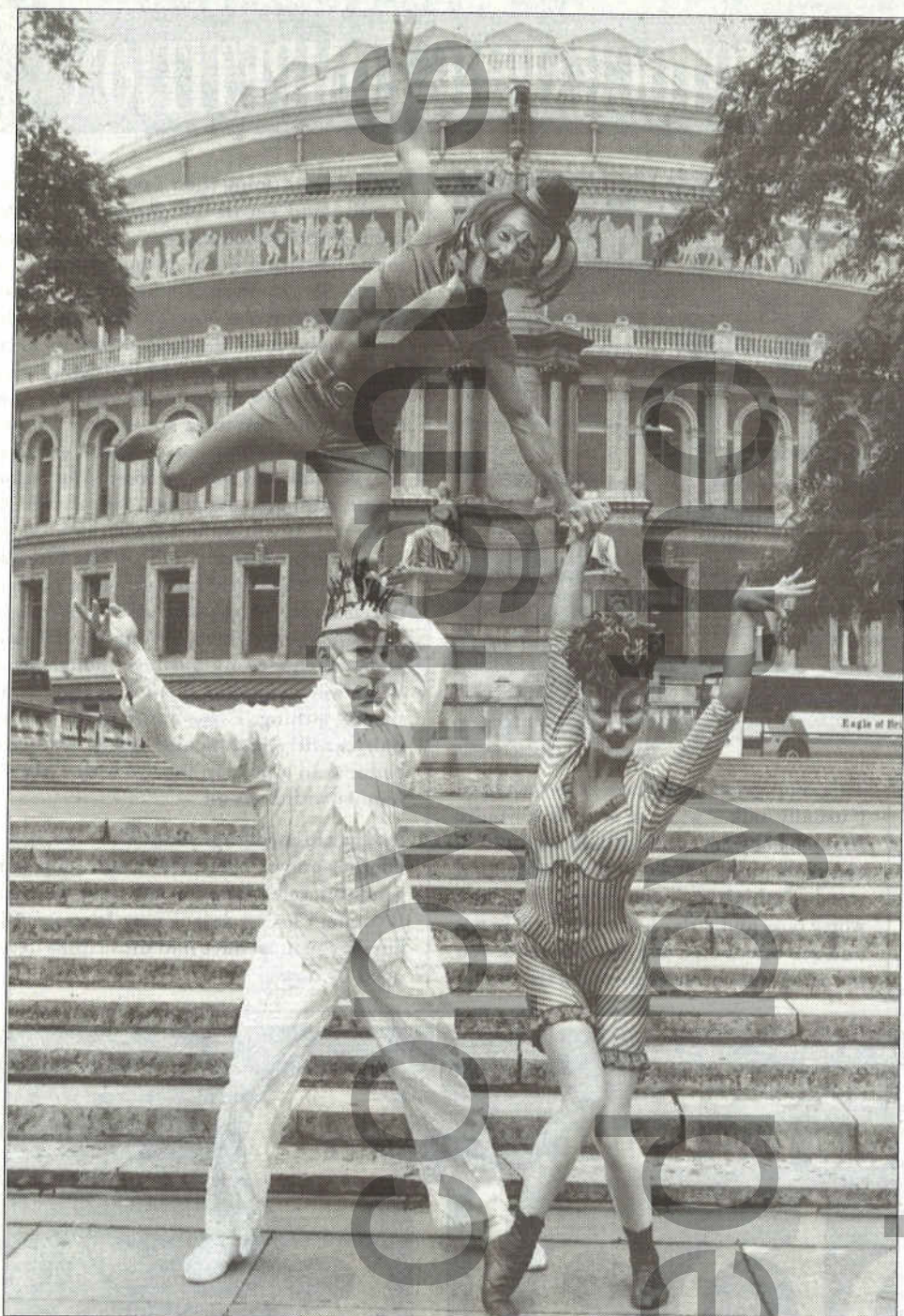
by Rob Dawson

A comprehensive and practical guide to 3 club juggling, designed to lead you through the entire gamut of tricks and techniques.

Available 15 December, 120pp A4 £12.50







Albert & friends. Cirque Du Soleil.

**Cirque Du Soleil** are the most successful new circus in the world. They are doing things that we in Britain can hardly even dream of. And they're coming to visit us soon. Read on, my friends, and find out why this is so very important for the state of circus in our country...

You may remember a brief reference to Soleil's show 'Mystere' in a previous issue of the Catch, and how it is what we would all like to do if we had a few million dollars to spare. Believe it or not, this was NOT an exaggeration: 'Mystere' did indeed cost *seven million dollars* to produce! So where does a bloody circus get that sort of money then? Well it all started way, way back in... errr... 1982.

The origins of the Cirque lie with a group of performers (yes, street performers!) from Montreal, by the name of the 'Club des Talon

Hauts'. Guy Laliberte (who is an Artistic Guide for the company today) was the fire-breather for the group. Within two years the *Cirque du Soleil* was founded with help from the Government of Quebec, and they proceeded to perform over 50 shows in the first three months.

Next year, they went on the road for the first time (all the way to, um, Toronto!). Next year it was a full tour of Canada; the year after that they crossed the border to the USA, receiving immense critical acclaim for shows in California (1987) and New York (1988). By 1990, there were *two* shows: 'Nouvelle Experience' which broke all previous box office records in its home town, and the previous show 'Le Cirque Reinventé' which went to London and Paris. You may remember it, if you're lucky. Since then there have been four more shows: 'Fascination' (a megaproduction of some 72 artists which toured Japan), 'Mystere' which is permanently in Vegas, 'Allegria' which is in the US just now, and

# SUN WORSHIP

*Best Circus in the World? We do say that a little too often around here (all part of the tradition, after all) but this time, it might just be true. Donald Grant has seen them already and, never a man to under-state a case, he thinks so...*

'Saltimbanco' which IS NOW IN EUROPE for 1995-1996!

So in just thirteen years, they've gone from being a group of Montreal street entertainers to a \$40 million *per annum* corporation. Their shows exhibit some of the finest skills on the planet, but also a quality of theatrical production, dance and staging which is rarely *if ever* seen in any sort of artistic production in the UK. But it doesn't just stop there...

What is important is that the population of Canada *love* Cirque du Soleil. You can rent videos of their shows from your local shop. The soundtracks to the shows, composed by Rene Dupré, not only sell well but have been known to enter the charts! At the interval, you can buy yourself anything from a Cirque du Soleil umbrella to a Cirque du Soleil embroidered leather jacket (popcorn is also available!) The hardest things to buy are usually tickets for the show itself, which are invariably sold out weeks in advance. For a country which has virtually *no* circus history, the Canadian public really put the British to shame with their enthusiasm. But maybe, just maybe, this could all change soon...

In 1996, Cirque du Soleil will be performing 'Saltimbanco' in London. I went to see it a year ago in Montreal, and was simply blown away. Apparently the ONE MILLION EIGHT HUNDRED THOUSAND other people who have also seen it in the last couple of years would tend to agree. And heaven forbid, maybe all those cynical members of the British public who think that new circus is a bunch of low-skill hippie rejects in a tatty old marquee, and who believe that spending twenty five quid to go and see some Andrew Lloyd Webber shite in the West End is a far superior 'art form', maybe the Cirque will open their eyes. The show will be in the Albert Hall, for a start...

Go and see it, for goodness sake. If you're not in the neighbourhood, then bloody well travel to the neighbourhood. It is without question one of the finest circus shows, one of the finest *SHOWS*, you will ever see. Miss it, and you'll maybe never know why public opinion towards circus is set to change next year.

'Saltimbanco' shows "for a limited season" from January 5. Tickets from £22-£35 (oops!) on 0171 589 8212.



# FLASH! THE *CATCH* PHOTOGRAPHIC COMPETITION



LUNIS - '96 Unicycle Championship

The *Catch* leads the way in juggling/circus/street performance photography - but we never realised by how far! By the looks of the entries for this year's photographic competition we already know and use all the good photographers in the field (Adie), and there apparently aren't any more of you out there.

This is of course even more utter tosh than I usually talk - what it is is that you're frightened by the excruciatingly high standard of the photography in this journal and you don't think you'll live up to it. But don't worry boys and girls - buy some back issues and see where even the giants started: you too can do embarrassingly-posed sessions of

your friends doing their favourite fire-club routine and get in the papers. The *Catch* photographic competition is your passport to the jet-setting world of the International Circus Set: London, Gothenburg, Lisbon, Sheffield, Norwich, Newton Abbot... It's also your passport to the best shows in town. Tentpreneur supreme Philip Gandey has given us - and we're going to give you - free tickets to the two most spectacular touring shows to hit these sceptered (who said septic?) isles all year, coming soon to an enthusiastic audience near you (that should include you, if you want my opinion), yes we mean *Cirque Surreal* and/or *The Chinese State Circus*. The winner gets four pairs of tickets for any show anywhere, which means you can take the object of your secret desires and their chaperone and have enough mates sit between you and them that they won't suspect a thing. Three runners-up get two pairs each, which is also many mega-tads better than a poke in the eye with a big red banner with bells on.

And just to encourage you still further, here's another one of Nick Cobbing's jolly-dam-good unicycle piccies to show you what can be done. Closing date is now **January 5th**. Surely you must have had those films developed by now....

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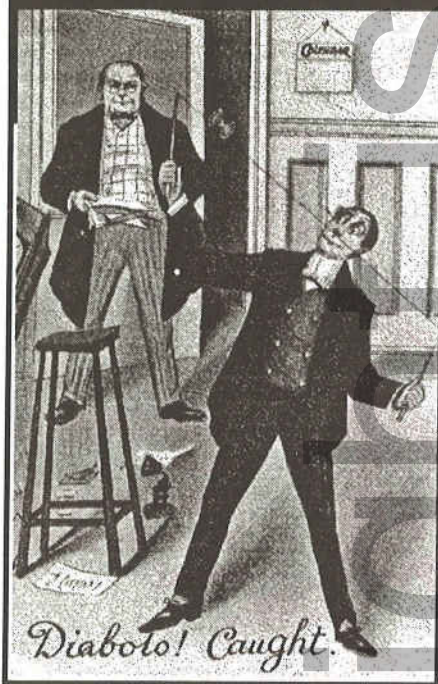
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# CAPTION CONTEST



I'm SAD. I don't mean sad as in "a fat man just fell off a Unicycle onto my budgie", i don't even mean sad as in compulsive balloon-modeller, i mean like in Seasonally Affected, er, Afflicted, er Addled, something, Disorder, Distemper, Disraeli, oh i don't remember but i heard something about it on the radio. It means you get all wound-up and wound-down in the autumn and it's not your fault. No-one else appreciates this as much as i do, mind. "Cheer up!" the glamorous young executives at the *Catch* office carol relentlessly. "My my, you are in a mood today", they tut as i slam the door with *diabolo* on and the sign falls off.

The cat's got more of a sense of humour than i have today. Perhaps it helps that *he* wasn't out with three Bulgarian Strongmen last night. But that's it! What a clever editor i am. *The Cat* can judge the caption contest, then. We sort the entries into a pile and within half an hour *Tigger* the *Catch* feline affairs correspondent has hidden three of them under the filing cabinet, scratched up three more, been sick on one and is sitting on one more on the desk, immune to any attempts to budge him off. In the way of cats, this is obviously the winner (if we ever get the use of it again). In the way of this competition page we have to run through some of the more fish-smelling entries first to give you some idea of the sort of thing we have to deal with every day from you lot. Here then are the results with additional comments from Tigger himself.

Our hearts go out to the friends and relatives of Clark Greasley of Tunbridge Wells Juggling Club, in fact Tigger set up a piteous yowling when he read "So that's how spaghetti is made!" - Clark doesn't even remember the brand-name. Barnaby Voss of Leamington has a nice colour printer but that's about it - this was one of the ones Tigger took the time to tear up. He only chewed the corner of Graham Clack of Heidelberg's entry, but that's the most attention he's going to get from us this time - and Luke Jugglestruck is in the magazine far too much at the moment so we'll go no further with *him*, will we Tigs?

Being a cultivated cat, Tigger was sympathetic to Mr E Nunan (what's the Mr E?) "I'm sure you're better with the *Diabolo* than Tony Blair, PM, but will that really matter to the electorate" but had gone to sleep in the corner before he'd finished reading it. Nog's fax smelled of

kippers which accounted for some initial excitement, but "Diabolo! Caught in Tory Love Triangles" soon dampened any enthusiasm. How dare you. At least Tigger has some respect.

He was, however, extremely taken with the entry from Simon Farrow of Houghton-le-Spring - 'Butler: "Hey Pusface, here's your mail!"' though after some deliberation we decided it was speciesist. I tried to argue the merits of Flash Frankie from Basingstoke but not quite for "Ere! I knew it! This string's warped!" but Tigger wasn't having any of that absurdism this afternoon - he's a down-to-earth cat especially if he can kick it around the place thoroughly.

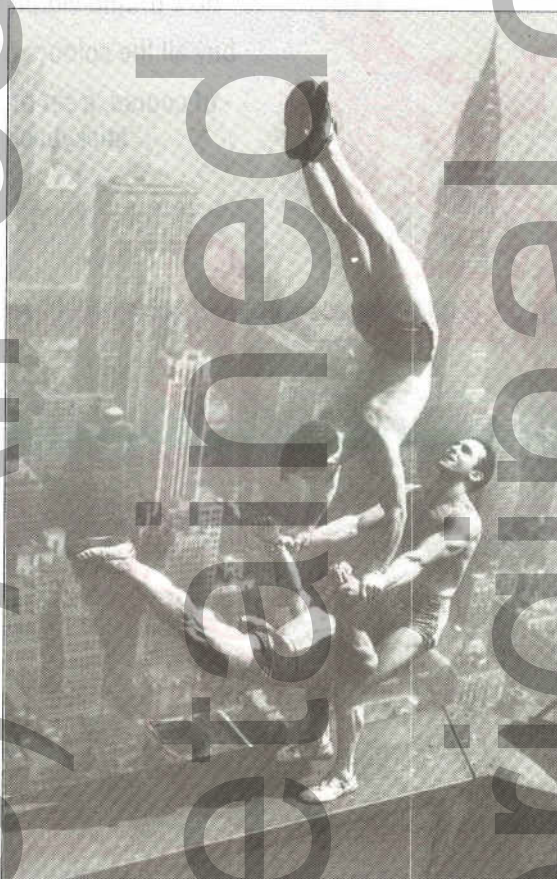
Of course we had more than our fair share (what's fair about this? nothing!) of nose-piercings, nasal floss and childish bogie humour. Notable among these was Gonzalina "Real Name" Great, but only for offering "love, hugs, kisses, hot sex & foolery" which we're not influenced by in the slightest, no sir, not in a letter, anyway. "This nasal floss is amazing, sir, just look at the size of this one!" crowed Humito & Psylocibe, and they nearly won a prize for it too, pipped to the post after the Committee for Public Decency (aka. The Chew Magna Mums) decided it was only the sort of thing that appealed to small boys (like H&P, presumably). They did agree with Tigger on the frankly-just-as-stomach-turning Nick Knight the non-Trekkie from Reading (what else is there to do in Reading?) caption "Todd draws the waiter's attention to a hair in the Aromatic Crispy Duck", but Tigger has always enjoyed playing with Ducks, that must be it. Anyway Nick wins three packs of magic cards which should presumably be mysteriously appearing in his props drawer any minute now!

