

The Catch

JUGGLING • NEW CIRCUS • STREET THEATRE

ISSUE 19
SUMMER
1996
VOLUME 2
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5-7

RATS DESERT SWAMP

Not that they're rats at all (just couldn't resist the pun) in fact *Swamp Circus* are globally-minded explorers of the very best kind. *Brett Jackson* goes to Africa on a mission.

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DEEP SKILLS

Equilibristics by *Brett & Michelle*, Ballistics by *David Faithfull & Per Nielsen*

10-12

BOBS - THE JOB

Wherever he went, *Scott Harrison* just had Georgia on his mind. Here he tells why and how.

13

AIRPORT LOUNGERS

Sun sand and eight-hour shifts perturbing the passengers. *Roger Drop* is the emirate's designate not doobying in Dubai, honest.

15

NO COLLIDING

KAG or ANORAK? It's up to you to decide as *Giovanni Mack & Karen* the incredible unsumamed kiss'n'tell another trick. Not all done with mirrors.

17

PASSED

'Jugglers and Juggling' by *Dr. Henry R Evans* - another source of ancient lore from the *Pearse Halfpenny* collection. He hasn't even got onto the joke books yet...

18-20

SCOTS OF THE ARCTIC

The *JSA* and *Donald Grant* are the spies who come in from the cold to chill out a little and chat about the Edinburgh British Convention 1996.

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FEEDS

No, the animal debate isn't funny any more. Numerous *Catch* readers demonstrate this in their capacity for capturing the caption contest.

22/3

LIVE TV!

Sex, Violence, Motorbikes, Pinball, Loud Music, Old Favourites.... No it's not *Tommy* again, thank Kevin, it's *Archao's* new show, it's in town, and the full *Catch* cheap-day return wrecking crew went to wonder.

24-30

CATCH THIS

As if you haven't had enough travelling this issue: frontline reports from Bosnia, some very exotic foreign festivals, and where to meet unicyclists from all round the world.

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CATCH OUT

Juggling contrasting views of the latest Gandini show, and: Blink! Don't say you missed them?

33

BALLS

A Video Very-Nice: Bobby May in archive film & photos!

34-36

DROPS

Yes it's the animals debate again; plus further tough times for *Catch's* toughest contributor (and we don't just mean verbally).

37

CATCHPHRASES

The return of the apologies column upsets the balance of otherwise-useful information.

37

MULTIPLEX

Go to the top of the classifieds!

38-39

DROP BACK LINES

Very little Snakey-Hips, even less poetry, but some familiar signatures and altogether too much repetition all the same: the letters page that isn't afraid to return to sender!

40-41

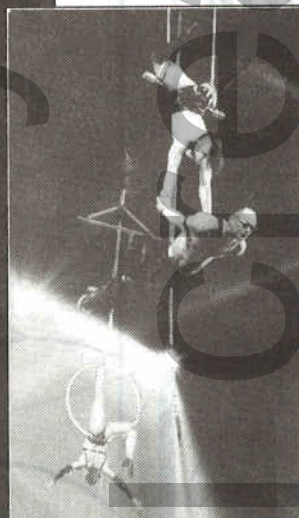
CLUBS

The workshop list is getting bigger again! be in there on the resurgence: only we can tell you where to go. Nicely of course.

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FATS WALLY

Busker Gut is the circumferentially-challenged circusfiend, but *Robbie* has the measure of him.



Archao's still a bit hung-up on bondage.

Pic: A.J.

ISSUE NINETEEN, VOLUME TWO SUMMER 1996

The *Catch* is published regularly according to the world civilisations all-time standardised calendar (regularly revised by some guys up a mountain in Switzerland) - that's about every three months on your old-style inaccurate system - from: Moorledge Farm Cottage, Knowle Hill, Chew Magna, Bristol BS18 8TL.

Edited by *Diabolo*, *Catch's* Cradle, c/o the above.

Advertising & Trade Sales, Jan & Stuart Ashman, *Catch* Office, phone & fax 01275 332655.

Cover Photo: Archao's

Strips and bits - *Robbie MacIntosh*, *Gavin Sinclair*, *Nick*.

Cut into pieces & repackaged by: *Howard Vause*, 01985 216013.

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

Hygienically wrapped by: *Sebright*, *Bristol*.

The Ministry of Agro Smaltprint & Subsides (ASS) has scientifically proven there is no causal connection between not consuming the small print and missing deadline syndrome (Holland-Henwood disease). Nevertheless, any information born after the 31st July may have to be destroyed to keep our colleagues on equally ill-informed magazines throughout the world happy. Or we may just refuse to co-operate. Unless you contribute to Party (and we do mean party!) funds. Any suggestion that this is a scare story will be definitively refuted by the next member of the editorial cabinet to draw the short handstick. Or they will die!

Should you happen to come into contact with any of the following: scrapings from jugglers' brains, recycled tricks, historical offal, photographs of prominent individuals in full fiddle, blueprint drawings of classified or prohibited technology or techniques, enquiry reports or memoranda from significant meetings/conferences/trade displays, pass them on to the usual address where they will be destroyed or left in a skip in a shopping centre in East Kilbride. You will not be compensated for any loss or restriction in trade and copyright is your problem - we mean your intellectual property, as it is with all ingredients of *The Catch*, disclosed or otherwise. Should outside agencies wish to construct their own Iraqi Superbeanbag or reproduce the crucial formulae on shady Web sites, you really ought to clear it with the minister responsible (c/o Central Office) if you don't want to be scapegoated when it comes to the enquiry. Of course we may well still refuse to co-operate subject to the usual strictures, see above. No, No and No again! That told them!

If necessary we can comment on possible submissions if they're leaked to us through unattributed faxes, personal ads in the *Daily Telegraph* or similar methods. Otherwise we're afraid we never heard of you. Of it. And it's contrary to the Public Interest to disclose that sort of information. The minister responsible was in full contact / in the Bahamas throughout. Nobody gets anything back unless they're every lucky (cf. DVLC, ISS, Tax Offices) so keep copies. A stamped-addressed envelope might help, it depends if we need it to plant anything incriminating on you. Pictures will be photoshopped out of all recognition and used to prove something completely different unless you're really insistent. And no I can't tell you who gave me that.

Nothing in this publication or the small print is the opinion of anyone except possibly a junior minion. The scientifically-derived data can be contradicted by another report at a moment's notice if necessary. If you're threatening a real stink, we're a democratic publication, oh yes, we might let you put something tucked away in the back of the magazine, *drops* or the letters page, only read by deeply bored people waiting for the good bit where he/she gets their kit off round the end of the movie. You can take us to the European Court if you like, we don't care, it takes years and we don't have to take any notice. We think. Of course we care deeply about the public interest. That's why we're still in power.

The *Catch* wasn't anything to do with Stuart & Jan or the one who got airbrushed out of the photo. History will judge them to have done the right thing.



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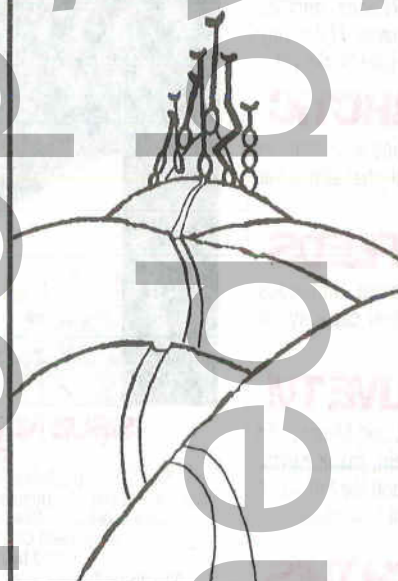
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Totally Diabolical

by Donald Grant

OK - so we had been mistaken. It wasn't
ready for BJC96. And yeah, sure, it wasn't
ready for Xmas before that. But hey -
we've been busy you know, stuff to do,
etc. But 1st July is the big day. Book
number 5 in the Grant trilogy. Some 35
new tricks including new grinds, suicides,
string tricks, body moves & two-diabolo
tricks. AND an extensive additional
section on advanced & alternative diabolo
- whipping, fire & UV, diaboloops,
multiple diabolo & some crazy stuff
we're too embarrassed to admit to.
Come to think of it - we might even know
how much it will cost then. Call for a
personal apology update - after 1st July.

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PIXTRIX



The Sahara desert is growing rapidly; in order to grow trees, the local population has to be involved and know the reasons why trees are important. *Earthcirc* is an attempt to use theatre, circus and fun to promote trees in one of the most arid regions of the world. We worked in Burkina Faso and Northern Ghana, creating a village clown-theatre troupe, and a tree tour to schools.

Swamp Circus Theatre tries to tell green stories. I was brought up on the fringes of the Sahara, and my earliest memories are decorated with colours, rhythms and smells from Africa. Circus is part of life - the market is full of bright colours, movement and clowns.

As I got off the plane from Paris at Ouagadougou airport, the first person I saw said "Welcome to Africa". I looked around. Great white hunters sat huddled over whisky, muttering about dysentery and sweating into freshly-ironed Safari suits. Shoe cleaners sat with white smiles in a world of dusty feet. A rhythm of natty handshakes, nods,



Desert-ers? Cirk-ers? - just happy people! Pic. by Brett.

laughter, music, fans humming and children everywhere of no fixed abode - a wild contrast to the bland Euro-airport.

I realised that my tartan trousers and polo-necked jumper, chic in Paris, were starting to fill with sweat; I wanted water and there wasn't any. Apart from possibly being grenades, none of the African customs had a clue about the Beard clubs strapped to the outside of my rucksack. These were of ceaseless interest wherever I went and I often obliged with a little show, as people were so politely eager to see "what they did". Instant magician/popstar status, a massive crowd-puller; I can recommend juggling in Africa to anyone who has struggled to get a crowd amidst the winter drizzle.

Of course, the air ticket is a good whack, but once out of the town, 50p a day fed me well. Everything that moves is a taxi! Along the roadside, you are continually stopping for another passenger for market, another giant package to be strapped to the roof and some

JUST deserts?

*From swamp to sand, from desert back to forest, oh it's a world of contrasts we do live in for sure, as they say on the travel programmes. Forget tourism for a moment while **Brett Jackson** of **Swamp Circus** tells us the hot news from **Earthcirc 96** - **West Africa**.*

JUST deserts?

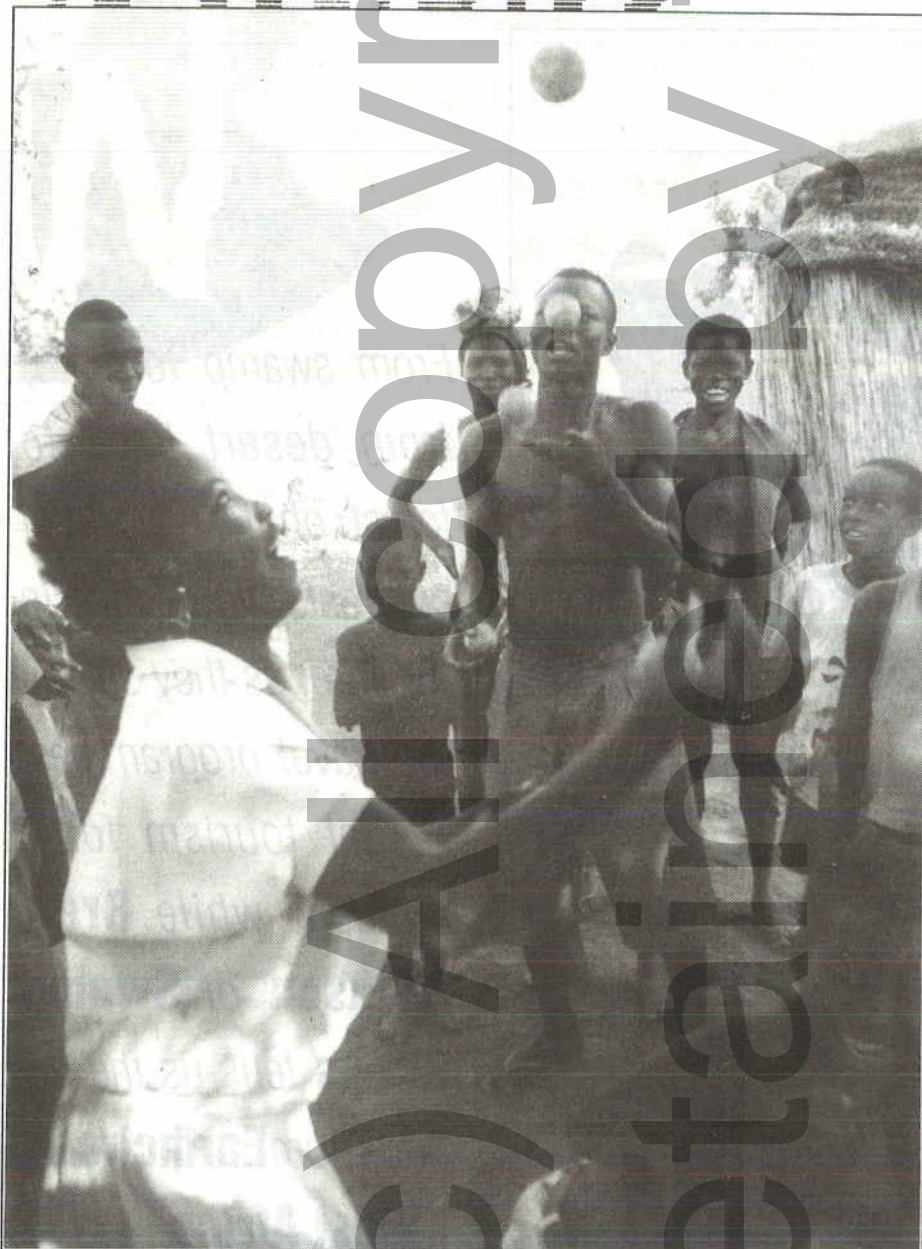
continued from page 5

additional knees and elbows to be fitted into space already occupied twice over. Wind-screens, if present, meant squinting through screens of cracked glass and dashboards piled with the driver's own luggage. Brakes are often lacking, and all getting out to push reminded me of my early trucks at festival sites. It's interesting how some companies dominate in Africa; if *Coca-Cola* rules the bottled drinks, then *Toyota* is the new motor king, although on entering Ghana, the old 'mammy wagons' included ancient Albions and Bedfords with great lurching home-made wooden backs, their roofs covered in goats, bicycles, grandmas and sacks of cassava and millet.

Everywhere, I was greeted with wide eyes taking in my every detail; my whiteness, cleanliness, clothes, shoes and voice. Little boys with stick legs and swollen tummies, leading blind, shrivelled grannies tinkling tin cans for alms. I found that loose change is little available, a 200 cedi note is worth less than 10p and buys a loaf of bread, a small watermelon or a bag of rice. I carried a stock of bread and roadside carrots or tomatoes whilst travelling to give to the begging tins and hands.

My travelling companions included Tuaregs from the Sahara, faces swaddled in indigo clothes, toothless Moslems suffering the hunger of Ramadan, huge mothers breastfeeding children, serious young men with plastic briefcases studying technology, a drummer with a big calabash drum wrapped in clothes, rastamen playing Lucky Dube on cassette recorders with waning batteries, and the driver's younger brothers clambering onto the roof, using ropes made from old inner tubes, to strap down the last basket of complaining chickens. Yet, with goats shrieking "I don't like it up here - get me off", guinea fowl clucking "no fun" and sheep bleating "what a life", explaining animal rights in Africa became a long and colourful discussion.

I went to the story-teller one day and sat under a thatched canopy on plants polished by ages of old bottoms, swapped 'Jack and the Beanstalk' for old-age tales of chiefs and talking goats crossing magic rivers, or carried by crows for the love of their several wives. Lacking in TV and electricity, light after-dinner amusement is the world of stories - handed down from wise women and chiefs to the children whose tales are as bright and col-



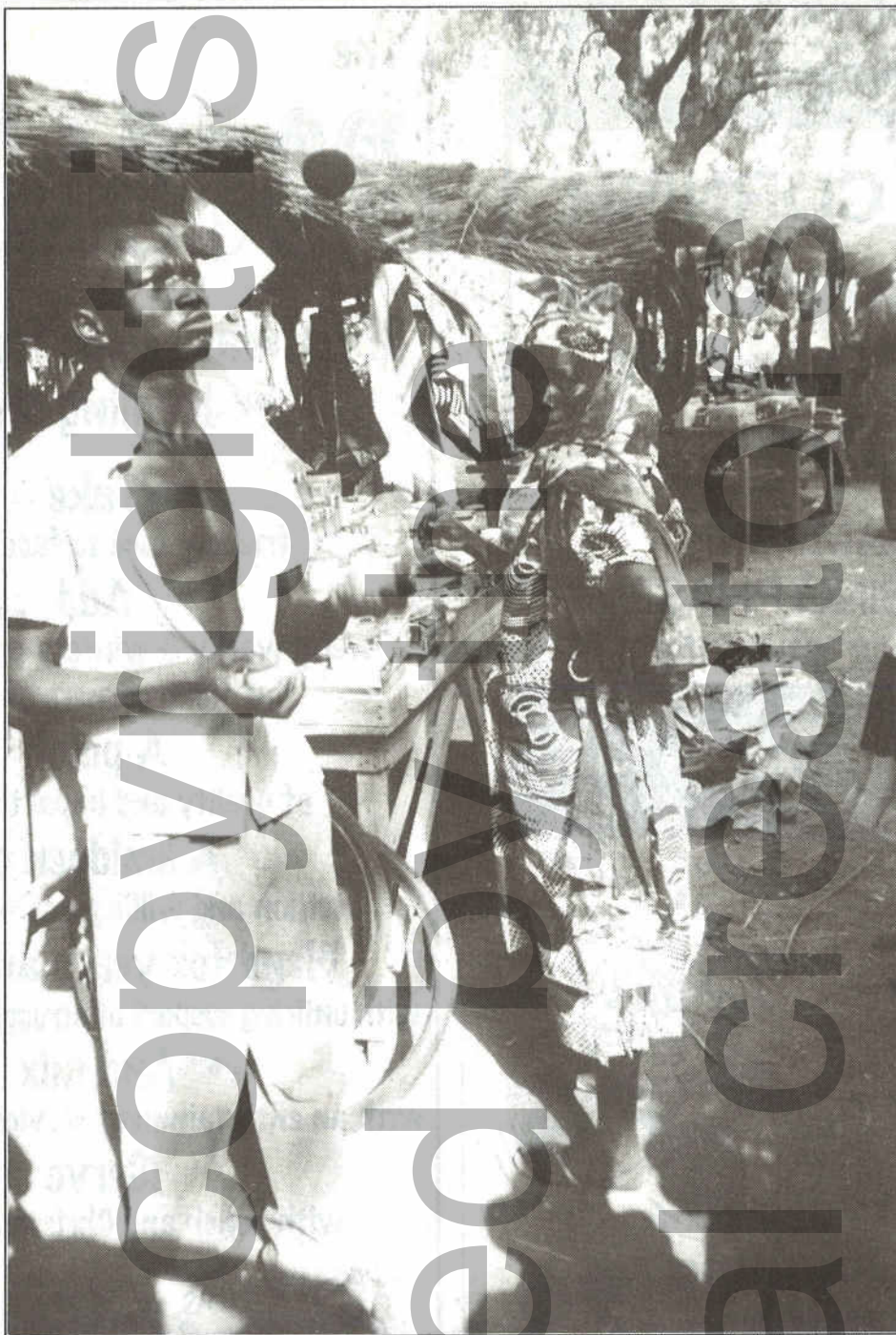
A better Western import than Coca-Cola. Pic. by Brett.

ourful as their daily lives. Africa is full of stories with rhythm and laughter. Told by the women pounding maize in wooden pots, old wrinkled men remembering the days of colonial white men in crisp military uniform, to the African rap and tales of Rastas and the latest high-life tune.

Music is life and in Oagadougou, the great dust-filled Burkina capital, I stayed with Thomas man at his drum factory. The great African film and theatre festival was just starting with groups of decorated dancers, jugglers, acrobats and bicycle-wheel manipulators. This festival is the heart of West Africa. So many tribes, different languages, religions, styles and cultures mixed up, laughing together in the dust.

Africa is laid back - take your time, you can go mad with expectation so expect nothing and soak up what comes - life is full of happenings. I knew no-one, then I knew everyone. It came to me - first a princess who had been at mime school in Paris, then a government tree worker, a dancer from Madagascar and a prince whose family was everywhere I travelled. Everyone has brothers and sisters everywhere, families are huge and a welcome for you can be sent from village to village via brothers and cousins and second wives to uncles and petits frères.

My companions in *Nod Yenni* (Unity) theatre group, Northern Ghana, included Somalia - acrobat, storyteller and dirt bike rider; Seidou the juggler; Esther the stilt dance queen with a cat of twenty two. Each morning before the sun fried us, we visited local schools created through *Action Aid* and took a two hour



The Juggling Market is quite different in Africa.
Pic. by Brett.

lesson in acrobatic mime, with the theme of tree planting. Asking for a class of thirty, we often taught a rapt audience of five hundred as well - the rest of the school, parents and community elders taking in every detail of the lesson as younger sisters copied in the background. After spending an hour learning some mime and acrobatics and discussing trees, local species, the desert and how to protect the trees, we enacted a play - planting, growing and destroying trees, watching them burn in bush fires, get eaten by goats, slashed by humans or shrivel in the sun through lack of water. A final discussion on how to safeguard the trees was followed by a

juggling show from myself with a tree theme.

Sapeliga is a juggling village - Jean, Abdulla's wife is making basket-work juggling balls to support the theatre group and tree-planting this spring. Under the Baobab tree in the afternoons, the juggling workshop merges with washing, weaving, drumming, pounding and sieving. To quench the thirst, Peton is drunk from gourds - a local beer made from sogoun - the millet berries. If anyone has a plan for basket-work clubs, I would be very pleased and would send it to Sappeliga to help support the theatre group and their tree planting work.

Earthcirc has been documenting the local tree species both for information in the UK and European Tropical Tree Departments, and from talking to herbalists, grandmas and wise men in village in Burkina and Ghana. We return to Africa in the winter of 1997. We are anxious to raise funds and welcome green performers who can fund their own passage.

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ACROBATICS FOR CIRCUS, STREET & THEATRE PERFORMANCE

① LAZY BASE For the flyer who needs a seat on which to juggle or read the newspaper.



FORWARD



BACK



ACRO

Brett Jackson &
Michèle Lainé

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/ 2724575

Backward: The base lies down, relaxing hips, back and shoulders into the ground, legs upwards. The flyer stands, placing heels against the base's bottom. The base places their feet just below the flyer's bottom, and the flyer holds the base's ankles. The spotter stands behind the flyer, holding the flyer's shoulder and wrist. The flyer jumps up and back to sit upright on the base's feet, and hooks their toes around the base's calves.

