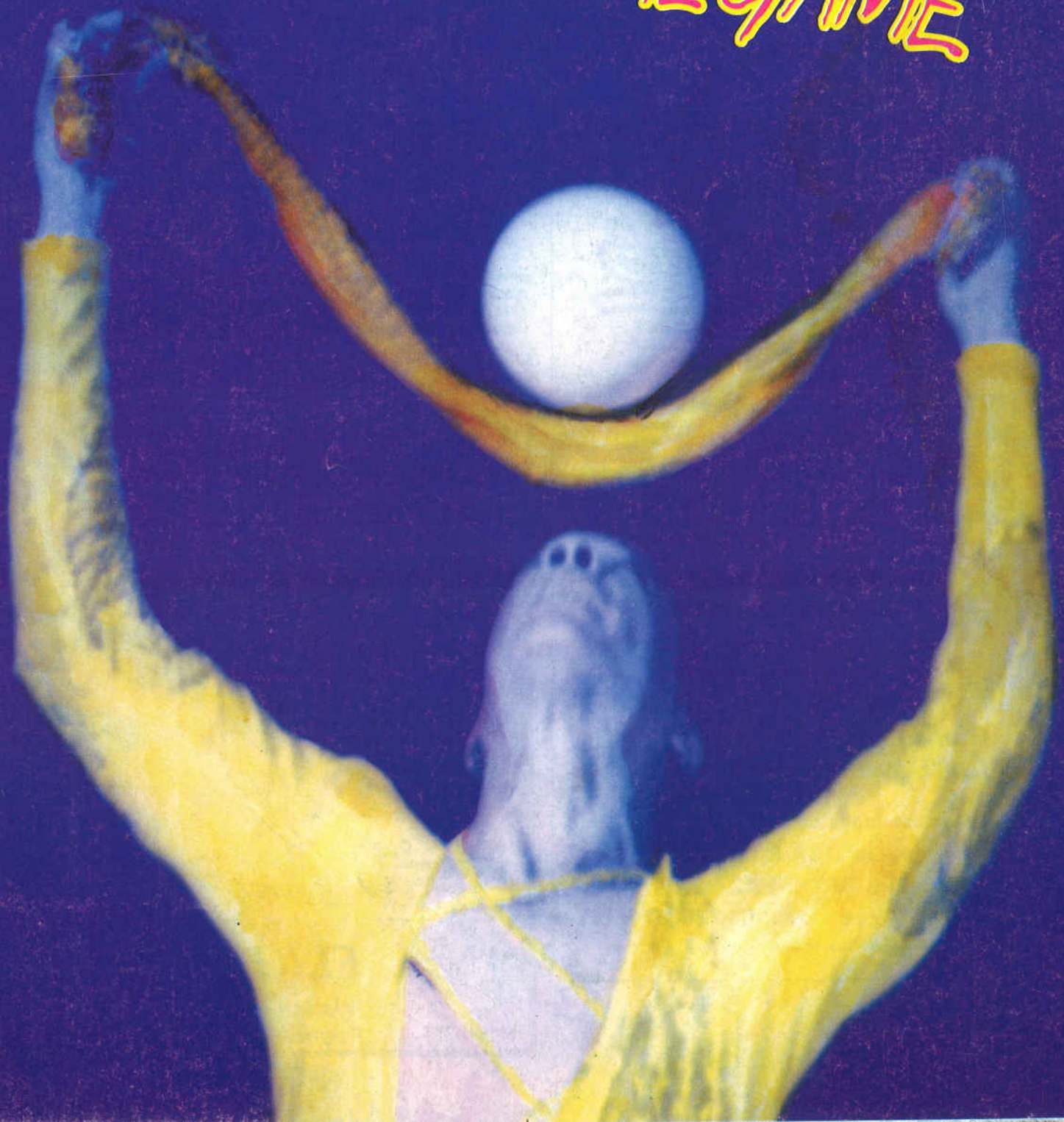


# The Catch

ISSUE 14  
JUNE-JULY  
1995  
VOLUME 1  
£1.50

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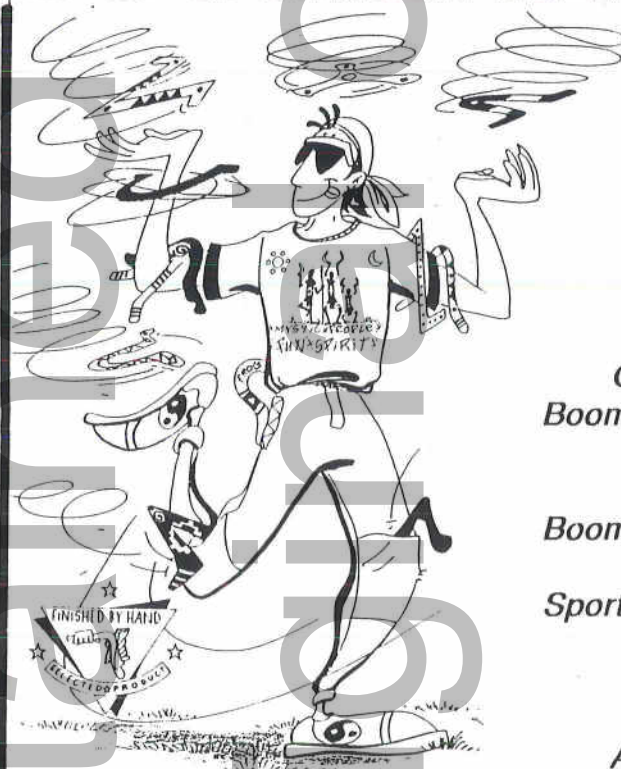
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# C O N T E N T S

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## SCHOOL DAYS

British Juggling Convention, Norwich in words and (mostly) pictures by *Adrian John*, *The JSA*, *Steve Henwood*, *Cathy Jones*, *Old Uncle Tom Cobbley* & all...

9

## NOT DIABBLING

Blimey! *Donald Grant's* coming back! Better print his 20 Commandments of Total Diabolo workshop before he bombards us with any more!

10

## JUGGLERS? DON'TCHA JUST HATE 'EM?

Last issue's aerialist 'Pass Notes' ripoff got a few lycra'd and rope-burnt backs up - mysteriously this appeared in the post. No we don't think it has *anything* personal about it at all.

11

## AN EVENTFUL LIFE

So many interesting events this spring there's not enough room in *Catch Out* for them all - Bring on the snakeboarding clowns!

13

## FAIR TRIALS

Ever fancied organising a festival? It's not all counting the money and rubbing noses (...er?) with the stars as *Tony Llewellyn* points out.

14/15

## PARTNERS, PLEASE!

*Ken Zetie* (words) and *Sally Mundy* (pictures) go waltzing - in the interests of expanding your passing horizons.

17

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The ingenuity (and capacity for practice!) of the Victorian performer is a wonder to behold. Thanks to *Pearse Halfpenny* again.

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Prepare yourself for a dirty weekend with *Duncan Castling*, the MUni maniac.

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## HEY, BIG BOY!

That Two Ton'o'Fun *Busker Gut* conceived & consummated by *Robbie*.



See more on pages 5-7

## ISSUE FOURTEEN ? JUNE - JULY 1995

*The Catch* is published better late than never from: Moorledge Farm Cottage, Knowle Hill, Chew Magna, Bristol BS18 8TL.

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*The Catch* is in fact produced by 1000 spongers with typesetters working flat out - the likelihood of them coming up with a coherent juggling/street performance/circus magazine is only marginally better than you winning the lottery. Our mystic tip for maximising the chances of the combinations you require coming up is to get all information, advertising, artwork, etc., to us by the end of the month before the cover date of the magazine you want it to appear in - ie. June 30 for the next (August/September) issue. Don't leave it to chance or fate. Ah but we do have a business contact who can get you in later if you slip her a few thousand.

Cast for questions, alimony for old letters, yes - nipping stuff from *The Catch* definitely not! All contributions, artwork and photography remain the copyright of the originators, a little sweetener to the *Catch* office can generally get you an introduction, if you're one of us, you understand.

*The Catch* welcomes contributions, especially photography, cartoons, reviews of recent shows, new tricks (wheddyda mean then apan't any?) and anything too complicated for the Internet. We do read it all, honest - though some of it we forget again pretty quickly. We can accept all disc formats except Amstrad PCs and Megadrive - that does help when it comes to production. If in doubt, send it in anyway. If it looks like it might be complicated, write to us with the idea - the Editor Himself and some of our regular contributors started their glittering careers sending off articles on spec. If you want your stuff returned you'd better send an SAE, though we do like to hang on to photos 'cos we just bought some new files and they're not anything like full enough yet.

We've held a secret enquiry and that bit you complained about wasn't our fault, didn't mean that anyway, was what they told us, lost something in the translation, and we weren't there at the time, honest. Further allegations of sleaze can be privileged on the letters page. Or even *Drayd* if you've done a full report. We elected ourselves an a clear mandate for winning people up and we're only doing our jobs. Where's my 1000% payrise and share options, Stuart?

*The Catch* was cooked up behind closed doors by Stuart & Jan & Pip. One day you'll realise they were right all along.



The  
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**CIRCUS**  
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**Its here at last, the First European Circus Directory.**

The European Circus Directory will be published annually giving artistes, attractions and support services from across Europe, maximum exposure, from London to Lisbon, from Berlin to Birmingham. The directory will feature hundreds of **New Circus, Traditional Circus, Street Performers** and **Physical Theatre** artistes and shows.

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# 1036 Great Things about Norwich Convention

- ◆ Springboard Awards (see separate bit)
- ◆ Overhearing the locals say how much they enjoyed the procession.
- ◆ Jugglers Ale.
- ◆ Albert our visiting New Yorkian street comedian - especially before he got too smashed.
- ◆ Captain Bob's after hours.
- ◆ PeeWee on absolutely top form in 'The PeeWee Show', er, sorry, the *No Fit Renegade*.
- ◆ Skate Naked.
- ◆ Tim of a Thousand Toys (and PeeWee couldn't work any of them)
- ◆ The chefs fireproof trousers.
- ◆ Bendy Dan
- ◆ Michiel & John Stamp
- ◆ Old MacDonald
- ◆ Claire from Bristol
- ◆ Jackie from Captain Bob's
- ◆ Dave (?) the Polish Diabolist
- ◆ Finding out that Devilstick Pete is actually a very good juggler (too)
- ◆ Will's Wild Dog
- ◆ Scott & Matt's tea and all that went with it.
- ◆ The 3-ball trick competition
- ◆ Spectral FX
- ◆ The stilt football game
- ◆ The furry devil-stick
- ◆ the drag act in Croissant Neuf
- ◆ That swinging-from-a-pole gymnastic Renegade.
- ◆ Jeremy James (when sober)
- ◆ Full House's Xylophone trick
- ◆ The Splott Brothers (especially the willy dance)
- ◆ Comrade Cecil
- ◆ Fan Shen
- ◆ The Steve Rawlings/Max Oddball impressionist
- ◆ That naughty dancer in Croissant Neuf
- ◆ 9 year-olds in Renegade!
- ◆ The Mohican Mad Jockstrap
- ◆ Renegade Carrots
- ◆ All the *nice people* there.

Well we tried writing down everything we had to say about the *Norwich Convention* but it came to about fifteen pages of in-jokes and stuff we couldn't quite remember from the *Renegade* shows 'cos it was a bit late, like. Anyway one afternoon *diabolo* tore it in to little bits and threw it away, jealous 'cos *Stu* hadn't been there and didn't like how much fun we'd been having. After we fished the bits out of the bin this was all we could re-assemble. Luckily **Adrian John's** pictures make sense. Observations by The JSA, **Steve Henwood**, **Cathy Jones** and the people in the beer tent.

# HOLIDAYS in NORWICH



## 8TH BRITISH JUGGLING CONVENTION HEWITT SCHOOL, NORWICH 20 - 23 APRIL 1995

It's always great to have a three day party, non-stop eating and drinking with lots of mellow people lying around in the sun. Sun! Well most of the time except when it was needed, like during the parade and games, shifting them from the town centre into the school reception hall. Still you know what they say about the sun shining on, or is it out of, the convention organisers who were universally hailed as doing a fine job, big success. The feedback we had talked of great workshops, good juggling facilities and a comfy campsite. *Nofit State* and *Croissant Neuf* tents providing the renegade venues and *Peewee* and *Jules* doing overtime as comperes, it's difficult to imagine a convention without this mix of the big and loud; the intimate and friendly. *Captain Bobs* carried the revellers on 'til dawn in their own style- where would we all be without them? In bed! So much to see, so little time, so don't go near a mirror in the morning!

Past public shows have seen unusual venues but Ronnie's boxing hall was a bit like holding a chess match in a swimming pool however it accomodated a large excitable crowd of heckling jugglers and an international line up. Held together by Euro MC *Lee Hayes*, the British acts included *Le La Les* - yes Brits - music/acro; chair balance and fire, *Jon Stamp* - juggler; surfer 'You Bet' star (early show), *Jugglestruck* with their new mechanical *Luke* routine, *Marion* and *Rachael* - beautifully choreographed fire pole swinging set, and *Phillip Penny* - wow of the *Springboard Awards*. Well there was also the amazing *Jeremy James* (Irishman living in France)- ring grind star who was the Hagen Show hero and although he very rarely performs had every one talking about him after the show!

The only true Internationals were; *Rex Boyd* (late show)- American smooth talking, hip dancing (or is it he other way round?) juggler, and *Maïke* a.k.a. *Venus* from Holland- the diabolo goddess who can do no wrong with her UK fans which includes us. Top of the bill *Full House* worked really hard coping well with the heckling, *Henri's* 5 ball xylophone bounce was amazing along with his 5 club 'reserve' finish; much admired by the old pros, but the duet on the Grand Piano with *Henri* lying on the floor playing upside down with *Gabi* balanced on his feet playing from above was a brilliant climax of comedy and skill.

(ABOVE) Beethoven All-in Piano Concerto is a demanding piece even for Full House.

(BELOW) John, Mike and Liz. Three happy convention goers.





# 14 Less-Good Things

- ◆ People trying acts they haven't made up yet, let alone rehearsed - doesn't matter how good you are!
- ◆ Unimaginative Hecklers (watch out for the heckling workshop next convention)
- ◆ Getting the coin in the glass first time.
- ◆ Maiké's song
- ◆ Sheep

- ◆ Rex Boyd dropping everything when we *know* he can do it!
- ◆ People not dipping torches (*how long* have you been doing that act...) and lots of fire going out.
- ◆ Plenty of excellent performers staying in the bar/audience and not showing.
- ◆ Getting lost on site
- ◆ Never seeing the people who spent their weekend in one of the other gyms.
- ◆ Lack of, er, *balance* between the two renegade stages.
- ◆ Not many people going to see Grimble
- ◆ Too many people not paying and not putting anything back in.

## SPRINGBOARD AWARDS

'95 NORWICH CONVENTION SPONSORED BY *BEARD* JUGGLING EQUIPMENT AND *THE CATCH*.

"Come along and see the kids' show, give them some support" - trying to round up an enthusiastic audience, dragging people out of the beer tent, away from practising yet another newly-found trick.

Without a full rehearsal, no-one really knew what to expect from the eleven entrants of the Springboard Awards, held at the School Theatre on site at Norwich. Haggis volunteered to stage-manage the show, and in hindsight was the only person capable of doing the job, with experience of rushed rehearsal from many public shows, just relaxing and already having the respect from the young performers who have been influenced by his teaching videos, the show would not have been a success without him. Joined by Stuart and AJ (*The Catch* photographer) they spent a frantic afternoon putting the performers through their paces.

With a full audience the show began, and what a show! Everyone was amazed, the standard was incredible - kids that have never been on stage before showed such confidence, humour, skill - I can't give them enough credit - they probably wouldn't have the confidence to get up on the Renegade stage and perform, but given their own space they put together one of the best shows of the convention - I don't think there was a dry eye in the place.

Stuart (50% of the NMRAT and *The Catch*) was a 50% compère [*only half there as usual - d!*] and thankfully didn't juggle. Instead we enjoyed 3, 4 and 5 ball routines, clubs, knives, rings and diabolo's from Christopher Bolton (11yrs), Jamie Wandby (12yrs), Danny Fuller (12yrs) and Chris Milner (12yrs).

Danny Fuller's stylish performance as *'Mr Linn'* finished by juggling tennis racquets and then into a devil racquet routine, earning him a place up with the winners. "If you are going to use a volunteer then use your mum," says Chris Milner who juggled flashy knife tricks over her head ...I bet rehearsals are cancelled when there's been a domestic in their house!

Tim Francis (14) who escaped from a straight jacket on a unicycle with a sack over his head, gets *The Catch* Super Cool Award because he'd only done it once before in front of his mates! With the added threat of being shot at by a banana and an apple - the suspense was unbearable. Also for the unicycle fans, Van Pugh-Jones (12) *'How high can you go?'* climbed the stepladder to fame up his pet giraffe, finishing with a great head-banging routine on a smaller uni (worried his parents a bit though!).

The tear-jerker of the show must have been 9-year-old Jasmine Deeks, proving it's not what you do it's the way you do it! She did some cute club swinging - didn't quite finish the routine and made a quick exit, but got full marks for her charm and courage. Chris Parr and Sharon Haddock, calling themselves '6, 7 & 8', performed some smooth club passing tricks and impressed their peers with a cool numbers routine. Judges Arabella Churchill (Glastonbury Festival & *Children's World*) and Steve Jolly (*Absolute Circus Products & Beard*), were equally stunned and awarded them a prize.

With excellent costumes, Lydia Barron and Felix Dunning from *Albert & Friends Instant Circus* gave a stunning performance called *'Last Tango'* - a very funny and skilful uni act, well-choreographed with character and style. They took 3rd prize, with 2nd place going to Stephen Wiley's fast, faultless 3, 4 and 5 balls, clubs and knives - a seasoned natural performer at the age of 9, surely a name of the future and given the breaks perhaps Europe's Gatto.

It was pure luck, for us, that the last act to perform was worthy of his billing. Philip Penny (12), with style, great stage presence and more skill than is surely healthy from such a young person, he came on and stormed it! With a comedy 3 ball routine and very competent at 5 he also juggled knives and fire with flourishes then skilfully into a head balance while club swinging. The 8' uni finish could not be a better climax to a superb show. For those who missed it, we hope to do another next year so start practising, no not the kids, you - they're right behind you!

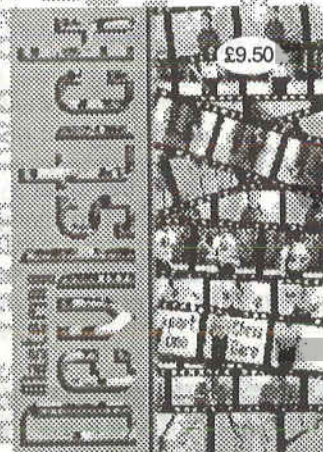
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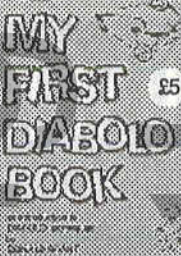
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## 18th European Juggling Convention 11.-18 August 1995



**SKATÅS  
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**1 Wax your hand-sticks!** A small amount of wax rubbed into your hand-sticks will help your diabolo to grind *sooooo* much more smoothly on the stick.

**2 Decoration!** Rather than go to the trouble of painting your whole diabolo, just place one strip of metallic/holographic tape on each cup. This looks bloody awful when static, but once spinning your diabolo will shimmer most radiantly!

**3 Change your string!** Are you using a tired old bit of raggedy wool? Treat your diabolo to a fresh string every couple of weeks. Yes I know it costs 25p a length, but it's essential to have a clean, un-sticky string for Chinese whipping and the like. Go on, treat yourself!

**4 Shave your head,** wear flippers on your feet and keep your hands as pointy as is physically possible. At least you'll look the part, even if you can't do the tricks.