Were there any justice in the world, Clare Huxley of Cardiff would have won something for "Look out fat bloke, there's a piano falling onto your foot!", but Tigger's a capricious

creature and preferred Ian Dodds of Dewsbury's 'The Head peered round the door and noted with disgust another new teacher trying to impress his pupils', which wins Ian an utterly wonderful **FYREFLI Stainless Steel FyreStik**, electro-polished forged steel fire devil-stick with *Fyrefli*'s unique fuel cartridges for longer and more efficient life, the lucky feller. Mind you, after all that stuff about garrotting butterflies he obviously needs something to keep his mind occupied. Plus there's a dead sparrow from Tigger for you.

So what was the letter Tigger was sitting on? When we'd eventually bribed him to get up with a large saucer of Bailey's, to our alarm we discovered it was another entry from Pete Rayner of Portsmouth, who won last issue as well, the blighter. Don't worry, we'll probably forget to send him his prizes anyway. What prizes? Only yet another ultra-covetable **Fyrefli FyreStik**, the sunuva, plus the original of the postcard itself, donated by that maestro - nay - guru of the diabolo Todd Strong himself. Thanks Todd. It's a shame we had to give it to Pete.

But Tigger insisted - gave my leg a fistful of claws when I suggested anything else. It must have been the way Pete noticed the Policeman hiding behind the door. It must have been the straight-to-the-point 'Old Man: "You're a crap entertainer, why don't you go and edit a magazine or something!" (who does he mean?) - 'cos it can't possibly have been Pete's parting suggestion that this was in fact only part of the card and the rest of the card, as well as presumably featuring a picture of our favourite little girl grown up somewhat, included the full caption: "Sod the Diabolo! Caught VD from your daughter". No, can't have been that. Cats don't go for medical humour, they're too refined. Pity we can't say the same for everyone else...



So where are we now? You tell us! Do it convincingly with a ladleful of lafts and you could win a selection from the world-beating **Butterfingers** book catalogue, as seen tastefully laid on coffee-tables in the most salubrious of households and peeking out of designer rucksacs the world over. The first prize is the Club-tastic **Charlie Dancey's Compendium of Club Juggling**, reviewed glowingly elsewhere in this publication and not even published yet (tho' still in the shops for Crimbo, we understand). Second there's the hardly-less-essential **Encyclopaedia of Ball Juggling**, also by that CD chappie, fully-illustrated with everything you need to know and a good number of entertaining asides that luckily you didn't need to know at all. Third up there's the Kid's Party Number One, the **Usborne Face Painting Complete Kit** which includes book of methods and ideas and paints, ie. everything you need to start off apart from infinite patience and endless child-pacifying devices. Butterfingers Books Blimmin' Brilliant, that's what we say down at this end of the competitions page. So will you.

Just get us the gen by, ooh, January 5th, and the goodies could be yours and the envy of your friends also. American readers please note that we *do* have a fax machine so that those complaints about how long it takes and missing the deadline cut no ice with me, sonny. At least it gives you something to do over the holiday. We have only your welfare and sanity at heart, as usual. Get those grins going!



use stage-lights  
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do a promo vid on the space shuttle - at Zero-G  
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employ  
someone to  
pick up their  
drops



have a trick named after them in your favourite juggling book series

have their own festival

get *Cirq Soleil* to do their kids' parties

actually be able to afford to run that mobile phone

actually be able to afford to get into *durastilts* or bubbles

actually be able to do all the courses & go to all those conventions - Hawaii, Oz, Vegas - we list in *The Catch*.



Of course, we don't do *The Lottery*. No - we give all our £1 coins to buskers, don't we... But if we did, well it's about as likely as anything else on that game that sooner or later there'll be a juggler winner - I mean we just know some of the more spooky ball-manipulators use psychokinesis. So how will you spot the juggler lottery-winner, then? **Robbie** has got them penned down. Look for these tell-tale signs. S/He's the one who will...

# IT COULDN'T BE YOU...

buy a big top to camp at Glastonbury

buy *the catch* back issues deluxe binder collection - hand-painted collectors numbers, enquire for rates

- hey! better still we'll sell you the mag - a snip at, ooh, £5m.

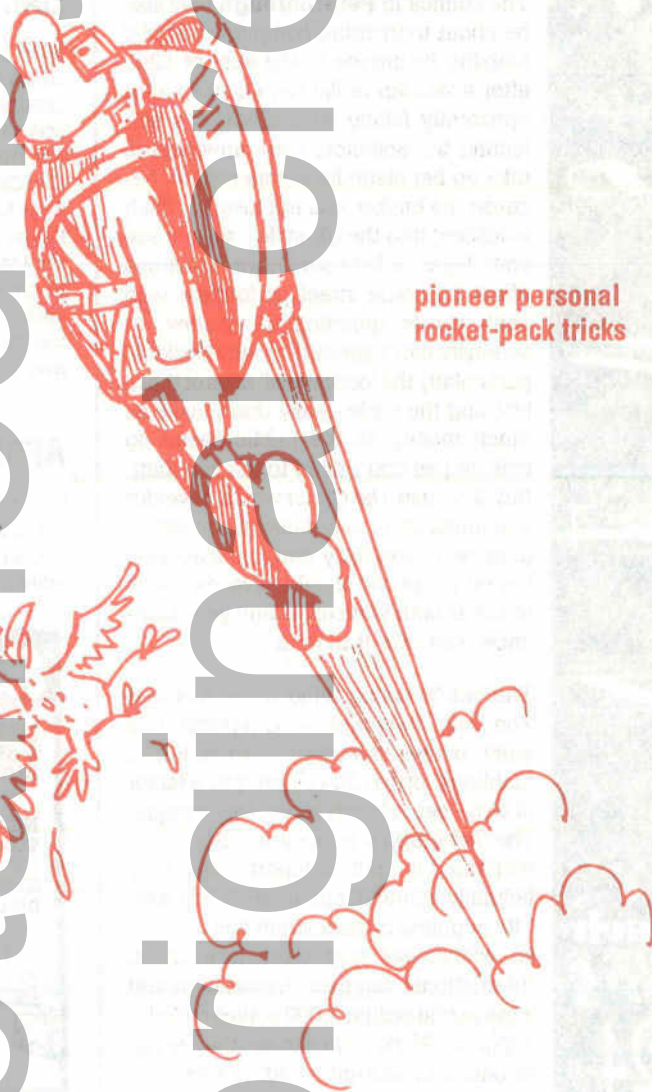
employ a famous bodyguard/bottler/glamorous assistant (someone really good value like *Skate Naked*)

employ a stunt double (trick double) for shows

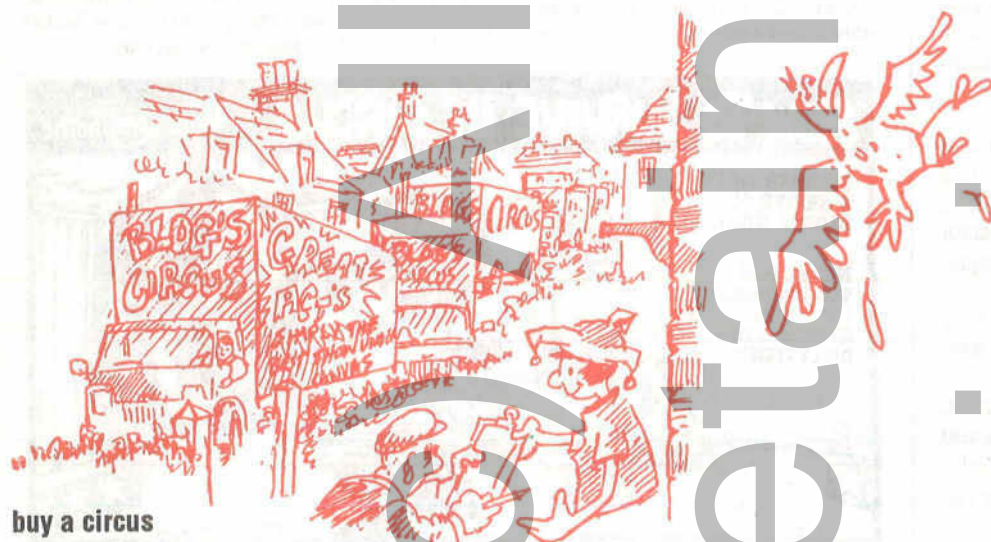
pay *Cosmos* to do their UV show - no-one will be able to tell, honest

give up juggling and do something more interesting

no... just think how many spare sets of *The Catch* you could buy with all those £1s... bound to appreciate in value... much better bet!



pioneer personal  
rocket-pack tricks



buy a circus



# NEWS

## BUSKERS - A LIABILITY

Further news on the **Stratford-upon-Avon** £500 busking permit and associated regulations, which have led to an appreciable decline in street performance in this popular town, comes to us from our man on the spot *Wolly the Clown*. Apparently matters (which had got rather heated) in Bancroft Gardens, the park with the one remaining street entertainers' pitch, have cooled down somewhat [*it's the time of year, innit -d*], and the councillors show signs of softening. Wolly himself has had useful correspondence and conversations with the Council Officers in charge of such things and they seem a lot closer to an understanding of the lot of a street performer. This is, as usual, not the same thing as persuading the council itself, ie. the councillors. There does seem to be some chance of a reduced fee, maybe paying per day rather than the full whack for the season. In addition there is now talk of compulsory *Public Liability Insurance*.

The council in **Peterborough** may also be about to institute compulsory Public Liability Insurance to the sum of £2m, after a woman broke her kneecap after apparently falling over a busker's collecting tin. Solicitors were unwilling to take up her claim for compensation because the busker was not insured. Such a descent into the US-style "sue me sue you" legal racket could have disastrous effect for some street performers who can't justify spending the money, or seriously can't afford it - many buskers, particularly the 'occasional' ones or those learning the trade, really don't make as much money as the public seems to believe [we don't need to tell you that]. But of course *The Catch* would never for a moment deny that those of you with a genuinely potentially-dangerous act who perform in public should have insurance to cover both yourselves and your audience. You owe it to both.

The one amusing thing there was that *The Daily Telegraph*, who reported this story, overestimated the cost of Public Liability ("up to £200 a year") by a factor of two - see ads this issue, for example. *The Telegraph's* general accuracy was confirmed in another report where they helpfully pointed out to their readers: "Its (juggling's) fascination has become so widespread that there is even an International Jugglers' Association and a magazine selling 3,000 copies called... *Jugglers' World*." Nice to see they're up-to-date and well-informed as ever.

## WHAT A LOTTERY THEY GOTTERY

Street Surrealists Supreme **The Natural Theatre** won the Lottery the other day - a grant of £354,599 towards the purchase and refurbishment of the Widcombe Institute, a historic building in Bath last used as an Evangelical Christian School, to make the offices / storage space / workshops / rehearsal & occasional performance space / laundry [???-d] / meeting room for which they have been searching for several years. With an additional £50,000 from *Bath City Council* and a similar sum from the *Foundation for Sport & The Arts* (withdrawn because of delay in other funding but hopefully reinstatable), plus £20,000 they've raised themselves, they're getting there at last - after only 26 (cor!) years of having no rehearsal space and with everything else scattered all over the place. It is hoped that other groups will be able to use some of the facilities - if all else goes to plan they should be open come September '96 - and the opening party should be worth catching too.

## SALISBURIED

Plans to take the **1997 British Juggling Convention** to Salisbury have been scuppered by a dastardly Tory plot ...well sort of. Local Government Reorganisation has meant that the Leisure Officer on the City Council, with whom the *CunningStunts* crew had been working on the project, is no longer in post and won't be replaced - and they can't fire up anyone else on the council to give them the same level of support and enthusiasm. It is hoped that one of the other bids for 1997 (Oxford?) can be reactivated - over to you!

## AFRI-CAN!

Well they haven't actually left yet, but the news is that **Earthcirc**, the dance-circus tree-planting/performance [*simultaneous?* *what a performance!* -d] group founded by

members of **Swamp Circus**, are *definitely* leaving for West Africa by the end of January, some more of the necessary finance having materialised at a crucial moment. Any more would be received more gratefully than you can imagine. Ring 'em on 0114 256 0962 if you want to help.

## BOOKED

Gearing up early next year is **The Circus Directory 96**, you know, one of those books you pay to be in and then hope events organisers have on their desks when they're planning that big gig. If you want more details you'll just have to ring 01422 311782 or wait till they take an advert out.

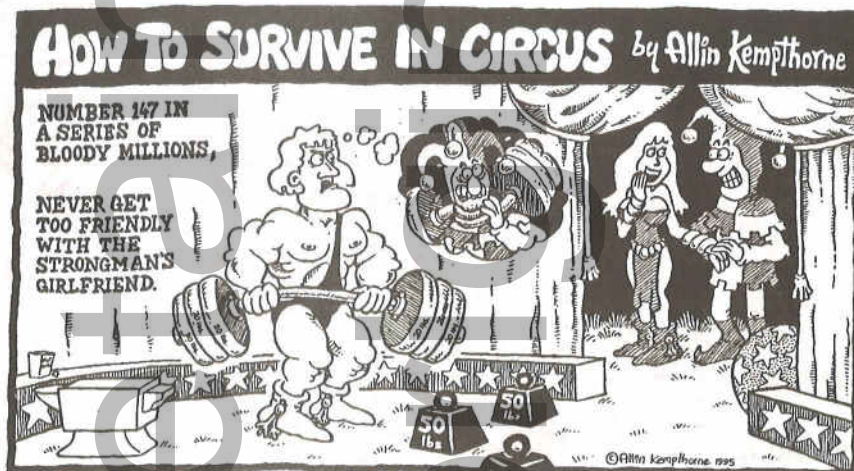
## VIRTUAL BALLS

Also saving on advertising are our dear friends **Circustuff**, way away in Fife - but since it came with a whole lot of useful and exciting material about next year's British Convention (see *Catch This Events*) we'll let them off. Apparently the latest and brightest new thing on their World Wide Web site is an *Astro Balls* page with full tech. spec & diagrams. Next time you're bored near a computer, it can be accessed at <http://www.demon.co.uk/circustuff/astro/>

As to what's become of *The Catch* on The Web, as we were promising months ago, well your guess is as good as mine...