Forward: The base lies on the ground, limbs upwards. The spotter stays behind the flyer, holding the flyer's hand and upper arm throughout the move. The flyer steps and takes off one leg, jumping to land in an upright sit on the base's feet. The base catches the flyer's feet as they land.

TAKEN FROM THE BOOK



PASSING!

DAVID FAITHFUL/PER NIELSEN



When you start passing stand in a comfortable relaxed stance with your feet slightly apart and with one leg in front of the other. Face your partner with 2 clubs in your right hand and one in your left. The distance between you should be 2-3 m.

Lift one or both hands in the air shoulder high, to indicate that you are ready to begin.

All hands are dropped simultaneously and passing begins with two self throws called **selfs**. You count the clubs that leave your right hand, ex. 1-2-pass-1-2-pass-etc. The counting rhythm, the beat, must be the same for both jugglers. doing one **self** between each pass is called **passing every second**. Passing every one with no **selfs** from the right hand



1 a by-pass

2 a passer-by passing out

3 bye to a passer



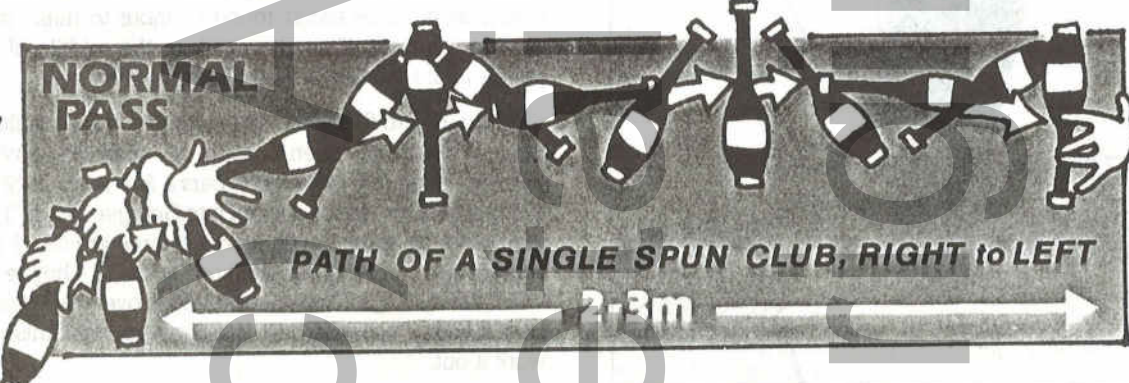
are called **showers**, even though it has nothing to do with water.

When passing the club, bring your right arm further back than if you were just doing the **self**. This gives better control to the throw. Aim the club so that it's in an upright position close to your partner's shoulder when caught. If you are a beginner in this art, put more emphasis on good throwing than on catching.

NORMAL PASS

PATH OF A SINGLE SPUN CLUB, RIGHT to LEFT

2-3m



"The Idea of taking a circus to Tbilisi goes back to the Georgian Juggling Convention in 1992, when 160 jugglers went there with Haggis & Lee Hayes; the Tbilisi Circus building was used to put some shows together. Matt [generally identified in these parts as 'Mad' Matt to differentiate him from sane types like, er, M Gosling - see also his letter on 'Drop Back...'-d] & I went back in February '95 - we did some training there and they said we should come back with a Circus.

"So there we were, Captain Bob's, three years after the canteen occupation [that gave the name], a little untogether but we always are, and the inspiration comes to tour Ireland. This is mostly down to Fay (Boggle), who got us some festival bookings to pay for the ferries [and now she's moving there - what a surprise-d]. It's 20 people, 14 performers, 8 vehicles, and mostly we're just turning up in towns somewhere in Ireland (we think we were the first street circus ever to hit Donegal) and trying to do something. Generally that works really well - the Irish are so enthusiastic & positive. If you throw a diabolo up it's "would ye look at that!", whereas if you do it over in England... well, they won't, will they?



Dom before the disappearing trick.

"So then we're back in Britain with £15 each - OK we'd been paying pocket money along the way and we'd paid all the bills, but it's not a lot to show for a summer's work - and, *Help!* there's nowhere to park so we end up splitting up, just like that...

"A few of us, seven, a different line-up, travel to Tàrrega festival with the double-decker and Lindsey's truck, where we meet up with Issy & her friend Natalie who are doing an aerial show [those naughty Bobs busk the festival even after being asked not to, with help from Brit friends like Skate Naked; luckily no-one seems that bothered]; then there's a little festival at Ramonville near Toulouse, then back to beaches in the Basque country. The money's not brilliant in Spain, but they're up for it, you know...

"And then we're back in Britain again and we've bought this 10-year-old Bedford British Army truck, great condition, they really look after their vehicles. Mark painted it and there's nine of us (plus 2-year-old Charlotte - always an asset having kids along, especially somewhere like Italy) off in it, heading for Georgia." Team as of now comprises Scott, Matt, Dominic, Issy, Mark E Lee, Stevie, Natalie, Corinne, Olivier - the usual multinational mayhem. I remember a chilly autumn day and thinking they were mad to be heading out east in an open-backed truck. But mad (for it) is pretty much what they are.

Amsterdam (the Silo, art-squat supreme), circus-busking down through Germany to earn some money - "Köln was not so good, we use a bit of amplified music which caused some problems, but down South, Freiburg, Baden-Baden, they're really good, and we've earned quite a lot of money. Italy, even though it's supposed to be illegal they let us play all Sunday in Florence, Pisa, Rome (a disaster area), then Napoli which was really really good, a really nice attitude; sure the place is supposed to be ridden with criminals and there's a lot of car-crime, but we keep someone in the back of the truck all the time and usually they're just coming up to give us ganja..." - then the Brindisi-Igoumenitsa ferry and the high hard un lucrative route through Albanian-borderland Northern Greece, to Istanbul...

"They're not at all used to the idea in Turkey. The Police arrived, didn't know what to make of us, but obviously they must have decided "this is a good thing, the public like it" and they end up giving us a Police escort round Istanbul to make sure we were alright; we were allowed to park in the middle of Istanbul and perform right outside the Blue Mosque. Fantastic.

"Dom had to fly back... nine people & a 2-year-old in a truck, it takes its toll on you. Then we were in Turkey for a few days, met up with Ian Wood [did convention bars a few years back -d], but soon it's time to cross Turkey and get into Georgia. Visa in Trabzon, cross the border to Batumi. The border guards are OK, I mean they're serious but we're not threatening, are we? They're only difficult when we try to get Stevie & Mark back over the border a few days later, it's like "now you're in you can't get back this way", but we work it out.

"Batumi, Georgia. Border Town. Grey blocks of buildings, they

haven't mended the roads since independence four years ago. Not many streetlights. The electricity is on for about an hour around 2-3am., so everyone stays up to wait for it and to do everything they want to with electricity, watching TV, whatever it is... Getting drunk is the national pastime.

"We decide to do a street show. Started really well, we get the crowd in the right place, works OK, but afterwards we lose control of it. The crowd just move in, fascinated, freaked out, grabbing things (including the bearskin off Corinne and grabbing at her). We lose a few little bits of gear, nothing serious, but we're all on edge, driving round in the dark... We've got some friends somewhere in town but we're having difficulty finding them....

Down to six, they make it to Tbilisi. "There's Nana, the director, she welcomes us. She used to ride underneath horses when she was a kid - now she has a big stick and lots of vodka every morning like a lot of them do. The circus building is big, perched on top of its own hill, seats maybe 1500. They bring some big guys in to look at our show, and they go [shrugs] and, "yeah, we think we can do something with that. You can be in the show for Christmas & New Year." So they give us some rooms, and for the first time in ages the truck is parked securely and we can relax a bit.

There's a bit of a culture-clash going on here. Whether or not you've seen the Bobs in action, you can probably guess that the way they do things is something different to the classic Russian style. Bobs is a flexible series of acts with continuity coming from costume, the band, compère, and Scott & Matt wandering round in sort-of Turkish uniforms serving tea. It has to be so for the constantly-changing line-ups, plus the exigencies of looking after babies, etc. That unpredictable flux is at least something they'll find they have in common with the Georgians, but...

"My plan - which got a bit lost on the way - had been that we'd have had a show on the road for a couple of months and it

THE SCOTT REPORT

*Still not enough is known about the involvement of a British Army truck in exports of classified juggling equipment and street-circus style to the breakaway Russian republic of Georgia. **Steve Henwood** hears the truth from undisclosed sources allegedly very close to **Scott Harrison** of **Captain Bob's Circus**. Pics by **Mark E Lee***



Captain Scott of Captain Bob's and the Turkish Navy.

would be, like, really good, so we could show the Georgians a Street Circus, which is nothing like what they do at all. When we've eventually arrived with what's left and we're training there, they're very insistent about all that. They want the girls to be pretty and the boys to be strong, like for bases for acrobatics. We don't really do it like that, do we, we mix it up...

"Despite that order, they're really very untogether. They don't know what's happening, or, if they do, they don't tell anyone. One day we've done this show at 12 and afterwards they say 'stick around' and eventually it turns out there's a show at 3, but even their own acts don't know this, 'cos they've lost some of them, they've gone off to the market. But *someone* must know, 'cos there's 1500 people up at 3 for the show... Though they *know* the electricity's liable to go off at any time and they've even got a generator, they don't keep it ticking-over. One day the power goes with an audience in and we go on and do an impromptu fire act. The audience like it, but it's days later that anyone from the Circus says anything. Then it's 'Oh this fire stuff is really good, you'll have to do some more.' We're doing a bit of juggling, diablo - they seem to like that, nobody does it over there and quite a few of the Georgian performers learn it - Corinne's hurt her ankle so she's having to sing...

"To start with we're just doing a little bit in the second act of the show. The act before us is highwire where the guy bounces blindfold on a drum on the wire, then they walk three-high on it. We're a bit different. Our bit keeps getting longer. The strongman, who gets run-over by a car every show, he gets injured and we finally have to close the show. They don't seem to rehearse, it's just 'get out there and do it'. They've got their own pianist and he starts playing 'Hotel California', which he says is really popular. Corinne's having to sing it and we're having to balance to it... ah, that's not what we do to it in England...



(Above) Tank Commander Natalie.

(Below) Bobs try for late entry in the Caption Contest.

As I write this, the Bobs have just opened a temporary arts squat in their original home-town Bath, and, with promoter/cyclephile Ian, maniac mechanic Tom & technical advice from the Rinky-Dink cycle-powered sound-system, are in the process of launching a bike-powered circus to tour Europe 'in the summer'. There's no keeping away from it, obviously. The Tbilisi Circus would love equipment and visiting acts - contact them through director Nana Melekade, Tbilisi 93 58 66, or on the Internet: mamuka care international care-kutaisi@imer iberia pac.go. [methinks you might have to put a few less spaces and a few more dots in that -d].



Someone took a load of street entertainers to Dubai a month or so ago. He didn't leave them there, pity, but neither did they get their hands cut off so at least they can still work - and write. That man was **Dan Zero**.

FLYBOYS OF DUBAI

January, England, cold, grey and thoughts of summer sun. Whispers of work in the desert. "I'll believe it when I'm on the plane" - offers of work come every year and some people do actually get there, but I had always been the victim of the Arab promise.

The biggest shopping festival in the world was going to happen and they wanted fifty street performers. Everyone was frantically writing lists of all their friends who could throw three balls around. 6 weeks, 2 hours work a day and a reasonable offer of money, especially if you treated it as a bit of a holiday. Then another agent asks if I can do 6 weeks welcoming the two million passengers expected to come through Dubai airport, 8-hour shifts, 6 days a week including nights, for double the money. Two jobs at the same time in the same place! Just say yes and see what happens...

After a meeting in Dubai where the organisers dismissed all advice on how to get the best from their idea, twenty-one people were chosen, *en shallah!* They all got there and had a pretty good time [hmm - that's not exactly what I heard -d].

Myself, Phil Cass and eight clowns flew out 24 hours later, and were dumped in a not very nice hotel, expected to work the next afternoon, our 'recovery day', four days in the sun at a Tennis tournament. Then we were given shift schedules for the airport. Reality struck home; we must be insane - well we certainly would be by the end.

Dubai is a very cosmopolitan city surrounded by fundamentalist Islam and a lot of oil. Never touch an Arab's headdress or veil, don't shake hands with a young lady from Iran or Saudi; constant new rules of cultural etiquette to be learnt; it certainly feels odd doing magic or balloons for eight or nine ladies covered in black from head to foot. The kids were a little apprehensive but soon warmed, I particularly enjoyed the Iranian village kids. Then there were the Russians, the people of no smiles. The locals love their dollars but officially dislike the crime and prostitution it brings.

Our working home was the immigration and baggage area of the airport, our passes gave us access all areas but the police and immigration officials didn't know what to make of us. The photos on the passes don't look like you! What on earth possesses a westerner to wear garish make up and don a false nose? or strap pieces of wood to his legs? Westerners are rich and shouldn't have to do these things; high status people doing low status work. I encountered this in India as well. We worked three people a shift; all the passengers wanted to get their bags and find a hotel as soon as possible, so we couldn't do a show, but went for visual walkabout and close-up magic (which they loved). One clown played clarinet and did balloons for forty five days. Reactions varied, but the general feeling from most of the 'audience' was "what the hell are you doing here?"

We could only do so much juggling, stilts and the like, and it was soon clear (even though modelling balloons were coming into their own) we would have to become more diverse to preserve our sanity. Stilt-walking went down well as many people had never seen it in the east. One day or one night or one evening, I'm not really sure, the immigration took a large white plastic arrow off the wall and presented it to me. It was my saviour. I started directing passengers to transit, baggage belts, x-ray machines and getting large volumes of people through immigration quickly. The police thought it was hilarious. We became good friends with many of the airport workers and soon learnt how the place ticked, who was who in the hierarchy, who was secret police, who you could have a laugh with and who absolutely not. Two of us had our cameras confiscated in case we had taken security-risk pictures. The police were really apologetic for having to search us but had to obey orders and we got the cameras back the next day - and innocent snaps developed for free!

Standing by the escalator, an American bet me I couldn't get up it on my stilts. "How much do you bet?" "50 dollars", "Give me a 100 so I can pay the hospital bills" I said "and show us the colour of your money".



Life was hard, apparently.

He produced a wad and to his surprise I went up to the top and waited for him to come up. He said "a bet's a bet" and handed me a \$100 bill. I couldn't believe it. 100 bucks, yes yes yes. It made my week.

It became a test of endurance. When no passengers were coming through we didn't have the energy to practice those long forgotten tricks or excel in diablo to blow the Donald Grants of this world off stage at the next jug con; we would slump in a seat and then get hassled by the porters and police to show them tricks and make balloons for their five kids. There was nowhere to relax, we were always on show forty eight hours a week. The shift changes each week meant our body clocks never stabilised, we were constantly tired and one guy even cleaned his teeth with *Sarlon* cos he was too tired to know what he was doing. Work, eat and sleep, work, eat and sleep.

Things were getting worrying. We started to have dreams of the airport. It was time to make use of our surroundings. We set up our own passport control just past immigration, built from 'men at work' boards and balloons, and put a red-nosed clown in it. Eight out of ten passengers presented their passport to the clown on request. Every nationality fell for it, the red-skinned Peshwari mountain men, Asians, Arabs, Brits and Africans. I would direct them with my arrow or we would use our balloon model 'metal detector', they would queue up to be frisked. One of the police would stand next to us enjoying the fun which made us look even more official, he showed us which part of the visa to tear off. One day we made a huge mosque, using sixty-odd balloons, and I found a 6' by 2' notice with 'Welcome to Dubai' in three languages to hold aloft, which looked amusing on stilts and funnier on foot. Wearing top hat and tails, passengers seemed to think I had an official capacity; I helped people who had no visas or directed people to the correct desk, passing notes to the waiting relatives outside. The suitcase of circus equipment had become virtually redundant.

The night shifts were dire, the last thing a jet-lagged tourist wants to see is a jolly clown bearing down on them at 5 in the morning! Staying up six nights in a row (without assistance) is not recommended. By the fourth morning, you are gibbering uncontrollably to anyone you meet, particularly the air-crews, who were getting to know us and remarking "are you still here?"

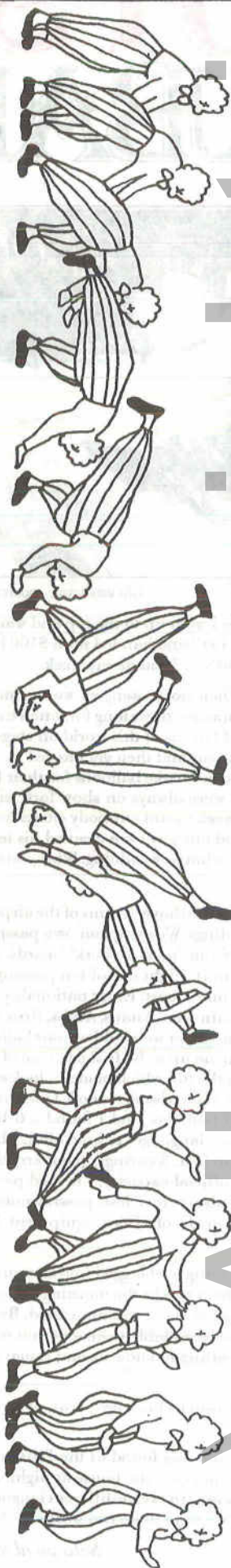
It was a great experience and they want us back next year, or so they say; maybe its another Arab promise.

Post-Dubai therapy was essential and was found at the Edinburgh convention in the bar! When a plane flies over the house at night, now I sit bolt upright, shout, "Transit this way", in twelve different languages and leap for the modelling balloons. We were there two weeks too long!

Salaam al kum.

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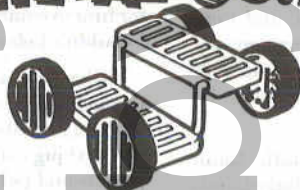
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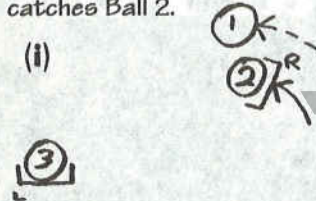
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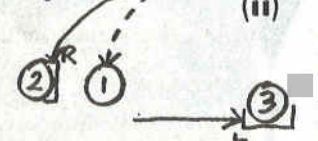
Cascade, then RH throws a reverse cascade throw and catches Ball 2.

(i)



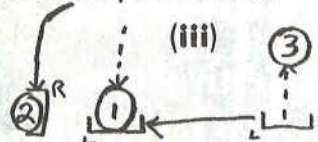
LH moves to the right as LH cuts across to the left under path of 1. As 1 descends, RH using thumb and forefinger grip (TFG), moves down in sync.

(ii)



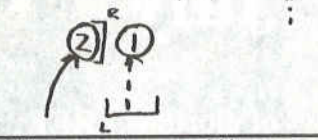
LH columns 3, then zips left to catch 1. This catch occurs as RH stops descending.

(iii)



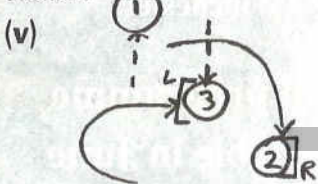
LH immediately columns 1. RH arcs over to the right on the juggler side of 1. 3 is at its peak.

(iv)



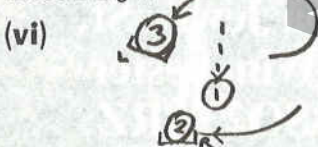
RH comes down as LH comes across to catch 3 as it descends.

(v)



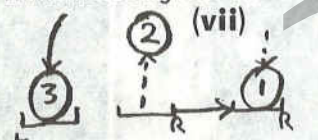
LH high-arms anti-clockwise (TFG) as RH continues circle until coming to left side of descending 1.

(vi)



As LH descends RH columns 2 and moves right to catch 1.

(vii)



LH carries on under RH as RH columns 1 and moves left to catch 2.

(viii)



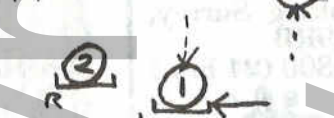
RH catches 2 and LH columns 3.

(ix)



LH moves left to catch 1.

(x)



LH columns 1 and RH passes under it.

(xi)



RH quickly circles clockwise and LH starts to rise.

(xii)



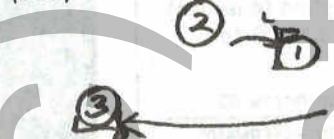
LH snatches 1 as RH zips across to catch 3.

(xiii)



LH (TFG) continues and starts to descend as RH zips across to the left.

(xiv)



(xv)



RH columns 3 and moves right to catch 2. This is when LH stops descending.

After XV you are now in the opposite position to III. You should therefore continue from III but in mirror-moves.

The left-hand arc in VI is high. This is opposed to the arcs described by the right hand in II-V.

The hand movements in XII & XIII are quite fast, like a fast Mills' action. In picture form the whole thing looks difficult, but just as Mills' seemed easy once you knew it, so will this [promise? -d]. Particularly good with glow or UV.

Welcome to part 3 (at least) of the juggling soap-opera lived by **Giovanni Mack** and the long-suffering Karen. It was she who invented this (behind every successful man is a woman who thought it all up, as they say...) "when trying to do *Burke's Barrage*". They call it **KAG's Kaleidoscope**. Hold your eye to this one, then.



Two tossers, yesterday.

GIOVANNI MACK - a profile?

Claiming to have learned juggling age 10 after watching a juggler on TV (so it does have its uses?). GM is half of a street duo called *The Flippin' Tossers*, who count £12 as a good day's work, if their lengthy screed on the joys of busking in Northampton is anything to go on. There may be some irony in operation here. Their act looks OK but i'm not certain i'd enjoy listening to it.

Apparently the *Gyroscope* (letters, ish 15) was printed wrong (ignore para. before fig 10) but Stuart said he did it alright... Fussing so'n'so.

However, an urge towards the immolation of small children and an appallingly-complex love-life is the sort of thing that the editor can relate to, and enthusiasm's a wonderful thing to see in young people etc. etc. yawn... Here we go, it's another variation on an old theme, again...

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Joculator, prestidigitator!

— Excerpts from: *Jugglers and Juggling* —
by Dr. Henry R Evans

Published originally in the February and March 1938 issues of the Linking Ring magazine, and again turned out of a dusty scrapbook by our man with the fairytale attic, Pearse Halfpenny.

