

The Catch

ISSUE 2
DEC - FEB
'92/'93
VOLUME 1
£1.50

JUGGLING • NEW CIRCUS • STREET THEATRE



GREAT PERFORMANCE DISASTERS EVENTS
WHO'S SCHOOLING WHO? WORKSHOPS

ISSN 0967-4322

WHOLESALE

RETAIL



EDINBURGH
LONDON
PARIS

**Juggling Circus Eqpt.
Mailorder Specialists**

BEAT THOSE "NO PRESENT" BLUES
WITH OUR AMAZING

**Xmas'92
!!SPECIAL OFFER!!**

MBTM BOXSET.....12.50
BEARD BEACH CLUB.....8.00
SPOTLIGHT 1 PIECE CLUB.....7.00
BEARD FIRE TORCH.....15.00

WOW!

We'll even give you a further
10% OFF orders over £100

WE BUY & SELL 2nd HAND EQUIPMENT
JUGGLING/CIRCUS SKILLS AGENCY (SCOTLAND)
YOU WANT IT - WE'LL GET IT!

IT'S A BALLS UP
5/73 BREAD STREET
EDINBURGH EH3 9AP
PHONE 031-2286928
FAX 031-2206510

Ask for LARRY or RUPES



THE CIRCUS SPACE

London's Centre for the Circus Arts offers a wide range of courses and classes for the professional or aspiring performer.

For more information call
071 700 0868 or write to:

The Circus Space
United House
39 - 41 North Road
London N7 8DP

Visitors welcome.

Training and rehearsal facilities also available

*For Juggling, Clowning, Circus
& Street Performance Equipment.*



THE BIG TOP

45 King Str., Glasgow G1 5RA
Phone:- 041 552 7763.

The Catch

Moorledge Farm Cottage Knowle Hill Chew Magna Bristol BS18 8TL

Now nice it is to feel wanted! Letters about Issue 1 have been pouring in to Catch's Cradle in such ego-boosting profusion I can't get out the front door any more. All of them congratulatory, except for one older juggler who complained the print is too small. Get a pair of glasses, Grandad! We always said juggling with yourself was bad for your eyesight! As you'll see this issue is even worse on the eyes 'cos we've crammed even more stuff into the same space. We've actually had so much good stuff sent in, and so many interesting things we've heard that we wanted to tell you about, we couldn't even include it all. All this makes a larger or more frequent Catch more of a likelihood, if we can afford it - if this copy you're reading isn't yours, put it down and buy one immediately. I said immediately!

Space is at such a premium we couldn't even put all the ads in... listen 'ere, while Jan's not looking, let me offer you advertisers special premium space in this editorial column! For only a snip more than the regular rates! And I can cryptically encode your message (you know, backwards, acrostic, those old tricks) so your customers won't even realise you're getting at them. As you read this very sentence you're subconsciously being persuaded to buy still more recycled jokes and bizarre typography from us! It really works!

Yes, where was I? On the subject of too much information and too little space, several organisers have asked us to "review" their conventions. Tricky one - it's actually very hard to do, and doesn't generally say very much to anyone who wasn't there. It's not really very important or interesting except in the cases of the European or British annual bash, or when something is either very good or very bad. Most of the time none of the above applies. It's not Catch policy to review conventions, though we may feature the odd public show (as long as it's not just the same old people doing the same old things). If you want to say anything else about a convention, put it in a letter and we'll consider that for publication - though anything looking too much like an advert might fall foul of the editor's Bullshit Detector. Communications from several readers on these subjects have been cobbled together on the Drop Back Lines pages this time. This doesn't mean we're not at all interested in hearing about what happened - comments about how a convention went can help us to decide what to say about it next time - but we can't promise we'll print it.

There is also the question of whether we should review equipment. I'm inclined to think that generally we shouldn't; whether a new model of ball or uni is better than the competition is really a matter of personal taste, and your best way of finding out is to go down to your local juggling shop and try the thing out. If there's a new product out, we'd expect the manufacturers, distributors and retailers to want to tell you about it in their ads. So saying, when a product does seem to be genuinely innovative and has become a topic of conversation outside the trade, like the Beard Radical Fish club this issue, we feel we ought to try and work it in somewhere. I'd welcome any readers' ideas about how we should deal with these questions. The whole point of a review is to tell us all something useful, not just about the performance, event, or product, but about Circus, Street and cabaret work, or skills in general. Otherwise it's just a slapped back or a slag-off for those involved, pretty pointless.

The one area we don't seem to be over-informed on yet is Circus itself, particularly details of groups and professional new Circuses. We've already had enquiries about who and what is available, and were forced to pass on only the few predictable names everyone knows. We'd like to run a Circus Directory (for the use of festivals, bookers and other interested parties) in a subsequent issue - make sure we know your details.

Next issue - Conventions, Festivals and Fire - the sort of thought to make February bearable! Plus more bad puns, gratuitous abuse and flagrant editorial bias. Our affair is just beginning. Don't chuck us yet...

Diabolo

contents

- 5 SUICIDES**
... are painless for the Diabolist, with your guide Donald Grant.
- 7 SCHOOLS FOR FOOLS**
...or is that "School's for Fools"? The Catch learns about learning about circus with FOOL TIME, CIRCUS SPACE, and SKYLIGHT.
- 11 CATCH THIS!**
Why don't you put down this magazine and do something more interesting? Not that there is anything more interesting than reading The Catch, of course.
- 14 CATCH OUT**
The Catch outside broadcast team go to Edinburgh, Banyoles, Islington, and down the pub.
- 16 IT BROUGHT THE HOUSE DOWN**
Some classic cases of performances "dying". And a couple of performers nearly going the same way.
- 18 BALLS**
Opinions? We got 'em! New books? We got 'em too! Wanna make something of it?
- 19 A RIGHT SHOWER**
Kids page. Still no good jokes.
- 19 PASSED**
Flashback to busking in 1851. See how little has changed!
- 20 DROP BACK LINES**
Mixed salad - letters, corn and cucumplaints. If it's boring, toss us something better.
- 23 MARK ROBERTSON**
...an appreciation by his friends.
- 24 CATCHPHRASES**
The BJF is in business! What do they do, then?
- 25 THE FISH FACTORY**
Fish, beards, gin, and beanbags - a normal day in Hebden Bridge. Plus the club that stunned the nation.
- 26 FLASH!**
Spot the ball! Spot the extended deadline! Spot the Catch!
- 27 MULTIPLEX**
The classiest Classified ads.
- 27 SUBSCRIPTIONS**
An investment in the future that delivers!
- 28 CLUBS**
250 hours a week of juggling and the like. That ought to keep you lot off the streets.
- 31 UNIPSYCHO**
Robbie rides a gift horse.
- 33 NOW YOU SEE IT...**
Catch Magic page. Real magic...

ISSUE TWO - December '92-February '93
The Catch is published every three months from Moorledge Farm Cottage, Knowle Hill, Chew Magna, Bristol BS18 8TL.
Edited by Diabolo, Catch's Cradle, c/o the above address.
Designed, set and produced by Howard Vause, 0272 553387.
Cover Photo by Hal Roberts.
Cover Photo of The Natural Theatre Company.
Cartoons by Robbie Macintosh, Dylan and Lucas Wellington.
Printed by Wiltshires, Bedminster, Bristol.
Advertising: Jan & Stuart Ashman, phone & fax 0275 332655.
Trade Sales c/o The Catch office.

Deadlines - please try to get information to us as soon as it is available, and no later than six weeks before the first month on the cover - i.e. we're putting together the issue marked "March-May" at the beginning of February, and we want your material by the middle of January, the 15th. Late adverts, amendments and additions over the fortnight following only by arrangement!
All photographs and contributions remain the copyright of the authors and artists.
If you think you could do better than our contributors, you could well be right. Send any articles, ideas, cartoons, photos or letters and we will either ignore them or shamelessly plagiarise. Keep a copy of everything you send. If you must have photographs or transparencies returned, please enclose an SAE.
The views expressed herein are not necessarily those of the publishers, editor, advertisers, the shop where you bought it, or the still-walker reading over your shoulder. Government Health warning - Reading the small print can be confusing.
The Catch would not have been possible at all without Stuart & Jan, who had a dream, and Pippa and Claire, who apparently enjoy working for peanuts or nothing at all (oh the glamour!). Thanks also to Haggis for unspecified assistance.