## ...MADE IN HEAVEN

Our Cosmic Correspondent tells us that **Jim & Anna**, aka. **Cosmos**, did the old exchanging UV rings trick in front of suitable witnesses the other day [*they got married - down-to-earth d*]. We can't think of any new wedding-night glow-in-the-dark jokes - aren't you lucky? Congratulisticsations, anyway.





# CATCH THIS - EVENTS DIARY

Jan.7-11 IJA Winter Juggling Festival, Las Vegas US

Jan.26-29 4th New Zealand International Juggling Festival, Trafalgar Centre, Nelson, South Island. NZ\$50 (also day rates) + accom (ask 'em!). One of the sunniest cities in the Southern Hemisphere in the midst of their summer, everything you could want from a convention for jugglers & unities, plus clowns, mimes, magicians, ventriloquists, acrobats, contortionists, puppeteers - anything in "human circus". Their extending a special invitation to those of us in the frozen Northern hemisphere, pointing out there's plenty else to do and many other events once you've hit that side of the world - see rest of diary. I think they're doing it to wind us up - my guess is I'll be finishing the next issue of this magazine in shivery yUK. Bah! Write PO Box 1201, Nelson, NZ, tel. (0064) 25 48 74 76, fax (00 64) 35 48 87 07.

Jan.? Second Lanzerote Juggling Convention

£300 (-ish) for a week inclusive of all air fares from Britain, airport taxes, accommodation costs, travel insurance, and convention fees) Buffalo Chickens, 23 St. Leonards Road, Gillingham, Bradford BD8 9QE

Feb.10 Pittsburgh Juggling Festival Carnegie Mellon University (US)

Feb.10/11 Mondo Jugglefest VII Minneapolis AND St. Paul (US)

Feb.11-18 12th Hawaiian Juggling Festival Spencers Beach Park on the Big Island. Hawaiian Tours, Live Music, Workshops, Whale Watching, Dolphin Swims, Kayak, canoe, Sail, Sun, Sea... maybe some juggling too. Registration/camping costs \$150 before Dec.31, \$195 after, optional 2 meals a day for another \$150. The beach park is also reserved from Feb.10 for those who want a longer stay. Don't you just wish?! Be realistic! Demand the impossible! Do it! Euro registration & Information contacts Stevie G & Suzie Q, Imbisbuhl Street #156, 8049 Zurich Switzerland, (0041) 1 342 4804, fax 04\*7.

Feb.22-24 Hobart International Buskers Festival Hobart, Tasmania (Oz)

Feb.23-Mar.17 Adelaide Fringe Festival - special invitation to International street & busking artists - write now to Adelaide Fringe Inc., Lion Arts Centre, Cnr. North Terrace & Morphett Street, Adelaide, South Australia 5000, tel. (+61) 8 231 7760, fax 5080, e-mail fringe@adelaide.dialix.oz.au.

Feb.26-Mar.4 5th Tasmanian Circus Festival Lone Star, Golconda

Apr.12-14 British Juggling Convention, Crammond, Edinburgh.

Moray House College, Crammond, on the outskirts of Edinburgh overlooking the Firth of Forth.

Setup day Thursday Apr.11 1996, Convention Fri.12-Sun.14.

3 gyms, games hall (24 hours), dance studio, workshop space, video room, traders hall and Bed & Breakfast accommodation. Adjoining van and camping area. Adjoining entertainment area for food/beer/live music big/little tops.

The boys and girls are really going all-out to show they can do the best ever BJC - this makes it something to look forward to big-time!

\* Parade with bands, carnival heads and local groups along Princes Street in the heart of Edinburgh, beneath the castle rock, followed by games in the Amphitheatre of Princes Street Gardens.

\* A public show in the ring of the big top - including aerial acts.

\* Live music and ceilidh (Scottish partying) on Friday and Saturday evenings.

\* Workshop timetable in convention package as you arrive! Still room for spontaneous workshops too, they insist.

\* Professional crèche and a children's show for children.

\* Springboard Award - the Catch/Beard ladder to stardom for uppity smart kids. More details a'coming.

\* Science Festival - going on in the city at the same time. BJC organisers want to try and integrate the two - computer simulation, maths of juggling, net connect, etc. Any ideas? Get in touch!

\* MUni race

\* Rail concessions/party rate? We're looking into it!

Pre-registration form in the next Catch. If you can't wait (or for Science Fest stuff), hassle Stewart Hutton, 83 Uist Road, Glenrothes, Fife, KY7 6RE, tel./fax (01592) 620711, Email bj96@circustuff.co.uk. Web address http://www.demon.co.uk/circustuff/scotconv/

Workshops contact: Johnny Hopper (h) 0131 228 2354 (w) 0131 650 6833 Email johnny@festival.ed.ac.uk

Parade/music contact Marion Kenny 0131 669 3686 (hi marion)

Catering/boozing contact James Soper 0141 946 9332

Show/whisky contact Donald Grant 01333 340233

First bit is performers masterclasses and general get-together held on the festival site - courses limited to 30 people.

Mar.2/3 Circus Festival Probably Adventure Bay on South Bruny Island, Oz.

Mar.16/17 Brussels Circus School Juggling Fanatics Convention

Mar.16-17 Tejas Juggling Festival, Denton (Sat) and Dallas (Sun), Texas, US.

late Mar.1996 The Canberra International Buskers Festival Oz

Apr.5-7 20th Isla Vista Juggling Festival California.

Apr.19-21 2nd British Acrobatic Convention, Greentop, Sheffield.

NOTE DATE CHANGE! Workshops including comedy acrobatics, trapeze, corde lisse, trampolining, tumbling, acrobalance and the dread teeterboard, plus acro-weighted cabaret show. #1 was superb by all accounts. One for the diaries for sure...

Jun.sometime! Festival of Fools 20th Anniversary Melkweg, Amsterdam. Essential!

Jul.16-21 49th Annual IJA Festival, Rapid City, South Dakota US

Aug.5-12 World Unicycling Convention London. See Catch This Unicycle for current details.

Aug.17-24 19th European Juggling Convention Grenoble, France

Oct.11-13 Lodi Juggling Festival Micke Grove Park & Zoo (US)

After sending all details to The Catch, to put your convention or festival on the Internet get the info to Rupert.Voelcker@bt-sys.bt.co.uk or to Rupert himself by fax on 01473 644649 or phone 01394 278556 and he'll make sure they're entered in the JIS (Juggling Information Service) for all those people who are too busy with their computers to come out to conventions.

THE CATCH IS BI-MONTHLY!! 6 issues a year! Subscribe NOW...

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NB: Back-issues of THE CATCH #1 to #16 are still available at £1.50 each. Contact our office.



DEC - JAN 1995/6 ISSUE 17 VOL 1

CATCH THIS - EVENTS

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**Oddballs Oxford**  
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Auditions in England January/February 1996.  
 Diploma Course commences late spring 1996.

Fees are charged.

For more details contact: Verena Cornwall, Manager,  
 ZACA, 174 Stockbridge Road, Winchester,  
 Hampshire. SO22 6RW. England.  
 Tel: (01962) 877600 - Fax (01962) 868097



# CATCH THIS - GIGS

Catch  
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## GANDINI JUGGLING PROJECT

'...And other curious questions'

Sean and co's third show, still breaking the bounds of what you can do with movement & manipulation, with Sean Gandini, Kati Yla-Hokkala, Lindsey Butcher, Alix Wilding, Jeremy Robbins, choreographed by Gill Clarke. If you haven't seen them before, well, shame on you! If you have you'll know why you should make the effort to do so again.

Jan.15-19 Residency, Docklands  
Feb.1 Ashcroft Arts, Farenham  
Feb.2 Uppingham Theatre  
Feb.8 Taliesin Arts Centre, Farenham  
Feb.9 Aberystwyth Arts Centre  
Feb.13-18 The Tron, Glasgow  
Feb.28 The Junction, Cambridge  
Mar.6 Richmond Festival  
Mar.11-14 Residency, Frome  
Mar.14 Merlin Theatre, Frome  
Mar.15-17 Workshops, Circomedia, Bristol  
Apr.1-4 Residency, Warrington

The Natural Theatre  
*The Mad Hatter's Christmas Party*  
Dec.4-23 Rondo Theatre, Bath.  
*Street Theatre*  
...the business!  
Dec.31 Copenhagen

and coming next year to: Interlaken, Boblingen, Nurnburg, Costa Rica, Roskilde, City of London, Slough, Chalon-sur-Saône, Bregenz.

## PEEPOLYKUS

in *Squid*

Simply Brilliant - street theatre & circus skills come into the theatre.  
Dec.12 Bradon Forest School, Swindon  
More dates to be confirmed.

## COMMOTION

in *Don Juan*

Dec.1/2 The Platform Theatre, Haywards Heath  
Dec.6 21 South Street, Reading  
Dec.7 Ashcroft Arts Centre, Fareham  
Dec.8 Old Town Hall, Hemel Hempstead  
Dec.9 The Guildhall, Gloucester  
Dec.10 Theatre Hafren, Newtown  
Jan.12 Arts Centre, Aberdeen  
Jan.15 Jellicoe Theatre, Poole  
Jan.18 Taliesin Arts Centre, Swansea  
Jan.19/20 The Torch Theatre, Milford Haven  
Jan.25 Arts Centre, Newry  
Jan.30-Feb.11 BAC Main Theatre, London.  
Feb.15-17 Arts Centre, Jersey  
Feb.27 Tameside College, Ashton-under-Lyme  
Dates to come in: Oundle, High Wycombe, Liverpool, Abergavenny, Taunton, Bridgewater, Great Torrington, Paisley, Stirling, Edinburgh.

## REJECTS REVENGE

in *Peasouper*

Brilliant comedy / physical theatre / mime,

etc., directed by Bim Mason & a big hit at Edinburgh.

Dec.13-16 & 20-23 Komedia, Brighton  
Jan.15-17 Battersea Arts Centre (London Int. Mime Fest.)  
Jan.18 Ashcroft Arts Centre, Fareham  
Jan.19 Merlin Theatre, Frome  
Jan.20 Arts Centre, Harrow  
Jan.22 Community School, Pemberton  
Jan.23 Tameside College, Ashton-under-Lyme  
Jan.24 Rose Theatre, Omskirk  
Jan.25 Blackpool & Fylde College  
Jan.26 Allertons School, Northallerton  
Jan.30-Feb.3 Unity Theatre, Liverpool  
Feb.5 Hugh Baird College, Bootle  
Feb.6 Community College, Calderstones  
Feb.9-10 Theatre in the Mill, Bradford  
Feb.11 Phoenix Arts Centre, Leicester  
Feb.14 University, Plymouth  
Feb.22 The Met, Bury  
Feb.23 Arts Centre, Skelmersdale  
Feb.29 Old Town Hall, Staines.

Future dates in: Aylesbury, Grantham, Loughborough, Goole, Midland Arts Centre, Lincolnshire rural tour, Southampton, North Yorkshire, Nottinghamshire...

For details on the whereabouts of trad. circuses, including some like *Zippo's* that are well-worth your attention, you don't have to rely just on their flyposting skills - you can also ring the *Kingpole* (Trad. Circus mag) information line on 0891 343341. This is a premium (that means expensive) charge line, but doesn't waffle.

## one-offs

### CIRQUE DU SOLEIL

in: *Saltimbanco*

45 of them, 120 crew total, 750 tons of gear (£4.5million worth) in 35 trailers. *Spectacular* doesn't say it. Don't miss out. See page 19.  
Royal Albert Hall, London  
Jan.5 for "a limited season"  
Tickets £22-£35 from 0171 589 8212

### GREENTOP CIRCUS CENTRE,

Saint Thomas Church, Holywell Rd., Brightside, Sheffield S9 1BE tel. (0114) 256 0962.

Dec.15/16 7.30pm *Greentop Christmas Show* £3/£1.50 Sheffield Youth present the fruits of their labour - proceeds to Brightside Community Project and Greentop - help see in our first Xmas in the community.

Sun. Dec.17 *Greentop Christmas Party* £3 - games, food etc.

## SWAMP CIRCUS

in *Skyjuice*

Jackson's Lane Community Centre, Highgate, London, 0181 341 4421  
Jan.9-13 £7/£5/£3  
The Swampies' ambitious & visually-stunning show on eco themes, special high marks for the aerial & live music.

## ADESA CLOWNS

Mansfield Community Arts Centre  
Thursday December 14, 6pm, £3.  
Traditional African Artistry & performance come over from Ghana, lots of participation for kids. Ffi. 01623 653309.

## cabaret

### THE CIRCUS SPACE CABARET

Coronet Street, Hoxton, Hackney, London N1 6HD. Bookings on 0171 613 4141 Fax 0171 729 9422  
Serious fun! Often sold out in advance. 8/8.30pm start except Dec.31. Come in costume!

Dec.9 Paul Tonkinson (comedy)/Heir of Insanity (acrobalance)/The Bastard Son of Tommy Cooper (sword-swallower!)/Swirly Girly (rope swing)/Lynne (cloudswing)/Kevin Copstein (compère) £8/£6

Dec.23 *Ultravision* (UV)/Concussion (aerial duo)/Theorem (hairdressing?)/Ben Jennings (3-ball)/Judith Hoffman (Cinderella)/Gaynor & Lolly (acrobalance)/Danny (compère/storyteller). Fairytale theme £8/£6.

Dec.31 Earl Okin (comedy jazz!)/Ed Byrne (brill comedian)/Higher than the Sun (utterly ace aerial trio)/Gary Cobain (DJ). Time theme, £18/£15 9pm-3am.



Jan.12 *Corky & The Juice Pigs* (buskers gone mental)/Jeremy Robins (slippery when wet/faun)/Heir of Insanity (UV balance/doubles trapeze)/Peepolykus (physical comedy)/Dr. Stewart (compère). Underwater Theme, London International Mime Festival thingummy. £9.50/£7.

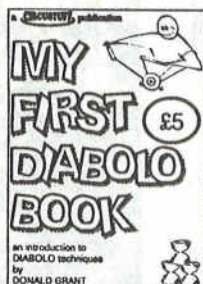
Jan.13 as 12 without Peepolykus  
Jan.14 as 12.