**5 UV -** If you're working in ultra-violet light, make sure your hand-sticks are UV sensitive too (stripy ones look cool!) Nothing freaks out an audience like a good suicide in black light. [look I'm sorry Vicar, this really isn't as bad as it sounds -d]

**6 Show your tricks!** If you are performing a cat's cradle, for example, make sure you have enough spin to let your audience SEE it for a few seconds. You never know, they might actually be impressed if they have enough time to see what you are doing....

**7 Clothes pegs.** Yes, you too can have a bigger diabolo than anyone else!!! Simply clip equal amounts of clothes pegs to both cups of your diabolo. Sad, but true.

**8 Other things!** Saucepan lids work well as one-wheeled diabolos. I've also heard of people trying to use wine glasses (with varying degrees of success!). Try making a musical diabolo by fixing old records together with a spare axle and playing it using a plastic cup with a pin in it. But the *Blue Peter* creativity award goes to those barny *Bruised Fruits* from Birmingham for their ultra-colossal-built-out-of-plastic-urn-diabolos. Sheesh!

**9 Think!** If you want to come up with new tricks, try thinking about your diabolo in terms of *four* different props: sticks, string, diabolo and body. There's more variety there than with any other popular juggling prop. Each of the four has its own individual properties and ways to be manipulated. So use them,

why don't you?

**10 Breathe!** You'll never finish a show if you forget to do it, though you *will* probably end up with a crowd of people around you! Seriously though, whether you are doing a five minute routine or just learning a new trick, remembering to breathe rather than clammung up will help you immeasurably. Nobody is going to be impressed if you look like

you've just run a marathon after a couple of string climbs and an around the world, are they?

**11 Move!!!** Don't just stand there doing tricks. Your crowd are just as interested in you as they are in your big rubber yo-yo. It's rhythmical, dynamic prop so don't just loiter there like a scarecrow. Almost every trick can be enhanced with some sort of movement into/during/out of it. Put on some music while you practice, that'll help....

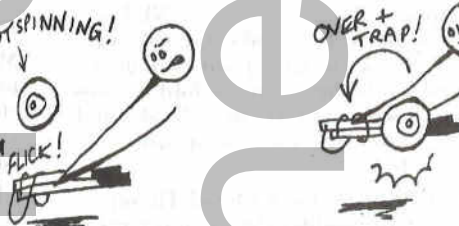
**12 Warm up.** Loosen up a bit before you start, your wrist, shoulders and neck especially. Yes, I know everyone will laugh at you, but it's better than straining something when you go for your 'omegacide to ultraloop combo' (I just made that up: sorry, techno freaks!).

**13 Acrobatics.** Diabolo is well suited to acrobatics and there are lots of possibilities for tricks such as splits, forward rolls, back-flips, pirouettes, whatever. Under high throws or under duicides, the choice is yours (some choice!). But PLEASE don't try anything without proper supervision. We don't want diabolo becoming as dangerous as those bloody walking-globe thingies, do we?

**14 Stick flip.** Dropped your hand-stick? Bummer. Want to get it back whilst retaining an air of dignity? Arrange the offending article thus: with a deft flick of the wrist, it should flip up one-and-a-half times to snap casually back into the hand. Or plummet back earthwards. Or poke you in the eye. Don't say I didn't warn you....



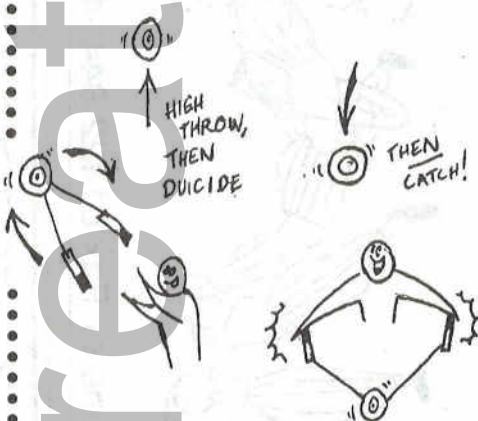
**15 Exit casual.** You've dropped the last trick in your routine. The music has ended. How can you save a tiny fragment of respect? Holding both sticks in one hand (hold them in the middle) you approach the diabolo. Insert the sticks under the axle and flick it six inches into the air. Reach over the diabolo and trap it briskly between the sticks and your wrist. Keep walking. Even if you miss the damn thing, just keep walking. DON'T go back to it!!! You'll look extra stupid. Just walk...



**16 Nautical sound effects.** If you hold a Renegade diabolo up to your ear, you can hear the sea. Apparently. (Copyright G. Heathcote, 1993)

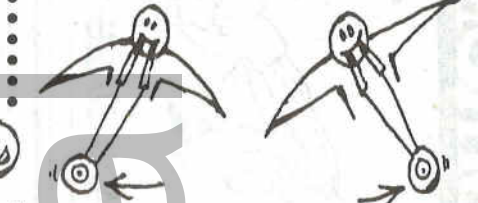
**17 Malt's string thing.** Announce to your crowd/spectator/mum that you are going to do a trick. Tell them to watch closely. As you spin your diabolo, *stare* directly at them. Fix their eyes, get their attention. As you stare subtly twist your left stick in your hand so the string winds round it. Keep staring, keep winding. At the same time they your audience realise that nothing is happening, they will also suddenly realise that the string has gone from being three foot long to just six or seven inches!!! They will hate you. Learn to live with it.

**18 Letting it all go!** Absolutely *the* most revolutionary new diabolo trick: letting go of BOTH sticks with two diabolos. Throw one diabolo approximately twelve feet into the air. Now do a fast low duicide to the right. Catch the sticks when they come round (the string *won't* be twisted!) Now catch the other diabolo as it descends. You don't need to be able to do it every time: just once is enough to qualify for instant god status.



**19 The walrus of time.** Assume the position, then contemplate the infinite, insurmountable passage of eternity as you focus your tucks on the pendulous diabolo, symbolising the endless trickling of the sands of time.

And flap your hands together.



**20 Four diabolos solo!** I've finally worked out a way to start four diabolos *without* the help of someone else. Solo, the way it should be. But it's not quite perfect yet. I'll show you when I get back into the country, OK?

# TALLY DIABOLICAL

Isn't there a book called that yet? For the neophyte all the way through to the 'satanic whipping brigade' (whoever *they* may be) here follow *Donald Grant's 20 Commandments of Diabolism*. Whether you're just breaking in your first string, breaking hand-sticks in the world of suicides or breaking new ground in the world of two-diabolo wizardry, there's probably something in here for you. Some of it is really useful, other bits are pointless, inane and downright ridiculous (he said it). Make up your own mind which is which.





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# PASS NOTES #2



## THE JUGGLER

*We all had a jolly good larf at Slacker's insiders' guide to aerialists last issue. Except, of course, for the aerialists. One of them, who wishes to be known as Angel Gazelle, sent us this in reply. In the interest of balance and of insulting even more people, here it is. I think the last line is probably at the root of the problem...*

**OXFORD ENGLISH DICTIONARY DEFINITION:** Juggler (*n*): one who juggles; conjuror; trickster; imposter.

Need we say more!

**APPEARANCE:** Not very imaginative people, jugglers come in a couple of varieties:-

A) Would-be hippies with baggy trousers to keep their balls in and stupid multi-coloured hats. They think, or hope, its 1960 something, or did that already happen man, I can't remember. I want to be a tree.

B) Haggis lookalikes - hoping a beige raincoat, Samsonite suitcase and lots of Radical Fish will instantly enable them to do 5 club back-crosses.

C) Vile, precocious brats who own more equipment than anyone else, AND know how to use it. Don't take any risks with these. Shoot on sight. Their parents are proud but broke so can't afford to prosecute. Besides any court in the land would clear you on the grounds of justifiable homicide.

**OCCUPATION:** Unemployed. These people are too unstable to handle any form of responsibility.

**HABITAT:** Dusty church halls and draughty community centres on Tuesdays between 6pm and 9pm. Who knows where they go the rest of the time? Who cares? But they should be on cardboard boxes on the streets.

**CHARACTERISTICS:** They're always surrounded by a haze of flying objects which prevents them from seeing, and therefore, dealing with the real world.

The worst cases (clinically defined as HRS, or Head Rolling Syndrome) can do any juggling trick you care to mention. Head Rolling is the only challenge left. These

people are sad and lonely even by juggling standards.

All jugglers are paranoid about their inadequacies. The latest plague to sweep the community is an ignorance of the true meaning of siteswap and being too embarrassed to ask about it.

**HABIT-FORMING THEN?** Definitely. The three ball cascade can only lead to harder things. Just say no. Jugglers will put on hair shirts, multi-coloured braces and burn themselves in public with flaming torches if they only did 12 hours practice the day before. Hiding their clubs causes a worse reaction than stealing a baby's security blanket.

**THE DOWNSIDE:** There isn't one. Jugglers are so sad they haven't even noticed they've lost all their friends and their family has disowned them. Anyway, they've formed the perfect relationship with their equipment. Who needs people?

**SO - THAT'S WHAT IT'S ALL ABOUT THEN?** Oh yes. If you don't relate with your balls and devil stick they just ain't going to perform right on the night. You flourish too early, your cascade won't peak and your clubs won't love you any more the morning after.

**IS IT A VALID ART FORM THEN?** Does it matter?

**SO, WHAT'S THEIR PHILOSOPHY ON LIFE?** You have to laugh at yourself. No-one else will.

**NOT TO BE CONFUSED WITH:** Entertainers; anybody slightly less interesting than Steve Davis.

**IS THERE ANY THERAPY?** Only drastic measures will work, and even then, results are poor. A few distressed relatives have tried straight-jackets and paper bags on the head. However, an adverse reaction often results in the development of UES (unicycling escapology syndrome).

**IS THERE ANY HOPE?** None whatsoever.

**MOST LIKELY TO THINK:** Oh no, I must be the only person who can't do the nine club kick-up. It's all my own fault. I better go and burn myself in public to atone for my sins.

**LEAST LIKELY TO THINK:** Everyone in the world makes a valid contribution to society except jugglers.

**MOST LIKELY TO SAY:** It's a shame no-one was around when I managed to pull off my (multiple choice)

A) 6 ball pick up B) 5 club triple spin pirouette start C) any trick no-one else has thought of yet.

**LEAST LIKELY TO SAY:** I've got better things to do with my time than go to the convention.

**MOST LIKELY TO BE SEEN:** In a Mill's Mess; in a coma; in a clinic for sad old bastards; miserably failing to impress the lycra-clad trapeze babe with his chat up line about fluorescent glowing balls.



## SNAKEBOARD DEMO DAY, SALISBURY

If all the world is your stage, you obviously don't SK8.

Most cities and towns have luscious smooth pedestrian areas which SK8ers drool over. But the enforcers have banned SK8s from city centres, making outlaws of wheels & wood, and they pursue SK8ers with zeal, restricting freedom and making us walk. It's the same for rollerSK8s, SK8boards, Snakeboards, and unicycles. People fear what they can't understand, or fear what they can't ride. I doubt a lawman would stop you riding a pedal-go, but SK8 and you're Public Enemy Number One.

So here we are in sunny Salisbury as guests of *Cunning Stunts*, where Neil & Martin are helping the outlaws and organised this Snakeboard demo day for about 70 SK8ers. We missed the demonstration but caught the competitions, hosted by Andy and Guy from *SNAKEBOARD UK*. The junior slalom was won by Billy Ball (London), the senior by Iain Calvert (Northampton). Attention then focused on the mini-ramp, each Snaker had two minutes to show off, onlookers looked on as *DJ Cat's Sky TV* crew filmed. Iain Calvert clearly won the seniors with his beautifully held curved handstand on the lip, and various 360° spins. Gadget (London) came in second and an injured Thomas Olyana (London) came a close third with his chink-chinks and legendary airs.

Finally, the spectacular launch-ramp - you SK8 up the ramp and jump up through the air, pulling some stunt or trick. John Griffin (London) spun 540° to land first junior with George McCarthy in second. Ben Slater (Suffolk) won the seniors with an amazing one-footed air due to a broken strap on his trailing foot. Bryn Dodgson came second with a high 'sad-grab' of sorts and Mark Churchill was third. Gadget would have won if he'd been able to land more than the one 720° mid-air spin he did in practice. Should have had a prize for *best slam*, but there were no prizes anyway, just the honour of winning and getting your name in this radical organ.

A few jugglers manipulated on the edge of the arena, blowing a 5-man ball of fire for *DJ Cat's* crew, the paraffin fell on the arena just where the SK8ers were trying to land their stunts. Will jugglers never learn? The SBUK crew will be touring the country's SK8 parks over the summer, so go and watch, and have a go, but mind where you blow your fire-balls.



## THE WORLD CLOWN ASSOCIATION CONVENTION SOUTHPORT

Arriving on a cold windswept Friday, fully expecting to see the streets full of brightly clothed clowns, jesters, street performers and jostling crowds... but there's not a clown in sight. Even once inside the Floral Hall there was a definite lack of facepaint. Unlike the convention until recently held at Bognor Regis, Southport offered little to the general public - these clowns seemed in serious mode, swapping skills, tricks and attending workshops. Few were in costume (although some were touring hospitals, entertaining and doing their bit for the public and press) but the organisers seemed happy.

150 clowns had registered - half were American, a few from Europe and the rest from the UK; however the general feeling was that there were a lot of red noses missing and some traders seemed to have slipped on a banana skin when they found out that the public didn't have access to their stalls - oops!

The Gala Show was well-publicised and an enthusiastic audience packed the theatre. **Nola Rae**, world class comic mime artist, opened and enthralled with an impish jester character piece. **Kenny Ahern** (USA), a classic traditional clown, performed an unusual juggling routine with a plate of fire, manipulating it around the body, worrying a volunteer tied to a chair! The fire turned into a cake and lots of slapstick comedy, of course.

Hey guess what? You could have knocked me down with a tickling stick when I knew **Steve Rawlings** was closing the first half. See... he doesn't just do juggling conventions! The man with the wine glass balance and the manic laugh got 'em going and he even had Rita there to help. Who's Rita? Ask Steve! [Is there some scandal here we should know about? -d]

**Arthur Pedlar** in the second half did his unicycle routine (remember Manchester '94?) as the silent Auguste **Vercoe**, a show that he has been performing for 46 years, cor, no wonder it's good after all that practice - stop smirking you young people at the back, lets have some respect, this man's a living legend.

The parade on Saturday was a mixture of the traditional and the bizarre, a colourful assortment of amazing costumes and American eccentricity. What of next year? Southport are putting in a bid for the annual clowns' convention - we'll let you know!

*The JSA*



Catch recognises *Snakeboard sports* - World Clown Convention recognises *jugglers* - whatever next? The JSA and Sandman explain what they were doing out on the fringes (*hah!*) when they should have been getting this issue out. Beats practising 5-ball, anyroad.



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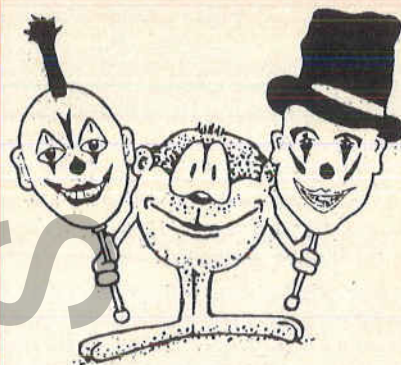
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**A**t this time of the year we are preparing for the new season of events. Are we designing wonderful site plans? Ironing the miles of bunting? Repainting the flagpoles? Planning newer and brighter attractions? ...We won't have much time for that. Our organiser members are girding their loins to do battle again with the authorities.

The Free Festival scene is dead!... Long live legal events? We represent 30 or so rural and urban events, mostly in the south, low-budget and rarely profitable. With half the population attending an outdoor event of some description each summer, the events we stage fulfil a cultural and social need. In this respect at least, we are successful. Rising stars in the entertainments industry that play the big stages at Glastonbury and Reading, first played at our events or something similar, here and in different parts of the world. Much of what you see, hear or experience in the 'Green Fields' of Glastonbury Festival is spawned at our events.

So where does this language of 'girding our loins' and 'battle' come from? Some of our events have various themes of freedom and campaign, others celebrate the wealth of the environment and promote greener more sustainable lifestyles, low energy, alternative therapy, astrology, and traditional crafts.

Nothing really new about that, we follow centuries of such traditions. Nothing new about a lot of strange, colourfully dressed people arriving in some fields on the edge of a town, having a party, selling exotic clothes, jewellery and food, playing unusual and often wonderful music. The tradition often follows and continues that the town's 'worthies' fear for the morals of their youth, the fidelity of their spouses and the *status quo*. The story continues.

When we find a friendly farmer or landowner (not too difficult... we're offering a nice wedge for a long weekend for doing very little!) we then present our plans to a stone faced Council Official who offers 14 reasons why the event should not happen. In contrast, we are keen to talk about the 86 reasons why it should! Is this the same Official who has just stepped out of a meeting 'How to improve tourism' to meet with us?

**T**he Official invites the local Police to the next meeting with us. Armed with the latest report from the 'Southern Intelligence Unit' (a Traveller monitoring and fairly secret police branch) the Police Officer asks "What are you going to do when a convoy of travellers arrive at your gate?". I always say: "Well, what are you doing about it?" The battle has begun. *Traveller Phobia* is a self-fulfilling prophecy. The Police will headline the local press and radio about their "fears". The Official will draft expensive Licence Conditions that will include more provision for security measures than we plan to spend on entertainment. Media hype, Police 'fears' and Council 'concerns' are then interpreted into expensive Licence Conditions. The Police want payment from

the organisers to "Protect the village". If agreed this further pushes the 'Security' budget to 30% of the overall budget.

We spend six months negotiating, arguing and trying to counter perceived problems which the media has reported each week. We are usually then granted a Licence by Committee, or on appeal by the courts.

Three days before the event, the Police evict local and distant traveller sites, take them on an escorted tour of three counties to enable the media to herald their arrival at our gates. So that they are not filling the local village streets, we have no option but to let them in. Prophecy fulfilled. The local residents are unhappy about the disruption, our customers complain of the dogs and the noise, but as they were escorted to us at 2.30 in the morning in the pouring rain... where do we get the chance to say no?

Cynical commentary? ...Yes, but all true and often repeated.

**O**ur Organiser Members are strongly responsible people, many have years of experience. They are part of the cultures they stage events for, not bread-head promoters. They are willing and competent to provide Health, Safety and Welfare provisions. In this regard they are innovative. A 3-4 day event means we are building small towns and villages on 'Green Field' sites. As good, as welcome as it is, the 'Pop Code' [*big Government book of regulations & suggestions about safety at outdoor events -d*] makes no real mention or provision for 'Camping' for thousands of people. Council Officers drafting Licence Conditions have little inclination, and often no experience of such matters. We have Licence Conditions are often drafted to include matters we have raised as to what we offered to provide.

**C**ynical? ...Who would not be? This year we will have more Police Divisions demanding payment for their services, and in collusion with Local Councils, agreeing to payment may depend upon the outcome of a Licence application. The *statute of limitations* for prosecutions for alleged breaches of the Licence Conditions is six months from the time of the event. Our members, faced with prosecution, are given notice of this on the last day of this period... Why? so that the timing, including delay for rules of evidence, and calculated delays, mean you are in Court when you are up to your neck organising the following year's event. That is also the time that you discover that you did not provide lights in the loos on Friday (breach) Saturday (2nd breach) and Sunday (3rd breach). Why didn't the Council Official bring this to the attention of the Organiser on day one? When something could have been done about it? It would deny justified prosecution. It is also the time that you discover that a team of Officials spent the weekend camped in local residents' gardens, helping them fill in complaints forms designed by the Council, armed with noise meters gathering further data to prosecute.

# UNFAIR

You might have noticed when you go to a big event, be it juggling convention or festival, the only people not having a good time are those rushing round to hold the thing together for your safety and enjoyment. For a festival organiser it's particularly hard work, especially in the aftermath of the Criminal Justice Act. An organisation called *The Fairs & Festivals Federation* works to spread information around organisers of smaller events, and to work on official attitudes which only make the organisers' job more difficult. The following article by *Tony Llewellyn* is about what takes up *their* time while you're thinking of getting the tent out again for the summer. Pay attention, it's important!

