

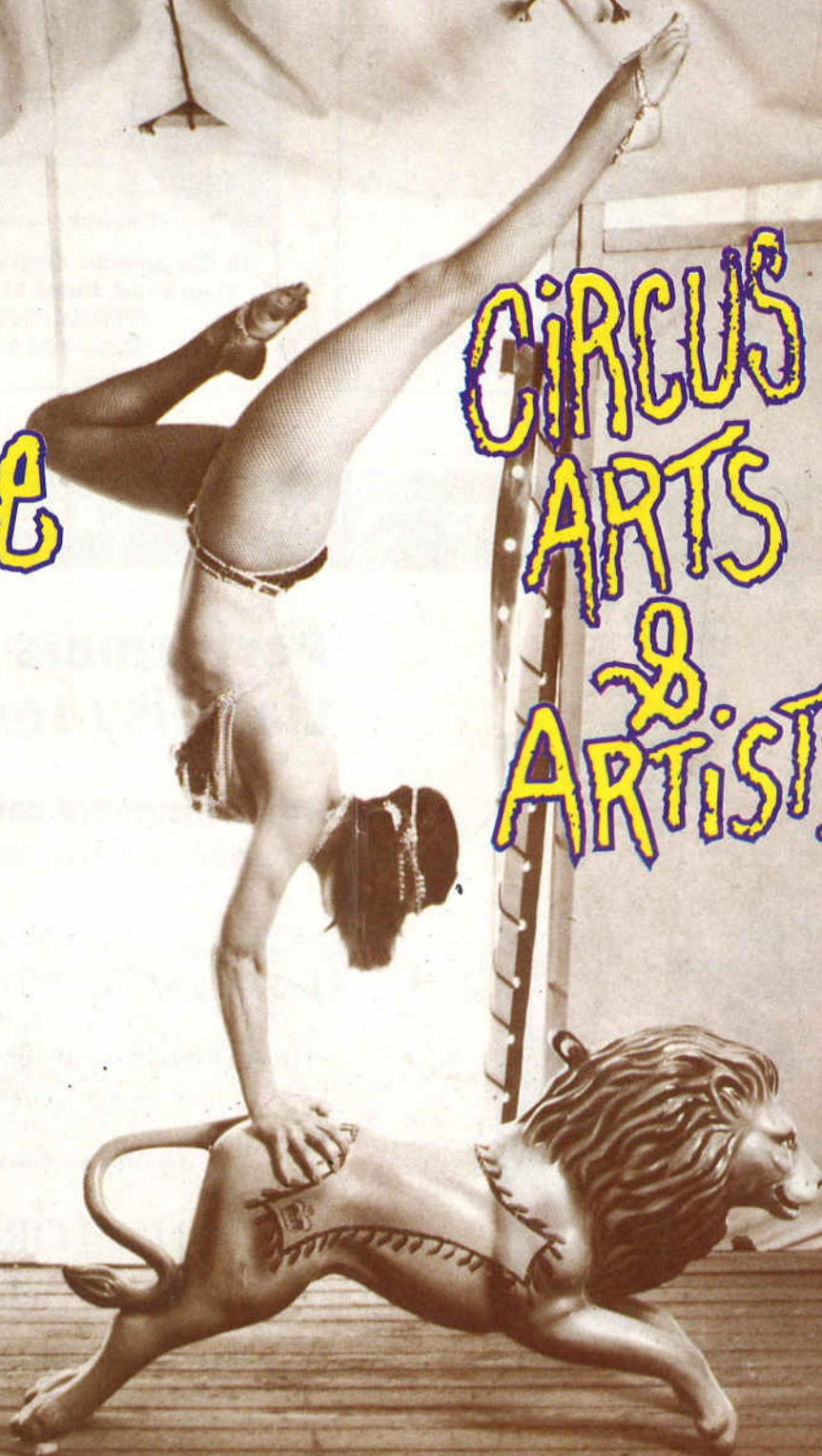
The Catch

JUGGLING • NEW CIRCUS • STREET THEATRE

ISSUE 23
SUMMER
1997
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credits & contents

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PHOTO FINESSE

Peter Lavery has taken some of the very finest circus photographs we've ever seen. We've had a go at reproducing some of them here, but really you ought to see the book...

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HOWIE'S TRICK

The Feeding of Feeding the Fish - a homage by Jason Perry.

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UNI LOONY OF THE YEAR

A certain Mr James Plungers insists he was employed as a despatch rider - on his Unicycle. His tale's pretty plausible, all things considered. Make your own mind up - mad or what?

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...Cirque Baroque's 'Candides' must be one of the most imaginative circus shows we've seen. Steve Henwood gets all imaginative in return.

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End-of-Year school reports - never were so much sun in my day. Finalists show from Circus Space & Circmedia and more...

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We're pleased to note that somebody's still writing Juggling Books. We're still reading them too.

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«Pof!» has a go at some circus folk for a change. Jon B has a go at the Arts Council - no change there, then.

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MULTIPLEX

Pets, Houses for Sale, Cars, obituaries, baptism notices, souvenir programmes, surveillance equipment - just some of the many services not covered in our Classified Section.

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The word from Catch central. More than one of them, in fact.

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We haven't been writing to you, but you keep writing to us. I find that really touching. Aaah...

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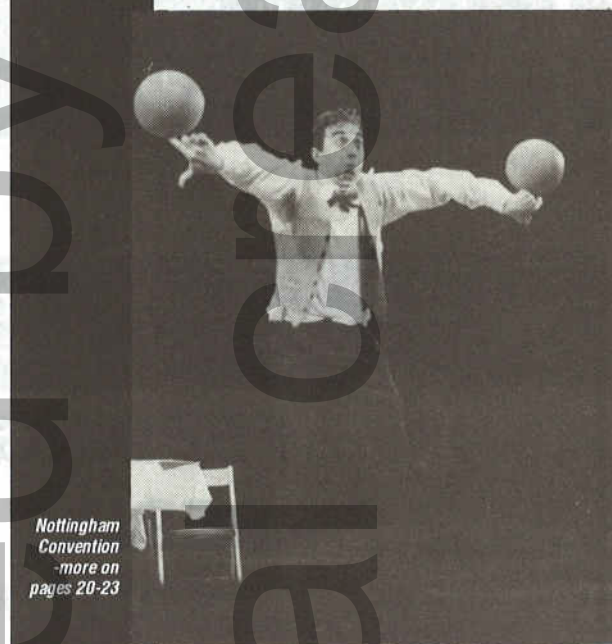
CLUBS

We know where you are... there's no point hiding, you know... More jugglers than you knew existed, and more dodgy hang-outs too.

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THE BIG END

He's just too big to move! Busker Gut is still a fixture at the end of the mag, all thanks to Robbie.



Nottingham Convention - more on pages 20-23

ISSUE TWENTY-THREE SUMMER 1997

The Catch is published, of that much we can be certain, from: Moorledge Farm Cottage, Knowle Hill, Chew Magna, Bristol BS18 8TL. Edited by Diabolo, Catch's Cradle, c/o the above.

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Don't like it? - Write and tell us - We'll use anything that makes us think/laugh. Eventually. Letters Page & Drops: make yourselves at home. Unsolicited contributions? - We Love 'em! SAE? - You bet! Want to discuss an idea? Write in and we'll get there sometime.

Whose fault? Stuart & Jan, of course.

Der Katch apparaît nächst nächsten lorsque ab prossima. Niemand nien néente. Nicht hinauslehnen. A la pêche aux moulemoulemoules, Strazenbahnhaltestelle, niet. Gia Löw, Gia Löw, protégez-nous von Berlusconi. Nuclaire? Nein Danke. Amstelvandamme CGT habeus corpus. Porpoise. Schnellzug kingzoog. Ewige Blumenkraft, jaskinbulbus. Quasi Stasi CIA jamais. Unododres Mills Mess soit qui mal y pense. Heidelberg Venezia Bourg-en-Bresse. Fabrique en Normandie, Stwrt y Jaan, mai responsabilité. Ausgelippt.

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the magic box

The years between the turn of the century and the Second World War were a heyday for both the circus and the new art of photography. Reminiscent of the illusions recently revived by enterprising young companies looking for and after the spirit of the art, the plate camera is a large wooden contraption (Lavery's smallest favourite brings the image down to a plate 5 by 4 inches) made with skill, great application and not a little love - in the dark inside takes place a process that it's easy enough to describe but still retains an indefinable magic. Same goes for the circus itself: this collection of photographs explores the contrast between the muddy threadbare uncomfortable everyday of circus folk and the transcendence of their acts, not as a simplistic and condescending contrast, but as a way through to the hearts of the performers themselves. "The brief glitter and finery were a magic box," he says in the photographer's notes to the book, "that had to be recreated for every performance against what appeared to be a backcloth of ungainly, well-worn equipment, busy disorder, and bad weather." One clown act he encountered had just the same sort of camera as his, as a prop.

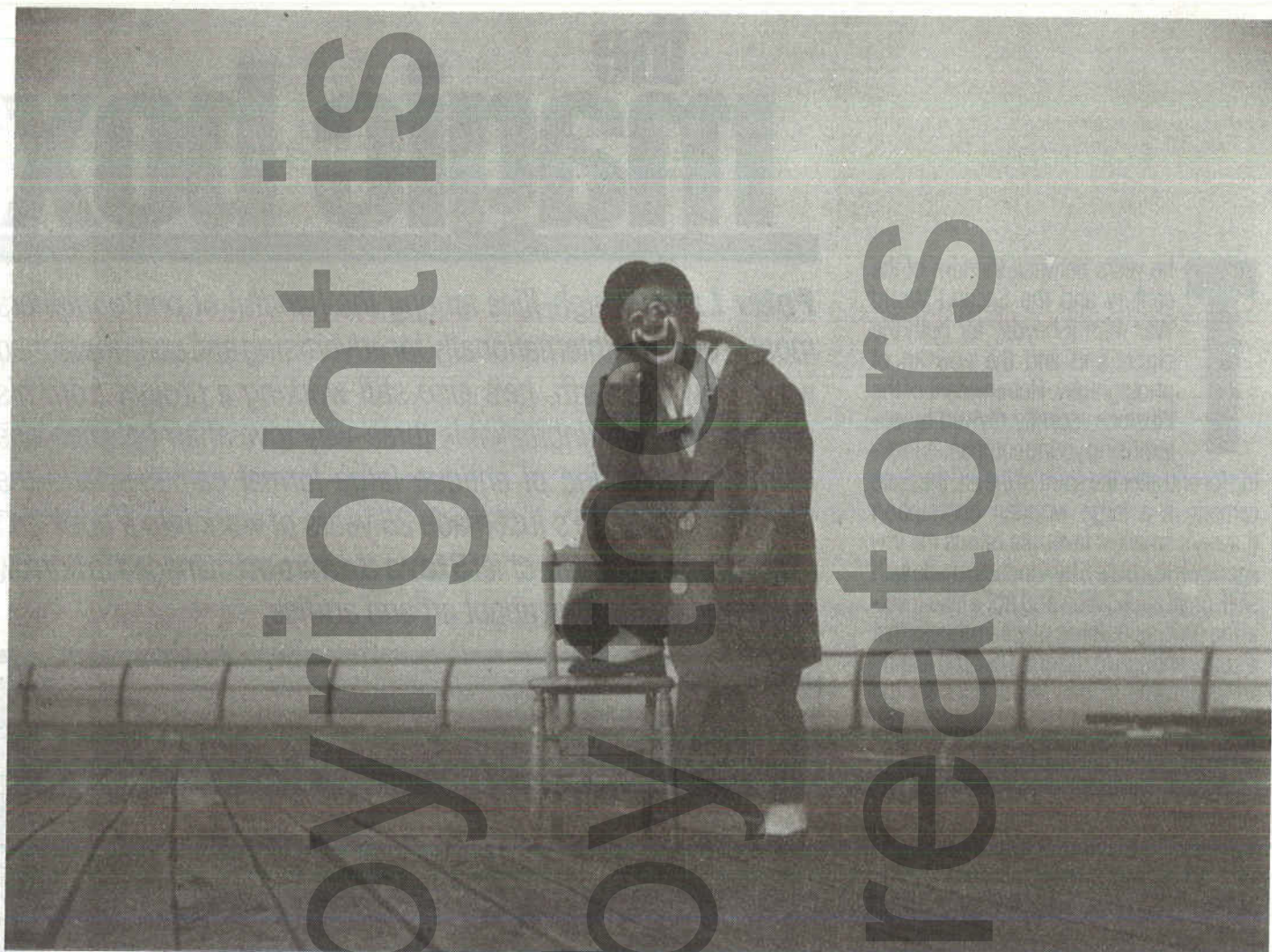
Those parallels and metaphors could run and run, but it's not the only thing about the circus that appeals to the photographer, and in conversation he's very straightforward about it. "Circus people are basically just very interesting people, it's a very hard life," - he's obviously made plenty of friends among the traditional shows, many of whom turned up for the exhibition preview at Bath's Royal Photographic Society. "The way they dress up to the extent they do, the sequins, going right over the top... but they're living in these conditions, the mud, the bad weather, the trouble. By photographing these people against the backdrop of circus backstage I'm attempting to show both sides, but also I simply look for images that delight me. Take that picture of the clown (Jimmy Scott, shown pg 6): it would be easy to show him as frightening or surreal or something. You don't see anything else in the picture if that's all you're trying to do. Many photographers make all their subjects look the same. If you look deeper in you'll see not just the clown's painted smile, but also the different smile underneath, his own..."

There are other photographers working in circus, certainly on the continent, and in photographic circles Mary Ellen Mark's Indian circus series and the work of Jill Freedman come to mind, but they're rare, and rarely

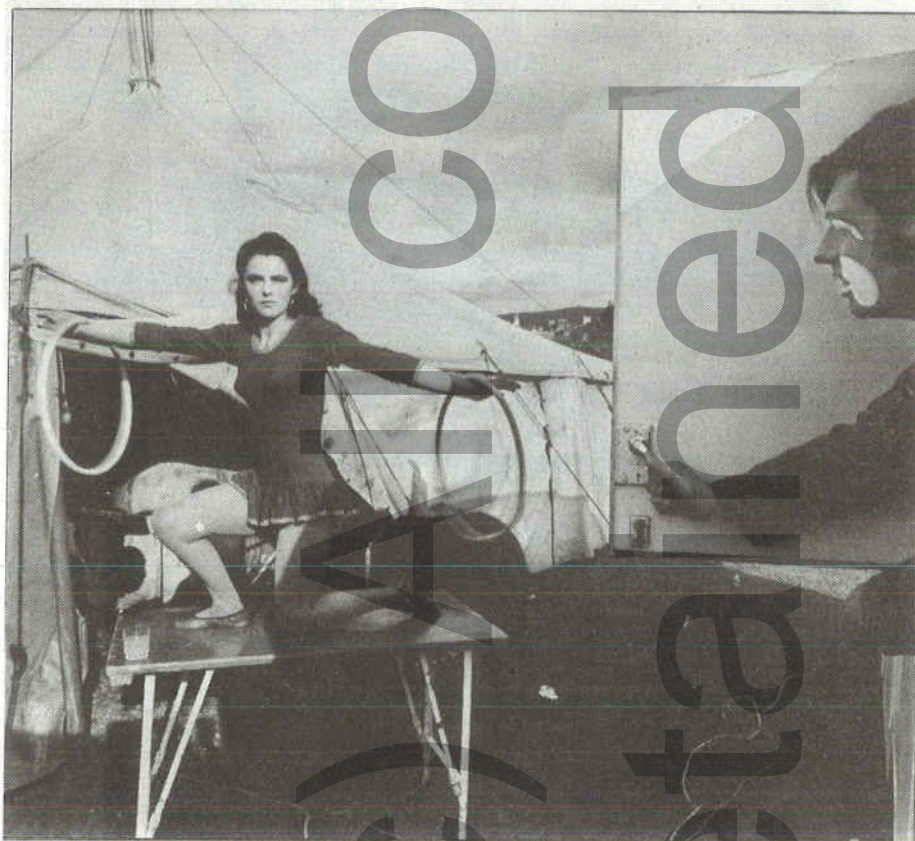
Peter Lavery high-flies among the handful of photographers most in demand internationally for advertising and commissioned work; down to earth, he's also still working a project from his student days, an unbreakable three-way love affair between one man, his collection of antique large-format cameras, and the world of circus. He's just made 25 years of work into a book and exhibition; blagger-in-chief **Steve Henwood** managed to borrow some and talk to him about art and artifice.



Phew! This non-animal circus is exhausting. Russian star Daurbekov.



A clown study: Jimmy Scott.



Taking work home Circus Style.

anything like this good. Dropping in to a small outdoor circus at the Queen's Hall in Leeds on a visit home in 1970, the student photographer was smitten like the small boy had never been; despite never having wanted to run away with the circus, Lavery spent years hitching around, sleeping rough or on one memorable occasion in an empty lions' cage, to get these pictures; a laborious process with the plate camera, though at least there's never any danger that the subjects would suspect him of trying to sneak a shot of anything they weren't happy with! The collection includes studies of famous names like Tommy Fossett or Johnny Hutch, and names like Jolly's, Harlequin and Martin Lacey, who will be familiar to readers of «Po!»'s adventures in trad. circus elsewhere in this magazine. With a couple of visits to the Irish republic, all of the work is from Britain and some documents aside of the circus that hardly exists any longer, like the big indoor venues, Manchester's Belle Vue, Skegness and others.

"In the years in which I've been able to view it," he counters, "there are about half as many shows now - when I started they were in the upper 40s and now there's probably only about 20, and most of the halls have gone. But in terms of the style, what's going on, its direction, I get a feeling from the artists and proprietors, an attitude that is stronger, less pessimistic than they had, say, five years after I started. Nobody's saying it's doomed any more. I think it's going to carry on," - I mention the new-style shows both the continental and the updates toured by traditional entrepreneurs like Cottle or Gandy - "yes, there's that, but I don't think even that's going to take over

the magic box Peter Lavery



Victoria Geleverya, Moscow State Circus UK tour, 1988.

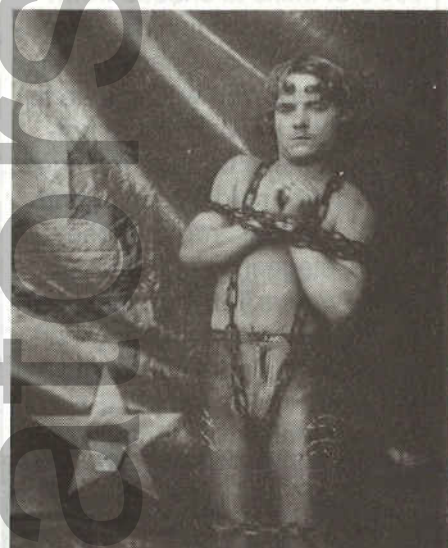
the old style circus. Give it some more life, perhaps. There are acts being revived recently that I've never seen before, and they're being revived simply because they're better acts, not from a sense of having to be modern."

"The circus is more of a magic box than any other theatre. I'm not trying to run down other theatre, but... They're real human beings doing real human tasks, not imitations of human tasks..." Back in the Notes to the collection, Peter Lavery remembers the first time he saw circus folk in that way: "...they were highly specialised performers, and yet they lived together in what felt to me

like a seamless whole. Unlike the actor or musician, I quickly noted, the circus performer could not take the train back to his other life at the end of his day's work. Even now, a quarter of a century on, I still think that it is only the circus fraternity who any longer carries with him (or her), day in and day out, home and family, colleagues and workplace - his (or her) entire world. What other entertainer both performs his art and sets his own stage while at the same time living only steps away from the public arena?"

An artist whose eyes and way of seeing are his art salutes artists whose whole body and life are theirs...

Peter Lavery's Circus Work, 100 beautiful prints that our reproduction can't do justice to, is published by Hand Held at £35.



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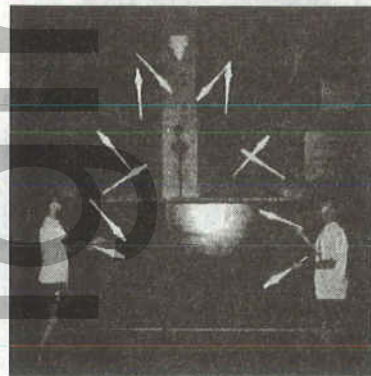
WORKSHOP PROFILE:

Monday, Hammersmith

The Hammersmith workshop is held on a Monday evening, 7.30-9.30pm. in St. Paul's Church on Hammersmith roundabout by those wonderful people at *Albert & Friends Circus*. There are literally tons of toys to play with including unicycles, stilts, walking globes, and a low wire as well all the clubs, balls diabolos etc. that you could ever want. The space is absolute paradise for numbers jugglers and diabolo high throwers. OK the lighting isn't the best in the world, but that can be easily overlooked when you remember that there is a 23-club ceiling and plenty of room to practise those 99 club lines! Anyone who thinks that they can throw a jumbo diabolo high should come along - we have managed to hit the ceiling a few times but after my first successful attempt I couldn't juggle for two weeks due to a strained shoulder.

The workshop costs a mere £3 but bring lots of extra money 'cos we've found a nice new pub to go to which serves lovely food and chocolate beer!

Anyway, have fun learning Howie's Trick in all its various forms. We hope we've explained it fairly clearly but if not, come along to Hammersmith one Monday evening and we'll show you how it is done!



Drink chocolate beer and this could be you...

Wobbly **Jason Perry** & chums from Hammersmith Juggling Workshop borrowed this from those fancy fish-feeders at the Nottingham Convention. Now they'll lend it to you too. Make sure you don't break it. We'd like to know *your* workshop's favourite timewasting activity too - instant fame and no fortune at all await...

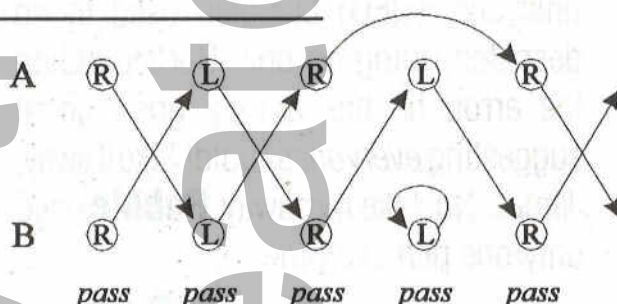
Howie's Trick

This is essentially a passing trick for 2 people which works on any count you care to mention. It is named after Howie from Feeding the Fish, 'cos it is 'im who showed us the 4-count version. It is not too difficult for a reasonable club-passer to manage but it is fun seeing your partner's reaction (or lack of it!) the first few times that you throw it. Having said this, once you get used to it, you do not need to warn your partner that it is coming. We thought this was

a new trick until we showed Tarim the 3-count version and he informed us that in fact it does appear in Charlie Dancey's Club Compendium under the name 'Late Single'. We were going to write to *the man in the hat* to offer up our 'new' trick, but instead we'll ask him to change the name in the next edition, as Howie's trick sounds much more user-friendly! Anyway, enough wittering, on with the trick. . .

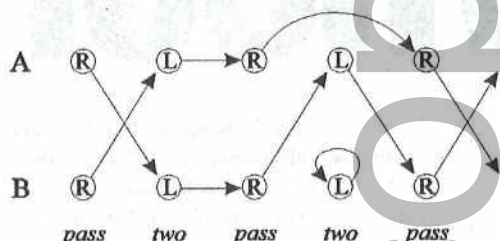
On 4-Count.

Whilst passing a 4-count pattern, 'A' throws a self double to his own right hand instead of passing to 'B'. Subsequently, 'B' does not receive a pass and 'holds through the gap' ie, holds one club in either hand and waits! 'A' then finds themself with a club rapidly approaching their left hand and unable to throw the normal self pass, since this would land at the same time as the self double. In order to empty the left hand to catch the incoming pass, 'A' throws a left hand pass to 'B's' right hand. Both 'A' and 'B' then throw right self, left self, right pass and you're back to 4-count. For those of you that can go from 4-count into a 4-club fountain, the timing is identical, but instead of throwing the first left hand double, you pass the club to your partner's right hand. A nice effect can be



achieved by taking it in turns to do the trick without going back into 4 count.