The word *juggler* today connotes a man who is skilful in throwing and catching balls, knives and other articles, and understands or practices delicate feats of balancing. It has its root in the Latin word *joculator*, which meant originally a man who makes the *jocus* or pleasantry; in other words, a buffoon. The French form, derived from the Latin, is *jongleur* which comprehends much more than the idea of a buffoon or trick performer. A *jongleur* was also a troubadour or singer. Says Watson, in the *Reliquary*, January 1907: "The word *juggler* has now become more generally employed in a restricted sense, and it is perhaps more appropriate to a certain kind of trick, such as that of throwing and catching balls or knives, whereas the word *conjuring* is associated with tricks of *legerdemain* and deception".

Shakespeare speaks of "nimble jugglers that deceive the eye". The bard of Avon, in his employment of the word, is undoubtedly alluding to magicians, and not to skilful tossers-up and catchers of balls and knives. The juggler proper seeks not to deceive the eye, but does everything openly and above board; his feats are those of skill and not delusion, although there are many so-called jugglers today whose feats are not entirely composed of dexterity of hand, but are dependent on subtle concealed artifices. Particularly is this seen in balancing exhibitions.

I once saw an English juggler and equilibrist balance a billiard ball on the end of a cue, and a second ball on the top of the first ball. But I subsequently learnt that each ball had a minute hole drilled through its centre. In the small end of the cue was

concealed a fine steel rod, about the size of a needle, which the juggler shoved through the holes in the balls by means of a peg sliding along a channel in the cue. The so-called equilibrist revealed to me the *modus operandi* of his trick (for it was a trick and nothing more) for a consideration. He was not a juggler, but a faker - or shall I say a fraud? He was building up a reputation for dexterity that he did not deserve.

The art of jugglery is very ancient. We see representations of it in the wall paintings of the Egyptians, particularly in those of the Beni-Hassan tombs on the east bank of the Nile near Speos Artemidos. Wilkinson in his 'Manners and Customs of the Ancient Egyptians', London, 1837, volume 2, page 429, reproduces one of these scenes. Among the Greeks and Romans jugglers' tricks were very popular. On old Greek vases, we see the juggler's art depicted. In the Royal Museum at Mantua is a Roman monument with an inscription to Septimia Spica, evidently a popular juggler of ancient Italy. He is represented keeping seven balls in movement. In a niche on one side of this monument is a bust of Spica and beneath it the figurine of a rabbit. When first I saw the foregoing representation, I exclaimed: "Ah, Spica also performed the bunny trick; he was not only a juggler, but a conjurer as well." But later researches showed me that the rabbit symbolised the rapidity of Spica's movements. The production of hares from hats or helmets did not exist in the days of Sept. Spica. A representation of juggling in the Middle Ages may be found in illuminated manuscripts in the British Museum. One of them, viz. that on f.30b of Tib.C.VI, shows the performer tossing up objects of different kinds. He holds a ball in his right hand and a knife in his left hand, and two other balls and knives are in the air. Jugglers today use all sorts of articles - plates, clubs, bits of paper, hats, umbrellas, kitchen utensils, veg-

etables, etc. Many artists are accompanied by buffoons, garbed either as clowns or tramps, who amuse the audience by attempting the feats of the master performer and then miserably failing. The smashing of crockery is a favourite among these jack puddings. A great deal of laughter is caused by these comic assistants. I have often wondered why jugglers did not combine some of the tricks of magicians with their own feats.

An elegant effect could be had, for example, by combining the billiard ball trick with the juggling of balls in the air. As I have said in a previous article, the juggler has a decided advantage over the wizard. Expose the mystery of a magician's tricks, and you kill his business. You cannot expose the feats of a genuine juggler, for there is no mystery about them; they are dependent on sheer dexterity. Only a few can acquire the juggler's art and excel in it, whereas hundreds of amateurs can learn to do magic very well indeed, with comparatively little practice.

The juggler and the conjurer are first cousins. Their arts, though not the same, have some affinity. A juggler on a magic programme is always well received. Alexander Herrmann had D'Alvini with him many seasons, and the combination was a happy one. There can be no rivalry between the conjurer and the juggler, for their arts are so different. I always thought it a mistake for Kellar to have Paul Valadon with him. Two magicians on a programme are one too many. The public are apt to draw invidious comparisons between them, and jealousy is aroused. True, Valadon was more of a sleight of hand performer than an illusionist, and Kellar more of an illusionist than a hanky-panky man. But the combination did not work well. It seldom does. Far better for Kellar to have engaged a clever juggler or shadowgraphist to support him instead of a magician. Sad to relate, Valadon made matters worse by criticising the Dean of Magic behind his back. His remarks were carried to the master and a separation took place.

Herrmann was always felicitous in his support. Who can forget the grotesque dancers and contortionists he had with him for so many years, the three Lorellas, also D'Alvini, Val Vose, the ventriloquist etc. A magic show demands something of this kind. Too much of one man, clever though he may be, becomes tiresome. Imagine Hamlet 'hogging the stage' for three hours without giving anybody else a chance to get himself or herself over the footlights. And so, brethren of the magic circle, take heed and get a juggler, a shadowgraphist, a ventriloquist, or even a Punch and Judy man to assist you, that is if you are presenting an entire evening's entertainment. "Two hours of magic", said Robert-Houdin, "are sufficient"; and the past grand master of prestidigitation knew what he was talking about. Magic demands great concentration of attention on the part of an audience. Too much of it fatigues the mind. Such is the psychology of the case. It is always a relief to see 'something different' in a magic show. Herrmann knew this and so did Kellar, and so did the famous Maskelyne of Egyptian Hall, London.

Snow Laughing Matter

The 9th British Juggling Convention, Edinburgh '96

I feel like I've just fallen into the 'box of shite'. What do you mean, 'what's that'? Could it be that you didn't pre-register but waited for the weather forecast like a soft Sassenach, when all that was needed was a trip to *Millets* for a set of thermal undies, you know the quick-release ones to cope with relieving large amounts of liquid (why do they call it a wee dram?). The box I'll save for later, the shite is as follows:



always drift off to the *Beard* tent with its music, mulled wine and free popcorn, oh yes, various flavours no less. Cor luvverly.

Sorry, missed it!

Saturday was parade and games day and I have this theory that all the campers went to get warm on the bus. I would love to think all the games were won by someone in the oldest tent on site but I don't know who it was 'cause I was absent, so I can't give any credits - oops! Ken's just phoned and told me it was Chris, well done mate, were you camping? He also said Charlie compered it, so it must have been good and the Samba Band for the big toss up was great. I do know the site under the castle was spectacular and I regret not being there.

Sport or Art

I was at the rehearsal of the Public Show at *The Meadowbank Stadium*, a big sports hall. One of the criticisms aimed at the organisation was that this show should have been in a theatre, with all the associated trimmings and tech. facilities. I have to agree (sorry Dave, call me a luvvy but the right atmosphere helps); theatre audiences and performers are both looked after, a bar to wait in, raked seating, in-house sound and lighting. Buses brought everyone in but the show was delayed with an accidental fire alarm scare, another set-back to the start of a show that already had last minute programme changes. The new traditional pre-show flight of paper aeroplanes and modelling balloons (Corby you have a lot to answer for) - and a 'Hello Mum' model just for Alan Plotkin and the official convention video. Alan, mild mannered big Texan who is becoming an established figure at Brit 'do's and is passionate about his job, an all-round nice guy so should be supported, encouraged and looked after wherever he goes. BUY HIS STUFF, he's good.

It could be for several reasons, but local compères Graeme and Aileen didn't touch the hearts of the expectant crowd and I really don't know why, especially with Graeme's impressive didgeridoo balance. Ben Jennings opened with a smooth competent ball routine, followed by the world famous Reg Bolton from Oz. Reg, the local-man-made-good, author of the legendary 'Circus In A Suitcase' returned to do what he does best, teaching children circus skills which they performed in front of their new-found peers. Scary stuff for them but maybe it went on too long for the audience; is there no respect for tradition these days? Haggis & Charlie's 7-club pickup and 5-ball turn is

This is the second time I am writing this intro, the rest is already done. We persuade other people to write for *The Catch* as much as possible, it's refreshing for you lot to hear other views and leaves us to lig out on the stand to give or receive advice or just chat. It's a healthy arrangement that has always worked - until now. The words you should be reading, from a respected writer known to all on *rec.juggling*, completely missed our deadline and controversially seem to have made a wipe-out among the virtual surfers. Now don't get us wrong, we luv a bit of kiss-and-tell, but the postings on the net are more personal than constructive in their criticism. We pride ourselves that we try to tell you things as they are, not to bore you with in-fights and to give a record of what you saw or missed...

Now that's over; the place:

So, if you were one of the 1100 or wished you were there, the Crammond site was breathtaking! With its own beaches (well I saw two of them!) three juggling halls (one 24-hours), a UV room and workshop studio, it was all we needed. Oh and toilets... well there's a funny thing about Scotland and copious amounts of liquid, the gents had a queue-like there's only one cubicle, no wall for... well it doesn't really matter.

The Dining Hall was a good meeting place which held impromptu workshops but a minor gripe with Donald Grant about breakfast times resulted in him sticking a fork thro' his nose which made us realise

how the organisers were coping, and quite effectively stopping any further complaints. Nice one Donald: with a hangover it was as welcome as a bogey in our muesli!

We didn't get to the gyms where apparently there was some amazing juggling to be seen. We heard of Martin and his teaspoon balance while freemounting his uni, and Allen leading a 10-club 3-person ultimate feed, and another pair passing 10 with ease, plus all the solo numbers and club cascades with tricks, the standard improves each year.

The box explained

The camp-site was close and home of the renegade tent and bar, where on Friday night punters warmed up with an energetic Ceilidh which set the atmosphere for the first night's shows. Compered by Jules following his success in Gothenburg, the things we remember are: Keira (who was plastered but coped) and Lawrence plus volunteer with some astonishing armless acrobatics; Benny Dan who was a star - or an octopus or what ever he wants really; and Jackie from Captain Bob's, of whom frankly we are a big fan and think she should do a public show sometime - phew! on the line or wot - with her UV-club-swinging-high-energy brill thing. It was also the night of the raffle and the first appearance of 'the box of shite', bits of donated gear that Donald lumped together as one prize. It became a renegade moment thro' the wit of Mr.G and probably the convention catch-phrase, as the heckling was sadly uninspiring during the whole convention. Overall the lack of an adequate PA, backstage and poor lighting spoilt things a lot tho', but you could

It was cold, but, hey, our hearts were warm (courtesy of Messrs. Ballantine, no doubt) and Scotland's not all doing porridge, eh? The JSA open the box and fling some bits around, SA hisself took some pics, and auld acquaintance won't be forgot round here.

tried and tested and it showed. With more come-backs than Status Quo, I have to say that I've seen it many, many times ...and I still love it, bless 'em. Organisers can always be criticised but they did a service to the convention by shipping over **Blink** from USville. **Jay Gilligan's** solo spot was superb. If you're going to have attitude you need skill, bottle and stage presence - and it oozed over the floor whilst on his back juggling clubs to the solid five on his feet. He's also happy to fit in the team with **Fritz Grobe & Morten Hansen** in their literally laid-back, contemporary routines. (see *Blink* review from Bath). Their other performance at the end of the *Springboard Awards* received a well-deserved standing ovation.

Stretch People were the token non-juggling act and stormed it. Synchronised, funny and, with the chair balance, big. They're working well together and I hope they get lots of it. **Swiss Laurent Perrelet** is 16. "So wot?" I hear you cry. Well, he's stunning on diabolo, sorry that should be diabolos. All the tricks, 1, 2 and 3, we expect a high standard now: he delivered. **Sam I Am's** devilsticks were delightful with very pro quick recoveries. This completes the acts under the spotlight. The 'dark side' of the show (sorry about the pun, but these didn't work for me) was the UV lights-off stuff. **Simon Stapleton's** ball and umbrellas and **Marion Kenny's** torch swinging and UV staff went on too long, weren't well lit - yes I know poor Marion's torch went out which didn't help matters - but I think both would agree material not ready for a public show.

Sound, lights, action...

Saturday night renegade was a better affair than Friday. A proper PA with gizmos, lights and a back stage improved the atmosphere 100%. **Ken, Haggis & Charlie's** 'Blim' was renegade at its best, right down to the ball scratching and thumbs up the bums bit. But if you're going to do a piss-take it helps if Charlie is Jay's lookalike. **Mandy's** alarm woke her from her slumber on stage to do a pretty club spot and **Philip Penny** scared the shite out of everyone with knives on his 8' giraffe. A Saturday panic by the Scots to break even saw the return of 'the box of shite', but this time as an auction. Create something from nothing, entertain, improvise and shock are some of the guidelines to renegade, so when **Devilstick Pete's** discarded underwear from an earlier spot was persuaded into Mr.C's mouth for money you just had to watch. Why? Who knows! Other bits that should be mentioned was **Brendan's** ring piece (v. nice) - oh God did I really write that? - and the dubious 007 sketch with the rolabola trick that they always attempt at every festival....and never works!! It's so bad, it's compelling...one day perhaps the running gag that's gone on and on will succeed!!!!

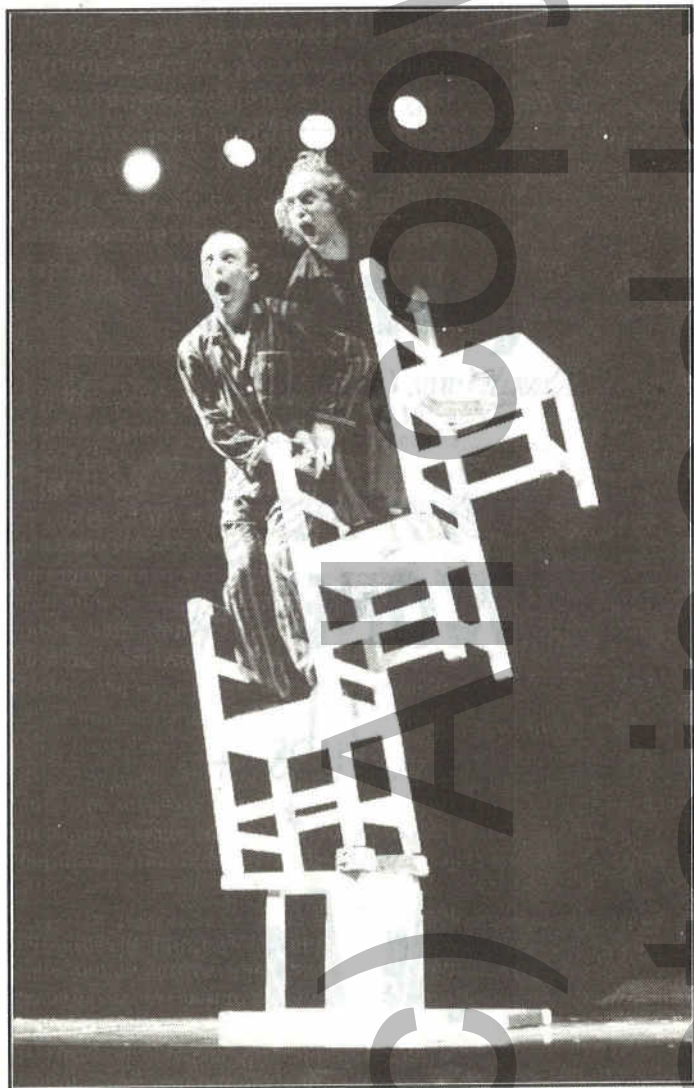


Blinkin' marvellous.

The Future Looks Safe

The *Springboard Awards* are becoming a convention highlight and we are joint sponsors, no really it's good and we're not just saying that. It's simple, *Beard* (what will we do without 'em) give loads of dosh and the younger jugglers respond with polished enthusiasm. Our thanks to all the artists who hung around all morning while **Haggis** (major thanks to him, again) and I changed the venue, but it was worth the trouble moving to the gym. 13 years old **Adam Pound**, **Jamie Waudby** and **Chris Milner** strutted their stuff with diabolos, knives and clubs but 13 was to prove unlucky, even tho' they're all talented and well appreciated by the packed Sunday lunchtime crowd; **Jamie Kenny** charmed his way to everyone's heart while his famous mum took a back seat on the piano. The awards went to **Philip Penny** and **Stephen Wiley** (aka. *Boffo*) who have obviously been working hard on their skills since last year. Check 'em out now, you'll be paying good money to see them one day. **JoAnn Swaim** was a visitor from the USA and welcome back any day. I don't think I'll ever forget the 'ball drop out and kick back into 5', or will ever see such a low 7 ball pattern but (and I'm glad I was not judging with **Charlie Dancey** and **Steve Jolly**!) little **Luke Read** from Walton-On-Thames stole the show. Luke is 9 and a natural juggler, he's superb and one good reason for buying the convention video. A newcomer to juggling (I'm on a safe one there at that age) - he got his first set of clubs at Norwich last year but master them he has, could you handle clubs two thirds your height? Luke's got 7 balls ticked off in the list of things to do and has a great future so I wish him well, fun, good advice and coaching - see ya in Nottingham Luke.

Yep 'cos it's in Nottingham for the 10th, just pipped Oxford to the post. Will they have the controversial security wristbands that, apparently, all jugglers hate? Will they regret they ever lived? Will they get slammed for volunteering? I hope not. Well that's it, I think I'll have one last drink to Scotland - thank you guys, may 'the box of shite' live on.



Stretch People beat thomast. to the good seats.

By the time you read this, Edinburgh will be but a distant memory/hangover/trip to the frostbite clinic. But believe you me, it seems a **WHOLE** lot more like ancient history to those of us who organised it. Suddenly we are free men once more! Our answering machines no longer buzz with endless enquiries about dates, weather and transport. No more shall we meet in the Film House to debate "who's-done-what" and "well if you haven't it had better bloody be done by next week". The few of us who still own our yellow sweatshirts have almost gotten all the stains out of them. Six months of slog, but by god it was worth it! Or at least the bits I remember were....

Conventional Thinking

Despite everything (and you don't know the half of it) Donald Grant still owns up to being (or claims to have been) a Convention Organiser. This is his testimony. Let it be a warning to you all.

Well, we had our final meeting this week and the good news is... we made it! Yes, after all our financial ups 'n downs, panic-attacks and shitey boxes, it looks like the books have balanced. Thanks to you all, for all you did to save the event-you-all-know-and-love-and-is-far-too-cheap. Numbers were down, mainly due to the quiet patch juggling is going through (eye of the hurricane, we hope) and the soft brigade who thought it was too far to travel. (The Americans all laughed when they heard that!). But to the 1000+ who made it, we salute you.

Any-old-way, the point of this 'organisers' rant' is to offer thanks and explanations, plus a few bits of behind the scenes gossip. I hope this list clears up all the mysteries of the weekend:

1) The weather. Yes, it was shitty, but such variety!!! Sun, rain, wind, snow; it was like Vivaldi played at 78rpm, but then we haven't had a sunny British Convention since '92. Channel Islands for the year 2000, that's what I say.

2) Thankyous of gargantuan proportions go out to City of Edinburgh Council, Lothian Enterprise, Meadowbank and Moray House. Without them, the convention would have been at my house and the toilets are even worse.

3) Wristbands. Fashion accessory or irritating cack? Whatever your view, they did succeed in cutting the amount of liggers from hundreds to tens. Contact jugglers seemed to suffer most. My suggestion that they learn to juggle properly was met with the hearty slap I deserved.

4) The Bar were initially worried that they weren't selling enough, but then you succeeded in drinking them out by the end of Friday, forcing hasty restocks. Congratulations!

5) Lost Property? Don't fear! It didn't go in the box of shite. Anyone parted from their toys can get them back from Dave 'Laughing Buddha' Mehr on 0131 558 1367.

6) Public Show. Don't listen to those rumours: nobody was paid to perform, in fact everyone was on CUT-PRICE expenses so thanks to all those who took part. Oh yes, and Reg Bolton (without whom none of us would exist) worked with those kids for just a few days. They weren't an established youth circus, and we felt a project like that was one of the best things we could do to give something back to both the council AND public.

7) Despite all looking like zombies by the end, and everyone who had a girlfriend on Thursday having had a bust-up by Sunday (it's true, but luckily some have been salvaged since!) **WE ALL HAD A GREAT TIME** and we hope you did too. Sleep deprivation is cheaper than, and more fun than drugs. Take it easy, and we'll see you all in Nottingham!

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Spotlight.

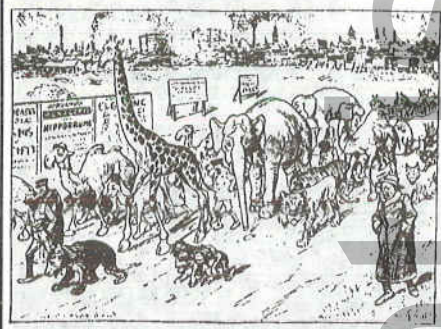
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FEEDS...CAPTION.CONTEST



The worldwide low-level humour shortage we reported last issue has claimed another victim, or several: the wit/twit ratio of *Catch* caption

contest entries is at its most distressing since the great 'Tompkins Spaghetti' epidemic of '94. Mind you, there's a few of you could profitably proffer some suggestions to other humour sectors (one thinks principally of dismal ITV sitcoms and desperate remakes of 'classics') 'cos you're well up to *their* standard...

Typically of the deregulated scams generally perpetrated by the populace of that archipelago, John Crosby got carried away by winning third prize last issue and has set up an offshore humour factory on the Channel Islands, Jersey to be more precise. Unfortunately his inept modernist typeface utilisation, cracks at this esteemed organ (scratch & sniff cartoon, indeed) and tendency toward animal abuse have disqualified him. As if the address wasn't going to anyway. Dave Downes of Rugby should try writing for one of those programmes on Radio 4 with Ned Sherrin in where the audience all laugh knowingly at anything they think is a joke (so pleased are they with the fame of being there, or somesuch) 'cos I don't understand what he's on about at all. Salvador's exploding trouser gag? No, I don't think so...

Our old (and we do mean that literally) friend Norman Worple, sorry, Blackburn of Harrow (does that make him an Old Harrovian?), thinks he's writing jokes for *The Beano*, and, yes, they too have been using the same lines for decades. Not that the getting-the-name-wrong gag is getting any younger, I appreciate. Puff the Funky Speed Fish (not her real name) thinks she's writing for one of those appalling sub-*Viz* rags, *Zit* or *Bit* or *Shit* or something and does better cartoons than jokes...

There's this sort of politically-incorrect anti-alternative comedy fever running round like a nasty virus (yes I have been hanging out in comedy clubs recently), and Mark Rushworth of Leeds has got it badly. Paul Ballard of Ashford has got it worse: *'The animals hold a protest march against having humans perform in circuses'*, and otherwise really should try sending some numbers to Jim Davidson or someone like that. William John Davies, who's got something against living in Blackburn (funny, that... funnier than him) probably already is a workingman's club comedian by the sound of him... Ditto Steve Bridge of Shoburyness, who gets the giraffe-abuse bug badly, but deserves at least as dishonourable mention for *"We've cleaned up the parade so much that we can't even use the old joke about the bear behind"*.