# FAIRS

If we go to court and win the cases against us, another Council department issues planning controls - Article 4 of *The Town and Country Planning Act*. This ceases all activity unless it has full planning authority. If they get away with that, all Car Boot sales, or any other event the state has not yet got a stake in, is threatened.

The Criminal Justice Act and how it will effect us looms, already the Police are stating their concerns for the indigenous community if an event is staged - while the council in the same area is pondering planning authority for access onto a road.

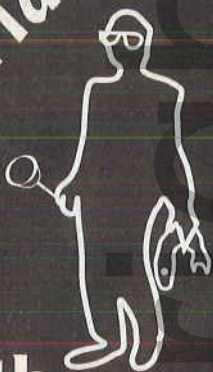
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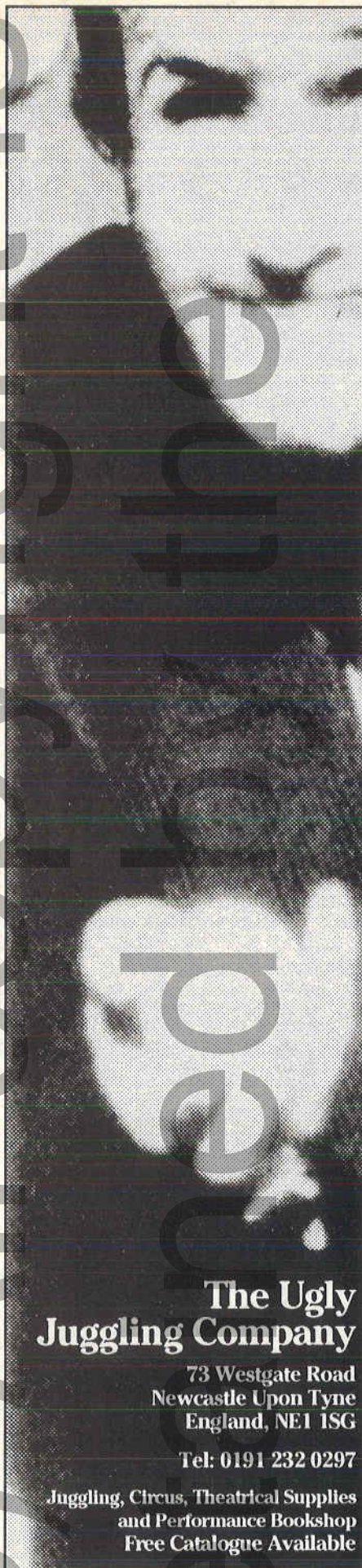
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I guess many jugglers find that passing is the most fun they can have with another person (so long as they have to keep their clothes on). Hence we're always on the lookout for new passing patterns and tricks which become ever more difficult or require fifteen people, nine million clubs and a partridge in a pear tree. A good way to expand your passing repertoire is to add 'waltzing' or 'three-count' to the wrinkles on your bum. Let me explain...

Most people when passing are 'handed' [*might help - d!*] - they pass from the right hand to their partner's left, and only do selfs with the left (ignoring, for now, doubles and so forth) [*or the other way round!*]. There is, however, a growing minority of passers who are more even-handed, well-balanced individuals who like to pass with both hands. This leads to a vast number of possibilities, some of which were described in an article by Brendan Brolley some issues back. That was for the initiates in the cult; this article is strictly for neophytes.

To learn to pass with the left hand as well as the right is quite tricky at first. The golden rule is Do Not Give Up! Remember when you learnt to pass? Remember what a long and tedious process it was? Well, this will come a lot quicker. Also, like learning to pass in the first place, it comes much quicker if you find a good partner who can catch your crap and throw back gems.

First off, just try the pass with your left hand to get the feel of the throw. Try to make it exactly the same as the pass with the right which usually means letting the hand drop to the side with the club pointing downwards and tossing a one-and-a-half spin so that it arrives upright just to your partner's side. That's a single (confusingly). Now try chasing a couple of clubs round with all the passes coming from the left. Build up to 5 or even try a 4-count 'backwards' if it feels OK. The difficulty is going to be with either the throws or the catches (the right hand being unused to catching usually) and these practices train the passing action without confusing your brain about the timing. That comes next...

When you're reasonably happy that, at a pinch, you can chuck a club at your opponent (sorry, partner) and she has a fair whack at catching it, it's time to try the basic right-left passing pattern, called *3-counter waltzing*. Why 3-count? Well, counting all throws (right and left) you go self, self, pass. The 'every-other' pattern is 4-count and a 'shower' is 2-count by this reckoning. Don't worry about 1-count. Yet.

Start with two clubs in the right hand. If you like fast start (I do) go straight in with a right-to-left pass. Otherwise you can start on a slow count with any even number of selfs... After the right hand has passed you make two self throws (left-to-right and right-to-left) and then you pass with the left hand to your partner's right. Another way to view this pattern is that the same clubs are being passed back and forth on each side - you return the club your partner has passed to you.



# WALTZING FOR BEGINNERS

Now everyone learns at different rates and in different ways. You may find it easiest to count to yourself "pass, 2,3" (or "1,2, pass" if you're perverse) or you may find the pattern just sticks in your mind and you can see which club to throw where.

Things to concentrate on: make sure the left pass is just like the right pass - let the club drop to your side and below your pattern so it passes out easily; don't worry about picking up drops - it is possible, in fact it's pretty easy, but it will seem totally confusing at first; get the throw out and don't stop - the partner may just catch it, and continuing helps to reinforce the beat in your mind; practise and enjoy it.

Once you are waltzing with abandon you may like to add tricks. The simplest thing is to do trick throws such as under-the-leg or tomahawks as they do not disrupt the timing. However, there is much fun to be had with doubles and triples and they really are pretty simple.

The easiest double for you to throw to your partner is the 'early double'. It is thrown one beat earlier than the normal pass (hence the name), it crosses and arrives at partner's hand on time. So your sequence becomes: pass, self, self, pass, self, pass, self, self, self, pass... The double is on beat 3 if you count "pass, two, three". Another way to look at it is that you pass three times in a row from the same hand - eg. your left hand may go: single, double, (self), single.

In fact it can continue that *ad infinitum*, alternating singles and doubles, and your right hand never passes at all!

**2 & 4  
LEFT SELF**

*...Being an article on 3-count passing and related topics by Ken Zetie whom we've been incredibly rude to in the past so we're leaving it out just for once. Aah. Pen manipulation by Sally Mundy.*

The other simple double is the 'self double' or 'early early double'. It is thrown on beat two and is a double straight up out of one hand (your right, say) and back into the same hand. Another way to view it is this: you pass with your left; as you do so a club is coming to your right from the partner and you must empty your right hand. Instead of the usual right-to-left self, toss a double straight up, catch the pass and return it at the normal time, which clears the hand just in time to catch the double. Again this can be done

continuously and from either hand (or both!).

The more complicated double, the 'late double', I shan't go into here, so I'll move swiftly on to triples. Triples go straight - left to partner's right and right to partner's left. They are easiest thrown on beat 2 just like the self double and this is sometimes called the 'early early triple' - two beats before the normal pass and it arrives on time. Watch your own throws afterwards - you have a



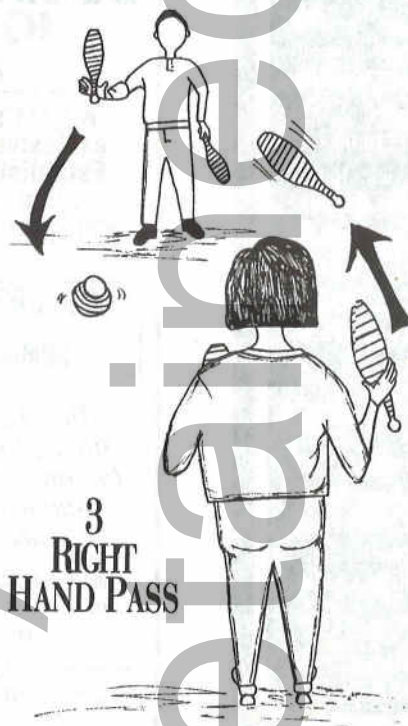
**6  
LEFT  
HAND PASS**

lot of selfs to do to catch up with partner! If you pass a single from the left and then immediately throw a triple from the right then the triple takes the place of your normal right single and your next pass is a left single. If you throw the triple at any other time then it, like the late double, requires your partner to spot that a gap has been thrown and adjust. It's possible, but not for beginners to worry about!

I can't resist introducing a silly pattern at this point. Once your 3-count is solid you may want to work on 'ultimates' or 1-count - no self passes! This is tricky and there are plenty of patterns to practise 'under the trick'. My favourite is this one:

Pass, self, pass, pass, self, pass, pass, pass, self (counting all the throws!) and repeat. First time through it starts on the right, second time on the left. If you make it that far...

So those are the basics of 3-count, waltzing or alternates, a pattern of many names. Once it's solid it has a lovely balanced feel, introduces lots of new patterns (and feeds) and blows your mind trying to keep track of it all!



**3  
RIGHT  
HAND PASS**





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*More impossible tricks that used to be done as a matter of course by the stage performers of the past, more of the formidable mysteries of Pearse Halfpenny's attic full of old books. These are from 'The Art of Modern Juggling' by Angela J Horton & James J Middleton. Pearse points out that though of course a sword and scabbard was quite easily obtained in 1908 (or for a Gentleman like Pearse...) you might do well to ask a props buyer for stage, film or TV where to get hold of something suitable if the antiques trade prove unequal to it.*

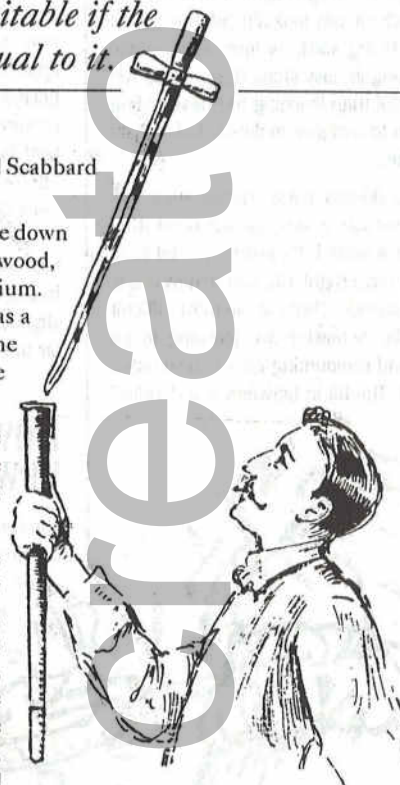
### Sword and Scabbard Act.

Many wonderful effects may be obtained by means of the particularly adapted Sword and Scabbard for juggling purposes.

The sword is of course weighted at the point, so that however it is thrown, its point will come down first. The handle of the sword must be made very light, either of hollow aluminium or of wood, coloured up to represent leather and metal. The blade is of thin steel, or better still, thin aluminium. Sometimes the blade should be brought to a point, other times should be merely rounded; as a matter of fact the pointed one is the easier of the two, but it has this disadvantage, that unless the point is well blunted one is liable to hurt oneself in the course of practising with the same. The blade being hollow is easy enough to weight it by filling the pointed end with lead.

The scabbard is an ordinary one in every respect, but should be cut out as open as possible at the top in order to give more scope for catching the sword. Of course once the point of the latter is caught it is a very easy matter to 'right' it sufficiently to allow the sword to drop down into the scabbard.

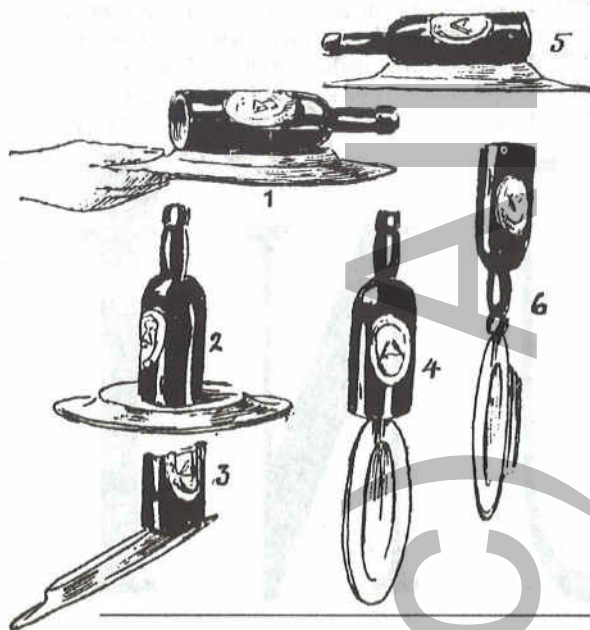
I think I have said enough about the construction, and will now proceed to describe the various uses to which they may be put. First of all they may, with a little practice, be easily juggled with, or they may be thrown one in each hand and caught again with the same hands, which looks rather effective, although it is quite simple. The sword is then taken and thrown up in the air; the weight will then 'right' the point, which will descend almost perpendicularly, and may then in the course of its fall be caught in the scabbard. This may be reversed, the scabbard being thrown up and caught on the point of the sword. To do this requires a little practice. The difficulty lies not so much in the catching as in the throwing up of the scabbard. This must be done in such a manner that it does not turn round or wave about in the air. It will be found, with a little practice, that by drawing the fingers towards one as one is throwing it up, it can be kept almost perpendicular. Altogether the more difficult feat is to have the sword balancing on the 'cross', across the scabbard, and then throw it high up in the air; of course, the weight on the point of the sword will bring it down exactly the same, and it will then be caught in the scabbard. This looks very difficult, because the audience knowing nothing about the weighting and faking, they of course think the greatest possible amount of skill is necessary to throw it up so that it is caught.



### Plate & Bottle Balancing

Both of these objects are unprepared, and the feat depends entirely on dexterity. It is essential throughout to break the fall carefully, otherwise you will surely break the plate. The illustrations give a good idea of the evolutions to go through. In Fig.1 the bottle is lying on the plate, and the bottle is thrown in the air with a slight upward tilt to the plate, which will ensure the bottle coming down in a standing position on it. Then catch the bottle as in Fig.2. It is thrown up again and the plate is slanted, and the bottle caught on the inner edge. You then give the bottle a throw with the plate and catch the bottle on the extreme edge of the plate, but edge upwards. It would not be possible, or, at all events, extremely difficult, to turn the bottle completely over as in Fig.6, so Fig.5 intervenes. When it is in this lying position the bottle is thrown up as in Fig.1, but holding the neck of the bottle towards you; then you must give a more decided upward tilt. Fig.6 requires a good deal of practice, and will be found easier to do if the edge of the bottle is ground so as to roughen it a little, the edge of the plate may also with advantage be ground.

The feat is a most interesting one and is well worth the practice required.





## "IT'S LIFE, JIM, BUT NOT AS WE KNOW IT"

Before we go any further, let's just get one or two things straight. Firstly I'm no expert (except at falling off), I'm just a MUni addict, and I'm sure I'm not the first to do this sort of thing. So if you've been riding your uni up and down Ben Nevis for the past five years, I salute you and hey give me a call. In the eyes of the man on the Clapham Omnibus we may be classed as a bit nuttier than squirrel shit and a lot less wholesome: what does he know? It's all relative to your definition of the 'norm'. This is intended for all those sad lunicyclists who ain't seen the light yet. I suppose it's just like my brother said when I first started: "It may look difficult but it's not really that bad" (lying sod). As long as you take mountain unicycling in easy steps the process will be a lot less painful than learning the basic riding technique, so aim to conquer molehills before you move to mountains.

If you can't ride confidently in a sports hall, turn, free mount and stop without a serious face-plant then hurry up and get it sorted, I'll just wait a bit until you've got that sorted... Right, OK, you're now ready for the big world outside. Three of the most difficult but essential skills to master are learning to go downhill, uphill and remounting after you've fallen off (ya don't say). The bit in between is a doddle.

## IT'S ALL GOING DOWNHILL FAST

Gravity and life, going down is a hell of a lot easier than up. To develop a kamikaze descending style, start by practising on downhill roads until you can cope with riding down about a 1-in-5 slope with some degree of control. Preferably find one without any potholes or juddernauts to spice things up. Then gradually increase the duration/length of the slope. But remember your knees take a hammering back-peddalling so take it in easy steps. You can however take heart from the wonderful things that are happening to the muscle tone of your inner thighs (oohrr). Also useful is practising dropping down kerbs (not in front of moving traffic, pillock!) until you can ride over them without slowing appreciably, then try to increase the drop until you get too scared. Using these techniques off-road also requires plenty of sooper-quick planning to pick the best line down a track and this is where it gets interesting. It is possible to ride down some pretty hairy descents, until the deciding fall-off factor is the tyre/track friction relationship and the bagginess of your shorts. Riding down seriously gloopy/gravelly tracks is also possible by allowing the MUni to slide slightly and adopting arm waving techniques similar to that required for human powered flight.

## HOW TO BE UPWARDLY MOBILE

The same initial comments above apply re. practising on-road when attempting to climb hills. But I have found I have two distinct 'gears' when ascending. Firstly the regular climbing pace that only requires increased pedal pressure, but still flows. I find moving my upper body in rhythm to the pedals helps my climbing ability by providing greater resistance to push against. Innocent bystanders often appear initially impressed by this rhythm technique (?) until I go too far and blow it, ending up with my face in the gloop. Then they piss themselves laughing. I've actually found that I can now climb further in this 'gear' which is great 'cos the alternative usually coincides with a feeling of being totally shagged-out (can I use this word Ed?) *[it's artistically necessary, Duncan-d]*. This second and ultimately last-resort 'gear' involves pedalling half a rev then

balancing. Try moving forward slowly up a hill then freeze/balance until you start to fall then repeat this technique on the other side. It is effective and incredibly tiring but it eventually gets you to the top. With this 'gear' you can cope with fairly steep hills/rutted or rough tracks. I've often wondered why I just don't just get off and walk. It's all very sad really.

## MOUNTING TECHNIQUE (NOT MOUNTAIN TECHNIQUE)

You don't need to read this unless you fall off, then things get surprisingly difficult. It's all very well being able to free mount on the level: what about on hills/descents? Things got so bad for me that at one point I used to spend more time trying to remount than riding, until I discovered the secret. This is to perfect the *All-Terrain Half-Suicide Mount*. Which should be easy but I'm such a klutz, I still usually get it wrong. This is why my falling off technique is so perfect. What you do is to hold the saddle with one hand by the front, while standing behind with your best pedal at eight o'clock and kind of jump/shuffle on, best leg first, with minimal pressure applied. Just ensure you've got it sorted on the level before trying this in the dirt. It also helps if you can use either leg, which is where I go sadly wrong. I'm also not too proud to use walls, trees, rocks and rambles as supports when starting off. Rambles have the advantage that they are softer cushion when you fall on them, but will probably class you as a mountain biker and curse you as a "despoiler of the countryside" (they did!). So it's probably more sensible to just smile and keep your distance.

## IS YOUR EQUIPMENT UP TO IT?

Let's not mess around. If your uni is on its last legs, sort it out, or it will break when you are knackered and miles from anywhere. Also why not take some essential bits and pieces with you eg. map, compass, mini inflator, spare inner tube, spanners that fit uni bolts (don't laugh, I got this wrong), cagoule, nibbles/crunch bars, basic first aid and some money just in case you want to wimp out and get the bus or phone for mummy. A bum-bag is big enough for this for most short trips. I usually leave a brief note of my route for my wife, which is probably a waste of time 'cos my writing is illegible. There are also certain things that make the uni better suited to go in the dirt. Firstly knobbly MTB tyres, just don't get too radical. Believe me the tyre profile is critical to



# MUni



your balance on hills. Plastic MTB pedals don't eat shins like metal ones and improve grip. Sealed main bearings stop gloop penetration and a water bottle and rack looks cool and also means you don't have to drink stream water blended with bits of dead sheep/liver flukes. A simpler alternative is to buy a purpose built Ugly MUni which will set you back a staggering £95 plus postage (0191 232 0297 ask for Tony!)

