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C	0 N T	E	N	T	S
5-7	Quite the contrary, in fact - but then Archaos always were masters of hype & disinformation. Not that they fool <i>Gregoire Carel</i> for a moment. Archaoive pics by <i>Peter Smith</i> .	33-4	There was this Englis Welshman, and they other nationalities to	hwoman, this Scot all went to this gig	, see Plenty
9	You won't if you read sharp kid David Bradbury's guide to knife juggling. Robbie prefers a pen-knife.	35,37	Pof! goes to school a (him again) goes to		
10/	DRIVING YOU MAD Autodestructive Autoerotic Auto-da-Fé-NoFit State's last word in car culture. Stephen Glascoe, Toby Philpott, & Fiona Carmicheal were all there.	36	Why we put the pri	DROP BA	CK LINES

Just get your local friendly (aren't they all?) props manufacturer to knock you up some of these. Pearse Halfpenny supplies descriptions and directions.

EC Writer Steve Henwoodsaw 350 acts in a week. Or so he's trying to tell us. Chalon dans la Rue and Tarrega and you should see the expense account.

A KICK OP THE DANCEYS

The Guy with the Hat sneak-previews some neat moves from his forthcoming Compendium of Club Juggling. You'd better get in there before everyone else is trying them.

Our lot - The JSA (catalogue) & Adrian 'Reserved Price' John (image collector) went to a tat sale at Gerry Cottle's and didn't buy anything. Except...

Exercise your (largely fictitious) competitive instincts. Take a picture, caption a picture, win a picture, you get it ...

THE GARDEN OF SWE

In spite of unpronounceable names and unaffordable beer, even without Abba, the British Jury - Cathy Jones (wo/rds) & Adrian John (snaps) - still award the convention maximum points.

When where what and sometimes even why. The truth, the whole truth and nothing but the truth, so help me diabolo.

Class? - we got it! Iffy Dads? - some of them too, no doubt.

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PIC

If you ever feel the need to drop 'em in public, we'll tell you where to go.

PILOT STUDY

Busker Gut Joins the Mile High Club. Not quite. No wonder you were all a little wobbly afterwards. Robbie scribbled on the sick-bags.



ISSUE SIXTEEN? OCTOBER-NOVEMBER 1995

The Catch is published every time it's time for another one from:

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Styled & fashioned by: Howard Vause, 01985 216013. Machined by: Wiltshires, Bristol (they do Viz you know).

Wrapped in pretty coloured paper by: Sebright, Bristol.

A recent Official Survey proved that *The Calch* is now the most accurate magazine in Chew Magna. And that's official. Yes, In orderfor our huge staff of fact-checkers, liction-checkers, frouser-checkers and checker-checkers to do their work in time, please ensure that all facts fiction and trousers for the next issue arrive at our brand-new office by the end of October. Which has 31 days. That's a fact, Oryou'll have to pay the overtime yourselves.

The Calch has made extensive fact-checking investigations into the good character of all contributors to the magazine. As a result, we are not prepared to be responsible for any of #. All contributions, artwork and photography remain the copyright and sole fault, mit, fud, of the originators. We wouldn't want to be seen to be introducing you to such a bunch of low-lide reprobates -, but if you insist, fry the Calch office. American Express? That'll do nicely.

The Catchwelcomes contributions, and artwork/photography, factuator lictional (rather than the fishy and fatuous which is all we seem to get at present). If in doubt give us a try, it's a fact that we've never printed anything we weren't sent in the first place, because of our incredible attention to detail and the editor's precise regulation of all nuance of language with particular attention to punctuation, it can sometimes be some considerable-time before your contribution gets to the printed page (unless we nicked your idea and sold it to *Kaskade*. If you want material returned you'd better send an SAE, thoughtwe do lind it very difficult to part with precious accredited sources of pure information so it's much better to send an expendable copy. Fatics remain facts no matter how many times you copy them, though somehow teachers never appreciate that when it comes to homework. Copyright lawyers have a similar problem.

If the facts in this magazine do not accord with the facts as you necounter them, don't blame us - it's simply that your reality does not accord with the facts. You're more likely to get a satisfactory reply if you write to us rather than hit us with first piece of wood you're holding, it's a fact. You're also more likely to win the Lottery. Anything else that doesn't accord with the facts is called Opinion. That's a fact too. It's also a fact that your opinions are welcome on the *Drops* pages, or the letters pages if you can't string more than half a dozen sentences together. Get your own fact-checker - it's the only way to be sure. And that too is a fact.

If The Calch didn't exist it would have been necessary for Stuart & Jan to invent it. Ergo Est. QED.



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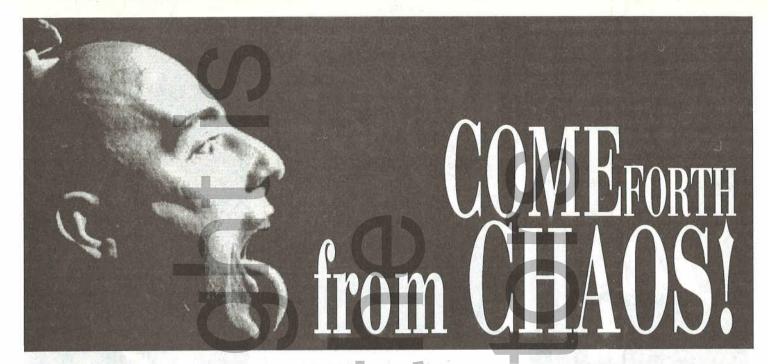


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I found the 'chaos bunch rehearsing in Marseille's Theatre du Merlan - the theatre are coproducing 'Game Over', the latest extravaganza, written by founder Pierrot Pillot Bidon and Guy Carrera, who also directs. [The show starts as this magazine goes to press-boo!-any more dates when we have them d].

It took two years to give life to the story-board of 'Game Over', due to the enormity of the project and the daunting production costs. It's a multi-layered acid-cake of a show, mixing film, tapes, live musique, acrobatics, aerial, dance, martial arts, bungies, stunts, a human torch, roller-skating, cycling, contortion, juggling, trampolining, walking up the wall, across the ceiling and the inevitable motorbikes, all in an elaborate story.

'Game Over' is about the ever-increasing power of the technology of images. The screen has enslaved humanity, which is condemned to entertain it. The screen rules the Earth through its first victims - kids. Presented like a news bulletin, the artists go in and out of the screen onto the stages to perform under the dictatorship of audience ratings, which are linked to a pinball machine. A kid presses start, a ball comes rolling onto the screen and materializes on the stage as a sphere of enormous dimension which in its turn rolls, rotates and ultimately splits open, giving birth to a couple of contortionists. All the while the sphere also serves as a screen for fragmented video images.

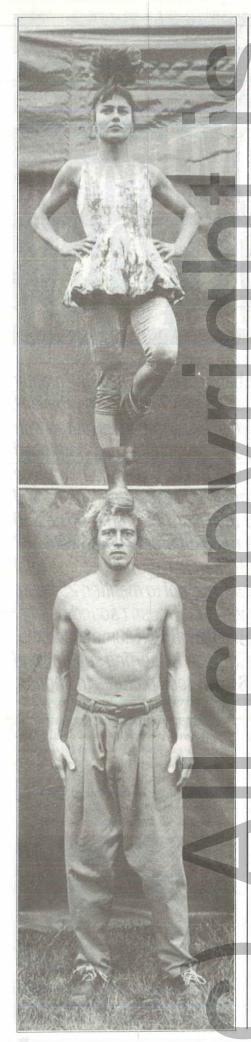
The humans are dwarfed by the children (who appear huge on the screen) and are nothing more than electronic pawns in a tridimensional video game. The screen's Rumours of the demise of Archaos, were, it seems, greatly exaggerated. Bankruptcy? What bankruptcy? Though they haven't appeared in Britain since 1991, when two companies toured with 'Bouinax' and 'Metal Clown', Archaotic activity has continued unabated: they toured 'Metal Clown' in '92, created a new piece called 'DJ '92', which was performed in France (and Vienna and Hong Kong) in '93 and '94, and their current promo boasts 10 years of activity in which they've run 9 different shows, with 482 artistes and 358 technicians of 28 different nationalities, to a total of 4,700,000 spectators in 21 countries, not to mention 25 hours of TV to an estimated 22million viewers. Doesn't sound defunct to us. To prove it, we sent **Gregoire Carel** (ex Mummerandada, NoFit State) to see them - thanks to Linda for sorting spelling and syntax. Well, most of it... **Pete Smith** took pictures in English.

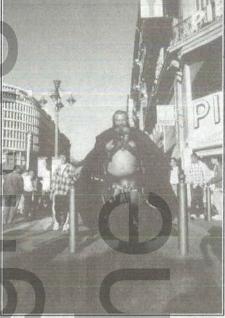
physical presence on stage is incarnated by a gruesome ring master-type character, the 'Butcher' of Archaos' previous shows, so vivid in the memory of all vegetarians. The skills are presented as news items on sex, money, sports, war...

In one of the opening scenes the projected set is a street peopled by homeless persons in sort-of business suits. A truck comes and collects them all. They are then stripped, washed, brain-washed, photographed and become cogs in a machine-like dance. At the same time the good news is announced that the problems of homelessness and unemployment have been resolved. That for me symbolizes the way Archaos has changed and grown since I last saw them. They always used provocation as a vehicle for the shows, but in the past it sometimes seemed gratuitous. The underlying violence of previous performances was linked to chain-

banging, chainsaws, sexual aggression... In 'Game Over' it has a lot more depth. They retain the raw energy, but have intellectualized the comment and by doing so increased its potency ten-fold. 'Game Over' is as revolutionary in its political and social undertones as in its technology. It is refreshing that a circus company is given the







Still Dangerous - Archaos today.

means to produce such a challenging show. They have the talent, the brains, the imagination, the daring to gamble on such a massive undertaking. All these qualities we are not short of in Britain, but the cultural infrastructure that Archaos benefits from permits them to play with a seven-figure sum (sterling!) for production costs. This may seem enormous, but the stakes are high. What is at stake is the future of circus as an art-form. It is only by daring to experiment, to risk making mistakes, to break new ground, that an art-form progresses.

This is Circus for the future - now! To evolve, circus needs to blend with its time and be innovative in its forms and content. Some of the skills presented here have been recently developed: aerial work with drapes, bungies with trapeze or cloud-swing...

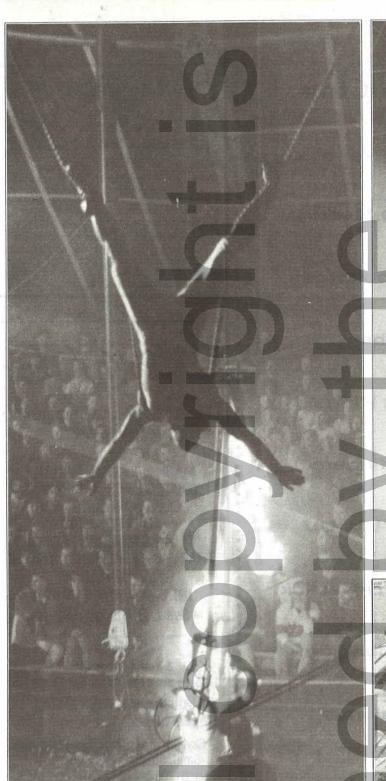
I only saw a rehearsal so I cannot comment on the individual skills of the performers, but the cast of 20 artists and 20 technicians is a gregarious one. There is a real team spirit and a lot of fun, as was demonstrated to me after working hours [!!!-d].

'Game Over' can only be performed in Concert Halls accommodating at least 5,000. The price of a seat is 150F, which is average in France; if you buy a ticket for 200F, another ticket will be given to somebody who couldn't otherwise afford to see the show. So dash straight out and buy a Lottery ticket. If you win, take a bunch of friends to Marseille, and even if you lose at least you will have contributed to one of the few-remaining British art-funding bodies.

It is a delightful contradiction that Archaos make maximum use of the very thing they question:-the Power of The Screen. If enough people in Marseille de-hypnotize themselves from their TV screen and go to The Dome to see Archaos live, who knows what will happen? They might even cross the great cultural divide and come to our shores...













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5.00 for 100gm + 2.00 p+p per order CHEQUE or PO payable to AVALON 73 Fawcett Rd, Southsea. PO4 0DB Another good reason to learn knives is intimidation. Many of the children in the street where my parents live know that I juggle. A couple of days before Halloween I showed them my knives for the first time. We didn't get the 'trick or treat' treatment once. Of course when youwere a child you were always doing things which caused adults to exclaim "You could poke someone's eye out with that!" If that's true of childhood why not carry on in later life???

There are of course more worthy reasons. It looks good for a start, and is an ideal way to round off a street performance. Just as fire torches look good at dusk and at night, knife juggling is the ideal way to show off during the daytime.

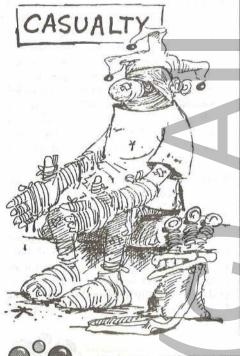
method

First of all you need to make sure that you can juggle clubs competently. Don't even *think* about knife juggling until you can. Once you've mastered the basic pattern you are able to step up to knives.

Although the technique is identical to club juggling, knives are somewhat heavier, so it's necessary to 'relearn' in some respects. The key is confidence. Specialised juggling knives (and if you're not using those, put the ones you are currently using away, go down to your nearest juggling shop and *get some!*) are blunt, you can catch the blade without too much damage, but there is still a psychological barrier: they might be blunt but they don't look it! Try these simple steps. Don't go onto the next step

Try these simple steps. Don't go onto the next step until you are confident of the one you are presently on:

- Throw one knife and catch it in the throwing hand. Start with your best throwing hand, then the other hand.
- Throw one knife and catch it in the non-throwing hand. Start with your best throwing hand, then the other hand.
- 3. Throw two knives as if you were learning club juggling. Start with one in each hand, throw left to right in a high arc, when the first is at the top of the arc throw right to left (I'm assuming your left hand is your best throwing hand; if your right hand is, do' the opposite).
- 4. Go up to three knives. Start with two in your



stronger throwing hand. Repeat the pattern described in step 3 - hey presto!!!

Steps 1 & 2 are for gaining confidence and for getting used to the feel of the knives. 3 & 4 should be familiar from when you learned to juggle clubs. I generally go through steps 1 & 2 every time out, as a way of warming up and getting used to the feel - this is particularly valuable for a novice.

tricks

Anything that can be done with a club can (in theory at least) be done with a knife [calching between the legs, for example?-d], but once you've mastered the basic three pattern that alone is an impressive climax to your performance. The danger is that in the audience will be someone like the flash sod who was in the shop when I bought my knives - "Want to see someone juggle these, mate?" and then proceeded to perform all manner of stunts...

One good thing in a street performance is to show how 'sharp' the knives are. Get someone from the audience to hold a cucumber and chop it in half while they hold it. For added laughs get an old leather glove and get them to wear it "for their own personal safety". Hack a couple of fingers off the glove and cut it a few times with a Stanley knife... put one of those joke severed fingers inside for added effect. If however you do the 'chop something in half' trick with something rather more substantial - a steel rod for instance - and it works, take your knives back to the shop, they may well be somewhat sharper than intended.

looking after your knives

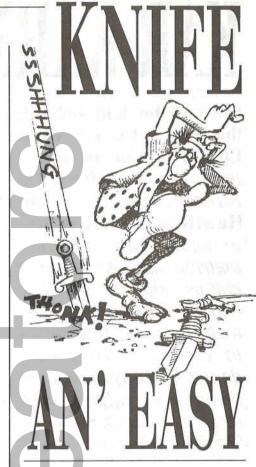
When learning, juggle over something soft that the blades can stick into, grass is ideal. When you drop, the blades will bend slightly, so bend them back after every session. Polish the blades (not the handles!!!) to keep them looking good. It's worth making something to keep them in, a soft bag with newspaper or sponge at the bottom to protect the blades is ideal.

Be careful not to juggle too near people (particularly children). Don't sharpen your knives, this will affect their balance as well as increasing the risk of finger loss. Tighten up the screws holding the blade in place every now and then, you don't want your handles going one way and your blades the other. Even though they're blunt, there's always those pointed corners to look out for, so in particular make sure you're wearing some sturdy footwear. Far more troublesome is that the wooden handles can give you a nasty rap on the knuckles.

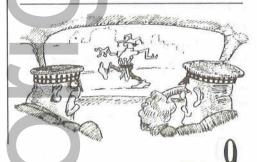
"But they're for juggling, officer..."

Bear in mind that if you're on your way to/from a workshop, street performance etc. you will be carrying a minimum of three knives, which have been designed to impress the general public - so it's probably best to have some way of carrying them so that they don't look like you're on your way to a gang fight. The law on offensive weapons states that the burden of proof is now on the carrier of the 'weapon' to prove that they have good reason, rather than on Plod to prove you are out to hack someone's head off. So if you're the sort of person who juggles as they walk down the street, wait for a train, etc., it's perhaps best to use something a little less ambiguous.

You may of course be admired. "See, Dad, there's that mad bloke knife juggling that I told you about," I heard one boy say as I juggled knives successfully for the first time in a South London park. But in these days of Criminal Justice, where anyone who shows signs of individuality is under suspicion, it's better to be safe than sorry.



Why juggle knives? One good reason is so that the next time some cynic starts heckling you on the street you can produce a nice shiny set of juggling knives and dazzle 'em with a display of skill and daring - particularly if you can run and juggle at the same time, pursuing the rapidly departing cynic... David Bradbury is the dashing young blade who's going to tell you how. Robbie sharpened his pencil.



KAR KARMA MEKKANIKS

Leaving the tent behind, this year's No Fit State Circus production was a monster multimedia interpretation Heathcote Williams' extraordinary lyrical diatribe against the car culture and all its filthy works, Autogeddon, featuring local performers in circus, music, rap, dance, and any number of designers, riggers and stage managers. Stephen Glascoe was one.

Like other Cardiff performers, I've worked with NFS on big productions in previous years, but those were in conjunction with (or in the thrall of) the giant Welsh National Opera. The idea of doing something big, and something without them, turned me on straight away. With WNO it was all 'stars' nursing their egos, while our role was strictly peripheral. This time it was going to be our show.

We listened to the first reading in stunned silence. In a style so clean, so English, Heathcote has a way of softening you up at the beginning of a sentence, only to turn your stomach by the end of it:

...Spilt on a puddle

Petrol is as pretty as a peacock's feather And carries the same ill luck...

Of course, we right-on jugglers might already know a nuke from a catalytic converter, but by the end everyone in that room was riveted by the poem's power, its deadly humour.

...The "pollution free" car is as green as pus Its heat creates drought,

Killing even those who never aspire to a car...

We signed up right away. Everyone wanted to be part of this project. With opening night in eleven weeks, rehearsals for the circus skills group - 'Splott State Circus' we proudly call ourselves - would have to begin right now. I decided to learn two new skills, stilts and fire club swinging. I was assured that as long as I stuck to the most basic tricks I'd be cool on the night, although embarrassing experiences in the past had taught me that in front of a big audience anything can happen.

Under the watchful and seemingly tireless guidance of Tom and Ali, I worked on my skills, and around me my friends were developing their routines. One of the biggest of these was the trampette tumbling sequence, topped out by Brian's somersault over one Mini and six people - quite a boy, Brian. We settled into a mood of enthusiasm and comradeship that was almost cosy. Then a dreadful thing happened. Tim, the non-performing administrator of No Fit State, was negotiating the tortuous twists and turns through a village near Cardiff in the Company's bus. Unsighted from view in his mirrors, but in full view of a horrified Andy in the car behind, a woman was crushed to death against a wall.