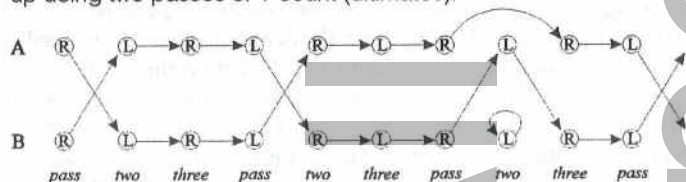
On 3-Count.



This version was worked out especially for Tarim. There are actually two ways to do the 3-count version with either the left hand or the right hand throwing the self double. If you throw the self double from the right hand, you end up doing two passes of a left handed shower which feels very weird. If that is just too easy, then instead of throwing the second left hand pass to drop back into 3-count, throw it as a self double and pass out the next right hand throw (ie. do Howie's Trick left-handed). Continue until you can think of something even more difficult to do.

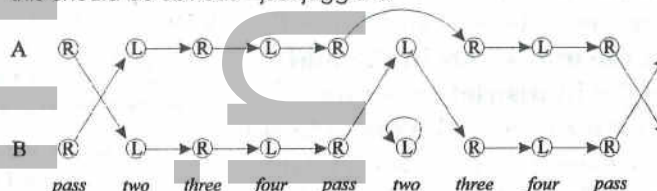
On 2-Count.

In the 2-count (or shower) version, the person throwing the trick ends up doing two passes of 1-count (ultimates).



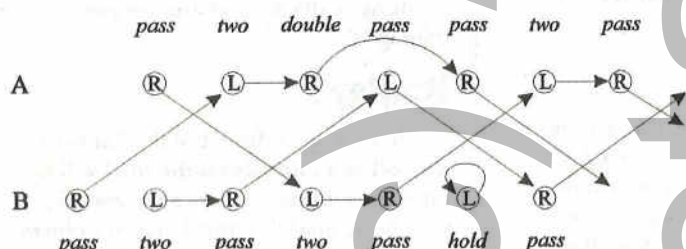
On 1-Count.

In the 1-count or ultimates (or thunder shower!) pattern, the two sides of the pattern are completely separate from each other, and hence throwing a self double from the right hand does not affect the left hand at all. If you've coped with all the other versions, then this should be obvious - just juggle it!



7-Club 2-count.

Howie's trick also works with 7 clubs (and as far as I can tell, any number of clubs). The weird thing about it is that however many clubs you are passing, the self double stays a double, and the late single is the same 'weight' as the rest of your passes. If you want to throw Howie's Trick in 7-club staggered doubles (the 'normal' 7-club passing pattern) follow the instructions for 6-club 2-count but throw the left hand pass as a double instead of a single.



Rediscovering

Something about **Mr. James Plungers** gave me the feeling that he was a lunatic the first time the name was mentioned. On second thoughts I expect it *was* the name. This proves it – not only is he a unicyclist (QED) but also used to do despatch riding on one. Compounding the error, he has a jolly good go at suggesting *everyoneshould!* Take it away, James. No, take *him* away. **Robbie** used only one pen at a time.



the Wheel

In a technological age the unicycle is a sublime irony. People have been obsessed with wheels and seduced by speed ever since the first cart was drawn. The wheel is one of the simplest machines known to man and the unicycle is a device that enables us to run this machine. It is no coincidence that the unicycle was 'discovered' in the mid 1900s in the midst of the industrial revolution. I view it as an engineers' joke on progress, because as all engineers know there is no such thing as progress, there is only change.

We have been travelling at ever-increasing speeds down ever-increasing roads for thousands of years. Isn't it time we all slowed down a little? What is the hurry? You rush and you rush and the next thing you know it's Easter again and you've got a face full of

chocolate and you're no better off than you were last year. We all have to get around in the world but it seems to me that some people do not take enough care.

For a long time now, I have been aware that the roads are getting more dangerous to use; there is more traffic so there are more accidents. When I came to learn to unicycle on the roads I was surprised at how safe it felt, and now continue to unicycle precisely because I feel completely safe and in control when riding! It is impossible to unicycle without taking a great deal of care, this is what makes it safe.

I have been unicycling in and around Central and East London for about 7 years now. During this time I worked for 5 weeks as a unicycle despatch rider.

Honestly.

I did.

I also came first in the Ravenscourt Park yearly unicycle Grand Prix 1996, and placed 3rd (in a team of two) in the mountain unicycle challenge at the world unicycle convention, Guildford

1996. I list these facts under the dubious heading of 'achievements'. What follows is a discussion of unicycling in public, on the road and in traffic under some other dubious headings.

Falling off a Log

Detailed explanations are not necessary. It is very like learning to walk and you never had that explained to you; don't think about it, just do it. I will say that when I learnt on the roads I used mostly backstreets and would take to the pavement at the merest whiff of traffic. Another good tip is to learn to land on your feet when you fall, then to learn to land on your feet and catch the unicycle. This makes you feel more in control of the process of learning and also saves your saddle from repeatedly crashing to the ground and getting damaged.

Banter

There is an awful lot of this. Anyone who takes a unicycle on the road will be familiar with the "where's the rest of your bike, mate?" remark that it induces in the general public. You just have to

get used to it. But people say lots of things and sometimes they are funny and original, at least in terms of delivery, such as "you was robbed, mate" or "now that's what I call an economy drive". So you must be up for it. Anyone who wants to have a quiet, meditative, personal and therapeutic time on their unicycle should find an unpopular mountain or an empty gym, because people say things to you all the time and sometimes they are very negative and confrontational. One guy said "what a pathetic attempt to draw attention to yourself"; well, *he* fell for it. Another tactic is to get your comment in first; as far as I'm concerned, everyone else on the road is using "too many wheels" so I keep telling them so. I also cry "Stop the traffic!" at every available opportunity.

[see also Uni page in Catch This!-d/]

Unicycle Despatch Riding

I know it's hard to believe but I went to work for 5 days a week for 5 weeks as a unicycle despatch rider.

It wasn't easy at first as there was a bit of a credibility gap between me and the courier company that I worked with. If you unicycle in public then you get used to incredulity, but I needed something to make the company believe that I could be trusted, that I was 'serious' and reliable. For the first three days I hung around the city getting about 1 'drop' a day and a lot of attention. Cyclists can usually expect to get around 10 'drops' a day when they start and can build from there. So I felt a little under-used. However, accusing my controller of not taking me seriously as a unicycle despatch rider was a bit of a non-starter.

On the morning of the fourth day I was sitting outside Liverpool St. Station feeling very down because, despite all the attention, I would rather be busy despatching than posing. A commuter approached me and suggested I look at page 2 of *The Independent*. So I did. And there was a picture of me despatching on my unicycle. *The Independent* is practically a national newspaper so I got a big thrill from this bit of attention and, more importantly, got the courier company some free publicity and so the credibility gap narrowed. After about a week it was obvious to my controller that I wasn't about to run off with any of their precious documents or stuff a custard pie into the face of a post-room

manager, so I started to get more work.

I had asked my controller to give me only short drops around the city. There are plenty of these, but they are also the favourite of most other riders, so I couldn't complain if I wasn't busy enough. I was getting more work and learning my way around at the same time. I know I wasn't very fast but so long as I got the job done no-one seemed to mind.

In the fifth week I earned £110 and felt as though I was getting nearer to proving my point, ie. that you could make a living on a unicycle as a despatch rider. However, during this week that credibility gap resurfaced in the shape of two major clients of the company I was with. These clients (*Schroeders* and *FPC*) were responsible for 70% of the short drops that the company handled. They had learned that some of their packages had been despatched on one wheel instead of two, so they refused to have me. Neither of them had any problem with the speed of the deliveries, just the number of wheels, so I feel entirely justified in calling them a bunch of Bankers. What was their problem? I can only conclude that they had no sense of humour.

Without the patronage of these two companies I had no chance of getting any work! So the following week I was back on a bicycle. It had been enormously useful to do those first five weeks on a unicycle because I learnt my way around, safely and at my own pace, and I gained a certain amount of respect (at least at first) from my controller. Any despatch rider will tell you that the respect of your controller is worth his weight in gold.

The unicycle I used for this adventure was a 24" Pashley (ouch!!), now that I use a 28" I realise it would have been more suitable. I still maintain that a living could be made by a unicyclist as a despatch rider with the right firm and a more enlightened client group.

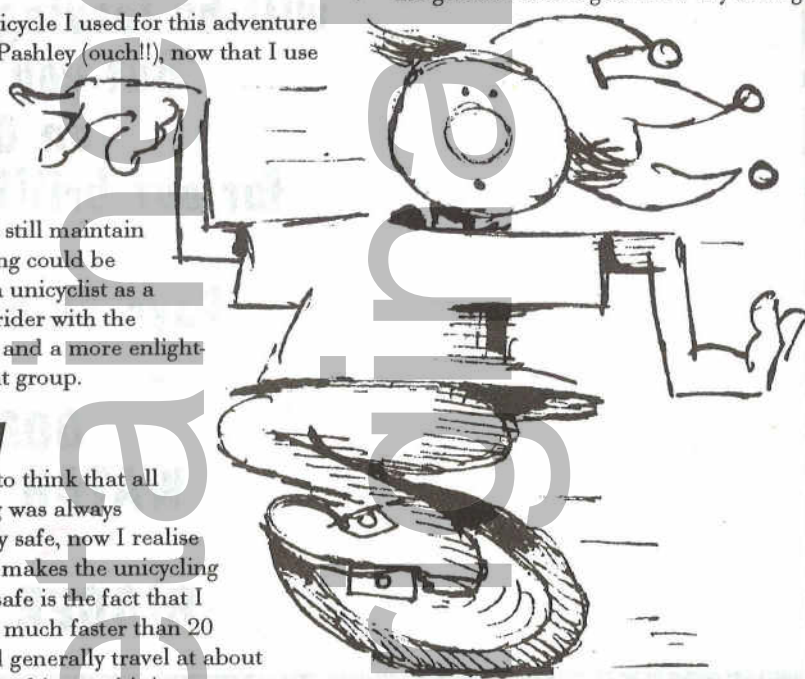
Safety

I used to think that all unicycling was always completely safe, now I realise that what makes the unicycling that I do safe is the fact that I cannot go much faster than 20 mph., and generally travel at about 10 mph. At this speed it is easy to

avoid dangerous situations. It is possible to make faster unicycles, either you increase the size of the wheel or you decrease the length of the pedal cranks, and this has been done. But if you want to go fast why not use a bicycle? Now I understand that what is dangerous in terms of road use is speed! So, again I ask, what is the hurry?

Visibility is a big factor in the safety of cyclists. So I recommend that loud and outrageous clothing be worn at all times [*great excuse, James-d*]. Take care, however, that you do not restrict your movement, visibility or audibility: the closest I have ever come to an accident was when I was wearing pink ear-muffs (it was cold) [*you asked for it-d*]; I turned right, in front of an oncoming milk float, and didn't hear the car that was overtaking it, close but not that close. On a unicycle you stand/sit in a bolt upright highly visible posture, you get eye contact very easily with other road users - let's face it, you get noticed - so they are much less likely to invade your space. Most of the traffic accidents involving cyclists happen because the motorists don't see the cyclist.

I know it's difficult to argue that it's safe when it's obvious, to anyone watching you, that you are always very close to falling off. But this is one of the things which makes it safe - you get used to falling off and develop strategies for coping with it; you tend to land on your feet, and your unicycle, if you fail to catch it, invariably lands in the gutter. No one gets hurt. Try falling



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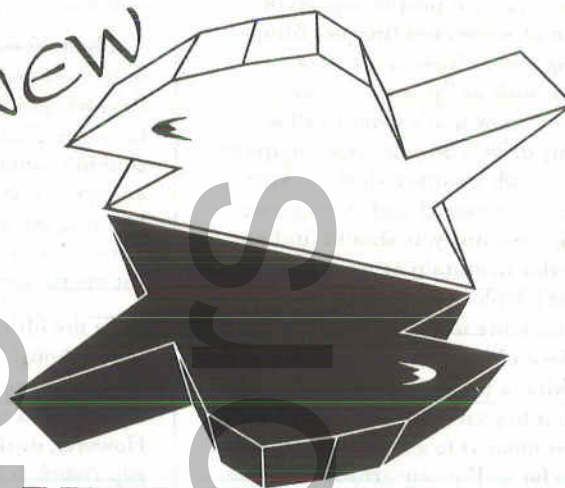
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off a bicycle without getting hurt, try having an accident in a car without getting hurt or hurting anyone else. So the unicycle is a fault-tolerant machine, you can make a mistake and it doesn't matter, the only thing that's bruised is your ego. Make a mistake in your car and not only does it matter to you but also anyone who is anywhere near you. The fact that it looks dangerous means that most motorists slow down and pull out as they pass by; bicyclists dream of getting this sort of respect on the road.

A unicycle has a fixed wheel, meaning that the cranks are fixed to the wheel, so if the wheel moves then so do the pedals. You are always actively involved in what you're doing. This means that no matter how bad a day, week or year you've been having, it is impossible to be distracted from the task in hand (or rather, under buttocks). On a unicycle every moment matters. In fact *moments* are what it's all about. Because the unicycle demands your constant attention it focuses your senses on what's happening now, it makes you live for the moment. It is difficult to ride without being wide awake and alert. If you're not wide awake then you probably won't be able to ride properly until you are. The more you practise the more you get used to being in this wide awake state. It could be argued that riding a unicycle leads to an expanded state of consciousness. [ah...d]

People who are wide awake and alert tend not to be involved in accidents. I know that people who are fast asleep in bed also tend not to be involved in accidents but sleeping is not a high risk activity. Cycling is.

Legality and Liberty

Having been advised not to discuss the legality of unicycling on the road, on the grounds that if anyone was prosecuted for such an 'offence' they would be convicted of 'dangerous cycling' and thereby setting a precedent, I'm going to discuss it anyway [*that's the attitude! -d*]. Road use is a subject desperately in need of discussion; it's bloody dangerous out there, what with pedestrians, cyclists, cars, lorries, buses, prams, go-carts and dogs and whoknowswhat else all wanting to get where they're going without bumping into each other.

The fact that in most of our urban areas pavements and roads go together indicates that roads are there as much for the pedestrian as the motorist and infers that this society expects people and traffic to mix. This is obvious to the pedestrian, however many car users feel they own the road (bus drivers are the worst) and drive as if they were in a race! As the speed limit in most of these areas is 30 mph., then we obviously expect people to mix with traffic at this speed! This is insane and I should know! So why don't we set a speed limit of 15

mph on all roads with pavements? Seems like a good idea to me. It should be easy to implement a change of this sort. The law after all is there for the benefit of us all.

The problem with the law is this; the law, as we all know, is a cheese sandwich. Or rather, as it was originally conceived it was a cheese sandwich. What it is these days is more a cheese, pickled onion,

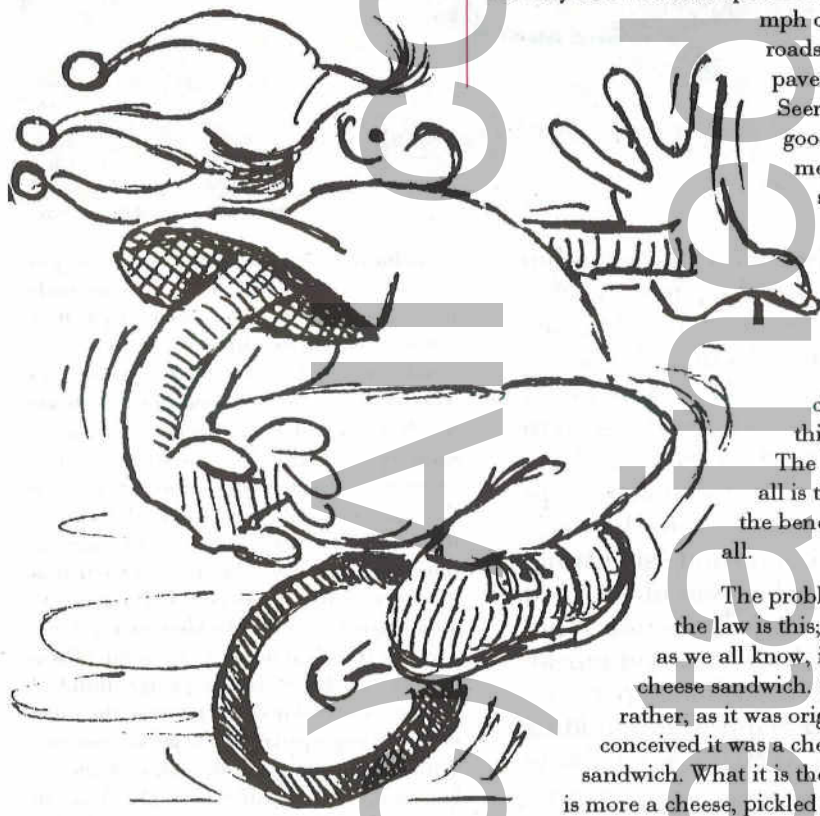
lettuce, tomato, mayonnaise, ham, spring onion, packet of crisps, cucumber, more mayonnaise, radish and Branston pickle sandwich on rye bread. It is a thing so big no individual can tackle it. Indeed its mass is so great that the whole thing is in danger of imploding and changing from something which was meant to be eaten into something which eats.

"A large part of the pro-car-culture lobby cites the fact that the car is their means of expressing a sense of liberty as a justification of this culture." [*'The Motorist, The Machine and Masturbation', William Snipe, Nature, Aug. '78.*] This is an indication of the deeply shallow times in which we live. It seems odd to me that you should lock yourself in a metal box in order to feel free, but if that's what you're into then, hey, why not? But the absurd truth is that in the same way that these people feel freer because of their vehicles I feel freer because of my unicycle; I get on it, I go somewhere, I feel free. The point is that whatever you get around on is OK so long as there is room enough for everyone else.

I understand that recently the argument about roads has been 'won' by the environmentalists in parliament who have proved that traffic problems are not resolved simply by the construction of more roads, as if it wasn't obvious. What I would like to know is, what did they win? And why does the traffic still appear to be getting worse?

In conclusion I would like to heartily recommend that people consider unicycling as an alternative mode of transport. Most of all it keeps you fit with a minimum risk of injury. A whole world of connections will open up to you. I will say that it's important to take care but be reassured that it's hard not to. Nothing compares to the thrill of weaving in and out of traffic on a unicycle, as a cure for techno torpor it is second to none. But please use your common sense; I have done Hyde Park Corner on my unicycle but I practised a few times on Highbury Corner first.

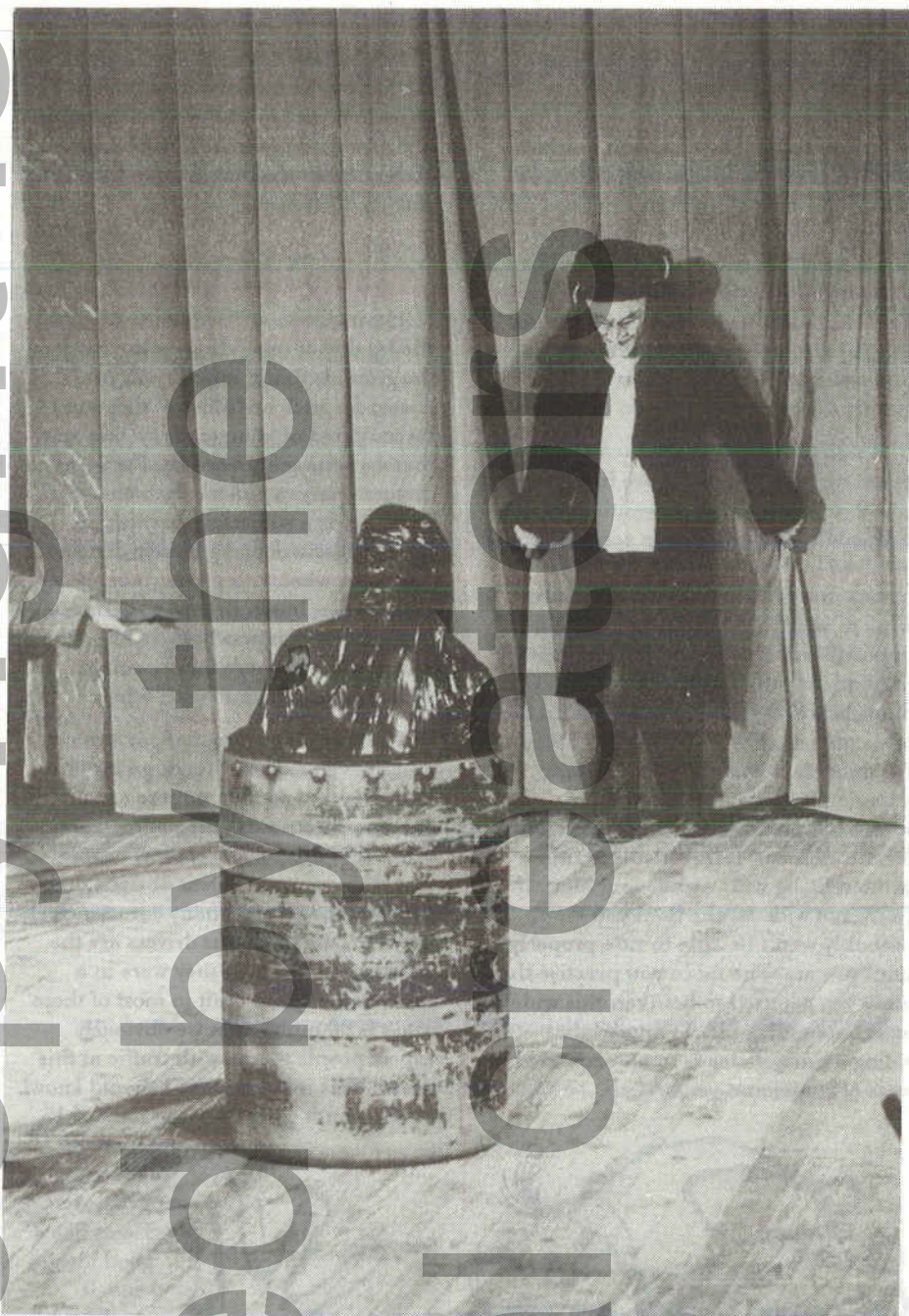
Most people are delighted to see someone teetering absurdly on the brink of falling off and a lot of them will tell you this, but every once in a while you will come across people who cannot understand, whose credibility threshold is too low, who are actually offended in some way or afraid of you. What are they afraid of? Who knows? Who cares? Just try to sneak past them and hope they don't notice.



In which **Steve Henwood** (words) & **Adrian John** (pics) get all florid & exuberant over the return of a French Impressionist Circus.

The Fine Art of Circus:

Cirque Baroque in *Candides*



Not exactly a barrel of laughs, then...

'Cirque d'images' is a term I first came across last year at Tarrega in relation to a young company called *Pocheros* (one of the numerous touring shows influenced by Baroque, Plume etc., among which you can also count the 'British' *Surreal*). The idea of a show as a series of pictures, visual thematic elements, images in the broadest sense, is something that links a lot of the French Circus Art groups, and in turn differentiates them from other styles. *Soleil* (Canadian, of course)

toy with the idea of characters but subsume everything to the perfection of the production and the act, and a British troupe like *No Fit State* or *Swamp* have inherited a story-telling brief, perhaps from that great British popular artform the pantomime; the French groups take the storyline into the background (whoever understood what an *Archaos* show was about?) but retain the idea of asserting (if not building) characters, and repeating motifs throughout a performance, each reappearance adding something, even if it's not always easy (or desirable) to say exactly what.