Jan.26 *Corky & The Juice Pigs/Ultravision/Heir of Insanity* (doubles trapeze, fire swinging)/The Tramp (specialist puppetry)/Tuyo/Ed Byrne. Gangster Theme £9.50/£7

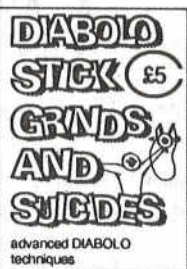
Jan.27 as 26  
Jan.28 as 26 without Corky...  
Feb.10 Valentine programme TBA  
Feb.24 programme TBA

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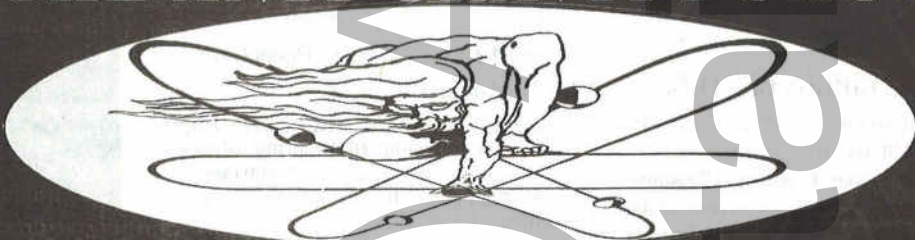
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Next course starts May 1996, auditions around the country in Jan./Feb.

## CIRCOMEDIA

Academy of Circus Arts & Physical Theatre, Bristol.

Unit 14, The Old School House, Kingswood Foundation, Britannia Road, Kingswood, Bristol BS15 2DB

Based in the refurbished premises of a Victorian school in its own grounds, Circomedia offers professional training with particular emphasis on the integration of technique training with performance, attracting students from Japan, Sweden, America and Europe, as well as Britain on to their One Year Intensive and 11 Week Foundation Courses.

## FULL-TIME PROFESSIONAL TRAINING COURSES 1996

one year course Sep.25-Jun.27 £3125

foundation/introductory courses

Jan.8-Mar.29, Sep.25-Dec.96 £1200

## SHORT COURSES

Feb.10 Devil-stick & Staff Manipulation with Philip Bögli plus Club Swinging with Ben Richter £25/£20 concs. each day.

Mar.2-8 Clowns, Eccentrics & Fools with Bim Mason & John Lee - two masters! £250/£200

Mar.9/10 Numbers Juggling with Haggis McLeod £50/£45. Few better...

Mar.9/10 Choreography for Skills and Routines with Helen Crocker £50/£45

Mar.15 Ball, Rope and Ribbon Manipulation Kati Yla-Hokkala 6-10pm. £20/£15.

Mar.16/17 Dance & Object Manipulation with Sean Gandini £30/£25.

Mar.16/17 Mask Using for Performance with Bim Mason £50/£45

Mar.23/24 Mask Making with Bim Mason £50/£45 +c.£5 materials.

Mar.18-22 The Fool with Franki Anderson 20 years artist & teacher, this course is for the experienced. £250/£200

Mar.23/24 Rigging and Make-Your-Own Safety Belt/Harness with Jonathan Graham £40 + c.£20 materials.

Apr.9-13 Easter Intensive Trapeze & Tightrope with Jackie Williams, both £60/£55.

Apr.20/21 Storytelling into Performance with Tina Noble £50/£45.

Circus Taster Weekends with Jackie Williams & Marc Parrett

Feb.17/18, Jun.1/2 £50/£45.

## WEEKLY SESSIONS

Trapeze with Jackie Williams: Beginners, Elementary, Intermediate

Tight Wire with Jackie Williams: Beginners, Elementary/Intermediate

Both also available as twice-weekly 'fast track'. Book from Jackie on 0117 947 7042

Juggling Club with expert tuition from Rod Laver (of Gentleman Juggler fame). Every Wednesday 7-9 £2.50. Ring Rod on 0117 977 3028

Acrobatics with innovative director Bim Mason Tuesdays 7-8.30. Ring him on 0117 947 7288

Spring classes start Jan. for 11 weeks

## THE CIRCUS SPACE

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

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THREE MONTH INTENSIVE Jan. 1996

## WEEKLY CLASSES

Trampoline, Tumbling (all levels) Acro-balance, Juggling (Tues 7-10pm £3), Juggling/Uni/Tightwire (Sun 7-10 £3), Static Trapeze (3 week blocks, Sunday afternoons, £21), Flying Trapeze (3 week blocks £24), Swinging Trapeze, Cloudswing, Web, Kids After-School Classes.

## SKYLIGHT

Circus Arts Training Education Performance, Broadwater Centre, Smith Street, Rochdale OL16 1HE

Tel. 01706 50676 Tel./fax 01706 713638

Our regular sessions are:

Circus Club 7-9 Mondays

Youth Circus 4-5.30 Wednesday (2 more sessions from Sep.)

Trapeze 9.30-12.30am Thurs. (ring for confirmation)

## SHORT COURSES

all 10.30-4.30 unless stated

Dec.9 Family Circus Day. Adults (£10) accompanying Children (£6)

Dec.10 Circus Skills Introduction (adults) £10.

Jan.28 Trapeze Introduction Cath Rushton £11

Feb.20-Mar.26 (weekly, eves) Movement - Dance with Circus Justine Marsh £15 6x2hrs.

Feb.3 Acrobatic Doubles Jacky Sysum £11

Feb.4 Aerial Doubles Jacky Sysum £11

Feb.10 Pyrotechnics Dave Chadwick £8+£10(materials)

Mar.2 Family Circus Day £10/£6

Mar.3 Club Swinging Anna Jillings (Cosmos) £10

Mar.9/10 Cloudswing Rachel Nitz (Exponential) £22

Mar.17 Circus Skills Introduction £10

Mar.24 Build your Street Character with Artizani

TBC. Mask John Wright 3days, £40

## NORWICH CIRCUS CENTRE

194 Nelson Street, Norwich NR2 1DS 01603 613445

Ongoing courses in most topics, including all object manipulation, acro, clowning, puppetry, mime, physical theatre trapeze at all ages and levels... SkillSwap Sundays - junior club from 2.30-4.30, others 5-7.30. Costs £2/1. Forthcoming courses in *Mime, Mask & Physical Theatre* and *Tightrope*, contact them for details.

# CATCH THIS COURSES

## GREENTOP COMMUNITY CIRCUS CENTRE

Greentop Circus Centre, Saint Thomas Church, Holywell Rd., Brightside, Sheffield S9 1BE tel. (0114) 256 0962, Fax 281 8350.

Classes in Yoga, jazz dance, mime, mask, acro-balance, tumbling, juggling, rope-work, aerial and technical skills. Write for a leaflet on courses and to join the mailing list.

Regular Workshops:

Tuesdays 7-9 Adult juggling - serious skills for all abilities £2.50

Thursdays 6-7 Mime techniques from Lecoq and Decroux with Brett Jackson £2

Contact them for spring Weekly Classes programme.

## YORK JUGGLING CLUB

With the Cosmos Jugglers

Every Tuesday 7-9pm, Priory Street Centre, York

Autumn 1995 Workshops at the Juggling Club in the coming weeks:

Every week Beginners Juggling Lesson at 7.15pm

Dec.12 4 Ball Juggling - Jim

Dec.19 Club Passing - Jim

Dec.26 NO CLUB - Priory St. closed.

## WORKSHOPS

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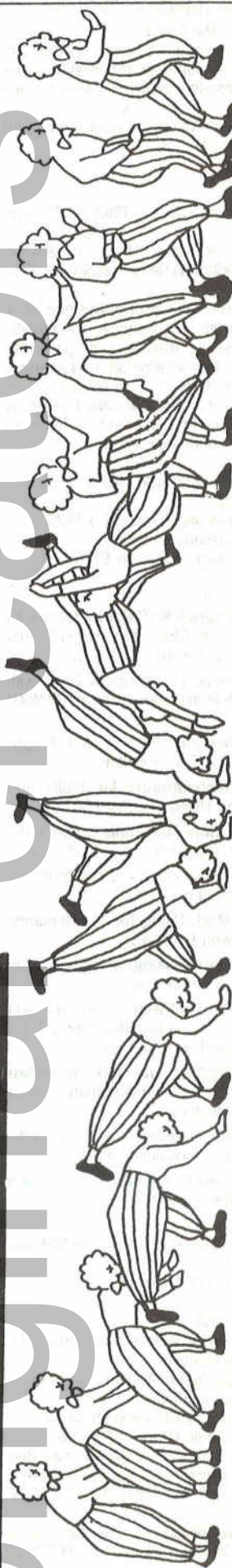
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## UNICYCLE HOCKEY

In 1993, unicycle hockey was on the way up. It seemed that it would only be a matter of time before it became an Olympic sport. We were on top of the world. We, the LUNIs (London's unicycle hockey team) had become British Champions and the finals had been televised. We even got to sit on Paula Yates' bed at *The Big Breakfast*!

Then the whole sport rode into a series of obstacles. Some teams found that travelling to a tournament every month was just too much effort, with venues ranging from Leeds to Cardiff and Hastings. So we divided into three separate regional leagues, but only the South East league continued to hold regular tournaments. Key players left several teams. The once-great Bristol *Freaks* team seemed to disappear completely. Things looked grim.

Well, now we have turned the corner and the coming year looks like being the most exciting year for unicycling that this country has ever seen!

## THE YEAR OF BRITISH UNICYCLING 1996

1996 has been declared *The Year of British Unicycling* by the *British Unicycle Hockey Association*, the *British Unicycling Federation* and the *International Unicycling Federation*. Throughout the year there will be many events designed to raise public awareness of the fun and fulfilment you can have on a unicycle. [cue the usual cheap jokes -d]

The year will open in Hastings with a special uni-hockey tournament designed to encourage new players. Sides will be chosen on the day with the aims of making as fair a contest as possible and mixing established teams up.

Later in the year there will be an attempt to beat the record for riding all the way from Land's End to John o' Groat's on a uni. Michel Arets, who currently holds the record (jointly with Mike Day) of fourteen and a half days, reckons that it should be possible to knock more than a day off the time. "We were not very organised last time," he said. "I would like to do it again before I get too old."

If you want to prove that you can keep up with Michel, regardless of age, then contact me. I may even think about taking part myself (if I can find a VERY comfortable saddle!!!)

The main focus of the Year of British Unicycling will be ... <fanfare> ...

## THE WORLD UNICYCLING CONVENTION 1996

The World Unicycling Convention 1996 (otherwise known as *UNICON VIII*) will be the first time that a World Convention has been held anywhere in Europe. It should be the largest gathering of unicyclists you have ever seen (you *are* going to be there, aren't you...?) The

# UNICYCLE REVOLUTION! UNIs

*Just when you thought it was safe to go back into the Sports Hall, Peter Philip chronicles the fall and rise - fall and get up bruised but unbowed - of organised unicycling in Britain.*

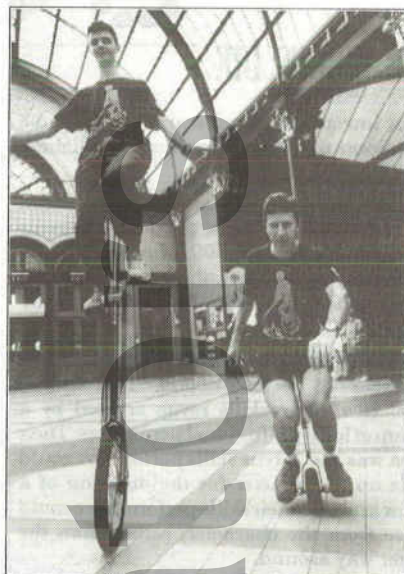
convention will feature racing, hockey, basketball, artistic events, off-road unicycling and workshops of many kinds. Exhibits will include unusual and historic unicycles and the DM Unicycle Laboratory. There will be a public show, a showcase for some of the extraordinary one-wheeled performers attending.

All of the previous seven UNICONS have been held in either North America or the Far East. The *International Unicycling Federation* (it does exist - really!) is responsible for promoting unicycling throughout the world and for ensuring that a UNICON takes place every two years. As John Foss, the IUF President says - "UNICON VIII will be a turning point in unicycle sport; the place where East meets West in organised unicycling. This event in England will be the focus of a unicycling explosion in the UK and Europe." [are you paying attention at the back there? -d]

Many of the main events of *UNICON VIII* will take place at Alexandra Palace, making up a *Festival of World Unicycling* on the weekend 10-11 August 1996. Alexandra Palace provides excellent facilities as well as being a spectacular setting both in terms of the building itself and the views over London.

There will be a week of events (5-12 August) for participants in the convention at a site in, or near, London. We had hoped to be able to announce the venue here, but unfortunately negotiations are still continuing. Contact me to be added to the mailing list for details and an application form.

Personally, I am looking forward to seeing some astonishingly good riding. The downhill gliding race (both feet off the pedals) will be a particular highlight [!!!!], and another will be taking part in some fiercely competitive unicycle hockey with teams like the LUNIs and the newly re-formed *Freaks* taking on the mighty Germans (among others) in the big-



Uni ups & downs. Pic. Nick Cobbing

gest *World Unicycle Hockey Tournament* ever!

See you there!

Peter Philip  
UNICON VIII Coordinator  
22 Nelson Road, LONDON N8 9RU  
tel./fax 0181 341 7587

Email: peterp@foe.co.uk : WWW <http://www.foe.co.uk/foe/staff/peterp>

## HERE'S MUD ON YOUR FACE

Much chortling up in MUni-land and much gnashing of teeth in the big boys' game of *The Polaris Challenge* (Mountainbike Orienteering, for those who have just tuned in), when the indomitable but no less definitely certifiable Duncan Castling & bro Andy beat no less than 176 teams of two-wheeler (indexed multi-ratio freewheelable etc.) technicians, on their brand-new 26" *Pashley* prototype MUnis. 11 hours solid pedalling and 50 miles of severe up-and-down later, A&DC could still walk, which is an advance on previous years, and were uttering the usual imprecations/threats in the direction of anyone else who might be thinking of coming out - including Roger Davies and his carbon-fibre dream Uni which convincingly trashed Castling at their last meeting but thought better of showing up this time. "Maybe carbon fibre doesn't like getting wet? Possibly *Aradite* can't stand heights?" continued Duncan, but at this point we cut to something more interesting, viz. -

## UNICYCLE HOCKEY NEWS

*Hackney Hokey-Cokeys* Uni Hockey Tournament, Dec. 10, 10.30 start at Homerton House School, Urswick Road, Hackney. All-Heams welcome, 5-a-side, £12 registration. Contact the fragrant Mr James Plungers on 0171 729 5013.



## Catch

## REVIEWS

## DIE, CIRCUS, DIE

Your intrepid reporter, searching the globe for events of circusy significance, alighted recently in Indianapolis.