William Hogarth (1697-1764) was maybe the greatest cartoonist ever (excepting Rick Griffin. And Robbie) - he also caused the invention of Copyright law ('cos people were always ripping off his pieces) and got arrested as a Spy by the French - but maybe also not the funniest. Let's see if you can improve on this item (*The Enraged Musician*, 1741) with a matter of a few words.

And if all you can do is to detract, well then, *you stand not a Virgin's Chance on Fleete Florete*, verily, of winning these *stupendously defireable apparatuses*, ie. viz. One (1) pair (2) of Beard's brand new **BALL STICKS**, by far the newest happeningest prop on the market, oh yes, & as used by Guy Heathcote, no less. For use with 200mm beach balls they'd set you back £17 each but you can have them for a startling *no guineat no farthing* if you win the competition. Second, *forry*, *fecond* prize is that *molt defireable of Devilstick*, the **Absolute Luminous model**, complete with **Silicon Control sticks**, normally £26 but for you the Dick Turpin price of absolutely nowt, mate. And even the 3rd prize comes out a good deal better than a chamber-pot over the head, what with the chance of winning the new **Absolute Devil-Stick with Multi-Lens Decos** for that profound whirling sensation, trendy black controls 'n'all, normally £14.50, but to you, etc., bless you you've got a nice face... NB: the only reason we're not offering the novelst of the novel, **Beard's seamless hi-bounce rubber bouncing balls**, is that they're still in the top-secret testing phase (H is personally bouncing each one 1,000,000 times) so you'll just have to wait, OK? Get them quills scratching!

A bit more on my wavelength is Simon Farrow of Houghton-le-Spring, Geordieland, who at least recognises that the parade are in fact Newbury Bypass protesters (that's the Marchioness in disguise on the right). Nog de Brum thinks circus in-joke humour is what we're after - well we would be if it was funny. Anna Illegible of Bedford apparently thinks she should be a *Catch* contributor (as do these following), such is the slant of her humour, but I'm forced to use the same form-letter reply from the last entrant, I'm afraid. Paul Rhodes of Lewisham does at least demonstrate that he's read the magazine, very good, there'll be a test tomorrow, etc., and *'This is what I call cheap Asphaltin'* might be funny, if only, if only it was... Tony Phipps of Bristol (*sic*) is a late sufferer from the spaghetti epidemic, for which we must have a certain amount of affection, if not pity. He goes on to nearly redeem himself with *'Quickly fastening his coat, Waite tries to hide his leopard skin boots'*, and as a parting shot, his *'Elephant: "OK Donald, when are we going to see you shitting in the middle of a circus ring?"'* raised a smirk from the camels, who have obviously read the magazine too, thanks very much. I've got news for you: you've probably seen it but DG's getting very practised at hiding the fact.

"Enough of that!", I hear you chorus: "Who won the **SPOTLIGHTS**? Who is saved going down the shop to part with the hard-earned? You know I've always fancied a set..." etc. Well, one answer is Frankie The Balloonatic, who walks away with a set of **SPOTLIGHT 123G. RAVE BEANBAGS**, with all those dizzy dizzy UV-sensitive electric blue pink/orange/yellow fizzy bits, which I'm sure will go down very well in Tadley, which as FTB reminds us, isn't very far from Newbury or indeed Aldermaston ...which explains a lot (like why the balloon self-portrait he sent us has fried eggs for feet). The ark-privatisation crack didn't raise much enthusiasm, but soon the chimps were chucking at *"I don't see why the French can't tread their own grapes"* and the giraffe forgot his worries about the guy behind after a quick shot of *"Don't you meet some animals on these Club 18-30 holidays"*.

Omigod(-ess) it's Pete Rayner (Con., Portsmouth), Help! Waddawedo? He's back on the medication and funny again: *'Elephant: "Hey Leo, that bastard's wearing your brother..."'* or even *"I tell you it's him - the heckler. You know, "my cat can do that!"'* Go on, sit on his lap, Leo". Inspiration strikes: give him the second prize prize, it's **JUGGLEKRAZY**, the last word in computer juggling simulation (so far...) plus theoretical development tool and easy-learn siteswap thingy - he'll spend so long playing with it he'll forget to enter the next competition.

So who was it? Who got the rhinos rolling in the aisles, the elephants endangering eardrums with mirth, and the sour-faced guy with the pegs on his nose to lighten up a bit? Who was it proved we have no truck with in-jokes, inter-circus rivalry, or the endless animals debate? Who is it walks away with a shiny new set of **SPOTLIGHT EUROPEAN CLUBS**, short handles, light weight, dazzlingly deco'd, just the thing to improve your performance 1000%? Why, it's No-Fit Pete of Splott circus-city, for the utterly unbiased: *"It's OK everyone. I hear there's work at Zippo's!"*. Thangyaverrymuch, goodnight.

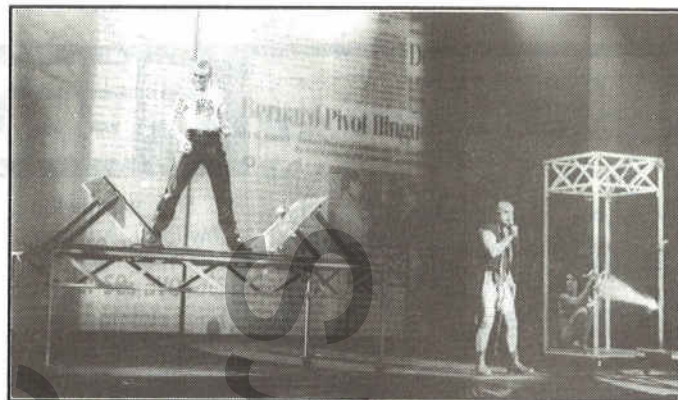


ETERNAL CHAOS

You'd have to have been an especially alert **Catch** reader (the kind that read our board at Edinburgh) for us to have warned you that **Archaos** were coming back - quarterly deadlines didn't let it into the gig guide and almost caught us out too. But we took off an evening we should have been finishing the mag to trek to London town and worship at the altar of supreme spectacle: diabolism in persons wrote down the want, **Adrian John** risked the **Infini TV** security to smuggle out these pictures. See them and weep.

It's the era of The Second Coming. The Beatles did it (well, 75%), The Stone Roses did it (and died in the attempt), Michael Jackson tries it on every 6 months or so, even *The Catch* has done it (a bit better than that lot). JC himself ain't due for another 3 years or so, so in the meantime... the wheel of time throws no less than *Archaos* back at us. And did we ever need them! Even if they weren't really gone (see issue 16), the spirit they stirred up in this country has been somewhat subdued (for all the *Autogeddon*s, *Turbonanas*, *Mutoid Wastes* and endless leather-bound aerial acts) since they hit us with the idea that circus could be new, bad, dangerous, sexy, gut-stirring & shivery-powerful again, way back in the dingy '80s. And i'll be blowed (and i can think of a few candidates) if they didn't go and do it again.

How do you take a million-quid-plus production out of the space it was designed in/for? How do you translate regeneration-money-pit downtown desert Marseille (still one of the dodgiest cities in Europe if you don't watch your step) to Europhobe UK? You can't, but... Slapping the show into Brixton Academy was something of an inspired move. One of those glorious Cinema Boom palaces - only a few of them left, who'll join my project to re-fly the *Rainbow*? - in the middle of what is still, reputation-wise at least, London's riot quarter; the building



Shock News: Juggling Still Frontline Circus.

itself echoes a good deal of what the performance simulates/stimulates. Bread & Circuses. Make that Beer and Circuses. Make that two pints while you're there. When the show opens with black-clad private security shovelling street trade dudes & Cardboard City-zens into the back of a giant refuse compactor truck, and you've just passed a couple of dozen of both between the tube station and the gig, well you just know that the world you're entering has a good deal more than you'd like to remember in common with the one you just left. Escapism? "Pure non-political entertainment" (as we were repeatedly told)? Not a bit of it.

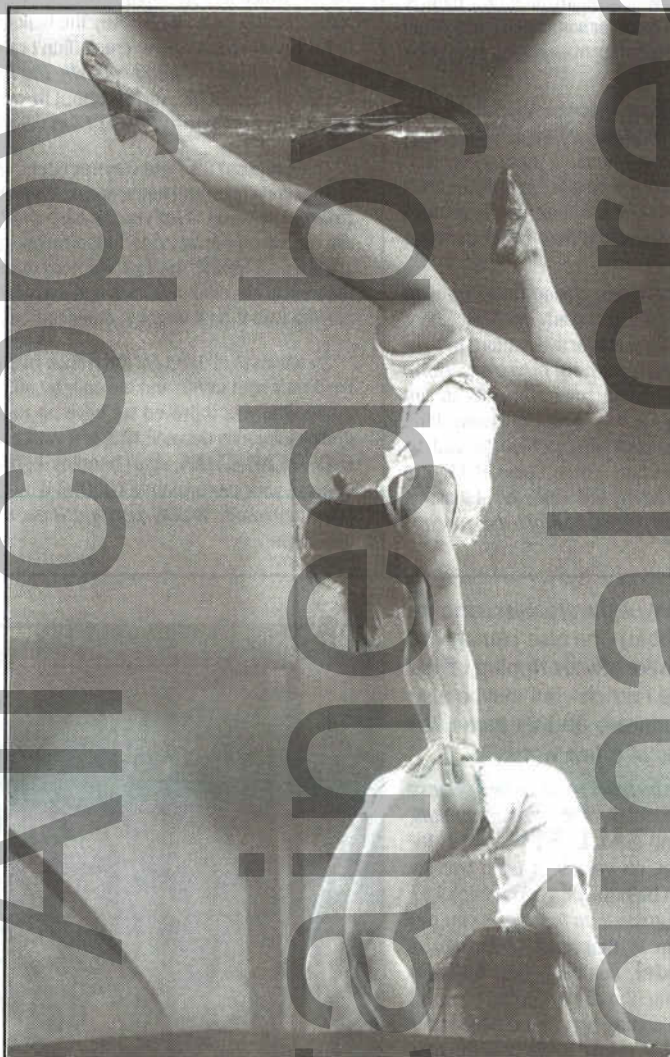
We were reading some National Daily reviews on the way up.

They were full of how the big @ had professionalised and 'grown up' from the glory days. Not a bit of that either. It's still scrappy, sprawling about the place, running on adrenaline, pure front and blag-power (part of the essence of circus that Billy Smart's *et al* never knew). They're still the sex-and-violence circus (the local guardians of morality had forcibly loin-clothed some of the male nudity). There's still too much going on, video screens multicasting stage action and multiplying image/meaning, bits you miss 'cos you're looking the other way, drowning in a sea of spectacle. Even the much-vaunted plot makes as little (/much) storyline sense as ever. They've just got some new toys to play with, that's all.

Calm down. Come down off the rush for a bit. *This is a specialist journal, you want to know what the acts were like. We think.*

As a prelude there were some kids on a BMX ramp. Quite what they were doing there, we don't know. Maybe one of them was Shaun Bridges; i'd blame him, at any rate. They were scarily good, and enough of the connect-with-what-the-kidz-are-doing to justify their presence. Not the sort of tricks you see down your local half-pipe, but something to aspire to. In our own circus-skills culture we know that's important, part of the engine that drives us all. Shame there was so much of a gap while they re-set the stage, but worth the wait, both ways.

Duo female acrobalance: well-done, good-looking, would have made star status in smaller shows, not up to the *Soleil* or *Surreal* macho-men but still somehow different, more artistic, maybe. A 7/



Reaction of typical punters to the New Archaos.

6/5 ball-bounce routine (whoee! there's still a juggler!) with v-angled boards (see picture) which was a neat twist on something old & borrowed. Some perfectly competent solo hand-balance on blocks (while we were mostly distracted by a fat man with a chicken) (very fat man, very chicken). Bunjy trapeze, not up to the S/S standard but they *had* to do it, i reckon. Swing/trapeze/bunjies/web aplenty, tho' probably more notable for the brute sexuality (and the fact that the swing rings looked like giant IUDs) than the skill, but effective, yes. Some neatly-choreographed bump'n'grind, formation fornication, group groping and serial snogging. One guy setting heads spinning with a pair of numchukkas but a bit so-so on a wire. A familiar-looking bike-man with a neat line in spinning wheels but little that they didn't do before the break or that madman in *Surreal* hasn't stepped on from. Acts selected, i'd like to think still, more because the people arrived or fitted than because they'd been hunted down in the green circus fields of France (or even the sports fields?)

Still, it's only the trad. daddies are happy with acts they've seen before. We want more. And we got it. A sometimes-hilarious basketball trampoline passage, more skills we can relate to but have never seen quite like that before. A brief, if otherwise-uneventful man-on-fire, still a stunt-show special. Corde Lisse routine, five-strong, using white silken sheets instead of ropes. Beautiful, so many more possibilities (and less rope-burns?), can't think why that's not been more widespread before. And, the grand set-piece, *The Globe of Death*.

Holy Mother Kali, the Globe of Death! An old routine (see *Catch* issue 15) but rarely done: thirty-foot globe, two motorbikes, every trajectory you could think of, both at once. Talk of trust your partner, talk of trust your machine & your mechanic, talk of rivets or welds, talk of what you like but it's still a show-stopper of primal proportions. Talk of it you will.

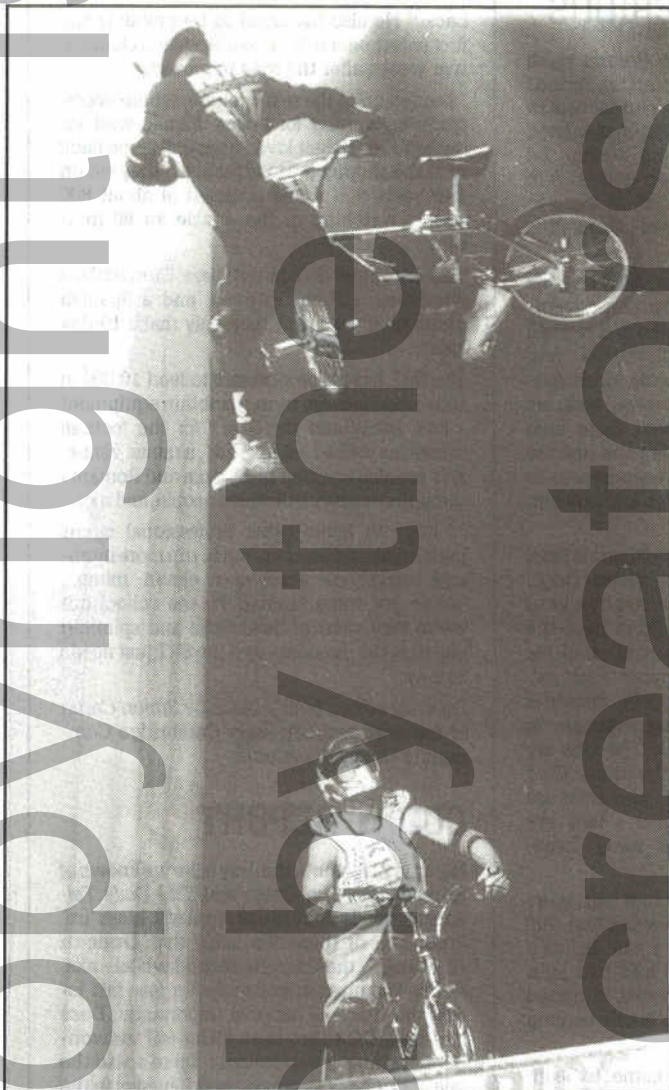
Archaios was never re-

ally *about* the acts, anyway. The production is what they've spent money on; it shows, but not in a *Soleil* lurex & lightshow sort of way: they're still dirty, scuzzy, scruffy, smoky, about as far from sequins & smiles as you'll get. Pounding sub-bass-heavy soundtrack, techno/

rap future-present, everyone does it but not everyone does it *well*. Though the *Mad Max* look has been copied in a thousand MTV clips, though *every* French/Spanish *spectacle* has the political/control/kultürpolitik/dystopia/nightmare subtext and the guy with a mic howling in a cage, some of the *Came Over* innovations will be springing up at Chalon & Aurillac & Tàrraga this summer, i'd bet on it. The super-scale-shrinking performer-dwarfing god-in-the-machine projected backdrop, independent images shifting contrariwise on the screen; this in turn let the film subtexts dominate rather than distract from the thread - nothing quite added up but everything resolved in a manner everyone from Levi-Strauss to the Brothers Grimm would recognise. Best of all was the hand-held camera feeding video screens, catching bits you were missing, throwing other lights on things you thought you saw, and with the power of TV drawing you off the onstage action until you realised that was part of the point and flipped yourself back - all the tricks of the rock'n'roll circus but with an added irony even U2 at their most pretentious weren't capable of.

You'll gather i'm a fan. I own up, i had the pounding heart, the wide eyes, the open mouth, the salivating glands. I even bought the T-shirt. That's part of the circus experience

(OK, maybe not the last bit), but it takes something strong as dirt to do it in the age of *Streetfighter*, *Kids* and *Cop Killer*. It's still state of the art and it still goes straight to the heart. Put simply, it's still *Archaios*. Greatest Show on Earth? Tell me a better one.



(Above) Cycle Despatch Rider is a demanding career in London, it seems.



A balanced diet.

WE DID SAY SERIOUS

Simon Smoleskis went to Bosnia with Stretch People for a month doing the Serious Road Trip (SRT) to Croatian and Slovenian refugee centres, December '94; then visited Romanian orphanages, seeing "things I'd never forget". Now he's been enticed [i'm not sure that's quite the word -d] back to Bosnia, and has spent a total of four months there.

After 10 days at an SRT festival doing his show, he joined with a local non-governmental organisation (NGO) who had worked with Bosnian kids all through the war, and took Simon to "front line schools, kindergartens and anywhere they'd have me" to do his clown show, though he spent more time answering the question "what the hell are you doing here?" The usual response was to pat him on the back, thank him and buy him a beer.

He'd heard about the Sarajevo Circus School and set about tracking them down. Originally a Road Trip project, now run by a local NGO called *Equilibre* (SRT didn't have the resources to do it at a distance), until his arrival there hadn't been anyone with any experience of circus involved [!]. Simon is paid an allowance and living expenses in return for regular workshops. The kids are "fun... full of energy and enthusiasm. They have very little else to do - the play areas are destroyed, there are no parks - they are basically very happy to be doing something."

The school isn't a permanent building; there is a rehearsal/training space in Dobrina, 200 yards from the Serbs: "It's a hall. It has a small gas fire in one corner and two light bulbs; the windows are covered in ripped UNHCR plastic, the wooden floor's coming up and the roof leaks."

The young people (13-21) come to learn juggling, diabolo, unicycling - all the usual workshop stuff. The idea is to train them to teach the skills themselves, pass them on to others, get them running the school, "but they're not ready for that yet".

The Academy of Pedagogy (that's teacher training in academes) are keen to get student teachers to learn to teach juggling, having seen the effect it can have on kids. Pia, Yugoslav footballer of the year two years running, is setting up a football school which will teach the regular curriculum with extra emphasis on football - and has asked Simon to become involved in circus skills there too.

"Why am I doing it? Because I can. And I like the attention I'm getting," he grins. "I can give them a start back towards their childhood, get them laughing again."

On top of this and the shows he still does for the SRT, Simon has been doing the street. First time was in Sarajevo and attracted around 200 adults. This didn't stop him doing his usual kids' show: "silly, noises, falling over, balloon tricks, audience participation... I got them to sing a song I'd just made up - and as I didn't speak the language it went *lalalalala*. I got them to dance and they went away with smiling faces. A couple of days later a guy recognised me in the street - looked at me - and sang the song (*lalalalala*), thanked me (I assume, 'cos I still didn't speak the lingo) and patted me on the

back." He also managed to be probably the first entertainer in four years to reach Gorajde, two weeks after the road reopened.

"I ended up in the main square, where everyone was waiting for buses. People wait for buses to see if their loved ones will come back from the shopping trip to Sarajevo they left on four years ago. I had a crowd of about 800 people watching in the drizzle for 80 minutes."

There are other clowns out there. *Clowns Sans Frontières*, a French troupe, and a Spanish group do shows, but they only make 10-day visits.

The SRT have a programme to feed 10,000 in Olovo, and are also trying to obtain equipment - kits, boots and the like - for the football school, as well as set up 'Kuk', a music venue. SRT are also working in Albania and Romania through circus with disabled people, and more.

"I hope to invite other professional circus performers and teachers out to run more intensive workshops: acrobatics, clown, mime... We've got some funding for the school but we're very short of devilsticks and spinning plates at the moment - and the SRT just needs money."

Severely edited from a piece by Simon Carter of the eversoslightly sarky Cambridge Community Circus Newsletter.

COURT REPORT

Norman Blackburn, the only feller we knows of to read both *The Catch* and *The Daily Telegraph*, sends us cuttings regularly, bless 'im. From one of these we learn that **Duncan Casting** & the Unicycle second wheel - aka, saddle-mounted armchair castor (see last issue) are items of national importance. Does this make DC an armchair MUni-ist? we wonder idly. More entertainingly, there's also the tale of **Michael Werechowski**, busker in the bullring near Waterloo Station, hauled up before the beak for 'threatening behaviour & obstructing police' (maybe, if you're reading this Mike, you can drop a line and tell us what these terms translate to in real life) ended up juggling in court to demonstrate "what exactly does a street juggler do" or one of those judge-mental questions. Actually we mustn't take the jiz out of these justices 'cos they clearly enjoyed Michael's act and 'let him off' [?] with "a period of probation". "Everybody was laughing, including the magistrate," said a court official. "It was nice to have a bit of entertainment to lighten proceedings." Seems court people don't get out much - they must be the only people on earth still charmed by 'eating the apple'.

SNAKY-HIPS PIPPED

...well, *pissed* when he wrote the letter, more like, but our fave rave 27½-year-old persistent correspondent (see letters pages *passim*) scored some useful information when writing to *Guinness* about an attempt on the endurance record for lying on a bed of nails (36 hours in 1972). Guinness informed Snaky that "we are in the process of phasing out many record in the Human Achievements section of the book where duration is the sole criterion for inclusion. Wherever possible we are looking to add an alternative skill-based equivalent, eg. one

where activity can be objectively measured over a set period of time." [i think this means when they can see you doing something, eg. juggling, not just lying there in a bath of pot-noodle or whatever it is -d] "However, this still means that many of the marathon records will (eventually) be deleted from the book. Consequently, we are not adding new categories of this sort, and we are not encouraging people to break existing records."