The Third World War that nobody bothered to declare

17 million dead

And counting...

17 million and one,... As a group we reeled, but then hardened our resolve. We had to get this done, This is what it's all about, for Christ's sake!

Even the glint in someone's eye can be petrochemical...

With a month to go, we began rehearsals on set - a huge warehouse deep in an industrial park. This is when most of us had our first chance to meet our director, Firenza Guidi. A small army of welders, builders and others had already been on the set for weeks, transforming it into a kind of nightmare theme park, cars up on pedestals, cars sliced in two then joined up again in some improbable way. Under Firenza's direction, waves of light and dark would sweep across that vast space, billows of smoke that somehow smelt of sugar and didn't make you cough, flurries of activities in shadows, then all at once, something outrageous thrown into relief by the harshness of a single spotlight.

Tom concentrated on the technical presentation, Ali on Splott State Circus, while through it all, gliding around in her flowing gowns, sometimes fixing you with a fear-some gaze from those deep eyes, was Firenza pulling all the separate strands together: 50 decisions a minute and they all had to work and fit in with everything else. We hurled ourselves over the runways and catwalks and crashed car sculptures. We became sculpture, tableaux of death designed by Firenza. She has an impressive reputation

throughout Europe for her 'performance montages' - we couldn't have told you what that meant to start with, but by now we were all under her spell.

At the dark heart of it all were those terrible words, coming at us again and again, gradually eroding our emotional defences - and of course the recent tragedy had sensitized us still further.

Tides and blood and water within the body are maginized, as if subject to a permanent full moon

the car whips up a portable mistral

of enervating ions

and moves them along in a packet of pre-storm tension...

Now look, this is getting a bit uncomfortable. I mean, God, I drive a car. I even (glances around guiltily, whispers) like driving my carl Or at least I did. "Drivin' along in my automobile, Cruisin' an' playing the radio" is never going to be the same after this.

The rehearsals generated tremendous energy. I would arrive on the set after a hard day's work, drained and normally in line for an evening curled up in front of the telly. Instead I'd be swept up in a whirlwind of thinking fast, getting it right, perfecting the timing - like squaddies under fire we were doing it not for some wider good but for our mates alongside us. And, of course, to please Firenza. There were casualties along the way. One of the stiltists, in a flash of over-confidence, took a stride too long and went crashing down on her face, which turned "all blue and green" in a day. Brian, one night not long before we were due to open, came out of a back somersault to land right on his neck. I had a horrible flash of Christopher Reeve, a lifetime of tube feeding ahead of him, but incredibly, he got up straight away and laughed it off. Lucy, one of the professional trapeze people from Circus Space, wasn't so lucky. Performing the same move, a pretty basic one for someone of her expertise, she landed awkwardly on her heels, oddly transmitting all the impact to her knees, one of which began to swell alarmingly within minutes. Activity became even more feverish as a last minute rewrite was hammered out

When I finally did get home, my poor girlfriend would have to put up with me remaining wired for hours, burbling maniacally about radio mikes and smoke machines. My adrenaline levels permitted little sleep and when I finally did my dreams were all of Autogeddon. At least I got to go home sometimes. Several of the performers and crew virtually lived on the set, painting furiously and staying up all night to add



other finishing touches.

By opening night the performers and crew were a highly trained - if somewhat spaced out - fighting unit. Somehow it all worked wonderfully, the music, the FX, the skills and, of course, those awful words. Audiences seemed delighted to be confronted by an all-out assault on their senses and assumptions. Perhaps they went home without absorbing it all, I don't know. Unfortunately for us, we were denied that luxury...

If you were conceived in a car

As many are

If you first made love in a car

As many have

If you went to work in a car

As many do

And if you derive your sense of freedom from cars....

You are going to defend them to the death...

With thanks to Heathcote Williams
Autogeddon is published
by Jonathan Cape

On entering the space the audience were left free to wander and explore the different displays, paintings and sculptures, based on cut-up cars, car parts and street furniture, incorporated into the sets and stages scattered around the cavernous room. The entrance of aliens through a rolling shutter, silhouetted in blazing white light and smoke, signalled the start of the performance. From their vantage points of trapezes and ropes, the aliens watched and commented on the folly of humans.

The audience's attention was drawn to a main stage, where the sexy and hypnotic version of cars that advertising offers was contrasted with the terrifying statistics and 'acceptable losses' that are the price we pay for our obsession ("Cars are so convenient" - "My journey is important, yours isn't").

The poem itself is a grim text, with a few uneasy laughs, but the show expanded the themes, employing video, slides, circus skills, rapping, dance and humour, while keeping the audience alertly scanning the space, editing their own experience, a bewildering sensation like being at a festival. Attention might be drawn to specific areas by sound and light, but there was always a feeling that you might be missing something elsewhere. A light touch was to have people in traffic-cone costumes amongst the audience, steering and amusing them, directing their attention.

The second half was even stronger, starting with a carnival percussion session played on car parts. The tv announcers on a side stage (and on the tv screens) continued hitting us with terrifying facts and figures about petrol by-products, road deaths and multinational economics; the aliens scornfully displayed wonderful aerial skills, while below, the humans rioted (Splott State somersaulting over a car on the main stage in a really exciting sequence). The final image, two cars in a head-to-head crash which burst into flame surrounded by fireworks, left a stunning after image.

Such an ambitious project, incorporating so many diverse elements, is a very big step away from touring a small circus/theatre show. NoFit State have finally moved on from a show aimed at families (with a plot and story-line), and attempted something quite different: an impressionistic and impassioned piece "from the heart". It was aimed at a different kind of audience, willing to learn a new way of participating at an event. NFSC continue to challenge and amuse and make people think, while offering a terrific night out (with late bar ...for those not driving home).

Toby Philpott

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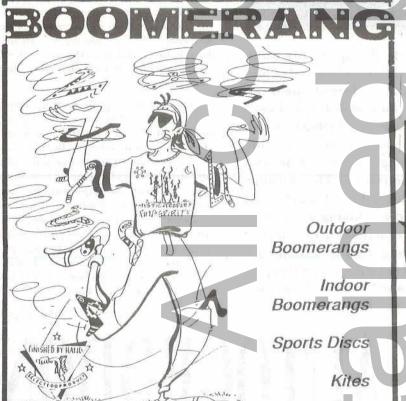
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dissimilarities to come. same (the 'Pirhana'). There are other the same for younger people who are not the that are not the same and a new club that is not same, diabolos that are not the same, devil sticks Inagling products include clubs that are not the because jugglers are not the same. Radical Fish Kadical Fish Juggling products are not the same

THIS IS THE MODERN WORLD?

PASSED

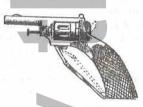
REVOLVERS

If well juggled these form a very interesting and sensational feat. The revolvers are similar to fairly large ordinary ones and are, of course, very elegantly plated. They are specially made for this purpose, but this would only be apparent on close examination. The effect as seen by the audience is as follows:



The performer having finished some other trick takes up three revolvers and fires each one off in turn to prove that they are genuine. He then commences to juggle them, which he does four or five times; suddenly he fires each revolver as it comes to his hand, and continues to do so for some seconds, when he catches them and places them down again. Now this sounds very astonishing, and my reader is very possibly wondering when he will attain to that degree of accuracy that he can not only juggle three revolvers, a not particularly simple feat (with ordinary revolvers), but can catch each one in such a way that he can instantly pull the trigger. This is also what the audience are thinking; they cannot understand such extraordinary precision, it is marvellous, miraculous. But no! Thanks to the ingenuity of the makers, the operation is so far simplified that anyone can do it with only a small amount of practice. To begin with there is an ingenious arrangement in the handle whereby you can weight it to your requirements. This is of more utility than it sounds as some people's knack of throwing requires less or more weight than others, and in this pistol you can put just as much or little as you wish. Then again with the trigger. It would be very nearly impossible to catch tie pistol each time with the finger ready to pull the trigger, with any degree of certainty; consequently there is fixed from the bottom of the trigger to the butt of the pistol a steel rod, hinged both ends so that the moment the pistol is caught by the handle, all that is necessary is to tighten the

grip and the pistol is at once fired. The illustration will give a better idea of what I mean than any amount of explanation. Practically the only difficulty is to catch the pistols each time, surely, by the handles, but this it will be found can be easily surmounted by a little practice. I cannot speak too well of the appearance of this trick, and to those in want of a startling and difficult looking, albeit easily worked, trick I can hardly do better than advise their purchase. I must in justice mention that the revolvers I illustrate and describe are those manufactured and sold by Messrs. Hamley Bros. Ltd., the sole makers of these, by whom they were courteously shown to me.



HOOPS

These are somewhat large, being 18 inches in diameter (or more) and 1½ inches across, and consequently look a great deal to juggle with, but they are really wonderfully easy to use. They are generally made of hickory or some similar wood, which is very strong and not particularly heavy. They are thoroughly rounded off and richly polished or varnished to avoid any possibility of splinters entering the hand. Three is the number generally used, but four could be readily managed with a little practice, but are liable to tire the arms and should therefore not be used until the close of the entertainment. When juggling



hoops, or any similarly round object, it is advisable to stand sideways to the audience, as then they can see the entire circle of the hoop, not merely the section as they would were you to face the. A very startling and effective variation of the use of these hoops The way they were - good old props in the good old days - more of the Pearse Halfpenny recollection selection from Angela J Horton's 'The Art of Modern Juggling'.

may be procured by stretching across them two pieces of copper wire, bisecting one another, to the centre of which is carefully fastened a piece of tow; this is saturated with gasoline and is instantly lit on approaching a flame; the hoops are then juggled with in the ordinary way, and, with a little care, there is no possibility of any danger. The effect is considerably augmented, as may be readily imagined. When you intend discontinuing juggling with these they each should be thrown or, better still, wheeled into the 'wings', where they are caught and the flame extinguished by your assistant. It is advisable to practise the foregoing carefully without lighting the tow until absolute competency has been acquired.

KNIVES & SWORDS

The easier method of using these, and the one in which it would be perhaps as well to use them at first, is to juggle the knives in such a manner that they will not turn over in the air, but will retain their more or less horizontal position during their entire revolution; thus the handles will always be pointing towards you in a suitable position for catching. When, however, throwing them up, care should be taken to project them into the air with a slight twist so that the blades will revolve, as otherwise a considerable amount of brilliancy of the effect is lost. This twist is given to the knives





here's nothing like it! Except maybe Christmas shopping. In Oxford Street. On the Saturday before. With an unlimited credit card ...and everyone's got one.

Chalon dans la Rue is jam-packed with people and acts; every street corner, courtyard, park, parking-place, has something new on display - at peak time there's at least 25 shows running simultaneously, and nearly everything's free to get in. It's one of those experiences that once you've had it, you want it again and again. You know what I mean.

Chalon is the National Festival of Street Arts so most of the acts are French, though not all, and not necessarily all the good ones either - The Uncles and Festival/Circus pioneers Circus Hazzard among others flew the flag for Britain, jolly good show chaps, etc. Some of it's pretentious tosh, of course, but even that means at least that you're trying! Street circus is growing, and juggling taking off big-time, speaking patriotically (matriatically?) there are still things the Brits do best, but if we don't display them to our Euro-Cousins, they're sure as 'ecky thump not going to be flocking over here to find out what.

Here follows a swift scoot through the memory banks - but don't take my word for it...

Vis à Vis (Dutch - also seen at Stockton) have a set which is the top two floors of an office block. This rolls over to show the roof, steambelching tubes, hatches and doors hiding nesty surprises. At one point a helicopter lands, Allof this is full-size or near-as-dammit. The comedy/drama traps the workers up there all weekend, and is played out without words but with explosions, shredded pets and sheer surrealism enough for a month's TV. Never seen a set or a show like it.

Theater Titanick was even bigger-looked like they had half the ship in there. Then it burned down. This was the other big hit of the festival, which effectively meant you missed at least two other shows to queue and see it.

SAMU deliver automatons to order. A bit Natural Theatre-ish, but very good on deflating French idiosyncrasics.

Nuits Blanches set up a Slave Market! No, really. Arab Music, big guy cracking a whip, full of Eastern promise. You could collect special currency, given out in shops, win more from the fakir on The Wheel of Fortune, or brave Hell to earn some for your wickedness-there was always an enormous queue. Be careful in the toilets: theatre group at work. With enough notes you could join in the auction, and with a big wad you might get the services of a street performer for half-an-hour or so. Talk about big concepts... and this one had them flocking in every night.

Get a Grip English/German double balance act. On a bathmat. In drag & an anorak, wig & swimming hat. They loved it. So would you.

Escarlata: a 'tourist' act, not un-common, but with so much charm and naturalness they quickly get those who have just come to gawp, or might just be passing, totally involved in much stupidity. Ace.

Compagnie Theatrale Skenée gave me one of the most bizarre experiences of my life. No kidding. You're conducted into a circle of caravans by a strangely-dressed group of shaman-technicians. Each caravan has someone very bizarre inside, who you are chosen (or not) to go and meet, in parties of nine or so - one, for example, was an excellent piece of character work, male/female emotional stuff, played out in Parisian Boudoir chic. I got inveigled away into The Labyrinth, a succession of one-on-one pieces where the characters are addressing you and you damn well have to deal with them. I got out feeling I'd undergone some initiation and learned something profound. Certainly beats jug-

Carnage Productions - that air of gratuitous danger that I thought had vanished with Archaos [er... or not... -d]. Multiple car and bike crashes. Death on stilts. Explosions, random senseless aggression, dodgy dudes hanging around threatening people. The Police raid a traveller's caravan and literally blast every one out through the walls and roof. Very black humour, very powerful in places. The Bot Police and Ambulance turned up because the spectators' stand was overcrowded; it was very hard to tell whether that was part of the show or not.

«OFF» FESTIVAL:

Les Vernisseurs had three snail-shaped machines that sprayed endless ribbons of silver paper everywhere. I do mean everywhere trees, houses, balconies, through car windows...

Teatret HMF Brændende Kærlighed: four Danish actors with a Polish field kitchen, nonsense language from nowhere, and an absolute HOOT!

Tournesol: beeyootiful - maybe the best outdoor swing act I've seen.

Salamandre have gone all arty, extending the parameters of street shows into an abstract rhythm & movement piece - but it works really well.

The Primitives The bastards! They've done what I always wanted to do-running round town with mallets playing the street furniture, signs and the rest, as if they were drums...

L'Oboubambulle had a twenty-foot railway locomotive with a band on the back and jugglers. Usually passing my window shortly after I'd managed to get up from the night before, Aaah!

Naphtaline's newshow is a carefully-worked Last of the Samurai with a strong Japanese feel to its drama and a post-techno climax. Well up to their past standard.

Globe Joker Naturals-style invasionists (but, er, a bit younger) who are getting better all the time. Pick an innocent member of the public and embarrass or confuse them to death...

Catamini have the best roundabout in the world - sailing ships, a rocket that goes through the roof...

Buno is possibly the least effective performer you'll ever see, and his balloonpowered cart is never going to jump through the hoop of fire. Nor is he. Why can't you stop watching him, then?

Apex Moving Company - It's our mate Kevin Brooking and a chum. They're delivering a sofa. Why won't anyone take it off them? Even when it comes through the window?

Les Alamas Givrés did hospital comedy, with a lot of talking and even more running around. Their comic presence is good enough understanding the show was a great deal easier than understanding your doctor back home.

All this... and shows in bars, the town market, and the whole former municipal abattoir turned over full-time to the local performance group (who were themselves involved in some of the very best shows here), with bands and theatre on till very late every night. And i didn't tell you about the postmen, or the firemen, the sharks, the scouts, the wedding party who lost the groom...

North

The Fira De Teatre al Carrer in Tarrega, a nowhere-hardly town in Catalunya, a couple of hours inland from Barcelona, has now reached its 15th year. Through the enthusiasm of a locally-based (but leading national) street theatre group Els Comediants, an ordinary town fiesta grew into quite the wildest event of this scale i've been to.

Shows start at 11 in the morning and run through to maybe 3.30 the following morning; often ten or so shows at once in different places - just about all a place this size could handle, and getting on for 150 acts over four days. Being the descendent of the town Fira the whole place is up & out for it every night (everyone, not just the youth or the 'cultured classes'), the bars are open even later (until the bakers' shops start opening for breakfast around 5), and a lot of Barcelona come for the duration. You can drink yellow beer till it eventually seems to be having an effect, but you're still not going to out-strange the shows: this too has become the National Festival of Street Theatre, which means there are sizeable numbers of visitors looking to book shows for their own festivals, and the companies, Spanish, Catalan, French and further afield, are going all-out to impress. And when a Catalan company is out to impress, prepare to be devastated!

The public is simply out for a good time, and there's no stopping 'em. Even audiences assembled when no show had turned up were entertaining themselves with coordinated 'Mexican' (why?) wave, applauding anything that moved and much sarcastic chanting. Street shows and the big stuff were free, tho' most stuff in tents cost a fiver or so, like Fringe Theatre back home;



if you weren't inclined to spend the dosh you'd have a perfectly bizarre time anyway. Some of the streets and bars were shows in themselves...

The Brits who braved it:- Skate Naked went down very well (ooh they do, they do). Pete & Paul could surely be stars over there, even without the language (which is coming on some too). Their agent's leaflet informs us that they have "little foolish doses" - whatever can they mean? Avanti Display have a thing about water - The Spurting Man (confusingly rendered 'Sporting' in the programme) is the wettest and most daftly British yet. Heroes, they are. Ophaboom, artfully funny Shakespeare business; Rhythm Doctors, sort of Blues Brothers with stage funnies; Neighbourhood Watch: big stilt pieces and walkabouts with sandwich-crazed big birds - there were plenty of stilt acts but none quite like these. Apex Moving are here too. And who's this? Captain Bob's, or a chapter thereof, in company of French chums Compagnie Jamais Prête...

Yet again, too many good acts so i'll have to sketch & scribble... Surreal walkabout like Babaus and their funeral, or the plastic Napoleons of Transe Express (that French speciality, disruptive percussion). Spanish walkabouts often tell a story as they progress - ships on stilts and sea-monsters were big this year - Camaléo, Vagalume Teatro, Xirriquiteula - didn't always understand what (if anything) was going on, but it looked superb!

Slightly more regular street acts ranged from a dead-flash juggler from Canada, Jeff Bradley; a brilliant Italian clown called Marco Carolei, an excellent communicator and even better when prevailed upon to go and disrupt the traffic; Bobarino Gravittini & his big underwear, foolish juggling acro; Loco Brusca stustustupid sususuperman; Calle 42's street plays, cheeky, sexy and very Mediterranean; VIP(?) exploding rappers...