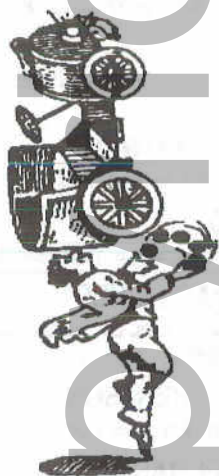
Another....

The
Original
Shop in Lye
Closed in June

Juggling Shop

from

3 • 3 • 10



BIRMINGHAM'S FIRST
& FINEST JUGGLING

SHOP

NOW OPEN

at

The Merry Hill Centre
Brierley Hill
Nr. Dudley
West Midlands

Retailers and Wholesalers of:

Juggling Equipment,
Unicycles

& other Paraphernalia

41 Stephenson Street
(Nr. The Pallacades)
Birmingham B2

(021) 643 6545

NOT JUST A JUGGLING STORE
NOT JUST A HEAD SHOP

AVALON

~ CRAFTS,
CLOTHING
JEWELLERY
& JUGGLING

"There's nothing else
quite like it!"

73 Fawcett Road,
Southsea,
Hants

Telephone: 0705 293673



FIREDANCE

The Yorkshire
Juggling Shop



Granary Wharf, Canal Basin,
Leeds LS1 4BR

Telephone (0532) 444449

SUICIDES

© Donald Grant 1992.

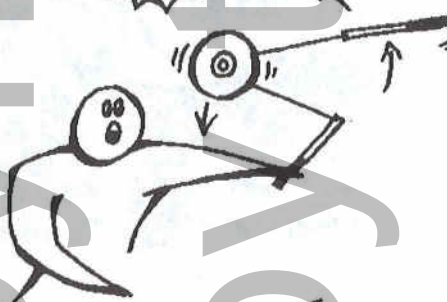
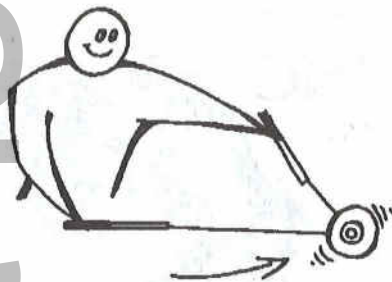
The term "suicide" is generally applied to a diabolo trick which involves the diabolist *letting go* of the handstick. Such tricks usually have the same effect on an audience as releasing all three cigar boxes at once or taking feet of the pedals while unicycling: they *see* it but they don't quite *believe* that it is physically possible!

A word of warning before you start: failed "suicide" attempts can be dangerous to the health of your handsticks. Learn them on grass or the beach before you try them on concrete. Believe me, nothing snaps a handstick faster than the sharp contact with the pavement due to a fluffed catch!

Also, I'd recommend you wear a pair of cycling gloves or similar in the early stages as the sticks can often give your palms a nasty slap as they whip around.

These dangers aside, the suicide family of tricks are some of the flashiest moves I have seen - every one of them is a potential show-stopper.

So for starters, the basic "suicide" and just one of the many possible variations ...



SUICIDE ATTEMPT

This is the basic suicide - many more advanced moves are based on it. So practice this one *to death* before trying anything trickier, and you should do just fine.

Relax. Take a breath. There's a first time for everything and this is probably the first trick where you've let go of the handstick *deliberately*. Don't panic, it's not as hard as it looks.

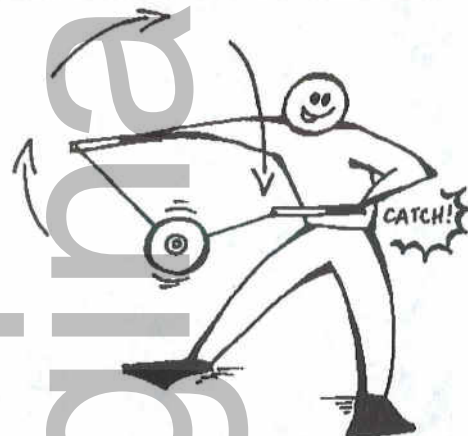
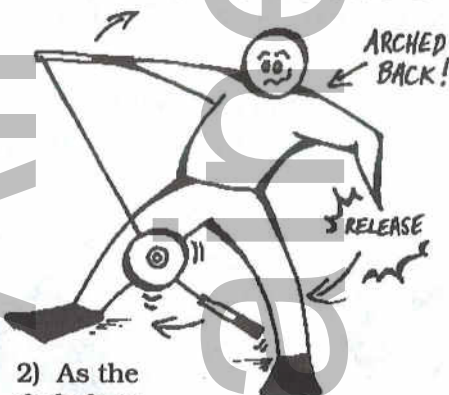
- 1) Swing the diabolo as if you're doing "around the world" to the left.
- 2) As the diabolo reaches a 12 o'clock position, let go of the *right* handstick.
- 3) The handstick will swing all the way round. Catch it!

Catching the handstick relies upon 10% skill and 90% faith. Trust me: the trick *does* work.

Your first suicides will be huge, wild, swooping affairs.

But with practice, it is possible to control their size by making a small circular gesture with the "held" handstick after you've released the other.

TREBLA SUICIDE



A flashy escape from between the legs and figure of eight around the legs tricks.

- 1) Get into an "around the leg" sequence throwing over from front to back.

- 2) As the diabolo is passing back between your legs, ARCH your BACK and release the handstick at the last second.

- 3) The stick will suicide all the way round ...
... for you to catch as you straighten your posture.

Donald Grant is the author and illustrator of "Diabolo Stick Grinds and Suicides" which contains some 25 different advanced diabolo techniques, tricks and moves. Full review next issue - for now, try these and make up your own minds!

THE UGLY JUGGLING COMPANY

JUGGLING CIRCUS &
THEATRICAL SUPPLIES

Visit our shop or use
our fast mail order service.
Free catalogue.

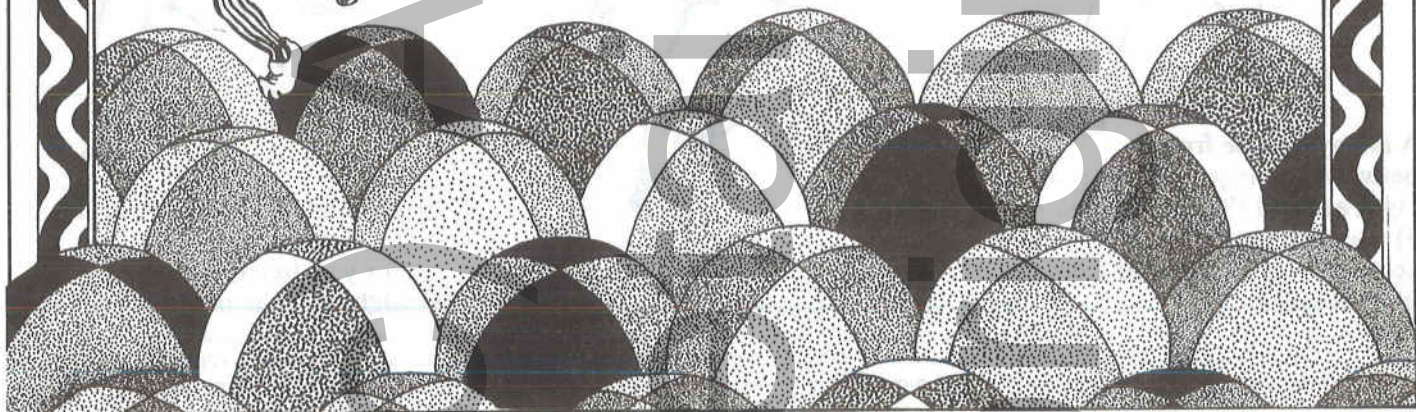
2 BLACK SWAN COURT
69 WESTGATE ROAD
NEWCASTLE UPON TYNE
NE1 1SG
TEL/FAX: (091) 232 0297



Freaks Unlimited

*Manufacturers, Wholesalers & Retailers
of Quality Juggling Equipment.*

17 PERRY ROAD, ST. MICHAELS, BRISTOL
BS1 5BG. TEL & FAX: (0272) 250368.



Run away to join the... school!