The Catch reckons this is a sensible move, really, since it will pull the plug on a whole local-paper-load of sickening student/Rotary/pub pranks for charadee: but our letters page remains open for any claims (or, heaven forbid, verifications) of even-vaguely juggling-related non-Guinness records, and we promise not to come round with an identical sibling, a clipboard, dodgy politics or tiresome, um *behavioural* quirks to officiate at any of them. Thanks to Tony, and the rest, as they say, is up to you...

SAVE THIS CIRCUS

Too late for our Gig guide but squeezed in here instead - some dates for the abfab **Moscow State Circus** tour of the UK. There is always the chance this could be the last time this truly & deservedly legendary show reaches these shores: naturally as everything else in the former USSR fell apart (thank you George Bush) so did the subsidised system of schools & venues that put the Russians on (big) top of the world. And maybe good attendances on British dates might help... A selection from the prime acts, some of the very best physical (human) circus skills you're going to see anywhere, are touring until November, all the dates we have so far are:

Jun. 4-9 Huddersfield Greenhead Park

Article next issue, for now you can get more info & dates on 0421 565557/8/9

PEAS ARE OFF

Our verygoodmates *The Mushy Pea Juggling Co.* of Manchester have called it a day. Their very sensible farewell letter reads as follows: "Specialist shops do play an important part in the success of the scene, introducing the public to juggling, providing work for local performers, capturing the enthusiasm of children and providing a place to hang out and swap skills. Please support your local shop - they cannot survive without customers, and they certainly aren't getting rich at your expense... Many thanks to everyone who has supported us over the years. Now we'll be able to have more fun at conventions". Now look what you've gone and done. All mushy. At least if you pay attention to the first couple of sentences it needn't happen again... Anyone [ahh... local shops in particular -d] wanting to pick up any new/used kit at very good prices (especially in wholesale amounts) and help the final deficit a bit, ring 'em on 0161 834 6195.

CATCH THIS - EVENTS DIARY

May 31, Jun. 1/2 Bedlam Fair, Bath. Club Renegade Sun. night. Free Street Festival, usually a big party, runs concurrent with Bath Festival & Fringe.

Jun. sometime! Festival of Fools 20th Anniversary Melkweg, Amsterdam. Sorry - no more info - ring them? No, not me, you. Then ring me & tell me.

Jun. 1-9 Big Fun Festival Devonshire Green, Sheffield. Allsorts of entertainment all week courtesy of our mates at *Swamp Circus* so you can be sure of a hefty circus clowning & music input, all on the contemporary side. Sat.8 there's a **Youth Circus Convention**, and the party climaxes for real on Sun.9th with a massive **Fun Day** featuring Parade, Uni Grand Prix, UniHockey bash & still football. Big fun indeed! Ring the Swampies on 0114 281 8350.

Jun. 6-9 7th Austrian Juggling Festival Klagenfurt.

Jun. 8 5th Kutztown Jugglefest, Pennsylvania, US.

Jun. 11-16 Norwich Circus Festival Heigham Park. Norwich Circus Centre offer six days of shows from the stunning *Mamaloucos* Collective and those jolly *Fool-hardy Folk* (see gig diary) plus workshops every day - Tightrope & Diabolo 11am-5pm (£15), skills swap on everything else 12-5, free. More info from them on 01603 740011 - right now if you're to stand any chance of getting on the workshops.

Jun. 11-15 Street Level Street Entertainers' competition in Sheffield, something to do with a football competition, apparently, but they have stumped up prize money of £1600 (£700 first prize then 2/3/4 share £600 somehow. Best pavement artist gets £300. Categories: music; comedy/theatre; illusion/dance; circus/abstract; pavement artists. It's probably too late to apply but there's further info at least on Stephen McEachran on 0114 230 8529.

Jun. 14-16 4th Continental Congress of Jugglers, Washington DC, US.

Jun. 21-23 Alcoron, Madrid, Spain.

Jun. 21-23 1st Norwegian Convention, Haugesund.

Jun. 21-23 Epic Juggling Festival Encinitas, California, US.

Jun. 27-Jul. 7 Rio Cena Contemporanea. In Brasil! Street theatre & stage shows for this premiere of what could be one of the world's great festivals - they've certainly employed some of Europe's very best: *Naturals*, *Contre Pour*, *Générik Vapeur*, *Semola*, *Theater Titanick*, *Wurde Wurre*, *Iltopie* and more. Now how do I get out there? Fax contact (+55 21 26 22 382).

Jun. 28/30 Winchester International Arts Fair HAS BEEN CANCELLED.

Jun. 28-30 Circus Spectacular, Swamp Circus, Sheffield. Them again. See Gig/Course diaries - this one's the culmination of their course and probably the new *Swamp* show to boot. Associated events planned.

Jul. 4-7 10th Swiss Juggling Convention, Arosa, Graubünden Alps, Switzerland. All you'd expect from a convention with even more beautiful scenery, juggling at 8705 ft., shows, parties, games, camping (and some indoor rooms available), not far from Chur (hourly trains). Ffi. try Bea Marty & Piet Blanken, Loorenstr. 2, 8305 Diellikon, Switzerland, tel (+01 833 23 44).

Jul. 5-7 Hat Fair Winchester. The essential Street Rendezvous, everyone who can make it will be there. Write 5a Jewry Street Winchester or ring 01962 855334.

Jul. 5-7 Wessex Juggling Convention lobby fun in Frome (sited near Merlin Theatre) with all the usual attractions (high quality 'cos they're very good at blagging acts, etc.), show, camping, kids' Renegade. £10 in advance (£8 under-16) £15 door (£10 under-16). Cheques (payable to Wessex Juggling Convention) to Malcolm Lloyd, Frome Community College, Bath Road, Frome, Somerset BA11 2HQ, tel. 01373 452018.

Jul. 5-20 Exeter Festival. They make a big thing of busking & street entertainment tho' most of it is on a hats-only busking basis. Ring Jo or Nicky on 01392 832268.

Jul. 12-14 6th Saarland Juggling Festival Saarlouis, Germany.

Jul. 16-21 49th Annual IJA Festival, Rapid City, South Dakota US. In the geographic centre of the US, no less, near Mount Rushmore (now there could some fun be had) and loads of other dead pretty country (& corny tourist resorts). Special guests are the hoop king Bob Bramson & records man Albert Lucas, but you can bet the rest of the stars will show too. Plenty else to do too - including International YoYo Championships... Price is \$179 adults, \$129 6-12s, and there are day/multiple day passes too. Accommodation \$35s/\$29d per night. Full details & application form from Richard Dingman, tel.

(+413 367 2401, fax ...0259, or Email ijugglers@aol.com.

Jul. 18-21 Chalon dans le Rue Chalon-sur-Saône, France. Tenth birthday of this utterly crammed & crazed gathering of the best in French & European Street Performance, and they're threatening to go exponential on us - pretty near unmissable, we reckon.

Jul. 26-28 Kirchenlengern (AquaFunSwimming-pool), Germany.

Aug. 2-4 Ragged Hedge Fair near Cirencester, Gloucestershire. Excellent Camp/Festival with carnival theme. £30/25 Ffi. 01285 652808 fax 644827, trade 01594 810520.

Aug. 3/4 Traquair Fair, Innerleithen, Borders. Very cosy!

Aug. 5-12 World Unicycling Convention Guildford, Surrey. See *Catch This Unicycle* for updated details.

Aug. 10-11 4th Crawley Convention Shows, workshops, on-site camping, reliably good. Ffi. Nigel 01822 852997.

Aug. 16-18 Oranjeboom Straatfestival, Rotterdam, Holland. p/a Spektakel Theater, Jodenbreestraat 24-1, 1011 NK Amsterdam, Ffi. Lee Hayes & Marilla Mascini, 31 20 623 9487, fax 620 3570.

Aug. 16-25 Fringe Unhinged, Edmonton, Canada.

Aug. 12-18 19th European Juggling Convention Grenoble, France

NOTE CHANGED DATES Organized by the Association *Entre Ciel et Terre* ('Between Heaven and Earth') - Alain Brissard and a hyper-sympa team of jugglers from Grenoble and Paris. At the University: two large gyms, fantastic swimming pool, cheap restaurant, accommodation & a park for camping. Parade & Open-Air Show Wednesday, Public Show Friday, Games Saturday, & plenty of surprises still; more input welcome, *Entre Ciel et Terre* would love to hear from you.

PRICES:

	Francs	Marks	Pounds
ON-SITE REGISTRATION			
Full week adult	300	85	40
Full week child (6-14 years)	175	50	23

IT IS NOW TOO LATE TO PRE-REGISTER

all crucial information from:

Entre Ciel et Terre, Judith Brossaud, 3 rue Jean B. Piadel, 3800 Grenoble, France Tel: 33 76 46 22 83

Credit Lyonnais Bank number 30002 Office number 02637 Account number 0000 050708 S in the name of: *Entre Ciel et Terre*

- DON'T ASK THE CATCH - WE KNOW NUFFINK. Help during the convention, public show, etc - be in touch with ECET or Dave Mehron 0131 5581367.

Aug. 21-24 Éclat d'Aurillac The other French biggie and possibly even more lunatic than Chalon (I'm determined to make it this year to find out) - anyway, an unmissable chance to catch up on the state of the Art *sure lee conglinyon*. Anyone who doesn't shift here after Grenoble better have a good excuse (or a proper job). Details on (+33) 71 45 47 47 (general) ...45 (companies), ...46 (tickets). There might just still be «off» festival places if you're fast.

Aug. 26-31 4th Israeli Juggling Festival, Jerusalem in conjunction with a massive celebration for the 3000th anniversary of the city being named capital by King David... erk! Details from Raphael 'Sir Juggly' Harris on (+02 859 889, fax (+02 836 668, Email 100274.205@compuserve.com).

Aug. 28-Sep. 10 1st Berlin Variety & Comedy Festival Hackesche Höfe, Berlin Big Germany. Celebrating the centenary of the birth of Enrico Rastelli (great Karlheinz Zithen book on its way too. Prizes for up-&-coming acts & the best juggler, Comolympics, etc. You should know that Berlin is a world's great comedy/cabaret centre and they sure know how to party! Sounds superb! Ffi. Hacki Ginda, Chamaleon Variété, Rosenthalstr. 40/41, D-10178 Berlin, Germany.

Sep. 5-8 16th Fira de Tàrraga Bloomin' brilliant street festival in Catalonia, Spain's no.1 & one of Europe's premier street scenes - get this one in your diary right now and prepare to have your brains buffeted. More details next ish.

Sep. 6-8 3rd Snowdonia Juggling Festival Ffi. Mr Bliss's Bizarre Bazaar 01248 371799

Sep. 13-15 6th Karlsruhe Convention, University of K, Germany.

Sep. 14-22 8th Bristol Juggling & Circus Skills Convention 9 days camping & skill-sharing, displays, workshops, games, stalls, all under canvas in parkland North of Brizzle (M4/5 junction), self-catering or (great) café, it's one of our favourites. Public Show Friday 20th 7pm. Full experience: £55, 8-15s £27.50, days £6.50, no animals. £10 deposit secures: John Carter, 14 Harters Hill Lane, Coxley, Wells, Somerset BA5 1RE. More details 01749 677404.

Sep. 25-9 Portuguese Juggling Convention Oeiras, Portugal.

Those nice peeps the Portuguese Association of New Circus 'Loucomotivo' are getting this one going again - near Lisbon, and nearer the beach, FREE Camping, sunshine and LUNAR ECLIPSE. Enough live music to fill a very large live music container. DITTO ALCOHOL, Workshops to make your eyes pop ie. *Capoeira*, *Samba* and ?? Magic! Renegade, Open & Public Shows - Anything else you need? Bring it!

Cost: 4,000 Escudos (=£18) *Mais ou Menos*. Contacts: EJA Rep Portugal Micheal Avidrishock, Tel/Fax 00351 1 812 5370; Harry Rothermel 00351 1 812 6730 Tom Fullery/Helen Highwater 00351 0931 293426.

Oct. 6 5th East Midlands Juggling Convention Connaught Centre, Corby, 10-10. After a year's layoff, the Ballsup boys & girls are back with a bang (and without a cabaret) - more workshops than your stupidest dreams and a special **3-Ball Convention** with unimaginable treats for all levels of the non-numbers majority. The whole thing for only £6 (£3 under-16) and it usually sells out so you'd better get onto them soon. Cheques payable to Corby Youth Centre & s.a.e. to East Midlands Juggling Convention, Connaught Centre, Cottingham Road, Corby, Northamptonshire, NN17 1SY. Tel. 01536 204258 fax 403360.

Oct. 11-13 Lodi Juggling Festival Micke Grove Park & Zoo, Californiayay US

Oct. sometime Hay-on-Fire Hay-on-Wye, on a Busby Berkeley *Stairway to Heaven* Hollywood theme!

Nov. 8-10, Quad Cities Jugglefest Bettendorf, Iowa US.

Feb. 9-16 '97 13th Hawaiian Vaudeville Festival, Big Island.

Apr. 10-13 10th British Juggling Convention Nottingham. Well on-the-ball (or several) the palaverers & pals are launching next year's big game - and are appealing for everyone who knows what they'd like to see (or not?) to write to them *now*, while the ideas are fresh. Don't complain after - create now! Ideas generated so far include a logo competition (with prizes); entry should include something circus/silly plus some connection with Nottingham (even if just the obvious one) - and maybe some reference to the city being 100 this year and/or the convention being 10. As many entries as you like (tho' they do become property of the BJC), 3-colour preferably but don't let that restrain you too much. This closes July 31 so get to it! Also exhibition of past BJC T-Shirts and stupid photos of people wearing them. Anyone fancy having a go at the World 3-ball Endurance record (over 11 hours)? Media attention, etc., guaranteed; or have a go at Gallo's 45min/2sec 5 clubs if your attention-span is shorter. Finally they're calling for any old juggling tat you've got lying around, to auction for BJC Oxford '97. If they're off the mark so quick, isn't it about time you were? BJC X, 151 Crompton Street, New Houghton, Mansfield, Nottinghamshire, NG19 8TJ. Tel. 01623 811467, fax 650445, Email? not yet...

May 3 4th Birmingham Circus Convention staking the date out early!

Aug. 2-6 50th Anniversary IJA Festival, Pittsburgh, Pennsylvania.

Rupert Voelcker at bl-sys.bl.co.uk is going to be @NZ.kiwiand for 3 months, the blighter, so for the nonce you can get jugglery on the .net by Emailing richard.timuss@bl-sys.bl.co.uk or faxing him on 01473 642459. This has been a JIS (Juggling Information Service) information service.

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29 May- 2 June Southport

4-9 June Huddersfield

11-16 June Lincoln

18-23 June Hull

25-30 June Nottingham

2-7 July Watford

9-14 July Kingston On Thames

16-21 July Guildford

23-30 July Croydon (T.B.C.)

1-10 Aug Bournemouth

12-21 Aug Hove

23 Aug-1 Sept Southsea

3-8 Sept Swindon

10-15 Sept Stratford On Avon

17-22 Sept Leicester

Plus further venues including:

15-20 Oct Tunbridge Wells

22-27 Oct Canterbury

Tour continues until November

BEARD STITCHED UP

Yes the rumours are true! Beard juggling equipment is up for sale. 'H' & Polly Gregg who set up Beard in 1989, and built it up to become the worlds largest manufacturer and supplier of juggling equipment have decided to move on.

While on a recent business trip to Australia, 'H' met Jo Gillen, the woman who started 'Lounge Lizard Clothing Co' and struck up a deal to manufacture the clothes in the UK under license. Lounge Lizard Clothing Ltd. (UK) hopes to start making the laid back cotton casual clothes (for men, women, kids and even jugglers) by August this year. They hope to sell the clothes in specialist juggling shops as well as fashion shops and by mail order.

Beard juggling equipment will continue as a juggling business under new ownership- it is 'H' and Polly's firm intention to sell it only as a complete business. "We believe that we have created something unique here (with the support of the British jugglers) and we want to see it continue as the most innovative juggling company ever."

Lounge Lizard Clothing can be reached on 01422 846836 (fax 01422 846837)

CAMBRIDGE CONVENTION

Following last year's sell-out event, Cambridge Community Circus will be running the 2nd Cambridge Juggling Convention on Sunday 1st September 1996.

The convention will again feature a day of workshops for all abilities in Circus Skills, Traders Stalls, the usual (and the unusual) Games and a Public Show in the evening featuring some of the best New Circus performers in the country.

For more information: (01223) 302596 / 410125.

CATCH THIS - GIGS

THE NATURAL THEATRE

Britain's No.1 street confusionists
 Jun.6-8 Nurnburg, Germany
 Jul.1-9 Roskilde, Denmark
 Jul.8-12 City of London Festival, Broadgate Arena
 Jul.24-27 Stourhead Fête Champêtre
 Jul.18-21 Chalon-sur-Saône, France (see Events)
 Aug.1-10 Bregenz, Austria

SWAMP

Multi-talented multi-shaped dance/theatre influenced circus shows of various sizes. Generally worth looking in on, and read their *Earthcure* story upfront.
 Jun.1-9 Big Fun Circus Festival Devonshire Green, Sheffield
 Jun.13 (Fizziks) Birmingham City Centre
 Jun.15 (Big Top) Devonshire Green, Sheffield
 Jun.19 (SkyDance) Sheffield City Centre
 Jun.21 (Circus Carnival) Sheffield Hallam University
 Jun.22-25 (Fizziks) Haugesund, Norway
 Jun.29 Dragon Fayre, Greenmoor, Sheffield
 Jun.30 (Big Top) Springburn Park, Glasgow
 Jul.12-19 (Big Top) Union Terrace Gardens, Aberdeen
 Jul.18-21 (Big Top 2) Youth Festival, Saltburn, Cleveland
 Jul.23-27 (Big Top) Queens Park, Glasgow
 Jul.30-Aug.3 (Big Top) Glasgow
 Aug.2-4 (Fizziks) Waterford Spraoi, Ireland
 Aug.7 (SkyDance) South Show, Guernsey
 Aug.9-14 (Big Top) Glasgow
 Aug.15-18 (Big Top) Huddersfield
 Other dates and latest information on: 0114 281 8350

HEIR OF INSANITY

Enchanting acrobatic balancing & awesome aerial artistry (or that's what it says on their Press Release). They have been described by *The Independent* as "living tumbling artworks".
 Jun.1 Chelmsford Town Day
 Jun.14 The Port at Felixstow (tbc)
 Jun.15 The Nautical Park Opening, Chelmsford
 Jun.17 Newnham College May Ball, Cambridge
 Jun.18 Sidney Sussex College May Ball, Cambridge
 Jun.22 East Midlands Festival, Leicester (tbc)
 Jun.30 The Barber Fun Day, Hadleigh, Suffolk
 Jul.4 Corby Glen Folk & Food, Drink & Dance Festival
 Jul.6 Ovafest 50, Luton Hoo
 Jul.7 Grimsthorpe International Dance Festival
 Jul.10-13 Claremont's American Dream, Surrey
 Jul.18/19 Camden Arts Workshops, London
 Jul.21 Needham Lakes Festival, Suffolk
 Jul.27/28 Morecombe's Peripatetic Promenaders
 Aug.3/4 Traquair Fair, Innerleithen, Borders
 Aug.7 National Play Day, London
 Aug.9 Streets of London Festival (tbc)
 Aug.11 Plymouth Event (tbc)
 Aug.17 Streets of London Festival (tbc)
 Aug.25/26 Chelmsford Spectacular (big in Chelmsford, are we?)

BELL AND BULLOCK

'Vaudeville' - Truck Top Trapeze Show
Trapeze, juggling, slackrope sprinkled with comedy, clowning, music and mime



Jun.8 Miners Picnic, Ashington, Northumberland
 Jun.10-16 Euro Football Events, Newcastle-upon-Tyne (prov)
 Jun.19-23 Newtown Abbey, N. Ireland
 Jun.26-30 Paisley, Scotland
 Jul.13 Lichfield
 Jul.14 Chatham Riverday, Rochester, Kent
 Jul.16 High Fell Special School, Gateshead
 Jul.20 West Wylam Carnival, Northumberland
 Jul.24 Great Whittington, Northumberland
 Jul.27/28 Summer Flower Show, Gateshead
 Aug.7 Snods Edge, Northumberland
 Aug.14/15 Bellingham and Wall, Northumberland
 Aug.18 Barnard Castle, Teesdale
 Aug.19 Piazza Shopping Centre, Huddersfield
 Aug.21/22 Halfwhistle & Newbrough, Tyndale, Northumberland
 Aug.24-26 Glastonbury Children's Festival, Somerset (prov)
 Sep.2-12 Tarrega Festival, Spain (prov)

EXPONENTIAL

in 'Cloud 909' & 'Fiesta'
Crowd-pleasing outdoor aerial.
 Jun.22/23 Brighton Seafront - 'Fiesta'
 Jul.13 Cambridge City Council - 'Fiesta'
 Jul.18-21 Phoenix Festival TBC
 Jul.27 Gloucester TBC
 Aug.10 Leeds Rhythms of the City, 'Cloud 909'
 Aug.14 Leicester Summer Nights, both shows
 Aug.25 Manchester Mardi Gras
 Sep.8 Manchester Boddington's Festival

JOLLY'S CIRCUS

"Best of the Small Shows" says the (trad.) Circus Friends' Association - touring throughout middle England this summer. Aerial, lightwire, foot-juggling, globes, assorted manipulations, horses, but no big cage act. Mostly female lineup, even tho' our mate 'Poli's off with another outfit (even if not another outfit) at the moment.

one-offs

MOMENTARY FUSION

In 'Stung'
 Jun.11-15 Jackson's Lane Centre, Archway Road, London N6, 8pm, £6/4. Box Office: 0181 341 4421.
I was finishing this mag off when they played my home-town and I missed it. People who usually know what they're talking about said it was one of the best aerial shows they'd seen, with a genuine attempt to do something different (hanging sculptures, light art, contemporary music), if a little 'artily' slow in places. The things I give up for you people...
 Featuring Lindsey Butcher, Sophy Griffiths, Isabel Rocamora
 See it.