Though there were lots who performed in Castilian Spanish or Català, they're all very gesturally expressive, and being street theatre, plots are never as complicated, can't be, wouldn't work ... There were also plenty shows in no language at all - Tarantana Teatre managed a very funny piece in multilingual nonsense - and a lot of mime, especially the very chucklesome Yllana, who are touring soon (see Catch This) and you really should take a look at. No, it's not all Marcel Marceau, you know. If you're into dance, there was loads, most outdoors, Barcelona is quite a centre for exciting work; also plenty 'straight' minimal-prop tent-theatre and cabaret which steps outside the remit of this mag a bit ... Even puppet work, including a total hallucinatory treat from Bambalina Titelles based on Hieronymus Bosch's 'Garden of Earthly Delights' ... Wow! And mini-animatronic craft masterpieces made by Kolektoboa Taun-Taun ...and I have to find room for the simultaneously laugh- & thought-provoking Pyramide, who do live Photo-stories - only sometimes the characters get out of control. Definitely one of the best things I've seen all

...All this before we get on to the main glory of Tarrega, the BIG shows. The town's main Find your next year diary. Whaddya mean you haven't got one? OK – after you've written in Hat Fair and Stockton Riverside and Glastonbury see if you can find a space for one of the major European Street Performance Festivals. Even more acts, even more for free ...and the weather's better. Raving Reporter Steve Henwood had himself a 'working holiday'. Ignore the first believe the second.

STREETS AHEAD

squares, one by the bus station, one by the main church, were taken up with the kind of thing continental spectacle specialises in enormous, dangerous, and right on top of you. Every Health & Safety and Fire Officer in the UK should go on compulsory retraining with their Iberian counterparts... You'd never get away with this back home. That's why you should make evert effort to catch it in its natural habitat - La Fira!

Compagnie Jo Bithume were at Chalon last year, probably the most realised-as-a-pieceof-theatre show here. It all takes place around and above the heads of the audience, mostly on stilts, large contraptions on wheels, wires, swings, platforms. If an octopus on wheels is coming at you, you get out of the way, don't you? And it certainly adds to the excitement levels. Nearly as big were Sarruga Produccions, not a lot of plot and a guy on an elevated bed (I think he was 'dreaming it') who wouldn't shut up wailing, but utterly utterly brilliant creatures: 20' butterflies; a 15' spider with nasty crawly legs fighting a 40'-long dragon, itself 15' off the ground. Biggest of all was the Preying Mantis that appeared out of the centre of an enormous cluster of flowers. When the show is this good-looking, all you really need is to get all the creatures round all the audience so everyone gets to see, and everyone enjoys it.

Gog i Magog are I think the only one of these companies known back home. Their show 'did' insects too, with a preying mantis again (another unconscious theme of the fest?) and a strong sense of their sheer alien nature, plus a Catalan speciality - fireworks! Every one of their costumes was set to hold assorted banging fizzing and spark-showering devices: again, when a madman is pushing a pramsized ladybird spurting fire at you, you get out of the way, but the experience is a thrill, with built-in sense of apparent danger (not actual, firework sparks aren't long-lived enough to hurt), that no other performance form has - and, speaking as a thrill addict, once you've had it, nothing else delivers the

Osmosis, Performance Art, consisted of two guys in wedding dresses stripping off and covering themselves in dust, ashes and paint - but if that's what people are doing in the square outside the Church i get a pagan frisson even if i think it's too pretentious for words. Much more tongue-in-cheek (and therefore fun) was the conversion of an alleyway between two of the main roads into Carreró de la Por, like a ghost train you walk through to get assaulted by creatures and more fireworks. Run!

Last word in this sort of outrage was Trialava, another totally loopy running around shouting throwing fireworks number, complete with giant rat, angle-grinders, a vicious anti-industrial/business/fascism theme, and explosions going off everywhere until you're exhausted from avoiding the next flashpoint and positively exhilarated by the electricity in the ether that these shows trail behind them. Blinding.

Chalon is bigger, Tarrega is wilder - take your pick. Better still, do both. See you in the *Comedien* bar next July and we'll take it from there...

Those of you who work, of course, ought to be trying to get yourselves in on the gigl Both festivals have «off» programmes (Fringes) and other ways of getting your name in front of the public as well as agents and other festivals there who might want to book you elsewhere. There's probably not an awful lot of money in it, though resulting bookings can make all that up to you, and the hats are good when the audience understand that you're not getting paid like the bigger companies.

Chalon dans la Rue: Smooz, Festival «off», 5, Place de l'Obelisque, 71100 Chalon-sur-Saône, FRANCE.

Fira de Tarrega: Secretaria Permanent de la Fira de Teatre, Carrer les Piques, 1, 25300 Tàrrega, CATALUNYA, SPAIN.

ps. - anyone considering visiting the other major European festivals at Aurillac and Limburg next year - drop us a line before you go!



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The Kick Up is the classic recovery from a Drop. It's such a great move that jugglers have developed it into a trick performed for its own sake, rather than just saving it for when disaster strikes.

"The classic Kick Up is quite difficult to learn because it seems quite impossible the first time that you try it. It will help you a lot to wear rubber edged shoes, (like most 'trainers') because these give an all important extra fraction of 'grip' on the club.

A club ready to Kick Up, the points of contact between you and the club during the kick are marked.

Lay a club across your right foot so that the handle lies on the arch of your foot. The central tape on the club should be directly over the right hand side of your shoe.

Now roll your foot over to the left and raise your toes -this should feel like a stretching exercise! You are ready to Kick Up.

A Kick Up into a Three Club Cascade. The right hand throws so as to be ready for the catch.

The action of the kick should be aimed to drive your heel towards your right shoulder, keeping that awkward twist of the foot at full stretch all the way. The Kick Up works (when it does work!) because you are

maintaining two points of contact with the club, the shoulder of the club rests on the edge of your foot while the knob gets 'caught' on your shin.

The beginners Kick Up often fails because the club slips out of this delicate arrangement. When you get the action right you should be able to lift the club quite slowly and under control, merely adding power to the kick is not the answer!

Have patience with this move -it is not going to be solid by teatime! Make a point of using a Kick Up every time you drop a club in practice and try to work on both sides evenly, it's dreadful if you get a solid Kick Up on the right but never learn

♦ "When your Kick Ups are starting to work you should practise dropping clubs onto your feet and kicking them back into your pattern. Drop the club onto your right foot with a Flat thrown from the left hand. Skilled kickers can drop a club onto the foot and kick it back up in one flowing movement.

A deliberate Drop sending a club into Kick Up position

"To add some colour to this trick you can drop the club with a single Dip spin onto the foot. You may well find that this is more reliable than a straight drop because the spin on the

club helps it to 'lock in' to the Kick Up position. Some jugglers use a Helicopter spin which looks even more impressive! In each case the right hand drops to the left foot and vice versa.

Flat, Dip and Helicopter drops onto the foot. When thrown cor-



rectly the Dip drop and the Helicopter drop cause the club to 'snuggle' into a perfect Kick Up position on your foot.

"Polished Dip droppers actually place the club against their leg, just above the knee and give it a quick spin as

The club seems to crawl down their leg into the Kick Up position.



"Another method of dropping a club into Kick Up Position is to jam it between your legs from behind (like a Khyber Pass but pointing the other way) and let

You'll find that you can control the fall of the club so that it ends up perfectly placed for the Kick Up, even without having to look, which can be very useful in Passing

 "Nextyou could learn the stepover Kick Up. A classic move that has been well-used over the years.

Place the club that you are going to Kick Up across your right foot in the 'wrong' direction, that is, with the nose of the club on the *inside*. Now slep right over the club with your left foot and Kick Up from this legs-crossed position. The two all important points of contact with the club are the inside edge of your right foot and the calf of your left leg. After the Kick Up you have made two steps to the left (like a 1960's electric guitarist) and you can repeat the whole move -travelling across the stage to your right as you go -a great stage exit!

"Here's another one

Cheat the dropped club so that it is lying between your feet, jump and turn through one hundred and eighty degrees, quickly grab the club between your



"I've also seen a juggler toss a dropped club back into the pattern by grasping it between their feet and going into a quick handstand as they throw the club over their head to their

"It's very common to see jugglers using a Kick Up to pass a club from the floor directly to their partner. These can fairly unpredictable to catch, especially if you are being used for 'target practice' by someone who hasn't quite got the trick solid.



"One way of starting a Four Club Fountain is to begin with a Three Club Cascade and Kick Up the fourth club.

Timing is everything!

Place club number four into Kick Up position on your right foot and start to go o Club Fountain with a Double from the left hand and, more or less simultaneously, Kick Up from the right toot.

Your Kick Up needs to be very reliable to pull this one off as you don't get a chance to look down during the move!

"Alternatively, Kick Up a fourth club, but drop another down simultaneously so that you stay in the Three Club

Juggle a Three Club Cascade with a fourth club ready in Kick Up position on the right foot. Simultaneously Kick Up from the right foot while dropping a club from the left hand back onto the right foot. You end up back where you started!

This not only looks very skilful-it actually is! I've seen the trick worked with two extra clubs, one on each foot with drops and Kick Ups mixed into a bewildering display of pure skill.

 "Five club jugglers can also use a Kick Up to switch from the Four Club Fountain into a Five Club Cascade. The Kick Up is made simultaneously with the first Five Club Cascade throw and

"Next come the Multiplex Kick Ups, in which more than one club is kicked up at a time. These Kick Ups are not generally very useful for recovering from drops because the clubs need to be carefully pre-arranged on your foot (by

from the same side.



Charlie Dancey's new book, the Compendium of Club Juggling (aka. 'The Galaxy's Greatest Guide to Gravity') comprises '.. an uncountable continuum of technique, trickery and trade secrets destining this book to become essential reading for anybody who wishes to know more about club juggling than they could possibly make up for themselves! There is masses of stuff on passing patterns (including a blow-by-blow breakdown of the infamous seven-club pickup) masses of stuff on solo patterns and, well, masses of stuff about everything to do with club juggling. It's all cross-referenced to the point of absurdity and squarely aimed at everybody from the total beginner to the complete expert. [That's enough advert - Ed]. This here is an exclusive preview. You're impressed, we can tell.

The Compendium of Club Juggling will be published in late November by Butterfingers, price £14.95, ISBN 1-898591-14-8.

All extracts Copyright © Charlie Dancey 1995.

For a two club Kick Up place the first club on your right foot as normal, the second club is laid on top with its nose to the left of the first. Pay very close attention to the positioning. The knob of the lower club needs to be in contact with the handle of the upper one. The upper knob traps against your shin during the kick, the lower knob gets trapped against the handle of the upper club.

When you try the kick, concentrate on the upper club (it should feel like a normal Kick Up) if the lower club flies out at some random angle then it was not placed correctly.

Both clubs should rise with dentical spin, and you catch one in each hand.

The three-club Kick Up is also possible, though it requires such a careful setup that you would be pushed to put it into the middle of a flowing routine. It's best used as a starting move

The best way to think of the arrangement is as a two club Kick Up with the third club lying underneath and pro-

jecting further out than the other two. Once again, you should concentrate of the top club as you kick. The two upper clubs should rise as Single spins while the lower club (because it's projecting out further) will do a Double spin. The whole arrangement is caught like a Three Club Start.

See also Toe Kick, Drop Kick, Slap Kick, Summertime Pass.

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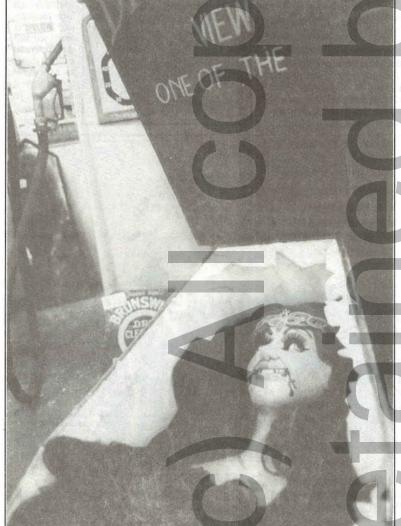
HORROR UNDER THE HAMMER

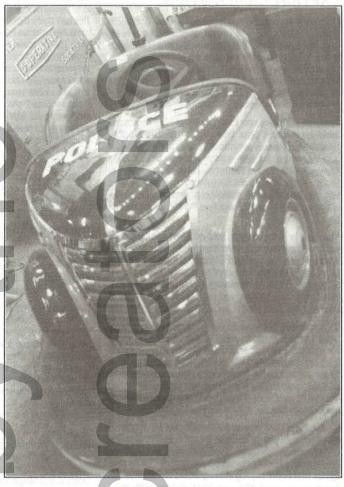
Want to buy a 1907 cakewalk fairground ride, a 48ft flying chairs ride, or an Edwardian hand cranked children's roundabout? Well you've missed your chance. Gerry Cottle, circus showman and Catch reader, was having an autumn clearout the other weekend. We couldn't resist a visit and the temptation to bid was all too much, but the huge fibreglass clown heads and painted fairground show fronts were too big to fit on the back of the Catch uni.

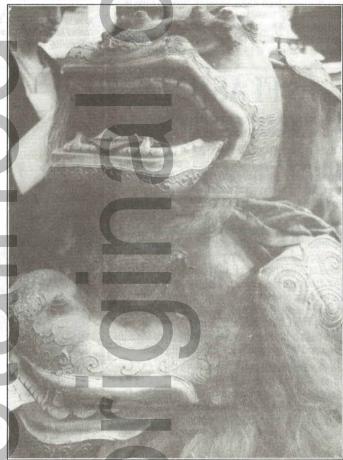
A collection of freaks, including a full-size double headed calf, were yuk and the man in the mac who bought them had more money than sense. The illusions, like the Houdini-style milk churn escape, were not of a high standard according to magic expert Gazzer, who seemed to be more interested in the skimpy sequined costumes now residing in the Boggle hire department. A pair of 11ft high golden ladies would've suited a couple of lonely stiltwalkers, while Bride of Dracula (ex-ghost train) panted and rolled her eyes seductively at every passer by.

Prices soared with lots of smooth-looking collectors buying bizarre artefacts to hang in trendy pubs methinks, but there was the odd bargain, even if the big stuff like the rides and 100ft Big Top didn't reach the reserve price. What did The Catch buy..... 10 tons of elephant shit - good and sweet as Cottle's elephants were sold three years ago. So if anyone has a lorry or large clown wheelbarrow we need some gear shifted to Chew Magna and then everything in the garden will be luvverly!









TION COMPETITION

"Sarcasm is the lowest form of wit", said some coiner of cliché (probably an 18th Century MP, they deserved and got dungheaps of it). He was of course wrong. It's the highest form of wit, which is why i'm going to spend most of the rest of this page slagging you all off and why you're going to love it. No, the lowest form of wit, he should have known, they had Punch in those days (note the clever anachronism) is The Caption Contest. You have only to read some of these entries ...

Last issue, you'll remember I'd had enough of foul language and asked you to keep it clean. Why some of you, Christopher Docherty of Greenock persisted in ignoring that suggestion is quite beyond me. But quite a lot is obviously beyond young Christopher, likewise lan White (thought youwere my MEP) of London, Kerry Wardle of Grim Grimsby, Barnaby Voss of Lemming-ton and Simon 'anonymous' Farrow of Houghtonle-Spring. Naughty naughty boys - yes, I did notice you were all

Same goes for all the bondage jokes, too too tedious my dear - if you entered and your name doesn't get mentioned i'd keep quiet about it if i were you. Bernard Glossop of Bracknell seems to know an awful lot about it, though. A slightly higher level of smut, as I'm sure they'd tell you themselves if asked in the right context, is that involving politicians, well done Eddie Messenger of Dewsbury, But, Max Beer, Cecil Parkinson? Why, pray?

Of course there's that surrealist juxtaposition or similar polysyllables. Trouble is it's usually not funny. Watch Reeves & Mortimer and you'll see. Trekkie saddo Nick Knight of Reading falls at this fence, as does JJ of Newcassle, tho' his elephant had us intrigued for some time. A certain Anonymous Balloon Modeller of the Basingstoke hinterland gets maximum saddo points for no less than 22 jokes, none of which were funny. Except for the one about Chubby Checker. And the two about himself.

No, if you were to ask me what the lowest form of wit was (go on, ask me) i'd say it was the In-Joke. It's as bad as laughing at the catchphrases on Countdown. Street performers, eh? Don't you have to make jokes ordinary people understand? I blame Renegades. Noel Britten is going to be impressed how many people have seen his act or are at least prepared to fantasise wildly about it: Pauline O'Connor, stand up. And go stand in the corner. And again for making jokes about Catch contributors. Only the editir is allowed to do that. Catch references and further sadness: Damian Branigan of Highworth and kristoffer wright of

Hull, who's original enough of thought to believe he stands twice as much chance if he puts his two entries in separate envelopes. This isn't Lucky Dip here, sunshine. Donald Grant got but one namecheck whereas PeeWee got two. This demonstrates something but I'll leave them to argue it. Danny Colyer of Crowborough just creeps into the laughter zone with 'Noel eyes the young man in the corner warily. This was usually the point where some little sod ran off with the hat', which might even be in Noel's routine somewhere, or "Well it was popular on the Renegade Stage", which got groans of recognition rather than chuckles; as did Mark Rushworth of Leeds' say-it-betterand-you-might-have-won-something "Street Performers are prohibited here, you'll have to move on." Sunk to the depths of Bruce Forsythdom, though, are resurrections of old themes like Kerry Wardle (again)'s "It's just a jump to the left", which is probably the one caption that could have been entered to any one of our competitions since we started. And probably Spot The Ball too. Gonzalina Great (possibly not her real name) of Newbury is still back with the spaghetti.

That's more than enough of the nearly-funnies. I could do with a laugh. Go on, John "Odd Byline" Crosby of Saint Helier, make my day. The instructions on the fly paper seemed so simple'. Hmm. Not altogether bad. Call Paul Fiend B.Sc M.Eng Richards of Twyford: 'One woman to the other: "He's got another 15 seconds, otherwise I keep the sailor

Smut, you might say. Innuendo, at least. And you'd be right, of course - except that when we do it, it's good popular journalism and giving the people what they like. Will you please keep up. Not quite keeping up is Mr E Nunan of somewhere benighted in Warwickshire, whose "Oh look! It's still spinning" was the best of another long series of common entries, only to be elbowed out of the ranks of the winners by David Forrest of Bury Saint Edmunds, whose "That was very original, now watch the other ping-pong ball." wins him a T-Shirt we got from Circus Space. Probably from the changing rooms

cond prize, a jolly good Fire Devilstick, actually, goes to C Nicholas for trouncing some traditional targets: 'PC Jones forced his way through the crowd, determined to prevent the Chief Constable from revealing any more Masonic rituals'. Now, there's a sheet lying around with Nog's name on it. Why's that? Oh, I remember, it was to have a go at him for being so near but so far to Pete Rayner's winning entry: 'Policeman - "Which bastard keeps drawing me in these cartoons?". There you have it. Swearing, surrealism, in-jokes and a bit of a dig at authority all in one gag. Truly the lowest of the low and well deserving of



a set of Aero-Tech's technological marvels, The Glo Boll, hopefully in its most new and exciting electromagnetic variety, in your local juggling shops now, by some strange coincidence. But why did none of you realise it was the same little girl too!

Now the prize for this issue's competition really is something special. This picture? is taken from a card in the Todd Strong collection of antique diabolo memorabilia. The best caption wins the card itself, jolly nice, pretty coloured and pretty old too. Thanks Todd. The winner also gets a FYREFLI Stainless Steel FyreStik, a brand-new forged steel fire devil stick, incorporating the fuel cartridges Fyrefli are known for, which extend both wick life and performance. Each FyreStik is electropolished on leaving the factory, to ensure a lifetime's shine. The



Second Prizewinner has to make do with just the Fyrestik, I'm sure they'll manage. Third Prize comprises three (new) decks of magic cards picked from the pocket of a passing magician by diabolohirself. I'm sure that's enough to get you all going, and no, of course you don't need to ignore the caption it already has if you want to use that as part of a new gag. The Fyreflis are on us!