They're such know-it-alls, the Catch team, we decided to send Pippa Tee, Jan A and Steve H back to school with Circus Space, Skylight, and Fool Time.

breathing space - circus space, london

Let's be honest - North Road Islington is not the most desirable of sites, and a mostly-dilapidated warehouse is not enticing; despite these drawbacks Circus Space is already an exciting innovative place, and is getting bigger and better all the time. Currently it offers a large main space with appropriate aerial rigging, the studio, courses for all levels in every branch of circus, and attracts internationally-renowned teachers. From April '94, Circus Space will move to specially-designed premises in Hoxton, Central London. Charlie Holland, one of the three directors, is, naturally, enthusiastic - "The new site has the potential for being the finest aerial training space in Europe. It is the "flagship" project of the Hackney City Challenge with £½ million raised already and another £300,000 coming in. The centre will be opened in stages, with a huge main space, smaller studios, office block and so on." Teo Greenstreet (also a director) joins in - "It doesn't feel like London at all. There's a wonderful courtyard so you can see sky! It's like an Island..." I can't wait!

But back to the current reality:- The Circus Space is a registered charity with

a board of directors and trustees but with basic control devolving on Charlie, Teo, and Jonathan Graham. All three have taught Circus Skills for many years, Teo in the Clown tradition and working with special needs, Charlie as a juggler, and Jonathan with aerials. After one year they are earning 70% of their costs (it is a not-for-profit organisation), despite paying £100 a day in rent alone. Charlie again - "The Arts Council doesn't even have a category for Circus, let alone an allocation of money. It's easy for the French National Circus to look great and produce wonderful acts, they are totally subsidised."

Teo:- "When we started we tried to be everything to everyone, but then had to accept a more defined rôle. The new building will be totally accessible to all; here it is difficult for disabled people although we still have connections with local special needs groups - the numbers are small, but related to the percentage of the able-bodied population who get involved in circus skills." There is a unique class for the HIV-Positive, "Positively Flying". Many courses require no previous experience, and the policy of accessibility means that all evening classes are open sessions, you just turn up. Between 12 and 4 pm most days there is open practise time for only £3 (non-members). Even outside London, this is a gift.

Their aims are clear. Charlie - "Fool Time in Bristol functions as a school, but our rôle is

as a training centre, with modular classes where people can choose combinations of skills and performance techniques to suit their needs. For some, circus skills are fun leisure pursuits, for others it's a career. We find people often use us as a taster, going to Fool Time for further intensive training, and return to us for production / performance - and for jobs. People produce art, but buy entertainment. You have to find the balance."

To promote good circus, and to provide jobs, there is a performance group from Circus Space, which this year took flying trapeze to Glastonbury Festival and the National Garden Festival. Teo - "We have a jobs board in the café, and actively work to help performers find venues. The secret for success must be in creating quality shows; we provide the skills training and the production. By continually raising the standards, we should be able to keep and extend the market."

The theme of balance re-occurs continually. For the tutors it is the balance between teaching and performing (and, therefore, rehearsing) their own material in order to stay fresh and enthusiastic. The courses have to strike a balance between specialist tuition, the "just for fun" group, and education particularly for children. The centre's main concept is finding the middle ground, somewhere between traditional



"The level of skill in Britain has to improve, starting with our students. It's higher education we're after."

circus and Archaos, "a gentle lyrical approach balancing out the razzmatazz and the chainsaws." We leave the last words to Charlie - "Our philosophy is access for all, and scope for all to develop apparatus skills, clowning, aesthetics. To succeed, the only requirement is commitment. We aim to provide all the necessary training for a good show, from technical skills to developing the performer's soul."

moonboats & rusty FIATs - skylight circus in education, rochdale

"Remember when you used to come to ours with all your gear in a rusty old Panda?"

- Jim Riley teaching circus skills to M6 Theatre performers in 1985.

"Bodies sprayed with metallic paint, fire-blowing, fire-eating, body-burning to the beat..."

- Jim at Deeply Vale Free Festival in 1976, years before Archaos.

...Nowadays Jim is artistic director of Skylight Circus, the North's Centre for circus arts and mobile circus school.

Skylight Circus is based at the Broadwater Centre in Central Rochdale. It was founded by Jim Riley in 1988, in partnership with Noreen White. Both had been teachers, and were touring with Snapdragon Circus. Jim, Noreen and Cathy White first set up Skylight as a mobile circus school, teaching skills and helping groups to perform around Lancashire and Yorkshire. Originally based in Castlemere, they moved into their current premises, owned by Rochdale Council, in February 1992. It's a Youth Centre and Resource Centre, shared with other community groups. Having just negotiated a ten-year lease, Skylight feel they have a more secure future, and are at present meeting with North West Arts Board to thrash out finances. "The Circus Centre is doing well," says full-time administrator and all-round helpful person Maria Parker. "We'll develop the space at the Broadwater Centre if we're successful with a couple of big applications for capital funding."

Converted from swimming baths, the main area is a spacious sports hall, with permanent aerial facility that has hosted trainers such as trapeze queen Pauline Palacy; other spaces are office, storage, and kitchen, though there's no café at present. They get many testimonials of how good their facilities are for circus/performance training.

The mobile school - which has outgrown the corrosively challenged FIAT - is still in great demand all over the country, and specialises in training teachers, youth workers, and community artists as well as the regular sort of workshop-goer. They too work extensively with groups with special needs - "We want to bring circus skills to everyone," says Jim, "I know what they've done for me, I want to share that."

This autumn they ran a series of workshop courses featuring Liu Fu Sheng of the Peking Opera as well as more familiar faces like John Lee and Ra Ra Zoo. Eight young unemployed Mancunians did a twelve-week starter in "Performance for Tourism", covering



performance characterisation, skills, and business awareness, mainly funded by the European Social Fund. Some of the trainees are now "well on the way" to setting themselves up as self-employed animateurs, and further funding should enable Skylight to do more of the same. The ESF are keen for them to get involved in a programme which provides vocational qualifications. Other future developments include more weekend (and longer) specialist sessions, more Summer Schools for practitioners, even perhaps a year's Foundation course. Kids and community work has grown so fast it is now continually over-subscribed; a project in November involved three local schools, two mainstream and one special school.

They're also kept busy with performance projects, including "Make it Big", a combined circus/sculpture/visual arts parade in Rochdale (also involving Inner Sense Percussion and Scarabeus) for spring '93, and all kinds of collaborative ideas for Manchester Year of Drama, 1994. The Skylight Company are also touring with "Moonboat" a theatre-shaped skills-orientated performance featuring a musical tightrope, whatever that is. How do they ever find the time?



FOOL TIME the university of circus - fool time, kingswood, bristol

One of the Fool Time stories begins in 1984, with juggler/stilt-walkers Audrey Michel and Richard Ward sharing a regular practise session with John Lee, Nicky Bee, Frankie Anderson and other early British enthusiasts. "After the 1985 Brussels Convention at L'École Sans Filet," recalls Audrey, "we realised we

really needed more training if we seriously wanted to be performers more than once a week. If they could do it in Brussels, why couldn't we do it in Bristol?"

Six months later, they'd opened in their much-loved Thomas Street (Saint Paul's, Central Bristol) premises. It was hard work, with no salaries for a good couple of years, by which time the building was already outgrown. "In the early days we did a lot of research to find out what people really wanted," Audrey explains, "and the resounding response was always 'More, more! longer!'" Thus the Fool Time pattern was set - although short courses were always and will still be part of the picture, in 1988 they ran their first full year foundation course in the Circus Arts, though by the nature and level of teaching, this was by no means a beginner's programme.

The other story begins in 1850 when a Bristol Trust set up one of the country's first "Reformatories", a centre for educating young offenders rather than throwing them in prison, advanced for its time. Many of the buildings were constructed by the inmates with bricks from their own works. It eventually shut down in 1977, but the Trust itself remained in existence, and kept an interest in matters educational. When Bristol's new City Technology College required some of the land, they had the capital to rebuild the now-derelict buildings, and (to cut a long story...) invited Fool Time in. A lease was negotiated in July 1992, and by the end of September and the beginning of the autumn term the first phase was in place. The Trust is paying for the refurbishing of the buildings (a cool £4 million), Fool Time are providing all the specialist requirements. They certainly believe in doing things quickly, these Fooltimers, as 70 builders (on an 11-hour day for nine weeks) will remember. "The builders all think we're nuts," confided Audrey. Well, they're only partly right.