Voltaire's *Candide*, which some of you might have 'done' at school or seen made into a play, suits this approach pretty well as, although it has a storyline, it's hardly a linear development, the characters wander and wonder about the world, swept by the fickle winds of fate, and end up more-or-less the same as they began. Elements that might be difficult to develop when masked, without dialogue, using predominately skills-based movement (there is a choreographic element but it never takes over) like in this production are not of central importance. It's easier to read this series of interlocking scenes in the way you'd look at a series of paintings by a single artist (the surrealists spring to mind, of course) or a weekly cartoon series: the same elements pop up in different guises, as something of a signature, a thread, a chance to look at them from different angles. You can gain insight from collecting and collating

these different angles, or you can treat each as an image in its own right. I'm sure I could extend that line of argument into post-modernist post-meaning obfuscation but I'll save that for the thesis.

The motifs in the Baroque show included characters: the ingenue pair Candide & Cunegonde, naturally presented as pierrots; the menacing priestly and military figures who keep cropping up in different guises throughout our heroes' picaresque. Equally there were recurring elements of the set, particularly the back curtain, which as well as its usual tasks of concealing entrances and backstage business also served as a sail during the brilliant sea-voyage section, and to be walked or swung upon by a succession of acrobats. The shower of chairs at the beginning (only later did I reflect that there was likely something being suggested about audiences, interaction, being drawn into the spec-

tacle) was echoed later in one of the show's high-points of skill, a thrill-packed solo workout on a single chair (specially-constructed, but not as artificial as those favoured by chair-stacking acts) featuring ladder-style moves (much more difficult close to the ground) and a stunning series of somersaults with and through the chair itself.

No, there was no shortage of skills among the Fine Art construction and conception. Effortless double-strap stuff; aerial that pushed itself to the brink of its own limits; a breathtaking pole-balance; even a break-neck-paced seven-strong circular feed closing a neat bit of ensemble juggling. The tightrope-walker has to be about the finest I've seen, too, literally dancing his way up and down. Some very tasty acrobatic work was lost within an *Archaeos*-style too-much-going-on-at-once assault.

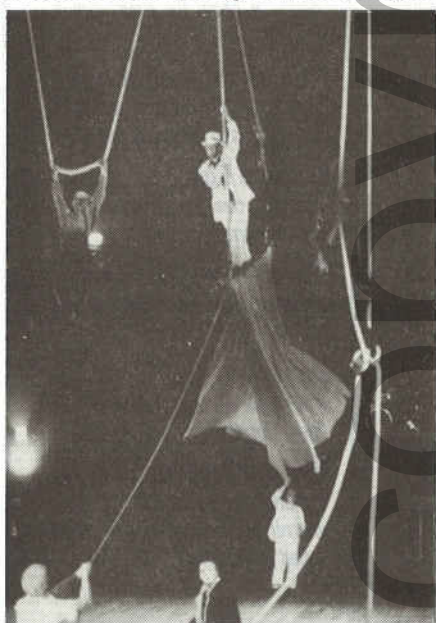
This last reminds me that despite the thoughtful shaping of the piece (OK there was no particular climax, but that's also true of the book, and at least it makes a change from contrived set-piece endings), it wasn't

necessary to have the faintest idea what's going on to appreciate every moment. Circus, like its ancestor Greek Tragedy and its offspring Spectacle, works with archetypes that go straight through to a level before and beyond understanding. No-one has yet been able to put the showers of children's shoes near the end in any light at all, but as an image, as a moving painting, it was certainly effective and discussion-provoking! So this was Circus Art, but with the danger and glamour intact, remaining a truly popular appeal - many of the audience had seen the same show last year and all the rest had obviously been told how it was essential viewing by friends rather than by advertising.

Without a good deal more historical background I really can't say how Cirque Baroque and director/founder Christian Taguet sit in the French Tradition and the contemporary state of the art, but I do know that whatever your interest, performer, director, or just the most important, the audience, you'd have got a lot out of this one. And that's the job, isn't it?



Military Precision in the passing routine.



Everything's a bit up in the air at the moment.

cirque baroque

First assembled a decade ago by self-taught acrobat Christian Taguet out of (for the most part) graduates of the French national circus academy at Châlons-sur-Marne (of which he is a director), Cirque Baroque is the third company born out of his individual vision of how to combine circus & theatre: the more theatrically-inclined *Le Puits aux Images* and a

successful breakaway group now known as *Zingaro* both still tour in their own right. Taguet is also artistic/production director of the ambitious *Parades* festival in Nanterre, holds an important position in the Ministry of Culture and is a *Chevalier dans l'Ordre des Arts et des Images* - a circus Sir!

Cirque Baroque has been the source of several star soloists on

the continental circuit, and a host of imitators. *Candides*, their fifth show, has been touring since '95 and was co-directed by Chilean Mauricio Celedon, also famous for his work with Marcel Marceau and Ariane Mnouchkine, director of *Cirque de Soleil*. This was their second visit to Britain, a return trip to Salisbury Festival who also this year featured the stunning *Transe Express* - watch out for next year's in May...

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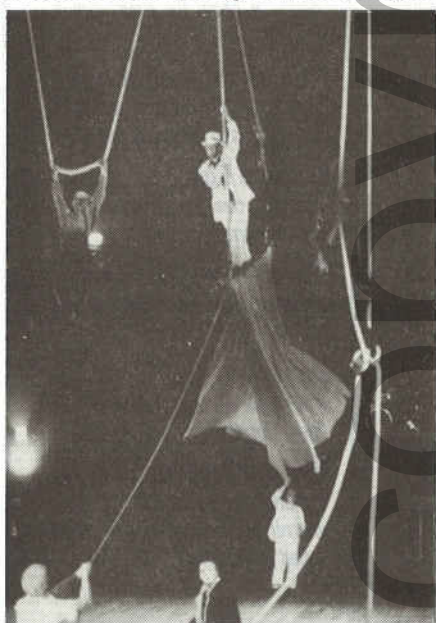
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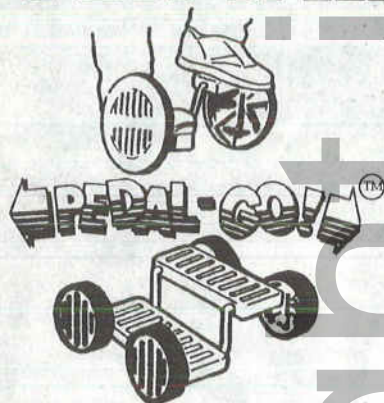
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glastonbury festival

we were there and so were they

the following acts we remember quite well - I don't mean the unspeakable acts certain people got up to in their tents or The Green Room, anyway we don't remember them so good...

Heir of Insanity

Top aerial out of a mega selection

Stage Fright

A bit tasty too...

Higher than the Sun

Best in-tent aerial - again

Apex Moving

Only Kevin could create even more chaos amid the chaos there was already.

Bedlam Oz

Lots of people will be raiding building sites for air-conditioning ducting

Alessandro

Better jamming in the bar, mind you

The Sneakers

Rubbish! - the best possible kind

The PRATs

They're not frightened of the rain. I'm frightened of them...

Herbie

Anyone who can make a slackrope/juggling/mucking-with-kids show that entertaining is a star!

The Desperates

It's their fault it rained, you know

The Flying Dutchmen

Last farewell show ever honest

The Gob Squad

Camper & more '70s than Bob Downe

Dino Lampa

The juggler everyone was talking about. Thanks to all our Continental Circus visitors, while we're at it.

Captain Bob's

Against all the odds!

The Gandini Project's 'Septet'

Had even a non-juggler audience spellbound.

Olé

Juggling & alt.clown goes bigtime

Phenomena

*What the F***?*

Phenomenon

Deeply pretentious & deeply successful with it: another kind of fire show (great music too)

Spectral FX

The essential UV and essentially still brilliant with it

Windsor

This year's king compère

Nick Nicholas

Just for turning up, really - welcome back!

The Very Good Magic Act

Not

Natural Theatre Co.

Brilliant beauty-treatment mud ladies - a show for every circumstance!

The world record try for the world record record

Haggis has to get there somehow

George Egg

Crossing over from the street to the mainstream.

The Dustbin Dancers

For their superstar punk-rock backing band. Only.

Jonathan Kay

Taking an audience walkabout - in these conditions - no-one else...

Roxy's Toolbox

Lunatic energy at stupid times of the morning (generally when they'd finished performing)

I've got this really good idea for a show, right... It's about how computers are, like, dominating our lives, you know. I'm going to call it "Suck my (Hard) Disc" 'cos that's really funny, and I'm gonna get a really big crane so that people can see it from a long way away, but then we're going to do the show at ground-level to show how we're not dependent on technology and we don't need audiences, really, that's egotism and of course we're not like that. And I'll get someone to wave some flares about and Sandra can wear that leather again 'cos they like that and we'll play crap techno, keep people waiting for ages, get the expectations going, do the fireworks, you know, it's like conceptual...

Stars of Stage & Screen

'Just Juggling Jottings' by Clever Clonkey
edited from 'The Vaudeville Missouri Breeze', October 1, 1915

The first juggler who obtained any prominence did balancing stunts, and although juggling has departed from the lines upon which he worked, his place in tradition is secure. He made cannon ball jugglers of the present day look like beginners, for Atlas handled the world, balancing it upon his shoulders, without apparent effort. Cain was the first club swinger, although not turning his talent to commendable use. Brutus undoubtedly takes precedence as a knife manipulator, confining his efforts to impalement work, in which Caesar would testify were he living. Herman Shultz, the Holland lad, who held his finger in a hole in one of the dykes years ago, preventing an in-rush of the sea, was first to handle water successfully, although this must not be taken as undervaluing the efforts of Charles & Anna Glocker, who have made more out of water juggling than others of the present day.

The juggler of the present day succeeds in most cases because he offers novel ideas, gracefully presented. When George Fielding juggled six balls with 'The Black Crook' during the World's Fair in 1893 the profession granted him topline honours, but the manipulation of six balls today is done by so many artists that the trick is looked upon as merely a part of an act.

Cinquavalli is admitted to be the greatest showman of the juggling world. He is a fine salesman and long ago mastered the art of offering and disposing of his wares to the greatest advantage. No one has come along to take his place and he stands as an ideal for strivers.

Severus Schaeffer in his best days was the greatest exponent of the combination of acrobatic work and juggling, handling light and heavy articles. He was equally proficient whether juggling a feather or a cannon ball. Kara is, perhaps, the greatest object juggler of the present day, and added to his dexterity he has physique and appearance. He makes many misses, but is showman enough to get results just the same.

W.C. Fields enjoys a wider reputation throughout foreign countries than any other American juggler. He also has a splendid reputation in his own country, being a feature of vaudeville balls and having been identified with some big 'reviews' in the last year. He is the creator of a routine with balls which has been more widely copied by other jugglers than any other routine of tricks. He is strong on pantomime and a fine comedian. He makes an audience laugh and wonder at his proficiency at the same time. He bills himself as 'The Silent Humorist' and his droll methods enable him to easily make good this billing claim.

Amoros Werner, a German juggler, is said to manipulate ten balls at a time, and leads all in this line. He handles them 'singly', that is, he throws one ball in the air at a time [*ie. not multiplexing -d*]. Selerno is noted for being the originator of the changing coloured lamps, and this is sufficient to win him a place in the juggling hall of fame. "Billy" Cromwell is the swiftest juggler in the world and works with a precision that is remarkable. He makes up as a girl and fools the audience completely. Chinko, "the original boy juggler", was first to manipulate eight balls, and has since held a foremost place among jugglers. Selma Braatz is unquestionably the leading girl juggler of the world. She has kept to the same act for several years, but works gracefully, doing tricks which would be worthy of the sincere efforts of the sterner sex. Anita Bartling is second among lady jugglers and Lucy Gillette is probably third.

Morris Cronin, who was formerly acknowledged to be the best single club juggler in every way, is getting away from that kind of work as he claims it is practically impossible to secure real two-a-day recognition with a club act pure and simple. He says the powers will take an act which has clubs as its basic principle and acting on this theory he has gotten into the novelty class with his present act. He uses black art effects and other devices and has brought his act to electric light fame.

Paul Le Croix is credited with being the originator of the bouncing hat trick. He stumbled on the trick by accident, but being quick to take advantage of an opportunity advertised it judiciously and won a place with the two a day acts.

Lawton is the best of them all when it comes to juggling balls from the forehead to the knees and the foot. He does some remarkable tricks of this nature. Ed Lavine leads them all when it comes to the hat and cigar trick. He only does three or four tricks in his act, depending for the rest on his comedy, which is always good. When he first started out he worked single and could do but seven minutes, so he got a drop and a property man and stretched his act out to thirteen minutes, when success came his way. Incidentally his salary jumped from the low limit to high standing. W. C. Fields still does the hat trick. He misses it frequently, but he has comedy to use in such instances that makes it quite as much enjoyed for him as to make it. Kara still does the trick slightly modified from the traditional.

In the line of gun spinners there are really only two who command serious consideration, and they have been at it so long that they have become identified with their work much the same as has Paul Conchas with cannon balls and shells. Major McLaughlin left a foundry 26 years ago and has been tossing heavy muskets ever since. Hadj Lessik, of Lessik & Anita, was formerly known as Kissel, but upon his marriage to Miss Anita he reversed his last name and evolved their present offering

with the desert setting.

John Whitfield is the real name of the man who has had acts out in the past under the name of Juggling Johnsons. At different times he had acts with Primrose & West, Ringlings' circus and on the big time both at home and abroad. His acts drew big money, which he permitted to get away from him in unsuccessful experiments with a magic kettle act and an electrical novelty.

Frank & Clara La Tour deserve credit in juggling circles for having originated the employment of a dummy in devil stick work. Frank La Tour thought out this idea three years ago and has copyrighted the trick. The dummy is made to work into the manipulation of devil sticks very cleverly and adds considerable comedy to the offering. The La Tours have been an act for twelve years. Clara La Tour worked soap bubbles with her uncle, who was the first man to take a moving picture show through Missouri. She revived it in the present act about ten years ago.

Harry De Coe has made the two-a-day ranks, both at home and abroad, with his sensational table balancing act, but it was as a juggler that he spent his first years in the show game. He was a good club juggler and also did a good object juggling turn, as well as being a good all 'round man in stock and with medicine shows.

The Alpha Troupe has long been recognised as one of the standard hoop acts and one of the boys in that act is among the very best workers of this kind. He caught a diabolo thrown from the roof of the Athletic club building in Minneapolis, Minn., a distance of 200 feet which stands out as one of the distinct accomplishments of that line.

Moran & Wiser have made the most of the boomerang hats, a style of work generally admitted as being first done by The Juggling Barretts.

There is quite a colony of talking jugglers. Many amusing comedians combine feats of juggling with funny talk and get an audience right. It is believed that jugglers originated the idea of talk in connection with a novelty act. It was about eighteen years ago that kidding was introduced in connection with juggling. Acts have lost their qualification [*ie. their billing as 'jugglers'?* -d] because of humorous talk introduced. The Morton-Jewell Troupe, which disorganised some time ago, was the only big-time act which ever introduced singing in connection with juggling. The Kelso Brothers are most prominent among those who dance while doing a juggling act. These boys have a novel turn and while doing a dancing speciality touch up Indian clubs and put them into action without breaking their routine.

When one considers the long hours of hard practice, the vast amount of patience and the grim, bulldog perseverance necessary to become a juggler of even mediocre quality, it is reasonably safe to say that all jugglers are good, only some are better than others.

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FEEDS CATCH CAPTION CONTEST

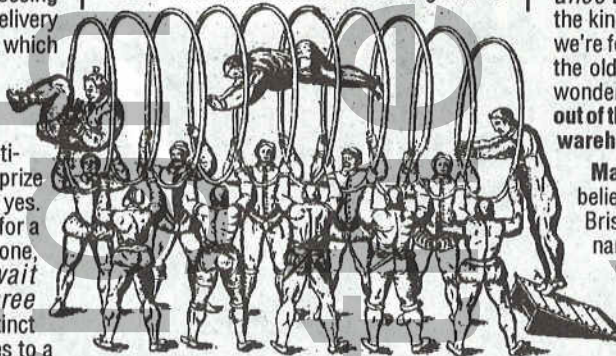
"New competition winners: new competition! New Steakholders: New Steak/Stake/Goalposts! Meet the new boss: same as the old boss!"

Hey, we're good at this soundbites business (or do I mean Industry?); much better than the other lot. Now that the comical landscape has changed completely we'll be seeing distinct improvements in point-of-delivery reactions, and in the reports of them, which is the same thing, of course, now where was I, Peter? Ah, the competition.

As we promised before the competition, our priorities in allocating scarce prize resources have profoundly altered, oh yes. None of this old boy/old git network, for a start. That's **Luke Jugglestruck** out in one, then: *"Bloody Typical, you wait around for hours and then three come along all at once,"* a distinct case of giving standardised responses to a variety of different problems, the sort of behaviour we're going to stamp right out as I think you'll agree. Ah yes, **Rayner, P.** A good example of the sort of fat-cat that prospered under the previous administration. And what has he got to offer us in our Brave New World? *"The Philanapee tribe believe that passing through the ribcage of the first elephant killed in the year will bless the tribesmen with penises like trunks."* Ah. Well no room for that, is there? Even a late burst on *Gulliver's Toast Rack* (most popular selection, must remember that, a toast also proposed by one **Paul Richards** who appears to live in a house of German Beer in Shepperton) won't save him now. Better get on to the Millennium Commission, Mr. R.

Hey, this new administration lark's a doddle, eh? We take special care to hold the humour of minority peoples in special regard, of course, which is where **Phil Russel** of Cambridge comes in. He's obviously some kind of a physics student (*"...Jacobean clowning troupe demonstrate the prin-*

ciples of Maxwell's left hand rule' - hang on, we don't mention him nowadays) and we need more of those, don't we? Don't need any more of his jokes, though. **Nigel Bateman** of Yelverton, Devon, has a thing about reaching *'the A Spot'* which sounds a bit suspect, can't be seen to condone that sort of behaviour in public, can we? Ah! More minorities! **Mitch** of Nottingham is



interested in Microbiology and *Right Guard*, and, yes, we're interested in you too, Mitch, just not enough to actually do anything for you. *'The Caterpillar costume was still at the prototype stage'*, offers **Simon Farrow** of "Sunny" Scarborough; very good Simon, but we're not doing aid to Yorkshire during this funding term so I'm afraid you'll have to wait. East Sussex, home of **Danny Colyer**, that's the kind of depressed (must be) area we're interested in nowadays: *'Modern magicians move one ring around a levitating assistant. 16th Century audiences were more demanding.'* All very well and good, but you're forgetting one thing, Danny. Due to decades of mis-education by the other lot, nobody under 25 has actually heard of the 16th century, you're lacking the popular touch. Which we've got lots of, haven't we?

That, unfortunately, brings us to the nub of the problem. New Laughter, New Tomorrow it might be, but we've still got the same humour shortages bequeathed to us by the other lot, and we promised we weren't going

to spend any more of it than they did...

Take **Scott** of Durham. No, go on... *'Manchester's failed Olympics Bid committee decide to make use of the rings purchased with the lottery money'*, very topical, Quangoes, people North, stuff like that, just not funny; *'Frank stole the show with his ability to balance the letter 'A' on his foot'*, you see the kind of problems we're up against. And we're forced to give him a prize. Not just like the old days, of course, but sometime you wonder. Scott wins *Something unspecified out of the enormous Butterfingers book warehouse*, and a lot of good may it do him.

Madame Eros-Army would like us to believe she's a real person and lives in Bristol. I suppose you sign on in that name, then. **Andrew Quick** of somewhere benighted in Lincolnshire suffers the illusion that *Mr. Drop-a-let* is an original name. Both of these people made multiple applications, a controversial procedure, but what the hell, I've got lunch to go to. Both these dubious characters win top prizes, copies of the jolly-dam-good *Writers & Readers 'History of Clowns for Beginners'* by **Joe Lee**.

You want to know how? Sorry, that information is confidential. But I just happen to have some very funny captions I made up myself, honest: *'The medical staff found the hands-on Coil demonstration really useful'* *'There must be easier ways to get a lottery grant'* (no, I'm not acknowledging that **Angus Lamond** made a similar joke - problems with the last administration again) *'Early attempts at Quantum Leap'* *'In time, they discovered that throwing the rings in the air was easier'* *'Shame we're in black & white, I spent a fortune on this UV Codpiece'* *'I wish they'd invent photography, it's bloody tiring up here'* *'Some sheep have cured their insomnia by visualising ugly men jumping through hoops.'*

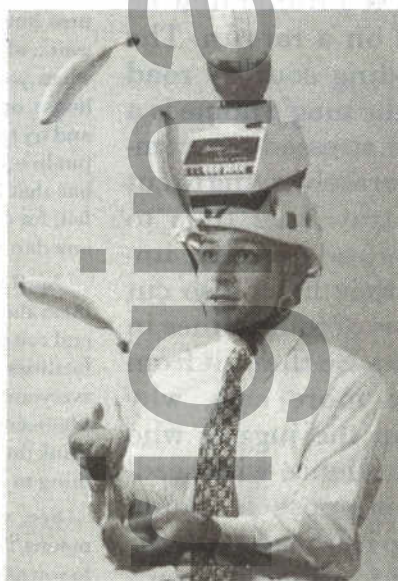


So there you have it. New Competition. Completely different, I think you'll agree. Just to prove it, here's another startling innovation.

We've spent years in committee discussing this one and come up with a radical solution: replace the cartoon with a photo! Revolutionary! Thankyou!

Applications are invited from persons of any sex (or lots) and effnick orientation. All you have to do is come up with something odder than this photo of **Kit Summers'** mate **Mike Rosman** and you get to try out our new ultimate solution to the road traffic problem:

To launch the newest range of Snakeboards to hit the UK, SBUK are giving away a top of the range 'Skinner' board. Also in the range will be the 'Stiffy' and the 'Browser' which will come in a whole range of wacky colours with a pile of add-on extras. See the next issue of *The Catch* for European Pro-Tour report and more information on the new boards. Tel: SBUK Ltd 0181 9600555. 1st Prize 'Skinner' Snakeboard, 2nd Prize Full Snakeboard Protection-Pad Set, 3rd Prize Sticker Pack plus 'Hellburger' video.



FEEDS - THE CATCH Abnegation Competition

TRY US IN NOTTS

Nottingham
10-13th
April, 1997
10th British
Juggling
Convention



It's enough to make a dog weep!

Taz the *Catch* cat's job was, for him, a relatively simple one. To strut his stuff, the Lion King, delivering justice to all the twitching little rodents who had nibbled every beanbag I own. Taz was oblivious to the eight ticks already on his personal life file, but it's ironic that he met his end on a rat-run. The narrow winding country road that passes the mag's home is a short cut for stressed-out commuters desperately trying to cut short their travelling time to start their mundane day, unfortunately they have also cut short the lives of four felines in as many years. So that's it from now on, no more cats, why bother? I am the juggler who sprays the audience with seed! Oh well, I suppose a mouse could curl up by the stove in the office. I could call it Swampy...

*Merrymen and maidens all [you sure? - ah but the merry's right enough] we disported in time-honoured manner in the halls of Nottingenham. Just in case you don't remember what happened either, **The JSA and Friends** are here to remind you. Well met, fellows! Pics by SA.*

It's a bit like organizing a juggling convention. The excitement of that kitten of an idea, yeah it could be fun, something to play with and of course it can't take up too much time. Then it grows, takes on a life of its own and before you know it it's all over, there's sadness but hey, it was worth the trouble. No, wait... why bother? It's the party in the kitchen when you've spent all day clearing up the house, or the pub you get to just before 'time' and try to stay for a late drink! The organisers put in a lot of time and effort to make sure it has that life of its own, so Nottingham '97 felt, for me, like a good band that had everyone dancing on their last number.

April was a long time ago and if you were there then have fun remembering the good and rotten points of the 10th Brit social. The facilities were excellent, travelling time for everyone was more than fair; however, it's where singing dogs do a mime act, you couldn't drink the water but *Renegade* was the hardest thing to swallow. Oh yes it was!