NORWICH CIRCUS FESTIVAL

Jun.11-16 Heigham Park, Norwich
 Daily perfs from FOOLHARDY FOLK, reliable clown-based family Contemporary Circus show, good laff, yes. Daily at 7, £4/3.50/2(kids), matinee 16th 3pm. and MAMALOUUCOS, featuring some of the very best young New Circus/Cabaret on the circuit, this year's lineup not confirmed but last year's had both the very fabby *Higher than the Sun* and the very funny *Petra*. Recommended material, bold gestures, quite wild in places. Daily at 8.30, £5/4/3(kids), matinee 15th 3pm.
 Both shows Tuesday 11th for £1!
 Also workshops n' stuff - see Events diary.
 Fri. NORWICH CIRCUS CENTRE, c/o 172 Jex Road, Norwich NR5 8XH, 01603 740011

GREENTOP

Circus Centre, Saint Thomas Church, Holywell Rd., Brightside, Sheffield S9 1BE tel. (0114) 256 0962.
 BIG FUN FESTIVAL
 Jun.1-9, Devonshire Green, Sheffield
 Tent show and allsorts. Ring for details
 CIRCUS SPECTACULAR
 Jun.28-30: new show from Swamp and much more.

CIRCOMEDIA END-OF-YEAR SHOW

Bristol Community Dance Centre
 Jun.22/23 7.70pm, Jun.23 2.30 & 8, £3/£2, Box Office 0117 947 7288
 Last year's was terrific!

SERIO ENSEMBLE

in *Circus Minimus* - a lateral reality
Comedic physical theatre with a Carrollian twist or two, a circus fantasy invading everyday life: take a closer look!
 The Pigeon Loft (behind NYT) 443-445 Holloway Road, London N7
 Jun.20-23, 26-30, Jul.3-7, 10-14, 17-21 8pm, £7/£4.
 Fri. & bookings 0171 281 7683/7745

cabaret

THE CIRCUS SPACE CABARET

Coronet Street, Hoxton, Hackney, London N1 6HD.
 Bookings on 0171 613 4141 Fax 0171 729 9422
 Serious fun! Often sold out in advance so be sure you don't miss. 8/8.30pm start. Come in costume!
 Jun.1 Steve Best - Comedy Magician; Lee & Polly - acrobalance; Matt Fleet - cigar box; Pete & Tina - cradle; Simon Fox - comic.
 Jun.14/15 Space Theme - dress accordingly - however it strikes you!
 Jul.26/27 Tropical Theme (Beach Bar, Hawaii N1)

For details on the whereabouts of trad. circuses, including some like *Zippo's* that are well-worth your attention, utilise your favourite audio information exchange routine and ring the *Kingpole* (Trad.

Circus mag) information line on 0891 343341. This is a premium (that means expensive in BT talk) charge line, but delivers quite a few dates-per-minute.

PHILLIP GANDEY
PRESENTS:



THE
INCOMPARABLE...

CHINESE STATE CIRCUS



"Rarely is such excitement
generated in a theatre...
it has always lived up
to its billing as the
incomparable"
Manchester Evening News

"Alive with oriental splendour"
Eastern Counties Newspaper

"The whole audience
hangs breathless"
Manchester Evening News

FEATURING 14 GIRLS ON 1 BICYCLE

Bristol, Castle Park 10-16, 22, 23 June

Colechester, Old Heath 9-13 July

Cheltenham, Montpellier Gdns. 16-21 July

Cardiff, Roath Rec. Ground 23-28 July

Lancaster, Ryelands Park 30 July- 1 Aug

DIAL-A-SEAT 01260 297589



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!! CASH PRIZES !!

First prize £400 plus

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P.O. BOX 429, COVENTRY, CV5 6ZS

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SERIOUS STUPIDITY
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presents
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SERIOUS STUPIDITY
MUSIC
ACROBATS
DANCERS
PARADE

June 1-9th

CONTACT:
Greentop Circus
Centre
Holywell Rd S4
0114 2818350
SHEFFIELD

**BIG
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June
9th
CALLING
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STILT-
FOOT-
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ENROL
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FOR:
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GRAND-
-PRIX
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FUN

**EXETER FESTIVAL
1996
THE BIG
BUSKING THING
5 - 20 JULY
STREET PERFORMERS
WANTED
CONTACT:
JO OR NICKY ON
01392 832268**

ZIPPO'S ACADEMY OF CIRCUS ARTS

Verena Cornwall, Manager, ZACA, 174 Stockbridge Road, Winchester, Hampshire. SO22 6BW Tel. (01962) 877600
Sponsored by *The Catch!*
Unique travelling Circus School, places limited, intensive 6-month apprenticeship in *everything*, with real-life performance experience built-in. Substantial bursaries available.

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 1996

one year course Sep.25-Jun.27 £3125
foundation/introductory courses
Sep.25-Dec.96 £1200

Short Courses

Circus Taster Weekend with Jackie Williams & Marc Parrell
Jun.1/2 £50/£45 - anything you fancy!

Open Workshop Fun Days with Circomedia
Tutors - tasting the waters at introductory or pre-course audition level.

Jun.29, Aug.31

Weekly Sessions

Trapeze/Aerial with Jackie Williams: Beginners, Elementary, Intermediate
Tight Wire with Jackie Williams: Beginners, Elementary/Intermediate

Both also available as twice-weekly 'fast track'.
Terms start Jul.8 & run to Sep.11.

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

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

Intensives

Jul.15-19 Trapeze or Tightwire
3 hrs a day, 5 days £60/55

Summer Circus School

Aug.12-30 Most skills & levels catered for, all or specialising in two; develop a routine: ask them and see! With Jackie Williams & Tony Phipps.

30 hrs per week, 3 weeks, £350

Circus Maniacs Kids Club, Saturdays 10.30-1 Age 10+, beginner or developing. Midsummer Saturday Club Jul.13-Sep.14, £60. Call Jackie, 0117 947 7042 or Marc, 0117 951 7306

Circus Maniacs Kids' Summer Circus School

Aug.12-30 15 hrs per week, 3 weeks. £95(3w)/£75(2w)/£50(1w).

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 of Summer Courses

Full-Time Professional Training Courses

2-year BTEC National Diploma in Performing Arts (Circus) A-level equivalent course starts Sep.1996

Free for under-19s, £800 a year otherwise
All the essentials and a lot more including acro, aerial, theatrical, manipulation, movement, equilibistics, production, performance, devising, administration... With extensive performance opportunities, world-class tutors & workshops.

Weekly Classes

Trampoline, Tumbling (all levels) Acro-balance, Tumbling, Juggling (Tues 7-10pm £3), Juggling/Uni/Tightwire (Sun 7-10 £3), Static Trapeze (3 week blocks, Sunday afternoons, £21), Flying Trapeze - Petit Volant or Hi-Fly (3 week blocks £24) including sessions with Pauline Palace, Swinging Trapeze, Cloudswing, Web, Corde. Kids After-School Classes. You name it - they probably have a go at it sometime.

Specialist Classes

We always seem to miss their leaflet (Charlie...), must try harder, etc. Ring 'em for details.

SKYLIGHT

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

Tel. 01706 50676 Tel./fax 01706 713638

Our regular sessions are:

Circus Club 7-9 Mondays

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



"Now could we please have the rings"

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

Short Courses

get in touch...

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, acrobalance, 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, equilibistics, trampoline, aerial.

Circus for Performance

3 days a week, 10 weeks, 210 hours, covering all aspects and leading to touring performance possibilities. £750/550. Only trouble is you've missed it! Ring them and ask for details of the next one!

NORWICH CIRCUS CENTRE

c/o 172 Jex Road, Norwich NR5 8XH, 01603 740011

Ongoing courses in most topics, including all object manipulation, acro, clowning, trapeze at all ages and levels...

TAUNTON JUGGLERS

Bishop Fox's (New) School, Sports Hall

In addition to weekly juggling workshops
Jun.5 Diabolo tricks & more on 2.

cost £3/2

Ffi. Sally, Circus Antics 01823 275459.

COSMOS COURSES

Jim & Anna Semlyen teach Juggling, Club & Pole Spinning, Fire & Beach Light techniques. Residential events are renowned for good food & vibes & fun and can be quite inspirational...

Aug.27-30 Cosmos Course, Monkton Wyld Court, Dorset, 01297 560342, adults from £31 per night (concs. £18), reductions for children & camping

Further details 01904 430472

THE RIGHT SIZE

Micheline Vandepoel weekend:

Jun.10-14

Foldenkrais Method - The classic Awareness through Movement technique. 10am-1pm

The Neutral Mask - Movement, Rhythm, Dynamics, distilling the gestures & kinetics of the everyday/natural world without 'actorly' or extraneous additions. 2-5pm.

Each course £90, both £150.

Ffi. Charlie Rowley 0171 713 6500

CATCH THIS - UNI

Unicon

- the big one!

The World Unicycling Convention (Unicon VIII)

5-12 August

The University of Surrey, Guildford.

Track Races, Coasting Contest, Downhill Gliding Race, MUni/UMX race, 10K Marathon, Individual/Pairs/Group Artistic events, Uni Basketball, load carrying, obstacle course, wheel walking, Ultimate Wheel, backward, slow, one-foot, Uni water fight (!), group games, workshops on everything, public show, Renegade show (non-Uni acts permitted!) unusual/historic Uni exhibition, Experimental Uni Laboratory, Cybercafé, Unicycle Chain World Record Attempt and of course The World Unicycle Hockey Championship (and a less serious competition for the rest of us...).

Visitors from Oz, all over Europe, the US, Canada, China, Japan, Puerto Rico, South Africa and even Scotland are already flocking to sign up - the event costs £45 (non-riders £15), accommodation is from £19 B&B (£27 with dinner) - book early - or free on the floor. A registration form (with all kinds of complex options) is available right now from:

Peter Philip
UNICON VIII

22 Nelson Road, London N8 9RU.

0181 341 7587

Email peterp@foe.co.uk

<http://www.foe.co.uk/foe/staff/peterp/unicon/html>

The First Scottish Pashley Muni Challenge

British Juggling Convention Edinburgh.

Listen buddy, let me give you some advice, get real. I learned something new that weekend. Only when you organise can you really call yourself a class juggler. Learn what's involved in juggling real time, manipulating a never-ending/mind boggling mix of people, places, things

and tears for 72 hours non-stop. To Stewart, Donald and everyone at the BJC I wuz impressed, you opened my eyes and were awesome/superhuman/we are not worthy etc.

I know I only had a wee sniff of what goes on behind the scenes and my little bit of MUni dabbings, but even that restricted me to the most fleeting opportunity to fondle my favourite equipment during this years bash. But I still enjoyed every minute. What a sad case eh?

As usual my claim that the majority of jugglers/unicyclists were a load of wimpy tossers proved true with the notable exception of the small but perfectly formed hardy bunch listed below, who, at the very last minute restored my faith in humanity by turning out in the H(p?)issing rain and thrashing around the horticulturally tasty grounds of Lauriston Castle. The course was set out by my bro' Andy and the Carbon kid; Roger Davies (hence disqualification) in the form of a 40 minute orienteering score event. Competitors riding a mixed bag of unis used the time allowed to find/punch the checkpoints (and hopefully not each other) on their maps and return back to the start in the car park. And you all did stay off the croquet lawn, didn't you guys?

Special mention must go to the competitor with 170° cranks, Elliot Roberts for his efforts on a weeny 14" Uni, Lisa for her nose dive in the gloop (maintaining the family tradition), Peter Phillip for a reasonably fast circuit for a 24", and I must admit that when all those lovely MUnicyclists arrived, the sun came out for me and birds began to sing... and the way they all smiled and steamed and joked after the event just made us all family forever, or was it just hypothermia? The beautiful people also all got free goody bags from WR Pashley Ltd (Thanx Adrian) which were a class act above the curiously named BJC 'bag o'shite' prizes. So ya-boo to the wimps wot failed to turn out.

Thanks to Andy, Sally, Chris and Roger for your invaluable help. See you all at the UNICON or Summer Polaris - if you dare?

THE FIRST SCOTTISH PASHLEY MUNI CHALLENGE RESULTS

CHALLENGERS	AGE	M/F	TIME	POSITION
Peter Phillip	29	M	20.42	1
Elliot Roberts	10	M	23.10	2
Chris Frazer	15	M	23.39	3
Leo White	28	M	23.56	4
James Prince	25	M	26.18	5
Anthony Berzack	23	M	26.37	6
Callum Murdoch	18	M	27.07	7
David Prince	27	M	29.14	8
Erik Rickett	15	M	31.14	9
Jon Fitzsimmons	15	M	31.14	10
Alex Mitrami	21	M	31.14	11
Michael Arets	35	M	32.10	12
Lisa Castling	11	F	32.40	13
Jen Bonisyk	14	F	39.39	14
Damien Guinness	16	M	39.58	15
Beano Toner	28	F	39.58	16
Barry Davis	??	M	39.59	17
Roger Davies	7?	M?	14.35	Disqualified!

get netted!

some useful uniful infoful sites:

Updated Unicon VIII info: <http://www.foe.co.uk/foe/staff/peterp/unicon.html>

General Uniformation: <http://www.unicycling.org>

IUF rulebook (uni-hockey & -basketball): <ftp://ftp.unicycling.org/pub/Unicycling/iuf/iufrules>

Unihockey: <http://www.science.yorku.ca/cac/people/sander/uni/rules.html>



'...AND OTHER CURIOUS QUESTIONS'

THE GANDINI JUGGLING PROJECT
TRON THEATRE, GLASGOW

I have been pondering whether to report the Gandini Juggling Project to the Advertising Standards Authority...or to the Consumer and Trading Standards people re. the Trades Description Act. Certainly there is a Gandini in the cast: there is some juggling (but not much); and the definitions of 'project' include 'proposals being worked on' - '...and other curious questions' came across as something in rehearsal stage. The poster shows Sean Gandini juggling 5 rings while the accompanying postcard mentions 5 dancers. At no point during the performance did anybody, including Sean, attempt to juggle five of anything, let alone rings, and I do not think I saw anybody dance. On the balance of this evidence, it probably should be Advertising Standards.

My partner came home from work, said she popped into the Tron at lunch time and noticed that the Gandini Juggling

Project were performing; I asked her to pick up some tickets. I also asked my daughter if she wanted to come along. Her response was phrased along the lines of having more interesting things to do, like study for her forthcoming exams or watch paint dry.

I first saw the Project perform in atrocious conditions at the Birmingham Convention in 1993. Since then, they have caused very disparate reactions amongst other jugglers, ranging from sycophantic gushings to expressions of complete tosh [presumably you're implying it's the Gandinis that are tosh, not the expressions -d]. My view up to now has been somewhere in the middle, the Gandini Project had been different, but interesting. By combining juggling with dance and movement, they have been moving into the realm occupied by Air Jazz - an area with a rich potential and one that can be very entertaining.

With '...and other curious questions', the third show, rather than progress,

they have seriously regressed. It came across more as a rehearsal for a class exercise for a first year university interpretative dance course. Aimless wandering about the stage, even when weaving amongst themselves, does not constitute dance. The use of flashlights held by members of the cast to spotlight individual performances may have sounded innovative on paper, but came across as tacky and makeshift, like they could not afford proper lighting. The only curious question this performance raised with me was, why was one of the best jugglers in Europe wasting his talents on this crap?

The night was not a complete waste. Afterwards, we went round the corner to McChuills to listen to Red Doc and the Congregation, a local blues band. They played a rousing set, one charged with passion, emotion, and no pretensions. The Gandini Juggling Project could learn a lot by incorporating all of these elements into their performances.

Bill Sheldrick

'...AND OTHER CURIOUS QUESTIONS'

70 MINUTES BY THE GANDINI JUGGLING PROJECT
MERLIN THEATRE, FROME

The perfect venue for what must be one of the most controversial pieces of movement juggling since WC Fields punted a dog over a wall on film! The studio styled space, on-stage metronome and the grey T-shirt with blue jeans uniform all added to the experimental work in progress feel of the show.

A soundtrack of garbled dialogue resembling a cross between the Shopping Channel and Prime Minister's Question Time provided well-needed light relief. A five person three ball-weave overdubbed with "is this better than shopping?" had me wondering for hours. [and that Haggis should wonder this has me wondering for, um, seconds -d]

The first glimpses of more traditional dance styles stood out enormously. "You've been Tango'ed, Sean".

Lindsey Butcher and Jeremy Robbin's piece on Web rope was different, wrapping each other up, entwined yet always self-dependent, sailing head first to within inches of the ground! Lindsey brought gasps from the whole audience, yet the complexity of the Juggling seemed to go unnoticed most of the time. Passing clubs left and right-handed, the five-person weave feeds with single, double and triple spins were all performed flawlessly. The ability even to memorise the whole show, step by step, throw by throw, is to be admired and respected.

The use of repetitive movement, both with and without object manipulation, acts as a musical score. Tempo, thrust of action and freedom of movement are layered and shuffled, in turn, both exposing and covering the juggling and dance. One fact remains: greater risks were taken with the movement of the props than were ever taken by the jugglers themselves. Perhaps the Director, Gill Clarke, should sacrifice some elegance for energy and start throwing the artists around as much as they do the props.

Haggis McLeod.

BLINK

Window Arts Centre, Bath

Starting point was a carefully assembled stage set up (which incidentally was also an excellent advert for Yellow Pages) incorporating a number of white silicon balls on oddly-shaped black holders scattered through space. The emphasis being as much on interactive movement as on the bouncing & balancing, but involving comedy throughout the whole performance. The drops, which did happen, were used to establish the contact between the group and the audience, making the performance accessible and even funnier for the spectator.

It involved a wide range of skills to a high degree including some impressive club juggling and passing (nothing which has not been done before - but very smooth and well choreographed). Unicycling: one of the highlights probably being five clubs while rocking on a unicycle by the side of the saddle (no idea what you call that), accomplished very casually... Some glowball juggling (incorporating swinging moves and possibly making the Aerotech demonstrators go green with envy). Two handed staff swinging with - guess what? Exactly: rolls of Yellow Pages! Someone climbing gracefully through a metal coathanger. And last but not least (and not in order of accuracy or importance) up to three diabolos!

In spite of its diversity the whole performance was rounded and polished and made great entertainment! Shame that Blink is based so far away...

Anja

MISTER BABACHE®



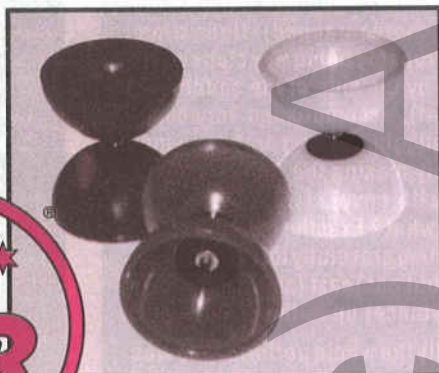
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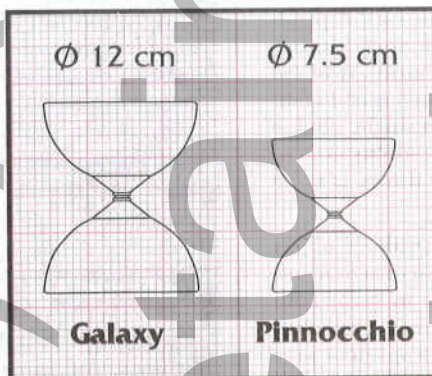


NEW DIABOLOS: FABULOUS VALUE FOR MONEY

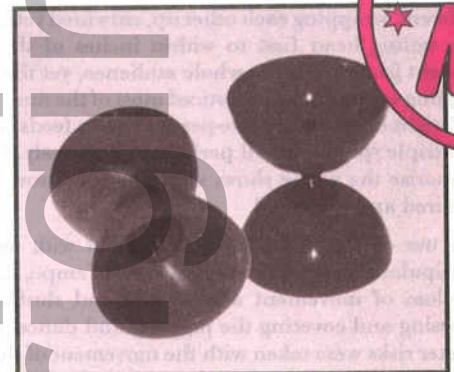
GALAXY



BLUE YELLOW PINK GREEN



PINNOCCHIO



for samples and further information, call BUTTERFINGERS 0117 - 986 66 80

Mister Babache

BALLS

Video:

Pics courtesy of Karl-Heinz Ziethen.

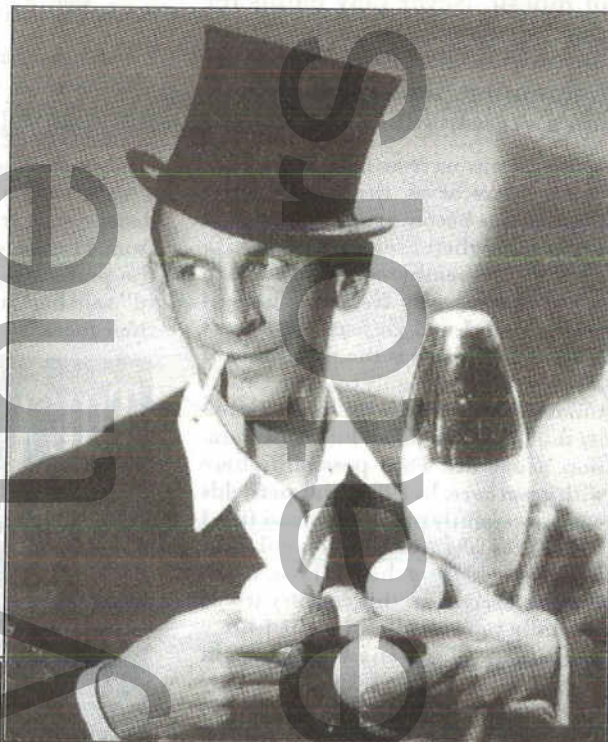
BOBBY MAY - GREAT AMERICAN JUGGLER

A Stewart J. Lippe Film.

*Distributed by Brian Dube Inc.,
available through Butterfingers, Price £19.95*

26 minutes, Colour and Black & White.