Fooltime's truly impressive new home is in Kingswood, a suburb of Bristol with pretensions to autonomy. Phase one, now open, has a dance studio with sprung floor, a juggling or equipment-centred practise room, a gym with ropes, bars, swings and the like, a theory/lecture room, café, medical room and offices. Phase two, the middle wing, currently in preparation, will house a

*"Britain needs
at least one
place like this.
The English-
speaking
world needs
one..."*

performance space, eighty feet long by thirty high, with 'proper' raked seating and a new café; not only the school's aerial and performance practise space, but a valuable new venue for the circus arts. Phase three will include a fitness studio, sauna, etc. (facilities available to those outside the school) and accommodation for fifty students. There's still more planned for the future:- an experimental studio for long-term rehearsal, a prop & equipment workshop to make (for example) aerial gear unavailable in this country.

The evening class programme has been left with the new group at Thomas Street (see Catch This), while the one-term and one-year courses (the latter with 23 students from all round Europe), plus the eighteen or so staff, are enjoying greatly widened horizons. The courses have undergone a major change themselves, with the departure (totally amicable) of founding tutor Frankie Anderson. Helen Crocker, a dancer/gymnast/aerialist/choreographer, has reshaped the root of the curriculum away from theatre towards physical non-verbal communication and greater concentration on actual circus skills. Next year will see the beginning of a one-year Foundation Course and a switch to specialisation on the main courses, separate programmes for juggler/equilibrist, aerialists, and acrobats. This isn't going to produce less-rounded performers, Audrey explains. "The level of skill in Britain has to improve, starting with our students. It's higher education we're after. There are only a certain number of

hours in a day." Term-length advanced courses in tighter specialities are also planned.

Put the two one-year courses together and you've got a Dip. HE, the first two years of a degree course. Richard is currently working on just that in collaboration with the University of the West of England (formerly Bristol Poly). The most important effect of this will be that students will then be eligible for a Mandatory Local Authority grant, and when we're talking potential course fees of £7-8,000 a year, this is crucial to the question of accessibility. "Validated accredited courses are inevitable, really," says Audrey. "Of course quantifying skill levels is difficult, but it's been done in Fine Art, Drama, Dance... It is possible to judge standards of performance.

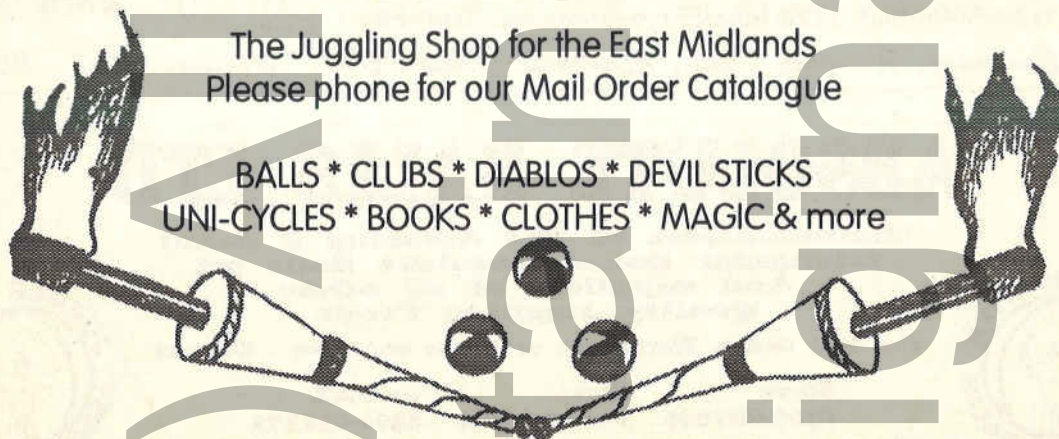
Is Fool Time the University of Circus, then? Audrey smiles. "One day I think it could be. It could be one of the most impressive circus training facilities in the world in terms of facilities. We'll have 41,000 square feet of space, completely self-contained, with a permanent performance space. Britain needs at least one place like this. The English-speaking world needs one..."

EXAMS IN CIRCUS KEPT COMING UP IN THESE CONVERSATIONS - A SUBJECT WE DON'T REALLY HAVE THE SPACE TO COVER PROPERLY THIS ISSUE, BUT ONE WE'LL BE RETURNING TO... YES I KNOW IT SOUNDS BORING, BUT IT'S IMPORTANT! - D.

JUGGLERS
4 Goosegate, Nottingham
0602 503744

The Juggling Shop for the East Midlands
Please phone for our Mail Order Catalogue

BALLS * CLUBS * DIABLOS * DEVIL STICKS
UNI-CYCLES * BOOKS * CLOTHES * MAGIC & more



SPECIAL OFFER - Orders over £10.00 - Postage FREE
Drop in for a Catch and Get One Up on GRAVITY!

THE ODDBALL JUGGLING COMPANY

★ 323 Upper Street
Islington

★ LONDON N1

★ Telephone/Fax : 071 - 354 5660

★ New Shop! New Stock! Old Staff!

★ Uni-cycle, Fire Torch & Club Repair Specialist.

★ Drop in, call or write for the **BEST DEALS** in the U.K.
& our new **ODDBALLS** catalogue.

★ **HAPPY JUGGLING! - The ODDBALLS**

10% discount for all purchases over £12.00 - with proof of a subscription to THE CATCH

ODDBALLS BOUNCES BACK!!

MUSHYPEA JUGGLING CO.

Manchester's Juggling Shop

Visit our New Shop
at
23 Brown Street

(off Market St.)

Manchester

- Opening

28th November



Our Apologies for the INCORRECT PHONE NUMBER in our previous ad. (The Catch #1)

6/7 Corn Exchange, Hanging Ditch, Manchester M4 3BW Telephone: 061 - 834 - 6195

ABSOLUTE BALLS LTD

Manufacturers of the Amazing 5 panel
triangular Boxed Absolute Balls set
And suppliers of all other
Quality Juggling Props

For Mail Order, Workshops or Trade enquiries - Contact

Steve Dave or FAX
0306-887040 0306-631799 0306-631371

P.O. Box 157, Dorking Surrey, RH5 5YD

A SPECIAL THANKS to all those at **JUGGLEFEST '92**
See the video in our **NEW** shop in **SWAN WALK, HORSHAM**

New Shop Telephone No: 0403 273466



CONVENTIONS

THE BIG TWO

6th British Juggling Convention
Birmingham 2-4 April 1993

16th European Juggling Convention
Leeds, 1-5 September 1993

In each city a small group of volunteers are locating venues, agreeing costs, negotiating with the local council and regional arts board for support, checking out parade routes, etc. The organisers of the two events are also liaising closely to ensure that both are to as high a standard as possible.

However much work the organisers (perhaps a better word is facilitators) put in, it is those attending the convention that determine whether it is a success or not. A great venue for a show is nothing without acts to fill it. A street parade benefits from imaginative costumes, a site gains from colourful decoration.

The workshop in your town may be able to devise a twenty person club passing routine, or you could provide specialist skills or equipment - firework displays, translating leaflets into Ukrainian, stage managing or lighting, running a workshop on the best way to teach Mills mess, a big top or a little one, UV lights for a fluorescent juggling room... You may have an idea but not the skills or resources to achieve it - why not seek them through Catch or Kaskade, or write to the Convention organisers to see if they know how to make it happen?

The important thing for juggling conventions to continue to be worthwhile attending is that they are organised by jugglers for jugglers, for fun rather than for profit, and most of all that those who come are active participants rather than passive spectators. The future lies in all our hands.

If there's something you want to make happen at either the British or European Conventions (or both - could a project be started at Birmingham and presented at Leeds?) then write to us.

Charlie Holland
16th European Juggling Convention
c/o The Circus Space
United House, 39-41 North Road, London N7 9DP

Sam Dawson / Sarah Briggs
6th British Juggling Convention
c/o BJF c/o 23 St. Leonards Road
Girlington,
Bradford BD8 9QE.