Where? Indianapolis: a middle American city of a million souls, previously famous only for its annual 500-mile motor race, Dan Quayle, and the authors Kurt Vonnegut and Michael Z. Lewin. But now the birthplace of 'Die, Circus, Die'.

Springing full-grown from the loins of the two-year-old *Secret Cabaret*, 'Die, Circus, Die' is a circus-skills revue created by a group of local professional performers. Their idea was that circus skills performers could take on a character for the duration of a show and that their skills-performance could arise from the character, rather than the other way around.

It's not that notions of this kind haven't been developed before, but these folks worked it out for themselves. *The Archaoses* and *Cirques Surreal* don't make it to the Indianapolis. Indy is so isolated they haven't even heard of *The Catch*!

'Die, Circus, Die' is an antidote to sweets-for-the-kiddies circus. The first act, Twinkle the Happy Clown, is straight from the *Yellow Pages*. He is clubbed to death with a baseball bat.

"But I know a way to make him OK again," Abercrombie the Ringmaster says to the

audience. "If you believe in clowns. Do you believe in clowns?"

But the audience's collective belief is insufficient.

Twinkle remains deceased and his head (oh, all right: a pumpkin representing his head) is posted on a pike for the rest of the show. Other heads follow.

The clowning and juggling are taken on by the sociopathic Krembo and Jeery. Andrea, the hermaphrodite, offers partial evidence as to how he/she can fuck him/herself (it's a circus for the 18+). Dead Pao's whip slices cigars protruding from parts of his own body, and prunes roses held by Tara. In her own right Tara is the *Princess of Pane*. Her act is an ecstatic wildside walk on freshly broken glass.

The revue unites earth (the glass), wind (the whip), water (Twinkle pissing his pants), and fire. "Fire eaters used to be considered gods," Abercrombie tells us. "Do you want to see a god?" Pity about that clown sneaking up behind him with the lighter...

Before the short stage show barkers urge to view such sideshow delights as the goat boy, the Louisiana Dogcatcher, and photographs of some of PT Barnum's 'freak' performers.



The curious can also have "votre future" read by Andrea.

The 'Die, Circus, Die' group includes Dylan Roahrig, Bart Simpson, Elliot Feltman, Rick Northam, Michael Morales, Tara Mead, Andrea Merlin, and Scott Soltermann. They hope to tour and Bart Simpson (his real name, I was assured by Tara, but is that her real name?) can be contacted at 749-D Woodruff Place East Drive, Indianapolis, Indiana 46201, USA.

Meanwhile they are opening some eyes in a part of America where the slit-lidded, disappearing stare still reigns.

Nils Doon.

Community Circus

Green  
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## CHINESE STATE CIRCUS

A lush late summer bright & stormy sky and salty breezy smell surround several trios of plain red flags fluttering over the sea-front at Southsea. They belong to the thirty-one acrobats from Changchun, on tour with eight musicians, one cook and one doctor. The tent was the one used by *Surreal* earlier this year, a good sized audience, families prepared to pay high prices for high class live action. New Circus take note...

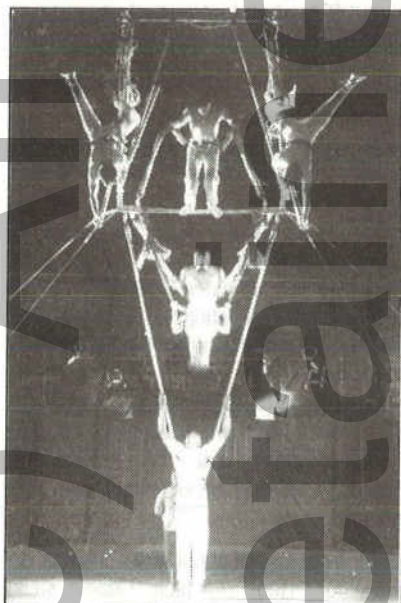


A gong signals the start, live music takes over from the tape, then a Greeting first in Chinese and then in monotonous English; bring on the first act - please... Big Banner Balancing with bells on, acrobats jumping all over the shop, catching the banners (more like telegraph poles) on their chins, foreheads, and behinds if need be. Chinese humour is generally represented in the 'link' characters, each a classic Chinese tale, like the Mirror Cleaners where one person mirrors the other's actions to great comic effect. The stilt walkers get themselves into a semi-*No Fit* routine, though of course this leads into the Russian Pole, used in this occasion not for dancing around but as a springboard for throwing a stilt-walker in high smooth somersaults.

If you've seen the Chinese before you'll be on familiar ground. The music is tremendous, clanking and stomping one moment then mellow, eerie, and mountainous the next, it can be scary

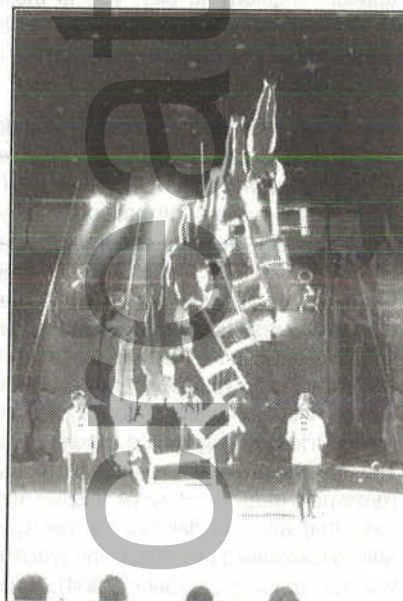
for babies all those cymbals and gongs. Even though the handouts proclaim an *all new* show (this refers to the all new cast), there's Hoop Diving, Dragon Dance, Jug Juggling, Lion Dance and much more still in this show from previous tours - thank Buddha. The Dragon and Lion dances always get a big oooo! and an aarr! and a Cantona from the children, deservedly so 'coz they are so cute and cuddly. This year also sees the return of the legendary Unicycle On A Globe! A 6' giraffe with a small wheel on a globe about 4'6" across, the girl tosses objects from her foot up to a catch in a bowl balanced on her head: that's riding one-footed, by the way!!! The details are excellent, if at times predictable, like the predominance of the colour red, or the tassels, or the spotters standing to order in their delicate blue overalls. Some of the costumes, notably the *Peking Opera* ones, must have taken months to make and hours to put on. And who minded when they needed two or three attempts to make a trick? It builds the tension and with the live musicians adding additional colour we get perfect timing at the apex.

The Bicycle Balance - two bikes, three people and at times 5 or 6 rings 20 foot up. Some rather snazzy plate spinning with up to 96 plates (so far as I could count) by a cast of twelve-ish had our photographer [whoozis, Aidie? -d] pleading to be allowed up into the rigging to look down on the spinning black-centred plates to take a snap, or was it to check if there were mirrors hanging around? At one point a girl spinning 8



plates while standing on the shoulders of another girl also spinning 8 plates goes into a headstand on another girl's head who is also spinning 8 plates!

There is a massive 7-person Chair Balance to top off a series of chair stacks, very precarious, and although the top three were wearing safety wires you trust there was slack. If you see it, pay special attention to how the girls dismount after the balance. I wonder if a balance like this ever comes crashing to the ground, somehow I doubt it. Even when the lights went out during the second half of the matinée due to



a thunder storm, and we watched under halogen work lights until the end, the show kept us on the edges of our clichés, I mean chairs; at the end there was a standing ovation.

The highlight of this year's show, one of the very many, were the *flying elastics*. I shall not try to describe the effect, you can imagine what fun can be had on a bungee, well the Chinese go too far - as usual. They have three flyers looping round a trapeze-type platform hung centre stage, spinning so fast they simply blur. Whereas *Surreal's* bungees were slow, graceful, and filled large amounts of space, these are fast and concentrated to a spot. Whatever will they think of next? Bungee club passing probably.

You can't match the Chinese for style. Theirs is unique. You should never get tired of seeing them.

*The Sandman*  
with pics. by Adrian John



# BALLS

## THE DIABOLO FROM A-Z

### Mister Babache

ISBN 2 940065 10 1

*paperback, 96pp £6.95*

available from Butterfingers

Welcome to the wonderful world of the Diabolino family, courtesy of Mister Babache. Various members of this cartoon tribe take you through a range of diabolo techniques beginning with starting, correcting and throwing, through to juggling 4 diabolos. A clapperboard icon appears regularly to alert you to those moves featured in the already available 'Diabolo Folies' videos. Smart promo there Mr Babache.

You do get a lot of tricks for your 90-odd pages. The inane grinning of *Arlequin*, *Birdie* and *Jumbo* began to irritate me (I exempt the charming and modest *Christal*), but I couldn't fault the accuracy of the graphics. Don't be put off by the jokey format - this is a serious book for the diabolist. 'Suns' (Round-the-worlds), 'tricks with sticks' (grinds), suicides and a variety of knots and cradles are amply covered and there are a number of obscurely-titled related tricks to engage the adventurous. The illustration and explanation of the renowned 'magic knot' were so clear and easy that my non-diabolist partner was able to complete it first time (hint: practise without spinning the diablo first). Hints and tips are given throughout the book by a rather sanctimonious bespectacled bird of some description. The twitter of experience? Text accompanying the illustration is sparse but sufficient enough to gain a basic understanding of the moves. The book even gains from its translation into English: Guy Heathcote and Brendan Brolly, for example, described as having "great and successful didactical energy" [p.7]. Silly me, I thought they were just very talented.

The latter half of the book concentrates on diabolo moves with 2 or more people and multi-diabolo juggling. Despite repeated attempts, I couldn't get the full 'Rocket Start-Up', an elegant move for beginning two diabolos. The problem appeared to lie in the double wrap-over instruction resulting in one of the diabolos hurtling towards my nostrils. Eventually I had to settle for the more familiar and successful method of wrapping one diabolo only once over the other. However, given the accuracy of the other tricks in the book, I've no doubt that this move will work with enough

practise (thanks to Sarah for demonstrating). Other essential two-diabolo moves are well represented, although those stupid expressions of cartoon ecstasy do not reflect the hard work and practice needed to accomplish the tricks.

There is enough material in the 'A to Z' to enable the "I can do some tricks" juggler to begin linking various moves into his or her own routine. Even the absolute beginner should soon be able to show off the easier tricks such as the 'magic knot' and 'cuckoo clock'. Whilst never as "breath-takingly shining" as Donald Grant [see page 7], Mr Babache's book is the perfect stocking-filler for the aspiring diabolist in your family. Just remember to make them practise outside away from the greenhouse. Especially the greenhouse. Which reminds me: when practising the 'umbrella', keep your sticks parallel and close together to prevent the diablo flying off the string and smash...

Humour, clear easy-to-follow instructions and reasonably priced. What more could a keen diabolo-ist want? Well, yes, apart from a life.

*Jock Mickshick*

## CHARLIE DANCEY'S COMPENDIUM OF CLUB JUGGLING

ISBN 1 898591 14 8

paperback 256pp £14.95

*Published by Butterfingers*

Out of the blue I get a call from *The Catch-*  
“Loved your piece on Vegas, would you like  
to review a book for us?” Er... “Yes it is quite  
big,” Er... “No, sorry, you’ve only got a week”  
Er... “We’ve got half an hour to catch the last  
post.” Only when I agree to do it am I told  
what the book is. Oh shit.

It arrives next day and, blimey! It's massive! However, it does say in the introduction "The last thing I expect any reader to do is to read it from cover to cover." I wonder if that includes the reviewer. Time is of the essence, it's a big job, and I decide to work my way through the whole book, having a go at each trick as it comes. Unfortunately, thanks to the alphabetical listing, the first trick is the Albert, so three days later I try a different approach. Just dip in anywhere and follow the (excellent) cross-referencing system and see where it takes you. Much more fun. And genuinely educational - now I know the names for all those tricks I didn't know had names.

But it's not just all about tricks. There's an entry for "Hup!" - which, Charlie says,

means "stop juggling, it's all gone horribly wrong," but we here at *What A Palaver* have been using "Hup!" for some years now to mean quite the opposite - on those long-day-shopping-centre-type-gigs, "Hup!" means "Start juggling properly - punters/bosses/bookers approaching!" But that's not a quibble, just an amusing observation - after all, it's only a word. There's a lengthy section by 'H' from Beard all about how clubs are made - all very interesting but perhaps just a little bit more information than I needed to know. The section on fire is generally very commendable and very useful for beginners, if maybe a little over cautious at times (a third of a second? Rob says "You wuss!" - but then he does use a freshly lit club, and yes I suppose he is stupid).

Anyway, what about the tricks? For those of you interested in juggling notation (personally I say "keep maths out of juggling"), then ladder, siteswap and causal diagrams are described and explained to death but, thankfully, used sparingly. Instead, Charlie's cheeky chappy cartoon character pops up regularly to try and demonstrate and amuse, sometimes bringing some of his pals along to help him out. Apparently there are between 700-800 tricks in here - I haven't got time to count them all, but just about everything is covered, though Charlie does stress it is incomplete - no doubt many jugglers will delight in saying things like "He's missed this one out". I'm not like that, so I'd say that this is as thorough and comprehensive as is humanly possible, and it is very cleverly aimed at every level of juggler, written with as much patience and consideration for the complete novice as for the 5-club flash gits.

So, I wonder, after the definitive guides to balls and clubs, what's next? *Dancey's Ring Cycle*, perhaps? Or how about something really useful, like "Impromptu juggling of available objects in the pub when it has just been discovered that you are a juggler and are forced to prove it even though you're far too pissed and you wish you'd said you was a plumber." [we thought of that one already - see page 37-d] Whatever, on the strength of *Zenith* and the Art of Pattern Maintenance", may I suggest, Charlie, that you stick to non-fiction in future.

In a nutshell, if you're the type of person who loves and buys books like this, then you'll almost definitely love and buy this one. I must admit that I'm the type of person who practices speed-reading every time I pop into a juggling store, but this week has been fun, even inspirational, and I'll be sad to see the book leave the house, but it is only a proof copy and no doubt someone at Butterfingers will read this, and etc. etc. Please.

*Ian Adcock (of 'What A Palaver!!')*



## BROTHERS IN ARMS

Er, no... this isn't about us itinerant types taking up cudgels and rakes and implements of destruction - even in the interests of self-defence. We're talking three arms here, as seen on the *Vander Brothers triple Wheel of Death*, at present the only one of its kind in the world - tho' even as I write the plagiarists are out there trying to copy it.

Even so, I don't think there'll be too many of these devices littering the planet. Standing 50 feet high, the wheel is too big for mere Circuses - it wouldn't fit in the tent. A smaller prop would need smaller cages or it would look wrong and work differently... The 'brothers' (they're not really...) [you don't say? -d], Wayne, Mark and Paul were happy to talk showbiz with me on a balmy summer's evening in Shropshire.