I just love a bit of history because you can always learn from it. Of course we all know we in the cool '90s have come a long way in juggling since the '20s and '30s. It's available to all now as a hobby and the props are so much better blah de blah... But one thing you learn in this art is *there is nothing new under the sun*. What Bobby was doing then, and he was a member of a relatively small exclusive

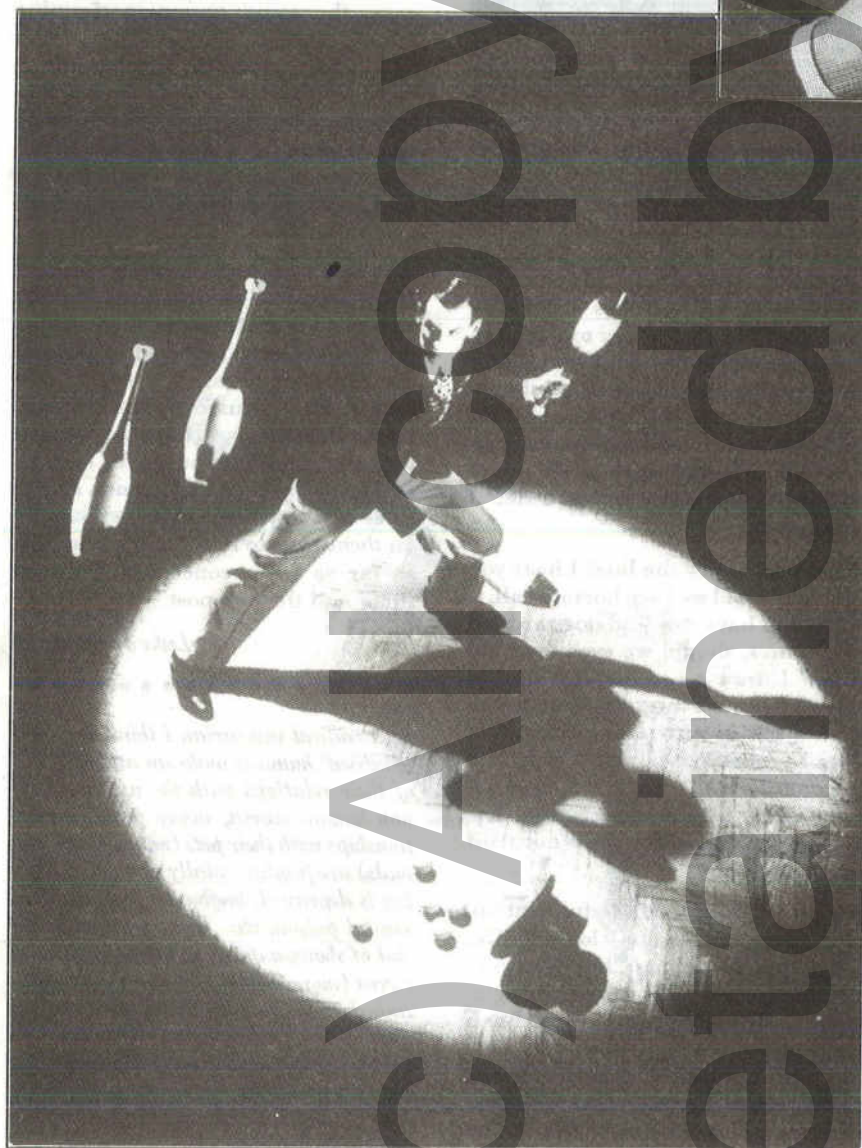


club, would still be outstanding now and this video, with its early footage, will bring all those techo's who think standards have improved since the dark ages down to earth with a bump. Archival clips include foot juggling, a woman slipping through a small ring, and amazing acrobats, with Bobby's voice-over telling us Vaudeville's history.

Early footage of him with clubs the size of beach balls and '20s film of his first solo act with some astonishing return-ball bounce tricks (no silicones then!) and head rolls to dream about. He reckons you should practice 2-3 hours a day but it would take me longer to get anywhere near his cane, ball and hat routine - he finishes with all three juggled under the right arm.

Hey look, this man could juggle 8 balls but also entertained with a headstand, bouncing balls onto a drum to 'Yankee Doodle'. While his flirtation on skates and ice is documented, the true icing on the cake is a 10 minute film by the Vitaphone Corporation from 1920. These 'shorts', as they were called, were made so theatres could save money showing them rather than booking the acts. They killed Vaudeville but their survival ensures good quality footage of a juggling master: hat, balls and clubs from the man who inspired Dick Franco.

This video is so hot it should be sold under the counter.



So far this year, I have learnt three things:

Never sneeze into your scuba diving mask just after eating a bowl of muesli. Never play tennis for the first time in twenty years the day before the British Juggling Convention, and finally, why I am a vegetarian.

After abstaining from meat for the last twelve years or so, the reason why I stopped has become slightly hazy and it was only when I read Donald's article that I remembered; I don't like to see animals badly treated. That's it really; nay, I will go further, I don't like it when there is the possibility of an animal being badly treated. Unfortunately in the circus this is a possibility that has to be taken into consideration. I use the word possibility here with great care. In 1989, Chipperfields was successfully prosecuted and fined £1,000 for neglecting a lion cub during shipment from the Far East. When the cub arrived in this country it was partially paralysed and it died three weeks later. This is an isolated case, in fact, it is as far as I know the only successful prosecution brought against a circus in this country for neglect since 1911.

Donald says that he doesn't believe that animals in general are mistreated because an abused animal cannot perform well. A quick trip to your nearest battery poultry farm will swiftly dispose of that one. Chicken farmers say their birds will not lay well unless the wee beasties are relaxed and happy. They 'perform' like crazy in these farms, but I would not wish that existence on my worst enemy.

I like to have fun. Years ago in my carnivorous days, I found it increasingly hard to do so with a slab of *Babe* [what? like down the disco-d] on my plate, especially when there were so many alternatives to choose from. The very mention of performing animals brings out this same feeling of unease, especially with the exotic captives because of the obvious hardships they endure just being deprived of their natural habitat. I am well aware that the majority of exotic performing animals are born and bred in this country but to my mind this does not make it right. Who is to say that several generations of domestic breeding entirely removes an animal's instinctual needs? Birds can perform the most incredible feats of navigation using methods that man can only guess at, so let's not pretend that we know everything that an animal is feeling.

I do not believe it is right to deprive any animal of its natural habitat,

whether it be gerbil, budgie, lion or tiger; my gut feeling tells me that they are better off where they originally came from. How one would actually go about this massive exportation Noah only knows, but as with most things in this world, if there is enough money behind it, then it can be done.

I even have similar feelings of unease with the more domesticated dogs and horses. Just because a person works in harmony with his pet does not necessarily mean that the animal is having a ball; animal appearances can be deceptive. A friend recently returned from Florida extolling the virtues of the performing dolphin. "They love it!" said he, "just look at the smiles on their faces."

THE ANIMAL DEBATE — PART 365 —

When I moved to Wales, I had my own organic smallholding, eighteen acres of animal heaven. Goats were some of these many creatures, Anglo Nubian goats no less, who have several annoying habits, one of which is an inability to stop smiling. The billies would gaily skip after me all the way to the abattoir and smile as they snuffled around in the offal and my guilt would increase ten fold as they thanked me for their cut throat. Does a dolphin grimace when it is having an off day, does it frown when it drowns in a net? I think not.

Where do I draw the line? I hear you all cry. Should we keep horses at all, is it right to have cats and dogs around the houses, should we even feed the birds? I draw a very distinct line as regard to man's interaction with animals used in entertainment and it goes as follows: *it is alright to have a relationship with a beast as long as it is not used for profit or competition.* The reason for this is that I do not trust humans.

People can have a wonderful relationship with a creature, be it looking after a dog or riding a horse, but as soon as a trophy or a weekly wage is in sight, then the relationship between man and beast can change, drastically... and not for the better as far as the animal is concerned - just look at intensive farming practices. I'm sure that a lot

of owners do not mistreat their meal-tickets, but who knows what goes on behind the scenes in a bid to get Lassie to do that extra backflip. As we all know, the need to become the best can be an unstoppable force.

While rummaging through magic catalogues I came across a review of 'The Ultimate Wringer', a piece of magical apparatus used for making a rabbit come & go. The part relating to the rabbit read as follows

"The working is easy, but be warned, the rabbit is in for a bit of a rough time! During the course of showing the box empty the poor thing gets spun about all over the place. I've got a medium-sized dwarf and it fitted in quite nicely, but for the first few times clearly did not like this new box I was shoving her in! However, after a few more tries she became more accustomed to the movement and I'm sure that in time she will treat it with the same indifference as the other production boxes she goes in." (*The Magic Review*)

I too am sure that the rabbit will eventually treat the box with indifference, the same as any performing animal appears to treat the circus ring or hoop or whatever, but because it does not react as violently every time suggests to me that it realises it has no option other than to obey, rather than that it is now having a barrel of laughs. And *why* is this rabbit being spun all over the place?

However seemingly happy an animal looks when it performs I really don't want to be there to watch, there are too many unknowns involved to make it an entirely pleasurable event; let's face it, most of us go to the circus to have a good time and not to be plunged into a moral dilemma. As far as I can see, there are plenty of human substitutes and any hardships they impose on themselves to become the best, are, as far as I am concerned, between them and the gatepost.

Luke Jugglestruck

As a radical vegetarian I think that most 'civilised' humans make an utter pigswill of their relations with the wild/natural/non-human world, many people's relationships with their pets (not working animals) are fundamentally pretty sick, fishing is depraved, beefburgers are environmental poison, etc. But I'd prioritise the end of showjumping, say, before horses in circus (more deaths)... we're talking attitude change, and New Circus, etc., was/is a part of that. If Zippo finds he's better able to keep the show on the road with horses I can only say good luck to him... it merely makes him a symptom of a problem rather than part of its solution. -d

PRIDE, PREJUDICE AND PLAGUE

The Eighth Plague is upon us. May Gods preserve me (in a Kilner jar at this rate): the earth is currently visited by a Plague of Wankers of truly Biblical proportions.

Remember the demon headmaster who chucked me off his premises (issue 16)? I certainly do! There was I happily chucking out old paperwork the other day when I came across the 1994 'Forget Your Toothbrush' convention. Among the files was a batch of letters I had written to various schools and youth groups in the area. Extra unexpected grant funding enabled us to offer free workshop places at the convention - and guess who got an invitation to send a bunch of kids over to join in? Yup! Mr "I don't approve of Circus or the people involved in it - get off my land!" Headbastard-Twat BA (Humbug).

So, it's OK to accept freebies, but our money ain't good enough for you? You don't trust us further than you could spit a ferret, but you send a bus load of kids into our clutches to be taught subversive skills such as juggling, trampolining and trapeze? Where was the anti-traveller moral stand then? Or is a Juggling and Circus Arts Convention just a bunch of people with day-jobs who merely 'play' at being performers and teachers between tea-time and last orders? Did you think it was run by youth-workers who just happened to have a penchant for Circus arts without actually having had anything to do with Circus at all ever? Bet you thought all the caravans and buses were just parked round the tent to give the right sort of ambience dintcha?!

Of course there will always be lots of people who hang onto the day-job. They may not want to perform, or have too many commitments to make it their life. They may simply not want this particular life... I'm not being critical, I'm simply annoyed that when he thought I was a weekend hobby juggler/fakir/ringmistress he also thought that I was an OK sort of person - and when he found out that I was a bona fide touring Circus artiste, he suddenly decided that I was wholly undesirable and moreover, denied ever having had any sort of contact with me in the past. Which makes me wonder what sort of people are being allowed to teach our kids. Or more properly, your kids.

Here's part two of the story you read in the last issue. Shame it was three months ago, but blame the management, that's wot I say... I'm not about to completely refresh your memory, 'cos there ain't the space, but you might care to recall that I lost much-needed work when I became the target of a hate-mail campaign. And now people are trying to

suggest that it's somehow 'normal' to blame the *victim* in cases like this. Plus I get the feeling that really I'm supposed to make some attempt to understand them, in a sort of turn-the-other-cheek-and-feel-sorry-for-the-bully wet Mavis attempt to be a jolly good sport about it all and just pick up the pieces and get on with it. Trouble is, there are so many pieces, and not a lot left to be getting on with.

For one thing, the Plod deduced PDQ that Lorry Miles was a woman, and a jealous one at that. So - whose hubby have I been shaggin' then? Well, actually, no-one's - but they weren't going to take my word for it, were they? So my private life was examined in minutest detail, and while airing that sort of linen in public might be OK for the sadly plebeian likes of Bonny Prince Wing-nut and the Princess of Wails, I happen to be of the opinion that my private life should be just that.

Rather more Orwellian were the investigations into my affairs by the Department of Total Obscurity. It's ironic that, if your address happens to be a vehicle registration number, it's perfectly acceptable if you're giving the Government money such as a telly licence fee, road fund licence, or income tax; but it's rarely good enough if you want to get anything back. NFA isn't really the answer as it involves queueing up every day for a handout, which rather precludes doing anything else, doesn't it?

They were hell-bent on knowing where my trailer was parked, even tho' I do have a contact address. Actually it was on a storage yard which meant I could park it there, but not legally live in it. Obviously there are residents - and if the local (Tory) council didn't keep closing the frigging sites, we wouldn't need to park illegally, but that's another argument for another time. The long and short of it is that I couldn't claim from the yard without risking a mass eviction, dropping the landowners in the cart and losing another site for future use into the bargain. I could claim from the contact address if I moved in - but the landlady wasn't keen since she didn't like the idea of what might come through the letterbox. However, I could claim if I moved out of the area. I was out of a job and potentially out of the County too.

But I spent three winters building up work in schools and community groups in that particular area, especially with special needs kids. To move, I need to establish myself in another area, new schools, a different education authority. 'Cos I'm a Showman so I'm supposed to be used to moving on when I don't necessarily feel like it, aren't I? It's all looking a bit crap really...

Just as I was beginning to get life back

«Pof!»'s saga of unpleasantness shows no sign of abating. All things considered, she's quite kind when she gets round to Donald Grant, then...

onto something akin to an even keel, the Discreet-R'nt-Us agency called - nervously I might add - with an offer of work so far away I'd have had to move (again) to take it up. Surprise! I asked why they'd 'phoned me. The answer was disarmingly honest (a first time for everything) - they were "desperate!" Then came the nervous enquiry: "Did you... er... did you ever find any other work after .. well .. after .. you know .."

My negative reply was met with more embarrassment, and do you know, good people, before the week was out I'd had offers of well-paid long-term work from each of the four agencies who'd previously refused to have anything to do with me. They obviously remain unaware that 'Lorry Miles' has taken to writing to the factory again, describing in gruesomely graphic detail what will (allegedly) happen to me if I stick around much longer.

More wanky behaviour came from unexpected sources - my journalistic colleague, Mr Grant. Donald, luvvy, if you're going to slag me off - and let's face it, I do rather court this sort of crit - don't go on to completely agree with me about animals in Circus, and then plagiarise my own bloody article! I told you lot about Zingarro's ages ago - and here's DG all damp-trousered about it because he's discovered it for himself. Here's back at you, varmint: of all the articles I have produced for this organ, only two have been directly about Animals in Circus. Five didn't mention animals at all, and the rest mention them only in passing. There's a reason for that: they're around me all the time, and unless I find myself working for a non-animal show, they'll always be around me. How many people own pets or have kids, yet never mention them in conversation? None! Honestly Donald, if you're going to rise to the bait, at least have the good grace to read what I've written first. (Or are you secretly 'Joolz of Shepherds Bush?')

Touché!

«Pof!»

PS: The threats have begun to become reality. So far, I've suffered one break-in, and been beaten senseless from behind. Brave bastard aren't you? Hope you die young and slowly, sincerely yours, «Pof!»

ZIPPO'S FIRE BACK!

As we all know (or at least should know) in 1768 an Englishman, Philip Astley, roped off a circular arena in the heart of London and in the open air presented feats of equestrian skill. In doing so, he and his horses 'invented' the Circus.

All the other images that have been presented under the wide umbrella that is circus - dancing, elephants, daring young men on the flying trapeze, snarling lions, tightrope walkers and even clowns have been innovations and additions. *[The first and the latter two (at least) imported from other and older sideshows & traditions, actually -d]*

Even in more recent years, those who in their own words seek to 're-invent' the 'traditional' circus by choreographing acrobatic routines to modern music and surreal lighting, or by shocking audiences through replacing the juggler's hoops with chainsaws, are merely following traditions themselves by embellishing a long-established art form.

Early displays by exotic animals in Victorian Circuses appeared for their novelty factor. Today, to some extent, David Attenborough and the like have made us all a little blasé about animals - elephants and tigers are so often beamed into our homes via television it is easy to forget how potent seeing these animals for real can be. However, I do feel the circus failed to reinvent animal acts during a crucial period of our social history - bears in ballet skirts lingered far too long after tastes had changed.

As Donald Grant pointed out, circus can present animal acts in a different style; Zingaro in France with their horses are a fine example. For many of us who love the circus, there remains one truth, the horse gave life to circus, and without horses, the very circus ring loses its *raison d'être*.

For the first time in its ten year history, Zippo's Circus features horses and they are a welcome addition to a show that has gained a reputation for quality family entertainment. They are here at the behest of the audience, for many have made it clear over the past few seasons that as regular visitors to one of Britain's favourite circuses, they would be happy to see such animals working in partnership with the familiar Zippo Company of talented clowns, trapeze artistes and acrobats.

In answering this question, Martin Burton has taken Zippo's Circus back to its roots to rediscover the sound of hooves proudly pounding the sawdust. By looking closely at the presentation of the horses with an emphasis on the natural beauty and talent of the animal, in routines highlighted by sympathetic lighting and imagination, Martin is maintaining his own tradition of pushing the barriers of traditional circus forward, it is if you like, a 'new-traditional' style of circus animal presentation.

In twenty years of circus life, I too have been bored by some animal acts, and plenty of sub-standard trapeze and clown routines as well! My vote is certainly given to anyone who raises standards whether they be juggling or training sealions. In my book, we should be divided by good or bad circus, not new or traditional.

That the circus is an art form that is adapted, challenged and experimented with is by and large a good thing, but one should always keep in sight the original sources which created, shaped and influenced a unique British invention.

David Hibling
Production Director, Zippo's Circus.

You could make as good a case for the medieval fair or the Bacchanal as the source event for shows of clowning, physical skills, illusion, in a tent, in a circle... The circus gathered quickly acts and atmosphere that went back to entertainments banned elsewhere (because of threats to public morality, religion, etc.) and eventually raised them to new heights, changing the originals beyond all but analytic recognition. Come to think of it, there's not nearly enough ritual intoxication or shagging in the bushes at modern circus shows. I can feel a campaign coming on. -d



- CONTACT -

BIF - BRITISH JUGGLING FOUNDATION
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2 Melbourne Street, Hebden Bridge,
West Yorkshire HX7 6AS

JTF - JUGGLING TRADE FEDERATION
Where? Who? Why?

NATIONAL ASSOCIATION OF STREET ENTERTAINERS

J Arno (secretary)
221 Webb Rise, Stevenage, Hertfordshire, SG1 5QQ.

EJA - EUROPEAN JUGGLING ASSOCIATION
Lee Hayes
Jodenbreestr. 24-1, 1011 NK Amsterdam, Netherlands.
Jules Howarth (British Contact)
c/o PO Box EJA Catch Office.
Dave Meah (Scots contact)
1F1 34 Drummond Street, Edinburgh EH8 9TY

IJA - INTERNATIONAL JUGGLERS' ASSOCIATION
Jugglers' World Magazine
IJA Box 218, Montague MA 01351 USA
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JOBS

The Boggle Juggling Shop is looking for a new assistant manager. We found Anja, she's perfect but now we need an assistant to help her: chief responsibilities to make Boggle kick & to help with entertainment agency side. Applicants must be tidy, reliable and enthusiastic. Call Anja on 01225 446685 or write to Boggle, 9 Broad St, Bath BA1 for application form.

Belfast Community Circus were seeking an Arts Development Officer, experience essential, 3 year contract. Deadline's past but you could try calling Debbie Rymer, 01232 236007 if it really sounds like you.

OBJECTS

Lawrence & Keira are finishing their book, the ultimate new acro-compendium and out this summer too. This may account for various other misdemeanours. If you can't wait for our next issue, ring them on 01327 361600 (Lol) or 01604 34901 (K).

The Juggling Catalogue 8 pages, full colour, with everything from fire wick to software. If you can't get it from your local juggling store call BEARD DIRECT on 01422 843672 (4 lines) from anywhere in the world.

WANTED

Videos of Volleyclub Finals, Glastonbury 94&5, 10 copy (pay postage etc.) Nog, Ice Dragon Juggling, 34 Gravelly Lane, Erdington, Birmingham B23 6UH fax: 0121 377 7782.

LOST/FOUND

Found in my bag after Edinburgh, One Beach Ball Colour Beanbag, answers to the name of Keith, not sure which breed but it sure ain't mine. Tel. John 01442 243282

Lisa's Jewellery Jewel case small oval, black, zippered fabric, lotus embroidered on top, perfume vial - shaped bubble - liquid container with double bubble wand, gold pearl tube shaped necklace, green/blue/purple opal set in silver, garnet earrings (dark red stones) in old silver, other earrings... All stolen (?) from room at Edinbro' Convention. Contact thomasl. via rec.juggling if you know anything about it.

OTHERWISE

For all your quick travel information around London call Clowns' Collective on 0181 861 0919

*Poem Writer/Too shy to speak/Give me a call if it's Missatoad you seek! 01262 679792

DROPS:

the return of the apologies column

We do really wish the following hadn't happened, honestly, and the moment we get the time machine back from the future we'll go and sort them out:

The Grenoble insert lottery - if you ain't got one it's cos they only sent 500 and even *Granta* has more readers than that.

Missing Albert & Friends Unicycle Grand Prix: hope it went well.

The egregious thomasl. - way too long, dar', and seeing as you're such a fan of our editing we thought it better left well alone... thanks, the bill's in the post (linguistic joke)

Luke Read for not having a picture of him in *Sprogboard*

The Chinese Pole Soleil-ers for printing them upside-down

The Chinese Pole Catch-readers for any headaches induced trying to copy the stunt.

Archao's Lovers for not being able to tell you in advance; a very nice man wanted to buy our mailing list but we didn't think you'd like us parting with it. And it's illegal.

This Summer's European Travellers for not getting a full festival calendar together in time - we didn't have time to do it, but we'd be really interested in co-operating on one in the future (we've got loads of 'phone numbers) and would love to read any reports.



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FAY SHE'S A JOLLY GOOD CALLOW

It's special isn't it, getting a mention in a magazine, shows the world you're appreciated etc... Here's just a few people I believe deserve a few lines if you'll allow; wait a moment while I clear my throat and move my glasses a little down the nose.

Firstly, I would like to thank the Tbilisi Circus on behalf of all those of Captain Bob's who made the 7,000 mile journey in the back of an ex-military ice-cream van, for the exceptional VIP hospitality, warmth and kindness shown to us by our Georgian friends. Georgians are second to none in the hospitality game and will move mountains to accommodate the most strange of strangers. An unforgettable experience resulting in eight days of performance as part of their Christmas show.

Indeed, it would be impossible to forget people like Nana, the circus director drawn as she is from the pages of a *Bunty* comic for girls. A limp and a stick (in that order), struck lame by years of encores, beating a strict Caucasian discipline into today's young performers between beating the clown and the strong man under the table at vodka drinking bouts. Her patience and encouragement revealed a woman who during her time could jump a horse over the moon and thread all four hooves through an eye of a needle. To the Golden Lady of the old Georgian State Circus, a big thank you.

And moving swiftly from one charismatic woman to another (story of my life as it happens), while in Georgia late last year, a phone brightened one of the regular Tbilisi power cuts with news that Fay Callow had just given birth to a baby boy.