SECOND LIVERPOOL CIRCUS CONVENTION

21st February, 10 am. - 10 pm., only £3.
Toxteth Sports Centre, Upper Hill Street, Liverpool.
more info from Merseyside Circus Network, max or Jo,
051 727 1074 or 051 734 4831.

CLOWNS CONVENTION

The national Clowns Convention takes place in Bognor Regis this March 17th-22nd. Details from Bluey on 0703 869076.

UNICYCLE CONVENTION

By a mysterious coincidence known only to that noted Unicycling Divine, Rev. Freemount, this coincides with

the Birmingham Juggling Convention. Of course it'll be held in splendid isolation on the other side of the city, won't it, Lee? Ring him at Oddball (071 354 5660) to find out what he's on about, 'cos I don't understand a word. They are already threatening demonstrations, games, an assault course and more games.

Anyone interested in a regular Uni Hockey League should get themselves into communion with the same Reverend gent.

DENMARK CLOWNS CONVENTION

That's Denmark in Western Australia, if you find yourself in those parts from December 1st-6th (which is early summer over there!). The small town of Denmark, in a forest near the coast (mmm) is holding its third clowns convention (their definition most certainly includes all readers of this magazine...), complete with Master Classes, Circus Sports, Kids events, Film and Lecture season, Buskers Market, Clown Forum & Picnic & Banquet & Ball, Circus Art Exhibition, Street Parade, big performance and probably a lot more else. It's being generously supported by local government and business, and is run by Reg Bolton, author of "Circus in a Suitcase" and "New Circus".

In fact it sounds expletive-deleted brilliant and if I sell enough copies of The Catch and all the back issues I'm going to run away there for Christmas. More details (and an Aussie 80c juggling stamp!) can be had from Andre Steyl, Denmark Arts Council, PO Box 300, Denmark, West Australia 6333. Or ring (010 61) 98 48 1623. Er... but you'd better be quick. Maybe next year?

INTERNATIONAL JUGGLING ASSOCIATION CONVENTION

Fargo, North Dakota, US, July 20-14 1993.
More information from Ginny Rose, PO Box 122,
Montague Mass. 01351.
Tel. (010 1) 413 367 9398.



Catch



PLACES

FOOL SPACE - Thomas Street, Bristol.

The old home of Fool Time (see article upfront) is still being used as a circus and performance resource, presently under FT auspices but hoping to go independent soon. The main point is to keep the building in maximum use (and it is a lovely space, as many of you will know). The group in residence are already running rehearsal space and have workshops (see below), training, and networking projects in hand. Using it and joining the membership scheme are the best and easiest ways of supporting the place that you could think of, and doing so makes it cheaper for everyone... what more inducement could you need?

The brand-new Fool Space co-op (some familiar names below, for a start) can already provide proven expertise in Theatre, Circus, Street Theatre, Voice work & Singing, Events, Tent Hire, Technical Services, Sound, Lighting, Animation, Video, Directing, Writing and teaching.

Jon Beedell, Tim Roberts, Sarah Jewell, Kim Tilbrook, Henry Bassadone, Oily Crick, Pip Banyard...

Fool Space, 40 Thomas Street, Bristol, BS2 9LL. 0272 411372

WORKSHOPS

40 THOMAS STREET / FOOL SPACE

Workshops in the old Fooltime building, which features trapeze rig amongst other equipment, include the following -

Open session - Thurs/Fri 2-6, £2.50, members £1.50
Kids Club (Circus/Drama) 8-12 yrs 5-7 pm.,

12-16 yrs 7-9 pm.

Advanced Acrobatics (Balancing/Pyramids) Tues 10.30-11.30, Thurs 10.30-12.30

Membership is £5/month individual, £12/m groups.

CIRCUS PIPSQUEAK

Lewes Youth Circus, as if anyone in the area didn't already know, run weekly and one-off workshops for over-8s, schools sessions, and events, including Juggling, Unicycling, Clowning, Stilt Walking, Diabolo, Tight Rope, Trapeze (for under-12s), Beam, and more. The not-entirely-sane Doctor Colin (Greg Wells) and Brigit Novik (Opaline) who trained at the Fratellini Circus School in Paris, plus their numerous helpers, can be relied on to give kids a good safe but exciting time. For more info ring 'em on (0273) 813464 (Greg) or 843174 (Brigit). They'd also love to hear from anyone who fancies getting some experience helping out with workshops or their regular shows.

KENT CIRCUS SCHOOL

The Whitstable wonders wrote to say they were doing



THE BOGGLE JUGGLING SHOP

A Mind Boggling array
of Juggling &
Circus Equipment

Friendly Tuition & Heaps
of Demo Equipment to try
in loads of space !!

A Circus load of Clowns,
Jugglers, Acrobats, Face
Painters and Entertainers
for hire care of
Captain Bob's Circus

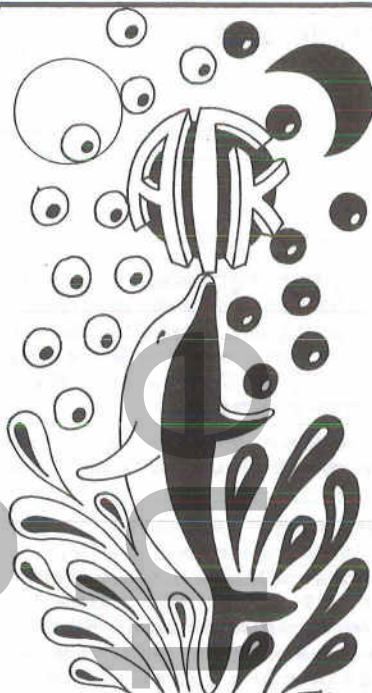
Wholesale balls & Uni-
cycles at unbeatable
prices

Entertainment & Live
Music on Saturdays in
our Beautiful New Shop

Much more besides!

Come and find us at
9 Broad Street,
Bath BA1 5LJ

Call Fay or Scott
on (0225) 446685
Call or write for
our New Free
Catalogue



ARK GAMES & JUGGLING
THE BALBICAN BATTERY RD
PENANCE PTOM. WIMBORNE
CORNWALL. C/C SEE Mike or Bob
0736 330750



ACTS OF DERRING - DO & FEETS OF STRENGTH
PARTIES • PROMOTIONS • WORKSHOPS
TEL • BRIGHTON (0273) 475440/813464

T-SHIRTS AND SWEATS

AND A WHOLE LOAD MORE!

get your shirts designed and printed by
people that juggle - we like to think we
try harder (especially for other jugglers)

FOR

CLUBS
TEAMS
EVENTS

OR CONVENTIONS

for a huge range, no minimum
orders, and affordable prices

FOR DETAILS OR CATALOGUE - CALL

TEAM SPIRIT

0536 742376

11 QUEEN ST GEDDINGTON KETTERING NORTHANTS

KASKADE

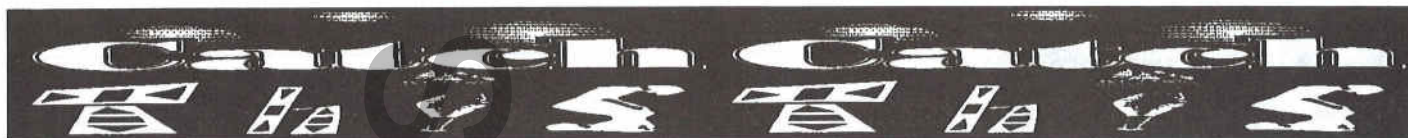
EUROPÄISCHE JONGLIERZEITSCHRIFT
EUROPEAN JUGGLING MAGAZINE



Kaskade captures the exciting
mood of European juggling, with
comprehensive coverage of con-
ventions, meetings and workshops,
as well as a candid look at
controversial issues behind this
harmonious circus art.
Plus: interviews, reviews, practical
tips, ...

For a year's subscription (4 issues),
send a cheque for £8.50 to:

GABI & PAUL KEAST - ANNASTR.7
W-6200 WIESBADEN - GERMANY



extra workshops in all the usual specialities, and a couple of seasonal cabarets, one for kids and the other for "grown-ups". But they didn't tell us when they were, so if you want to know more you'd better ring Tina Carter on 0227 772241.