See, we've said it all before. Everyone moans 'cause the *Renegade* is crap but it's up to you and it's the reason for all that bollocks



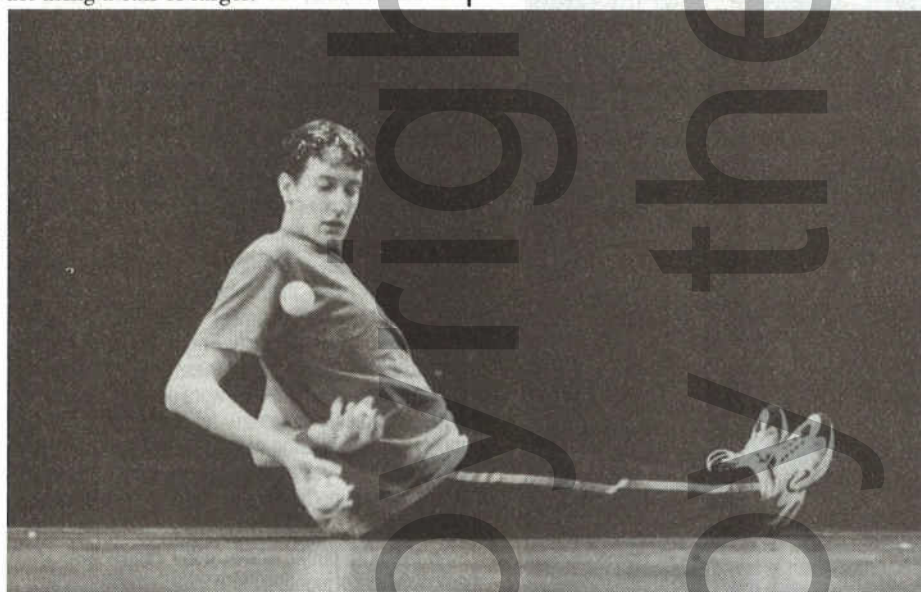
How do you make a dog go wool?

at the start of this. OK so 'they' fell into the trap of the big tent syndrome. After the brilliant *Swamp & Friends Cabaret* on Saturday in their friendly snug venue others had to try material on the big-top-big-stage, big-nerve-small-laffs. I didn't see it all, and

yes there was **Croissant Neuf**. Word has it (Sally actually) that Thursday night was fun, even tho' **Claire** missed the compère's right to say "sleep well" - politics, me? I keep out of it. But in a reporter's panic not to miss the good bits I saw mostly **Ken, Haggis & Charlie** trying to get acts, and punters staring at them thinking - no I'll watch you. The CN eco-space has always had good Renegade vibes, as the acts that went on found. Did they really suck water with a straw from each other's mouths in a relay race? Did the bloke in a pink leotard actually simulate a sexual act using a can of larger?

Springboard Awards

This was the award's third year and probably its most relaxed show. The late call for the venue meant entrants and audience had to find us. Lots of young jugglers have been with us every year and so with the generosity of **BEARD JUGGLING EQUIPMENT** there was no winner, everyone got a prize. It is one of the most entertaining shows at the convention as the turnout to watch it confirms. Thanks to all those that take part and support it, it was a show with lots of variety; trick bike, uni, diablo, devil stick, ball juggling, a brill chair routine and



Behind the back - laid back Jay style.

The good bits:

- The weather
- Nobody mentioned Robin Hood
- Everyone who came
- The site & pool
- £1 a pint
- Squint-eyed Tim's renegade
- The giant balloon chain at the Public Show
- The workshops: especially Tina's trapeze & Dr Jock's bar squash workshop [more drinking?]
- The tent space heaters
- Being with friends
- Not hearing any siteswap
- A lost mum & child being reunited on stage
- Lots more numbers jugglers
- People who volunteered to help
- Croissant Neuf Kids Renegade

Rotten Bits:

- The Water
- The deficit again!
- Those that didn't bother coming
- Dodgy leather trousers
- The Traders who didn't survive after Edinburgh
- The food queue in the Sports Hall
- Everyone is a better juggler than me
- Squint-eyed Tim
- People like me who didn't perform but moaned about Renegade

five clubs solid, oh yes! All done by people under the age of sixteen. No winners so nobody gets singled out except Beard - thanks again from all those who went away with gear.

Rob, Ian & the team of Nottingham we salute you. Thanks for everything.

So on to next year, where will it be? Well Claire (All rite me luvver?), yes the famous voice in the crowd, has found herself with a stray kitten. Nobody loved it or wanted to give it a home! So it will live in Bath. It's still at the playful stage, sometimes chasing its own tail, but it's cute and I have no doubt will mature to a proud, majestic, fun animal. All the rats who didn't go to Nottingham shouldn't be afraid, unless of course you miss Bath '98!



A Swamp star is airborne.

Nottingham British Convention '97



By the time I arrived at the public show an excited audience were already entertaining themselves. An enormous snake of balloons was meandering its way from stalls to balcony through intermittent showers of paper aeroplanes and more balloons that squealed their way to their deflated saggy end. When both ends of the snake eventually reached the same expectant juggler he stood nobly to bond them together forming a complete circle. This was rapturously approved, and gently the sacred circle was rotated around the packed auditorium. Desperate pleas of "oh let me touch the ring" were heard and I admit that I too felt drawn to have one brief encounter with that jugglemade phenomenon.

So much love had engendered its creation that the poor hosts Ian and Bob were vehemently booed when they dared pop a few of the balloons that had made their way on stage. Unfortunately it wasn't simply the balloons that caused our intrepid compères difficulty - they made the dangerous mistake (but amusing) mistake of mentioning the dogs. This set the well-trained howling audience off immediately. At any inconvenient moment when the compères began to struggle the "aahoo"-ing hordes began again.

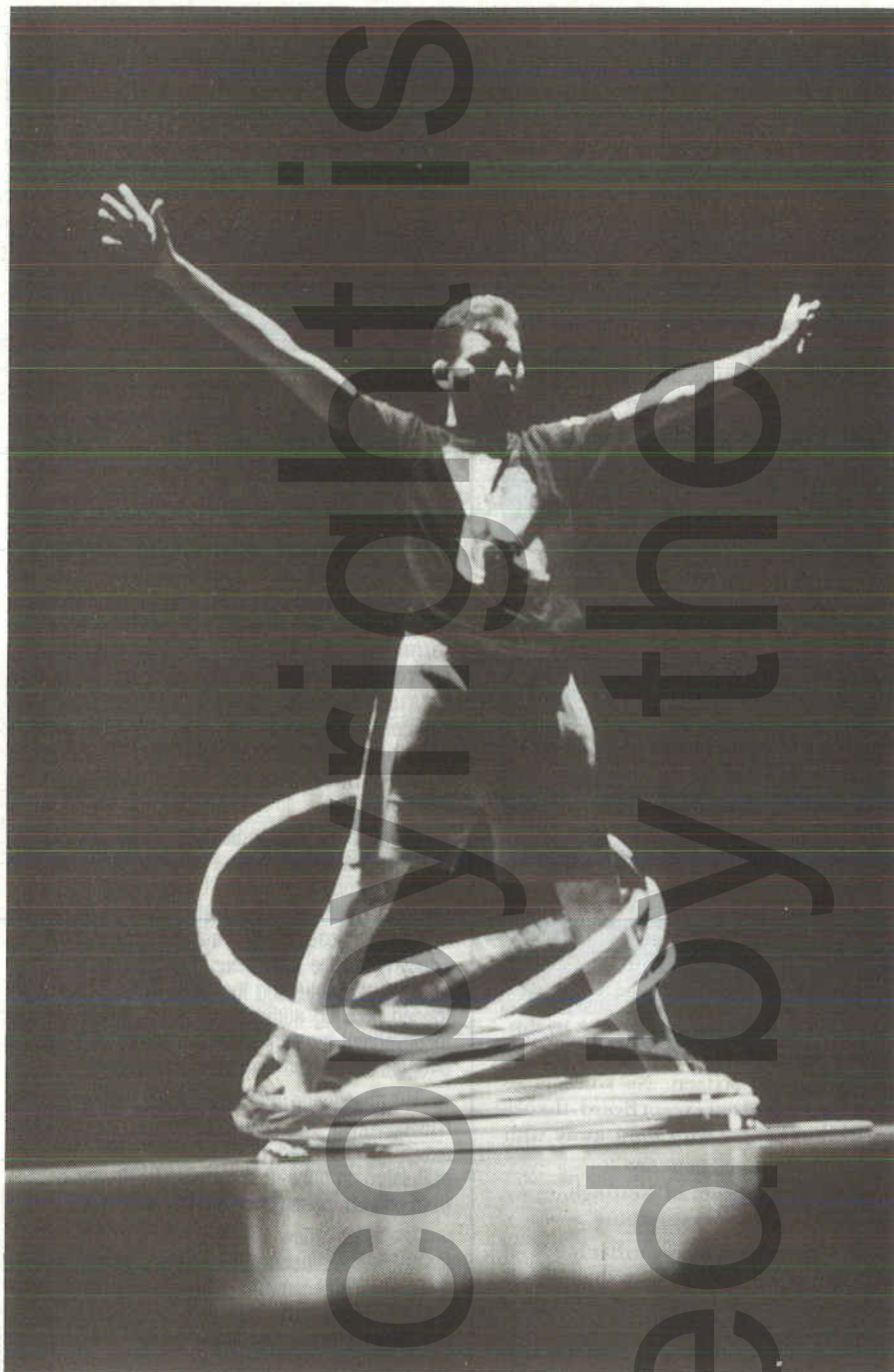
The prizegiving interlude with the two Steves who had designed the convention logos, was however amusingly mastered. Little **Steve P.** should be congratulated on remaining so calm as he was passed from pillar to post to receive his award.

The actual show was opened by **Bobbyhood's** instant circus. A somewhat chaotic display of skills that gradually became more structured, offering pyramids and juggling routines subtly serenaded by amusing percussionists and synthesizer. This was an enchanting start demonstrating an achievement of the convention itself.

Jay Gilligan followed with a high energy three ball routine that was technically impressive and a joy to watch. He had a quality that seemed to mix dance and street with an almost arrogant swagger. He was accompanied on stage by a camera-man following his every move. This gave additional focus to his personage as well as exaggerating the self-indulgent and arrogant need of a performer to be noticed. The act was tight, the end precise. One ball left bouncing on stage with the camera and lights zooming in upon it. A class act.

It was thus greatly disappointing when on his return in the second half, the audience became embarrassed by the frequent blunders and an attitude that was a bit too big for a generous audience to accept. A major shame.

Feeding the Fish however excelled in both appearances, firstly with a tremendous top-quality club-passing number; dressed up in co-ordinated shirts and black trousers, the three manipulated clubs in the air whilst smoothly changing places with each



There must be an easier way to get a lottery grant.

other, altering the shape of the whole like an amoeba - always together, ever-changing. When one clambered on the others' shoulders introducing a two storey juggle the crowd clapped encouragingly in time building to screams of adulation at their twelve club finale. Their glow ball ensemble of the second half was equally stunning. Carefully choreographed routines linked by an astute awareness of light and dark - as the balls suddenly appeared they too would suddenly vanish, often with comic effects. It was great to see when the lights came on that the three could also take themselves lightly, as displayed by their comic hairdos! Many jugglers play with this phenomenon - few reach such heights of excellence.

The first diabolo routine, offered by the somewhat understated presence of **Andy P. Black**, was one of those choreographed works quite reminiscent of Michael Moschen, technically it worked well but style is still necessary. Unfortunately the

start didn't gel, but it was otherwise a precisely choreographed piece. The main problem I had was the lack of audience awareness. We're a selfish commodity but do like to be assured that what's on stage is for our benefit - the odd glance, a brief stillness would help.

The bucket and balls of **Ben Jennings & Sam I Am** has great potential. Sam's comic timing helped significantly lighten the mood and knowing not to take drops too seriously was essential. Once the edges are smoothed and routines tightened this could be a comic gem.

So to **Haggis & Ken's** 'Fountains of Strasberk' a short and sweet interlude of spitting water in various guises, which added the type of diversity I was longing for. Nothing serious but as usual impeccably dressed and professionally delivered.

The Gentleman Jugglers opened the second part of the evening's proceedings with their superb 'curious café' skit between a waiter and a

Chaplinesque customer. At last true professionalism at work! - props, music and costume, all working uninhibitedly toward the same creative end: a skilful blend of plate manipulation, ball spinning, object balance and sheer burlesque.

Rod Laver's ping pong balls showed dedication that paid off, in his possibly unique finale of seven balls from mouth to air. His swanky character oozed confidence and a real desire to share his findings. This was a novel and entertaining act combining choreographed style with comic banter.

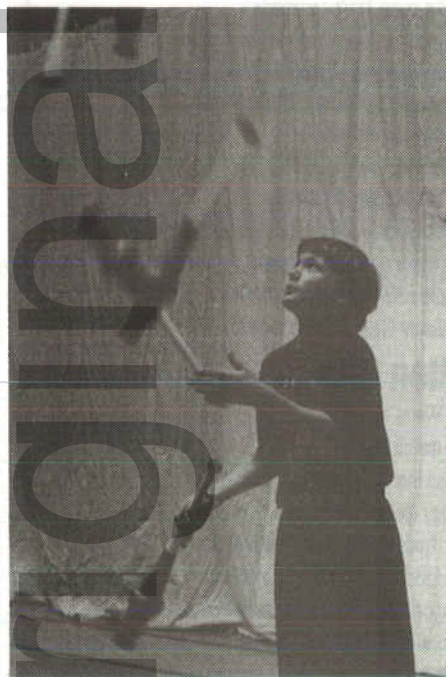
The German diabolist presented an awkward act that proved difficult to follow due to the drops; the tricks that worked were superb but as a whole it needed a lot of polishing. Synchronisation in these skills are obviously difficult which is why for a public show of this nature it should be precise.

Playing along to the theme of Mission Impossible offers an opportunity for a comic display. **Steve Hoops**, allegedly British hula hoop champion, certainly had the wiggle mobility to create some interesting patterns, but where was the charisma? And did someone steal your wardrobe? A chance to have some fun with some great skill was sadly lost in the less than respectful appearance on stage.

The show was concluded by the UV world of **Spectral FX**, with their fantastical puppets and visual delights. These almost human characters surrounded by magnificently bright sea creatures were enchanting, with such richness and originality! It was briefly spoiled when we were dragged back to the juggling reality necessary for the evening. The puppets and the illusion of their ring manipulation was superb, the yeti's swinging madness a treat. Please cut the superfluous ball juggling, let there be more fish!

So the BJC public show of '97 began with a magical delight of juggling life. It travelled on through a few too many standard, male-dominated juggling routines that could have used the odd balloon on the ripple or stillt acro-balance number to reduce their seriousness. It came to a colourful end with the feminine touch of Spectral FX and, really it was a pretty good night out.

"The posh one with the spangley costumes" aka. Brynko Foot.



See Luke... See Luke and weep!

"Write up the games at Nottingham!" they said.

"And no siteswappy bits please."

Why me? Apparently, because (I am reliably informed by people that weren't even there) the baldy geezer on the stage pretending to know what was going on was me.

Curiously I have almost no recollection of this. What I do remember is visiting Yates' Wine Lodge immediately before the games were due to go up. This is a fab place, a gaudily painted temple to alcoholism wildly decorated like a fairground roundabout, with gorgeous scrolly lettering all over the place singing the praises of moderation. I walked in, savoured the atmosphere, read the scrolly bits and then decided to ignore them completely. And so I have absolutely no idea what happened next. I tried telling the Catch about this but it wouldn't listen. It was too busy drinking beer and enjoying the sun. It told me that I had promised to write up the games, (can't remember that bit either, probably happened in a pub), so I had jolly well better get on with it.

So in true journalistic fashion, none of what follows is true, unless by accident.

Haggis didn't win the five ball endurance because I left it out to save him the embarrassment of being resoundingly trashed by Luke. People fell off unicycles and charged at each other with great todger things. There was a trick competition during which, er, tricks were performed. The prizes were terrible, which is just what they should be, and there were far too many of them so I started giving them away pretty much at random.

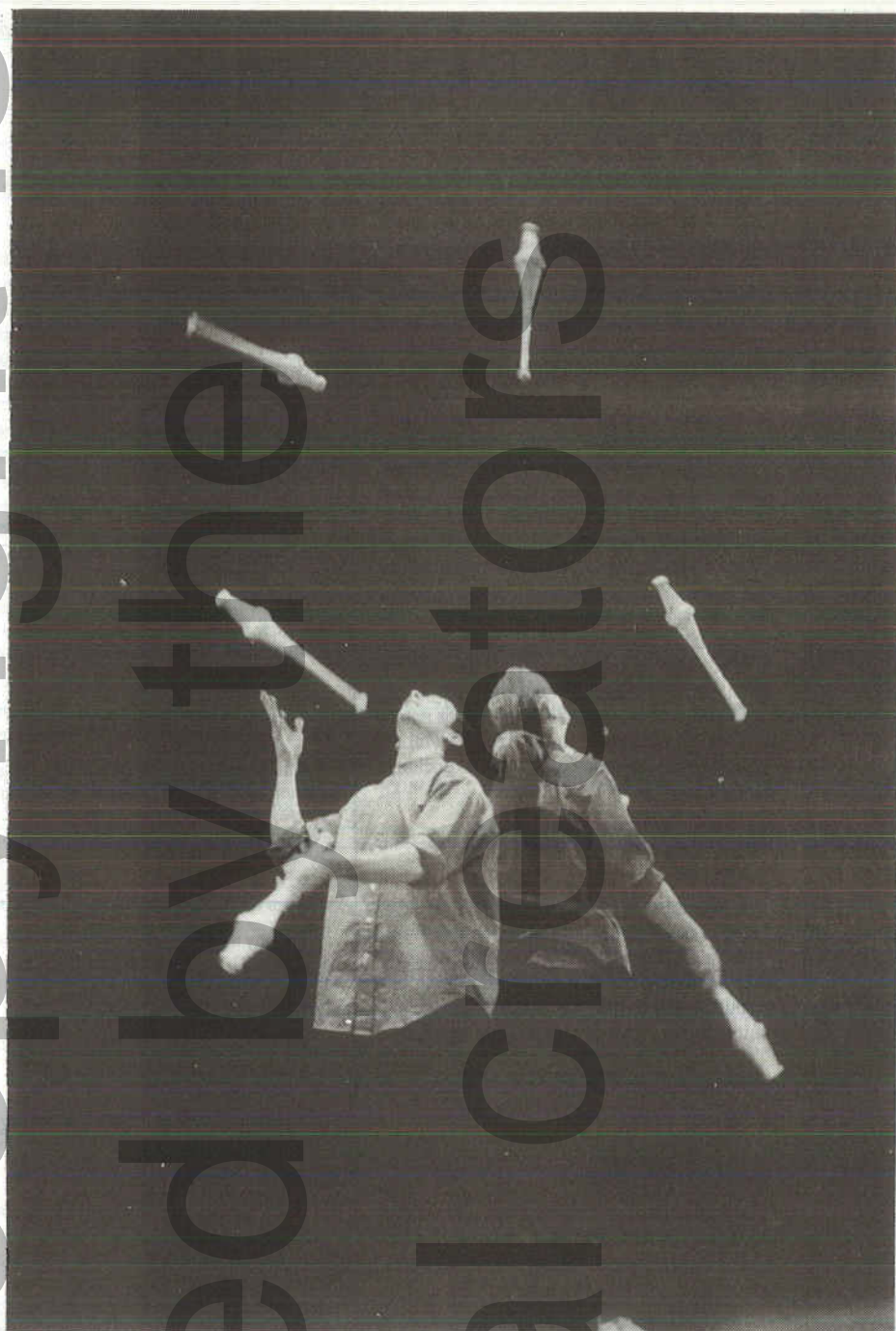
Some of the games went on a bit too long, because people have started to actually practise beforehand which is not the done thing at all. That's why just about everything turned into gladiators in the end. We had club balance gladiators, diabolo high toss gladiators, long distance passing gladiators, shoe shirt and shilling gladiators, devilstick propellor gladiators, big toss up gladiators and of course gladiators.

It's the best game.

Finally I stole a T-shirt from the crew, went back to Yates' and rounded the afternoon off playing Tequila Slammer gladiators.

Thanks Nottingham, for a fun day out and a great convention.

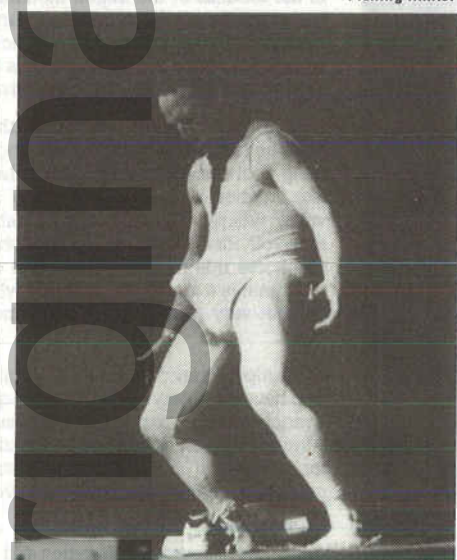
Charlie Dancey



Fishing limits.



Wow - just look at that over there!



Canned laughter.

CATCH THIS NEWS

EVERYTHING IN THE GARDEN'S LOVELY

Buskopia (Sep 6/7), the festival at the heart of the Covent Garden Street Theatre Festival, is gearing itself up to be the street performers' party that all the others dream of (pity it clashes with Tàrrega and the Euro Convention, then...). Frankie Agnew and chums have invited all their chums (and that's plenty) and that could include you: those accepted get two shows guaranteed, a daily meal voucher, accommodation of some sort and travel exes for those as need them - and there's social events, parties and a conference, for those who never seem to actually get out to work when there's something else to do. You need to be there and you need to get it together now! - lists close July 31 and there's a form to be filled. Get onto Hat Trick, 40a St. Thomas's Road, London N4 2QQ, tel./fax 0171 704 6423 or hattrick.ents@ndirect.co.uk ...The rest of us can be assured that some of the best performers in the country will be showing in the hopes of scoring a 'Boskar'.

WIRED WITHOUT KNOWING IT

You E-mailed types can save yourself the trouble of stepping into the real world for even a moment to get in touch with us - some anonymous (?) enthusiast has set up a routine that turns your E-mails into something that comes out of our fax machine. Try us sometime on remote-printer Catch@441275332655.iddd.tpc.int - but we can't E-mail you back. Yet.

GOOD HOPE

Our mate Dom is trying to persuade people to go out & visit the first major Juggling event ever in South Africa - so we thought we'd lend him your ears for a m'o.

Rustlers Valley is a mountain lodge nestled in the foothills of the Maluti mountains, and has a reputation for putting on parties and festivals - they host the Easter Music Festival which attracts about 7000 - and has become legendary among South African festival goers.

There's a free pool room, a bar that stays open as long as people need serving, swimming pool and stage set in an amphitheatre-like location with stunning views into the valley where you find antelope, baboons, a reservoir, ideal for swimming and fishing, you can horse ride if you so wish, and over the mountain is a small game reserve where you can get very, very close to rhino and wildebeest.

Camping is encouraged at R10 (2 quid). They also have dormitory space at R30 (5 quid) and a variety of luxurious painted *rondavaals* (round African Huts) equipped with WC and shower for R100-R200 (15-30 quid). A full restaurant is on site as well as cheaper alternatives.