We're not used to seeing a third man up there. His extra weight, the extra power he provides, creates greater speed - and his presence creates an illusion of the thing spinning even faster. The extra arm created some technical difficulties too. Wayne had the idea while sitting on a beach in South Africa - lucky, lucky, bugger - but found that putting it into practice was harder than he first thought. Having designed and built the requisite number of bits, the whole then had to be assembled. The first build-up took 2.5 hours! Not exactly the speed required for shows... it wasn't the act which needed practice!

The Wheel made its UK debut at Glastonbury this year, tho' they've already tried it out on European audiences. They still haven't explored all its possibilities and are expanding and improving the act all the time. I saw the wheel on its third outing, and what a breathtaking, sweaty-palm inducing, bum-clencher of an act it was! (The fact that all three of these guys also happen to be breathtakingly gorgeous possibly helped a little. I really must take time to read my own article on *Sexism and the Circus...*)

As you have probably gathered, the Triple Wheel has made relatively few appearances this season. During the week, the boys had another job to do! Still performing on the wheel of death,

this was your bog-standard prop with only two arms, two men, and many miles between gigs. On Monday they played Pwllheli, on Tuesday, Minehead, on Wednesday, Bognor... yes, you've got it, Skegness and Ayr filled in the gaps on Thursday and Friday - and then they took whatever bookings came their way on the weekends. Oh boy! I'd forgotten what the Butlins circuit can do to a person.

I hated Butlins. It *may*, of course, have improved. Twelve years ago it was still very much in the 'Hi-De-Hi!' mould, and very basic. At one time, any performer worth their salt - and one or two weren't - underwent a sort of baptism by fire at one or other Camp Butlitz, usually as far as possible from home.

It was an odd sort of place to cut one's teeth - always assuming one had any left at the end of the season - a cross between a working-men's club and a crèche in flock wallpaper and Lametta curtains.

The staff chalets had something akin to pebbledash, on the inside no less, to ensure no-one slept easy in their bed, and the old "Bing-Bong! Hello Campers!" was broadcast especially loudly to rouse the brain-dead. Being late for a shift was a serious offence, as was playing a radio in one's chalet, being caught in a chalet occupied by the opposite sex, drinking or eating in ones chalet... er, the list is endless. I remember the barbed wire on the top of the perimeter fences pointed both ways... an image which haunted me for years. Every so often the staff newsletter would carry a story of a happy couple who'd met while working for Sir Billy, had continued their romance seasonally, until, a decade or so later, they eventually tied the knot in the Butlins camp chapel (they all have one), with chalet maids forming an arch of mops in attendance. I have a hideous suspicion that their honeymoons - always assuming they were allowed to take a day or two off - were spent at the Butlins hotel in Scarborough.

Every Sunday morning I would stand sweating before a huge plate glass window with the sun beating through it, serving salads (each one constructed to a precise formula) to blue-rinsed old dears while 'Edna and her Electronic Organ' (!) entertained them with an interesting "cocktail of music for all". The old dinks just loved to sing along.

They liked us to sing along too. I built up a very sad repertoire, most of which still lurks inside my head, only to pop out when I'm least expecting it. By Saturday night I was on my knees - serving kiddies' cocktails. Multi-coloured layers of Slush adorned with paper brollies, plastic monkeys and a cherry. Then Butlitz management realised you couldn't re-cycle the paper brollies. That's not 'shouldn't' but absolutely *couldn't* - while a plastic monkey abandoned on a table can be washed, a paper broly can't. Neither can it be reconstructed from its constituent parts, which are usually all that's left. By August they only got the cherry, and I think those were possibly on fishing line, to be reeled in for later use.

Aargh! That's so GROSS!! Can I really be that warped? Listen to any old stagers and I guarantee they'll swap horror stories of Butlins and Theatrical digs. One day I'll be like them. Or maybe I am already. Think it's time to go.

◆ ◆ ◆  
"I'll be seeing you in all the old familiar places..."

Or even,

"Some enchanted evening, you will meet a stranger..."

...which just happens to be the latest message in a series of letters addressed to yours truly from someone who wishes to remain anonymous.

No, my luck hasn't changed - rather fortunately, in this case, since the letters (I use the term loosely) are of an increasingly unpleasant nature. One suggested that the "Circus gypsy" might care to show a tad more respect for the "ones who did their homework", in an ungrammatical misquote from an article I published in October 1994. The actual line I used was "Tell you what, you lot do your homework and I'll take you all a bit more seriously - OK?" You will note that respect didn't enter into it. It still doesn't. I have never openly criticised anyone's viewpoint - it's the way in which that particular point of view is expressed which I so mercilessly slag, which will be the reason you sent me the dead rat and the razor blades, hey boys?

Watch this space, fuckwits. You might learn something - if only how to write English...



## EUROPEAN JUGGLING ASSOCIATION

Jules writes to say that he's decided to make the EJA contact address c/o *The Catch* office: PO Box EJA, no less. That's nice of him. And he promises I'm not going to open the mail. That's nice too. This is presumably because Jules spends so little time at home - or does he keep getting thrown out of his houses? Or is he moving into the pigsty?

He further writes that tho' Göteborg didn't make any profit, it didn't make a loss either, and so paid back all its loan to the EJA. Well done James & the *Snoböllen* posse - and well done to the UK jugglers & naked Abba dance team.

He further further writes an entertaining account of the Portuguese Convention. But he sent the same account to *Kaskade* and, my dear, that simply is not done. Well there was some nice gossip about Adrian John acting ungallantly with young ladies - but since *nothing at all actually happened* we'll leave him to explain that on his own sometime. It does however point out that the Lisbon Convention was an event-and-a-half at which it was a crying shame not to be - endless beer, dancing, dijeridrumming, and juggling. Hearty pats on the back, then, for Harry, Craig, Roo, Michael, Joao Senna, *Chapitô* (Lisbon Circus School), and *Loucomotivo* ('crazy idea train'), the Portuguese Association of New Circus, the jugglers & convention organisers. Next year's festival is timed to coincide with a lunar eclipse and is a MUST! Details when we have them!

## INTERNATIONAL STOP PRESS

**Skate Naked** are officially **The World Busking Champions!** Yoko Ono (we're sure it's the same one) wrote and told us about the **Busking World Cup** in Shizuoka Province, Japan. Someone else told us the World Cup was worth £500,000. Begging letters to Skate in Furs, a boat, somewhere in Bristol Harbour, Bahamas.

A bystander commented:

.. ふんどう(?) - 丁、坊主頭(?) の異様なふたり組。ただのアクロバットの力わざだと思ったら大間違い。アッと驚く絶妙のバランス芸を見せたり、お尻に火花をはさんで逆立ちしたり、見るもの決して飽きさせない一流のエンターティナーなのです。"

## - CONTACT -

### BJF - BRITISH JUGGLING FOUNDATION

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

### JTF - JUGGLING TRADE FEDERATION

Where? Who? Contact Susi Oddball!

### 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)  
c/o PO Box EJA *Catch* Office.  
Dave Meah (Scots contact)  
1F1 34 Drummond Street,  
Edinburgh EH8 9TY

### IJA - INTERNATIONAL JUGGLERS' ASSOCIATION

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

### KASKADE - EUROPEAN JUGGLING MAGAZINE

Gabi & Paul Keast  
Annastr. 7, D-65197 Wiesbaden,  
Germany  
Year's Subscription £12.00

### OZJUGGLE

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

### NEW ZEALAND JUGGLING ASSOCIATION

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

### CIRCUS FRIENDS' ASSOCIATION

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

### FAIRS & FESTIVALS FEDERATION

27 Kells Meend, Berryhill, Coleford,  
Gloucestershire GL16 7AD

### JUGGLING INFORMATION SERVICE

<http://www.hal.com/services/juggle/>  
Info to: Rupert.Voelcker@bt-  
sys.bt.co.uk or by fax on 01473  
644649 or phone 01394 278556

## CATCH CLASSIFIED AD. RATES:

under £50 FREE!! £10  
for 50 words.

CONTACT JAN at  
The *Catch* Office  
Telephone:  
(01275) 332655

### gigs

**NEW CIRCUS CABARET** at Greenport, Sheffield seeks enthusiastic cabaret organisers and radical new acts on physical theatre, comedy, dance & speciality acts for 1996 programme. Info NOW to Greenport, Holywell Road, Sheffield S4 8AS.

**WENDY FAIR MARKETS**, the largest private market operators in the UK, are inviting buskers & street entertainers to perform - no cash from them involved but a substantial & exclusive captive audience. They have weekly or even several-times-weekly markets, some even indoor, at Liverpool (Aintree), Hemel Hempstead (Bovingdon), Corby, Chertsey, Ealing, Buckingham, Beaconsfield, Rhoel (West Glamorgan), Saint Neots, Swindon, Wadebridge and Wembley Stadium. Ring 01895 812233.

### Jobs

**NEW CIRCUS IMPRESARIO** Swamp Circus Theatre - we are looking for a manager for an exciting new project with our littlebigtop, taking an acrobatic clown show to venues in the UK & Europe. We need an experienced responsible person with a good sense of fun and a love of the environment and touring. Ring 0114 281 8350.

**ALTERNATIVE COMMUNITY** of artists in HAWAII looking for one or two person(s) interested in working in exchange for free accommodation - primitive living conditions in bamboo huts. Work is basic: Grounds Keeping, Lawn Mowing, Weeding etc. Experience preferred but not necessary. Must be juggler/club passer. Preferable for the months May-June. Write to Stevie G Imbisbuhlsr. 156, 8049 Zürich Switzerland.

### For Sale

**JUGGLING FROGS** Colourful amphibian Friends, sand-filled for juggling, being inanimate they have NO objection to being tossed in terrifying trajectories, or making excellent paperweights. £9.99 (inc. P&P) for three in Combat, Bold or Jazz! Seven Wonders, 12 Walton Drive, BRADFORD BD11 1JW. Also available geckoes, Mice, Turtles.

**THE JUGGLING CATALOGUE** 8 pages, full colour with everything from fire wick to software. If you can't get it from your local juggling store call Beard Direct on 01422 843672 from anywhere in the world. E-MAIL (Local): 101371.443 @ COMPUSERVE.COM (World Wide Web) [HTTP://WWW.ECLIPSE.CO.UK/PENS/BEARD](http://www.eclipse.co.uk/PENS/BEARD)

**150 JUGGLING BALLS & 3 medium-size Diabolos**, ex-workshop equipment. £50. Contact Rhubarb on 0181 870 8949.

**ABSOLUTE STUNNER** 5ft black sleek giraffe in very good condition. £120 (ovno). RT Dworok 01636 814629.

### Wanted

**TIGHT-WIRE/ROPE RIG** Portable, low-level, able to be dismantled & carried by 1 or 2. New/2nd Hand/design, all will do. Dundee Uni Circus Skills Society c/o Mark Richards 01382 204244.

**SOUTHEAST LONDON** weekend juggling club - 14-year-olds wants to join one. Where are you? Joe Miller, 0181 693 4544.

**FREESTANDING STATIC TRAPEZE RIG** - If you have one for sale or know someone who can make us one, please ring SALLY on 01273 844840 or JOS on 01273 474254. We are willing to travel and will consider almost anything! THANKYOU!

### Lost & Otherwise

**ADVERTIS** - we lost all the lost & found ads. Down the pub. You know, in the corner where we always sit. If anyone finds them can they lose them again please?



*Scoop! Party-pooping from 1-4 with Donald Grant, who somehow still gets himself invited round. Won't happen again.*

Yes, it's that festive time of year once more. Time to practise looking surprised as you unwrap yet another unicycle-shaped parcel. Time to try and figure out if it is possible to use fairy lights as diabolo string. But most of all it's a time to party hard'n'hearty. But party time for we jugglers isn't always plainsailing, oh no. There's crappy old children's parties: the ones you swore you'd never do again, no matter how much free jelly you get. Entertaining at office parties isn't much better (a bigger pay-packet, but bigger nastier children to deal with!) The worst of all, of course, the one I'm here to try and save you from, is social juggling at parties.

You know what I'm on about. You're happily chilling at a party: a few beers down, a fresh one just popped, chatting happily to intimate strangers. But the moment your hobby/profession is brought up, the fruit bowl is thrust in your direction and you are 'asked' to do something.

I've tried feigning ignorance by simply taking a piece and eating it, but unless you can polish off the entire bowl at high speed, it never works. Even if there *isn't* any fruit around they'll produce something else: tins of pet food, beer bottles, cutlery. Hell, just last week someone asked me to do something with cigarette packets! Refusal to perform will more often than not leave you branded a spoilsport. There are people in this world who seem to believe that because you have a fun job, you simply want to do it all the time. Beware of them.

Should you actually crumble and pick up the bloody fruit, well, you deserve all you get. The "how many can you do" brigade will hound you to the point of ultimate defeat. Fruit bowls *always* contain more items than you can possibly cope with. Even if you *do* somehow get both apples, both oranges and the mouldy half-lemon into the air, I guarantee that ball number 6 will be thrust gleefully in your direction. And it will be a banana.

These people have no shame. They certainly wouldn't let you drive their car or give them a root canal with so little blood

in your alcohol stream. Yet they will expect you to stand there (even that may be difficult in extreme cases) and entertain them with a precise display of hand-to-eye co-ordination.

Never fear, my friends, for I do have a few solutions of my own:

i) don't let them know you're a juggler in the first place. Make something up. An old friend of mine Neil can often be found pretending to be the skipper of a fine fishing boat.

ii) ask for a huge tequila before you start ("oh yes, it's an ancient Mexican circus tradition passed on by my old mentor...") Knock it back, then pretend to collapse unconscious.

Or collapse for real. The choice may not be yours to make.

iii) find someone else to hassle about THEIR profession. (There'll probably be an article in the next British Medical Journal about bloody jugglers hassling doctors about their tendonitis at parties!)

iv) If it's snowing outside, get them out there to show them your seven snowball cascade. They will huddle round close as you carefully mould your props. Sitting targets. The occasional good experience CAN happen with party juggling, I can't deny it. I'll always remember pulling a quick flurry of six tangerines through the haze while a trapeze artist friend of mine collapsed once more on her umpteenth handstand attempt.

But the bad experiences far outweigh the good. At least I think they do. It's all a bit hazy really.

Just be careful out there. Merry Christmas, and a Happy New Beer!





## GEEKMAIL

I see that on page 8 of this issue there is an appeal for readers to support their local juggling shop. This is a cause I have great sympathy with following the sad and untimely demise of 'Playing with Fire' in this fair city. Listed at the bottom are a few shops who have sponsored the advert (shouldn't the JTF be doing that?)