## IS THERE ANYBODY OUT THERE?

When (if?) you get to the stage of looking for a bit of competition or sympathy here's just a few dates for your diary. Firstly there's the *MTB Pro* [headcase mountainbikers in our jargon -d] weekend on 17/18 June somewhere in the North York Moors. Exact details to be released two weeks before the event. This event comprises two one-day MTB orienteering events up to 7hrs / 5hrs each day, individual & partner classes, returning to campsite each day. The event will have a MUni class if enough of you lot contact the organisers at: *Challenge Events*, 87 Hollins Spring Avenue, Dronfield, near Sheffield, Derbyshire, S18 6RP, UK, or POLARIS@TRIGGER.DEMON.CO.UK. (SEND MTB PRO ENTRY) or Email or use the entry form in the May edition (22) of MTB PRO magazine. Also at the event: Saturday night pasta party, beer tent, family fun, open air, juggling (wazzat?), MUnimania, games and MTB happening. Sounds great, don't delay, cost about £22 inc. pasta/entry/camping per bod.

There is also the *Working Woodland Funday* in Chopwell Woods Gateshead, Tyne & Wear, England on Sunday July 16th 10am to 5pm. Woodland crafts, Juggling, Eezy-Trapeezy, MUni race - all-comers welcome, valid sense of humour essential. Contact me through the *Ugly Juggling Shop*, or the *Forest Enterprise* rangers on 01207 542231 for details.

If this all sounds too easy then get serious and go for the big one: *The Polaris Challenge* - same as MTB Pro event but High Level - overnight camp and you (and partner) carry all your kit. Fairly tough, requiring good navigational and riding skills. MUni class created in April 95 by us, see *The Catch* issue 10&11: 16 MTB teams out of 500 humbled!. Next event October 14/15 1995, contact *Challenge Events* address above, 'cos we're getting bored if no one else is going to play.



In a couple of previous issues we've exposed you to the dangerous talk of *Duncan Castling*, that lunatic who does Mountain Bike endurance competitions on his Unicycle. Surprisingly, you haven't all been rushing to join him - so he's having one last go. Here follows the Complete Idiot's Guide to Mountain Unicycling. I'd have thought not going anywhere near Mr. C is the least stupid thing you could do under the circumstances - but we realise we do have some foolishly-inclined readers. Just don't blame us, OK?



# MUNI!





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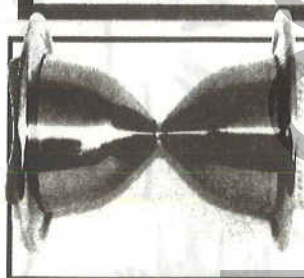
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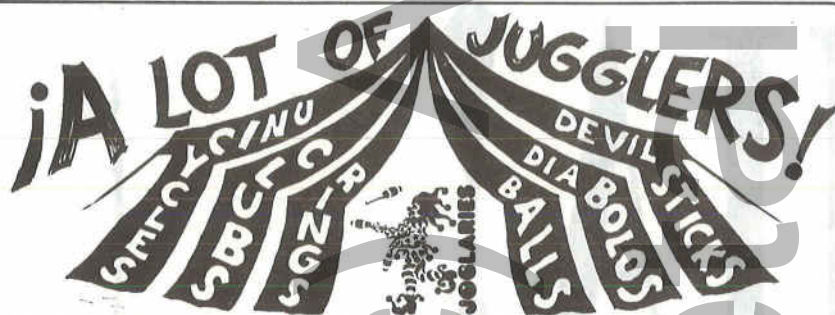
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# CAPTION CONTEST



It's time you lot were initiated into the complex mysteries of how this caption contest is judged. It's early morning at *Catch* Mansions. *Diabolo* is late, even though he's been up all night trying to do steals with *Jugglekrazy*. This gives Stuart time to flick through his extensive library of old joke books to attune the funny-bone for the exacting task to come. Jan's talking to advertisers on the 'phone as usual, as a couple of other *Catch* staff breeze in from their proper jobs and interesting lives in the real world. Bastards.

When eventually the team is assembled we push open the carved oak door of the Caption Contest Suite - difficult because of the enormous number of entries pyramided in the hall by successive Pony Express deliveries and carrier pigeons, whose droppings make a Jackson Pollock on the red marble floor. Another popular one. Groan. The CACCOQCometer's on the blink, too much radiation from the pile of mail, but a swift kick in the sensors usually does the trick, so it's out with the port and cigars, or similar, and head first into the pile.

Forcing their way to the top are the chatty ones, who come over like you spent five hours telling your life story to them at the Convention (trouble is, we probably did) so a bit of pally repartee will endear them into the prizewinning lists. "And the winner is..." **Rauli Sulanko** of Uppsala. Not really. We did laugh at your entry, Rauli, but only at the English 'cos we're very cruel people. Next! "Cool or what?" **Chris Renison** of Thorverton. What? "Well I've heard of juggling books but this is ridiculous" cackled **Michael & Alastair Clunnie** of Warwick...not ridiculous enough for us. Despite the allegations of malpractice with leading Tories they tried out over the page. If you're looking for an excuse to fail your exams, boys, I suspect you already have one... Thanks but no thanks too to **Rosemary Gamsa** of Norton Fitzwarren for the threats of eternal torment from the spirit world - the poltergeist idea was good but not tumultuous enough in belly-laugh land. **Rose Marie** of Bristol wins this issue's prize for nice cartoon on the entry, etc., unfortunately there's no

such prize. And while we're at the chatty stage, what is it with those who don't want to win first prize, like **John Parsons** of Leeds or **Eddie Gibson** of Hull? Sounds like you need a dose of Kit Summers motivational videos, boys.

In the middle (where else?) are the obvious jokes. The following would be well advised to take up a career in

sitcom scripting but should steer clear of open mic or a Renegade. **Frankie the Balloonatic** of Tadley for his *Mills & Boon* Mess, only narrowly pipped by the irrepressible (we've tried) **Heyes** with "Can you do that Mill on the Floss?" 'cos the editor likes a good literary reference. Frankie at least had the grace to say nice things about the prizes (good thing too 'cos they're fabulous), and as for Heyes, we haven't finished with you yet, sunshine. Nick Leeson was mentioned often enough, pity most of you couldn't spell his name, then, Eddie. **Glen Roddick** of Tolworth was funnier but not funny enough to crack *diabolo* who's worse than Judge Dredd when it comes to smiles, I'm afraid. Books pasted to the window? Observant but not funny, **Ian White** of London N4. Aliens? Again? **Amber Gross** of Plymouth was astute to spot them (this is why she meets so many in the street) but her sense of humour is a bit alien to us.

Get the picture? It's not easy, this competition lark. So we send out for pimento & parmesan pizzas (stimulates the laughing glands) and more cider, only to be plunged straight into the mad ones. And there were we thinking we'd got off lightly. **Heyes**, again - "I know this German guy, he burns books". Worrying. **Anna** of Bedford is sure there's a sick joke about Eric Clapton's son in there somewhere. We remain puzzled. **Ian** of Marlborough said he had some "odd ideas". Odd they are indeed. "Privvy N'Uncle, why is a flock of books like unto elr heart royale?" frankly had us stumped and we couldn't work out the spelling either, so we reproduce it for your benefit and for the benefit of Ian's friends who really ought to go round and see him more often. **Luke Jugglestruck** obviously felt being in last issue go to his head, for his contribution "Is it pure coincidence, wondered Maurice, that the holes in a jugglers skin are exactly where his eyes are" had us mourning the evident decline of a very good act.

Luckily, eventually some turn up that we can laugh at. Unluckily, not quite yet. **Kerry Wardle** thinks 'book' rhymes with 'fuck' - well maybe in Grimsby, Luv.

Limericks are a good idea, though. I may live to regret that. **Matthew Evans** of Manchester got the requisite bemused smiles for "Look - I've already told 'The Amazing Potato Heads' you can't busk here", good but not instant enough. **Nog** of Brum fared better with his "You know that lipstick doesn't suit you", which made most of the panel laugh but they were getting a little desperate by now. This advanced stage in the proceedings is when we start laughing at the frankly ridiculous - which includes those clever-clogs who re-work running gags like "Good gracious, Tomkins really does make more aerodynamic books", thanks **Danny Colyer** of Bath, or **John Davies** of Bolton, who found a use for "Shall I wrap them up for you Sir" from last issue.

It's getting near the bottom of the pile. Things are looking wobbly as a jelly walking-globe. We might have to give the prize to Heyes. But jolly conveniently at the last minute we came upon these three. Sighs, slapped backs and more tequila all round as we read **Pete Rayner** of Portsmouth, a nice Salman Rushdie but a better "Lighten up, falso! You said 'Books at throwaway prices'", which was zappy and rude and worked. Pete gets the much coveted **Oddballs Swinging Torches**, wood-turned with a round knob to help you to turn them better yourself. **Richard Hopper** of Ashburton lands himself and his nearest & dearest in big trouble with a set of **Oddballs Falchion Knives**, jolly damn dangerous-looking - no, just plain dangerous - but balanced perfectly for juggling if yer hard enough. Phew. For a moment we thought Stuart was going to keep them and he needs his fingers for typing. What did it for Richard, then? Tintin references, for one. Magritte jokes! - "Ceci n'est pas une pamplemousse", pity ceci n'est pas a caption, then. No, the one that did it was the sharp "Simkins! Juggling, yes... But in spats?" which is ace if you read it in the right tone of outrage. Bit hard work though. All the same, we were about to give him first prize, a thoroughly covetable **matched set of Oddballs Devilstick & FireDevil** with marvy laser decorations and extra bouncy **Silicon Handsticks**. But then we noticed, stuck to the bottom of the hookah, one last entry, from a certain **Mr. Pick'em-up** (maybe not his real name) of Stoke-on-Trent, whose opening shot, "Bloody Typical! Jugglers everywhere, just playing with the stock and never buying" had groans of recognition all round - which shop do you work in, then? - but clinched it with "Piss off! The real jugglers are next door with the power tools!" On that cheerily instilling note we stumbled out into the evening light after another hard day's laughs. And we mean hard, boys and girls.



Well it's festival time again, so this little number from *Punch* 1908 should be topical. And seasonal prize is the guaranteed show-stopper for those festival fire shows, **The Nesbitt II Fire Diabolo**, newly-developed and unique in that it has built-in springs for shock resistance - ie. it doesn't fall apart if you drop it on a hard surface, which, let's face it, you're going to. It's fitted with a tray device to catch excess liquid when fuelling, and the lip on the outside reduces paraffin spin-off in use, good news for performer and audience. Though it comes fitted with a standard fire torch wick, fixing pyro effects is a doddle and quite safe too. Well-balanced and long in the spin it comes with *Aetlar* string and an Allen key for maintenance and normally would cost you about £49. But not if you're funny. Or at least funnier than the last lot. Second & third prizewinners will get fabby new-release *Catch* T-Shirts, special edition 'tall, essential festival accessories too in their own stylish way. Entries by July 9th if you want to avoid the slugging you probably deserve.





With tickets up to £22.50 and media of all sorts and sizes in tow, *Surreal* are hardly strangers to the World of Hype, especially when 'The World's Greatest Keyboard Player' is on the team - but hype's always been part of the experience of circus. Anyway we're suckers for it. We don't often get invited to champagne gala shows and we were going to enjoy this one.

The pre-publicity features a *Naphtaline*-type stilt creature which sadly ain't in the show; still, the vibe is very much Trad. Circus meets *Archaos/Gosh/Soleil/Oz*, producer Phillip Gandey has certainly identified a market segment and gone for it - but when the product's this good you won't catch us complaining. The set looks a bit *Soleil*-like to us too, though we are assured that the team have been keeping well away from possible influences while conceiving and preparing this one. In truth, the names cited above have affected the whole Circus scene so much it would be hard to do a show you couldn't trace back there.

The one element it's a bit light on is plot, especially for those of us used to Circus Theatre or 'Spectacle' - let's face it, even *Archaos* was easier to follow than this - there was something going on with the dwarf character (quite a charmer himself) but it amounted to little more than 'continuity' in the TV sense. Better at links was ex-streetclown **Donimo**, whose breaks often boiled over into the hilarious and is one of the figures who sticks most firmly in the memory.

The other linking element was the very French-looking mob from Planet *Mauvais* ('The Wrong Place?'), the year's Chalons graduates, who disported themselves about the stage, between and around acts, playing drums, making rain,

whatever... Including one startling costume (how did she react when given *that*, one wonders) and one very startling skill (of which more later) - they did serve as a balance to the glitzier and high-technique elements, sometimes this seemed gratuitous or irrelevant, and sometimes just fine. Maybe if they reacted & interacted more like the clown troupe they resemble it would work better. Maybe they'll develop that.

But what *Surreal* really has that we, at least, haven't seen since the Chinese State, is skills in abundance and of a quality that almost tips onto overkill. Hang on while we skip through them.

The first solo was a hand balancer, up on six-foot stands, contorting his limbs in painful ways, relaxed on one hand; alas he repeated each trick two or three times, this way, that way, 'other - bloody good though dull. First *Mauvais* was the dready juggler, pretty good especially on the bounce.

A happy return from the trad. world was the first stage illusion I've seen in a long time, sort of a magic shadow-box, a little hack in tech. terms but very well-presented. From this emerges ex-Circus *Space* aerialist **Juliet**, who is very good though does tend to disappear into the shadow of some of the later aerial acts - perhaps a case of too many?

The main doubles acro-act, following, had some cunningly difficult mounts up to hand-to-hand-stand, ending up with a move on a chair you'd hardly believe which is worth the ticket price alone and which I'm not going to spoil by trying to describe - if you know



Donimo's speech at Brighton Conference.

they're going to do it you lose some of the sense of disbelief when they *do*. The Cuban flyers seem to have an easy life (shows how much aerial work I've done), there's five of them up there but they only fly about eight times, saying "Weh Hey, Hup" far too often in between.

After the break two tightropes formed a cross about a foot apart vertically and two girls chase each other and spin round the ropes - nice but it took a bit long. Soon the swinging trapeze kicks in, a chequered cossie and a g-force smile come to and fro, a hypnotic pendulum having a ball.

Two figures like Peking Opera clowns waddle about while the trampoline is rigged. An acrobat limbers up, but we don't expect what's coming. For many, the *Mauvais* cyclist, **Canache**, is the star of the show, always circling and wheely-ing, playing football with the wheels, looking more than a little touched (the PR boys rumour he sleeps with his bikes). All of a sudden he's on the tramp's outer platform, lying on his back. Now he's riding round the platform and across the tramp as the acrobat jumps and splits over his head. It's comical and stupidly dangerous... and just the warm-up. On the trampoline alone, he bounces on his back, somersaults, both ways, head first onto the mat...

One of the *Surreal* exclusives follows, a balance act on a curved metal swing (like a slice of half-pipe) on which one of the French lads walks with hands and feet before getting out all his toys - upside-down on a unicycle, right way up on a giraffe and a skateboard, each only for 10 seconds or so... Nice piece of kit, good idea, but more inventive performance



We want a go too! Alix on his new toy.



# SuRreal

will only come when he, we, and the world, even other performers, are more used to it.

A stunning doubles rope act from Russia use as much space as possible, round the ring, up and down the tent, very thrilling, very photogenic. So is the other *Surreal* first (or first in this country), a pair of bungee flyers, frussed up at the waist to elastic ropes on pulleys, another personal favourite - everyone goes away with a strong idea that this could be a very dramatic act very soon, when developed a little further. Apparently groups elsewhere are already working on flying & catching, sounds very dangerous!

Some pointless club passing by six of the

*Cirque Surreal* - Hype or what? That's what you'll be wanting to know. So the *Catch* team graciously accepted free tickets to their Gala Opening, all in the cause of finding out. The fact that they're on the centre pages probably gives away that we fell for it wholesale. No flash by *Adrian John*.

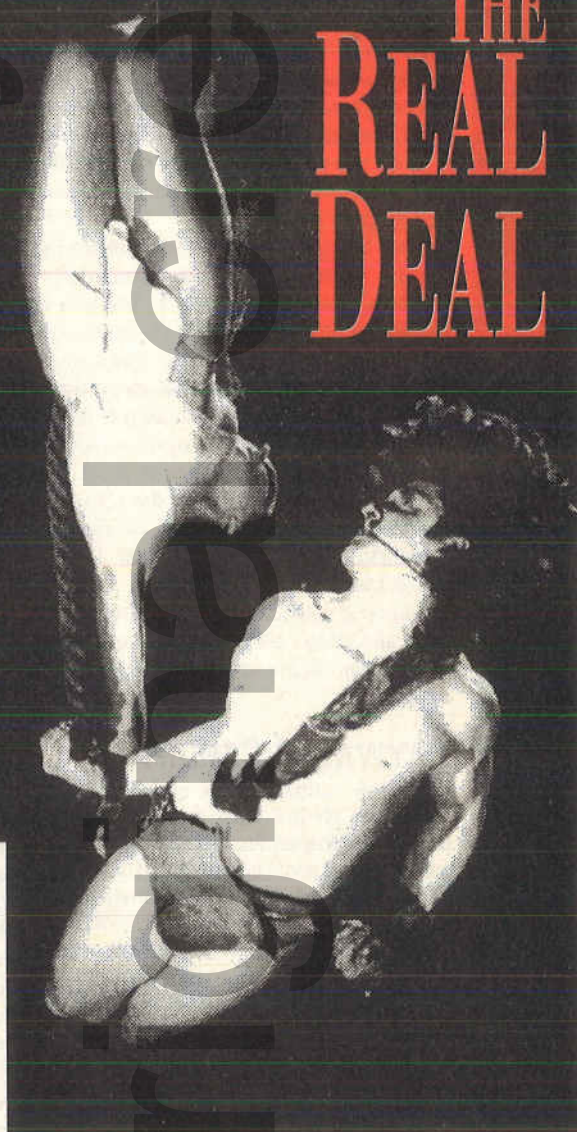
*Mauvais* herald the main juggler **Carlos Ortiz**, very 'old school', glitzy, fast, smiley, prancing about, but *very good indeed*. Four gymnast balls - bouncing one off his head back into the routine, ping-pong balls, ending by flinging his hats off into the night like frisbees, four of them in a shower onto his head and back out again. Standing ovation from the jugglers in the crowd and considerable interest from the rest of the world too...

**Truly Stunning Acts** very well-presented! The music is, well, unsurprising, but it works (you really wouldn't expect Rick Wakeman to write a piece that didn't sound like Rick Wakeman, would you?) - and young Adam has inherited his father's taste in dress (es). Let us join the hype and say we'd very strongly recommend that everyone gives this a look on the summer's tour. A treat for the eye that'll set both the mind and muscles racing afterwards.

THE  
REAL  
DEAL



What goes down must come up: Bene busy refuting gravity









# CATCH THIS - EVENTS DIARY

Jun.3 **Warwick Street Entertainers Competition**

Jun.15-18 **6th Austrian Convention**

Klagenfurt.

Jun.17/18 **Swiss Convention**, Stade de Champel, Carouge (Geneva)

Jun.17 **Hackney Hokey Cokeys Invitation Unicycle Tournament**

Clissold Park, Stoke Newington, London 12-5. All teams welcome [that's your invitation], non-league - contact the improbably-named Mr James Plungers on 0171 729 5013. Sponsored by British Onions PLC. Apparently.

Jun.23-25 **Glastonbury Festival of Contemporary Performing Arts**

Amid the music mayhem & mysticism you should be able to find: Avanti Display *magnificently surreal*, Bob & Bob Jobbins, British Events *pioneering British Spectacularists rarely seen in this country*, Cottle Sisters Circus *!*, Emergency Exit Arts *[large-scale maniacs]*, External Combustion, Green Ginger, Jonathan Kay, Kiss My Axe, Le La Les, Les Têtes en l'air, Natural Theatre, Skate Naked, Vander Brothers, Stickleback Plasticus *[PeeWee & Emma]*, Tout Fou to Fly, Circus Fudge, Jugglestruck, Ultravision, Wax'n'Wane, Rosie Gibb, Parachute, Rudy Wallenda, Professor Panic, Bodger & Badger, Fiasco, Goffee, Clownabout, Sarabian Knights *[Catch Cover stars ish. 10]*, Venus, The Ballet Hoofigans, Kwabana Lindsay, Higher Than The Sun, Kevin Brooking, Swamp, Stompy, and the biggest fire show/sculpture/procession/event thingy ever ever for the birthday candles. Pity it's SOLD OUT!