This festival - not a convention - will be great, just because of its location and it would be excellent if a number of people turn up from

THE ROADTRIP GOES ON FOREVER

We got a letter from the French branch (route?) of The Serious Road Trip, telling us about a trip they made round Albania (58 primary schools in 5 regions) and the people they met there, including the Tirana Circus, who sound like pretty cool crew making fun against pretty impossible obstacles. We'll have some more about them in a future issue, but for now here's a pic of practice conditions in downtown Tirana - the guy on the rope is called Fatos. The roadtrip francophone can be contacted as TSRT-CHF, 28 rue de la Lionne, 45000 Orleans, France, tel. (+33) 02 38 53 23 11, fax ...75, E-mail tsrt.chf@wanadoo.fr



Europe/Britain. South Africa has not been overkilled with juggling - like Europe - and you can wow people with only a few basic tricks (Dom knows, he tried some in February).

The only problem with getting to SA is the air fare - the cheapest we know is £395 return, flying Balkan Airlines, so start saving now.

The festival will have all the things you normally expect at conventions: workshops, shows, volley-club etc. and when it ends Rustlers host the Annual Spring Equinox Celebration (19-21 Sept), a three day party with live bands from throughout SA, which all jugglers are invited to stay to absolutely free.

For any more information about the festival (15-19 Sept), or if anyone has any ideas for it, contact Dom or Jenny c/o Boggle. Tel. 01225 446685.

PS. Contrary to the *Spitting Images* song you do get to meet "nice South Africans".

A MESSAGE FROM THE ORGANISERS

The organisers would like to thank everybody who helped make BJC '97 such a good weekend. Not only the dozens of helpers and volunteers (special mention for Lee's team from Huddersfield on registration - a truly heroic effort), but also all the people who attended and contributed towards a wonderful atmosphere. Thanks everybody. The university management and staff also asked us to pass on their thanks for what they considered the best, jolliest and tidiest event ever held at the university of Nottingham. And the security guys loved it too. We do still have a large box of unclaimed lost property, of all kinds of stuff, so if you lost anything - get in touch.

Just over a 1000 people came and enjoyed themselves, but unfortunately we were relying on nearer 1200. So we are a few thousand pounds short of being able to pay everybody in full. Hence an appeal... If you had a good time and think it was worth every penny, then don't send us any money. If, on the other hand, you had a good time and think it was worth even more than you actually paid, then think of a figure and send a cheque for the difference, made out to BJC Registration, BJC '97, 151 Crompton Street, New Houghton, Mansfield, Notts. NG19 8TJ. Every donation will make a difference, no matter how small or large.

Finally, we would like to say a big thankyou to Claire and the Bath/Bristol crowd for coming forward at the last minute to save BJC '98 - and we wish you every success. Fools.

BEER & CIRCUSES

Will Chamberlain writes from Belfast

If you mention Belfast to most people the first thing to spring to mind is usually 'The Troubles' followed closely by a vision of a pint of Guinness. When you're actually here, it is the second of those images which plays a greater part in most people's everyday lives. For the Belfast Community Circus School, our existence seems to be based on a combination of the two. When we first started in 1985, circus was used as a means of getting children and young people together from different communities, learning circus and taking part in stilt parades and festival performances. In those days the tutors volunteered their services, but the fees that they made from their own performances were quickly converted into pints behind the bar of Lavery's Gin Emporium.

More than ten years and thousands of workshops later much of the original motivation remains the same - bringing people together, using circus as a way of encouraging personal development (increased self-esteem, team-building and co-ordination) but the organisation has grown considerably. Today, Belfast Community Circus School has a full time development worker, a part time project worker, administrative back up and a pool of sessional tutors. In fact, Belfast has three community circus organisations funded by City Council, the Arts Council and Social Services - which is recognition of the power and strength of circus in Northern Ireland. More than anywhere else in the UK, Community Circus is valued as a tool for changing people's lives. At the moment we run a weekly children's workshop attended by more than forty 'Cirkid's' each week. These children work on shows and parades as well as developing their skills from week to week. Last christmas we staged a circus panto starring 35 children, playing to a full house in a professional theatre, and this year we are hoping to make it bigger and better. We also run an adult class once a week, which last year performed a specially written piece of circus theatre as part of the Belfast Festival. Many of these members are now on an exchange visit with a theatre and circus academy in Copenhagen. On top of that we run a number of outreach projects

throughout Northern Ireland working with disadvantaged communities, trying to bring members of different cultural traditions together under the circus banner. Of course, we also set up gigs for circus performers living over here.

Coming up, we have two residential circus camps in July and August - one for children, one for adults. We are importing specialist tutors for ten days at a time to pass on their skills and to help stage a group show at the end of the camps. This will be the fifth camp we have organised. In the past we've had *Original Mixture*, *Ra Ra Zoo*, *Skinning The Cat* and the like over here to impart their wisdom and consume our beverages. Being on an island, we are a little cut off from the bigger circus scene in Britain and Europe, but we like to import small sections of it over here from time to time - just to give us that little extra boost. Recently, we have had John Lee, Jackie Sysum, Carlos Benitez, Ken Farquhar and Haggis McLeod over to run a successful series of masterclasses.

You may be wondering why, if things are going so well over here, do we need to tell you about it? For a start, it's just to say that Circus is alive and well and happening in Northern Ireland. Second, it's to let you know what we are up to and to ask you to let us know that you are out there too. We are always on the lookout for people to come over and run and whether you live in Britain or further afield, we would be interested in hearing from you. We are hoping that come the Autumn there will be at least one more full-time job going here, working on outreach workshops, so you might want to let us know that you are out there just waiting for something to come along. There are also possibilities for circus workshops further afield - we are looking into expanding on a project which went to Sarajevo this year, and investigating the chance of starting something up in Mozambique! You might also want to get in touch because you are thinking of coming over for a visit, or a tour and would like to have a chat about the opportunities over here.

So, next time you hear about "The Troubles", you might spare a thought for the Belfast Community Circus School and remember that it's not all like that. There are plenty of budding circus stars over here who would testify to that. And if that wasn't enough then there's always Lavery's to fall back on. Or stagger out from. Just write to Will Chamberlain, Belfast Community Circus School, 2-4 University Road, Belfast BT7 1NH. Or telephone 01232 236007.

...AND

...and we also heard from Circus 1to3, the *problem? no-problem kids'* project in Belfast. Glad to hear they're still busy and sending ambassadors & ideas round the world - some of you will have met them at Nottingham. Others can contact them on (01232) 301123

INTERNATIONAL PRESS

A jolly nice chap by the name of Germán de Souza sent us a magazine from Argentina that proves that street nonsense of all sorts

is not just alive and well, but running interestingly crazy too... They had a convention in Buenos Aires in December last year and it looks like there's more to come - they're very interested in what happens in Europe too. If you can handle the language, it would be a useful contact both ways: the mag's called *newton las pelotas* (*un atendado a la ley de gravedad*)! and lives at Boyacá 1198 "C", (1416) Capital Federal, República Argentina. Tel. + (541) 581 4477, fax 772 6916.

FACE - THE FACTS

Face-painters? There's hundreds of them! Every festival, kids' event, state opening of parliament [*sorry? d*], school fête, whathaveyou, they've all got one, and we're sure more than a few *Catch* readers have dabbled a time or two to supplement the income or keep the kiddies quiet. Event bookers and commercial kid-crayoning creatives alike might be pleased to hear that there is now a professional organisation, The Face Painting Association (FACE), with a code of practice, entrance test of competency & certificate, discount on gear including public liability insurance, magazine, training courses and all the constitutional framework of a proper democratic organisation. There are representatives all over the country, too many to list, but if you're interested in joining (£60 pa. inc. insurance) or in hiring an accredited face-painter, the first step is to write/call FACE c/o 62 Elm Grove, London SE15 5DE, tel./fax 0171 639 8286.

LITTLE PERFORATIONS

Now you can become a stamp-collector and still have a life... Pictured here is a set from Australia celebrating 150 years of their circus tradition, which began with one Robert

A v i d Radford presenting a show in Launceston, Dec. 27 1847. The images include two performers (acrobatic equestrienne

May Wirth & aboriginal wirewalker Con Colleano) who ran away to Ringling Bros. & Barnum & Bailey & fame in the States, and (more in our line) a tumbling routine from the rather wonderful *Circus Oz*. Aren't they good? Design by Cathleen Bryant, thanks to Reg Bolton for sending them.



COMMON EUROPEAN CURRENCY

Another mailing from the crucial French circus/street performance organisation *Hors les Murs* reminds me how much anyone with a serious interest in matters European should try and get a look at their magazines (*Arts de la Rue* and *Arts de la Piste* for street & circus respectively) or guides to Euro-companies and festivals. They also do a neat line in books about the state of the art and awe-inspiring national institutions (no that's not a contradiction in terms) like *Royal de Luxe* or Aurillac festival. They're at 74 Av. Pablo Picasso, 92000 Nanterre, France, tel. (+33) 1 46 69 96 96, fax ...96 98.

Our Events listings have grown somewhat as a result (and we've only included the major ones at that!) - also if you're anywhere near Morlaix (Brittany) on a Wednesday, Brest (also Brittany) or Perpignan (Med coast just north of Pyrenees) on a Thursday, in July or August, keep your eyes peeled 'cos they're running major large-scale spectacles every week.

And here's a couple of events alert & able British companies might be able to get in on if you still haven't decided what to do with your (late) summer.

Leuven/Louvain (Belgium, near Brussels) - Sep.21

Shows or animation on the theme of the Venice Carnival, for the annual *Jour de la Fête du Sport* (crowds of 15,000). Get in touch with Roland Vermeylen, Universitaire Ziekenhuizen Leuven, Organisatie-ontwikkeling, UZ Gasthuisberg, Herestraat 49, B-3000 Leuven, Belgium, tel. (+32) (16) 34 41 98, fax ...55 00

Busker Bus - Wroclaw, Poland Sep.11-13 Accommodation, food & contributions towards travelling costs offered for individual artists and groups of up to three. Send full documentation by Jul.31 to: Busker Bus c/o Agencja Artystyczna RP Magic Band, Romual Poplonyk, Pl. Be 5/7, 50-265 Wroclaw, Poland, tel./fax (+48) (71) 21 12 48.

OPPORTUNITY KNOCKS

If you're **very quick** off the mark (on your marks, get set...) and live in the Anglia TV region you might get onto late-night TV. They're recording a series of Street Cabaret-style shows called *Streetwise* [uh... d] in September (so it's a condition that you should be available then) featuring performers who are genuine street regulars, and (it says here) "original, daring, bizarre, dangerous ...and used to the attention of hecklers". Sounds either fun or a quick way to cheap TV - but if I counted I'd be onto them like a shot... They need as full a documentation as you can provide: vids would be great but photos, demo tapes, stuff from the papers, biogs, etc. are all useful - got to persuade them to give you a shot, basically. Their address is: Streetwise, Imago Productions, Anglia House, NORWICH NR1 3JG. The deadline is imminent so **do it now!** OK?

CATCH THIS EVENTS

CATCH THIS

Jul.20-27 **International Puppetbusker Festival**, Gent, Belgium. Tel: (+32) (92) 23 12 15 Fax...25 45 45.

Jul.22-27 **Galway Arts Festival** Ireland. Tel: (+353) (91) 58 3800 Fax...7169.

Jul.25-27 **The Great Outdoors** London

Jul.27-Aug 3 **10th Stockton Riverside Festival**. Still the UK's #1 international street performance event including bigtime nonsense from *Gog I Magog*, *DaDaDang*, *Plasticiens Volants*, *Collectif Organum*, *Teatr Snow*, *Anlima*, *Natural Theatre*, *Malabar*, *Obsessionels*, *Acrobat*, *Oposito*, *Camaleo* and more, all of whom you should make the effort for, plus high-level 'street cabaret' from *Free Art* (agency with many of the best UK & Euro acts, Aug.1-3), Carnivals & a real don't-miss river carnival/performance which should show a few municipal events up on the imagination front. And there's serious quality music & carnival on top a'that. **Teeside Retail Park & Middlesbrough's** Cleveland Centre score some too; if you had to pick one day go for the last Sunday. You can find out more on 01642 611625 and you really should, you know.

Jul./Aug. ? **Eurocycle**, Geneva, Switzerland.

Aug.1-3 **4th British Unicycle Convention** Brockworth, Gloucester. See *Catch This* Uni page or ring Ali (01452) 617825, Geoff (01242) 519832, E-mail galuck@msn.com

Aug.1-2 **Juggler Festival** Feldkirch, Austria.

Aug.1-3 **Festival International de la Marionette** Mirepoix, France. Tel. (+33) (0)5 61 68 14 80.

Aug.1-4 **Andorra Festival**, Andorra.

Aug.1-4 **Europe et Theatre de Rue** Bagneres de Bigorre, France. Tel. (+33) (0)5 62 95 49 18. Fax...28 65.

Aug.2-6 **50th Anniversary IJA Festival**, Pittsburgh, Pennsylvania. These people know how to run a convention, but this one should be something special again... Camping (pretty!), rooms, shows and lux facilities. Info from Richard Dingman on +800/367-0160 or +413/367-2401, fax +413/367-0259. E-Mail ijugglers@aol.com.

Aug.2-3 **Medieval Rye Jugglers Fayre** Rye, East Sussex. Procession, medieval market, battlers in the street, jugglers take over the streets of Rye, and more to be confirmed. Acres of camping with a view. Limited numbers. Ffi. 01424 813144 or 01797 223404.

Aug.2-5 **Livorno Festival**, Italy

Aug.7-17 **Halifax International Busker Festival** Halifax (Canada) Tel: (1) (902) 429 2105. Fax...7554.

Aug. 8-17 **Theatrefestival Boulevards** Hertogenbosch, Germany Tel.(+31) (73) 612 45 05. Fax...44.

Aug.9-10 **Streets of the South West** Plymouth

Aug. 9-10 **Crawley Convention V.** Featuring Feeding The Fish, Bernie Bennett, Ultravision, Haggis, Micheal Pearse, Patchwork Circus. W/end £12.50/10.00 (u-16s) Sat Show £6.50/5.00. Info. Nigel 01822 852997

Aug.10 **The 1st Wessex Open Eisteddfod** West Battery Gardens, Southsea, Portsmouth.

Aug.11-14 **Birmingham International Festival of Street Entertainment**. £4000 of prizes including £1500 tops, travel allowance, grub and discount accommodation available, closing date has passed but you could try 'em on 0121 235 4515. Should be a treat to see, anyways!

Aug.12-16 **Les Fondus du Macadam** Thonon Les Bains, France. Tel.(+33) (0)4 50 71 65 97. Fax...26 44 55.

Aug.13-16 **Stockholm Water Festival** Stockholm, Sweden. Tel.(+46) 8 459 55 00. Fax...95

Aug.14-24 **Festival International de Teatro da Cidade de Rio de Janeiro**, Brazil. Info on tel/fax (+33) (0)1 48 45 15 12

Aug.14-16 **Musicalarue** Luxey, France. Tel. (+33) (0)5 56 80 86 01

Aug.14-17 **Im.Puls** Dornbirn (Austria) Tel:(+43) (557) 22 09 31. Fax...23 24 76.

Aug.15-18 **First Bogotà Street Theatre Meeting**, Colombia. Organised by one of the pioneering Colombian street theatre groups, Teatro Taller de Colombia. No money for acts/travel but accommodation, food & transport free and they can help with other gigs in Colombia. Fundation Teatro Taller de Colombia, Calle 10 No 0-19 Este., Barrio 'La Candelaria', 15713 Bogotà, Colombia. Tel.+57 1 28 35189, fax ...28 21069. Aug.15-16 **Streetanimation** Luxembourg Tel.(+352) 22 02 05. Fax...47 48 18.

Aug.15-17 **Comedy Arts Festival** Moers, Germany. Stage & Street, comedy & innovative juggling, etc. Info Werner Schrick, Baerler Str.40, D-47441 Moers, Germany, tel.+49 2841 23619, fax ...16082

Aug.17-22 **Au Bonheur des Mômes**. Le Grand Bornand, France. Festival of performance for Kids, lots of modern circus etc. Tel: (+33) (0)4 50 02 78 00 Fax: ...05.

Aug.20-23 **Aurillac '97** Contact at Centre Pierre Mendès France, 37 Rue des Carmes, 15000 Aurillac, tel. +04 71 45 47 47, fax +04 71 48 52 25. Enormous and near-essential international rendezvous.

Aug.21-23 **Fest'arts**. Libourne, France. Tel:(+33) (0)5 57 55 33 43. Fax ...76

Aug.22-31 **Limburg Festival** Sevenum, Netherlands. Another major Euro street-stuff rendezvous. Tel: (+31) (77) 467 2333. Fax ...2801.

Aug.23-24 **Fête des Artistes de Chassepierre**, Belgium. Tel.(+32) 31 45 68 Fax...57 61

Aug.25-30 **Ferrara Buskers' Festival**, Italy. Tel.(+39) (337) 59 10 62 Fax...(532) 77 11 88. A particular favourite of the editor's.

Sep.1-6 **20th European Juggling Convention** Torino, Italy. (aka. Turin by the higgerant Brits) Ffi. Just For Joy, Corso Marconi 26, 10125 Torino, Italy. Tel. +39 11 668 8008, Fax +39 11 650 8756, Email: juggling_eja_italia@gis.it or try Dave Meah, UK EJA man 0131 554 4366. It's at Parco delle Vallere, Corso Trieste, Moncalieri, edge of Torino, though parade & busking spaces are in the city itself (and should be something of a surprise to the car-fixated locals). Bus 45 from Porta Nuova railway station, Piazza Marconi, is the crucial info for the publically-transported; Tangenziale Sud (Savona) exit Torino Centro, C.so Unità d'Italia for the automotive. The food will be a best-ever

and the partying should run it close! Mon.1 free show in Moncalieri, Tue.2 Parade, show, party in city, Thu.4 Public Show, Sat.6 games, fees £40, £31(5-14 yrs), £10 (day ticket). There's more on the insert in this ish.

Sep.1-12 **Covent Garden Street Theatre Festival** Including National Convention of Street Entertainers (aka. *Buskopia*), 10 pitches and 120 shows a day (Sep.6/7), street conference, Boskars awards, etc.; plus star-studded aerial theatre in the South Hall (Sep.1-5 & 8-12, 12-6pm...) with Higher than the Sun, Skinning the Cat, StageFright, etc., bigtime walkabout (through the market, same dates & times) with Desperate Men & Women, Stiltoneers, more... Performers get onto Frankie & co at Hat Trick, 0171 704 6423 or hattrick.ents@ndirect.co.uk ...sounds pretty essential!

Sep.1-7 **Girovagando** Sassari, Italy. International street arts Tel.(+39) (59) 847 033. Fax...014.

Sep.5-6 **Coup de Chauffe** Cognac, France. Tel: (+33) (0)5 45 82 17 24. Fax ...36 12 84.

Sep.5-28 **International Open Air Festival** Kyonggi Kwachon, Korea. Tel. (+82-2) 766 4868 Fax...744 8055.

Sep.10-14 **Buskers Bus** Wroclaw, Poland. Tel/fax.(+71) 21 12 48. See *Catch This News*.

Sep.10-14 **Fira de Teatre al Carrer de Tàrraga** Tàrraga, Lleda, Catalonia, Spain. Utterly the best fun you can have in Spain all year, this time featuring don't-miss new shows by the legendary *La Fura dels Baus*, the brilliant *Sèmola Teatre*, and the immense *Sarruga*, the 25th anniversary of their founder-company *Els Comediants*...and about 100 other companies! Professional ideas/info exchange, and as important as Chalon or Aurillac for bookers or anyone seriously wanting to know what moves in European street performance. Or just for watching - you're absolutely guaranteed to see a chunk of the world's best and at least something you've never seen before. Fira de Teatre al Carrer de Tàrraga, Piques, 1-E-25300 Tàrraga, Catalonia, Spain, +34 (9) 73 31 08 54 fax ..50 15 28 E-Mail pro@firatarrega.com, <http://www.firatarrega.com>.

Sep.12-14 **(4th) Jonglissimo** Saint-Brice-Courcelles, France. Major French juggling convention. Tel./fax(+33) (0)3 26 86 05 72

Sep.12-14 **9th Hurricane Hugo Flying Objects Juggling Festival** Davidson, North Carolina, USA. Bill Giduz, +704 892 1296, EMail bgiduz@mail.idt.net

Sep.13-14 **International Street Theatre Assembly**, Bergolo, Italy. Tel.(+39) 173 87 016. Fax...069.

Sep.13-21 **9th Bristol Juggling and Circus Skills Convention** Woodhouse Park, Bristol. Best in the West. Nine days camping in parkland, large juggling marquees, workshops, games, stalls, skill sharing, new tricks, self catering or cafe. Plus, The Greatest Show On Turf. All star cast (you) and much more. Show night Friday 19th Sep. 7pm. Book now: 9 days camping, all inclusive (except

EVENTS

CATCH THIS GIGS

(food) Adults £60, Children (8-15 yrs) £30, Day Tickets £7. Please send £10 deposits to John Carter, 14 Harters Hill Lane, Coxley, Wells, Somerset, BA5 1RE. Tel: 01749 677404. No animals allowed. We like this one a lot.

Sep.15-19 **South African Juggling Festival** Maluti Mountains near Lesotho. See *Catch This News*.

Sep.16-24 **International Air Theatre Festival** Seoul, Korea

Sep.19-29 **Festival Mondial des Theatres de Marionnettes** Charleville Mezieres, France. Tel.(+33) (0)3 24 59 94 94. Fax...56 05 10.

Sep.21 **Festival of Street Artists** Hazebrouck, France. Tel.(+33)(0)3 28 49 51 30. fax...55 45.

Sep.27 **Totnes Juggling and Circus Skills Convention** - watch out for details! F.f.i. Rupert 01803 868053

Oct.10-13 **Lodi Juggling Festival** California, USA. +415 333 7576, EMail conway@bdt.com

Oct.19 **3rd Cambridge Juggling Convention**. Big names in previous years, who this time? Workshops, silliness. NOTE DATE CHANGE. Tickets £9.00 Cambridge Drama Centre, Covent Garden, CB1 2HR (01223) 322748. F.f.i. 01223 410125.

Oct.25 **1st Bedfordshire Clanger Convention**. Ffi. 01234 328322, Fax 01234 708546, E-Mail: Clanger@Cranfield.ac.uk.

Nov.7-9 **3rd 2nd Annual Quad Cities Jugglefest** Moline Illinois & Davenport, Iowa, USA. Dusty Galbraith +309 755 8072 EMail dusty712@aol.com

Jan.21-26 **21st Cirque de Demain** Cirque d'Hiver Boulogne, Paris. Europe's top talent-spotting occasion. Tel.(+33) (0)1 44 61 06 00, fax...01

Feb.19-22 (tbc.) **NZ Juggling Festival**. More from PO Box 2238 Wellington NZ or hjarvie@central.co.nz

Feb.20-Mar.15 **1998 Adelaide Fringe Festival**. Biannual appearance of the world's second-biggest Fringe Festival (over 800,000 punters last year) loads of street & outdoor opportunities, big parade, even bigger party. A classic, by all accounts. Get in touch now if you wanna show: PO Box 3242, Rundle Mall, Adelaide SA 5000, Australia. tel.+(61 8) 8231 7760, fax...5080, E-Mail fringe@camtech.net.au.

Aug.1998 **21st European Juggling Convention** Edinburgh. Details tbc.

To have the web before your eyes rather than between your toes, get your info onto the JIS (Juggling Information Service) as well as *The Catch*: all you have to do is EMail Rupert.Voelcker@bt-sys.bt.co.uk or fax on 01473 644649 or phone 01394 278556. Net effort: negligible.

F-YOO! That's over with! We think we've got ourselves the biggest festival list in Europe (pity it's late) but it's still not exhaustive (just exhausting) - we've collated various sources and selected those we know to be either (a) British Events [!]
(b) Major Euro Juggler/Circus Meetings
(c) Festivals over clear periods of time which include a large amount of street performance. Any more you know about, send us the gen - we can always make sure they're in next year.

CIRQUE BAROQUE

In 'Candides'

See rave reverie on pages 14/15. See them if you possibly can.