U-V & FIRE WEEKEND

with Jim & Anna from Cosmos of York, FireNoise, etc. Fire sculptures, UV and all manner of fire juggling at the rather comfy Lower Shaw Farm, Old Shaw Lane, nr. Swindon, Wiltshire. Bank Holiday Weekend 30th April - 3rd May. Adults and kids over 9, full board (good veggie grub) £85, £60 concs. More info from Jim Semlyen 0904 430472 or Lower Shaw (bookings) 0793 771080

CIRCUS SPACE WORKSHOPS

We listed most of these last time, and their New Year programme isn't ready yet, but remember that Circus Space has weekly classes in - Flying trapeze, static trapeze, acro-balance, tumbling, trampolining, club swinging, and specialist juggling with Sean Gandini.

If you've bought this issue as soon as it came out, you might still catch the weekend course on Movement, Rhythm & Performance, November 28/29.

New Year's Courses will include

Eccentric Skills Courses from Steve Rawlings juggling and balancing (eccentric's not the word!), Terri Carol tearing paper, Dave Spahaky (Ra Ra Zoo founder) plate-spinning, etc., also whip-cracking, knife-throwing, YoYo etc.

Aerial Intensive with "No Ordinary Angels" Deb Pope & Rodrigo Matteus.

How to run a Circus Skills Workshop - how to and who to teach skills, insurance, health & safety, promotion, etc.

For the full programme write to:-

The Circus Space, United House, 29-41 North Road, London N7 9DP.

CAPTAIN BOBS CIRCUS

Workshops at The Pit, the old Stothert & Pitt canteen, Lower Bristol Road, Bath (by Sainsburys)

Unicycling workshop every day (masochists!) 12-4, £5 Sunday sessions 10-12, £3

Dec 13th Ball juggling, Acro & Balance

Dec 20th Clubs & Rings, Diabolo

Jan 3rd Devil Stick, Balls

Jan 10th Diabolo, Clubs & Swinging

Jan 17th Ball passing, Club passing.

More info from Fay on 0225 446685

COSMOS WORKSHOPS

see "Clubs" for directions -

Nov 30th Club Passing

Dec 7th Diabolo

Dec 14th PARTY!! show, etc.

GIG GUIDE

CABARETS AT THE CIRCUS SPACE

December 5th

Le La Les - tumbling, trapeze, music, chaos,

...recommended

Sea The Sky - Circus Space Flying Trapeze show

Mark Abbott - bicycle juggling

and more...

December 19th

Christmas party with band and top acts.

The spring season runs fortnightly on Saturdays from January 16th - April 24th. If you'd like to perform, send your publicity to Charlie Holland at Circus Space.

GANDINI JUGGLING PROJECT

Sean and friends getting advanced!

The premiere of "Loops & Layers" is on January 26th at the Place Theatre, London.

THE LABYRINTH OF BLACK LIGHT

No dates - it's up to you to find some! This 80-minute mythology a-go-go show is looking for possible venues, if you've got an idea, call Anna Jillings 0723 368111 x2387, Jim Semlyen 0904 430472 or write to Cosmos at Brinkworth Park House, Elvington, York YO4 5AT. You know with Cosmos that at the very least it will be a memorable evening, and this programme includes all the expected and a bit of the un-, puppets, illusions, comedy, acrobatics and lots of UV juggling.

They're after £450 for the show, but are negotiable and might co-promote, or do a fire show with sculptures for £250, or a 90-minute workshop for £100. Be adventurous!

NATURAL THEATRE

our cover "stars" take their idiosyncratic version of The Nutcracker on a theatre tour. Mad mechanicals, bizarre humour, stupid costumes and a suitable antidote to seasonal sickness are all guaranteed. It's a family show though young children have been known to get mildly petrified and learn some slightly rude words.

BRADFORD	Alhambra Studio	25-26 Nov
BOSTON	Blackfriars Arts Centre	27 Nov
SHEFFIELD	Leadmill Theatre	30 Nov-1 Dec
LEIGH	Drama Centre	9-10 Dec
BURNLEY	Mechanics	11-12 Dec
STOCKPORT	Centre Stage	15-16 Dec
GAINSBOROUGH	Trinity Arts Centre	17 Dec
BELFAST	Old Museum Arts Centre	6-9 Jan
FROME	Merlin Theatre	14 Jan
BRISTOL	Hope Centre	15 Jan
HAVANT	Old Town Hall	16 Jan
WISBECH	Angles Centre	20 Jan
SOUTHAMPTON	Gantry	23 Jan
CHELMSFORD	Cramphorn Theatre	26 Jan
LONDON	Battersea Arts Centre	2-7 Feb

BIDEFORD	College Theatre	10 Feb
CHESHIRE	Northwich Memorial Hall	12 Feb
YORK	Arts Centre	13 Feb
HEXHAM	Queens Hall	15-16 Feb

JOHN LEE

should need no introduction. If he does, then you'd better go see him...

BRIDGWATER

"Fool on a Shoestring" performance, Nov 28

SWINDON

"Fool on a Shoestring" performance, Dec 12

BRISTOL

Comedy Workshop at Foottime, Dec 14-18

WESTON-SUPER-MARE

"Fool on a Shoestring" performance, Dec 19

YEOVIL

Workshops at Yeovil College Jan 11/12

STEVE RAWLINGS

manages to make juggling controversial!

"The Brian Conley Tour"

MILTON KEYNES Ring Theatres Dec 1

LEWISHAM Theatre Dec 2

BRIGHTON Crocodile Club Dec 3

CAMDEN Jongleurs Dec 4, 5, 11, 18

BATTERSEA Jongleurs Dec 9, 10, 14-17, 21-24, 31

BOGNOR REGIS Butlins Dec 12/13

CROYDON Joe Bananas Jan 4

CAMDEN Jongleurs Jan 8/9, 15/16

BATTERSEA Jongleurs Jan 29/30

CAMDEN Jongleurs Feb 19/20, 26/27

SKYLIGHT CIRCUS

Their new show "Moonboat"

ROCHDALE Haywood Civic Theatre Jan 10

PADGATE Recreation Centre Jan 16

BOLTON Octagon Theatre Jan 29

MANCHESTER Greenroom Feb 7

MANCHESTER Abraham Moss Theatre (TBC) Feb 25-27

ROCHDALE Middleton Civic Theatre Mar 14

RA-RA ZOO

in a brand-new show, CABINET OF CURIOSITIES

LEICESTER Phoenix Arts Centre Dec 11-16

(WORLD PREMIERE)

HIGHGATE Jackson's Lane Community Centre Dec 19-22

SHREWSBURY The Music Hall Dec 28-Jan 2

GLOUCESTER Guildhall Arts Centre Jan 7/8

WALSALL Garage Arts & Media Centre Jan 9

HORSHAM Christ's Hospital Theatre Jan 22

BURNLEY Mechanics Feb 5/6

BEDFORD Bowden West Comm. Theatre Feb 27

JONATHAN KAY

-The Show

SALISBURY Salisbury Arts Centre Dec 12

NORWICH Norwich Arts Centre Dec 18

LLANDEGLA Theatre Llandegla Jan 30

FROME Merlin Theatre 18 Feb

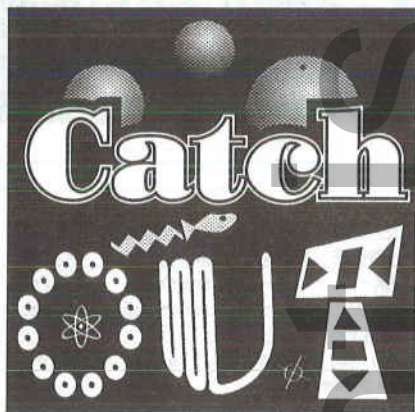
-The Workshop

SALISBURY (3 DAYS) Salisbury Arts Centre Dec 10-12

NORWICH (1 DAY) Norwich Arts Centre Dec 19

FROME (5 DAYS) Merlin Theatre Feb 17-21





EDINBURGH FESTIVAL

MALABARISTAS CABARET HALLOWEEN EXTRAVAGANZA

I hate being late! I hate waiting around for people! I hate cabaret that starts late!! AARRGH!!! The cabaret was set to start at 9. At 10.30 we were finally allowed to take our places.