Jul.1/2 **Wessex Convention**, Frome, Somerset - already looking good - details under shrouds of secrecy but we have heard Donald Grant is coming back specially. More from Malcolm Lloyd on 01373 452018.

Jul.1/2 **British International Boomerang Competition**

Ffi. Edward Cadman, The Waylotts Annex, Church Road, Tostack, Bury Saint Edmunds, Suffolk, IP30 9PE, 01359 270893.

Jul.8or16 **Warrington Alternative Mini-Convention** Ring 01925 602544 for details.

Jul.7-9 **Winchester Hat Fair**

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

Jul.14/15 **Exeter Festival Street Entertainer of the Year Competition**

Big Final Show Fri.14. Cash prizes - you may have to have been seen busking in the city during Exeter Festival (Jun.29-Jul.16) to qualify - send for a form NOW to Exeter & Devon Arts Centre, Gandy Street, Exeter, EX4 3LS. Organised pitches, free camping. Call Jo Burgess, Competition Organiser, 01392 832268, Andy Morley, Programme manager 01392 219741.

Jul.14-16 **Shrewsbury Convention**

London Road Sports Centre. Friday night live music & show, Saturday workshops include Didgeridoo & origami, Cosmos, Commedia, Hula-Hooping, Acro-balance, etc., Evening Cabaret & fire show (join in!), Sunday workshops & games. Good reputation for good times! £10, camping free, accompanied OAPs & under-16s free daytime only. Pre-reg Robin Mager, Netley Cottage, Stanford, Halfway House, Shrewsbury, SY5 9DW 01743 884175.

Jul.16 **Scottish Juggling Convention**

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

Jul.16-20 **1995 IJA Festival**

Hacienda hotel/casino, Las Vegas, NV, USA. Well-worth the trip. Performers & workshop leaders include Dick Franco, Anthony Gatto, Gregory Popovich, & acrobats The Qian Brothers from China - you can't really get much better than that. IJA championships for you achievement fiends, bumper games for the rest, plus an astounding number of shows already resident in Vegas including the one'n'only *Cirque du Soleil*. You can register by the day, week or by the event on site, but if you do it now you could get a better deal from Bob Mahler on 00 1 413 367 9235. More info from IJA Secretary Richard Dingman on 00 1 413 367 2401, fax 0259 - there might be cheap party air travel, try 00 1 706 638 6810, fax 6800. There's also a weekend post-festival camp-out at Toiyabe National Forest (45 miles away). Ffi. try 00 1 310 497 1097 or [orangejugglr@aol.com](mailto:orangejugglr@aol.com).

Jul.22 **Bideford Street Entertainers' Day** Ffi. Paul 01237 451053.

Aug.3-7 **Ottawa International Busker Festival** Sparks Street Pedestrian Mall, Ottawa, Canada.

Aug.4-6 **Stockton Riverside Festival** UK's best festival of *spectacle*. Full details next issue.

## How are you getting there?

Fly *Catch Airlines!* - call us on 01275 332655 for details!

The cheapest deal and fun too!

£181 adults, £131 under-12s, inclusive of coach to the site and Airport taxes.

Leaving Fri.11 August, returning Fri.18.

**STILL 10 PLACES LEFT!**

...but don't forget to pre-book for the convention itself - price not included in air fare!

## THE 18TH EUROPEAN JUGGLING CONVENTION

GÖTEBORG, SWEDEN, 11-18 AUGUST 1995. HOSTED BY 'SNÖBOLLEN' A GROUP OF SWEDISH JUGGLERS

The site is called Skatas (ska-toes), an outdoor recreation area 2km. from the city centre. On-site will be camping, food for all tastes, workshops, performances and shops. The public show will be held in a local theatre and the games in a local sport arena. Snöbollen wants to break all attendance records and hopes to see over 2500 jugglers come to town for the week.

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

There's camping & parking on site, shower, pool, indoor accommodation possibilities - hotel rooms are getting scarce due to other events in the city, but try 'em.

Snöbollen / att: James McCann  
Box 4001  
S-400 40 Göteborg, Sweden  
tel. 46-31-12 99 26  
fax. 46-31-795 51 57  
[mccann@netg.se](mailto:mccann@netg.se)

**British Pre-booking**  
Jules  
8, Bridge Road,  
Llandraff,  
Cardiff  
CF5 2PT

### Costs for the convention:

\* Single person Whole Week: £35 (350sek) or £30 (300sek) prepaid by June 20 - NB. DEADLINE EXTENDED!

\* Family1: Whole Week, 2 parents 1 child: £80 (800sek) or £75 (750sek) prepaid by June 20.

\* Family2: Whole Week, 2 parents 2+children: £100 (1000sek) or £95 (950sek) prepaid by June 20.

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

### Bank Information:

Handelsbanken  
Forsta Langgatan  
Göteborg, Sweden  
Account: Snöbollen 254 615 082

### British Bank

National Westminster Bank, Splott Road, Cardiff CF2 2XX  
Sort Code 52-21-08, Name: European Juggling Convention, A/c No. 56120893

Aug.12-13 **Crawley Juggling Convention 3**

Crawley, near Gatwick, Sussex. Workshops, shows, games, camping. *Cosmos* are there, why not you? Anglesey #. Ffi. 01248 371799.

Sep.9/10

**2nd Snowdon Juggle Festival**

Aug. unspecified **Halifax Busker's Festival**

**Nova Scotia, Canada.**

Sep.8-10 **Jonglissimo**

Saint Brice Courcelles, near Reims, France. Ffi. 00 33 26 47 54 10.

Sep.8-11 **Tarrega Festival of Street Theatre**

Tarrega, Spain. A great one - and a must on the euro-calendar.

Sep.10 **Unicycle Hockey Tournament** at Heatham House Youth Centre, Twickenham. Ffi. Graham on 01932 222063.

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

Tel. 01749 677404

Sep.23/24 **British Acrobatic Convention**

Greentop, Sheffield. Tightrope, trapeze, trampoline, equilibristics. tel. (0114) 256 0962. Ffi.

Oct.6-8 **Lodi Juggling Festival**

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

After (of course!) sending all details to *The Catch*, to get your convention or festival on the Internet get the info to [Rupert.Voelker@bt.sys.bt.co.uk](mailto:Rupert.Voelker@bt.sys.bt.co.uk) or to Rupert himself by fax on 01473 644649 and he'll make sure they're entered in the JIS (Juggling Information Service). Sorry, we got the fax number wrong last issue.





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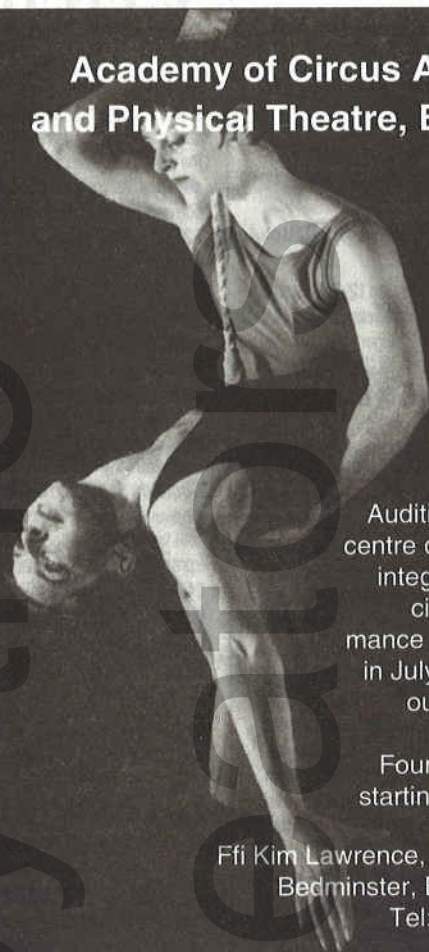


**FOR FURTHER  
INFORMATION AND A  
REGISTRATION FORM CALL:**

**01538 704087**

**STRICTLY NO ADMISSION WITHOUT  
PRIOR REGISTRATION.  
THE MANAGEMENT RESERVE THE  
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*fish* (MT)

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or is it me?

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that are not the same and a new club that is not  
the same for younger people who are not the  
same (the 'Pirhand'). There are other  
dissimilarities to come.



# CATCH THIS - GIGS

## CROISSANT NEUF CIRCUS

- Jun.3/4 Ashford, Kent (circus)  
 Jun.10/11 Ashford, Kent (GRS)  
 Jun.23-25 Glastonbury Festival (GRS)  
 Jul.1/2 London Borough of Southwark (GRS)  
 Jul.8/9 Coombe Abbey Park country fayre, Coventry (GRS)  
 Jul.15/16 Stafford (circus)  
 Jul.22/23 Plymouth (GRS.) tbc.  
 Jul. Hemel Hempstead (GRS)  
 Aug.1-11 Inc. Gravesham (workshops) tbc.  
 Aug.10 Abbey Park Music festival, Leicester (music stage) tbc.  
 Aug.26/27 Burton-on-Trent, Staffs (GRS)  
 Sep.8-10 Coombe Abbey Park folk festival, Coventry (music stage)  
 Sep.17 Body shop family day, Sneyling, West Sussex (circus)  
 Sep.30-Oct.1 Malvern (GRS) tbc.

## GANDINI JUGGLING PROJECT

*caught - "still"/hanging...*  
 Jun.24-27 Zaarluis, Germany.

## JONATHAN KAY

- Jul.1-6 *School for Fools* Workshop, Winchester.  
 See *Catch This* Courses.

## MIKE ASHCROFT COMPANY (SLAKMAC)

*In Ropeman/Le Baton*

- Jun.24 Glastonbury Festival  
 (Ffi. contact Chenine at Blathena-Jancovitch on 01223 460075)

## HOIPOLLOI THEATRE

*in The Breeze*

- Jul.4 South Holland Centre, Spalding  
 Aug.1 Campus '95.

## SKINNING THE CAT

*in 'Enchantress'*

Two-woman narrative piece with the spectacular aerial work, stunning costumes & set and ace music we have come to expect from STC. See it!

- Jun.16-18 Terschelling  
 Jun.21 Quimper  
 Jul.1/2 Bradford  
 Jul.8/9 Chelmsford  
 Jul.16 Edinburgh  
 Jul.22 Bedworth  
 Aug.2 Hanover  
 Aug.14 Ostend  
 Aug.16 Morlaix  
 Aug.19 Potsdam  
 Aug.22 Aurillac  
 Oct.21 Gerslhofen

## NO ORDINARY ANGELS

- Jun.23-25 Glastonbury Festival  
 Jul.1-2 Kite Festival Sunderland  
 Jul.6 or 8 Food Drink and Dance Festival, Grantham  
 Jul.12-15 Claremont Festival  
 Jul.29-30 Southport Festival  
 Aug.5 Summer Festival High Wycombe  
 Aug.12 Summer Festival, Crawley  
 Sept Covent Garden Festival  
 (Ffi. contact Chenine at Blathena-Jancovitch on 01223 460075)

## EEZY TRAPEEZY

*in Vaudeville - truck-top trapeze show*

- Jun.10-12 Greenwich Festival, Greenwich  
 Jun.16-18 Paisley Festival, Paisley  
 Jun.23-25 Glastonbury Festival, t.b.c., Somerset  
 Jun.26-1 Airwick Fair, t.b.c., Northumberland  
 Jul.7-9 Winchester Hat Fair, Winchester  
 Jul.15-16 Chopwell Woods Fair, Tyne and Wear  
 Jul.21 Jarrow and South Shields, Tyne and Wear



- Jul.22-23 Summer Flower Show, Gateshead, Tyne and Wear  
 Jul.29 Venue t.b.c., Workington, Cumbria  
 Aug.4-5 Stockton Riverside Festival, t.b.c., Stockton  
 Aug.5-6 Traquair Fair, Peebleshire  
 Aug.10-12 Puck Fair, Ireland  
 Aug.17 Tommy's Party, South Shields, Tyne and Wear  
 Aug.19 Newburn Fair, Tyne and Wear  
 Aug.20 Fringe Sunday, t.b.c., Edinburgh  
 Aug.26-28 Stonleigh Festival, Warwickshire

## CLOWNABOUT

Clowning & tricks with the spectacularly beleaguered Maynard FlipFlap. Not just for kids.

*in 'One of Those Days'*

- Jul.6-7 Sheffield Children's Festival  
 10.30am, 1.30pm, and 7.00pm.  
 Special pay what you can show Jul.5, 7.30pm.

- Jun.10 Strawberry Fair, Cambridge  
 Jun.17 Carlisle Carnival  
 Jun.23-25 Glastonbury Festival  
 Jul.1 Bradford Festival, Wrose Carnival  
 Jul.22 Bamford Carnival, Peak District  
 Aug.5-6 Trequair Fair, Scotland  
 Bookings on 0114 266 3546

## EXPONENTIAL

*in Insomnia*

Top quality aerial spectacular, plus fire, dance & live music.

- Jun.17-18 Tête à Tête Festival, Rastatt, Germany.  
 Jul.1-2 Warwick Castle *Insomnia* TBC  
 Jul.8-9 Chelmsford, day shows  
 Jul.13-16 Phoenix Festival, Long Marsdon, nr. Stratford-on-Avon.  
*Insomnia* & day shows, plus workshops  
 Jul.22-23 Scatterbrook Fayre, Devon - *Insomnia*  
 Aug.9 Cardiff 2 day shows + *Insomnia*  
 Aug.12 Huddersfield Gala - Day shows  
 Aug.20 Rhythms of the City finale, Leeds. *Insomnia*.

## CIRQUE SURREAL

See Advert for tour and booking details, see centre pages for rave review, see them if you can - keep your eyes open for more dates.

- Jun. 2-18 Royal Victoria Park, Bath.  
 Jul. 1-16 Cheltenham Festival.

- For details on the whereabouts of trad. circuses (who are traditionally a bit mysterious about their movements), including some like *Zippo's* and *Surreal* that are well-worth your attention, you can ring the *Kingpole* (Trad. Circus mag) information line on 0891 343341. This is a premium (that means expensive) charge line, but doesn't waffle.

## International Section

### ALLIN KEMPThorNE

Our chum with the loud suits is touring Spain with the *Marberisa Comedy Festival*. Keep your eyes open, or try the *Fools Rush Inn* if you're anywhere near Marbella.

### one offs

### CIRQUE PLUME

*in Toiles*

Jun.27-Jul.9 Highbury Fields, Islington, London  
 Those who have seen them reckon this the **very best** French Circus group there is, which is some tall order. 15-strong theatre/live music/aerial fusion, could be the finest thing you'll see all year. We're certainly going! First time in Britain courtesy of *London International Festival of Theatre*. Tickets from £10 (kids from £5), concs. from £7.50. Box Office on 0171 312 1995, info. on 0171 336 0508.

### SIRK UZAY

Cosmic Kids Circus, with 150 Hackney schoolkids after workshops with *Cirque Plume*.

- Jul.2 Circus Space, Hoxton London N1  
 Jul.3 The Big Top, Highbury Fields, Islington London N5  
 Box Office 0171 613 4141

### CIRCOMEDIA

### END OF YEAR SHOW

Jun.16/17 Bristol Community Dance Centre, Jacobs Wells Road, Bristol.  
 Tickets £2/£1 (kids) on 0117 929 2118  
 Should be worth an eye if the previous one was anything to go by...

### NO FIT STATE CIRCUS

*in Autogeddon*

See *Catch This* News page.  
 Jul.29-Aug.2 Cardiff Bay. Tickets on 01222 488734.

### DESPERATE MEN

*in 'What on Earth?'*

See *Catch This* News page again.  
 Jul.27-Aug.28, 1pm. & 3.30pm. (except Tuesdays and Wednesdays).  
 Details from the Museum

### cabaret

### THE CIRCUS SPACE CABARET

- Coronet Street, Hoxton, Hackney, London N1 6HD.  
 Bookings on 0171 618 4141  
 Jun.10 Haggis & Charlie *best jugglers in the country?* Flying Trapeze (presumably not H&C) plus more  
 Jun.24 Green Gift *Ace German doubles juggling*. Sobrepria *Spanish orchestral Conductor - a bit special!* Plus more.

### SERIES

A Performance Programme which doesn't quite fit any of our categories runs in Bath from Jun.23-Jul. It includes paid-for shows from *Festival of Fools* and hot new circus/theatre *Contenta*, plus two street shows a day from the likes of *Medicine Show*, *Circus Fudge*, *Stickleback Plasticus*, *Natural Theatre*, *Cosmic Sausages*, *Lost T-Shirts of Atlantis*, *Eazy Trapezy*, *Le La Les*, *Jolly Rollers*, *Your Worst Nightmare*, *Sploit Brothers*, *Haggis & Charlie*, *Full Tilt*, and more, including (hopefully) the debut of a new show from Captain Bob's. More details from 01225 480079 nearer the time.



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Contact: THE HOT STUFF COMPANY  
PO BOX 322, SHEFFIELD.

## **GREENTOP COMMUNITY CIRCUS CENTRE**

### **Women's Trapeze with High Voltage**

17/18 June £15/£25 Beginners/Elementary

### **Children's Circus Skills Show**

15/16 July £10 with performance in Concorde Park

### **Clown and Performance with Gerry Flanagan**

24-30 July £90/£70 workshops leading to weekend shows

### **Intermediate Juggling Weekend**

22/23 July £25 3 ball competents to 4 ball show offs

### **Summer Juggling School for Kids**

7-11 August £50 daily fun juggling/plate spinning/stilts

### **British Acrobatics Convention**

23/24 September trapeze/trampoline/tightrope/equilibrists

**plus weekly classes and holiday activities**  
acrobatics - aerial - juggling - tumbling tots - youth circus  
yoga - trampolining - dance - drumming

**more details and bookings on 0114 256 0962**

**Greentop Community Circus Centre**

**St Thomas Church Holywell Road Sheffield S4 8AS**

**Just off Junction 34 M1**





# CATCH THIS COURSES

## THE CIRCUS SPACE

### Circus Space

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

### BTEC National Diploma in Performing Arts - Circus

Starts in September. Auditioning Now - if you think you might be interested in this course please ring for more details. The course is free for those under 19 years on September 1st 1995, and £800 per year for the rest.

## ZIPPO'S ACADEMY OF CIRCUS ARTS

Venera Cornwall, Manager, ZACA, 174 Stockbridge Road, Winchester, Hampshire, SO22 6BW Tel. (01962) 877600

### SPONSORED BY *The Catch!*

Unique travelling Circus School, places limited, intensive 6-month apprenticeship in *everything*, with real-life performance experience built-in.

## CIRCOMEDIA

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

### Circomedia Academy of Circus Arts & Physical Theatre

3-Month Foundation Course & 1-Year Intensive Auditions Jul.8 & Aug.26. Both start in September 1995.

Setting up NVQ level 3 accreditation so for some students the One Year course could be free through the Further Education Funding Council

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

The Open Days run from 9am-4pm and cost £15 for the day. Auditionees for the One Year Course and Three Month Foundation Course will be asked to stay on to attend an interview between 4.30-5.30pm. The cost for the audition is £20 for the day and all potential applicants for the 1-Year and 3-Month courses must submit an application form.

Fees: One Year £2950 Foundation £1100

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

If you want to apply you will also undergo a short interview and have an appointment to present a three minute piece. Students from outside Europe are required to send an audition video. Please note - students must be aged 18 or over at the commencement of the course. Places are only offered on successful completion of the audition.

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

## SKYLIGHT

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

Tel. 01706 50676 Tel./fax 01706 713638

Jul.4-Aug.20 Skylight's Collaborative Performance project. An exciting community project in Rochdale, involving circus arts, music and making. Rachel Henson (Peking Opera - object manipulation), Justine Marsh (choreography) are amongst the trainers. There will be 10 places for members of the community, who

commit themselves to the rehearsal schedule (2 or 3 sessions per week) and the performances. (2)

Contact Sue 01706 50676

### Our regular sessions are:

Circus Club 7-9 Mondays

Youth Circus 4-5.30 Wednesdays

Trapeze 9.30-12.30 Thurs. (ring for confirmation)

Performance for tourism Sep.5-Dec.1 (13 weeks)

Train in circus arts, Performance, Business studies

Free if unemployed 6 months - Auditions 14 August.