The Catch photographic competition returns! And this time even Van Helsing won't stop it!

I've seen more things I'd like to put in pictures (you, honey, for one) over these past two months than any time for years. It's a jolly good job for Catch readers, then, that i'm not going to enter the new photographic competition - 'cos i'd win for sure. But since we'd like to encourage the development of street/circus photography (and AJ seems to have acquired something of a stranglehold on the genre this issue) this means increased chances of pocketing the utterly frabjous prizes donated by that nice man Philip Gandey - free tickets to the two most spectacular touring shows in the country (at least one of which you'll be welcoming in a hillsides near you some time soon), namely Cirque Surreal and/or The Chinese State Circus. The winner gets four pairs of tickets, enough to impress all the talent in town, and three runners-up get two pairs each.

All you need to do is take a picture that's got something to do with the three categories on the front of the magazine and send it to us by the end of October. Get those holiday films out now - and you could be as famous as Adrian (if you drink as much, that is). Just to encourage you, here's a summery Swedish scene seen

FEEDS/FLASH - KATCH KAPSHUN KOMPETISHUN



through the aperture of Ali Close of Hucclecote, Gloucester. Tuff luck, Ali, it don't win you anything - and even tuffer luck to Pauline O'Connor of Bedford, who sent us something very similar.

So get flashing, get huddling in dark rooms, and see if you develop anything interesting...

HÖT SWEDISH ACTION!

THE 18TH EUROPEAN JUGGLING CONVENTION, SKATAS, CÖTEBORG, SWEDEN.

Being a newcomer to European Conventions, I wasn't sure what to expect - come the end of the week I hadn't stopped laughing. Just to make sure, I asked as many people as I could: everyone agreed this was a holiday and I didn't see a glum face once. If you haven't been to a Euro bash yet, start planning now for Grenoble in '96. You certainly don't need to be an expert and everyone is welcome - even the Americans.

The Swedish organisers, helped by a few friends - notably Jules Howarth - put together a great event. The site was fabulous, plenty of space, free showers and saunas, beautiful lakes for swimming just a few minutes walk away ... and the weather! The restaurant and bar provided by Solrosenseemed expensive but seriously undercut normal Swedish prices. The juggling hall was a bit of a hike from the main site, but

All you smartasses who thought a Convention in Sweden would be cold & suicidally-boring aren't so smug now, eh? Best site ever, better weather than the Riviera and a sensible crowd in the Renegade. Just to rub it in, we've got Cathy Jones to eulogise the Euro experience in print. Somehow Adrian John found the time to take some photos.

a small sacrifice to be in such a beautiful location. I watched the crew over the week putting in long, hard hours. It's not much fun putting the PA away at 3.30am when you haven't stopped working all day. Remembering that everything is done for love not money, and they hardly had time to enjoy the convention for themselves, I think they deserve a MASSIVE THANKYOU.

Renegade Shows took place every evening. The audiences were friendly and out for a good time. Packed in like sardines, the atmosphere was intimate and heckling was remarkably civilised. The level of skill, ingenuity and imagination was outstanding [performers, not hecklers-d]. The level of silliness was worrying.

Adrian (Catch photographer) compèred a



"Where's our Record?" PIC. S.A.

THE 18TH EUROPEAN JUCCLING CONVENTION, SKATAS, GÖTEBORG, SWEDEN.

couple of shows with an easy-going, natural warmth which soon endeared him to the crowd. Jules - self-styled master of the anti-climax - hosted the others, slick with quick repartee. Both kept the balls and clubs rolling late into the night.

Everyone deserves a mention but space just won't allow. So here are some of my favourites:

Markus 'The Phoenix' and his philosophical story of life, illustrated with dexterous devil-sticking.

Gregor and the First International Joggling Convention team, closely rivalled by Oliver and the International Druggling Convention's rendition of 'The Skatås Circle'.

Lycra-babe Keira acro-balancing, assisted by Lycra boy-babe Lawrence, notable for having the most body piercings and doing unspeakable things with cutlery.

Big Grae from the planet Birmingham taking us on a space trip.

Nick, Andy and Co. getting the entire tent up dancing to ABBA.

Jason's ingenious thirst-quencher - drinking a pint of beer through a tube from a glass balanced on a club balanced on his chin.

Jules phoning Haggis on the mobile, and getting the wrong number.

Minoru's hat routine and Sumo Wrestling.

Oliver, again, swinging glow-balls in a pair of tights (the balls - not Oliver).

Boppo's theories about how to do things differently, with a giant red balloon.



The tallest tune in town - Peter Weiss. PIC. S.A.



Catch Airlines cabin crew. PIC, S.A.,

The world famous Arthur Mix attempting to improvise.

Everybody's spontaneous outbursts of 'Life of Brian' lines, "does it bounce?" gags, bird song and other inanities.

The beautiful Pillar, her dog Chaplin and the dubious-looking dog food.

Simon destroying a silicone ball live on stage. Has this man no respect?

Dobbs Bruger's superb mime skills.

Tiny Tom and his David Bellamy style observations of wildlife.

Dave Spotlight and the Solrosen team for site-swap yoghurt juggling, particularly the flambé finale.

Max Oddball's site-swap - on a unicycle!

Workshops abounded, everything from dicestacking and playing-card manipulation to the more conventional. There were even large groups of jugglers spotted doing aerobic work-outs. Whatever next?

The Catch did a canoe capsize workshop at the lake. This proved very popular, as did Lee Hayes' skinny-dipping demonstration. Jules and Lawrence eagerly joined in and I'm sure a few of you out there have photos worthy of a decent bit of blackmail. Did anyone manage to ride Tom Nesbitt's trick bike?

Impromptu workshops in head-banging and UV broke out in the beer tent when the crew band *Blackmail* let rip one evening, and techno took over on another night.

The Games did well on the silly events like

juggling 3 bars of wet soap, and the unicycle water-balloon race. Jules compèred from on top of the site minibus, the Hagen '94 crew were judges, and Peter Weiss accompanied the unicycle gladiators on accordion.

The Parade, once going, attracted lots of attention down the broad central avenue of Göteborg, crammed with people attending the World Athletics Cup. A spectacular fire finale featured over 50 people juggling, swinging and pole spinning. Where did they get that Samba band from? Where did the dancers get those spangly red 'upthe-bum' leotards? Perhaps it's traditional Swedish culture.

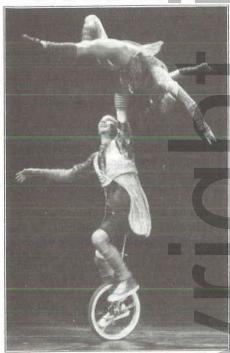
The Public Show was a feast, especially for an acro fanatic like me. I Duo Scacciapensieri gob-smacked us with their elegant unicycle show - a truly magical dance, she delicately poised in a back balance on one arm, as he glided round the stage. As if this wasn't enough, they returned later with a breathtaking floor routine; looking like gymnastic androids, metallic body suits enhancing every muscle. Skills superb, interpretation sophisticated: Swiss precision as accurate as their watches.

Les Acrostiches, a trio of gorgeous young men, very fetching in pink lycra leggings and swimming caps, minced through their aero-balance routine with cute pouts and knowing glances - they've only been together 18 months since completing their training at the Toulouse Circus School.

More Gallic charm from Les Six Boulettes, another male trio, 6 balls and who knows how many clubs! With Blues Brothers music, suits and shades they worked a fun and



HÖT SWEDISH ACTION!



Scacciapensieri - We don't know how they do it either.

technically sound 3-way passing routine. The French definitely get the award for oozing panache.

Minoru, rapidly becoming a convention favourite, did his dog routine. More mime and theatre than juggling, it was a little disappointing, not because it isn't excellent - I've seen him leave the audience gagging for more with this piece - but it was a bit lost in such a big auditorium, though his stage presence was never in question.

John Nations opened the proceedings with slick and confident juggling, the Americans as usual the kings of technical prowess.

Greg Kennedy, also from Stateside, performed a graceful single and double diabolo act. Intense in attitude but lyrical of movement, his diabolos danced through the air as if nothing in the world was easier.

Peter Weiss brought a sense of frivolity with his quirky cow-bells and ball-bouncing number. Volunteers had to ring the appropriate bell depending on which part of his body he bounced the ball - feet, shoulders, etc. Kevin Keegan doesn't come into it.

Fluorodelic got together at the convention, practising everyday on the campsite. Colin led the three club swingers front stage whilst Markus 'The Phoenix' covered back-stage with his Rainbow Poi. Looking like fluorescent socks, this prop is based on a traditional Maori defence/dance implement.

Duad - Helen and Steve from the UK - did a simple but effective routine based on



Acrostiche - French twist.

stealing and run-around - truly team work.

Dobbs Bruger wound things up with his technical wizardry. His bizarre machine, the Jugglephone, creates its own music as he bounces balls off the electronic key pads. State of the art stuff.

The show was co-ordinated and stage-managed by Todd Strong, assisted by Stuart-who press-ganged Todd into it, and apparently thought he should be there too to get in his way! Todd's experience showed through and ensured things ran smoothly. [He gave up his last day for getting feed-back on dice stacking for his new book, out soon! Sorry Todd-Stuart]

A very successful convention! Only a very small minority hadn't bought a ticket; a couple of unicycles went missing at the end, a sour note. But otherwise, everyone seemed more than happy. Personality of the week for me was Peter Weiss, playing his accordion so beautifully night after night, often until the sun was coming up. Thank you Peter. Thank you Sweden.

all the artists who participated in the Public Show in Göteborg.
Thank you very much for creating a great show. You're the best.

7 odd Strong

- CONVENTION RECORDS-

This convention decided to initiate a set of convention records, up for grabs every year for those who like that sort of thing. All sounds pretty American to me, and - surprise surprise - most of them made their way back across the Atlantic in a manner of speaking, but if it keeps you competitive types happy, well i suppose that's a good thing... and at least some of them verged on the silly! Get your Guiness Books round these, then...

13 balls bounce passing - 72 catches: Synan Al-Hashimy & Hannes Molkenthin (GER)

8 Ring - 8 catches (not qualified): Charlie Peachock (US)

6 Clubs - 13 catches: Boppo (US); 6 catches (not qualified): Charlie Peachock (US)

2 Beanbags juggled on the foot - 9 catches: Maksim Komaro (FIN)

2 Devilsticks with 2 handsticks - 4,35mins; Alexander Loh 5 Clubs - 49sec; Ola Sundberg (SWE)

8 Balls Bouncing - 18 catches: Hannes Molkenthin (GER)

7 Clubs - 10 catches: (not qualified) Boppo (US)

4 Ball kick up, all caught in one hand - Allen Knutson (US)

7 Balls bouncing - 250 catches: Hannes Molkenthin (GER)

Ball spinning - 3 on top of each other: 2.11mins Peter Richardson (UK)

Beanbag bridge - 18: Colin Wright

Cigarbox pirouettes (letting all three go) - 24 in 1 minute: Hannes Molkenthin (GER)

9 Ballpassing 1-count - 184 catches: Thierry Repp & Marc-Philip Weber (GER)

- RECORD COLLECTORS!

John Nations (US) holds convention records for:

3 Clubs + 1 Bouncing on head - 48 bounces

4 Clubs + 1 Bouncing on forehead - 21 bounces

5 Clubs + 1 Bouncing on forehead - 9 bounces

Bruce Sarafian (US) (OK he is rather good) has the title for:

Ball Showering 6 - 32 catches

Ball Showering 7 - 15 catches

One Handed Juggling 5 Balls - 14 catches

One Handed Juggling 6 Balls - 6 catches (not qualified)

Multiplex Shower 4 (8 Balls) - 14 catches

9 Balls - 22 catches

10 Balls - 12 catches (not qualified)

11 Balls - 11 catches (not qualified)

9 Ball multiplex - 20 catches

10 Ball multiplex - 8 catches

Pairs in 5 Cascade (10 Balls) - 10 catches

...and 12 Balls passing - 20 Catches (with Allen Knutson).

Now look what you went and did.



NEWS

OFFICIAL BUSKERS

Big news at the beginning of the month, I heard it on Radio 4 so it must be, was the official launch of **The National Association of Street Entertainers** at the Tower Hill Pageant - Tower Hill is of course a 'Free Speech Area' a tradition-honoured place for standing round sounding off. In a social climate where new Codes of Practise and the like (see letters page) are being introduced every week, the NASE could do some useful work, and anyone who works the street regularly should think about joining. After all it's only a tenner. That's about 5 minutes' work for you successful buskers, isn't it...

NOT EVERYTHING THEY DO IS DAFT

Another organisation worthy of your support is the French-based Clowns Sans Frontières - another take on the Serious Road Trip theory of going out to spread laughter as well as food parcels in the refugee camps, particularly at the moment in and around Bosnia. They work closely with a youth-orientated refugee charity called Enfants Refugiés du Monde, which is older than the Yugoslav crisis, and take clowns, acrobats, actors & dancers to revive spirit in the camps - they also work towards instilling some sense of joie de vivre (mais bien sûr!) in the artists and performers of the beleaguered regions themselves, a novel approach to the problem. Clowns sans Frontières can be found at 2, Villa Marcès, 75011 PARIS, France, +1 47 00 22 13.

EXPECTING TO FLY

More from Foreign Parts and Swamp Circus, who are about to get their ambitious tree-planting/Circus project to West Africa, EarthCirc, into the air - or is that onto the ground? Whichever, they're due to depart in November, despite still being short of about £2500 of the necessary funds. Anyone interested in performing with the project, helping administer it, or donating anything to bring this marvellous dream into the reality it deserves, should contact EarthCirc at Greentop (address in the Courses section). There's also a manager's job going with the successful Swamp Circus Theatre, whose Skyjuice show just went back on the books for 1996.

SPACE GETS BIGGER

Circus Space had a job going too, tho' knowing our timing it'll be gone by the time you read this... Any Artistic Training Directors out there? Thought so. It's been a busy year for the Spacers, who have just welcomed their first two-year BTEC course students, sixteen of them (want to try for next year? application forms now available), and celebrated a year in Hackney with the start of the second phase, the conversion of space in the building to a

café/reception area and offices for related cultural organisations, as well as upgrading the performance space, most of which should be through by the end of the year. And they bought a tumbling pit & new sunken trampoline. The Corporation of London, European Regional Development Fund, Foundation for Sport & the Arts and private trusts all dug into their pockets - it must be like winning the lottery but less stressful.

WHY DON'T THEY ALL?

South East Arts and the local authorities in the region have joined together to form a consortium to develop and raise the profile of street theatre in the region. Since the visit of Le Tour de France last year, and the ever increasing exchanges of work with Europe where street theatre is highly developed, there is a noticeable increase in the amount of work being programmed. The consortium seeks to nurture the work of professional companies, aid programmers in the choice available to them through information exchanges, and involve local community groups at grass root levels through participative workshops led by professional artists

They have drawn up a five year plan and as an integral part of that are seeking:

- * a company to premier a piece of work in the region in 1996/7
- * the opportunity to tour more widely in the SEA region
- * the opportunity to run two training weekends for professional artists in street theatre skills
- * the opportunity to lead two week long community residencies.

The consortium says it has no preconceived idea of the work either in relation to space or timing of performance

For further information ring Linda Lewis, Performing Arts Officer (Drama) at SEA on 01892 515210 x224.

Companies are asked to send written proposals to include ideas for the work along with budgets to Linda Lewis at South East Arts, 10 Mount Ephraim, Tunbridge Wells, Kent TN4 8AS by 30 November 1995.

Code Message

The National Association of Youth Circus have produced a Code of Practice, which, while it might look over-detailed in places, is absolutely the thing you need when talking to Councils, Schools and bodies with responsibilities for Children (or large insurance risks?). It sets out the issues clearly enough for most Health & Safety officers, and dictates action that makes sure you and your charges are safe too. We found nothing that we'd disagree with as far as ideal practise goes, and it would be more than sensible for anyone working in circus with young people to get a copy. The NAYC can be contacted through Steve Ward at 1 Moorgate Rise, Kippax, LEEDS LS25 7RG, 0113 287 6080.

OZ WIZARD

Another publication that came through the post was a New Circus Bulletin from 'Circus in a Suitcase' pioneer Reg Bolton. Look a bit harder and it's an extended plug for juggling as a whole and for Reg's Subiaco Pavilion, Perth emporium The Circus Shop, but, hell, it calls The Catch "big & cheeky" and we have to reciprocate. So are you, dear.

SPECIAL OFFER

What A Palaver, noted monomaniacs, sent us a rather amusing press-release, but luckily for you we've got lots more to write about instead, and our priorities as usual are on the other side of the world. New clown/performer, and ex-Circomedia personality to watch Minoru is back in Japan but missing us Brits already. He's looking for a job in the clowning line, and anyone who's seen him (apart from, it seems, at the Skåtos Public Show) or read a couple of excellent testimonials that have already come his way in these pages. should know he'd be well worth recruiting. Write that invitation: Minoru Takei. 3102 6-11-12 Arima, Miyamat Kawasaki Kanagawa, Japan.

...I PROMISE TO HELP MAKE ANOTHER

Those of you wondering where Lee Hayes had got to might be satisfied to hear that partner Mariëlla Mascini has brought another budding juggler/acrobat into the world, Merlijn Calman, on September 15. One of your better routines, Lee.

THE OTHER SIDE

Anton Hudson aka. Anton Top, 1955-1995 British-born entertainer Anton died in Brisbane, Australia on October 2nd from head injuries after a motorcycle accident. Some readers may remember Anton from conventions in England, Italy, Georgia, the USA and Thailand. With his distinctive piano-key-trimmed top hat he would launch himself atop a 6-foot unicycle and burst into song, strumming away on his guitar. Like so many performers he wanted to break out and look the world in the eye on his own terms. Not content with becoming a fully-qualified medical doctor, he set out to heal people's woes using a different bag of tricks - like a Shaman he had been through Heaven & Hell and knew there was no other path. The last time I saw Anton was in Chang Mai, he was living in a tiny room with only the basic survival kit: fine weather, plenty of cheap food & drink, the love of a good woman, his prop bag & guitar, and of course always tomorrow to live for. As we left he sat on the pavement outside playing his favourite tune, or so it seemed at the time - "You can't always get what you want..." he sang, and at the time he had all he needed.

Haggis McLeod



CATCH THIS - EVENTS DIARY

Oct.2-29 London International Circus Festival

Four action packed weeks of Circus Workshops in Big Tops and on Outside Trapeze Rigs, led by top class tutors from around the World. Workshops include:

Foot Juggling, Flying Trapeze, BareBack Riding, Professional Juggling Skills, Tightrope, Clowning, Static and Swinging Trapeze...

Tuition sessions day and night for the entire four weeks!!

Intermediate and Advanced Levels plus a Children's Workshop Tent

Daily performances by a Top International Circus run throughout the Festival

Oct.2-17 The West India Quay, London Docklands

Oct.18-19 Old Deer Park, Richmond

For further information read the insert in this magazine, which as we write is still steaming its way through to us by the miracle of the Post Office - or write to: LICF, 174 Stockbridge Road, Winchester, Hampshire, SO22 6RW or call the Information Line on (0181) 332 1444 NOW

Oct.5-8 4th Portuguese Juggling Convention,

.