Over the years that I've known her, Fay, a tall, beautiful, blonde, sexual type of person has battled relentlessly, injecting a non-stop diet of juggle-related fun into the often pompous arse of Bath City. While running a very busy always bizarre business, Fay has miraculously always found time to get herself involved in countless (often quite thankless) causes, ranging from Save Peter Sodding Gabriel's Solsbury Hill For Him to being Captain Bob's Tour manager, hatter and ego masseuse.

Carl Watkins, the happy father, has time and again won awards for window-dressing; his ingenious machines blowing smoke and squirting water showing with no doubt that juggling is a beast born of the imagination as well as ability. Between the two of them they have smudged the rainbow-hued shop front into the regulation Austen greens, Bladud blacks and Roman Bath whites, the colours of the eye of one of England's most austere cities.

The three are now planning to off and start a new life in Ireland. Congratulations and all the best in the Republic. We met on the square we'll part on the level.

*Mediocre Mat,
Glastonbury*

...didn't know you were a mason, Matt -d

UNSOLICITED TESTIMONIAL

Zippo's, Perry Park, Birmingham

Having been to lots of circuses over the last few years, it was nice to see a big top so full. From the opening parade to the end of the show, it was very entertaining. Highlights for us were the UV Bungee Trapeze and the guests of the Mongolian State Circus. There are of course horses in the show this season. On a personal note, they neither added or took anything away from the show for me. In the words of the immortal D Grant, "you've seen one lot of horses run round the ring, you've seen them all". Whether or not they should be there is not for me to decide. Overall, the show was excellent. It said on the van's outside 'Europe's Finest', and I don't think that's far from the truth. I'd recommend it to anyone, after all, if people like us don't support travelling circuses, who will?

Nag 96

HATTING BY POST

I am an avid reader of *The Catch*, and it is via your magazine that I found out about the different circus skills courses that are available. I applied, and have been successful in getting places on the 'Zippo's Academy' and the 'Green Top' courses.

I am currently applying to various organisations for support or advice on how to raise the £550 course fee for the 'Green Top' course, and would be grateful for any information you can supply.

*M C Rubin,
South Wirral*

WALLYTON

I think the person who writes your letters should write the rest of the magazine.

*Jim Lock,
Wallington*

waddy mean? I do! -d

MORMAN SERVICE RESUMED

The reason I've become a persistent letter writing pain in the neck to you is that *The Catch* is such an interesting mag, there's something to comment on in every issue.

Another reason for writing could be that I've got a word processor and I don't know what to do with it. The word processor is something to get out when I've worn myself out juggling. With juggling, reading Charlie Dancey's books is easy, it's the actual juggling I can't do. With wp'ing, the typing is easy, it's the Operating Instructions I can't understand.

Those excerpts from *'The Peep Show'* by Walter Wilkinson brought back memories. The books were eagerly read by me in the 1930s. Something else I used to read at the same time was a series of articles published in *'The Wide World'*, a monthly magazine. I can't remember details, but they told of a journey the author made on a unicycle. *[anyone track that down? we'd love to see it! -d]*

Davenport's advertisement reminded me that I used to visit their shop in New Oxford Street, London. They were called L Davenport & Co. in the 1930s.

Recently, a friend showed me a video he had made at the Tasmanian Circus Festival. They certainly try their hand at circus skills and appear to have the facilities. Nothing to write home about, except that they all sported Red Noses.

*Normal Blackburn,
Harrow*

THE RUSSIAN DOLL THEOREM

I think the person who wrote "I think the person who writes your letters should write the rest of the magazine" should write the rest of the magazine.

*Jim Lock,
Wallington*

d'ya think he's after a job? -d



A DOCTOR WRITES

I was fascinated to read the letter from Norman Blackburn from Harlow (the confusion starts right there for me) /er... -d/. It's not that I don't find his dearth of problems encouraging, I do, but the fact remains that when asked the question "have you developed a physical problem as a result of your juggling practice?" 57% of the jugglers in my survey said Yes.

As for advice, well, as I said in the report, lightweight gloves like golf gloves might be useful for club passers; remember also the value of a pre-practice loosening-up warm-up. Beyond that, it's all down to the individual and their particular problem.

When I developed tendonitis in my elbow as a result of learning four balls, I made the decision to switch skills and learn the unicycle. Oh, and just for the record, I believe I eventually cured myself of the tendonitis with yoga. As for the unicycle, I can report no serious injuries other than to my ego.

The next phase of my research is to run a series of in-depth interviews with people who have managed to avoid any. With any luck, this will help to improve the treatment of these 'repetitive strain injuries', for let's face it, that is what we are dealing with.

I should be most interested to hear from jugglers across the range of skill and experience. Each one has their own tale to tell.

*Spindocter (aka Steve Glascoe)
Cardiff*

THIS ISSUE'S ACADEMIC ISSUES

You may remember that I wrote to you some time ago asking for any of your readers' opinions on current street performance for an undergraduate thesis I was writing. The response to this was simply overwhelming, and I'd like to publicly thank the sole respondent who left a message on my answerphone professing interest, but no name, address or contact number.

Undaunted though, I am writing again, appealing for information for my current postgraduate research, spurred on particularly by Norman Blackburn's letter in your last issue, in which he commented on jugglers being unique in Music Hall in the 1930s.

My current research is a history of British Street Performance from 1945 until the present, and it is the 1940s and 50s which I am finding most difficult to 'fill in' in terms of the type of entertainers on the streets at this time. I am aware of various ex-servicemen musicians, often those crippled by war and offered little alternative employment, and a few Music Hall and Variety acts working cinema queues in the West End ('Sand Dancers' Wilson, Kepple and Betty for example) but other than this I have drawn blanks in the research. I am particularly interested in hearing from those who performed them-

selves, or witnessed post-war performance, but any information would be much appreciated.

Any performers involved in academic discourse will be aware of the secondary status much British street performance is afforded by the establishment, echoed, of course, by the consistent lack of funding compared to that of the continent, so it would be nice to form a full history, if only to justify interest in street work over the last fifty years. Oh yeah, and the thesis is funded by my working over the streets over the last two years.

*Matt Bernard
Stoke Newington*

*hope you'll send it to us when it's done,
Matt...*

AD NAUSEAM

I think that the person who wrote "I think the person who wrote "I think the person who writes your letters should write the rest of the magazine" should write the rest of the magazine" should write the rest of the magazine.

*Gym Lick,
Wallington*

*...certainly needs something to occupy
his mind...*

QUASHED!

Here is one of my poems. It is approved for publishing by the Foundation for the Advancement of Juggling. It is based on true events whilst on a juggling expedition in Edinburgh, and I thought with the convention, it was quite apt.

Cubes of Lust

While in a shopping centre
I saw a girl playing the bagpipes
I was impressed by her large lung capacity
-NOW HOLD IT RIGHT THERE Tony
Romantica!

not only is this a grievous disappointment after the last missive from your general direction (in which the suppression of crap poetry was advocated, among the milder suggestions) but also i seem to recall banning poetry myself unless it was as good as Yeats or hugely embarrassing to anyone other than the writer (NB i don't say 'poet'). I have no interest in whether you blew or sucked her "tartan love trumpet", though it does occur to me that you may have made that old and not-particularly-understandable mistake regarding people in kilts... -d

AND WHILE I'M AT IT...

we received a full mailbag of letters from people claiming not to be Tony 'Snakey Hips' Hickson but exhibiting an otherwise-improbable amount of interest in the 27½-year-old former John Moore's Catalogue underwear model. Actually the one useful bit of information we squeeze onto the news page but

Write to:

Diabolo

Catch's Cradle,
c/o

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

we're ignoring the rest (yes even the one about "that saucy mare Claire") in the interests of printing this snap of the delectable creature himself (allegedly). Pity this page isn't in colour, really, the sheer hideousness of it all is something to be treasured.



And on the subject of colour snaps, sorry Stuart C Swaine, your photos didn't work at all well in our format & in monochrome.

And on the subject of debatable persons, could Mr Mitchell Davies of somewhere vague in London write again with some more details: we take your point and wouldn't mind at all your saying so if we were sure that you're not directly involved in the business yourself - and if you are, why not write as yourself? As a 'balance' (this is getting obscure) we've ignored a letter from The St. Mary's College Twickenham Juggling Club... Sort yourselves out, boys...

Well look at that, who the Hackensack did that for you? Blinking cowboys. You need to get a proper workshop in, see... You're going to need to take the whole mid-section out of that Barrage or it'll never pass the Test. Now, what else we got? Head gasket leaks when passing, I expect your partner's told you that. Drops badly cornering; you know these just weren't put together like your actual Mills MG. Now let me tell you a thing... It's a crying shame, the age of your 4-ball. Can't get the parts for love nor money. I could fix it up for you, take a few hours but I can do it so's you'd never know; thing is, though, s'never going to run like showroom condition. If I was you I'd trade it in. I've got this nice little virtual number just in, one lady owner, lady vicar she was, only done 5000...

Most workshops charge, often just to cover hall hire costs. When we know how much, we've put it in. It's worth contacting student clubs in advance 'cos they can be damned elusive pimpernels at times...

SOUTH WEST

BARNSTAPLE

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

BATH

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

BOURNEMOUTH

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

BRIDGWATER

Arts Centre
Thursdays 7-9
Pand 01823 3222213

CLEVEDON

Rub My Club, Saint John's Hall
Sundays 5.30-7.30
Simon / Ade 01257 342333

CHELTONHAM

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

CHELTONHAM

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

DORCHESTER

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

EXETER

University Circus Skills, Devonshire House
Thursdays 8-10

EXMOUTH

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

Paul 01395 222341

FROME

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

GLOUCESTER

Juggling By Numbers, Community Resource Project, Conduit Street
Thursdays 8-10 £1/50p
Jon 01242 521483 Geoff 01242 519832

HIGHWORTH

Silver Threads Hall
Thursdays 7-9 £1
Rob 01793 725206

LEIGH ON MENDIP

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

NEWTON ABBOT

Richard 01364 652446

PLYMOUTH

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

SALISBURY

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

STREET

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

STROUD

Saint Matthew's Church Hall, Cainscross
2nd & 4th Tuesdays 7-9 £1
01453 750147

SWINDON

Fumbles Juggling Club, Clifton Street
Social Hall
Thursdays 7.30-9.30, 50p
Steve 01793 432860

TAUNTON

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

TAVISTOCK

Tuesdays
Nigel 01822 852997

THORNBURY

Wednesday evenings somewhere unspecified
Shaun 01454 415345

TOTNES

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

WEYMOUTH

Weymouth College
Lunchtimes during termtime
John MacDonald, 01305 208839

BRISTOL

HORFIELD

Dab Hands
Tuesdays 7-9
Mike Gibbons 0117 969 2145

CENTRE

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

REDLAND

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

UNICYCLE HOCKEY

Horfield United Reformed Church Hall,
Thursdays 8 - 10 £2.00
Paul/Kelly 0117 9240122

SOUTH EAST

BRIGHTON

Kempston Pier
Mondays 7.30-9.30 "drop in",
Wednesdays 8-10 "drop in" +
workshops, Sundays 2-4 beginners
Tal, Andy, Mr Fitzbang 01273 739216,
Tim 01273 690737

BRIGHTON

Queens Park Road Day Nursery
Tuesdays 7.30-9.30 £2 if you've got it,
£1.50 else.

CANTERBURY

University
Wednesday Evenings
Contact S.U.

CHICHESTER

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

CHERTSEY

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

CRAWLEY

Circuswurz, Northgate Community
Centre
Thursdays 7-9 £1.50
Crawley Community Arts 01293 552941

EASTBOURNE

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

FARNHAM

Memorial Hall, West Street
Sundays 7.30-9.30 £2
Nick 01252 715252

GUILDFORD

The Khyber Konzept, Shackleford Village
Hall
Wednesdays 7.30-9.30 £2
Nick 01483 425988

HASTINGS

Scout Hall, Croll Road,
Fridays 7-9.30
Besco Circus, Andy 01424 813144,
Derek 01424 431698, Sain 01424 431214

WICKHAM (nr FAREHAM)

Long Room, Community Centre
Thursdays 8-10
Steve 01329 834210

WOKINGHAM

Iain Scholfield 01734 760521

WORTHING

Saint Matthew's Church Hall, Tarring Road
Thursdays 7-10 £1.50 inc. refreshments!
Laurie 01903 266236/207219

YATTENDON

Thursdays 7.30-9.30, £1.
Barney 01635 201546

LONDON

HIGH WYCOMBE

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

HORSHAM

Park Recreation Centre
Thursdays 8-10 Juggling, Uni-hoc etc.

ISLE OF WIGHT

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

ISLE OF WIGHT

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

ISLE OF WIGHT

The Vegis Unicycle University
11 years up - Brading Town Hall
Mondays 6.30-9, £1
4-11 years - Brading Station

ISLE OF WIGHT

Tuesdays 4-6
Stuart Albrighton 0198 367531

LEWES

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

MAIDSTONE

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

NEWBURY

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

OXFORD

East Oxford Community Centre
Wednesdays 7-9, £1
Malcolm 01235 818585

OXTE

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

PORTSMOUTH

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

READING

Sun Street
Mondays 7-10
Pete 01734 660430

SAINT ALBANS

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

SAINT ALBANS

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

SOUTHAMPTON

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

SOUTHEND

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

STEVENAGE

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

TUNBRIDGE WELLS

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

WELWYN GARDEN CITY

Screwballs, Ludwick Family Club, Hall
Grove
Thursdays 6-8 £2
Debra Barker 01707 339211

WHITSTABLE

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

WICKHAM (nr FAREHAM)

Thursdays 7-10, £1.
Tina/Steve 01227 772241

WOKINGHAM

Long Room, Community Centre
Thursdays 8-10
Steve 01329 834210

WORTHING

Saint Matthew's Church Hall, Tarring Road
Thursdays 7-10 £1.50 inc. refreshments!
Laurie 01903 266236/207219

YATTENDON

Thursdays 7.30-9.30, £1.
Barney 01635 201546

LONDON

CENTRAL NORTH

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

HORSHAM

Park Recreation Centre
Thursdays 8-10 Juggling, Uni-hoc etc.

ISLE OF WIGHT

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

ISLE OF WIGHT

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

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11 years up - Brading Town Hall
Mondays 6.30-9, £1
4-11 years - Brading Station

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Malcolm 01235 818585

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Andrew 01293 821195

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

READING

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Pete 01734 660430

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Tuesdays 7.30-10, £1
Dez Paradise 01727 855375

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£3
Jon or Mark at Jesters 01707 268766

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Rut 01703 872141

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Mondays 7.30-9.30 £1

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Pete 01462 673406

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Camden Centre, Market Square
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Kevin 01622 831918

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Thursdays 6-8 £2
Debra Barker 01707 339211

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Saint Peter's Hall, Cromwell Road

WICKHAM (nr FAREHAM)

Thursdays 7-10, £1.
Tina/Steve 01227 772241

WOKINGHAM

Long Room, Community Centre
Thursdays 8-10
Steve 01329 834210

WORTHING

Saint Matthew's Church Hall, Tarring Road
Thursdays 7-10 £1.50 inc. refreshments!
Laurie 01903 266236/207219

YATTENDON

Thursdays 7.30-9.30, £1.
Barney 01635 201546

LONDON

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

NORTH

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

NORTH

Bouvier Road Scout Hall, Stoke Newington
Thursdays 7.30-10.15, £2.50/1.50
Steve Richards 0181 442 4816

NORTH

All Saints' Art Centre, Whetstone
Thursdays 7-9.30 £2
Simon 0181 449 6856

N

Jubilee Centre, Long John Hill
Mondays 4.30-6.30 £2/1.50/1
Ray 01603 449357

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

IN THE MIDDLE

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

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

CHESTERFIELD
Graft, YMCA Holywell 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 Artists CoOp, Artspace Studios
Wednesdays 7.30-9.30
Circus Palava 01203 230068/448276

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

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

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

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 85, 74 Whinbush Road
Thursdays 7.30-10.30 Juggle, Uni, Bar
£2
Adam 01462 422302, Matt 01438
749205

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.
Uni/Hockey 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
0116 255 5576

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
Bective Middle School, Kingsthorpe
Wednesdays 7-9
Acrobalance & Trapeze Saturdays 11-1

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

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

SHREWSBURY
Jugglespace, Artscape, 5 Belmont
Thursdays 7.30-10 £1.50 (kids £1)
Robin 01743 884175, Fiona 01952
727230

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

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

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

BIRMINGHAM

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

HARBOURNE
Martineau 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

SEELY OAK
Selly Oak Centre, 648 Bristol Road
Saturdays 10-12 noon
Kevin 0121 414 0094

MANCHESTER

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

CENTRE
UMISTED, C Floor, Reynolds Building,
UMIST
Wednesdays (sometimes tuesdays)

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

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

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

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

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

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

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

WORSLEY
Roe Green Juggling Club, Beestley 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

BULION
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 29860

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, Dunelm House, New
Elvet
Thursday Evenings in termtime, all welcome

DURHAM
Durham City Jugglers, Shakespeare Hall
Tuesdays 7-9, £1.50
Scott 0191 384 6077

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 0113 277 0121

LEEDS
Unicycle Hockey, Bramstan Recreation
Centre, Calverley Lane
Wednesdays 7-8
Mike 0113 243 5491 (work number)

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

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

LYTHAM SAINT ANNE'S
Old School, Beauchler Road
Tuesdays 6.30-8.30, Free!
Phil 01253 731143

MACCLESFIELD
Tythington School
Thursdays 7-9 termtime
Contact Borough Council

MIDDLESBROUGH
Cleveland Community Circus, Saint Mary's
Centre, Corporation Road.
Thursdays 6-8, £1.50 (concs £1)
Morrigan McDonnell 01642 242541

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 Uglies

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

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

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

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

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

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

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

WIRRAL
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

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

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

EDINBURGH
Tollcross Community Centre
Mondays 7-9
Angelo 0131 447 7862

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

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

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

INVERNESS
Merkinch Community Centre
Mondays 7.30-10
Dave 01463 220165

LIVINGSTON
Cross Clubs Christian Juggling Club
Gary Casson 01506 411187

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

STIRLING
Cowane Centre
Mondays 7-8.30
0786 475429

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

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

WALES

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

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

BANGOR
The Greenhouse, High Street
Thursdays 7.30-9, £1.50
01246 372239

BARRY
Bryn Hafren Girls' School
Tuesdays (termtime) 7-9
Russell 01446 740520, Pete 01446 747176

CARDIFF
Yellow Kangaroo pub, Elm Street
Wednesday nights
OUT - Cardiff Unicycle Team
Russell 01446 740520

LAMPETER
Cwmman Village Hall
Thursdays 6.30-8.30
01570 480022

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

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

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

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

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

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

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

IRELAND

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

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

BELFAST
Queens University Juggling Club, Students Union
Contact 01232 245133 x3541

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

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

LIMERICK

Theatre Royal
Mondays 7-9, free
Paddy 088 651157

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

CHANNEL ISLANDS

ALDERNEY
Masonic Hall, Alderney
Wednesdays 7-8
Moir 01481 822246

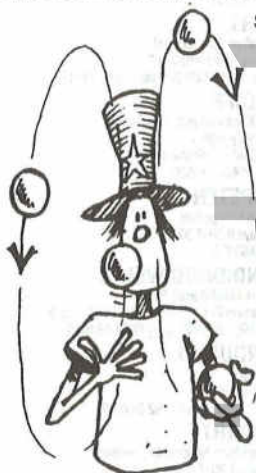
GUERNSEY
Saint Martin's Parish Hall
Tuesdays 7-9 £2/1
Ian 01481 55484, Philip 01481 63353

JERSEY
Saint Saviour's School, Saint Helier
Tuesdays 8-10, £2/1
Pierre & Rachel 01534 618414

A brief introduction to some of our experts...

The Guy in the Hat...

has made numerous appearances throughout Charlie Dancey's *Encyclopædia of Ball Juggling*, seen here for the first time ever trying out the unique new Luscious (aka Lush) Ball. Available in 1 size (68mm), (140 grams) and 8 colours: Crimson, Sherbet Lemon, Electric Blue, Spring Green, Jade, Mandarin Orange, Maroon and Black.



Want to do more with 3 clubs? Doug Dougal explains Snap, Crossed foot kick-up, Turns and Pirouettes plus several pages of Flourishes in *Stunning Starts and Fancy Finishes* and he even changes his waistcoat to demonstrate.



The Diabolo from A to Z

- the entire Mr. Babache cartoon family illustrate this easy to follow book with a variety of tricks using 1, 2, 3, and 4 diabolos.



Professor Confidence has been around quite some time. He can show you tricks with balls, clubs, diabolo, devilstick, plates and cigar boxes.

Star of *The Complete Juggler* and the *Juggling Step by Step* video, he has taught countless thousands to juggle.

These characters are just a selection from some of the books and videos in our 48 page catalogue of quality circus materials - the best products from all over the world.

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Yo-Yos from £2.95 to £9.95; Yo-Yo Trick Booklet £1.95

Brendan Brolly's Second Book of Diabolo is back!

(but only for a limited period until stocks run out). This book is no longer being printed - if you want one for the collection, hurry!

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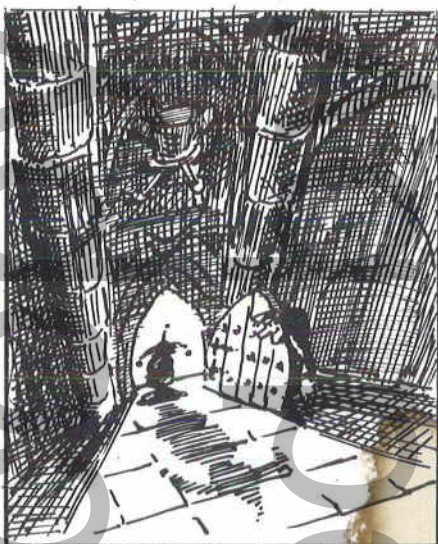
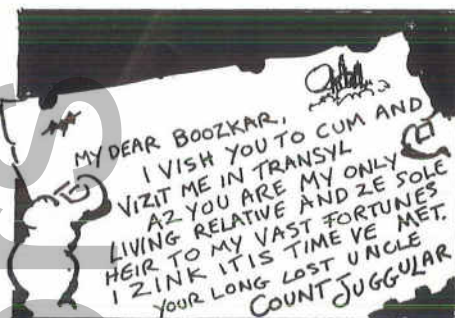
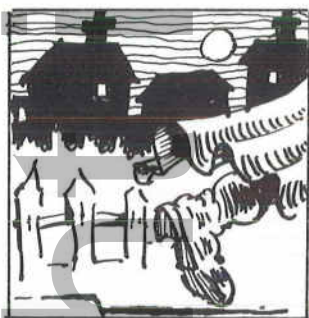
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