Aug.6-31 Edinburgh Fringe, Leith Links. Tel.0131 477 7200

Sep.5-20 London, Stratford, 3 Mills Island. Tel.0181 215 0300

Sep.25-Oct.5 Manchester

NO FIT STATE CIRCUS

In 'Treasure Island'

Another audience-friendly NFS show, bearing clear similarities with past shows of theirs and classic pantomime - jolly good all-round non-brain-dead family entertainment, in other words. Aka. "GoldFinger/Fever "CarryOn Jack/Alf" or "The English/Mental Patients" or "The Unusual Suspects" or "The 49 Stakes"

Jul.17-20 Cannon Hill Park, Birmingham????

Jul.24-28 Cardiff Summer Festival, Roath Park Recreation Ground.

EEZY TRAPEEZY

aka. Bell & Bullock

Mostly in 'Captain Bullock', a solo clown show featuring a dashing stupid pirate, heroic circus skills, water and lots of audience participation.

Aug.2 Glasgow Comet Festival, Coronation Park.

Aug.6 Pontypridd Playscheme, Rhondda, Show and W/Ss.

Aug.8 Tynedale P.T tbc.

Aug.9 Ilford Fun Day, London tbc.

Aug.10 Enfield Fun Day, London tbc.

Aug.11 Tynedale P.T tbc.

Aug.15 Forum 28, Barrow-in-Furness.

Aug.18-20 Arts Centre, Darlington, W/Ss

Aug.27 Ouston Community Centre, Tyne and Wear, W/Ss.

HEIR OF INSANITY

Way up there among the big names at the top of the Brit aerial tree. Triffic stuff, well worth seeing.

Jul.28&31 Beach Bus Bonanza, Sheerness.

Aug.2 Herne Bay Show, Kent, outdoor rig.

Aug.5 Sidmouth Folk Festival, outdoor rig.

Aug.9-10 Streets of the South West, tbc.

Aug.12 Beach Bus Bonanza, Broadstairs.

Aug.15 Beach Bus Bonanza, Folkestone.

Aug.17 Stewart Park, Middlesbrough, outdoor rig.

Aug.21 Swindon Street Festival.

Aug.24-25 Chelmsford Spectacular, outdoor rig.

Aug.31 Darlington Street Festival, tbc.

SWAMP CIRCUS

Sheffield troupers in their own style with lots of dance, live music & their own luvverly big tent, & a variety of shows & configurations.

Jul.26-27 Gateshead '97, Fizziks and walkabout.

Jul.28-Aug.9 Gloucester City Centre, Big Top, Grand Bleu and workshops.

Aug.4-5 Cookson Co. Festival, Gateshead, Street shows.

Aug.15-16 Derby, Markeaton Park, Big Top, Grand Bleu and workshops.

Aug.23-25. Town and County Festival, National Agriculture Centre, Stoneleigh Park, Big Top, cabaret shows and workshops.

Aug.25 Haigh Country Park, Wigan, Skydance.

Aug.31 Piece Hall, Halifax, Skydance.

REJECTS' REVENGE

In 'Dusty Fruit'

Haven't seen this but the last show was a laugh-till-it-hurts job. Physical comedy specialists.

Aug.9-30 Pleasance 2, Edinburgh Fringe Festival.

Oct.1-2 MAC, Birmingham.

Oct.3-4 Arts Services, Lincolnshire.

Oct.7 Courtyard Theatre, Ashton-under-Lyme.

Oct.8 Nuffield Theatre, Lancaster.

Oct.9 Rose Theatre, Ormskirk.

Oct.10 Northallerton School.

Oct.11 Goole Arts Theatre.

Oct.14 Civic Theatre, Doncaster.

Oct.15 Derek Newton Theatre, Warrington.

Oct.16 The Met, Bury.

Oct.17 Kingsway School, Stockport.

Oct.18 Madcap Theatre, Milton Keynes.

Oct.20-24 Nottinghamshire County Council.

Oct.27-29 Festival Of Visual Theatre, BAC, London.

Oct.31 Hull Truck Theatre.

and then on to: Westminster, Frome, Chipping Norton, Aylesbury, North Cornwall, Paignton, Lancashire Rural Tour, Bradford, Wakefield, Fareham, New Milton, Harrow, Southampton.

LEGS ON THE WALL

In 'All of Me'

Physical theatre with hefty aerial/acrobatic input, Australian with British director Nigel Jamieson - it's billed as "a gut-wrenching exploration of family relationships".

Jul.23-27 Galway Arts Festival, Black Box Theatre.

Jul.31-Aug.2 Cambridge Arts Theatre

Aug.3 South Bank Centre (outdoor show 'Clearance').

More on 0181 348 0203.

catch this - gigs
catch this - gigs

CATCH THIS GIGS

CIRCUS MONTI

Mr Mouth & Handsticks Donald Grant sent us the itinerary of his summer job - but it's all places in Switzerland we haven't heard of so it wouldn't be helping you much... If you're out there and see the name, tho'... Spangly waistcoats, horses & kiddie-zoo animals - but Donald keeps his mouth shut!

For details on the elusive trails of trad. circuses, including *Zippo's* and the marvy *Moscow State*, you no longer have to scour the countryside for torn-down posters, you can ring the *Kingpole* (Trad. Circus mag) information line on 0891 343341. It's a premium charge line (like the *Catch* number should be), but doesn't waffle overmuch.

festivals & one-offs

EDINBURGH FRINGE

Peepolykus in *I am a Coffee*

Lunatic laugh-riot

Aug. 7-30 Pleasance 0131 556 6550

Teatr Snow (Theatre of Dreams) in *The Garden*

Epic Polish outdoor theatre with immense visual imagination

Aug. 8-21 The Quad, University Old College 0131 220 5606

Kamikaze Freak Show

'The Prince of Pain' from *Circus of Horrors* with worrying friends.

Aug. 8-30 Gilded Balloon 0131 226 2151

Bolshoi Circus

Classic balletically-choreographed Russian supremacists

Aug. 8-31 The Meadows Big Top 0131 667 3626

Acrobat

Lunatic Aussie trash aesthetic acrobats. Likely to be among the big hits of the festival.

Aug. 8-14, 21-25 Assembly Rooms 0131 226 2428

Olé

Paul Morocco's superb comedy inventions - and superb juggling.

Aug. 8-30 Assembly Rooms 0131 226 2428

The New Jim Rose Circus

Meet the... Not-dissimilar to the old one. With Mexican Transvestite wrestling.

Aug. 9-30 Palladium 0131 557 2100

The Right Size in *Do you come here often?*

Clown Theatre

Aug. 9-30 Assembly Rooms 0131 226 2428

The Barely Ensemble in *Kaleidoscope*

Physical/clown/mask/puppet from LeCoq/

Gaulier international cast.

Aug. 11-30 Demarco European Art Foundation 0131 558 7330

Cirque Diesel in *Crash Positions*

DubPunkRockCircus maniacs, Capt. Bob's meets Turbo Unit.

Aug. 12-23 Wango's Big Top, The Meadows *Yllana* in *Glub Glub*

Spanish comic mime - contemporary clown classics

Aug. 15-30 Gilded Balloon, 0131 226 2151

Gandini Juggling Project in *Septet*

Juggling/Dance hybrid, rivetting watching, high-level skills

Aug. 18-29 Continental Shifts at St. Bride's 0131 356 1405

Forkbeard Fantasy in *The Fall of the House of Usherettes*

Unique mechanical marvel magic lantern theatre

Aug. 20-29 George Square Theatre, 0131 650 2001

Diramba!

Nicaraguan Street Carnival & preparatory workshops (Aug. 11-22)

Aug. 24 Theatre Workshop 0131 226 5425

The Chilpotas

Ace kids' show

Aug. 27-30 Famous Grouse House 0131 220 5606

STREET LIFE

South Bank, London

Performance sponsored by locally-based businesses in celebration of opening "London's newest boulevard". Be that as it may be, they're bringing two major must-sees to Upper Ground & Belvedere Road; Jul. 17 *Strange Fruit* in 'The Field', 1pm & 5pm. Aussie surrealists up the pole(s), looks like nothing else on earth.

Jul. 18 *Urban Sax*, 1pm. Not so much a music group, more the saxophone equivalent of Jacob's Jericho Trumpets. Insane & utterly compelling.

Jul. 20 *Mind The Gap* 3-8pm. Performance, dance, music, etc. spread throughout the area.

Neighbourhood Watch in *Stills International*

Jul. 20 Greenwich, London

Transe Express

The Living mobile on the bloody great crane.

Aug. 16 Hereford Festival

Musafir

Rajasthani circus/Quawwali group appear

as part of the 'Indian Summer' event.

Aug. 17 Bernie Spain Gardens, South Bank, London.

A Fine Line

Wire-walkers extraordinaires Didier Pasquette & Jade Kindar-Martin will be walking across the Thames, 1/4 mile, 100 feet up. Easy to view from Blackfriars or Waterloo Bridges, South Bank Walkway or Victoria Embankment.

Sep. 14 London River Thames, 7pm.

Residencies

INTERNATIONAL CARNIVAL CIRCUS

New show set up by Martin 'Zippo' Burton & Laci Endresz, featuring 'King of the Double Entendre' Justin Appleyard as ringmaster, Hungarian acts Tamasy Laszlo (aerial, strap) & Beastie Self-Sacrifice (!) (acrobatic break-dancing!), a Khazakhstani strongman, Russian Clowns Iouri & Adam, plus a Liberty Mules (!) routine and performing poodles to prove we're not talking 'New' here.

Jul. 11-Nov. 2 Blackpool Pleasure Beach.

CIRQUE DU SOLEIL

in *'Alegria'*

They're back (or they will be...). A more recent production, which started touring in 1994 (CDS in common with other biggies run at least 3 companies) - with a nostalgic *Circus of Dreams* feel, stunning aerial choreography and all the sheer style and skill that you associate with the brand name. This is a very different show to 'Saltimbanco' and might suit the current state of the company still better. Unmissable, I'd say - put me down for a seat now.

Jan. 7-25 Royal Albert Hall, London.

Tickets (£23.50-£45!) on 0171 589 8212.

CIRCUS ETHIOPIA

Unless you get to Germany or WoMaD Reading, these will be next year's circus sensation. Look forward to it.

CIRQUE PLUME

in *L'Harmonie est-elle Municipale?*

The other French leaders - someone bring them back to this country, please.

Oct. 5-19 Dublin International Festival of Theatre (+353) 1 677 8439.

CATCH THIS COURSES

ZIPPO'S ACADEMY OF CIRCUS ARTS

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

Sponsored by *The Catch!*

Unique travelling Circus School, places limited, intensive 6-month apprenticeship in *everything*, with real-life performance experience built-in. Substantial bursaries available. Give 'em a go.

CIRCOMEDIA

Academy of Circus Arts & Physical Theatre, Bristol. Unit 14, The Old School House, Kingswood Foundation, Britannia Road, Kingswood, Bristol BS15 2DB. Enquiries for classes on 0117 947 7042 or write 43 Kingsway Avenue Kingswood Bristol BS15 2AN.

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 1997

foundation/introductory courses

One Year Foundation:

Acro, Aerial, Equilibristics & manipulation; Body Work - movement organisation, body conditioning, contemporary dance & mime techniques; Performance training - play, impro, mask, audience contact, clown, buffoon, mask, storytelling, devising, choreographing, etc. Plus study (history, anatomy, marketing & career development). All ends up with grand final show (rather good this year) and a chance to join the *Circomedia* touring company. Entry by audition - get details now! Sep.29 1997 - Jun.26 1998, £3250

Three Month Introductory Course

Introduction to the basics of the 1-year course Sep.29-Dec.19 £1275

Three Month Intensive in Physical Theatre

with Bim Mason & Helen Crocker + guest tutors.

Including: contact impro, Body awareness & conditioning, New Dance, mask, Mime & gesture, use of objects, physical comedy.

Started Jan '97. Try 'em for next year. This year cost £1350.

short courses

Summer School

Mid-Aug. to Mid-Sep. Dates & fee tbc.

weekly classes

Juggling with Gentleman Juggler Rod Laver, with added opportunities for a crack at Uni, RolaBola, Stilts. Equipment available. Every Wednesday 7-9 £2.50. Ring Rod on 0117 977 3028.

Acro-balance with Jörg Helms: Tuesdays 7-8.30. Pyramids, groups, doubles. Ring Jörg on 0117 985 5087.

Circus Maniacs

Kids Club

Age 10+, beginner or developing. Call Jackie, 0117 947 7042 or Marc, 0117 951 7306 Hand-balancing, Web & straps, Stilts, Uni, Static Trapeze, and of course juggling. Mostly Saturdays & Sundays. Available in all sorts of combinations at every level (and price) from basic skills & skills-sharing to specialist programmes in individual skills or everything! Call them for fees and lengthy list of other benefits.

Circus Maniacs sessions for adults!

Get in now for next term!, Mon.-Wed. evenings & Sun.

Trapeze, Web Rope & Chinese straps, tight wire, stilts, hand balancing, unicycle and juggling. The latter two are skills-shares. At the mo' you can do the lot (4 evenings and all Sunday) for £350 (concs. £300) a term. Ffi. call 0117 947 7042.

Open weekend masterclasses

Tutors include Nigel Charnock (DV8), Sian Williams

(The Kosh), Fern Smith (Volcano Theatre), Momentary Fusion, Rejects Revenge Theatre Co., Gandini Juggling Project. For dancers and performers interested in developing ways of using physical skills for performance. Previous experience or training in dance and movement, mime or circus is necessary. Ffi. & dates tel. 0117 947 7288

THE CIRCUS SPACE

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

Lovely space, fantastic equipment (new!), top tutors & visitors.

Contact them for leaflets & details & more on their constantly-developing courses. What we know is listed but there's always something new going on - get in touch or drop in...

Full-Time Professional Training Courses

2-year BTEC National Diploma in Performing Arts (Circus) A-level equivalent - accredited qualification through East Berkshire College. Course starts every September

Currently free for under-19s from UK/CE, £800 a year otherwise (recommended up to mid-20s) - NB fees are in the process of revision.

All the essentials and a lot more including acro, aerial, theatrical, manipulation, movement, equilibristics, production, performance, devising, administration... With extensive performance opportunities, world-class tutors & workshops, and rather a good product at the end, it seems. Call 0171 729 3142 for full course brochure.

Weekly Classes

Adults:

Trampoline, Tumbling (all levels) Acro-balance, Tumbling, Juggling (Tues. 6.30-8.30, Sun. 7-10 - plus Uni & Tightwire available but not taught - £3), Tightwire, Static Trapeze (any day, evenings, plus one-on-one weekday afternoons, £21), Flying Trapeze - Petit Volant or Hi-Fly (every evening) including sessions with Pauline Palacy, Swinging Trapeze, Doubles Trapeze, Cloudswing, Cradle, Web, Corde Lisse.

Kids After-School Classes:

Monday (age 7-9, £55), Tuesday (age 10-12 £55), Thursday (12+ £50). Discounts for Income Support & local neighbourhood kids.

...and...

Specialist courses, practice space most afternoons & Sundays, space & equipment for hire, unforgettable kids' parties and loads more.

You name it - they probably have a go at it sometime!

SKYLIGHT

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

Tel. 01706 50676 Tel./fax 01706 713638

Book early to secure places!

Autumn/winter programme still in preparation but is hoped to include some serious aerial work, acro, pyro and general performance skills, maybe with some *Cirque baroque* input.

open courses

Contemporary Dance with Justine Marsh. Saturdays, 9.30-10.45. Energetic modern dance technique sessions that challenge physical and creative skills. £10 module, £2.50 session.

Regular Sessions

Circus Skills 7-9 Monday

Children's Circus 5-6 Monday (6-10 yrs.)

Youth Circus 4-6 Wednesday (10-16 yrs.)

Cloudswing Skill Share Thursday afternoon - phone first

ISCAYP - Youth Circus 7-9 Thursday (14+)

Trapeze Skill Share 7-9 Thursday - phone first

Acrobatic Skill Share TBA - phone if interested

Rehearsal/training Space is available during most weeks. Ring First.

Membership Reduced rates for training rehearsal, plus regular info.

Projects

Integrated Schools Performance Project

Ongoing outreach, young people with and without special needs - 3 year project.

ISCAYP Project

Youth people 16-25 explore circus arts - five year project.

Jigsaws (Sponsored by Manchester Airport)

GREENTOP COMMUNITY CIRCUS CENTRE

Greentop Circus Centre, Saint Thomas Church, Holywell Rd., Brightside, Sheffield S9 1BE tel./fax 0114 281 8350.

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

Regular Workshops:

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

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

Contact them for (extensive!) Weekly Classes programme including Acrobalance/physical fooling, equilibristics, trampoline, aerial.

NORWICH CIRCUS CENTRE

c/o 172 Jex Road, Norwich NR5 8XH, 01603 740011, E-Mail nccff@netcom.co.uk

Recently updated membership & contacts list. If you're anywhere near the area, get in touch, sure they'd like to hear what you're interested in.

COSMOS

"The only residential fire/UV training in Britain," they're selling themselves a bit short there: *Cosmos* courses are also great fun, inspiring, and terrific social/holiday occasions too! Tuition to suit your level in balls/clubs/rings, passing, partners, swinging clubs/pole/ribbons, 1-ball contact, diabolo, human pyramids, balloon models, fire-sculpture, choreography. Every course includes fire-show, cabaret, UV playroom, smashing peaceful venues, yummy food, and the superb *Cosmos* Black Light Show. Big fun - or your tuition fee refunded!

Fees are split 65% (venue, accommodation, meals) - 35% (Cosmos, tuition, materials) - deposit of £30 secures place, refundable up to 1 month before.

Aug.22-25 Lower Shaw Farm, nr. Swindon, 3 nights, £tbc. Book with Lower Shaw Farm, Old Shaw Lane, Shaw, near Swindon, SN5 9PJ, 01793 771080.

More info from: **Jim & Anna Semlyen**, 24 Grange Street, York YO1 4BH, tel. +(0)1904 654355, fax. 450632, E-Mail ajj3@york.ac.uk, jj3@york.ac.uk, <http://www.york.ac.uk/ajj3/>

One-Offs

Bont's Adventures in Clownart

International Clowns' Summer Academy

Aug.18-29 Theatre-Church 'La Divina Commedia', Maurik, Netherlands

Hettie Jansen, Postbus 419, 6800 AK Arnhem, Holland tel.+(31) 575 563 688 fax...566 068

Kit Summers' Summer's Courses: US only

Jul.19-20 Near Washington DC

Jul.26-27 Near Detroit

Aug.1-2 In Pittsburgh

Aug.9-10 Near Chicago

Aug.16-17 Near New York City

Aug.23-24 Near Philadelphia

Workshops run from 10-6. The first night is video night - Kit has a large collection of videos of some of the top jugglers.

Tel.+(610)485-4444

E-Mail-KitSummers@Juno.com

3538 West 12th Street, Trainer, PA 19061-5301 USA.

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MARTYN HARVEY ♦ CHINEWRDE MORRIS ♦ RED LEICESTER
LEICESTER MORRIS MEN ♦ CAZ ♦ DAVE WILLIAMS

STROUD MORRIS ♦ DEREK AND PIPPA RETO

and many more names still to be announced

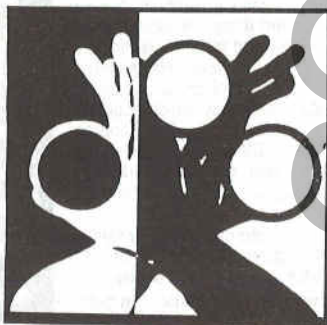
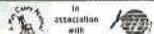
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Concessions and other tickets available. See booking form (No Credit Card Bookings).

INFORMATION LINE 01296 433669

FESTIVAL OFFICE PO BOX 296 Aylesbury Bucks HP19 3TL
Admin Tel 01296 394411 Fax 01296 392300 Email towersey@mrcasey.nildram.co.uk



3rd Cambridge Juggling Convention

Sunday 19th
October 1997

Previous years have featured Steve Rawlings, The Gentlemen Jugglers, Feeding the Fish, Stretch People, The Gandini Project, Guy Heathcote, Heir of Insanity, Rachel Henson.....who do you think will be there THIS year?

Plus all the usual (and some unusual) workshops, games and general silliness - get your ticket early as we may sell out!

Tickets £9 from Cambridge Drama Centre, Covent Garden,
Cambridge CB1 2HR (01223) 322748 (cards welcome). More
information on (01223) 410125.

*** PLEASE NOTE THE CHANGE OF DATE ****

Cambridge Community Circus acknowledges the support of Cambridge City Council
Leisure Services and Cambridge Regional College.

CHINESE STATE CIRCUS



NEW SHOW
1997

- featuring 4
Spectacular
AERIAL ACTS

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. 30 July - 3 August

ALTON . Austey Park . 5 - 7 August

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DIAL-A-SEAT: 01260 297589

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'OUTBACK' MOUNTAIN BOARDS £299

KITES (INCL. FLEXIFOIL), FRISBEES, BOOMERANGS,
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OH YEAH! WE SELL SOME JUGGLING STUFF TOO.

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opp. J. Sainsbury

tel : 0121 472 5775 (24 hours)



4th BRITISH UNICYCLE CONVENTION

Aug.1-3, Brockworth Sports Centre, Gloucester.

This year's Uni-que rendezvous includes all the facilities you'd expect (food, camping, indoor crash space, bookable B&B) all the sessions (Renege Show, MUni expedition, Artistic style Demos/Events, races, treasure hunt) and all the skills (UniHockey, UniBasketball - both on serious and ad-hoc levels, Ultimate Wheel, all the races). It even has its own designer cycle shorts!

Brockworth School & Sports Centre are on Mill Lane just off the A46, if you find the *Flying Machine* pub you're getting warm!

Cost is £18 (non-riders £6) and can be had for a cheque to *Gyromaniacs*, c/o Geoff Luck, 8 Edgeworth, Miserden Road, Cheltenham, Gloucestershire GL51 6BW. Phone him on (01242) 519832, EMail galuck@msn.com or you could try Ali Close, tel/fax (01452) 617825.

PLUNGERISMS

In the interests of space we cut this bit out of Master Plungers' magnum opus (pp. 10-13). What terrifically witty remarks do the public come out with when they see you on yer Uni? What do you reply? Is that terrifically witty too? James is compiling a list of stock remarks and responses, just for the hell of it, we suspect... If it's funny, we want to hear it too.

Remark / Response

"Where's the rest of your bike mate?" / Laugh mock-sarcastically

"Where's your handle-bars?" / "Handle-bars are for sissies"

"Are you in a circus?" / "Aren't we all?"

"How do you do that?" / "Very Carefully"

"How do you steer?" / "With your nose"

Sometimes you just get eye contact / Imitate the sound of a speeding car as you go past, eeeeeoooooooooooo

Sometimes people throw things at you / Catch it, take it home and start a collection

"I can do that," or "Gi's a go" / Stop and let them have a go, you have nothing to lose and it usually shuts them up before you manage to dismount.

Please send suggestions to:

James Plungers, 6 Linford House, Whiston Road, LONDON E2 8SD

[no, we suggested that already -d]

JOLLY HOCKEY STATS

People ask us why we don't print UniHockey results any more. That's because nobody tells us! We might not have room for exhaustive match reports, but as long as you don't mind small print, reckon we could have a go at basic tournament or league results and league-table info, as regularly updated as you/we can manage. Over to you, crew...

YOU FORGOT THE WATER-JUMP!

BJC X MUni Challenge

Prompted by 1000 paper planes covered in adverts filling the air of the Public Show, over 400 unicyclists in 29 teams entered the Sunday Morning MUni Event.

Duncan Castling and bro' Andy laid out the course and paperworked with Duncan's long-suffering wife Christine. Traders had been generous enough with prizes to ensure every competitor won something, *Pashley* donating a New MUni for first place.

Visiting 14 red kites scattered about the campus of the university was the aim; some a little easier to get to, some a little harder: Location 13 was a dummy on an island in an ornamental lake. Counted down from three, the riders shot off, catching photographer Nicole out a little when they all went in completely different directions at the same time.