Oeiras, Portugal. Near Lisbon and even nearer the beach (2 minutes), free camping, free sunshine - location for Euro convention 1996??? PLEASE!!! Info. from Tom Fullery & friends @ Chapito in Lisboa, (00351) 1 887 8225, 886 1410, fax 886 1463.

Oct.6-8 Lodi Juggling Festival

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

Oct.8 1st Cambridge Juggling Convention

Howard Mallet Centre, New Street, Cambridge, 10am-9.30pm. £9, only 200 places! All the expected, hosted by *Patchwork*, which should be a good sign. Ring 01223 322748 to book or 302596 for more info.

Oct.12-15 The 2nd Cairns Juggling Festival

Oct.14 Cleveland Juggling Festival, Cleveland, Ohio, US.

Oct.14-15 Polaris Challenge (Mountain Unicycling), Gateshead, Tyne & Wear

Oct.20-22 Monheim, near Leverkusen, Germany.

Oct.28 Lancaster Juggling Convention, Lancaster University

The Society of Lancaster University Jugglers (SLUJ) do their popular .PO 0

Hallowe'en juggling thing again. Large juggling hall, Uni space, UV, workshops, stalls, Refreshments. Evening Renegade and full-on procabaret in the Nuffield Theatre, the on-campus theatre complex.

Tickets for the day events only cost £5/£4 under 14s, tickets for the evening events only £4/£3 under 14s, and a combined ticket giving access to both costs £8/£6 under 14s. The day events

will run from 10am to 7pm, and the evening events approx. 7-10pm.

Oct.27-29 Albler Jongliertreffen, Burladingen, Germany.

Nov.4/5 Brussels Circus School Juggling Convention (see Courses page)

Nov.10-12 4th Channel Islands Juggling Convention - Jersey. Accommodation available through Jersey Tourism, tel. 01534 500888, fax 01534 500808. Saturday night show & meal. Workshops include: Stilt dancing, acro-balance, club swinging, whip cracking, lariat, mime, clowning, tumbling, stack/tight-rope, rollerboard, unicycling etc. If you can offer help in workshops/performing please advise. Ffi. tel. Sharon and Sacha from Conjuring Kites on 01534 618548 or fax your name, address & tel. no. to 01534 607032 for an entry form. Highly Recommended event.

Nov.11-12 Bettendorf Festival, Bettendorf, lowa, US

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

Jan.27-29 4th New Zealand International Juggling Festival, Nelson, South Island

Jan.? Second Lanzerote Juggling Convention

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

Feb.11-18 12th Hawaiian Juggling Festival Spencers Beach Park on the Big Island. Hawaiian Tours, Live Music, Workshops, Whale Watching, Dolphin Swims, Kayak, canoe, Sall, Sun, Sea... maybe some juggling too. Registration/camping costs \$150 before Dec.31, 4195 after, optional 2 meals a day for another \$150. The beach park is also reserved from Feb. 10 for those who want a longer stay. It's too frustrating typing this in so if you want any more you're going to have to call Euro registration & Information contacts Stevie G & Suzie Q, Imbisbuhl Street #156, 8049 Zürich Switzerland, (0041) 1 342 4804, fax 04*7. Hang on, i'm coming with you...

Feb. 22-24 Hobart International Buskers Festival Hobart, Tasmania

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

Feb.26-29 & Mar.1-4 5th Tasmanian Circus Festival

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

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

Mar. 16/17 Brussels Circus School Juggling Fanalics Convention (see *Courses* page).

Mar.16-17 Tejas Juggling Festival, Denton

(Sat) and Dallas (Sun), Texas, US.

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late Mar.1996 The Canberra International Buskers Festival Oz

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

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

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

One site composed of three areas:

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

If you're complaining it's too far you're gonnamiss out on something spesh. Like:

- * Parade with bands, carnival heads and local groups along Princes Street in the heart of Edinburgh, beneath the castle rock, followed by games in the Amphitheatre of Princes Street Gardens.
- * A public show in the ring of the big top including aerial acts.
- * Live music and ceilidh (Scottish partying) on Friday and Saturday evenings.
- * Professional crêche and a children's show for children.

Full list of contacts and more information in the next issue - urgent enquiries in the meantime to Stewart Hutton on (01592) 620711.

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

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

Apr.10-14 2nd British Acrobatic Convention, Greentop, Sheffield.

.

Over 40 people came to Convention #1 in September and tumbled, bounced and twisted through a weekend of workshops including comedy acrobatics, trapeze, corde lisse, trampolining, tumbling, acrobalance and the extremely popular teeterboard, plus acroweighted cabaret show. They all loved it and will be back for more! And you?

.

After sending all details to *The Catch*, to put *your* convention or festival on the Internet get the info to Rupert. Voelcker@bt-sys.bt.co.uk or to Rupert himself by fax on 01473 644649 or phone 01394 278556 and he'll make sure they're entered in the JIS (Juggling Information Service). Maybe we're there *now*, Rupert...

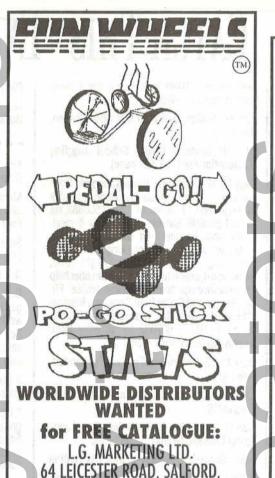




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CATCH THIS - GIGS

PEEPOLYKUS

in Squid

Simply Brilliant - see Catch Out Oct.6 Falmouth Arts Centre Oct.7 Stert Arts & Environment Centre workshop

Oct.14 Limelight Theatre, Aylesbury

Oct.19 The Mill, Banbury

Oct.20 The Merlin, Sheffield

Oct.26 The Brewhouse, Burton on Trent Oct.28/29 The Old Bull Art Centre, Barnet

Nov.8/11 Komedia, Brighton

Dec.1/2 Rondo, Bath

Dec.12 Bradon Forest School, Swindon

More dates to be confirmed.

YLLANA THEATRE IN

Hilarious Spanish mime group. Really. Haven't seen this show but should be a cracker. See Round the

Oct.23 Old Bull Arts Centre, Barnet Oct.24 The Theatre, Chipping Norton

Oct.25/26 Dance House, Manchester International Festival

Oct.27/28 Unity Theatre, Liverpool

Nov.1 The Guildhall, Grantham

Nov.2 Uppingham Theatre

Nov.3 Riverhouse Barn, Walton-on-Thames

Nov.4 The Hawth, Crawley

Nov.6 Healhfield Community School (nr. Taunton)

Nov.7 North Cadbury Village Hall (nr. Yeovil) Nov.8/9 The Mercury Theatre Studio, Colchester

Nov.10 Newcastle International Comedy Festival

Nov.11 Dovecot Arts Centre, Stockton

Nov.12 Minerva Studio Theatre, Chichester

Nov.14 Old Town Hall Arts Centre, Hemel Hempstead.

GANDINI JUGGLING PROJECT

"...And other curiOus questions"

Sean and co's third show, with Sean Gandini, Kati Yla-Hokkala, Lindsey Butcher, Alix Wilding, Jeremy Robbins, choreographed by Gill Clarke. Usually intriguing, often beautiful, frequently extremely skilled, usually effortless, always-but-always worth seeing Oct.2-6 Residency Camden

Oct.10 Christs Hospital Theatre, Horsham

Oct.12 The Pumphouse, Watford

Oct.14 The Hope Centre, Bristol

Oct.16-19 Residency, Colchester

Oct.19-20 The Mercury Theatre, Colchester Nov.13-18 Residency, Cornwall Regional Dance Coun-

Nov.15 St John's Hall, Penzance

Nov.18 Minerva Studio, Chichester

Nov.23 Guildhall Arts Centre, Grantham

Nov.25 Pegasus Theatre, Oxford

COMMOTION IN

Don Juan

Oct.13/14 Phoenix Arts, Leicester

Oct.17 Marlborough College

Oct.19 Corn Exchange, Newbury Oct.20 Merlin Theatre, Frome

Oct.21 Hope Centre, Bristol

Oct.25/26 Nene College, Northampton

Oct.27 Bowen West Theatre, Bideford

Oct.28 Thame Sorts & Arts Centre

Nov.2 Swindon Arts Centre

Nov.3 The Hawth, Crawley

Nov.4 Northbrook Theatre, Worthing

Nov.15 Redbridge Drama Centre Nov.16 Old Town Hall, Staines

Nov.17 Workshop, King's Lynn

Nov.17/18 The Drama Centre, Cambridge

Nov.22-25 Komedia, Brighton.

Nov.27 Workshop, Wolverhampton

Nov.29 The Arena, Wolverhampton Nov.30 King's Lynn Arts Centre

Dec.1/2 The Platform Theatre, Haywards Heath

Dec.6 21 South Street, Reading

Dec.7 Ascroft Arts Centre, fareham

Dec.8 Old Town Hall, Hemel Hempstead Dec.9 The Guildhall, Gloucester

Dec.10 Theatre Hafren, Newtown

For details on the whereabouts of trad.

circuses (whose plans change so often in

the natural course of things that they don't

necessarily know where they're going to be

very far in advance), 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 gets to

the point fairly quickly.

KATHAKALI TOUR

Spectacular Indian drama/dance/music combination-very physical, very symbolic, very energetic, very

.

Oct.2 Kingswood Theatre, Bath 01225 427665

Oct.3 Dartington Hall, Totnes 01803 863073

Oct.4 Northguild, Southampton 01703 632 601

Oct.5 Merlin Theatre, Frome 01373 465949

Oct.6 Queens Theatre, Barnstaple 01271 24242

Oct.7 Taliesin Centre, Swansea 01792 296883 Oct.11/12 Canterbury Festival 01227 455600

Oct.13 Thameside Theatre, Grays 01375 382555

Oct.14 Borough Theatre, Abergavenny, Wales 01873 850805

Oct.15 Newport Centre, Wales 01633 259676

Oct. 16/17 Warwick Arts Centre, Coventry 01203 524524 Oct.18 Cordaux School, Louth 01507 606555

Oct.19 The Lawn, Lincoln 01522 560306/ 529828

Oct.20 South Holland Centre, Spalding, Lines 01775

TBC Manchester Festival 0161 2379753

Oct.24 Alhambra Theatre, Bradford 01274 752375 Oct.25 Rosehill Theatre, Whitehaven, Cumbria 01946

Oct.26 Stanwix Arts Centre, Carlisle 01228 34781 Oct 27 Customs House, South Shields, Tyne & Wear 0191

Oct 28 St. Brides Centre, Edinburgh 0131 3461405

Oct.29 The Tron, Glasgow 0141 552 4267

Oct.31/Nov.1 Brodick Hall, Brodick, Isle of Arran 01770

Nov.2/3 Harbour Arts Centre, Irvine Ayrshire 01294

Nov.6 Arena Theatre, Wolverhampton 01902 322380

Nov.7 c/o DAN, Northwich, Cheshire 01606 41597 Nov.9/10 University of Scarborough, York 01723 362392

Nov.12 Watermans Art Centre, Brentford 0181 568 1176 Nov.13 University of East Anglia, Norwich 01603 592272

Nov.14 Wakefield Arts Centre, Yorkshire 01924 810229

Nov.16 The Junction, Cambridge, Cambs 01223412600 Nov.18 21, South St., Reading, Berks 01734 504911 Belfast Festival at Queens N.Ireland 01232 Nov.20

667687 Nov.22 The Theatre, Chipping Norton, Oxon 01608

Nov.23 Salisbury Arts Centre, Wilts 01722 321744

Nov.24 Central Studio, Basingstoke 01256 465566 Nov.25/26 Queen Elizabeth Hall, London 0171 9288800

Studio Theatre, Westminster, London 0171 Nov.28 Sallis Benny Theatre, Brighton 01273 709709

Nov.29 Town Hall, High Wycombe, Bucks 01494 512000 New Victoria Theatre, Newcastle under Lyne, Staffordshire 01782 717962

one-offs

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

Circus Meltdown

Oct.23 7pm Junior Performance

Oct.24 7pm Senior Performance Book Free Tickets - £1 donations welcome

Culmination of a new unique youth arts project supported by The Weekend Arts College and the Paul Hamlyn Foundation. Primary / Secondary Schools and Youth Groups have worked over 6 weeks on a multi-cultural multidisciplinary theme centred around circus, with dance, music and story-telling.

Further Circus Melidown classes will run at Greenlop for 8-18 year olds following the performances - all enquiries to Shar at Greentop.

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

To shape the future we must invest in our dreams Sun.Nov.5 7pm Bonfire Night Extravaganza Swamp Circus, fire show & food on Wincobak Hill. Sun.Dec.17 Greentop Christmas Party £3 - games,

COSMOS JUGGLERS

c/o 71 Lawrence Street, York, YO1 3DZ Dec. 1 Cosmos Jugglers, Arms Akimbo and Voice of the

ADESA CLOWNS

Mansfield Community Arts Centre

at St Sampson's Centre, York 8pm.

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

cabaret

THE CIRCUS SPACE CABARET

Coronel Street, Hoxton, Hackney, London N1 6HD. Bookings on 0171 613 4141 Fax 0171 729 9422

Pat Page grand master of magic Nik Weston Strong trapeze moves

Sam I Am manipulative panache

Miranda swinging high Oh Ma Ma silly women

Oct.28: Halloween Special

Skate Naked they don't skate and they're not naked but who cares. Just lie back and enjoy

Scarabeus + Heir of Insanity vamping it up.

Clare Anderson caught in a cob-web Mu-Gen-Kyo Japanese drumming on the far side of

Simon Stapleton fancy parasol twirler

Splott Brothers Cardiff's very own fez brigade Stompy compere

Jim Tavare & Bassie top comic supported by double

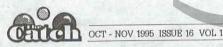
Nov.11

Les Dudes Volant flying trapeze

Ben Richter stunning juggling

Mark & Lorraine doubles trapeze Keith Fields magical compere

Future cabaret dates for your diary. Phone nearer the time for the line-ups: Nov.25, Dec.9, Dec.23 (Christmas Special), Dec.31 (New Year's Eve)





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Worldwide trade enquiries Tel: 01422 843672 (4 lines) Fax: 01422 845191

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Next course starts May 1996, auditions around the

country in Jan./Feb.

CIRCOMEDIA

Academy of Circus Arts & Physical Theatre, Bristol. Unil 14, The Old School House, Kingswood Founda-lion, Britannia Road, Kingswood, Bristol BS15 2DB Based in the refurbished premises of a Victorian school in its own grounds, Circomedia offers professional training with particular emphasis on the integration of technique training with performance, attracting students from Japan, Sweden, America and Europe, as well as Britain on to their One Year Intensive and 11 Week Foundation Courses

Full Time Professional Training Courses 1995 one year course and eleven week foundation starting

Parl Time Training Courses 1995

SATURDAY CIRCUS CLUB

Starting Sep.23 Ten or older? Wanna be a circus performer? Starts Sep.23 for age 10 years and over Saturdays 10.30am-1pm Young Performers Weekly Circus Club-with Jackie Williams and Marc Parrett

Ffi: 0117 9477042/9517306

SHORT COURSES

Dec.2 & Feb. 10 Devil-stick and Staff Manipulation with Philip Bögli

Club Swinging with Ben Richter £25/£20 concs. each

day.

Oct.21/22 Devil-stick and Diabolo Specialist Weekend with Donald Grant 10am-5pm £50/£45

Oct.14 Dance/Object Manipulation Workshop with Sean Gandini of the Gandini Juggling Project 9am-3pm £30 (£25 concs.)

NEW SHORT COURSE SEASON

The programme starts in March 1996 (brochure available now), and Includes:

Choreography for Skills and Routines with Helen Crocker

Clowns, Eccentrics & Fools with Bim Mason & John Lee Dance & Object Manipulation *plus* Ball, Rope and Ribbon Manipulation with the Gandini Juggling Project Mask Making and Mask Using for Performance with

Numbers Juggling with Haggis McLeod Tightwire and Trapeze evening classes with Jackie Williams

Diabolo and Devil Stick Masterclass weekend with Donald Grant (end of October '95 - date tbc.) Storytelling with Tina Noble The Fool with Frankl Anderson

Rigging and Make-Your-Own Safety Belt/Harness with Jonathan Graham

Details from Circomedia

WEEKLY SESSIONS

Trapeze with Jackie Williams: Beginners, Elementary, Intermediate

Tight Wire with Jackie Williams: Beginners, Elemen-

tary/Intermediate

Juggling Club with expert tuition from Rod Laver (of Gentleman Juggler fame). Every Wednesday 7-9 £2.50. Acrobatics with innovative director Bim Mason Tuesdays 7-8.30.

Autumn classes start Sep.25 for 11 weeks

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

Our regular sessions are:

Circus Club 7-9 Mondays Youth Circus 4-5.30 Wednesday (2 more sessions

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

SHORT COURSES

all 10.30-4.30 unless stated

Nov.7-28 Movement with Justine Marsh. Tuesdays 7-9, An exploration of dance with circus. £10 for 4 sessions

Nov.11 Acrobatic Doubles with Jackie Sysum, Experience necessary. Bring your partner. £11 Nov.12 Aerial Doubles with Jackie Sysum. Static Tra-

peze. Ditto. Nov.18 Pyrotechnics with Dave Chadwick. £8+£10

materials, Kaboom! Nov.19 Club Swinging with Anna Jillings, plus poles

Nov.26 Trapeze Basics £11 Dec.2 Circus for Youth Workers Skills safety & teching

OCT - NOV 1995 ISSUE 16 VOL 1

CATCH THIS COURSES

points. £10. Dec.3 Build your Street Character with Artizani £10 Dec.9 Family Circus Day. Adults (£10) accompanying Dec.10 Circus Skills Intro (adults) £10.

NORWICH CIRCUS CENTRE

194 Nelson Street, Norwich NR2 4DS 01603 613445 Ongoing courses in most topics, including all object manipulation, acro, clowning, puppetry, mime, physical theatre trapeze at all ages and levels... SkillSwap Sundays - junior club from 2.30-4.30, others 5-7.30. Costs £2/1. Forthcoming courses in *Mime, Mask & Physical Theatre* and *Tightrope*, contact them for details.

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

Fax 281 8350. Classes in Yoga, jazz dance, mime, mask, acro-balance, tumbling, juggling, rope-work, aerial and technical skills. Write for a leaflet on courses and to join the mailing list. Regular Workshops:

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

Thursdays 6-7 Mime techniques from Lecoq and Decroux

with Brett Jackson £2 Weekly Classes (from week of 4th September) include: Special Needs Group (group for adults with Tearning difficulties to promote physical exercise and self expres-sion. Ring to register an interest). Youth Circus (8-12 year olds' circus madness) Trampolining (subsidised for under-18s) Acrobatics + Acro-balance with Adam

Sotherlan and Brett Jackson, Clown Course (four intro-ductory workshops Nov.9-30 with Lynette Margerison), prama Class (five sessions of improvisation, drama games and acling skills for 14-18 year olds, Oct.28 Nov.4+18 Dec.2+9).

HALLOWEEN FUNDAYS

Oct.25-27 10-3pm daily £30/£20

Three days of mask and lantern making, circus and drama games, with a Friday teatime lantern procession

Spooky Halloween Disco Fri.Oct.27 6.30-8pm £1

SHORT COURSES:

Oct.29, Nov.12 Trapeze Workshop 2-4pm £5 Open sessions for all with Carol Ward.
Oct.7/8 Clown and Physical Comedy 1-6pm and 10am-4pm £16 15 places. Olly Crick - forget notions of unfurny blokes in chequered trousers, think of each human being as a unique and glorious fool. For professionals and beginners.