If this advert or something similar were to be run again in a future issue, I think it would be a good idea to also include the address of the World Wide Web pages which also provide addresses of juggling shops. Yes, I have a vested interest, I compiled said pages, and as such like to see them used. My pages (aka. The Jugglers Mall) are part of the Juggling Information Service (JIS) which is maintained by Barry Bakalor over the pond.

If all this sounds like techno-waffle, don't be put off, it is! There are sad geeks like me out there who have access to the Web who would like to know where to find the JIS. Also, there are an increasing number of people on the Web who get access through their schools and colleges (for free) who are not (necessarily) geeks.

Juggling Information Service: <http://www.hal.com/services/juggle/>  
 Juggler's Mall: <http://www.hal.com/services/juggle/mall/>  
 Ian Rutson  
 Bradford  
 mail-info@diabolo.demon.co.uk

*And there was I thinking that's what search engines (more techno-babble, sorry) were for... Does it make you any the less sad or geeky if you confess as much upfront? Or more? Whatever next - numbers jugglers confessing they ought to get out more?*

## "TO "THE POWERS THAT BE" OF CATCH"

This is a letter of protest on the late delivery of this issue Oct/Nov to the Mushy Pea Juggling Shop in Manchester.

My wife has been going to the MPJ shop since October 1st and only got the new *Catch* magazine today (16/10/95)

Also the price increase from £1.50 to £2 is out of order. I support *Catch* because of my interest in "REAL CIRCUS" the ones with animals in, but know in the real world there is a need for shows like Philip Gandey takes on the road, i/e *Chinese State Circus* and *Circus Surreal*.

It has been nice to read your magazine but for the future at £2 a copy I'll give it a miss.

*Derrick Londrigan*  
 Manchester

## ANOTHER DISSATISFIED CUSTOMER

I would like to complain about the price rise of *The Catch* as I can only afford

£1.50 bi-monthly. I am saving up for a Pashley Unicycle and it will take me a lot longer to get it now. A 5p or 10p rise I could afford, but not 50p! That's 33% extra!

Why has it gone up this much?

PS. Don't forget - not all of your readers are millionaires!

yours angrily

*Gary Ewen (age 13)*  
 Leicestershire.

*The price went up because we'd been holding it down for too long (cos we knew you wouldn't like it) and because of several rises in the cost of paper since we launched at £1.50 over 3 years ago. And the editor's predilection for sniffing silicon balls. Of course, if you all bought more magazines, say two copies each, we could keep the price down in future. As for delays in production, these are usually down to some of our dear and esteemed advertisers not getting the proverbial finger out - we can't go to print without them, so everyone has to wait. If I thought all our readers were millionaires it'd be a fiver a time like a shot...*

## SENSIBLE DEBATE CORNER

I am writing to you to get my two pennorth worth in to the argument on the animals in circus debate. Of course they should be in the circus, why? Because they bloody love it. If it wasn't for the circus, animals like lions, horses etc. would just be sitting around the house drinking cups of coffee and watching daytime television, and as for the elephants they would be hanging around street corners drinking bottles of cider and swearing at old people. I'll tell you that for nowt, mate!

*Tony "Snakey Hips" Hickson*  
 Colford, Dorset

## ANDROID INVASION ALERT!

This is not elbows, it is winge (anyway it is my thoughts send to you from heaven). I am the only famous Grog, having left my body many years ago, now feeling insulted by somebody named Jules Howarth, writing in my name in your magazine.

Well, being busy preparing a new show including Napoleon and Trixie, I needed a rest from paradise and joined the Julesropean convention in Göteborg.

Here are some thoughts from an old man:

It is lack of fantasy letting the same person comparing the shows every night, bothering too, giving no chance to other people, and too much power to one person, who cannot handle it. *[does he mean anyone we know? - d]*

Don't let the technical androids take over in conventions, because androids have no warmth, they think about every move, every word they let out, seeing natural behaviour as undesired, as childish. And androids are talking the whole professional gig market down, being so critical about other performers. When androids talked their own market down, having no jobs

themselves in their own country, they leave for other places like the continent and continue.

PS Androids always want to be perfect, this is the way to recognise them. This is also why they have no sexlives.

*Grog*  
 somewhere in Germany

*I've kept Grog's language intact - don't want to risk losing any nuances by quibbling over words: "lack of fantasy"? - brilliant phrase! As for the androids, well it's getting a bit personal around the last few sentences - are you sure you don't mean Americans?*

## PHEW WHAT A SCORCHER

We've had an idea for a new regular feature for *The Catch*, it goes something like this:-

You could call it "No publicity is Sad Publicity" or maybe "Hold the Front Page", or indeed you could call it whatever you want [how about 'What a Palaver'? - d], but the idea is that readers who are performers (pro, semi-pro, amateur, wannabe, whatever) send in a copy of any newspaper or magazine with their picture on the front page, because they are (a) genuinely proud of their achievement, (b) amused by it, (c) just taking the piss, or (d) they realise an opportunity to promote themselves shamelessly because, after all, no publicity is bad publicity, even if it is sad publicity [or, in your case, all 4 reasons - d].

To start the series off, enclosed is a picture of Rob Sim, of 'What a Palaver', naked from the waist up on the front page of *The Sun*. Or rather *Le Soleil*, the Quebec provincial newspaper, Sunday 13th August 1995, during *Les Medievals de Quebec*, possibly the largest medieval festival in the world.

Monomaniacs!! what, us??

*Ian & Rob*  
*What a Palaver*  
 Nottinghamshire.



*We were thinking of running a series of stupidities and utterly unfunny utterances from people's publicity leaflets - watch out or we'll start with yours! As for sad self-publicity addicts, well... But sheer cheek will always get you in on the letters page at least.*



## UNSOLICITED CONTRIBUTORS CORNER

As they drained the last dregs of coffee they got up onto the floor and started towards me. This time they had something heavy in their hands. I looked behind me... the kitchen hatch was closed and the toilet engaged... there was no way out. Quick as a flash it came to me, what had happened earlier when I started walking around the room? They all copied what I did. This might be my only chance. Things were looking really ugly so I picked something up from the floor and I threw it in the air. It landed in my other hand. I tried it again and people started to follow. "This is it," I thought. "This could be my way out of this mess."

By now the air was full of objects. Sometimes there was a suicidal crash as one of the things hurled itself to the floor.

That was only keeping one of the items occupied, and I've been in this business long enough to know what people do with bits of material stuffed full of dried beans. I had to get the other ones moving.

I tried throwing two bags in either hand; that didn't work so well - they kept on hitting in the middle. Perhaps if I threw one then the other... It worked kind of OK, so now we had two sacks of beans in the air, huh, but there was still one left.

If I could just get this one working then I could rest a bit easier. With just two bags being thrown they had time to think, and that was bad. I guess they needed to keep two in the air and the other ready to be on the move. Whatever I did I couldn't let them stop, things might get kinda nasty.

Bit by bit it started to work. First one then another started to keep the bag full of beans in the air. It struck me as one of the bags carelessly fell to the floor what it must be like to be tossed in the air and left to come crashing down onto a concrete pavement.

*Andy "Chandleresque" Thrassel  
Chesterfield*

*Andy (I hope it is he) apparently thought he was contributing a piece about a juggling workshop for families of the disabled to the annual report of the Community Arts project (Third Piper) he works for. Strangely enough, the style wasn't considered suitable. I've edited it a bit, but i'm like that when i see good writing, i have to muck it up.*

## IN INVERTED COMMAS

I am a student studying 'health' and as my final dissertation I decided to look at any benefits of juggling with regards to 'health'. The term 'health' could include psychological, physical and social aspects of juggling. I am already trying to discover whether juggling improves co-ordination reflexes, stress reduction, relaxation, self-confidence, etc. So far I have obtained some invaluable information and contacts from past issues of your magazine and the *Kaskade*. Could you print this letter in the next issue of *The Catch* in the hope that at least one reader can help me out!

*James Fletcher  
Fareham (01329 238137)*

*Think we did it this issue, James. Of course you're wise to point out that Catch back issues are invaluable sources of information on all sorts (did you see Issue 6? there's a good health article in that). Their also going to be extremely collectable so get your orders in now, attractive Christmas present, etc..*

## LETTER FROM AMERICA

Jackie Erickson and the Philadelphia Jugglers Club put together a great juggling festival, they do two a year now. The convention attracted over 150 jugglers, and the public show over 400 people.

*[Kit then gives us an exhaustive list of who did what in the show. Just to give you the flavour of Stateside shows, here's some of it..]*

Steve Athern did an enjoyable comedy bit solving the Rubik's Cube while balancing a long pole on his forehead. It took some time, but he did it! People were on the edge of their seats. I don't know about you, but I forgot how to solve the Cube some time ago. Two young jugglers, Kevin and Ryan Ozolins (10 and 11 years old) did a piece they called 'Duelling Jugglers', playing the tune *Duelling Banjos* and competing on tricks - a cute routine. Harry Kent was another young juggler (so many new young jugglers *[we know the problem -d]*). Harry juggled an orange, lemon, and apple. Of course, you know what he did with the apple *[No! -d]*. Here comes Bill Pierce. Bill did some good juggling using 3 balls and a tennis ball container. Greg Kennedy does routines with 5 objects. He comes out with the props, and simply holds up five fingers. 5 balls... Five fingers go up in the air again; 5 bigger balls, picked up, one at a time, straight into a juggle. He threw them off stage, one at a time; they came back on, one at a time. Geoff Way, while on a unicycle, slap kicked and reached down and picked up 5 clubs then cascaded. A wonderful juggler, Joann Swain, climaxed with some delicate multiplex tricks using 5 balls, then a seven ball flash. Larry Vee *[Vachsman]* is wild. He did a strange dance to the song *Eat It* (like Michael Jackson's *Beat It*), then juggled a head of lettuce, an apple, and a cucumber (you know what he did with the apple and cucumber) *[ah...-d]*. Then he juggled a unicycle and 2 basketballs. Next, he got on the unicycle and juggled 3 balls while spinning a ring on his arm and doing a hula-hoop around his waist. Then on a Rola Bola, he did a hula hoop once again, along with spinning a basketball on one finger, juggling 2 balls in one hand, and balancing a pool cue on his chin. Mike Le Roy does a nice dance routine with 3 clubs, Albert throws, Kickups, Mills Mess, all to native American Indian music. Then a ball spun on fingertip, a second ball on top of this ball and the two raised high above his head. He ended the act balancing a club on his forehead and juggling 5 more. Juno juggled a bowling ball, Gummy Bear & machete. Neil Stammer showed us that he has not lost any of his great juggling expertise, handling a

Write to:  
**Diabolo**

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

single stick with some surprising moves (you could tell he has had martial arts training), then a devil stick routine including spinning the main stick on one hand stick, but with the hand behind his back. Then a routine with 5 balls, 6 balls, and 7 balls. Greg Kennedy closed the show with two diabolos. A magnificent juggling weekend.

*Kit Summers  
USA*

*Only two diabolos? And after Donald showed you all the next moves?*

## IT MUST BE LURVE

Saw you there  
with your curly hair  
and charming smile.

Met you juggling  
Your laughter bubbling  
and shining eyes.

With graceful seriousness  
and childlike fun  
a vision in black  
the show's nearly done!

But I held back  
the heckle you lack  
hope to pass you someday  
from a blocky far away.

Yer, ello me ald darlens.

*Anon.*

*Having said I wouldn't print any more poetry unless it was as good as WB Yeats (sorry Sandie Phillips - yours was nice but really too long) really had to run this in the interests of making at least one person VERY EMBARRASSED.*

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**T**hey meet, usually at night, in remote halls and abandoned public buildings. The lodge, coven, or 'workshop' in their coded parlance, can consist of any number of members, though normally a magic number between 9 & 23. They adopt strange costumes & ritual wands, and can take the entire séance to complete the convoluted 2-person greeting, which initiates have likened to the Masonic hand-shake. Many groups accord special significance to the mystic one-wheel bicycle, or Universe-cycle, which is believed to signify their entire philosophy. Degrees of initiation are called 'balls', and can reach as high as the 10th. There is a holy book, known as 'The Catch', circulated between them until utterly battered - it is incomprehensible to outsiders. Do not approach - it is safer to assume that they are dangerous.

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 'cos their meeting places times and regulations change faster than the National Curriculum.

## SOUTH WEST

### BARNSTAPLE

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

### BATH

Window Arts Centre  
Juggling & UV work Mondays 6.30-10.30 £2  
Tad 01225 421700  
Unicycling Tuesdays 8.30-10.30 £2  
Herbert 01275 332655

### BOURNEMOUTH

Chiropractic College  
Fridays 8-11, free  
Joel at Ocean Kites 01202 780185

### BRIDGWATER

Arts Centre  
Thursdays 7-9  
Pand 01823 3222213

### 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 01805 268977

### EXETER

University Circus Skills, Devonshire House  
Tuesdays 8-10

### EXMOUTH

Jug'U'Like, Cranford Sports Club  
Wednesdays 4.45-6.45 £1.50 (under-16s £1)  
Paul 01395 222341

### 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

### LEIGH ON MENDIP

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

### NEWTON ABBOT

Richard 01364 652446

### PLYMOUTH

Barbican Theatre  
Fridays 6-9, Sundays skillswap 3.30-6.30 £1.50/£1  
Ian 01752 561357

### SALISBURY

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

### STREET

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

## TAVISTOCK

Tuesdays

Nigel 01822 852997

## THORNBURY

Wednesday evenings somewhere unspecified  
Shaun 01454 415345

## TOTNES

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

Caroline 01364 73125

## WEYMOUTH

Weymouth College  
Lunchtimes during termtime  
John MacDonald, 01305 208839

## BRISTOL

### HORFIELD

Dab Hands  
Tuesdays 7-9  
Mike Gibbons 0117 969 2145

### CENTRE

University Circus, SU Building, Queens Road  
Termtime Sundays 2.30-7ish,  
Wednesdays 7.30-10ish

### REDLAND

U.W.E. - juggling, Uni, acro-balance  
Wednesdays 5-7 (termtime)  
Paul 0117 924 8722

### UNICYCLE HOCKEY

Stapleton Church hall, Park Road, Stapleton  
Thursdays 8-9.30  
Freaks Unlimited 0117 925 0368

### KINGSWOOD

Bristol Circmedia, Britannia Road  
Trapeze, tightwire, acro., juggling & young performers circus club.  
I.I.I. 0117 9477288

## SOUTH EAST

### BRIGHTON

Kempston Pier  
Mondays 7.30-9.30 "drop in",  
Wednesdays 8-10 "drop in" + workshops, Sundays 2-4 beginners  
Tad, Andy, Mr Fizzbang 01273 739216, Tim 01273 680737