Short course program will run from October.

Courses include: Mask, Comedy and Physical Theatre, Acrobatics, Trapeze, Club Swinging, Movement and Dance.

Also regular sessions and practice/rehearsal space available throughout the year.

## SCHOOL FOR FOOLS

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

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

## COSMOS

### Unique Activity Holidays at Great Locations!

Juggling, Club Swinging and Performing with Black Light (UV) and Fire. Spectacular fire show with fire sculptures, cabaret, staff spinning, human pyramids and diabolo - all areas in which Jim & Anna are acknowledged experts. Selected courses also: unicycling, light rope and still walking.

Jun.29-Jul.2, Monkton Wyld, Dorset coast. Adults £125, good concessions available by request, children £16 £60. Bookings: 01297 560342.

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

## NORWICH CIRCUS CENTRE

194 Nelson Street, Norwich NR2 4DS 01603 613445 Ongoing courses in most topics, including all object manipulation, acro, clowning, trapeze at all ages and levels... Forthcoming courses in *Mime*, *Mask & Physical Theatre* and *Tightrope*, contact them for details.

## GREENTOP COMMUNITY CIRCUS CENTRE

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

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

## Kids' Events

### Sheffield Children's Festival

As part of the 3rd Festival Greentop is holding a children's circus show at the weekend on Sat./Sun. 15/16 July.

Watch your children perform on Sunday at 3.00pm after a weekend workshop of circus and drama skills - juggling, mask making, face painting, comedy acrobatics.

Open to 7-14 year olds, 11am-4pm each day. Bring a packed lunch.

3pm Sunday the big show!

£10 per head £7 Saturday only

Holiday Activities

Summer Juggling School

In conjunction with Jesters Juggling Clubs

7-11 Aug. Open to 8-14 year olds.

5 days of in depth juggling fun, with plate-spinning, still-

walking and lots more for a fun packed summer holiday.

10.am - 4.pm each day. £50 per head for the whole course.

Summer Heatwave Holiday Afternoons

Magic Moments Aug.29 2-4pm: Magic Tricks and mystery fun

Clowning About Aug.30 2-4pm: Juggling, drama and stunts

Fizzical Fun Thursday 31 August 2-4pm: Acro-balance and comedy acrobatics

## Short Courses:

Jul.22/23 Juggling weekend - from 3 ball competents to 4 club show-offs with Tim Byron: £25.00

Jun.17/18 Women's Trapeze Weekend with *High Voltage*. Beginners Sat.17, others Sun.18 1-5pm.

## 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

## Greentop hosts THE BRITISH ACROBATIC CONVENTION

September 23 and 24

Tightrope, trampoline, trapeze and equilibrists

Watch out for more details

## Taunton Jugglers Specialist Workshops

Run in conjunction with the Wednesday night juggling session in the hall/lecture theatre at Bishop Fox's Community School, Taunton, 7-10pm. Ffi. & bookings contact Sally 01823 275459.

Jun.28 Cosmos. Performance and workshop with Anna Jillings and Jim Semlyn. Workshops involve club swinging, stick manipulation, ring ball and object manipulation.

Fees: Unemployed/low waged/under 16's £2, Everyone else £3

Cosmos Performance: Concessions £2, Everyone else £3

Cosmos Performance and w/shop Concessions £4 Everyone else £6

## KIT SUMMERS

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Call 00 1 610 485 444, write Kit Summers 3538 West 12th Street, Trainer, PA, 19061-5301 USA.

## The Right Size present

A week of workshops with Jos Houben

Jun.19-23, The Leathermarket, London SE1

'*Make them Laugh*' - tricks of the trade, techniques, analysis - Ideal for those with some performing experience.

'*Educating the Senses*' - *The Feldenkrais Method* - integrating the ways we think, perceive & move - not restricted to performers.

Jos Houben directs *The Right Size* and is a member of *Theatre de Complicité* and played the lead rôle in their recent National Theatre hit. He studied the Lecoq, Gaudier & Monika Pagnieux techniques in Paris and is a professional Feldenkrais practitioner.

'*Make them Laugh*' runs 10-1, '*Educating the Senses*' from 2-5. Separately they cost £75 each, together discounted to £120.

Call 0171 713 6500, fax 6059, write to *The Right Size* at 61-71 Collier Street, London N1 9BE.



# Oddballs Oddballs Oddballs Oddballs

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**Spotlight standard bags** £ 3.50

**Spotlight Rave bags**, 5 u.v. colours £ 3.90

**Spotlight Solar**, colour changing £ 4.90

**Spotlight giant stage bags**, 180gr £ 5.00

**Spotlight genuine, artificial suede bean bags**: 4 sectioned £ 4.95, 8 sect. £ 5.95

**Ballistic Beanbags**, 6 star sectioned, furry, presto suede bags. Firmer than even Spotlights £ 3.90

**Luminous Beanbags**, very bright to start with, but does wear out after 5/6 months Bright green £ 5.00

## BALLS

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Far-out decorated £ 6.50

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Full professional club, with white air cushioned handle, rubber knobs and a great spin. Coloured bodies, red, blue, green, yellow and purple. £ 7.50

## MORE CLUBS

**Oddball Dove Club**, a little bit heavier than the Dove Practise, with pure white knobs, handles, heads and bodies and silver/gold decorations. £ 9.95

**Oddball Jazz Club**, the club that everyone is talking about. Silver/gold handles with white bodies or silver handles only with the coloured bodies.

Basic Jazz £ 10.50

De-luxe decorated £ 11.50

Far-out decorated £ 12.50

**Oddball Stage Club**, white rounded knob, full body decorations and its own unique spin. £ 17.50

**Spotlight European Club**, a great classic club, long or short handles £ 14.95 Add £ 1.50 for decorations

**Beard Beach Club**

very soft handle £ 8.95

**Beard Circus Special**, this club was introduced just after our Dove Club and looks similar. £ 9.95

**Beard TransEuro**, their top club £ 19.00

**Beard Photon**, fully luminous club, with a good bright glow. In our view their best club, a great spin £ 21.50

**Radical Fish**

All standard radical Fish £ 16.50

Luminous radical fish £ 23.00

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These take less energy to juggle than all the others £ 22.00

**Henrys Pirouette**, the worlds first mass produced radical spinning club and still going strong. £ 24.00

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A rubbery feeling one-piece club with a heavy, medium slow spin. £ 11.50

Luminous £ 14.50

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**Renegade**, (no guarantee) these clubs look as if they will be one of our cheapest. But no, they are £ 29.00 each. Their biggest tribute is that if you go to international or European conventions you will find loads of top jugglers using them.

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## MORE TORCHES

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**Oddball Far-out Fire Stick** £ 23.00

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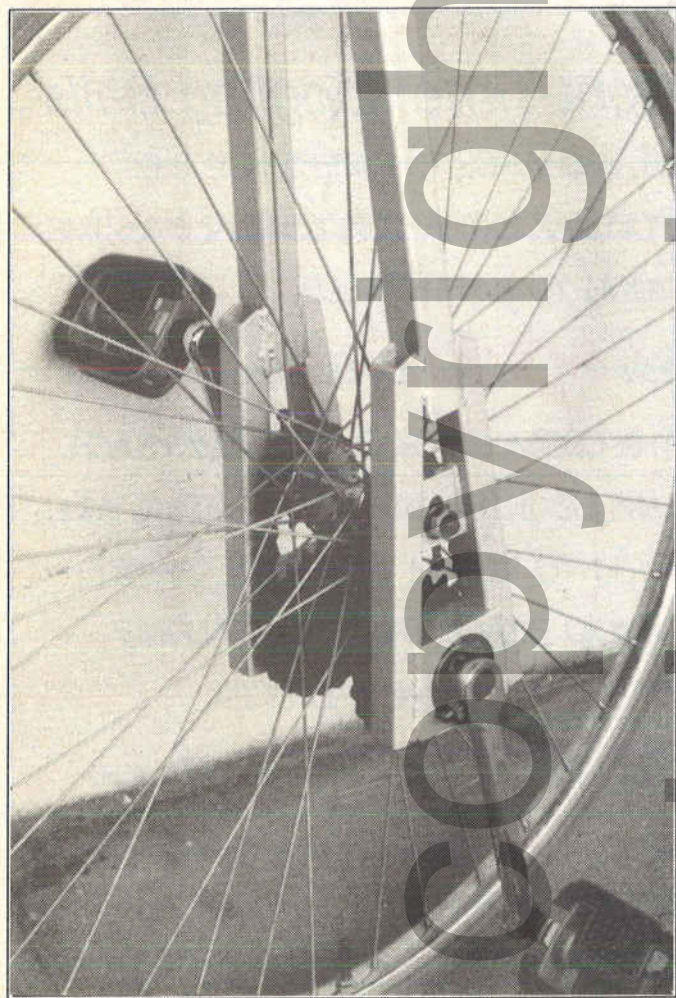
The above equipment is available from: **The new Oddball basement warehouse** (opposite Circuspace) 31-35 Pitfield Street, London, N16HB Tel: 0171 250 1333 Fax: 0171 250 3999 (see map on back of Catch) Open 10-17.30 Mon-Fri  
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# REVEALED BANNED UNICYCLE

**Looks good, eh?** Don't whatever you do try riding it, though. This is a *geared* unicycle built by and for Bob & Sam Knight of Olney, Buckinghamshire its 27" wheel gears up to 42" equivalent, with 22/14 tooth ratio on two



fixed wheel sprockets, one either side. It's very hard to ride (as we saw the owners demonstrate at Norwich), impossible to do tricks on, almost too difficult even to turn - but in a straight line it goes faster than you can run, which is quite fast enough, thanks - this has got them banned from every Uni race they've tried entering - plus Sam broke his arm coming off it at speed. Anyway, that's all we know so if you want to know more you'd better ring Bob & Sam on 01234 713719. They're not at all mad really.

## ADVANCED UNACY RESEARCH PROJECT II

we got this letter from young Unitic Toby Bolt - looks like he's after building a dangerous machine too. Not that we'd wish to be seen encouraging him - we reproduce this questionnaire just 'cos he seemed like a nice kid. *Seemed*. Ring him and offer some encouragement before we tell him too many grisly stories and put him off. Or before Duncan Castling gets him.

## QUESTIONNAIRE FOR GIRAFFE UNICYCLE OWNERS

How big is your giraffe?

Do you ever have to transport it?

If so, do you transport it in a car or on public transport?

Do you find it easy to transport?

If no, do you think it is a problem that needs to be overcome?

Would you be interested in a giraffe that somehow shortens for ease of transport?

Do you have any suggestions/comments on how this could be achieved?

Would you like to help an A-level design student with the research for his major project?

If so, please phone **Toby Bolt** on 0121 777 2661 any time after six o'clock with your answers and suggestions

Thank You

[such a polite boy - d]

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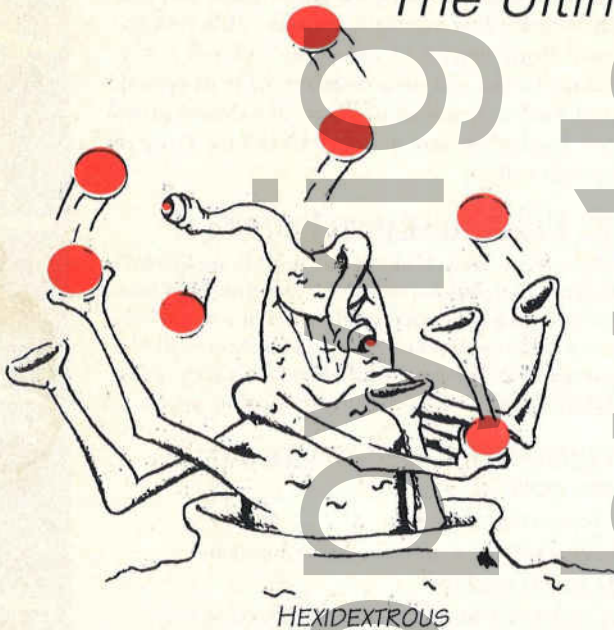
# ASTRO

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## CONTACTS BOX

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

**JTF - Juggling Trade Federation**  
**WHERE? WHO? CONTACT** *Beard's* for  
clues.

**National Association of  
Street Entertainers**  
J Arno (secretary)  
221 Webb Rise, Stevenage, Hertford-  
shire, SG1 5QQ.

**EJA - European Juggling  
Association**  
Lee Hayes  
Jodenbreestr. 24-1, 1011 NK Amster-  
dam, Netherlands.  
Jules Howarth (British Contact)  
69a Splott Road, Splott, Cardiff, CF2  
2BW, Wales

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

**Kaskade -  
European Juggling Magazine**  
Gabi & Paul Keast  
Annast. 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, Berrylhill, Coleford,  
Gloucestershire GL16 7AD

**Juggling Information Service**  
Juggling on the InterNet!  
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### MASTERING DEVILSTICK (PART ONE)

*Chris Dore,  
Circustuff £9.50*

So I saw this book thing about this stick thing and thought I'd have a go reading it. Stupid idea really as I have always hated instruction manuals, especially since the time I spent three weeks changing my clutch reading a Haynes manual, only to pay the garage to do it properly a week later!

Well this book is different. I actually managed to read it from cover to cover and reckon I understand it all. Mind, it doesn't take long. This is no encyclopedia. The technique for each type of trick is clearly explained but the many variations are mentioned briefly or left to your imagination.

This book started out as workshop notes for teaching beginners and for this it's excellent. It has a friendly, chatty style and uncluttered layout with only a few tricks on each page - so you can read a bit, try out a trick, and then find your place again to see what you did wrong. There's nice big print for us geriatrics, short chapters for the restless and lots of clear diagrams and drawings to colour in (oh! did you want it back?). One problem is the diagrams are not labelled so you have to take extra care reading the text to work out which trick is being illustrated. The chapters start at the beginning (well page 5 in fact) and take you onto propellers, helicopters and buzzsaws - you know, the trick when you try to look cool whilst smacking yourself in the face. However, it's good to see a chapter on those seldom-seen cigar box moves.

I would recommend 'Mastering Devilstick' for any teachers wanting to plan their workshops and for people buying their first devilstick who

want to progress quickly, organise their practice sessions and work hard without relying on help from friends in their local juggling workshop. But for people working on single sticking, arm-traps and propellers it's too late, wait for part 2 which should be good.

*Phillip Tomlinson*

### THE GREATEST SHOW ON EARTH

*John Prater  
(Walker Books £7.99)*

### LITTLE STUPENDO

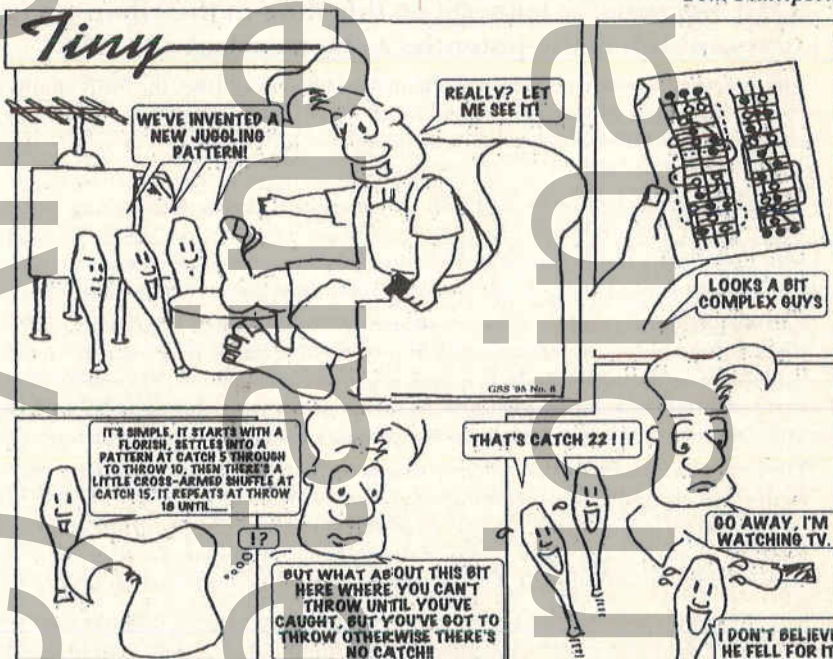
*Jon Blake  
(Walker Books £5.99)*

Not for you lot (aah) but great for your kids - if you're good you'll be allowed to read them too.

Of course the circus and suchlike performance are great themes for kids' books, it's easy to make 'em look good too - this pair are both far enough above the average standard that they're worth making a special effort to look out. 'The Greatest Show...' is certainly one for reading aloud - repeating bits to draw the kids in, great big pictures, speech balloons and sound effects to get the reader performing, and a you-can-do-it-too up-beat conclusion. If you've got a 4-6 year-old, try it.

'Little Stupendo' is for a bit older (though age-labelling kids' books can be more of a hindrance than a help, interest level crosses those barriers in both directions), the words are more and longer, but the characters and illustrations (fewer) comic-book enough for wide appeal - upper age about 10 maybe, depends on their perception of cool, but as this one involves motorbikes, circus and the stupidity of adults it should have some mileage. I enjoyed it, so there.

*Tom Phillipson*





# CIRCUS GOSH in SHAK EDI BOBO

Tramways Theatre, Glasgow

'Shak Edi Bobo' is a non-stop two hour performance extravaganza intertwining acrobatics, clowning and juggling, with comedy and rock'n'roll. It was not about individual stars or singular performances (except the female singer) [? -d], but the synergy arising from a multi-talented ensemble combining circus and theatre in an entertaining spectacle.

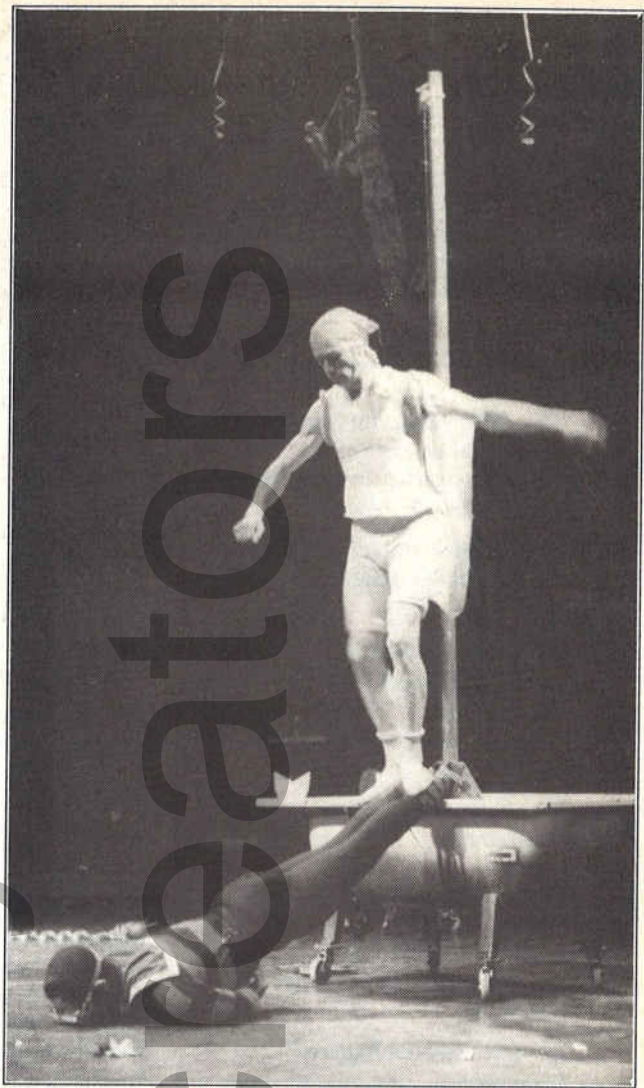
It's directed by Michael Dalliere, known for his work with *Archaos*, and you can see the pedigree: don't blink, turn away, sit behind the mixing desk, or fix your attention on any one part of the stage, otherwise you will miss something happening elsewhere. Unlike *Archaos* who assault you with a chainsaw between the eyes while a motorbike runs over your spine, Circus Gosh subvert you with subtlety and comedy, but are no less successful.