Oct.12 Sheffield Hallam University with Greentop Cir-cus: Workshops for People with Physical Disabilities. As part of the university's disability awareness week 2 workshops in general circus skills and Irapeze will be run 10am-12pm and 2-4pm depending on demand. Please book early and give details of your needs. Oct.21/22 Acro-balance Weekend 1-5pm + 10-4pm £15 Swamp Circus Theatre share their skills teaching human

pyramids and partner work - bring one if you can.

Nov.19 Juggling £5 Manic Manipulation's Tim Byrom, individual and group tuition 2-5pm Nov.11 Mime Workshop 2-5pm £5 Brett Jackson has trained in Decroux and Lecoq techniques. This workshop is open to the uninitiated.

Nov.25/26 Trapeze for Performance. Juliette Hardy

returns from her tour with Cirque Surreal to teach static and swinging trapeze.

Sal. 2-4pm Swinging Trapeze £16 4 places; Sun. 10am-12pm Static £12 6 places; Sun. 2-4pm Static £12 6

Dec.2/3 Teeterboard, the hit of the Acro Convention, with Roger Robinson - places limited so book early.

YORK JUGGLING CLUB

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Dec.5 Unicycling Night Dec.12 4 Ball Juggling - Jim Dec.19 Club Passing - Jim Dec.26 NO CLUB - Priory St. closed.

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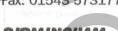
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Where? Who? Contact Susi Oddball!

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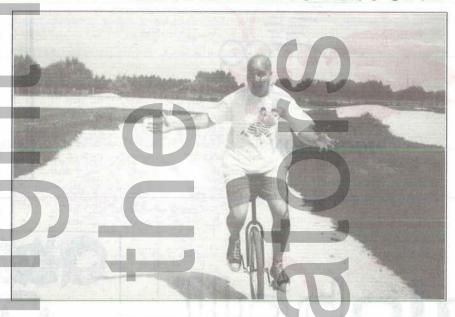
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More easy ways to extreme pain on a Unioycle, submitted by Sam Knight of the notorious banned racing Uni (issue 14) in the interests stirring up some competition and keeping Duncan Castling off the Uni page. Take it away, Sam. No, on second thoughts, take him away...

Down in the very depths of this fine country of ours, in a town whose name is an anagram of Silent Monkey (Milton Keynes), something new is happening. The local Uni-tics became tired of racing around the roundabouts (and swings); it was on a lazy Sunday morning ride around the calming waters of one of the town's lakes that we heard: "Hey! Why don't we go to the old BMX Track?" With this innocent phrase a new sport was born.

Forget BMX, it's far too boring fand they're all on the SK8 ramps anyway -df: get down to that local disused track, plant your flag, and claim in in the name of UMX! Us Uni-tics of the Silent Monkey believe we have hit on a potentially major new sport (or just one hell of a laugh!).

Equipment fist.

Uni-tics minus brain and other major organs.

- Unis, 20^u or 26^u fbut not Sam's monster -d].
- 3. Protective gear (if you are a bit soft)
- 4. Stopwatch (for the image).
- 5. Large BMX track (without BMXers).

UMX is fast, furious, liable to damage major areas of the anatomy and one heck of a good laugh. I am throwing open an invitation for any one to try it out. I guarantee that you will be totally shagged (can I put that?) out by the end of it all. Yes lads, it's a winner with the Ladies (or a winner with the men if you are of the opposing gender or that way inclined).

Enclosed are some photos of the last event. Find yourself a track and have a go. If anyone wants to come and take on the Silent Monkey Uni-tics then contact me, Sam Knight on (01234) 713719, or Graham on 01908 210264. Break a leg!

UNI DATES

(unique, more like-keep in touch, guys...)

Oct.14-15 Polaris Challenge (Mountain Unicycling), Gateshead, Tyne & Wear. Write to *Challenge Events*, 87 Hollins Spring Avenue, Dronfield, near Sheffield, Derbyshire S18 6RP.



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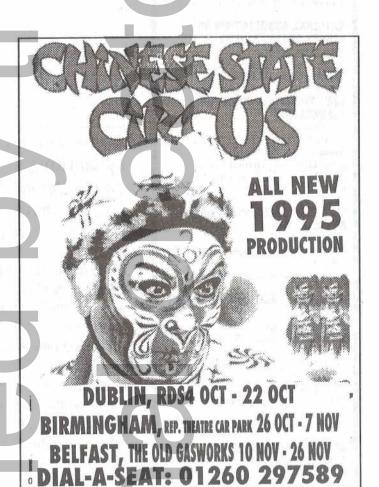
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BALLS

THE 8TH BRITISH JUGGLING CONVENTION:

NORWICH, THE VIDEO (60 MINS.)

\$25.00 US plus \$5.00 for shipping (no extra charge for PAL or NTSC)

From Alan Plotkin, 11633-B Argonne Forest Trail, Austin, TX. 78759 USA, Phone/Fax +512-918-8153, email aplotkin@aol.com

Here it is at last, a bloody good professional record of a British Convention - and what did it take to do it? Someone from across the Atlantic. Sad eh?

Not so sad is the quality, it's good stuff from a man that knows what he's doing: Alan Plotkin has done the last two IJAs, the last three Edmonton Street Festivals, as well as the last nine Hawaiian Vaudeville Conventions - he seems to like it there, and I'm sure you could twist his arm for copies at the right price! He can cut the right shots to some pretty snappy music, it's almost like some pop promo at times rather than a juggling party. All the big names and convention favourites are seen along with documentary-style interviews, and lots of 'the best of' Norwich Renegade with True Brit humour which Alan was obviously fascinated by, including Jazz and the whole of the renegade hecklers, plus plus plus behind-the-scenes-organisers'important-tasks like Ken Pretentious having a pee. Good treatments of Public Show highlights, Springboard Awards (also available on separate vid.), games, parade and fire shows. Respect this man, buy it, love it and he may return in '96.

The JSA.

CLOWNING GLORY

Roly Bain & Patrick Forbes (National Society / Church House Publishing)

There are two basic premises in this book: the first, that clowning is part of life; the second, that this goes hand in hand with one's belief in God and the Church. Clowns have seldom added to my enjoyment of anything and I don't go to church, both of which facts make me singularly unsuited for this job!

However. The format is an A-Z guide on how to achieve this, with every aspect of performance covered from make-up and costume, through skills and props, to performance technique. Much of it is very well-written and well thought through. Some of the skills descriptions could perhaps have been better omitted, giving instead simple details of what a prop is, how it could be used in performance, and where to go and get proper instruction on how to use it. In particular I would not attempt - or suggest that others attempt - pratfalls, stills, unicycles or acrobatics without proper tuition; but maybe that shows my lack of Faith? There are many good descriptions of workshop games designed variously to help you find a suitable character and develop a performance personality - although I never enjoyed those either!

As a non-church-goer, it's impossible to argue for or against the need to re-vitalise and stimulate the congregation to take a new look at their beliefs with the aid of clowning. Personally I would be profoundly irritated to seek a quiet retreat and be greeted by a 'Joyful Clown' complete with feather duster ... Nevertheless, the book does have many essential and clearly-stated pointers to correct and successful performance, and if your aim is to become a 'Holy Fool' and you have no idea where to start, this book will tell you!

Saint Pippa

DESPERATE MEN & FRIENDS IN 'WHAT ON EARTH?'

It was very hot on August 19th in London. It was probably very hot wherever you were, too. Shame on you who weren't watching 'What on Earth?' in the No Fit State Circus top, outside the Natural History Museum. Why? Well, partly because the weekend audiences did not do justice to the show, but mainly because you missed some excellent entertainment.

The show was devised and cast specifically for one month's performances, without (says Desperate Richie) trying to be startlingly original and innovative. I disagree! The 'innovation' was in producing a totally together show; it was a lesson in how to make good circus-theatre.

Everyone involved deserves a credit. The lighting technician, Tina Clay was spoton - ha! - one tends to only notice lighting if it's very bad ...or very good. Daniel Weaver produced sounds never before heard from a cello, and with amazing electronics conjured up whole landscapes as well as tunes and emotions. The wonderful costumes, including a scorpion and a cactus, were designed and made by Helen Issitt, while the brilliant mechanical gadgets were courtesy of Cleg and Giles: real Heath Robinson stuff like the mechanical cow - grass one end, milk the other, and no messy bits in between. All very clever, and the performers still haven't been mentioned ...

Cloud swing, cordes lisses, bungees and the like can feel a bit 'samey' - here they had a context; two hydrogen molecules meet up with one oxygen molecule, fuse together and produce water, get heated up with acrobatic energy and bounce around all over the place. Yes, well actually it's pretty hard to describe, but the ideas worked! Suzy Barton, Lindsey Butcher, Lou Harwood, and Ernesto Sarabia provided the aerial and acro-

batic expertise (and three club-swinging Protozoans); Ernesto being notable in various ways, including the length of time he stood motionless. On his hands. The acro looked deceptively easy and smooth, with grace, power and energy in the aerials. Not at all easy in such hot, humid conditions.

Jon and Richie, well known as 'Desperate Men', came up with two wonderful characters, the Elvis-fan/biker Ted (who grows Geraniums!) and Welsh Ted with his prize "tatties". They carried the story-line - and the information contained within - superbly. The brief was to produce a show 'about Natural History', which is a large topic (!), so we got the edited highlights. And quite a lot of information on how flies eat (that I didn't want to know, thankyou). Heaps of good gags, bad puns, and some wonderful lines - "Can I possibly borrow your particle accelerator?" (in the same tone as "a cup of sugar"), and, on Ted's return from outer space, "Oooh, Blimey, you do know how to use a ladder, don't you?" (ah, you should have been there)

Their experience and ability showed time and again: in the linking of plot and action, using prop changes as another excuse for a gag, rather than an awkward pause in the action.

There was more, much more, and I still have to mention Tim Roberts, Shirley Pegna, Pete Lamb, and Henry Bassadone, responsible for writing and directing, musical direction, rigging and the all-important tent - because everyone was involved, and their joint skills combined produced a quality show. Roll on the next one!

PS. Don't mention the 'J' word ...

(With thanks to the very efficient press office at the NHM etc. etc. - and after four fascinating hours at the Museum, we only saw a fifth at most).

Pippa Tee



SCOTCH MISSED

Edinburgh Festival, by one who was there. Or almost... Who else but Donald Grant would try to sell you such a dodgy set of opinions?

I missed quite a bit of Edinburgh this year, three quarters of it to be exact! I'd been out teaching at 'Theatre Cirqule', the circus school in Geneva, and only returned home in time to catch the last four days of the Fringe.

Anyway, I did manage to catch the following shows, so now I'm going to tell you exactly what I thought of them! Oh yes!

Peepolykus-Squid-directed by Bim Mason (follow-up to the critically acclaimed 'No Man's Land'). Set on a stormy remote lighthouse, we meet Eddie (John Nicholson) the old keeper. and his new trainee Norvik (Philip Bögli), a naïve young landlubber. As the two characters develop their friendship there is much scope for foolishness of the highest order, one of Peepolykus' great strengths. Comic timing and mistiming, horrendous puns, repetitions, slapstick, music, puppetry, shadow-play, a smidgen of juggling and a great dollop of nonsense, all go to make a highly entertaining spectacle. A personal favourite is where the characters are throwing a ball into the 'sea' of the public and waiting for the 'tide' to return it. Eventually Eddie cannot resist the "call of the ocean" stripping off and diving in for a quick swim around the auditorium! Brilliant stuff.

When the tale swings round to its serious denouement (the computerisation of the lighthouse and Eddie's subsequent redundancy), it's truly touching. The cast are so successful in charming us with their foolish, loveable characters that when something tragic happens, we really feel it. It's a rare talent to be able to switch audiences from hooting laughter to silent wonderment, and Peepolykus are more than able. And d'y'know the best thing? They're on tour now: check out the Catch This pages for more info.

Paul Morocco - Olé: Now Paul has been coming to Edinburgh with his show for a loooong time. Every year I think to myself "naah, I'm not going, I've seen it before," and every year I end up seeing it and loving it.

Well, this year was a pleasant surprise. Not only was it the usual blend of fruit, flamenco, balls-out juggling, comedy and Paul sweating like a pig in a sauna, but much had changed. More emphasis was given to Paul's partners, Antonio and Alessandro. There was even more slapstick foolishness with the guitars (both in their throwing and playing). And the finale? Well, it's impossible to do it justice on paper but... Paul managed to uproot the entire audience from their comfortable expensive Assembly Rooms seating and drag them off into the

side alley, which was set up as a surreal 'Tunnel of Mystery', with many bizarre characters, crazy sculptures and general guitar madness. It was like a kind of 'Inner Space' journey through Paul's subconscious. Brrr! A fire finale, then he jumps into a taxi and heads off into the night. Insanely funny stuff and well worth a visit for all who want to see the vast difference between being a juggler and being a performer.

The Kosh-Circuit Breaker. A one woman show by Sian Williams, it's deeply theatrical (for deep read DEEP!) so possibly not to everyone's tastes, but if you enjoyed Extatic's '1080°' then this could well be up your street (or rope, or whatever). Sian's dancing is powerful, very physical, as are her movements on the low-slung trapeze, and the sheer energy she puts into the performance is quite hypnotic. Particularly effective is the small sawdust ring she sculpts beneath the rig, which then flies, swirls, clings to her and hangs in the air as she performs.

The second part of the show, *Upstart*, a bizarre piece of techno-flamenco, unfortunately lacked the soul of the previous piece. I fear that it was only put in to boost the 40 minutes of *Circuit Breaker* up to the full hour necessary for a Fringe show. (In her tight rubber outfit, she did, however, manage to sweat *more* than Paul Morocco, a feat many had believed impossible). The first half was intriguing and innovative, so if it comes near you it's well worth a look.

Rejects' Revenge - Peasouper: Another Bim Mason show, and a right popular one at that. Five stars and a Fringe first from The Scotsman, hailed as "the new Right Size" by the Independent, and virtually impossible to get tickets for in the final week. But I blagged and begged and grovelled, and finally managed to see... A brilliant piece of physical theatre! Peasouper tells a right rivetin' murder mystery tale, complete with a globetrotting hunt for clues, dastardly villainous behaviour and a crazed final chase across the roof of a train. Packed with clever sight gags, mime and preposterous characters, it's truly a pleasure to watch. David Alison, Ann Farrar and Tim Hibberd (who also wrote it) all deserve to go far. Catch them on tour this spring before they get too famous.

Boothby Graffoe: Many will remember Boothby as the excellent compere of the Birmingham renegade show (ooh, back in '93 I think). Well, he's even funnier now, and has a *Perrier* nomination to prove it. The first half of his show is stand-up, a bit of juggling swathed in deliberately terrible comedy and

a smidgen of music. And the second half? Well, I'm not allowed to tell. It's a secret, Boothby said so. But suffice to say it's like some kind of live cartoon-on-acid with lots of animated mayhem and silliness. No, I didn't think you'd understand. Go and see it in London and you'll maybe see what I'm on about, before it's too late and he ends up on Channel 4.

Charlie Cheese: Another one who may be familiar to jugglers through compère work at conventions (Birmingham too). Yes, it's Charlie Cheese the Cheeky Chappie from Chorley. For those who don't know, Charlie is a horrendously accurate piss-take of the world of light entertainment (with the emphasis on 'light' rather than 'entertainment', he thoughtfully reminds us), filled with all the worst of the genre, catchphrases, crooning, jokes about the wife and Wheel of Cheese gameshow. Charlie schmoozes his way through an hour of hilarious gibberish as only a true professional game show host could. He patronises the crowd (now you do know what patronise means?) and has a fine line in observational comedy. Okay, okay, so he doesn't juggle, but just watch the way he handles that microphone. Wonderful stuff.

Street: Arrived in the third week, didn't I? Missed bloody everything didn't I? Well, here's the little morsels I managed to dredge up.

Sam & Andy: Despite Andy having a nasty fall from the columns, and Sam having a broken arm (!) they still managed to have one of the best shows on the mound.

The Uncles: John and Alex, their 11th year at Edinburgh and STILL ruling.

Doug & Daniel - "Twice Removed": Gentle pleasant comedy, good skills and a lovely antagonistic rapport with each other (when one of them makes a mistake, the other is only too happy to gleefully point it out to the public!).

There was Aileen with her tartan unicycle, Ullich from Germany with some lovely diabolo, plus a billion others who I completely and utterly missed. Yes indeed, I am the worst reporter in the world. Maybe I'll just stick to writing shoddy diabolo books instead...

Donald Grant.



HARD TIMES & HARDER HEARTS

Having made my debut as
Ringmistress during the
1995 season, I cannot help
but think that there is a
better living to be made with
long boots, fishnets, and a
whip - without the need for a
clown to come along and
sling a bucket of cold water
over the proceedings!

No-one is getting fat on the proceeds of this summer. The National Lottery is blamed for the lack of spare cash, and for banging another nail into the coffin of live entertainment. By mid-June the grapevine was red-hot as the competition checked up on each other's feeble progress:

"So-and-so opened to four last night..."

"Happened to be passing Circus Whoozit... two dozen in at the most, and on the cheap night..."

"Circus Doo-Dah is pulling in. It's mid-season!"

We heard the same story from allcomers. Circus X, Y or Z was doing badly. When people did come, they paid in shrapnel, and the 'swag' wasn't selling so well either. There was desperate kind of one-downmanship going on, as everyone sought reassurance that people weren't coming because the shows were crap - they just weren't coming, period.

Transport problems forced us to stay in one place longer than we had intended. A wildlife park it was, surrounded by more bugger-all than you could shake a stick at. Apart from rehearsing the llamas in an attempt to get them used to working with the camel - so successful initially that it seemed more logical to dispense with the animals and present Mr Peter Jolly's Trained Staff instead - there was little to do during the week as the shows all took place at weekends. Forced to count the cost, it was decided that rather than wait for the people to come to us, we should take a show to them.

Intrepid, pioneering .Pof!/ was sent out into the wide blue yonder to book school halls - a task which I embarked upon quite joyfully. Politely introducing myself to various head teachers and school secretaries, resplendent in my 'doing business' clothes with not a trace of horse-shit anywhere, I discovered that I had made a grave mistake. When I had rented school halls in the same area previously, I had been representing a theatre company. Now I was handing out business cards which bore the word 'circus'. A grave mistake.

To be completely fair, only one school head specified 'Circus' as his particular bte noir. "I don't approve of circus," he boomed, "or the people in it. You're on my premises. Please leave," Ooh-er!! I scarpered. Others simply didn't want caravan-dwelling itinerants anywhere near their kids and were quite frank about their personal prejudices.

I was mortified! We were simply taking out a non-animal kids' show, transported in a tidy, legal, relatively new, plain blue van, and trying to make a good impression along with some cash.

Not a hope in Hell. While no-one, I hope, would dare to say "No, you can't come here because you're Black," they had no qualms whatsoever about resorting to the old "get orf moi land!" for living in a caravan.

What made it even worse was that many of the schools were places I had visited previously, and used their halls on other occasions. I had paid the rent on time, left everything as I'd found it... I was the same person. I got the answer from a secretary, predictably enough - hired no doubt for her superiority complex - who peered over her glasses at me like a young(ish) Miss Marple. "Oh yes my dear, but you misled us, didn't you? You didn't say you were a traveller then, did you?"