First on, some band. This is about all I can say about them, I even forget the name. Apparently they reformed specially for this night, after splitting up 18 months ago. Pity their Clapton-style music split with the real world about 20 years ago. After their second song we headed straight back to the bar. Perhaps I'm weird [perhaps? - DJ], everyone else in the room loved them.

The second half began much better. Mustapha Funky (aka, Rick the Ladder) enters through the back window 20 feet up in the air, and the mood is set. I remember Mustapha mainly from Covent Garden about three years ago, he's done TV and much more since then, and experience shows. With the help of some average heckles from the usual drunks, he turns simple ideas - three clubs with back crosses, five ball floor-to-air, set-pieces like doing three sickles on a six-foot ladder - into an extremely funny and original show.

The other act on tonight is Matt Ricardo, who you either love or hate. I used to hate his show - lots of trick props, juggling with two cups and saucers (NB without breaking anything!) - but now I'm beginning to like it again. Matt was supposed to be the comper, but I think he should have done more of his act.

Plus points - Charity Fund-raising; Friendly atmosphere; No pressure to enjoy yourself. Minuses - Lateness, I hate it!

Jelly (who's never late for anything - Diabolo)

CIRCUS SPACE CABARET

This is the only cabaret venue in London able to put on aerial and trampoline acts, seating 200 with candlelit tables, good food and bar. It provides a stage for established performers (Steve Rawlings and Paul Morocco recently) and those newly-trained at the Circus Space, an informal setting to experiment with new material.

Stompy compered the evening. Sometimes he's brilliant, sometimes he's dire... tonight the brilliance dominated, particularly in his interaction with the children. He persuaded two of them to attempt removing the tablecloth off a full spread, with the obvious result, "...and as you can see, the beer stays on the table." Pity about the glasses... He looked like a demented kangaroo, keeping the audience laughing and the atmosphere light.

Scarabeus, three performers, did two sets, starting with a new piece. They used a mixture of stilts and acro-balances, which involved a complicated and clumsy series of straps. What they did was incredibly difficult and original, but looked dangerous and made me feel uncomfortable. They used taped music which needed to be shorter, apart from the well-choreographed "Jailhouse Rock" sequence. My main criticism is the absence of character; this applied to both pieces but particularly the first which left all of us puzzled.

John Ballinger is best-known for his juggling jester, but this time gave us a strong clown character. His routines included hats, ball-bouncing and air juggling, knives, sickles, and playing the recorder - with his nose. The character makes the show totally watchable; it's very rehearsed, but also very relaxed, nothing dramatic, but a sound professional act.

Afternoon television is a present from God, given to all those who have forsaken regular employment to spend time discovering an inner sanctum from which they can view life without the constraints of neo-capitalist dogma. I put that on my dole form. They stopped my money. Bastards.

Sorry. It takes me a while to get into things. It's two thirty in the afternoon. I've been up three hours and I'm still only wearing one sock. On my elbow. I've lost the instructions. Some time ago I had five weeks to write this article. Now, looking at the calendar, I realise I have about thirty seconds left.

Edinburgh is difficult to remember, mainly because of the amount of drugs readily available around festival time. On the way there I had to hold the guard's split while he punched my ticket; doubly strange when you take into account that I travelled there by car. I dropped him off at Waverly Station, dumped the car, and headed into the city on foot. Just one. Hopping all the way.

Down the street was the oldest man I have ever seen, being helped along by two small children, one of them struggling with an enormous ghetto-blaster. The children explained that the man was their grandfather and they were taking him to The Mound, where all the street performers gather. Apparently the old man suffered from Parkinsons Disease. Once there they intended to stick tap shoes on his feet, stand him next to the ghetto blaster, and go round the crowd with a hat. They claimed to be brother and sister, but as they were both girls I doubted their honesty.

The Mound is not a mound. They should have called it "The Flat", then we could have all lived there and got the council to pay the rent. It consists of terraced street performers. Hundreds of them, back to back, side to front, daft waistcoat to silly trousers. A multi-limbed beast constantly setting fire to things and throwing them in the air. The crowd, Stan and his wife Noreen, from Hinckley, were somewhat distressed about their children, who, shortly after the family's arrival, had also been ignored and lobbed skyward. I would have stayed to help, but just then The Samande Jugglers started. They, fiendishly, did what none of the others seemed to have thought of, a whole new concept in Street Performance, they entertained people. Amazing. During their finale they use a prop that weighs thousands of tons and stands sixty feet high. It's so big they've arranged so the Edinburgh Council can use it as an Art Gallery.

Apart from the jugglers there were bands. Five and six piece bands with electric guitars, microphones, drums, keyboards even. They set themselves up on the steps of The Mound and blasted buggery out of everything around them. I got talking to two face-painters, who said they could make twenty quid each on a good day. They painted my face for free. They wrote "Fuck Off" on my forehead in big purple letters. They even wrote it backwards so it read right in the mirror of the Police car that offered me a lift home.

There are very few locals in Edinburgh during festival time, and those that are there are miserable. They are miserable because they didn't think to rent their flat out to a bunch of actors for a thousand pounds a week and sod off to the south of France for a month like everyone else. I stayed in a flat just off The Meadows. Having seen The Mound it came as some surprise to find that The Meadows was in fact a big bit of grass with a few trees. The Chinese State Circus was on The Meadows; fifty of the best acrobats and jugglers in the world. I paid my eight quid to the Tienamen Square cover-up fund and went to see them. They were brilliant, of course, but then they'd have to be. There are plenty more at home where they come from.

I once watched an American man balancing cups and saucers on his foot and then slipping them up onto his head. The finale was a spoon in the last cup. A girl in the Chinese State Circus did the same trick. Only she did it riding an eight-foot unicycle, which, in turn, was balanced on a huge free-rolling ball. She missed the spoon three times. I was so nervous for her my clothes were sweating, even the ones in the wardrobe back at the flat. As she placed the spoon on her foot for the fourth time, Chinese secret police surrounded the tent, they were already tippex-ing her face off the group photo outside, and back home in Beijing half a million hopefuls were rummaging through their kitchen cabinets.

Up to my eyes in street performers and thoroughly sick of the circus I spent the next week hunting for something different. All I found was a network of late-night drinking establishments and a collection of comedians whose Cocaine intake alone must have kept the Colombian drugs cartels in Uzi bullets for a year.

So what happens now? Sesame Street is on the telly. It's letter A and the letter L. A stands for Article. L stands for Late.

A also stands for Awards, and at Festival time Edinburgh is a city of awards. There's the Perrier Award for comedy, the Daily Express Award for theatre, and the Guinness Award for accounting. There's even a British Gas Award for Excellence. Really. It was given to Paul Morocco and the EC Big Band. No cash involved, but they did receive a rather pleasant glass vase. The sort of thing you would give to your granny if she was blind with no sense of touch. Alex from the band was ecstatic as he had just received word that British Gas were going to cut him off for non-payment. He intends to keep the vase until the gas man arrives to disconnect. Then he's going to hit him with it.

My own personal Award for Excellence goes to the man who pulled faces for money. He told me that, for twenty pence, he would pull any famous face I wanted. I gave him the money and asked for Sylvester Stallone, he said we'd have to wait until he walked by again. As far as I know he's still there looking for us, looking like Sylvester Stallone. I had to go, I'd left my car at Waverly Station for two and a half weeks. When I went to pick it up I found a Street Theatre company performing on one of the platforms, doing a piece about the inefficiency of government-run transport organisations.

Edinburgh is a good place to go, but not to see street performers.

Goltho Apley.



Exstatic are a Circus Space trained aerial duo, and a good advert for their tutors! The music was good, the routines looked very good, and the catches had the audience going "ooh!". They appeared to cope very well with the difficulties of moving two people about on one trapeze; it was graceful, dramatic, totally enjoyable, and I look forward to seeing more.