For the next hour our job was to sit and wait! Hard, eh? Roger Davies set off at the same time as the competitors to check that every kite was in place and had not been disturbed. He knew the locations for them all so he had an advantage over the competitors, coming in 26 minutes later after having done the entire course. Six minutes later a surprise: Michael Art, the Belgian guy who is in the Guinness Book of Records for Lands End to John'O'Groats, came blasting around the corner and back to the start line. Unhappy at slowing down for even a second he hit the tables almost flat out... wow... Over the next thirty minutes all but three teams arrived back, most having completed the whole course. After the hour the others would start to lose marks. Eventually two teams show up... one left... sat on tenterhooks is the mum of one of the riders. One hour, twenty minutes later they come back. By now she is panic-stricken and we have sent out a search party! With them are a nice couple with a dog.

"We made it onto the island", they announce.

"In our boat": the couple, displaying a small twig as proof they actually did it! Big smile for everyone, I reckon.

Thanx to *Pashley, The Catch, Beard, Selly Oak Juggling Company, Circustuff* for donating prizes and Ian, Rob and all for hosting BJCX.

Mansell

COGS Circus Space 2-Year BTEC End of Course Show

A capacity audience was blown away by a show, accompanied by live music from Dave Murray & Matt Nelson, that combined fantastic characterisation, awesome skill and great humour with top production values (through the design and technical management of students from the *Central School of Speech & Drama*.) Directed by Bob Pearce, it had been devised round the title, with no clear main story, more an interweaving of relationships between characters.

The Generating Chamber at The Circus Space looked very different, banks of circus seating and a musicians' stand surrounding a floor cloth of red and blue swirls. In the centre, a writer was working at a large table which was to be the main prop of the evening. The table had a door in the top, so when up-ended it could double for entrances and exits.

A tumbling assault by the company ended with the two *Polka Dot Twins*, Amy Saunders & Sarah Duddy, menacingly stalking the white-froked asylum inmate Steve Faulkner offstage and returning with him tied up. He was thrown onto the table, wires clamped to his nipples, the switch pulled. The twins did an aerial strap routine with mirror-image moves, ending with neck hangs. Steve sluggishly returned to consciousness and extricated himself from his bonds: it was apparent he had electrically overloaded. A furiously spasmodic very vocal and extremely funny twitch routine developed during which he is manipulated by a crystal ball.

Solange Lima-Byrne, Melinda Oloffson & Josefin Stromblad explored the doorway and their clown characters with confusion over who had entered and who had not, followed by a relatively weak chocolate bar disappearance routine. Melinda

& Josefin returned with an athletic and elegant doubles trapeze routine including some gasp-inducing drops to ankles. To round off the first half, Luke Wilson & Ilka Licht bounced balls around and through the table making geometric shapes and wave patterns.

The second half opened with drumming and another fast and furious tumbling routine by the company - the highlight was the stunning somersaulting of Richard Dwyer & Christine Sams. The Polka Dot Twins returned to stick a knitting-needle through both their tongues at the same time, before Amy moved onto sword-swallowing in defiance of Sarah's ballet dancing. Reminiscent in some ways of *Archaos*, the piece had genuine skill and a strong love-hate relationship between the two characters. A steamy and at times violent relationship followed between Joe Hull & Emma Insley as khaki-clad lovers throwing each other around in a passionate acro-balance routine.

The pace of the show and the reaction was building, and the next routine by Luke and Ilka had the audience clapping from start to finish. They opened with 3 clubs, Luke kicking up clubs in all manner of ways, followed by him juggling 4 clubs and kicking a fifth up straight into a 5-club cascade. The solid skill and novelty of their juggling is exemplified by Ilka's trademark transition from 3 to 4 clubs with the fourth club held between her toes - it has to be seen to be believed. Add the great rapport between them and you get a most delightful two-person juggling act.

Solange's spellbinding and graceful *corde lisse* routine led into a five-girl number ending with a shocking synchronised fall and wild web spin. The show was rounded off by all the company sitting around the table swapping stories as the lights dimmed and paper flowers fell from the sky.

The BTEC students just about to enter the second year are understood to be quaking in their boots at the challenge of matching this year's show, while *East Berkshire College*, which developed the course with the Circus Space, are thrilled with the results.

A.L.Ellis

Circomedia End of Year Show

It's a show not to be missed and it gets better every year. *Circomedia's* end of year performance 'Into the Deep' is contemporary theatrical circus, set aboard a cruise ship, telling the story of a sea voyage with underwater fantasies of mermaids and sea monsters. The most impressive aspect is the sheer range of the performers' enthusiasm, using music, dance, physical theatre and a mixture of circus skills, creating visual imagery that charmed and delighted the audience.

The opening scene recreates the spirit and bustle of a busy shipping port - tourists, salesmen, and sailors balance objects, unicycle, juggle, climb and spiral between rope and trapeze. A high-energy start, and the performance continued with refreshing pace and polish. 'Carol' and 'Miles' acted as our hosts on board the cruise ship; they confidently and humorously interacted with the audience, introducing the "ship's entertainment" throughout the evening.

The originality and variety of the skills acquired over the last year is quite an achievement for both students and Circomedia. Trapeze acts made a simple twist or turn elegant and entertaining, an impressive element throughout the show. *Arialobics* (Jenny Sanderson, Sam Von Romberg and Daniel Allegretti) produced a lovely comedy routine, making good use of a two-person trapeze

rig - great bathing costumes and quick improvisation when needed. Grischia Schiran showed versatility and ability as a solo performer on trapeze and with a sophisticated hat manipulation/juggling routine - simple, stylish, starting with a forward roll into the hat, excellent use of music and creative choreography - great to see a female solo act on centre stage!

A lot of thought had gone into the presentation of the show against a backdrop of special effects and a live soundtrack. Daniel Allegretti's unconventional 3-ball routine was an impressive display of balancing, spinning and contact juggling, making good use of size and colour - an effective combination with dance, movement and dramatic music. Philip Reichardt & Thorsten Barucha revealed many original ideas in turning a broom, a few juggling balls and 9 clubs into a class juggling act, and Bernd Waldeck's excellent diabolo routine helped fill the whole show with a concoction of skill, enchantment and humour. Alex Forster's mad babbling juggling character gave a sense of strangeness. Fantasy elements using shadows, mime, masks and visual effects added different dimensions to the ever-changing sets. The 10-person



juggling routine was a brilliant display of skill; synchronized movement, stealing, run-arounds, back drops, finishing with a 10-person W feed rarely seen - let alone with a clean finish!

A hurricane caused havoc and capsized the cruise ship, the final tableau of drowning performers slowly and sadly brought the performance to an end; by this time the audience were flagging. With a cast too numerous to mention, it was an impressive, captivating performance - even if a little too long. Make it into two shows, and we could do it again next week! I'd be up for that!

The JSA

x-trax / streets ahead manchester

Promoting itself as a British answer to Chalon/Aurillac/Tàrraga, a shop-window festival for bookers and agents, *x-trax* might not have reached the dizzy heights of those mammoth celebrations of the street arts, not yet, but it was still a cracking weekend. Here's some of the reasons why...

Ashton-under-Lyme, site of one day of the peripatetic *Streets Ahead* festival, has a glorious market-hall surrounded by a large square, excellent place for street entertainment. The *Whalley Range Allstars* even took their new piece into shop-windows, arousing some considerable interest with a variation on their headless characters. Of the other acts stalking the streets and obstructing the pavements, I was most impressed by the roving (not to say ravening) glamour girls of *Swank*, strong characters interacting with passers-by in an unusual (unique in this country?) style, and by street dance imports *Les Saltindanses*, who manage to make the rarefied worlds of mime & dance into something exciting, sexy and very contemporary - real *street arts*. *Les Zanimos'* living market stall was a delight to the eyes; it's good to see that *Loco Brusca* transfers successfully into English (he's quite mad); and of course *The Rhythm Doctors* are one of the best performing bands in the country, if more *show* than *street*.

Being bussed round Manchester, fun in itself, for 'Rush Hour' was rather better in idea than execution, though *Aggressive Honey Fungus* have a neat anarcho slant on stock intervention and I'd like to see more. And I'd always wanted to know who *Miss Money Penny's Transformer* (glimpsed many times before abroad and on telly) really was. A succession of rather weak-actually environment/installation work was enlivened only by *Graham Chance & Municipal Constructors'* piece in a darkened underground carpark. Also some of the *36mc* collective multimedia show was rather fine, if a bit beyond our remit here.

Theatre Titanick's 'Troja' is one of those mega-shows in which I so delight, so it's a

shame to report some disappointment. Admittedly this was a very early performance, but it really would benefit from strong directorial revision, particularly regarding time: some passages were over-repetitive, others just dragged, and the show could easily lose 30 minutes whilst only increasing its impact. There were many masculinist images which remained unresolved and about which I remain unhappy, and I'm sure there's as much of that as artistic necessity in the nakedness/water/sand physical prowess passage - watch Barcelona's *Semola* for the opposite. The bits that succeeded best were a bit 'boys' stuff' too - the assorted machines of war were brilliantly built and had the pyro power to match. Oh yeah, and they didn't have much of a sense of humour, either. Well worth seeing, yes, but I've seen better, too.

Sunday in Castlefield, which is admittedly an excellent place for street entertainment and the heart of historic industrial Manchester, was pretty poorly attended, something to do with the weather but also something to do with the festival getting lost in such a huge city: there was much more publicity (and better attendances) for the later collaboration with BBC Music Live than for a street event that, quality-wise, is up there with the best this country has to offer. Though I'm sure money's easier to raise in the city, I'm not sure that somewhere smaller isn't better-suited to really making an impression on the street. This of course is why *Streets Ahead* itself moves every weekend, a neat solution to resource problems adopted by others elsewhere in the country.

The Curse of *Catch* strikes again on the following: acts we know and love who did what they always do to the usual impeccable effect and who thus I can't think of anything new to say about: *Bob & Bob Jobbins*, *Natural Theatre*, *Skate Naked*, *Sploot Brothers*, *Stickleback Plasticus* all hit the soggy cheese roll of honour again, and had you been shopping for acts you could have put the lot in your trolley without a problem. John Teasedale gets a proper pro mention for carrying on entertain-

ing when the rain hit and carrying on *being* entertaining, too. Mike Odd was a giggle, tho' he's not doing much new. The *Sneakers* have an angle on the streetband-with-amplifiers problem that I haven't seen so well done before (wheelybins!) and have presence as performers. On the artier front there were too many too similar bands, though *Daughters of Elvin* is something of a rarity, mediaeval feel with dance; *Elephant Talk* impress with their groove and neat set-up; *The Brasshoppers* are by far the best in the overcrowded brass/samba band field, and *The Casablanca Steps* were, well, *swell*.

Anything else I either didn't see or didn't think worth writing about (cop-out alert!) mostly 'cos I spent so long following *Cacahuète*, watching them take *Mother's Funeral* to the edge and nearly over, through a confrontation with a decidedly-unamused van-bound copper and a very large gold-chained gentleman in a very large car (not the mayor), through more sex and near-suicide, all the way to hijacking a barge (one particularly mischievous character in pursuit in borrowed canoe) for their eventual escape. Short of the magnificent *Hommes en Noir* there's not much can beat this. The other time-consuming matter was forever having to go back to see if *Desperate Men* had got their lighthouse up yet - the weather wasn't kind, as I said, tho' not apparently as bad as Brighton. Thoroughly worth the wait it was, too - several nautical miles on from *The Fountain*, their last show in this vein, *The Lighthouse* is (gasp) nearly 'family entertainment', fine comic outdoor theatre, with songs, all performed in 'Desperanto', the DM's own Euro-creole.

Overall, not everything it promised to be (and not all performing groups sounded happy in the end, either), but this was a first year, the organising team pretty sharp, the facilities for bookers, etc., first-rate (if that's your job this was certainly worth the time out), and there are as many chances of improvement as there are opportunities and needs. Got your 1998 diary yet?

Steve Henwood

Mr.E's Night of the Jugglers somewhere near Philadelphia

Quiet everyone, the show is starting! A tight spotlight focused on the hands of someone sitting on the floor, centre stage, in black clothing; a ball is introduced and manipulated to music above this person's head; still, we see only hands and the ball. The routine looks great. Later I found out that this artist was the graceful **Jon Held**.

Next up, Kevin O'Keefe performing as *Circus Minimus*; very entertaining and his music fits very well. He does 3-ball U pattern, back crosses, clawing, and a smooth 5-ball. From the local area came **Robin Berry & Jack Schultz** with bowler hats and suave 3 club routines. **Michael Rosman** had a clownish character and juggled 3 machetes on a rola-bola - a different rola-bola than we are used to - this one sits on a bowling ball! He also does an excellent, funny, 3 box routine.

Jon Held is so inventive! He took a one foot diameter ball with a light inside, which was orchestrated in various ways around his body and hands. With 3 clubs Jon did half pirouettes, floaters (no spin on the clubs); flat front (where the clubs rotate parallel with the shoulders), flat over the top, and back crosses which lead to double chops. Another local juggler, **Jeff Civillico**, does Albert throws, leg throws, chops, 3 clubs on the side of his body, and, yes, the Mess with clubs. 3 balls, including 3 juggled over his head, back-crosses into reverse hand catch, and 3 in one hand, into 4 and 5 balls; 4 clubs, 1 balanced, 3 juggled, into juggling 4, then 5.

Mike Rosman re-emerges with a blender on his hat and a debonair routine with a kick board to kick fruit into the blender, which mixes a Martini. It's a mystery: the **Mystery Juggling Company** featuring Jen Slaw, using red lighted balls in the dark, 2 balls each, then 3 balls. It looked fantastic.

To conclude the show, the best 3-ball routine I have seen in years. Jon Held's performance included many great tricks, but, more important, was structured in a way that held (Jon Held) the audience awe-struck. The juggling was technically beyond, so smooth and entertaining. I have not been impressed by a 3-ball routine in years; thanks Jon.

Kit Summers

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BALLS

THE JUGGLING BOOK- A STEP- BY-STEP GUIDE TO THE ART OF JUGGLING

by Phil Hackett and Peter Owen

Published by Lyons & Burford, 31 West 21
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ISBN: 1-55821-326-0

Price: \$12.95

Try asking anyone who's attempted to get a book published and they will say that it's easier to do 7 ball Mills' Mess or prove the Spice Girls have talent. So when Tim the postman drops a thick envelope through the door, we get really excited. New books to review are as rare as condoms for giant pandas these days, it's not that there's a shortage of good writers or subjects, but it appears that dosh and economic viability rule the day. The juggling bubble has, so it seems, finally popped- welcome to the real world!

New York can hardly be called 'the real world' and how Phil and Peter managed to get Lyons & Burford to do this book is gobsmacking. Perhaps it's because they're English (well it's one theory) and, hey, it's not that the book is bad, but it follows a long line of gosh-wouldn't-it-be-fun-to-juggle stuff. Content wise it's all there from the 3 ball cascade to five clubs, I did like the way four ball Mills' Mess was treated, building it up with simple exercises. Each item is given a skill rating which, at first, I thought was a brave thing to do. Nobody is built the same (it's hard to do under the leg if you can't touch your toes let alone see 'em!), but there is a sort of cop-out, you see 3 balls/one star is the basic cascade and 3 ball reverse shower has for stars, fine. However 5 clubs has one star 'cause it's the basic cascade! There are great illustrations, taken from the readers angle and the audience view with a section on troubleshooting and tips & hints for each trick, but it lacks the humour and sense of fun other well known teaching books have.

Just under 100 pages and A5 size, it's most recent competitors have been larger and colourful, it's for the novice or pressie buyer and maybe it is just what the American market needs, who knows? However it is good to know that people still publish and that juggling is a worthy subject.

DROPS «POF!»

The further adventures of «Pof!» in the world of Trad. Circus. The Boss gets the benefit of the sharp side of her tongue this ish (and she's such a sweetie in real life, honest) - and you should have read it before the editor took his scissors to it too. Are you sitting comfortably?

Oh bloody hell - here I go again with another article wot's written in blood and midnight oil with a good hard deadline up front on which to bang my head repeatedly. The reason for this disorganisation - oestrogen apart - is the combination (ask any computer widow) of technology and testosterone. The demise of my faithful and - it must be said - obsolete PCW, with the initial attempt at this piece stored irretrievably for all eternity on a 3' floppy, forced me to try again on a borrowed machine. This shouldn't make a huge difference, but, you see, I had to crow-bar my boyfriend off the bugger before I could get near it, and then had to wait for him to put it back together again. Oh yes! There are those of you who dream of having your own pet computer technogician to iron out the glitches we all have to bear, of having a man about the office who can actually fix the damn thing when it goes wrong, of having yer 'umble 386 upgraded to a 486 with an extra 800 meg. on the hard disc, CD ROM, fax modem, and foolaround sound... but ask yourselves this: how often is it actually in one piece? The answer, of course, is that six days out of seven, the caravan is liberally scattered with techno lego about to be re-built in ever more gusset-moistening glory, and any designs I had on getting any work out are well and truly out the window. We currently have three machines in pieces on the surfaces, and a whole square foot in which to cook. The dog is having a nervous breakdown and a soldering iron has mysteriously burned a niche for itself through

BORGS BURGERS & BADEN-POWELLERY

DROPS

two blankets, a duvet and the mattress. Nothing, it would seem, is sacred. My second attempt at producing an article seems to have been inadvertently wiped during the last round of rubik's meccano, so here I am again. Third time lucky, so to speak.

The first piece opened with lots of really good atmospheric stuff - it gets a bit bleak out here on the moor in Winter - and then went on to mention several cats I don't own, who took up residence under the wagon during the worst weather, only to be invited in by the dog. Aah, heartwarming stuff... *The Waltons* going mad on the moor and other traveller's tales, lest some of you wannabes join us unwary in the wild.

But this is the third. Where was I? Oh yes, *Circus Borg*. I was going to be discreet, for once, and not mention the show by name in this one, but oopl there it is, so, er...this issue's competition is: "Guess who pissed-off «Pof!»?"

The antics of 'Lorry Miles' having ascended the nose of Plod as far afield as Bristol, I decided to miss out on a season of jollies with the Jollies and accepted instead an offer of work with a larger show, employed for once outside the ring. I was hired initially to commit to paper the memoirs of the resident Big Cheese.

Now, showmen by their nature have egos the size of Manchester, and it goes without saying that they all like a bargain when it comes to the pound of flesh department. Writing is a sedentary, time-consuming occupation, and had to fit in around ticketing, front-of-house and office duties ...not to mention the khazi-cleaning and other myriad tasks which make our lives complete. A bit of time-management seemed a good idea, but I always got the impression that my request was somehow reaching the ears of the Impresario having metamorphosed en route into a bleating whine that my Mum had given me a note to get off litter-picking this week and anyway I

had a verruca. So, I shuffled away feeling chastened and wondering how in God's name I was going to fit everything in.

Then the organist left. I was detailed to drive the sound desk with taped music for the show, which knocked another three hours a day off. Now, I don't want to be a spoilsport, and I know that one must be prepared, Baden-Powellishly, for anything; I'll try most things, but there are some areas in which I know for a fact that I have no skill. With a hearing defect, and an uncanny inability to lip-read audio-tape I ain't exactly shit-hot sound-technician material. Not only that, I lack a full complement of manual extremities too. Monopod in arse kicking contest? Absotively! I voiced my concerns - I'm all for doing things in the spirit of "Hey! Why don't we do the show right here!", but I ain't about to gratuitously cock-up a perfectly good show if there's someone better qualified to swap a few tasks with.

As it happens, the person who could deal with the sound-desk was working in the burger'n'blah mobile. I offered to flip burgers, but bureaucracy will out and I was mocked as a coward and told to get on with it. With two hours to go and no prior knowledge I set about learning to drive a sound desk. I'd like to tell a classic tale of triumph over adversity, but I can't. I was, and still remain, a crap sound technician. I sent one of Europe's best-known aerialists up his rope - and up the pole - to "I'm the King of the Swingers" from Disney's *Jungle Book*, causing my friend to laugh so hard she nearly fell to her death, while the autistic/sic/ director leapt onto the bandstand in full clown make-up beneath his ringforeman's bowler screaming "Imbecile! You're not worth shit!" ...and the audience thought they'd stumbled upon one of those trendy alternative shows by mistake. Within days my employer wasn't prepared to speak to me via anything other than a medium, (which made being his biographer and secretary a tad difficult) and

Generic the Clown, the insufferable luvvie, had taken to throwing empty bottles at my trailer door.

I offered to leave. It seemed the only decent thing to do, and would certainly do the show a favour as then they'd have no choice but to hire a sound technician (or a burger-bar gopher). Magically, I got the burger-bar, and the girl who was so damn good at the sound desk got the sound. Bargain! Had they finally seen sense? Had they buggery! Peter Jay and some other Blackpool big-nobs were paying a visit, and the Borg didn't want a Margarita-Pracatan job doing for their eardrums.

In the end I left the show by accident. I became ill in the middle of the season and got left behind in hospital. I was there from July until October, and received there a letter from the Borgmaster, saying that I was crap at a job I hadn't been hired to do, had failed to complete a job I wasn't allowed time to do, but worst of all, had 'scarpered', and to scarper is unforgivable! (More terminology: To scarper - to make off into the night; sneak away; disappear conveniently having made ones excuses... A scarperer: one who scarpers. To be labelled so is a great slur, and retribution do I seek.) I had betrayed his trust and was not a suitable life-form for assimilation. Loyal staff do not lay about in hospital, no matter how many bits of them are falling out. Bloody charming!

It is possible, of course, that he had thought that I had somehow persuaded my friends to lie for me about the hospital stuff, and was simply lying low. Which would explain why he lied to the DSS and hospital social services about ever having heard of me, wouldn't it?

As I'm still off sick, supposedly putting my feet up for the time being, I fear a shortage of grass-roots-a-funny-thing-happened-on-the-way-to-the-tent features coming on. No need for you lot to feel safe tho' - you never know where I might turn up and start forming opinions.

drops «Pof!»

drops «Pof!»

HOW TO THROW MONEY AWAY

Spend it on street theatre, of course; without knowing what you're doing, that is. John B, Desperate Men's lighthouse flame-keeper, has a few quiet words for the Arts Council, Coventry City Council and assorted business counsellors. We reckon if we told you too the message stands more chance of getting across.

I just got back from the First National Street Arts Conference, run with the Arts Council and the Zap Club in Brighton (May this year); it was pretty positive, too. But still not a lot of people, even including Arts Council officers charged with 'looking after' Street Theatre or local authority event promoters, have much idea of the realities of running a group or performing outdoor shows. Here's some reasons why...

Funding

The conference looked at comparative levels of funding in various European states, and they're roughly equal, but what really came across was the different way in which the money is allocated and spent in some counties compared to our system.

A large amount of funding for Drama is allocated on a project basis and this obviously suits some companies - but not all. Funding abroad generally seems to be given on a longer-term basis - for two, three or four years - which enables companies to plan ahead more efficiently, and to develop a show/project over a longer period.

Desperate Men & Women applied for, and received, funding for 'The Lighthouse' this year - a project which we intend to produce and develop for at least two years, if not three. When we initially talked to ACE [Arts Council for England], we were told that "no one has ever asked for a two year project before". The whole point about keeping it in repertoire and developing it over two-three years is that it makes economic and financial sense. To sell it well, we need to get people to see it this year so we can sell it for next year - '98/'99 - especially abroad, where bookings tend to be made further ahead and where we can earn more. A project's life should be how long? As long as it's saleable... Companies want to produce marketable products which can make them more self-sufficient. That's a good idea, surely? A

sensible use of resources?

The project funding system as we understand it means we cannot apply for money next year to re-rehearse, re-write, develop and expand the same show. We have to create yet another 'new' project. In effect, the project system - that insists on new shows every time - works against us, by making it hard for us to sustain a good show, develop and sell it in the most effective way. The show needs to grow and improve rather than be shelved.