It was reassuring to see that, despite their mythical status, Circus Gosh are beset by the problems of us ordinary people: can't get a bath because someone else is always there before you, that is, if the bath or even the bathroom was ever there at all; the males always wear the frilliest knickers but are the worst posers; performers are reduced to communicating with one another by memo; someone is always trying to read your mail; and you can never get a light for a cigarette when you want one. Why they just didn't ask the audience like other jugglers, I don't know.

I have only two regrets about this performance. First, in a production with so many boats and other forms of transport used, it was a pity that none of them were made of metal. A structuralist analysis [you sure on your jargon, Bill? -d] on local economics, no doubt; the Glasgow shipyards, engineering and steel-works are hardly still thriving businesses. Secondly, that so few people attended this run of performances - apparently there were more people present on the last (packed-out) night, than for all of their other shows here in total. Glasgow's loss.

Circus Gosh are about to take 'Shak Edi Bobo' on tour. Now it's your chance to find out the answers to such eternal questions as: does anyone ever manage to get a bath? how difficult is it to get a light for a cigarette? do drummers fly? Enjoy the answers. I did.

Bill Sheldrick



You had to be there, obviously - An enigmatic moment from Circus Gosh. PIC: ADRIAN JOHN

# THE MAMALOUÇOS EXPERIENCE

Albany Theatre, Deptford

THE *Mamalouços* team set up this show at the Albany to mark the beginning of their summer tour and it has the potential to be a corker.

The audience was welcomed by walkabout toffs in evening dress, the fluffy clouds and plush velvet of the set and laid back acoustic sounds from *Days of Pure Enjoyment*. The show itself is a mix of skills-based acts, clowning, comedy and music. There is no compère, the performers link for each other, and, though not fully developed, it's a refreshing format with the makings of a show rather than a bill of disparate acts.

*Higher Than The Sun* performed with consummate slickness, fab dancing and the breathtaking aerial skills with loadsa sex and funky music. Their relationship with the audience worked best when they were dancing, although the crowd was most impressed with their triples trapeze routine. The other *bet-you-can't-do-this* act was a gentle and highly skilled juggling set from Ben Richter who communicated little with the audience but, with grace and a smile, did beautiful things with countless clubs, balls and rings.

Fabrega & Ferdinando's 70's disco-dancing burlesque gets better and better and kitsher and kitsher. A particularly groovy development is the use of projected film of themselves (as dance gurus) demonstrating perfect moves which they can repeat brilliantly badly in the flesh. For such a gauche act some of the comedy is extremely subtle and the couple's bizarre facial expressions are as well-choreographed as their moves. Flick Ferdinando's look is perfectly pitched as she throws fake showbiz smiles at the audience, thinly masking embarrassment, pain, or disgust with her partner.

The immediacy of Paka's performance screams "this could only happen tonight". He works his audience from disgust to delight, combining enchanting vulnerability with completely revolting behaviour. He is eternally watchable whether grossly eating skin he's peeled off his forehead, regurgitating large spiders, setting fire to himself, roaring round the stage on his mad insect-motorbike Matilda, or sweetly asking members of the audience to support the slack-rope on which he performs a striptease to Piaf's 'Je ne regrette rien'. Beautiful stuff. This is what we don't pay our television licence for.

The evening was rounded off with wicked samba sounds from Plymouth's *Jam Samba* and top DJs Laurence & Matt. This was not a show I'd expect to see in a theatre but it worked. Catch it if you can in the Mamalouços tent in a field near you this summer.



# KEEPING IT IN THE FAMILY

Growing up in the real world is a task most kids are spared these days. They don't even need to get it right any more, as wrongdoing earns cruises, farm holidays, scuba diving, and driving lessons... (presumably to enable them to become better car thieves) *[thought you didn't read the tabloids - d]* The Social Workers blame social trends towards increased divorced rates, violence, **dross** on the telly, and the sheer impossibility of finding work after school.

Conversely, there are one or two lucky souls who know exactly - twists of fate, and a struggling economy permitting - what they're going to do with their lives. Following Mum and Dad into the family business, Julie (18) Sarah (13) and Ruby (8) jolly spilt the beans on growing up in the circus.

Definitely not in the couch potato category, these girls are cheerful, quick-witted, confident individuals who don't seem to know that kids today sleep until 'Neighbours' comes on at lunchtime, and then sulk or whinge until bedtime. There isn't much time to watch TV, and there is always something else far more pressing to be done. They have all worked on the show as soon as they were big enough and could handle money, selling popcorn, candy-floss, and the usual collection of spinning plates, swishy things on sticks, and clown-noses. All the girls agree that the experience is good - their mental arithmetic is better than their peers, for one thing, and Sarah points out that meeting and talking to so many different people stands them in good stead should they ever need to attend an interview.

An interview! Does that mean they can imagine a time when they might not be in Circus? Definitely not! "I can't imagine not travelling," said Julie, "I'd have to find a job in a different show if Dad decided to pack it in." Sarah agreed wholeheartedly. "I'd finish my education first - but then I'd be off!" Only Ruby seemed unsure. "I might want to work in an office or something. I used to want my own riding school, but it takes too much money and I haven't earned it yet!"

Her sisters assure her that she'll feel different about it all when she's older and has an act of her own. At the moment she's a stilt-walker, has a rolling globe, and assists in the ring. Sarah is a foot-juggler, Julie walks the wire, rides bareback, and together they perform an elegant aerial act. They made their ring debuts when they were just three years old - on stilts. Seasoned performers now, they have appeared on that most coveted stage - The London Palladium. Did they come over all luvvy about it? Did they heck! Far more worthy of mention, in their opinion, is the job they did for Pebble Mill, when they were hired to be fairies on a Christmas tree...

Going to school in winter is a change from all the hurly-burly of moving a travelling show all around the country. There, they see all their friends again, and catch up with the gossip along with school work. Julie has already left school, but not without going back during the summer to take her GCSE'S. She passed them all quite respectably too, as Peter and Carol make sure their kids have enough homework to keep them abreast of the National Curriculum while they're on tour. They haven't always done things this way though - when Julie and older brother PJ were younger, they were sent to a different school at each stop. Unfortunately, some schools simply did not want the hassle of enrolling a pupil for two or three days, and those that didn't know what to do with them. Sitting in a corner with a book and some crayons was not very stimulating - socially or educationally - and this route towards a broader mind was abandoned as a bad job. Julie falls about laughing when she recounts the tale of the man touring primary schools to teach the Highway Code, and finding her in every school. He started using Julie as a 'plant' when he asked questions, knowing that, from her at least, he'd get the right answers. "I didn't learn very much in those schools," she grinned, "but I knew the highway code backwards!"

All the girls agree that the first week back at school is the worst. Every one else has been there a few weeks already, and know exactly what they should be doing, where, and when. Used to having to think on the run, they follow the pack until the new routine is imprinted - and find their friends all start asking them what to do next. Sarah puts it down to working on the show, where instructions

More despatches from the world of trad. circus from our reporter three foot deep in monkey shit and loving every moment, «Pof!», not in the family way herself, of course...

are given once and must be followed immediately. Ruby agrees, "When Dad says he needs something done, he means now, not in five minutes." Good discipline indeed!

I asked the girls if they felt they missed out on some things, which other kids take for granted. "Such as..?"

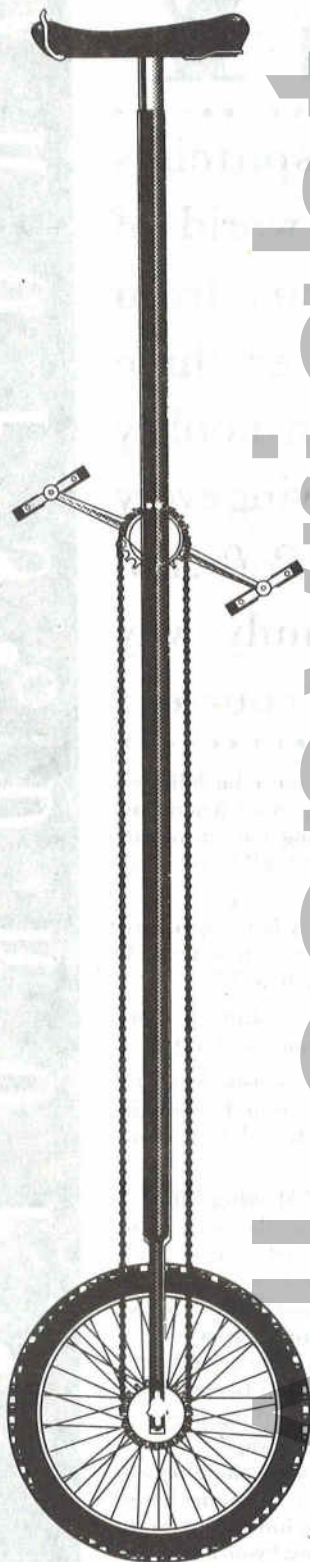
"Er.. I don't know - anything. Is there anything they have that you don't?"

Long silence. Negative noises. I put the question the other way round - what did they have which their friends missed out on?

"Loads!" "A Circus!" Meeting different people, seeing different places, living in a trailer, having contact with animals which most people never get to see first-hand, having family and friends around them all the time... the list grew longer. Don't they miss their friends when they go off and leave them all behind until the winter? Actually - nothing personal either - no, they don't. Away from peer-group pressure, Julie notes that they are all free not to become fashion-clones, that they are all more individual, more themselves, and anyway, "you don't need to have people around you your own age to have fun. You can be friends with people of any age, and have fun with people of any age. Its the person you are that counts." They are all talking at once (not unusual), all reaching the same conclusion.... and to think I was once told that wisdom was born of age. Trash!!



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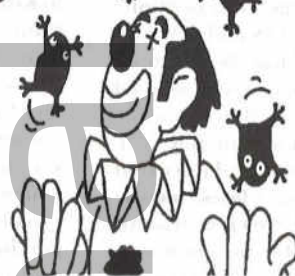
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## EUROPEAN JUGGLING ASSOCIATION

Having seen Skatas (site of this year's Convention) empty, I'm looking forward to seeing it full of jugglers in August. For 1996 lots of locations have been talked about, but I haven't yet heard of a definite proposal. So if anyone has found a good location (preferably in the south of Europe!) contact us and the EJA can help you get started. Particularly good news recently was the arrival at the EJA office of a cheque for £2,666.72 from 'Up in the Air Ltd.' who organised the 16th European Convention in Leeds - the return on our loan. Since this is a roll-over loan, it wasn't available for the Hagen Convention, which had to start without financial support from us - now the past debts are settled, the EJA is in a healthy financial position to support the convention in 1996 and the future.

Lee Hayes

## BRITISH JUGGLING CONVENTION 1997

It now becomes clear that the bid from Salisbury for 1997 has not been dropped - the proposers were merely prevented from coming to Norwich because they were working at a festival back home that weekend! They have tried to take on board the misgivings expressed by various people about sponsorship, though they are used to working with sponsors on other events and will be collaborating with Salisbury Council & Salisbury Arts Festival on the convention - they do however promise "a convention for jugglers not sponsors". The stopgap suggestion of Oxford for 1997 has been discussed with Suzi Oddball, its proposer, and she is said to be happy to move to 1998. Cunning Stunts are therefore putting together a full package to be presented next year. Last word from Neil of CS: "We will endeavour to organise a convention worthy of a 10th Anniversary event. It may be a little different, but hopefully only for the better and not to the disadvantage of jugglers."

## NORWICH 95:

### A MESSAGE FROM THE 'ORGANISERS'

After the nightmare stories from last year's organisers, we were prepared for a rough time. As it was, I think that we came through it with flying colours. For me personally it was a blast. Like condensing a whole year of experience into one long weekend, and helping to create one of the best parties I've ever been to. Our team worked together so well - many of them had never even met each other before! I was very proud of everybody who helped out in whatever capacity; there are too many names to mention, but they have all accrued many karmic juggling points. The most moving moment for me person-

ally was the parade on Saturday. I had always thought this was going to be troublesome and expensive and I was dubious about whether people really wanted to take part, but I am glad to say that you all proved me wrong. The sight of four or five hundred jugglers filling the main street in Norwich in spite of the atrocious weather will always stay with me and fill me with pride in the spirit of juggling.

Another high-point for me came after everybody had left on the Monday afternoon and the site was completely clear. Not only was the ground in a perfect state, but the fields has less litter on them than when we started. The look of total disbelief on one teacher's face as I told him how many people and tents had been there only one day previously was a real picture. The Circus had been to town and in its own magical way had not left so much as a footprint in its wake - only memories.

On the down side, we estimate the around three hundred people were on the site without paying. Passes were stolen, resold, people claimed that they were only using the campsite and so shouldn't have to pay. The fact is that everybody who turns up should pay and that if people avoid paying then it means that others have to pay more than their fair share. If you think that it should be a free event and that people shouldn't have to pay to juggle, I suggest you go away and organise your own Free Convention and don't come back until you have done so.

I'm sorry to have a moan there, but it is the only thing that bugged me about the event. My own overwhelming feeling about running this year's British Convention is that it was one of the finest bits of sustained juggling I have done in my life. It was an honour and a pleasure to be involved; give me a couple of years and I'd love to do another one *[the strain must have really got to the poor feller, he's cracked - dj]*. As to whether the Convention was any good or not, I don't know, I didn't actually get to see it, but I can't wait to see the video. I hope you had a great time. Thanks for coming and if you ever find yourself in this neck of the woods don't forget the Norwich Circus Centre. Our courses are a good as our Conventions!

Finally, if anybody missed out on this year's Convention T Shirt, you can order one by sending a cheque for £6 to Norwich Circus Centre, 194 Nelson Street, Norwich. NR2 4DS. Please state whether you want small, medium, large or extra large. Free Convention Poster with every shirt. Cheques made out to Norwich Circus Centre.  
Will Chamberlain

# DROPS #2

## -apologies

All the usual grovelling and scraping to the following:

**Jon of (green) Mushy Pea** for making his pea come out the wrong colour. You need a doctor not a magazine editor for that, mate.

**Susi Oddball** for losing the keys to the time machine necessary to transport her piece about the Juggling World Record back to last issue.

**Mark Segal** for dictatorially choosing Bill's piece about Gosh instead. Life can be cruel and editors crueler still.

**Emily Jamieson** for condensing her amusing observations & opinions about Allin Kempthorne down to a couple of lines and not crediting her either. Thanks anyway.

**Ann** for ignoring her review of 'Enchantress' - bit too much in the family, that (even after Becky's Mum writing the original piece!).

**Poets.** And the Public

All the aerialists we printed pictures of and then didn't write about. Good-looking, though, weren't they?

All adult performers for *Sprogboard*. Might as well give up now, eh?

Fans of our Profile sections - it was just the same old lags this issue. Apart from Duncan and we seriously don't want to encourage him any further.

Anyone who thinks *Surreal* has too many acts in it.

Calendar watchers for the late appearance of this issue caused by work overload 'cos we're all such popular people. Don't you have anything better to do?

Large Print Lovers for this page. That's cos it's all pretty boring, really.



## Poets' Corner #1

### "THE JUGGLER'S LAMENT"

Two hands are all that I have been given  
so that should be enough  
to catch the flying ball or club  
and all that other stuff  
So why is it, when I reach out  
to catch a falling prop  
it twists and turns as it comes down  
and turns from trick to drop?

I practise doggedly each night  
work hard at every trick  
But when it's time to get it right  
my hands just seem to stick.  
I want to move with solid grace  
like the experts on the telly  
But every time I face the crowd  
my knees just turn to jelly.

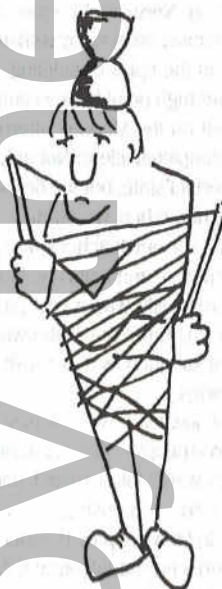
The diabolo also has me beat.  
It really is a stumper.  
I tried to learn a simple throw  
and knitted a new jumper.  
I can't untangle every knot  
those .... suckers just get tighter  
and trying other bits of kit  
the outlook gets no brighter.

My Unicycle - What a joke!  
It's only got one wheel!  
For this I pay one hundred quid?  
Now that's a crazy deal.  
I've had it now for half a year  
I try it every day  
but practise doesn't quite pay off  
is there another way?  
I bruise my knees, I scrape my shins  
I fall off left and right  
or worse I can't get on because  
the saddle's not on tight.

Convention time comes round again  
I rush off with the rest;  
I meet a genius half my age  
and then get all depressed.  
I don't begrudge the work he's done  
the heights he's had to climb;  
see, I could practice that much too -  
If I just had the time.

*Damian Trasler, Hampshire*

*Be warned: Damian's planning a book of this stuff, and is after your contributions - especially if you're a famous juggler. He is to be commiserated with - if not now, after he's read some of the latter. Anyway his address is 37 Jacklyn Lane, New Alresford, Hampshire SO24 9LF - so if you've got any more poetry, send it to him, not us... Anyway - Diabolo has very serious and snobby ideas about poetic diction, the evocation of the muses, and the eradication of doggerel brought on by too much Eng.Lit. at an impressionable age. And will only print poems of they're funny. Really funny. Bring back Cindy Marvell! Or even Andrew.*



## TALKING SWOPSHOP

Have you read the article on siteswap and a juggling robot in the New Scientist 18/3/95? Could maybe Charlie Dancey comment on it? Who invented site swap? Why, despite having studied one year's undergraduate maths, do I still find siteswap makes my brain hurt?

*NB I HAVE WRITTEN TO YOU ON RED PAPER [as you can all see -d] because I don't know who else I could send a letter on red paper to. I hope you don't mind, but I find this kind of thing therapeutic.*

*The Great Gonzalina, Newbury*

*Dancey doesn't need any more encouraging by us, thanks very much... Who invented SS is a bit of a moot point, I seem to recall - it's generally credited as a collective / 100th Monkey sort of discovery to Paul Klinek, Bengt Magnusson & Bruce Tiemann in the States, and also a group of maths/computer/science types at Cambridge Uni. Dunno why it took so many of them but now you know who to blame.*

## WILL YOU WRITE MY PAPER FOR ME? PART 14

For my final dissertation in Anthropology I am researching juggling: What it is, how it came about, and where is it going?

I intend to study in particular the increase in the popularity of juggling and the reasons behind this, ie. where and why do people begin to juggle. It seems through my own preliminary research that juggling is an ambiguous pastime [you can say that again -d] that seems to refuse to be placed into any specific category like Sport, Entertainment or Hobby. Indeed, some of the jugglers I have spoken to describe it as more of a mental battle and see it as a means of training their mind to solve problems, and overcome obstacles. It is this element of juggling and its actual development over the last 10-20 years that I will be basing my dissertation on. I would be very grateful if you would aid my research in any way possible

*Jamie Poston,  
Liverpool University*

*Anyone help this boy out? My only suggestion is to acquire the complete back issues of The Catch, Jugglers' World and Kaskade (invaluable material and we could all do with the dosh) and take it from there. Or just try talking to people.*

## GULF IN THE GULF

As I've only been out here for three months, I may be wrong, but I appear to be in a minority of one regarding 'serious' jugglers. I've started a club at my school (as I did in Norwich '91) and I've been accepted by 'Gulf Air' to set up a course for them (pilots and cabin crew eventually I hope!) so things might change! I also juggle on the Emir's palace lawns!

Anyway, are there any other jugglers in Bahrain, or even the Gulf?