### 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.

### 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

### EASTBOURNE

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

### GUILDFORD

The Khyber Concept, Shackleford Village Hall  
Wednesdays 7.30-9.30 £2  
Nick 01463 425988

### 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  
Julian Mount 01923 262306

### HERTFORD

What's got 3? Saint John's Hall  
Tuesdays 7.30-9.30 £2  
Pete Ambrose 01992 589424

### HIGH WYCOMBE

Cascaidia, Bucks College of Higher Education (t)  
Mondays 7-10  
Adrian 01494 537656

### HORSHAM

North Heath Lane Hall  
Mondays 8.15-10.15 Juggling, circus & performance skills  
Park Recreation Centre  
Thursdays 8-10 Uni-hoc etc.  
Pyramid 01903 232755

## ISLE OF WIGHT

Cowes Youth Centre Gym

Sundays 6-9 £1

Phil O'Neill 01983 294929

## ISLE OF WIGHT

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

## ISLE OF WIGHT

The Vectis Unicycle University  
11 years up - Brading Town Hall  
Mondays 6.30-9, £1

4-11 years - Brading Station  
Tuesdays 4-6  
Stuart Albrighton 0198 367531

## LEWES

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

## MAIDSTONE

Methodist Hall, Brewer Street  
Thursdays 7.30-9.30  
Juggling Kite Co. 01622 682220

## 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

## OXFORD

Bletchingley Adult Education Centre  
Sundays 7-9 £1  
Andrew 01293 821195

## PORTSMOUTH

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

## REDHILL

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

## READING

Sun Street  
Mondays 7-10  
Pete 01734 660430

## SAINT ALBANS

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

## SAINT ALBANS

The Pioneer Club, Harpenden Road  
Mondays kids 6-7.30, open 7.30-10.30 £3  
Jon or Mark at Jesters 01707 268766

## SOUTHAMPTON

Itchen 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

Screwballs, Ludwick Family Club, Hall Grove  
Thursdays 6-8 £2  
Debra Barker 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

## WOKINGHAM

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

## WORTHING

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

## WORTHING

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

## YATTENDON

Thursdays 7.30-9.30, £1.  
Barney 01635 201546

## LONDON

### CENTRAL 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

## NORTH-WEST

The Shanti Shack, Lechford Mews, Harrow Road NW10  
Mondays 7-9.30  
Andy c/o 0181 812 1781

## SOUTH

Grove Community Hall, Tooting SW17  
Wednesdays 7-9, £2/hour.  
All circus skills, equipment provided.

## 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

## CROYDON

John Ruskin College Juggling Club  
11.15-1pm termtime only  
Tim Haggis 0181 657 6862

## EAST MOLESEY

Vine Hall, Vine Road  
Thursdays 7-10  
Juggling & Molesey Maniacs Uni Hockey, £2  
Simon 0171 358 1451

## HARROW & 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 NWS  
Wednesdays 8-9.30, £2  
Lunis 0171 985 6513, 0181 341 7587

## UNICYCLE HOCKEY

Hackney Hokey-Cokeys, Danford School Gosset Street E2  
Mondays 7-8.45 £2 ono.  
Mr James Plungers 0171 729 5013

## KIDS' UNI

Rico 0181 773 1748

## EAST ANGLIA

### 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

### CHELMSFORD

The Y's Jugglers, YMCA  
Tuesdays 8-10 £1  
John Hawkins 01245 263526

### COLCHESTER

Little Devils, Arts Centre  
Sundays 2-5 £1.50  
Tony 01206 844213

### DEREHAM (nr. Norwich)

Justso 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, Saint Bede's School, Bromham Road  
Thursdays 7-9  
01234 328322

## BLIDWORTH (near Mansfield)

Circus Interchange, Rainworth Recreation Centre  
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

Coventry Artists CoOp, Artspace Studios  
Wednesdays 7.30-9.30  
Circus Palava 01203 230068/48276

## DERBY

Tomleery, Ashgate School, Ashbourne Road  
Thursdays 7.30-9.30, £1, 50p under 16s  
Andrew Vass 01332 369581

## DERBY

Normanton Community Circus, The Madeley Centre  
Wednesdays 7.30-9.30  
Adrian Wilson, Just Another Circus, 01332 382813

## DUDLEY

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

## HEREFORD

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

## KIDDERMINSTER

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

## KIDDERMINSTER

Horselair Community Centre  
Sundays 6.30-9.30-1.  
Steve 01562 861113

## KINGSLAND

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

## LEAMINGTON SPA

Bath Place Community Venture  
Mondays 7-9  
Jocular James & Cath 01926 882457

## LEICESTER

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

## LINCOLN

Croft Street Community Centre  
Thursdays 7  
Barry 01673 860556

## 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 210264

## MILTON KEYNES

Junior Juggling Circus Club (under 16)  
Two Mile Ash Community Centre  
Mark 01908 569462

## NORTHAMPTON

Drop Shop Juggling Clubs  
Bective Middle School, Kingsthorpe  
Wednesdays 7-9  
Acrobalance & Trapeze Saturdays 11-1

## NOTTINGHAM

The Forest School, Forest Fields  
Thursdays during termtime 7-9, £1  
Tony 0115 951 9061

## 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

## STOKE ON TRENT

Dragon Community Circus, Booth Street Recreation Centre  
Wednesdays 7-9 £2/1.50  
Dragon Youth Circus  
Fridays 6.30-8.30 1-16s £1 01782 747867

## WORCESTER

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

## BIRMINGHAM

### CENTRE

Birmingham Patisades  
Sundays 1-3  
Air Adventures 0121 633 3230

### 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, Fresh Street  
Mondays & Wednesdays 7-9, Saturdays  
4.30-6.30, £1.50  
Blair 0956 842702

### SEELY OAK

Selly Oak Centre, Bristol Road  
Saturdays 10-12 noon  
Kevin 0121 414 0094

## MANCHESTER

### CENTRE

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

### CENTRE

UMIST, 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 7-10  
Nigel 0161 862 9419

### 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 304831 Alan 01253 397817

### BOLTON

Higher Education Centre  
Friday Evenings  
Zebra cards 01204 22220

### BRADFORD

Manningham Sports Centre  
Fridays 5.30-7.30  
Peter 01274 586219

## BRADFORD

Salfaire Hall,  
Thursdays 7-9 £1.20  
Helen 01756 795759.

## CHESTER

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

## CLITHEROE

Roelelds Leisure Centre  
Wednesday  
Brian Waterhouse 01200 29960

## 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, Shavington Youth Club, Main Road  
Mondays 7-10 50p  
Carl 01270 650204

## 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 899125, Tim 01423 567583

## HEBDEN BRIDGE

The Ground Floor Centre, Holme Street  
Wednesdays 7.15-9.30  
Tony Webber 01422 842072

## HUDDERSFIELD

Tuesdays  
Del 01484 686617

## HULL

Hull Community Circus  
Wednesday 7-9 somewhere  
01482 343926

## HULL

Splat Circus,  
University Students' Union, Cottingham Road  
Tuesdays 7.30-11, £2 to join  
Steve Pollard 01482 493463

## KENDAL

Tuesdays & Wednesdays  
Jem Hulbert 01229 581485

## LANCASTER

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

## LEEDS

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

## LEEDS

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

## LEEDS

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

## LIVERPOOL

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

## LIVERPOOL

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

## LYTHAM SAINT ANNE'S

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

## MACCLESFIELD

Tythington School  
Thursdays 7-9 termtime  
Contact Borough Council

## MIDDLESBROUGH

Cleveland Community Circus, Saint Mary's Centre, Corporation Road.  
Thursdays 6-8, £1.50 (concs £1)  
Mike Bridge 01287 652316

## 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  
fit 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

Flying Teapot Circus, Saint Andrew's Church Hall, Hannover Way  
Mondays 7-9  
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

## WIDNES

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

## WIRRAL

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

## WIRRAL

Hope Farm Centre, Ellesmere Port  
Mondays 9-11  
Keith 0151 609 0355

## YORK

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

## SCOTLAND

### ABERDEEN

Aberdeen Circus Club, Northern College of Education Sports Hall  
Wednesdays 7 on  
John Easton 01224 637629 / 01358 571347

### DUNDEE

University Juggling & Circus Skills Society  
Main Hall, Students' Association, Airle Place  
Wednesdays 4-7pm (term time)  
Mark Richards 01382 204244

### 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-morion, Maryhill Community Central Halls, Maryhill Road  
Wednesdays 7.30-9.30  
Chris 0141 427 3581

### GLASGOW

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

### INVERNESS

Merkinch Community Centre  
Mondays 7.30-10  
Dave 01463 220165

### LIVINGSTON

Cross Clubs Christian Juggling Club  
Gay Casson 01506 411187

### SHETLAND ISLES

Sandwick Junior High School  
Saturdays 10.30-12  
Gary Worrall 019505 501 / 01595 2114

### STIRLING

Cowan Centre  
Mondays 7-8.30  
0786 475429

### STIRLING

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

### SKYE

Skeabost Memorial Hall, Skeabost Bridge  
Wednesdays 7-9  
Dave Patfield 01470 562377

## WALES

### ABERYCYTH (near Newcastle Emlyn)

Alternate Wednesdays 8-9.30  
Tom 01239 615428 Netty 01570 480022

### ABERYSTWYTH

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

### BANGOR

The Greenhouse, High Street  
Thursdays 7.30-9, £1.50  
01248 372239

### CARDIFF

CUIT - Cardiff Unicycle Team  
Russell 01446 740520

### CARDIFF

Keppoch Street  
Wednesdays 7.30-10  
Russell (as above) or Mark Robinsan 01222 693321

### LAMPETER

Cwmam Village Hall  
Thursdays 6.30-8.30  
01570 480022

### LLANDIDROD WELLS

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

### LLANDUDNO

John Bright School  
Tuesdays 7.30-10  
Zero G, Phil/Andrea 01492 547542

### NEWPORT

Alternates from newport to Caerleon!  
Thursdays 5.30-7  
Kris 01633 220367, Fiona 01633 430088 x4041

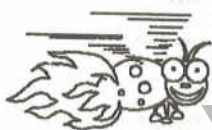
### PORTHMADOG

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

### POWYS



# FYREFLI Ltd



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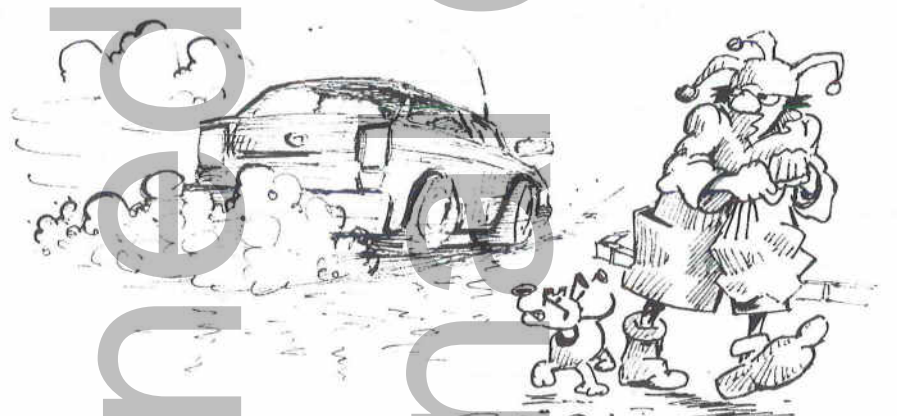
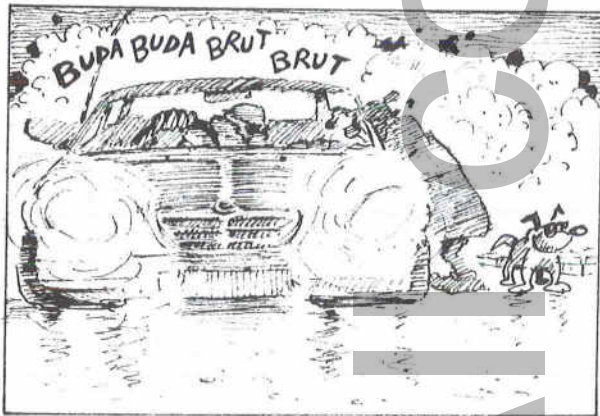
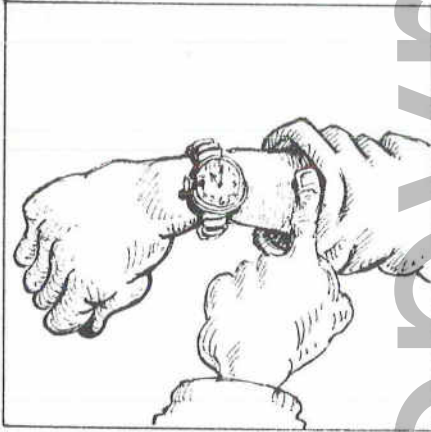
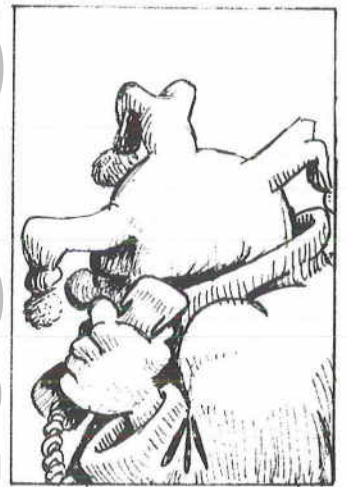
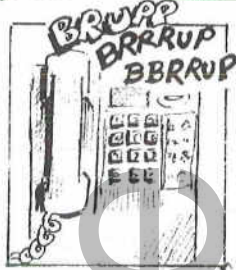
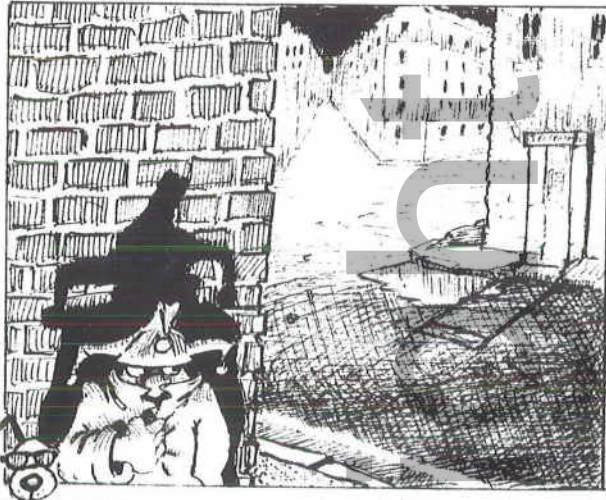
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