Actually, I didn't say so this time either. It's just the different assumptions people make about a travelling ('touring', luvvy) theatre company, as opposed to a travelling circus.

Ultimately - and let this be a lesson to any who aspire to a life on the road - they think we're dirty and dishonest, and out to corrupt their kids. "Gypsies tramps and thieves" syndrome again - and where will it all end?

Fact is, I'm not dirty, and neither is my trailer. I sweep its floor every day, I polish my f*cking kettle, dammit! I keep my place a damn sight cleaner than you do yours, oh static reader, because it's so necessary. Nor am I dishonest. I even pay tax when I earn enough - which is, I admit, rare.

I could give it all up, of course. I could throw myself on the mercy of the State. I could claim Housing Benefit, Dole, and then have a go at taking a show round the schools, earn myself a big Tory clap on the back for being 'enterprising', and get grants towards props and equipment...

Now it's my turn to dig the dirt. Church-controlled schools are the worst. So much for the "suffer little children" line. The Church is the least tolerant organisation I've met so far, and definitely doesn't practise what it preaches. Reaction among other schools varies from county to county. Pembrokeshire was, I recall, damn good. Head teachers there - apart from the God-fearing ones - were excellent, and mostly they seemed to find a big, red, sign-written Circus van on the playground quite a novelty. Shropshire is the pits. I thought Berkshire ranked pretty highly on the Right-Wing snobometer but this summer Shropshire outstripped 'em all. So much so that I seriously wonder whether some education authorities brief school heads on who may or may not use their buildings, and what constitutes 'suitable' children's entertainment.

Not only that, but have they really considered their responsibilities to the kids? They are perpetuating the myth that we are indeed a bunch of dirty, smelly illiterates, coming our way around the highways and byways, who should be eradicated at all costs. The cost being largely to ourselves, you understand, as the fall from grace which Circus has suffered in recent years means that we are regarded as expendable by everyone apart from the Circus Friends' Association.

Should the anger I feel now ever give way to such wrist-slashing despair that I resort to attaching the vaccuum-cleaner hose to the exhaust-pipe in some remote beauty-zit, I can assure you that my suicide note will read: "Bollocks to the lot of you!"

Ah! Even in death, shall I take the piss and turn Mother's hair grey...

Happy travelling!

Lots of love,

Jolly's Circus 1995



<< POF!>>> DROPS



E J C EUROPEAN JUCCLING ASSOCIATION ANNUAL CONVENTION MEETING.

The Business Meeting had quite a good turn out, relaxed and informal. Chaired by Jules in Lee Hayes' absence, quite a lot was discussed and agreements reached without too much hot air. Dave Meer was elected EJC rep for Scotland; Jules was elected co-coordinator /i should coco -d/ of the EJC alongside Lee Hayes. Lee will now concentrate on office/admin things with Jules taking care of the hands-on work at conventions. Next year will be in Grenoble, France - dates to be confirmed, but probably the last week of August.

CATCHPHRASES:

Juggling Trade Federation
Bravely grasping the nettle
of this jolly useful but unfortunately moribund organisation is none other than
Susie Oddball. There is
word of an intended meeting in February when Autumn and Christmas rushes
are safely out of the way
(and hopefully everybody's
made some money) - be in
touch with Susie or Max before then.

CATCHPHRASES: DIABABBLE

We like to think of it as your Third Birthday present to us. And we're very touched. 100% of those nice Catch Readership Reaction Forms that were scattered through a representative sample of copies of last issue came back with all the right boxes ticked - even the ones which indicated your absolute satisfaction with propositions like "diabolo is the most profound philosophical enigma of Hir generation", "Adrian's lush, I want to have his babies" and "Donald for King!". Most gratifying, of course, was your response to the suggestion "The Catch is such a fine magazine and such good value for money I wouldn't mind if it cost twice as much". We've been modest, you'll notice, and only taken a gentle 50p raise. Those of you with subscriptions don't even need to send in extra money unless you really want to.

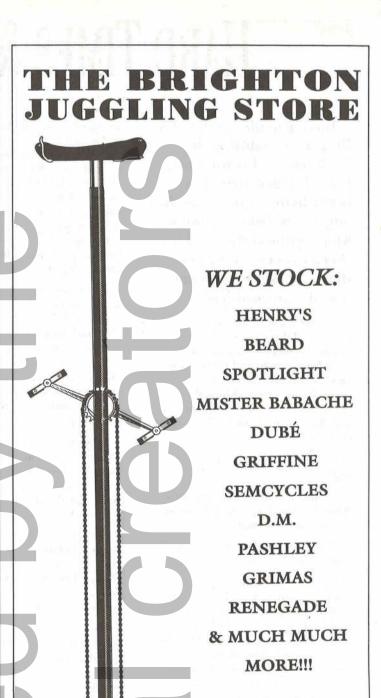
The costs of the magazine really began to escalate when we went bi-monthly. The constant strain of being scrupulously accurate, ded gud at speling, and funny all the time began to take its toll. I'm afraid we succumbed, one by one, to something to take our minds off it all. By the time we'd all learned the 7-ball Mills (even Howard) we had to face the awkward fact that none of our contributors could work out a difficult enough pattern to occupy our minds. So we did what every sensible high-flying publishing magnate does, and turned to drink. It was some months later, after an extremely effective speech of the Prime Minister's had really got us thinking, that we decided that this had all gone too far. We stayed in from the pubs and drank Welsh Lager and British Sherry out of a sense of duty. But the duty's going up again and Henwood gets all the foreign trips and we're forced to take more drastic steps. So it's so good of you all to spontaneously offer to take the weight off our minds and off your wallets.

PS. Apparently something called paper, which I certainly don't allow in my nice tidy office, has also gone up in price 3 times in two years. Yours on the way to the Bahamas for a late break

diabolo

DROPS 11/2

Allegedly we should be apologising to wee Donald for reviewing the wrong book last issue. Don't see whyno-one else noticed and he does too many of the darn things



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DROPS 2 - CONTROV CORNER

ALL POWER TO ALTOWERS

...in which The Sandman gets away with writing about yet another convention just 'cos he gets on one about it...

Conventions, man... Those guys go through hell. Sometimes they come back. (Like me.) I mean the organisers, man... They go through hell. This ain't no easy rider.

Imagine managing £50,000 for the weekend. Playing on the stock markets or something more stable like the Lottery could be fun (you'd be more certain of returns) but this is a Convention, and the Juggling Convention, [JC], at that.

Lets face it, one of the best to be at has to be the Alton Towers so-called 'Street Entertainment Convention'. Why? Because at Altowers the convention-goer gets much more for their money. Firstly, it's FREE. And secondly, we are all FREE. So the fairground comes... FREE. It costs £20 to visit the national confab, but where's the free fairground? OK, most people go to a fairground when they want to, and go to a JC when they want to, too. ... So who'd ever have thought of throwing a JC in a fairground?

Resources, finance, space, tents, bar, trucks, jugglers, noise, late nights, party! Though it could be magicians, clowns, or fairgrounds... It pans out to a big headache for a few brave hearts - to whom we are truly thankful. And who wants to be the one going round checking who's a scallywag and who's actually paid to get in. Shame, if everyone who didn't pay volunteered there'd be so many helping we'd each have very little to do.

Not a problem here 'coz no-one pays. Altowers' was started by the entertainers working the legendary queues (as opposed to the legendary entertainers working the queues), who decided to have a party for a weekend, coz they couldn't get time off to visit our parties; one of these was Sean Bridges and we can imagine what he had in mind...

What's in a name? Everything! The hot debate in Skatås was whether to call it a 'Juggling' or 'New Circus' convention... Same problem here - this is billed as a 'Street Performers' convention, yet any selfrespecting Street Performer is out on the street this bank holiday earning the SCCS which is going to carry them through the winter. I'm only here to recuperate from Skatås. Should this be retitled 'Free Rides, Chill and Relax Convention'?

The adverts promised "everything you've come to expect from a convention." Well, where was the Jugglers Ale? Where was the all-night juggling space? Where was the UV? Where were Captain Bobs? Why were there red coats? And why was there some red-bloke playing CDs and announcing the workshops about to take place through a loud PA? This was like no convention I've ever been to! No marquees or tents, in fact no camping on site at all - not never no way just forget it it right - nice PA, though... A troupe of 30 pompomwielding 8-12 year old girls and the Altowers all-dancing marching jazz band... Wow! a Fairground! Can I go in The Black Hole, mum?

You get a few select items from a 3/5/7-day convention, all on both days, 10am to 8pm, Sat. & Sun. Workshops, Parade, Games imagine if we had to parade and game on each day of our dos - public Renegade, rain; Trouble is, missed the games on account of riding Nemesis???

I'm not sure what Altowers gets out of this, they sent out 500 free tickets but there was only ever at the most 200 jogglers present.

Kaos had set up the only traders stand, though Steve was often with the missing 300 ticket holders in some queue or thrill or other ...and who wouldn't be?

When it started raining, most of the jugglers skipped off a mile down the lane back to the campsite. Sensible buggers. A few clever folk squatted the Hospitality Marquee, never

tality though, just an expensive bar. Later on the red bright smiling coats held the Renegade Show, postponed from the washed out outside stage. For some inexplicable reason the bar was due to open when the Renegade had finished (not what we've come to expect from a convention, I can tell you) and when it opened we took one look at the prices and ran through the now-torrential rain, drove a ten mile round trip to the nearest off-licence, and had a party at the campsite instead. They reckon next year they'll have a proper tent for rained-off moments and evening Renegade, but unless we can bring in booze, or buy it there at reasonable prices, will we bother staying?

found any hospi-

The organisers have a lot to learn about conventions, they should visit a few to get the real vibe for a start, 'coz this place could provide such a welcome new edge to conventions. Just think of it... 3000 jinglers! Renegade at Nemesis, 23.00hr...

Seriously though, this do had some attractions we could surely import. Like the PA blasting out music, or dressing the organisers up in red coats [Ken? -d] or hiring in some fairground rides? Now we come to the crux, what are we without/but sideshows? Who'd not love a Gyroscope, or Dodgems, Ferris Wheel? When we throw our national JC it's early enough in their season for them to be interested. And should it be widened to include the 'new circus arts' which «POFI» confesses are older than the press! Could we persuade Altowers to go for a full-on Convention. 4000 jegglers! Would we want to? Would they still give us free tickets? I'd like to think so. At least I'd like to see some rides and sideshows at future conventions, broaden it out and build it up. I hear a Wall Of Death are being tempted. Legal festivals are all the rage, so why not make our parties more dynamic, so as we can learn more and grow more. The SKå band at Birmingham were great.

If anything is to be learned from this convention it is surely: let's have the 1998 British Convention at Alton Towers! Or the 1997 European at EURO-DISNEY! please! ... "Come on Sandy," you holler, "Don't mess with our passion, son!" FREE TICKETS! CHEAP CAMPING! SOMETHING FOR THE KIDS! Surely everyone would love it. Lets face it, it would be the most highly attended convention - ever!





BUSKING, WASHING & SMUGGLING

(anything rather than juggling)

Ouite recently I watched a video of the film 'Midnight Express'. I had already read the book and was amused to notice one difference. In the book (about a would-be drug smuggler), the Turkish police find some juggling balls in his luggage, whereas in the film these have been changed to a Frisbee. Perhaps the film makers thought juggling was too way-out and skilful for a failed drug smuggler. A Frisbee is more believable and is an essential item carried by every back-packer. [171-d]

Every juggler who performs needs a second string so that he can double up and do two acts. Most shows I appeared in had a conjurer, so magic was out. I had a lucky break when I got in with a stage band show. They asked me to look after the costumes and laundry. That job lasted a couple of years... They couldn't get rid of me until all the washing came back.

The absence of jugglers in Circus is I think a matter of fashion. Some acts suit the Circus, some the stage, and some Cabaret where the audience is closer.

A solo performance can look lost in the large Circus ring unless some showy equipment is used. Four-handed acts can get away with it.

In my day, Jugglers were seen in Music Hall, Concert party and Cine-Variety. Cine-Variety will be remembered by Cinema goers in the 1930's.

The idea of jugglers being Street Theatre is new to me. Even in the depression years of the 1930's I never saw a juggler busking.

Norman Blackburn, Harrow, Middx.

AMERICANS ARE OK REALLY

We love your magazine - what else would possess us to send money to people we've never met at some cottage on a farm on top of a random hill in Bristol? What is Chew Magna anyway? Sounds like a good name for a band.

The humour in your magazine is refreshing. We have yet to achieve the proper level of harshness to enter the Caption Contest, but we're working on it.

Susan Kirby & Joe Murray, Stony Creek, CT, USA.

NEW READERS START HERE

Some questions:

- (1) Why isn't juggling an Olympic sport? are there any national championships?
- (2) What are people doing to make it an Olympic sport? eg. Beard, Oddballs etc. (don't they want to sell more gear?)...
- (3) If the Hop Skip and Jump is in, why not the testing and complex range of juggling feats?
- (4) What should the events be?
- numbers juggling with various objects, of course,
- different weights?
- repetitions against the clock?
- points for artistic and complex moves
- What is the juggling equivalent of a 'triple toe-loop'? a 'double salco'?
- (5) Why can't people take degrees in juggling?

- how about BAJ (pronounced "badge") MAJ ("madge") and PhDJ ("fudge" I like that one!)
 (6) What should such a course contain -
- history of juggling (did Adam do the apple trick?)
- appreciation of development over time and in different regions
- some appropriate level of expertise
- advanced level of 'laid-back-ness'?
- (7) Why can't I catch the fifth ball twice, when I'm trying to juggle with five?
- (8) Who are all these committees writing to the Guinness Book of Records? Where did they come from?

Rory

PSI'm glad to see Donald Grant can't spell either!

Well, for those of you who have just tuned in... (1)-(4) We started talking about this, ooh, a good year or three ago. Me, I think it's a daft idea, but you're certainly entitled to your opinion. (4)-(5) Point is, you can take degrees in juggling, or as near as you're gonnawant to-some of the courses at Circus Space, Circomedia, Skylight, etc. have as much clout as a degree from the University of the South Circular or whatever will ever have and are probably more use in the real world. Your description of what you'd like to see in a pure juggling degree pretty well sums up how stupid (and boring) the idea actually is... (4) Perhaps it you'd tell us how the ??????¬?? you do a 'triple toe-loop' or a 'double salco' then we might be able to help...

ASPIRING REVIEWER #1

I've just been to an amazing show in the Edinburgh Fringe, called 'Carmen Funebre', by Polish group Teatr Biuro Podrozy. Inspired by the horrors of the war in Bosnia, it began with two gladiators on huge stilts coming through the crowd, shining huge lights into everyone's faces so all you could see was this high, blinding light. They then ran around the performance space, lunging at the audience and chasing the other performers who had run out from among us, until they had rounded them all up and frogmarched them off. Because the performers had come out of the audience, and frequently ran back into it when being chased (causing everyone to scatter out of the way), it really did feel that it could have been you they would pick on. I think it gave everyone there some idea of the sickening fear of living in a war zone and the gladiators, being so

tall and faceless, were really scary.

Later three giant war-wounded soldiers came on and hobbled around on stilts; one with a blindfold, one with half a leg missing and crutches, and one with a limp and walking stick. Ordinary people came back carrying tiny houses lit up with candles, which they attached to balloons and sent floating off into the night.

Death appeared next, again on huge stilts, and pulling a trolley covered in clothes, which he picked off with a pitchfork and threw on the ground. Others then came along and hung them on wooden stands, where they were burnt. The whole thing finished up with a massive fire as the huge gates were set alight.

I know I haven't done it justice - it was highly visual - but I found it all incredibly moving. I have no idea whether they're performing elsewhere, but would recommend it highly to anyone who gets a chance to see it.

The Mutant

PS. All the street performers have been excellent this year, so thanks to them all for that. Definitely the best value entertainment on the Fringe. Hope to see everyone next year too.

PPS. Regarding the animals in circus debate - I'm not particularly comfortable with animals doing tricks, although I take on board a lot of what Pof! has said. However, I feel the better all-human acts (eg. Cirque Plume, Cirque Surreal, Archaos) demonstrate there's no need to use animals, since they were all far more entertaining than any animal circus I've ever seen.

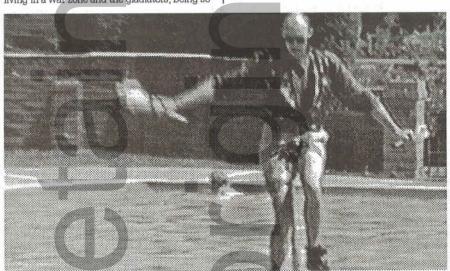
Yes yes yes!!! More shows like this, please?' And less reasons for them, obviously.

...WALKS ON WATER?

The video's great - Charlie unicycling in the paddling pool, Bideford's 1st Street Entertainer's day. 36 blank exposures off the monitor later, we go to the professionals and they chop off the important wheel in the water. We give up. Thanks to Haggis & Charlie.

Paul, Bideford, Devon.

Don't worry, he doesn't have a reflection in the mirror, either. Shouldn't that be "Wegive up thanks to Haggis & Charlie?"





||HELP!!

I am preparing a paper reviewing the effect of a scheme implemented this summer at Bankcroft Gardens in Stratford-on-Avon by its District Council. The scheme centres around the idea that activities in the park need regulating and orchestrating to satisfy the various interests of boat owners, restaurants, vendors and street performers.

The scheme fixes various pitches, the main one for us performers being in the centre of the park, with the idea that it could be used by up to 8 performers a day, each performer paying £500 for a season permit, and only permit holders being allowed to perform on that pitch. I have to add that I did not support and encourage the scheme with my payment of £500.

On the positive side: it is now obvious (even to some at the council) that the scheme was not as successful (and lucrative) as they had envisaged. I am now hopeful to have a chance to begin negotiating a realistic and appropriate scheme, satisfying both our needs without killing street entertainment.

And this is where I need your help...

- Can you recommend any books on the historical development of street entertainment?
- 2) Are there up to date and detailed studies of:a) all current performing spots up and down the country
- b) an estimate how many street performers are able to earn a living on the street, on performers income seasonally and yearly average
- c) performers work ethics, methods, etc.
- d) fees paid, and to whom
- e) relationship with councils, availability of information setting relation out
- f) guidelines and rules of conduct
- g) shop keepers relationship and response to street performing
- h) the positive/negative effect of street performing on the image of a city
- i) pedestrianisation and street performing

Basically any information you can provide to make a reasonable, balanced, appropriate and creative presentation is extremely appreciated.

Thank you very much for your assistance.

Wolly the Clown, 37 Hartlepool Road, Hillfields, COVENTRY CV1 5JB. Phone 01203 230068

This is something we all need to know more about. Why don't you write something for us when you've found out? The National Association of Street Entertainers (see Catchphrases) could be a good place to start. There are other cities with Codes of Conduct (Bath being one) or permit systems, NASE has some information on that and anyone who knows more should write to us, or them, so we can get a clearer picture. Bim Mason's 'Street Theatre and other Outdoor Performance (Routledge, 1992) is the best treatment of the recent history of the art in this country, for further back you could do worse than find a copy of Catch issue 12, read the history article & the books mentioned there (Rogan Taylor's 'The Death & Resurrection Show' comes highly recommended by the Editor). We recently came across an excellent not-yet-published book by international performer David Cassel,

which we're hoping to steal some from in the nest issue and covers some of your other points. But can anyone else help? - all contributions welcome - to Wolly or to us...