I hope you can print this and pass on my good wishes to Will, Dave, Ken, little Steven and all the rest at the Norwich Circus Centre, sorry I couldn't make it for the '95 Brits, guys! My commiserations to "Tokoloshe" too and I hope my evening classes are still running, Trevor!

(OK I know this is a bit like a "Thanks to my mum and dad", etc. letter, but things are a bit isolated



out here, OK?!)

*Pete Hewshin,  
Isa Town, Bahrain*

P.S. Missed closing date for caption comp. (hardly surprising) so here is a psychic stab at the one for the next picture!!!

"Henrietta's entire life had been spent perfecting the trick, but no-one had mentioned how to remove it after swallowing!"

C'mon you must get weird letters, right?  
[right -d]

## THIS CORRESPONDENCE IS NOW CLOSED

I was wondering if you'd be interested in my collection of humorous limericks about unicycling, "There was a young lady from Sploot"

*Innuendo the Clown*

Well, would you?

## POETS' CORNER 2

I started writing a poem after I received my last issue of *The Catch*. I wanted to write a witty letter to equal the schoolboy type humour so often used [who? us? -d] - or perhaps an intelligent article from one of your mature female readers; however I found myself writing a poem about jugglers and how juggling has had an effect on my life.

In my travels I've met loads of jugglers of all kinds and all nationalities and can say with real sincerity that they're a wholesome bunch. Take Norwich for example - lots of smiling faces, friendly folk, re-connecting, common trust - and a very comfortable feeling. This is what I search for in my life.

Happily I took my poem along to the convention in order to do some work on it in an appropriate place - and found to my astonishment, further surprise and absolute bravery myself on the renegade stage reading it - *Quel courage!*

Women's contributions are sadly lacking I notice and it was partly this that took my legs to the Croissant Neuf circus tent that fateful night - having heard Chris (last name forgotten) at Circus Space the other night reading his poetry I think I want to explore more this wordy way of expression!

*Liz (hats hats hats) Daniels*

Liz's poem was altogether too long to run here, as most people's efforts turn out to be - those of you who were at the aforementioned Renegade Show will have heard it, and really it was one of those better heard than read. That's not a criticism, really - it's an oral/aural art form after all. A bit like describing juggling tricks. Er... The letter was good, though - and we'd certainly like more contributions from our mature female readers. Be my guest.

## MORE BLIMMIN' POETS

### High Talk

Processions that lack high stilts have nothing that catches the eye.

What if my great-granddad had a pair that were twenty foot high,

And mine were but fifteen foot, no modern stalks upon higher,

Some rogue of the world stole them to patch up a fence or a fire.

Because piebald ponies, led bears, caged lions, make but poor shows,

Because children demand Daddy-long-legs upon his timber toes,

Because women in the upper stories demand a face at the pane,

That patching old heels they may shriek, I take to chisel and plane.

Malachi Stilt-Jack am I, whatever I learned has run wild,

From collar to collar, from stilt to stilt, from father to child.

All metaphor, Malachi, stilts and all. A barnacle goose

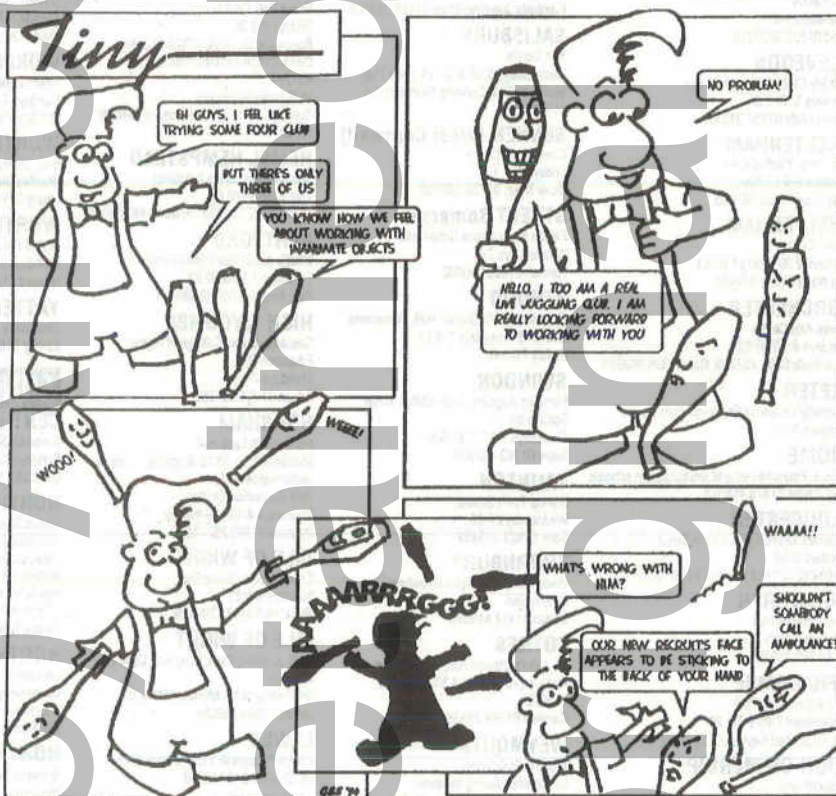
Far up in the stretches of night; night splits and the dawn breaks loose;

I, through a terrible novelty of light, stalk on, stalk on.

Those great sea-horses bare their teeth and laugh at the dawn.

*WB Yeats 1938*

Could go far, that Yeats. Go on, read it again. "All metaphor"... great stuff! Thanks to young Mr Grant for fishing that one out. Special *Catch* Literary issue coming soon. I mean it!



Write to:  
**Diabolo**

Catch's Cradle,  
c/o

Moorledge  
Farm Cottage,  
Knowle Hill,  
Chew Magna,  
Bristol  
BS18 8TL

BACK LINES

DROP BACK LINES

BACK LINES

39



*Strange use of language, 'Workshop'. Why, a workshop, it's a place, not an event. My old dad, he had a proper workshop. Little hut down the bottom of the garden full of odd devices. Place he used to run away to after tea when the kids got too noisy and Mother wanted him to mow the lawn. Said he was working on something. Nearly there. Never did see anything useful out of it. Nothing like a juggling workshop at all.*

Most workshops charge, often just to cover hall hire costs. When we know how much, we've put it in. You're advised to contact student clubs in advance, as some of them are really difficult to find and they might not let you in the building without a Railcard.

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Pand 01823 322213

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### EXETER

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

### PENZANCE

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

### PLYMOUTH

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

### SALISBURY

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

### SENNEN (West Cornwall)

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Fridays 7-9, £1  
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### STREET Somerset

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Hannah 01460 240082

### STROUD

Saint Matthew's Church Hall, Cainscross  
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01453 750147

### SWINDON

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

### CHERTSEY

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

### CRAWLEY

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

### EASTBOURNE

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

### GUILDFORD

The Khyber Konzept, Shalford Village Hall  
Wednesdays 7.30-9.30 £2  
Nick 01483 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  
Mark 01442 283733 Centre 01442 64048

### HERTFORD

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

### HIGH WYCOMBE

Cascadia, Bucks College of Higher Education (I)  
Mondays 7-10  
Adrian 01494 537656

### HORSHAM

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

### ISLE OF WIGHT

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

### ISLE OF WIGHT

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

### LEWES

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

### NEWBURY

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

### OXFORD

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

### OXTE

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

Alsorts 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 £3  
Jon at Jesters 01707 268766

### SOUTHAMPTON

Itchen College, Bitterne  
Wednesdays 7-9.30 (Termtime) £1.50  
Rut 01703 872141

### SOUTHEAST

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

### STEVENAGE

Bowes Lyon House  
Mondays 7-10, Thursdays 12.30-4.30  
Pete 01462 673406

### TUNBRIDGE WELLS

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

### WELWYN GARDEN CITY

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

### WHITSTABLE

Kent Circus School, Whitstable Umbrella  
Wednesdays 6-7 kids' open session, 7-8.30 youth circus. £1/50p.  
Saint Peter's Hall, Cromwell Road  
Thursday, adults 7-10, £1.  
Tina/Steve 01227 772241

### WINCHESTER

Colden Common Community Centre  
Tuesdays 7-9  
Paul 01982 714468

### WOKINGHAM

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

### WORTHING

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

### WORTHING

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

### YATTENDON

Thursdays 7.30-9.30, £1.  
Barney 01635 201546

## LONDON

### CENTRAL

Colombo Street Sports Centre, SW1  
Sundays 12-5 (£2.70-£1.20),  
0171 261 1658

### NORTH

Circus Space, Coronet Street, Hackney (Old Street Tube)  
Courses and classes and one-off workshops in just about everything regularly available. See *Catch This!* and/or ring for more details.  
Circus Space 0171 613 4141

### NORTH

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

### NORTH

Bouverie Road Scout Hall, Stoke Newington  
Thursdays 7.30-10.15, £2.50/1.50

Steve Richards 0181 442 4816

## NORTH

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

## SOUTH

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

## SOUTH-WEST

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

## CROYDON

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

## 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

## WEALDSTONE

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

## WIMBLEDON

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

## UNICYCLES & UNI HOCKEY

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

## KIDS' UNI

Rico 0181 773 1748

## EAST ANGLIA

### BURY SAINT EDMUNDS

Bury Fumblers, Saint John's Hall, Saint John's Street.  
Tuesdays - 7.30-9.30 £1  
Dave 01284 764865

### 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

### DEREHAM (nr. Norwich)

Justo James 01263 732888

### HARWICH

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

### IPSWICH

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

### NORWICH

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

### ROMFORD

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

## IN THE MIDDLE

### BANBURY

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

### BEDFORD

Bedford Circus Ring, 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

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

## DERBY

Tomfoolery, Ashgate School, Ashbourne Road  
Thursdays 7-9.30, £1, 50p under 16s  
Andrew Vass 01332 369581

## DERBY

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

## DUDLEY

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

## EVESHAM

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

## HEREFORD

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

## KIDDERMINSTER

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

## KIDDERMINSTER

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

## KINGSLAND

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

## LEICESTER

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

## LINCOLN

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

## LUTON

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

## MILTON KEYNES

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

## NOTTINGHAM

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

## NOTTINGHAM

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

## NUNEATON

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

## PELSALL

Sheffield 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)  
Robert 01743 884175, Fiona 01952 727230

## STOKE ON TRENT

Dragon Community Circus, Booth Street  
Recreation Centre  
Wednesdays 7-9 £1  
01782 747867

## WATFORD

Scout Hut, Durben Road  
Wednesdays 8-10 £2  
Tom or Mick c/o Jesiers 01707 268766

## WORCESTER

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

## BIRMINGHAM

### EDGBASTON

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

### HARBOURNE

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

### LADYWOOD

Arts Centre, Fresh Street  
Dave 3.3.10 0121 359 6200

### SELLY 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

UMISSED, C Floor, Reynolds Building, UMIST  
Wednesdays (sometimes Tuesdays)

### CENTRE

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

### CHORLTON

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

### FALLOWFIELD

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

### GORTON

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

### SALFORD

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

### STOCKPORT

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

### WITHINGTON

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

### WORSLEY

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

## NORTH

### BIRKENHEAD

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

### BLACKPOOL

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

### BOLTON

Higher Education Centre  
Friday Evenings  
Zebra cards 01204 22220

### BRADFORD

Manningham Sports Centre

Fridays 5.30-7.30

Peter 01274 586219

### BRADFORD

Saltire Methodist Church Hall, Titus Street  
Simon 01274 532287.

### CHESTER

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

### CLITHEROE

Roefields Leisure Centre  
Wednesday  
Brian Waterhouse 01200 29860

### COCKERMOUTH

Juggling Club, Christchurch Rooms  
Tuesdays 7.30  
Dave 01900 822867

### COLNE

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

### CREWE

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

### DURHAM

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

### HARROGATE

Starbeck Youth & Community Centre, High Street  
Saturdays 6.30-8.30  
Pete 01423 889125, Tim 01423 567583

### HEBDEN BRIDGE

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

### HUDDERSFIELD

Tuesdays  
Del 01484 686617

### HULL

Hull Community Circus  
Wednesday 7-9 somewhere  
01482 343926

### KENDAL

Tuesdays & Wednesdays  
Jem Hubert 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

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

### LIVERPOOL

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

### LYTHAM SAINT ANNE'S

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

### MACCLESFIELD

Thytherington School  
Thursdays 7-9 termtime  
Contact Borough Council

### MIDDLESBROUGH

The Pandemoniacs, Saint Mary's Centre, Corporation Road.  
Thursdays 6-8, £1.50 (concs £1)  
Bob Parker 01642 262869 days.

### NEWCASTLE UPON TYNE

Dockray House (formerly 'West End Boys Club') Sutherland Avenue.  
Thursdays 8-10, £1  
Simon, Ugly Juggling Co., 0191 232 0297

### NEWCASTLE UPON TYNE

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

### PRESTON

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

### ROCHDALE

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

### SCARBOROUGH

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

### SHEFFIELD

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 (phone first)  
Keith 0151 334 0219, Phil 01244 336172

### YORK

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

## SCOTLAND

### 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  
Students' Union Airlie Place  
Wednesdays 3-7pm  
Mark Richards 01382 646469

### EDINBURGH

Tollcross Community Centre  
Mondays 7-9  
Angelo 0131 447 7862

### GLASGOW

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

### GLASGOW

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

### GLASGOW

University Juggling Club  
Meets in 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  
Gary 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  
0785 475429

### STIRLING

Balls Up Club, University  
Contact Noleen Green, S.U.

### SKYE

Braes Community Hall  
Saturdays 11-1

Dave Patfield 0147 062 377

## WALES

### ABERYCYH (nr. 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  
0248 372239

### CARDIFF

CUT - Cardiff Unicycle Team  
Russell 01446 740520

### CARDIFF

Keppoch Street  
Wednesdays 7.30-10  
Russell (as above) or Mark Robinson 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 220357, Fiona 01633 430088 x4041

### PORTHMADOG

Harlequin Juggling Club, Guide Headquarters, Hill Street  
Thursdays 6-7.30 (beginners) 7.30-9 others. £1.  
Jan & Gill 01768 75763.

### POWYS

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

### SWANSEA

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

### SWANSEA

Dilwyn Llewelyn School, Cocketts  
Mondays 7-9, Integrated Youth Circus  
Phil Burton, 01792 466231

## IRELAND

### BELFAST

Belfast Community Circus School, Crescent Arts Centre, University Road  
Contact 01232 236007 / 248861

### BELFAST

Circus 1 to 3, Saint Patrick's Training School, Glen Road  
Tuesdays 6-8  
Pat Duggan 01232 301123

### BELFAST

Queens University Juggling Club, Students Union  
Tuesdays 7-9  
Ryan 01232 245133 x3541

### DUBLIN

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

### GALWAY

Butterfingers Fire, Eyre Square Centre  
Workshops most mondays  
Nick c/o (010 353) (091) 63553

### MAYNOOTH

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

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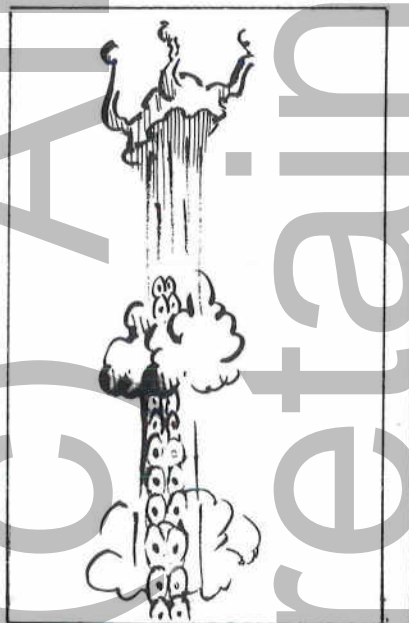
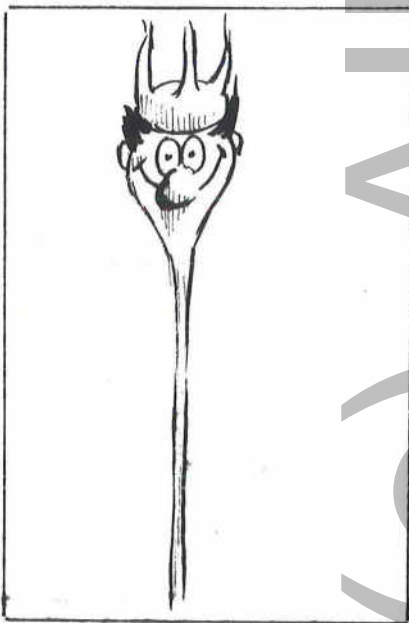
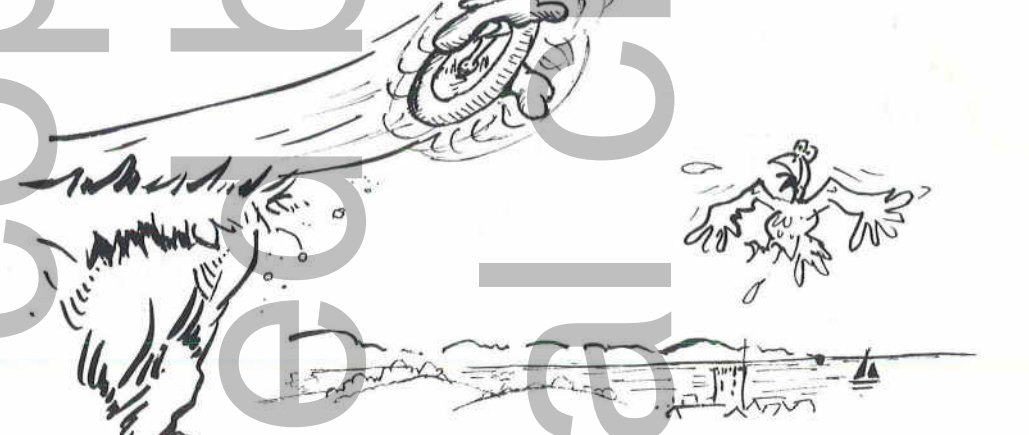
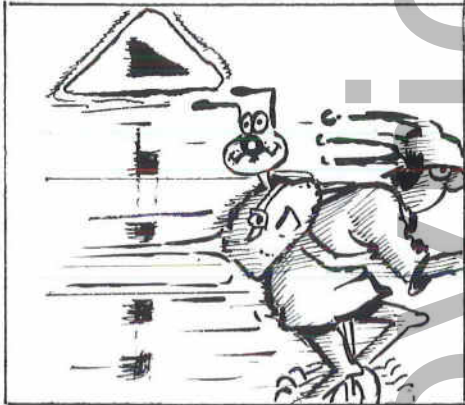
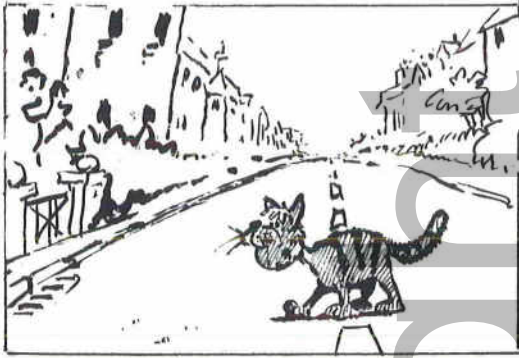
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# Oddballs

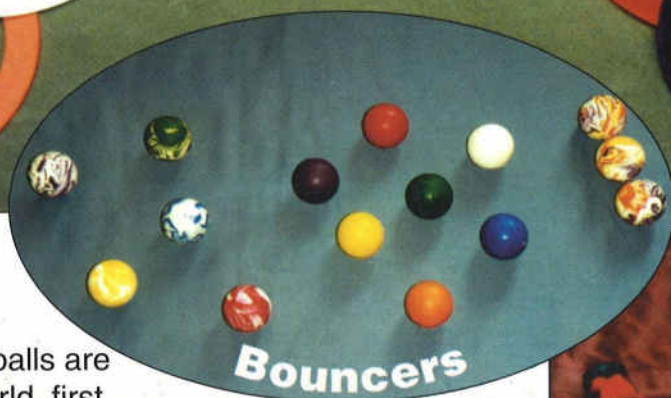
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