Resources

All the Conference delegates were much inspired by the French provision of seven regional 'resource centres' throughout France, specifically for the 'fabrication' of theatre and most importantly for creating outdoor performances [the *Abattoir*, the centre at *Chalon-sur-Saône*, consistently provides some of the best pieces in their annual mega-festival-d]. This is an important idea whose time has come - the sharing of resources for making, producing, rehearsing, administration and training. Many companies are struggling to find accessible and affordable storage and rehearsal space when they only need minimal financial assistance to 'keep their heads above water'.

A recognition that funding for shared resources and spaces is a more rational and efficient use of scarce money is long overdue and should be a priority. We believe the Arts Councils should encourage companies to share facilities and actively support those companies which are doing so. Of course lottery money is an obvious source of funds, but most companies find it hard to (a) find the time (b) learn the skills (c) find the money to employ administrators to do the actual work involved - it's the 'chicken and the egg' situation [for *Catch 221-d*], where until the companies have the resources, they will find it hard to make time or space in which to apply for funding to get the resources.

Desperate Men have managed to maintain a shared space with other companies and individuals in the performing

arts on a shoestring budget in Bristol for over three years, with minimum funding and support, despite approaches to South West Arts and others. We are not administrators or business developers, but creative artists; companies and collaborative organisations need administrative and fund-raising help. A minimal investment in such sharing of basic resources would be of great benefit to many small companies, and this growing art form.

What are we?

It's also about time the Arts Councils recognised Street Arts as an area deserving of its own department. Just as with circus until very recently, they've got no idea where to classify us, where to put us in their scheme of things, which means we lose out on all sorts of support and official acknowledgement. It's time they realised how much we do towards *equal opportunities* and *community* - they're always asking what we're doing to "build new audiences outside the context of established theatres" - but that's exactly what street theatre does, it's the whole point... It might be nice if they asked some of us that have been doing it for 20 years about this new art form they've just discovered...

Some promoters have that problem too. I wish they'd ask us what we thought about what would be most suitable for their site. We just got back from doing 'The Lighthouse' [see review in *Catch Out*] to three men and a dog in a shopping centre in Coventry, whereas the weekend before we did it for 700 people in Holland who were really keen... I'm tired of being a guinea-pig for experiments in the economic revival of dying shopping-centres. "Oh there's no-one spending any money, I know, we'll get some street theatre in, that'll make them hang around and spend more money in Mr. Buyrite..." At least if we'd done the pipe men we could have had some fun with people...

This might be the growing art-form of the moment. If only people knew it...

diababble

while you were out

Absence makes the heart grow fonder, so somebody says, and we certainly notice that we've been missed. In fact we delayed publication of this issue just because we like hearing your solicitous enquiries after our collective health so much. Aaaahh...

classics revisited

Of course there is a way to keep your *Catch* fix coming, as we revealed last time - the Back Issue cure. If you're not getting enough, if you've lost or worn out an issue (words get fainter every time you read them, did you know that? and humour is even more evanescent), or if you've belatedly realised what a great magazine this is and you want to buy an extra collector's set to bequeath to your grandchildren, you need the special Back Issue form that came with Issue 22. Your response to that form was so remarkable that we've decided to make back copies of Issue 22 only available with that form. And vice versa. Issues 1-21 are available from the usual address at the usual price.

still out on that one

Another thing that absence does is make certain issues and arrangement difficult. We'll be running a report on the Circus Symposium meeting next issue, it was too much to try and fit in this one. More immediately, we're sorry but we didn't get enough enquiries about group air travel to Torino for the Euro Convention to make it viable. We do like to try and arrange this sort of thing, one of the functions that seems to have fallen to us that an organisation like the British Juggling Foundation (BJF) could/should have dealt with. At least the annual convention handover still seems to manage itself perfectly well. We'd really like to do more co-ordinating functions but it's hard to find the time on top of the magazine, our day-jobs, performing, workshoping, getting out to see things, having a life... A few people have revived the suggestion that a clearing-house and contact-point for circus/street skills information would be a good idea, rather than a membership organisation or simply a string of web sites. We're looking at ways to get this done - if you think it's a good idea, write and tell us. IT COULD BE IMPORTANT! Do it!

We always like getting letters; sometimes telephone calls aren't such a good idea... especially when we're trying to finish the magazine. You wouldn't want it any slower than it already is, would you?

diabolo

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OLD JUGGLING, Diabolo, Club Swinging, Trapeze, Paper Tearing etc. books wanted. Charlie Holland, 22 Gilbert Road, London SE11 4NL. 0171 735 1568.

SWAPSIES

MOULTON SCHOOL JUGGLING CLUB recently purchased a 16" Unicycle but were unable to use it because of rules & regulations [1]. The Club would like to swap the Uni for 2nd-hand kit of a similar value (about £50). Tel. 01604 881390

FOUND

ONE ITEM of lady's underwear in my tent porch at Nottingham. For return, or if you can tell me where it came from, please contact Danny Colyer at the Tunbridge Wells Juggling Club. (!!! tell us too! go on!)

JOBS JOBS

CIRQUE DU SOLEIL needs Acrobats, athletes, character performers, singers, dancers, divers, synchronised swimmers... Auditions: Paris Sep., London Nov. Info on (+1) 514 722 5255. TELL Y!!! See News section for Anglia TV 'Streetwise' scam.

COURSES

Kit Summers will be returning to Europe the summer of 1998 with his 'Juggling with Finesse' workshop. He is looking for clubs who would like to have him come and do one; please bring it up at one of your meetings. For your help, of course, Kit will let you to come to the workshop at no charge. How about this, 10% of the income that comes in will be donated back to the club. So, we all win. After you talk with others please write to Kit to let him know when would be good.

KitSummers@juno.com, or, 3538 West 12th Street, Trainer, PA 19061-5301.

MESSAGES

TO A FEW mad buggers in Bristol: Pete & Paul, PeeWee & Emma, Kevin & Oggi, Janine, Lindsey. Lainie would like to say hello and I hope everything is doing well for you all. I've just had a little baby boy, but hope to be bumping into a few of you on the circuit this summer. Much luck, Lainie & Finn Arjuna.

FEEDING THE FISH would be very grateful if anyone who has any video footage or photos of our act at Nottingham could contact us, as we are trying to get some publicity together. Our fish pond is located at: 2a Redcross Way, London SE1 1HA. Tel. 0171 357 6132

Thanks very much.

PS. Whoever used the flash during the glowballs needn't bother. Chris, Simon and Howie.

CONTACT

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SUMMER 1997 ISSUE 23 VOL 2

CATCHPHRASES / MULTIPLEX / X CONTACT

Down the Harrow Road

A couple of years ago there was a Children's Hour TV programme about juggling. Paul Cinquevalli was mentioned as the first superstar juggler. Born in Australia 1859, he started performing in vaudeville as one of the acrobatic Cinquevalli brothers, but after an accident he found himself in hospital. It was while he was bedridden that he taught himself to juggle; it wasn't long before he topped the bill at London's Palladium. Cinquevalli was known as 'the human billiard table' because he could run billiard balls round his body and, by twisting and turning, they would end up in his pocket.

In this TV programme his name was pronounced in the Italian way. I am sure that in his days the name Cinquevalli was always said as if it was an English name: 'Sinquavally'. Several people have told me that they have never heard it said any other way.

Some time in the early 1930s I was taken to *Maskelyne's Magic Show* where we saw a juggler performing an act very similar to Cinquevalli's (so I was told). There were several tricks like the one with razors, paper loops and broom handle mentioned in the last issue. He cut paper loops with scissors and did lots of things that were easily understood by a schoolboy. I was, however, most impressed when he pulled the tablecloth off a well-laid table. I seem to remember his special green coat for running balls into the pockets. He did the trick for which Cinquevalli is best remembered; he balanced a cannon ball on a pole, knocked away the pole and caught the cannon ball on the back of his shoulders. In later years I did this trick myself - but not with a cannon ball! If you've ever attempted to lift a cannon ball you would realise the sheer impossibility of this feat. The ball would have been a much lighter shell.

I often wonder what sort of act the old-timers performed. The slick shows we expect today were not the style of that age. My father told me of the music, scenery and by-play that made up some of the acts. Cinquevalli would appear in pantomimes juggling the props of the show. In a book about music halls, I once read that he had shares in some of our British Halls.

*Norman Blackburn
Harrow, Middlesex*

Norman also keeps us well-supplied with cuttings from local and national press on subjects circus - which dovetails neatly with the Editor's inability to throw anything away that looks like it might be interesting sometime... Thanks! keep it coming!

Passing the Hat

Hi! My name is Sharon Haddock. I am seventeen years old and currently finishing my 'A' levels. I have recently been awarded a place at *Circomedia*, Academy of Circus Arts and Physical Theatre, on their one year course, starting 29/9/97. The cost of this course is £3,250, excluding living expenses. I am not eligible for any government funding, therefore my reason for writing is to ask for financial support. Contributions of any size would be greatly appreciated.

If you are able to help me, or are considering supporting me, I would be happy to speak to you further and send regular progress reports, assuring you that your donation is being used to its full advantage.

More About Myself

I am studying four 'A' levels in Chemistry, Biology, Geology and General Studies. I have decided not to go to university because I want to explore and become proficient in the circus arts, eventually enabling me to make a successful profession from my abilities.

I have been juggling for four years, attending many clubs, courses and conventions. I have also done numerous performances including:

- One year with 'The Beechmen Circus' 1994
- Norwich *Springboard* Awards 1995
- Circus Skills Tutor for 'Birmingham Children's University' 1996
- Juggling Tutor and Performer at the 'Edinburgh Circus School', Fringe 1996

- Numerous workshops, cabarets, conventions and street shows with 'The Bruised Fruits'

- Que Club Nightclub 1996/97

If you require any further information, please do not hesitate to contact me.

PS. Thanks to everyone who donated money at the Birmingham Circus Convention. I raised £130, only £3,200 left so any further contributions will be greatly appreciated.

*Sharon Haddock
59 Listowel Road, Kings Heath,
Birmingham B14 6TH*

Round of Applause

Could I possibly borrow a few centimetres of your publication to express my gratitude publicly to everyone involved with the BJC public show. As producer, I had plenty of hard work for the six months before the show, but on the day I really felt a bit useless - everyone got going and the show put itself together. The main men and women were Kevin Burke, stage manager; Barry, the stage hand who volunteered on Friday and did an admirable job; the two stage hands whose names I can't remember (sorry) and the Royal Concert Hall tech. crew - Dave Mason, Neil on sound and Pierce on lights. The acts ALL did a wonderful job, and the compères... would you like to organise a convention, deal with cut-off water and compère a show of that size? So, the official gratitude, THANK YOU ALL! Sorry to anyone I've missed.

*Stuart Carter
Loughborough*



The Dark Side

Topper from Tunbridge Wells sent us this nice pic from Nottingham Convention. He also sent us a less pleasant one of someone's bum. We thought you probably didn't want to look at it, however much whoever it was wanted you to...

Typographical Juggling Corner

Oh balls

which art in heaven, hallowed

be thy shape, thy wisdom come, thy will be

dropped on earth as it is on the pavement. Give us

this day our daily juggle and forgive us our seriousness,

as we forgive those who take us too seriously, and lead

us not into diabolizing. For thine is the wisdom

the peace and the equanimity for

ever and ever and

ever

*James Plungers (him again)
London*

Write to:

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

Nottingham Flourished

I think a 'tip of the hat' is in order for the organisers of Nottingham '97. I have been going to conventions (don't you just hate that name? Why not 'festival'?) since 1990, and every British Convention with the exception of Norwich. Nottingham has to be the best all round so far: no huge queues, good food, loads of room in the renegade tents, singing dogs that don't sing and a totally wondersome public show.

I think name-checks are needed for 'that American guy with the basketballs' and 'the one in the public show doing seven ping pong balls out of his mouth'. Who are they? *[didn't you read our convention report a few pages ago, then?-d]*

I do however have a couple of complaints. 1. Calling the public show 'Get Your Balls Out For The Public': That went down really well...not. 2. Ali from Carlisle didn't go.

I do hope Nottingham will set a new organisation standard for future BJCs.

As I'm not from this planet will you please correct all spelling miss-steaks etc. and make me sound like one of those witty *Catch* writers.

*The Astral Navigator
Hemel Hempstead*

not a chance, sunshine



"WHAT SHALL I PLAY WITH FIRST?"

P. D. C.

Ray 01603 449357

NORWICH

Norwich Circus Centre
See *Catch This* courses page.

ROMFORD

Rhythm & Balls, Century Youth House
Mondays 7.15-9.30, 50p
Alan Parish 0181 551 1926, 0802 434454

IN THE MIDDLE

BANBURY

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

BEDFORD

Bedford Circus Ring, Saint Bede's
School, Bromham Road
Thursdays 7-9
01234 328322

CHESTERFIELD

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

CORBY

Balls Up Juggling Club, Connaught
Centre, Cottingham Road
Mondays 7.30-9.30
Steve 01536 516697, Andy 01536 761251

COVENTRY

Coventry Community Circus, Artspace
Studios
Tuesdays 7.30-9.30 £1
Wolly 01203 230068

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 362813

DUDLEY

Drop Zone, Gornal Youth Centre, Lower
Gornal
Tuesdays 8.30-10.30
Tony Harris 01384 869360

HEREFORD

Saint John's Church Hall, Saint Owen
Street
Fridays 6-7 (kids, £1.25) 7-8.30 (adults
£1.75)
Pete 01432 760350

HITCHIN

The Zone Club, Club 85, 74 Whinbush
Road
Thursdays 7.30-10.30 Juggle, Uni, Bar
£2
Adam 01462 422302

KIDDERMINSTER

Youth House, Bromsgrove Street
Fridays 6-9 £1.50 kids, 50p
Horsehair Community Centre, Broad
Street
Sundays 6.30-9.30 £3/2/1.
UniHockey 5.30-6.30
Steve 01562 861113

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
Tim Too-Many 0116 282 4628

LINCOLN

Croft Street Community Centre
Thursdays 7
Barry 01673 860556

LUTON

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

MILTON KEYNES

Great Linford Memorial Hall
Wednesdays 7-10, £2
Jugglers Anonymous, Graham 01908 210264

MANSFIELD

Community Arts Centre, Leeming Street
Kids Workshop (8+), Fridays 5-7
01623 653309

NORTHAMPTON

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

NOTTINGHAM

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

NUNEATON

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

SPALDING

Pinchbeck Church hall
Tuesdays, 7-9, £1
Nigel 01775 711560

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

STRATFORD-UPON-AVON

The Warehouse, Greenhall Street
Tuesday 7-9
Adam 01905 351733

TELFORD

Madeley Court Centre, Saturdays 5-7,
£1.50
Paul/Jayne 01952 275402

WORCESTER

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

BIRMINGHAM

EDGBASTON

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

HARBOURNE

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

LADYWOOD

Arts Centre, Freeth Street
Mondays & Wednesdays 7-9, £1.50
Blair 0956 842702

SELLY OAK

Selly Oak Centre, 648 Bristol Road
Saturdays 10-12 noon
Mark 0121 459 6658

MANCHESTER

CENTRE

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

CENTRE

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

CENTRE

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

CHORLTON

Quirkus, Saint Werburgh's Parish Hall
Mondays 7-10
Nigel 0161 862 9419

FALLOWFIELD

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

GORTON

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

SALFORD

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

STOCKPORT

Priesthall Recreation Centre, Heaton
Moor.
Tuesdays 5-7 (children) 7-9 (adults)
Bzercus - Mon 0161 256 1898

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

AMBLESIDE

Community Juggling Club, Charlotte
Mason College

Mondays 8-10

Jack/Jimmy 015394 34243

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 7-9
Ann 01274 546198

BRADFORD

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

CLITHEROE

Roefields Leisure Centre
Thursdays 8-9
Brian Waterhouse 01200 29800

COCKERMOUTH

Juggling Club, Christchurch Rooms
Tuesdays 7.30
Dave 01900 822867

CREWE

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

DURHAM

University Circus Club, Vane Tempest Hall
(visible from the bridge!?)
Thursdays in termtime 8-10, all welcome

DURHAM

Durham City Jugglers, Shakespeare Hall
Tuesdays 7-9, £1.50
Mini 01642 897191

HARROGATE

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

HEBDEN BRIDGE

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

HUDDERSFIELD

Tuesdays
Del 01484 686617

HULL

Hull Community Circus
Wednesday 7-9 somewhere
01482 343926

HULL

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

KENDAL

Tuesdays & Wednesdays
Jem Hulbert 01229 581485

LANCASTER

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

LEEDS

Hullabaloo Community Circus, Woodhouse
Community Centre
Wednesdays 6.30-8.30
Ali 01113 277 0121

LEEDS

Unicycle Hockey, Bramstan Recreation
Centre, Calverley Lane
Wednesdays 7-8
Mike 01274 669840

LIVERPOOL

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

LIVERPOOL

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

LYTHAM SAINT ANNE'S

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

MACCLESFIELD

Tythington School
Thursdays 7-9 termtime
Contact Borough Council

MIDDLESBROUGH

Cleveland Community Circus, Saint Mary's
Centre, Corporation Road.
Thursdays 7-9, £1.50 (concs £1)
Flic 01642 851412

NELSON

Pendle Juggling Club, Barrowford
Community Centre

Thursdays 7-9.30

Ian 01282 702183

NEWCASTLE UPON TYNE

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

NEWCASTLE UPON TYNE

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

PRESTON

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

ROCHDALE

The Broadwater Centre, Smith Street
Adults Mondays 7-9, Children Tuesdays
& Wednesdays at 4
Skylight Circus in Education, Noreiri &
Jim 01706 50676.
See also *Catch This* courses page for
more SkyLighting.

SCARBOROUGH

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

SHEFFIELD

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

SHEFFIELD

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

SHEFFIELD

Greentop Circus Centre
See *Catch This* courses page.

WARRINGTON

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

WIDNES

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

WIRRAL

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

YORK

Cosmos Juggling Club, Priory Street
Centre
Tuesdays 7-9 (beginners' lesson 7.15),
£1.50 (£1 conc.)
Jim or Anna 01904 430472

SCOTLAND

EDINBURGH

Tollcross Community Centre
Mondays 7-9
Angelo 0131 447 7862

GLASGOW

North Kelvinside Recreation Centre,
Kelbourne Street
Wednesdays 7.30-9.30 £2
James 0141 946 9332, 0976 320864

INVERNESS

Merkinch Community Centre
Mondays 7.30-10
Dave 01463 220165

LIVINGSTON

Cross Clubs Christian Juggling Club
Gary Casson 01506 411187

SHELTAND ISLES

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

STIRLING

Cowane Centre
Mondays 7-8.30
0766 475429

STIRLING

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

SKYE

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

WALES

BANGOR

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

BARRY

Barry College
Tuesdays (termtime) 7.30-9.30 but confirm with
Russell 01446 740520, Peter 01446 747176

CARDIFF

Yellow Kangaroo pub, Elm Street
Wednesday nights
Russell 01446 740520, Peter 01446 747176
CUT - Cardiff Unicycle Team
Russell 01446 740520

HEREFORD

St. John's Hall, St. Owen Street; Fridays 7.30pm
£2/£1 Pete 01432 760350

LAMPETER

Cwmman Village Hall
Mondays 6.30-8.30
01570 480022

LLANDIDROD WELLS

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

LLANDUDNO

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

NEWPORT

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Kris 01633 220367, Fiona 01633 430088
x4041

PORTRHMADDOG

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

POWYS

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

SWANSEA

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

SWANSEA

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

IRELAND

BANGOR

Angela's Juggling Club, Hamilton House
Mondays 7-9, £3/£2 £5 family
Angela 01247 472265

BELFAST

Belfast Circus School, Crescent Arts Centre,
University Road
Youth Circus (8 upwards) Saturdays 10-12.30
£3/2
Adult Circus at Fountainville Avenue Methodist
Hall, Wednesdays 7-9.30, £3/2
Contact Je or Will, 01232 236007

BELFAST

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

BELFAST

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

DUBLIN

Ormond Multi-Media Centre
Mondays 7-10
(01) 266 1946

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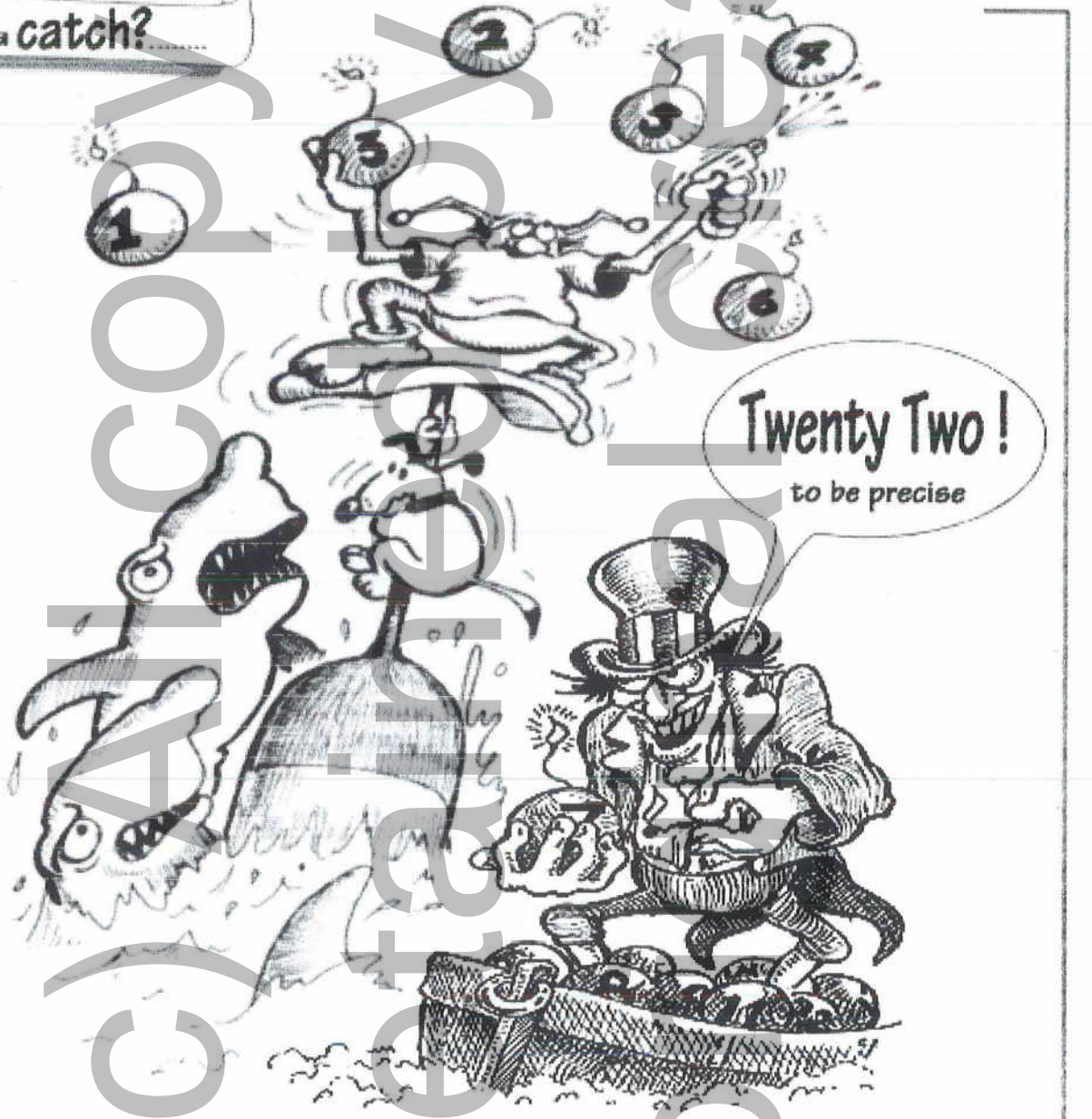
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Busker



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