OH YES IT IS!

This is not a letter, it's a fax - can't you see?

(Anyway it's stupid crap in bad English - excuse my German accent). Well I was jotting down some memories of Göteborg when I stumbled across your deadline: stop press!

A) A German caption (beat you again): "Das kommt davon, wenn man sich zu fein ist fur das Fackel-hochrad finale."

B) Love to Pof! Why have I never seen her? especially in the Catch centrefold? |ah but there's a dead lush pic of her in issue 9 - get those back issue orders in now-d|

Anyway - here are some moody recollections of Göteborg that I hope whoever writes about it didn't forget.

In-jokes! "Does it bounce?" "How much does it cost?" "Habby pirthday Bruce!" "Albania!" Jules looking for a workshop: mechanics mess for beginners. Simon with his cutting edge silicon ball routine. And now Pope has to go to bed.

Whom I did see was Max from Finland doing some beautiful juggling with 3 balls, ie. The Box all the way round. Explanation for nonimaginative people: the base is a U-shape that pattern and the bottom ball does all the four sides that whilst the two others stay in place that the same stay is same stay in the same stay

Has anybody actually bought a copy of 'Stage' the new juggling mag? It is full of nice photos and even has a layout [??? think he's getting at us here-d] but it contains only workshops. Let's see what happens. (Buy one for Pearse, it's going to be a collector's item soon.)

Now let's get into hecklers mode! The public show (someone actually called it that): sorry, but in my opinion it wasn't adequate for a European convention. So the Far East Assoc. didn't show up. Not my problem (but James's). They were scheduled for 40 min. of programme. The other planned numbers were the Swiss guys, Gunter, the 6 Boulettes and (WHAT?) Duad. At the start of the convention I met the lads from Les Acrostiches and asked them whether they'd perform - and they actually had been told that there wouldn't be any space for them. Luckily enough they did.

The Swedish compere. Sober, he was worse than Adrian loaded on Renegade. Never let a magician on a juggling show (could be worse, could be a mime). But okay, it wasn't his fault - Dave and Todd told him the bad jokes back stage - or so I heard (bad gossip and somebody is going to kill me for that).

John Nations, nice technical show-off they urged him on stage and he did his best (it wasn't an act though).

[what follows is a random edit of variously entertaining opinionated nonsense about the Convention show - if it doesn't make sense it's probably my fault -d]

The Swiss guys, beautiful stuff - hope they won't get into too much juggling!

Les 6 Boulettes: good technical level in juggling, acro and acting; though I personally hate them for the cheap Blues Brothers ripoff, we've Write to:

| Solution | Solution |
| Catch's Cradle, clo
| Moorledge |
| Farm Cottage, |
| Knowle Hill, |
| Chew Magna, |
| Bristol |
| BS188TL

seen too much of that; just don't do it! Like a slogan for Chirac: «Nuke - Just? do it!» - I'm fuming nobody made a shirt out of that one yet.

Greg - well diabole anyway (girls stuff)... Try again.

The swinging UV extravaganza - okay for late night Renegade ... but... etc.

Closing the show was Gunther (aka. Dobbs, but it's the same guy who awed the Leeds audience with his mime and ball-hat-walking stick routine). Of course the bounce piano is an old idea of Dan Menendez', but since Henry Camus and Gabi used it as well... definitely his version is going much further: expanding the idea artistically and working it out. He's the only one who does a proper job: really using eleven different sound pads rather than having one hooked onto the computer.

Altogether I didn't enjoy the show throughout but it had its highlights. Thanks for the try - nice theatre! I would love to know when the Catch readers would like to see in Grenoble.

Some workshop ideas: English for Germans, French for the rest of the world. French kissing with those acrobabes; an introduction on 69 and siteswap as well.

Of course I treated a lot of people unfairly but HEY! C'mon! Just trying to adapt to Catch sensationalism.

Your faithful reader

PS. Is diabolo really the scatchman? And your mag Scatchman's World?

No, we do like people writing in with their own accounts of events, especially when they're entertainingly at variance with the usual line. Thanks, Rreggo. Who is scatchman? nearly as much fun as the "who is diabolo" joke (diabolo - the well-known who?) - if you're really not tired of that yet... Who is Eggorr? errggo?





t was just lyke the 'Merry Celestial' or that boat the customs lads found in Torbay, lyke," reported Detective Inspector McCleod

of the Avon & Somerset Constabulary's Strange Goings-On Squad. "Our attention was drawn to Nether Pimplehide Village Hall, from which sounds of a struggle had been heard emanernating. When we arrived 45 minutes later we found the place totally abandoned, with all sorts of offensive weapons, several illegal bicycles, petrol-bomb-making equipment and a quantity of balls which we consider must have come from a concerted raid on all the dogs in the Yeovil area, all lying just where whoever it was had dropped it." "It's quite simple," explained Fast Freddy Featherstonehaugh in court the following month. "We suddenly realised the village hall clock had stopped and we'd all been juggling for several hours. So we went to the pub."

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 to check they haven't relocated to E111C5, surely you know where that is, just up by the ChemEng Rec, hang on, you're not a student, are you? In fact you'd better check any of them 'cos some people have been remarkably remiss at keeping us up to date with changes.

SOUTH WEST

BARNSTAPLE Trinity Church Hall Thursdays 6-10 £1.50/£1

Adam & Juliet 01271 78760

Juggling & UV room Mondays 6.30-10.30 £2 Tad 01225 421700 Unicycling Tuesdays 8.30-10,30 £2 Herbert 01275 332655

BRIDGWATER Arts Centre Thursdays 7-9 Pand 01823 3222213

CLEVEDON Rub My Club, Saint John's Hall Sundays 5.30-7.30

Simon / Ade 01257 342333 CHELTENHAM Grosvenor Youth Centre

Sundays 6-9 £1/50p Andy Clay 01452 862605 CHELTENHAM Axiom Centre Sundays 2.30-4.30 £1.50/£1

Jem Watts 01242 519400 DORCHESTER

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

University Circus Skills, Devonshire House Tuesdays 8-10 FROME

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

GLOUCESTER St. James' Church Hall, Upton Street Jon 01242 521483 Geoff 01242 519832

HIGHWORTH Silver Threads Hall Tuesdays 7-9 £1 Rob 01793 725206

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

NEWTON ABBOT Richard 01364 652446

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

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

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

SENNEN (West Cornwall)

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

Fiasco Productions Crispin Hall Wednesdays 7-9 Hannah 01460 240082 STROUD

Saint Matthew's Church Hall, Cainscross 2nd & 4th Tuesdays 7-9 £1 01453 750147 SWINDON Fumbles Juggling Club, Clifton Street

Social Hall Thursdays 7.30-9.30, 50p Steve 01793 432860

TAUNTON Bishop Fox's School Wednesdays 7-10 Sally 01823 275459 TAVISTOCK

Tuesdays Nigel 01822 852997

THORNBURY Wednesday evenings somewhere unspecified Shaun 01454 415345

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

Caroline 01364 73125

WEYMOUTH

Weymouth College Lunchtimes during termtime John MacDonald, 01305 208839

BRISTOL

HORFIELD Dab Hands Tuesdays 7-9 Mike Gibbons 0117 969 2145 CENTRE

University Circusoc, SU Building, Queens Road Termline Sundays 2.30-7ish, Wednesdays 7.30-10ish

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

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

SOUTH EAST

BRIGHTON Mondays 7.30-9.30 "drop in" Monagys 7,30-9,30 "drop in", Wednesdays 8-10 "drop in" + workshops, Sundays 2-4 beginners Tat, Andy, Mr Fizzbang 01273 739216, Tim 01273 690737 CANTERBURY

University Wednesday Evenings Contact S.U. CHICHESTER Girls' High School Thursdays 7-9 £1 Ball Space, lain/Steve 01243 788052

CHERTSEY Less Stress workshop, Saint Anne's Hall, Guildford Street Tuesdays 7.30-10

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

GUILDFORD The Khyber Koncept, Shakleford Village

Wednesdays 7,30-9,30 £2 Nick 01483 425988 HASTINGS

Graham 01932 222063

Scout Hall, Croft Road Fridays 7-9:30 Bosco Circus, Andy 01424 813144, Derek 01424 431698, Siān 01424 HUG Unicycle Hockey Sundays 10–12, phone Andy or Derek

HEMEL HEMPSTEAD Thursdays 8-10 £2 Julian Mount 01923 262306

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

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

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

illy Juggling Club, Quay Arts Centre, 2nd Friday of the Month, 7.30-9.30 mes 01983 756065

ISLE OF WIGHT

The Vectis Unicycle University 11 years up - Brading Town Hall Mondays 6.30-9, £1 4-11 years - Brading Station Tuesdays 4-6 Stuart Allbrighton 0198 367531

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

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

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

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

OXTED 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 Mondays 7-10 Pete 01734 660430

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

SAINT ALBANS The Pioneer Club, Harpendan Road Mondays kids 6-7.30, open 7.30-10.30

Jon at Jesters 01707 268766 SOUTHAMPTON

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

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

STEVENAGE Bowes Lyon House Mondays 7-10, Thursdays 12,30-4.30 Peta 01462 673406

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

WELWYN GARDEN CITY

Thursdays 6-8 £2 Debra Barker 01707 339211

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

WINCHESTER Colden Common Community Centre Tuesdays 7-9 Paul 01962 714468

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

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

YATTENDON Thursdays 7.30-9.30, £1 Barney 01635 201546

LONDON CENTRAL NORTH Circus Space, Coronet Street, Hackney (Old Street Tube)

Courses and classes and one-off workshops in just about everything regularly available. See Catch This! and/or ring for more details. Circus Space 0171 613 4141

Jackson's Lane Community Circus, Community Centre, Archway Road No. Thursdays 8.30-10.30 £3/£2.50

Bar & restaurant!

NORTH Bouverie Road Scout Hall, Stoke Newington

Thursdays 7.30-10.15, £2.50/1.50 Steve Richards 0181 442 4816 NORTH

All Saints' Art Centre, Whetstone Tuesdays 7-9.30 £2 Simon 0181 449 6856 **NORTH-WEST** The Shanti Shack, Lechford Mews, Harrow Road NW10 Mondays 7-9.30

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

Andy c/o 0181 812 1781

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,

Simon 0171 358 1451

Jane 0181 861 0919

HARROW & WEALDSTONE The Clowns' Collective, Saint Joseph's & Community Centre, Graham Road Tuesdays 8-11

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

UNICYCLES & UNI HOCKEY Ackland Burghley School, Burghley Road

Wednesdays 8-9.30, £2 Lunis 0171 985 6513, 0181 341 7587 UNICYCLE HOCKEY

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

KIDS' UNI Rico 0181 773 1748

EAST ANGLIA **BURY SAINT EDMUNDS**

Bury Fumblers, 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

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

DEREHAM (nr. Norwich) Justso James 01263 732888

HARWICH Dover Court Ark Centre

Tuesdays 7.30-9.30 £1 Suzy Oddball 01255 504758 IPSWICH

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

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

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

IN THE MIDDLE

BANBURY Mill Arts Centre, Spiceball Park Mondays 8-10 £1 Wednesdays (kids) 4.30-

BLIDWORTH (near Mansfield)

Circus Interchange, Rainworth Recreation Centre Wednesdays 6-7.30 Mark/Pam 01623 797140

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

CORBY

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

Coventry Artists CoOp, Artspace Studios Wednesdays 7:30-9:30 Circus Palava 01203 230068/448276

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

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

KINGSLAND

Coronation H Thursdays 6.15-7.15, 75p Seperate Uni space 0568 708577

LEAMINGTON SPA

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

LEICESTER

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

LINCOLN Croft Street Communi Thursdays 7 Barry 01673 860556 munity Centre

LUTON

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

MILTON KEYNES

Great Linford Memorial Hall Wednesdays 7-10, £1.50 Jugglers Anonymous, Graham 01908 210264

MILTON KEYNES

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

NORTHAMPTON Drop Shop Juggling Clubs Bective Middle School, Kingsthorpe Wednesdays 7-9

Acrobalance & Trapeze Saturdays 11-1

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

NUNEATON

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

PELSALL

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

SHREWSBURY

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

STOKE ON TRENT

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

WATFORD

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

WORCESTER

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

BIRMINGHAM

CENTRE

Birmingham Palisades Sundays 1-3 Sundays 1-3 Air Adventures 0121 633 3230

EDGBASTON

Midlands Arts Centre, Cannon Hill Park Adults Sundays 7:30-9, Children Wednesdays 4:30-6, £3.50 James Millar 0121 442 2469

HARBOURNE,

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

LADYW00D

Arts Centre, Freeth Stree Mondays & Wednesdays 7-9, Saturdays 4.30-6.30, £1.50 Blair 01956 842702

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

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

CHORLTON

Quirkus, Saint Werburgh's Parish Hall Mondays, Juniors 7-8, Adulfs 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 yearl Jon 0161 792 3037 STOCKPORT

Priesthall Recreation Centre, Heaton Moor. Tuesdays 5-7 (children) 7-9 (adults) Bzercus - Moni 0161 255 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 Sallaire 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, Shavington Youth Club, Main Road ys 7-10 50p Carl 01270 650204

DURHAM

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

HARROGATE

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

HEBDEN BRIDGE

The Ground Floor Centre, Holme Street Andresdays 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 Hulbert 01229 581485

LANCASTER

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

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, Bramslan 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 Glub, 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

Tytherington School Thursdays 7-9 termtime Contact Borough Councill

MIDDLESBROUGH

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

NEWCASTLE UPON TYNE

Dockray House (formerly West End Boys Club'l) 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 Uglies

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

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

SHEFFIELD

Flying Teapot Circus, Saint Andrew's Ghurch Hall, Hannover Way Mondays 7-9 Rick/Tim 0114 266 3546

SHEFFIELD

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

WARRINGTON

Bewsey High School Gym Wednesdays 7-10 Rob Taylor 01925 602544

WIDNES

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

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

WIRRAL Hope Farm Centre, Ellesmere Port Mondays 9-11 (phone first) Keith 9151 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 646<u>469</u>

EDINBURGH

GLASGOW

Tollcross Community Centre Mondays 7-9 Angelo 0131 447 7862

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

Co-motion, Maryhill Community Central Halls, Maryhill Road Wednesdays 7.30-9.30 Chris 0141 427 3581 GLASGOW University Juggling Club Meets in QM Union, University Gardens Most Tuesdays 7-9. Membership £2

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 Cowane Centre Mondays 7-8.30 0786 475429

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

SKYE

Braes Community Hall Saturdays 11-1 Dave Patfield 0147 062 377

WALES

ABERCYCH (near Newcastle Emlyn) Alternate Wednesdays 8-9.30 Tom 01239 615428 Netty 01570 480022

ABERYSTWYTH Studio, Arts Centre

Tuesdays 7-10 Olly 20 Marine Terrace

BANGOR se, High Street The Greenhouse, High St Thursdays 7,30-9, £1.50 01248 372239

CARDIFF

CUT - Cardiff Unicycle Team Russel 01446 740520 CARDIFF Keppoch Street Wednesdays 7,30-10

Russel (as above) or Mark Robinsoon 01222

LAMPETER Cwmann 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

NEWPORT

John Bright School Tuesdays 7:30-10 Zero G, Phil/Andrea 01492 547542

Alternates from newport to Caerleon!

Thursdays 5:30-7 Kris 01633 220367, Fiona 01633 430088

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

lan & Gill 01766 75763

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

SWANSEA

Juggular, Dynevar School, Mansell Street Wednesdays 7-9.30, £2/£1, first week free Sam 01792 470546 SWANSEA Dillwin Llewelyn School, Cocketts Mondays 7-9, Integrated Youth Circus Phill Burton, 01792 466231

IRELAND

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

BELFAST

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

eens University Juggling Club, Students

DUBLIN

Union

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

Tuesdays 7-9 Ryan 01232 245133 x3541

GALWAY Butterlingers Eire, Eyre Square Centre Workshops most mondays Nick c/o (010 353) (0)91 63553

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

CHANNEL ISLANDS

AL DERNEY Masonic Hall, Alderney Wednesdays 7-8 Moira 01481 822246

GUERNSEY Saint Martin's Parish Hall Tuesdays 7-9 £2/1 Ian 01481 55484, Philip 01481 63353

JERSEY

Saint Saviour's School, Saint Helier Tuesdays 8-10, £2/1 Lisa 01534 499682, Suzi 01534 285008



FYREFL

INNOVATION

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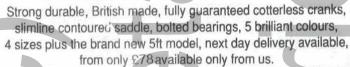
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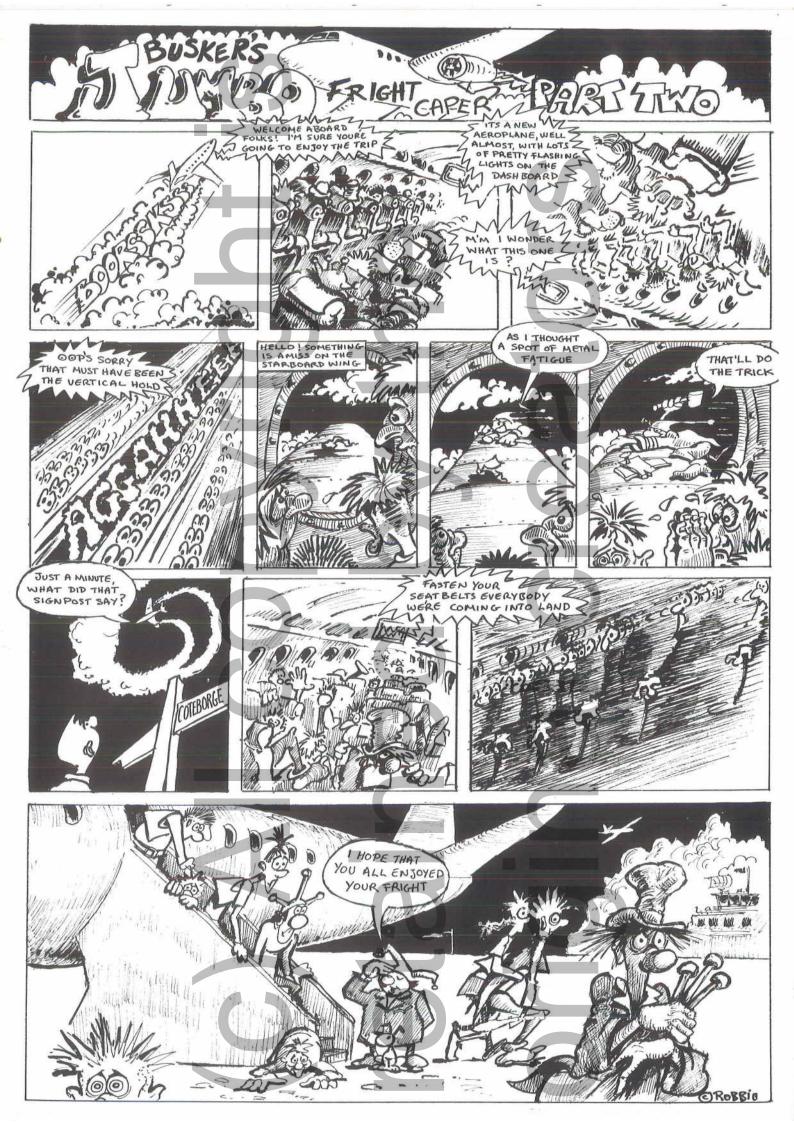
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