Ultravision performed two short sets, their second closed the evening. As their name suggests, they combine all the possible UV juggling props with taped music (where have all the musicians gone?). There are varying numbers in the group, seven tonight. Between them they cover club swinging, baton twirling, club juggling, cigar boxes (with good colour change effects), snatches of diabolo and unicycle, rings and balls. As is often the case, the simpler things were most effective. Scarves look amazing under UV, especially "swinging" with an extra-long one. The ring section, spinning two rings in each hand, was brilliant, with an excellent feel for the rhythm. With a black background and close up, not only were the skills displayed to the best advantage, but the comic element could also be appreciated. Their comparative inexperience showed only in the finale - the stage was too small for all the performers and it would have been nice to see more of the ball manipulation (with fluorescent gloves), without total chaos behind it!

Despite my criticisms (I am supposed to be taking a critical view after all!) I thoroughly enjoyed the evening. A great venue, an enthusiastic audience, and some excellent acts.

Pippa T.

THE CHINESE STATE CIRCUS

A visual feast! Shimmering costumes elaborately decorated and embroidered, in brilliant gold, turquoise, pink, green, silver and orange, set against the gorgeous rich carmine carpeted ring and the night blue dome of the big top, dotted with little red & white stars [hang on, this is a circus magazine, not Ideal Home - D]. This attention to detail was echoed throughout, down to every stage prop and piece of equipment.

The balance, agility and strength of the performers was amazing. Teams of young men and women executed double and triple flips, backwards forwards and all ways, to shouts of "HAI!"; a female wire walker with only a paper umbrella for balance danced and unicycled before stunning us completely with a back somersault off the cycle and onto the wire. The pot juggler performed a bizarre form of hat tricks with an enormous five kilo pot, cheerfully tossing it around and catching on his neck. There was, however, no other juggling, which was a bit of a disappointment [really? - D], but there wasn't really much conventional European Circus at all, more a dazzling combination of highly proficient acrobatics and traditional Chinese theatre, linkage provided by costumed characters from the Beijing Opera. A different approach to circus, but one that worked in its own right as a spectacular piece of pageantry.

Kate Merser

NOT BUENAS NOCHES BUT HOLA BANYOLES

The 15th European Juggling Convention, Banyoles, 20-14 August 1992

By the time you read this the convention will be as vague as a juggler's suntan and the organisers for number 16 will be starting to realise that there are only nine months left. Did they get it right in '92?

Banyoles lake had just been used in the Olympic Games. The new sports hall that was almost ready for the cream of the world's oarsmen was almost ready to keep the Spanish sun off Europe's most fanatical jugglers... No it's not an old holiday joke - Spanish contractors take a two-week holiday in August (well, they did have to rebuild Barcelona as

well) and the new building, although impressive, was unfinished and locked. Luckily our EJA organisers had found a convenient spare football stadium...

An outdoor convention, sounds great! but with daytime temperatures around 28° C, only the few could stand the midday sun - some Brits and the odd pack of dogs. So Banyoles turned into a night party, the stadium floodlights went on for juggling practise and the tree-lined avenue became bar, café, the place to buy stuff and see shows. Captain Bob's (see issue 1) were camped here. Maxwell's skull keeping watch over their trapeze rig. The whole crew convoyed their way there on a long busking expedition, with the only casualty a broken A-frame on a caravan.

1200 people registered, most seemed to be from the UK or Germany. These numbers were down - about 2000 went to the British Convention. Was it because it was held in August (it's a busy time for most professionals)? or was it just Spain? Does it matter?

THE RENEGADE STAGE

The first show was on the Convention avenue. Jules compèred a mixture of talents and most were well-received. Jules himself, who assisted Sue Hunt in the organisation, was impressive during the whole event, calm under pressure and making his name as the person to have around for any event in Europe.

Friday night's show was in the town Centre. Placa Major is an intimate square surrounded by old buildings, trees, arches, street bars and cafés. There was a stage, lights and sound, quite a miracle really. The show as usual went on for far too long with not enough humour or anything original. Michael MC'd at short notice and was a good choice, high on energy and fluent in Catalan. Some Brits did their stuff. Pretentious Ken stunned the locals with a manic scarf routine. Haggis rolled seven balls down his back using a young Spanish boy (my imagination fails me - D). Dan and Matt Black seemed to perform everywhere there were more than three people.

From the rest of Europe, Gerard from France (ex-Archao) showed grace and poise with a five-ball tap dance routine, and Pabxi's diabolo routine was faultless. However it was a fellow called Iris who stole the show, and not just because he was Spanish. A simple one-ball comedy act proved again it's not how many but how you do it.

THE PUBLIC TECHNICAL COCK-UP SHOW

Someone estimated there were 5000 people intrigued to see the technical crew grapple with Spanish electrics. It was a test for the real pros to carry on under adverse conditions and interruptions from lack of sound and light. A few, like Team Sandpiper and Pete Pelota, went on at short notice as they did not need tapes.

The stars were:

Antonio Platas, who at 61 showed the sort of skill that can be achieved with just fifty years of practise. His three rapiers, six tennis rackets and the crowd-pleasing catching a football in a mouthpiece, were all done with the humility that you should have when you are brilliant. (Catch hint: certain younger jugglers could learn a lot from the veterans). Valentin Tovartchil did his classic Russian routine. With his clubs on the stage he kicked up into four, showered and multiplexed. Five clubs was easy, heading a ball while juggling four and then including the ball in the juggle (as the obvious next step) was a sure crowd-pleaser. Outstanding character from Tillman Sauerwien (Germany), who did devil stick to Mozart in period costume - well choreographed and a welcome relief. Gerda Saxer's three balls and three clubs were all done with real skill and polish, even down to picking up the props with a cartwheel. Was that a deliberate drop to go into club-swinging? The real star without any question

was Maïke Aerden from Holland (looking healthy, not pregnant, which she is!). Her one and two diabolo routine was just flawless, there are many good diabolist around but few as well-received and always under control.

BRITS GET FIVE GOLD MEDALS

Well it could only have happened in the Convention games...

Haggis won both the five-ball and five-club endurance, with a close second to Chris from Team Sandpipers of London in the seven-ball. Love him or hate him for it, he is the man to beat. The European Games are not to be taken seriously but many would like to see the mighty fall, and practise all year for just that. Is that a bad thing? In an event that could be plain boring, doesn't a challenge make it interesting?

However the three-ball backwards sprint, it was said, could be won by anybody. In fact anybody won it! (not sure I follow you here - D) Ken (Pretentious) took the gold, and the champagne which was then sprayed over the crowd racing-driver style. The long-distance passing was won by Chris & Simon from Sandpipers.

The games are just fun and winning not important. We did bloody well, though.

IRIS

This shy performer won the admiration of many. Tall and lean with a shaved head, the man from Navarra could walk like John Cleese but has a unique stage character. The Catch found a willing interpreter for a quick chat.

Iris attended the Theatre School in Cuba. It's obvious when you watch him he's a natural clown, but he aims for a balance between the fool and skill. He claims to have no rôle model and believes that any character a person develops has to come from within. His movements are graceful, and his juggling seems effortless.

We asked what he thought of the games. He said "They were shit, there was too much public acknowledgement for just juggling." It had been a loaded question. He refused to take part in several events, even though his friends kept chanting for him. When he did play, it was in the endurance ball-spinning - with a tiny flick of the wrist he outlasted everyone. He accepted his medal, champagne, Banyoles gateau and T-Shirt, then distributed them to the surprised crowd, with the exception of the cake which he threw at his mates for making him take part!

He told The Catch he would like to work in the UK, we have his address if you know of some bookings.

The last night saw a pyrotechnic procession through the town (very Spanish). Alien insects on stilts with large "Catherine Wheels" on sticks in the narrow streets. The firework created an umbrella under which the local machos crowded... until it exploded, echoing around and starting a stampede of screaming spectators. At crossroads there were larger fireworks on poles and buildings, and fire crackers thrown into the crowd. Great fun, and, I'm sure, very interesting to the average UK fire officer!

The parade finished at Placa Major with fireworks bouncing off the trees to dramatic music, while white horses on stilts merged into the excited crowd, and more explosions sending people to the safety of the ancient arches around the square. Audience participation! Even Spanish TV got it together to turn up.

The people of Banyoles had seen very little of their Olympic event - Herras fencing had kept them away from their lake, and the price to watch had been too much. These crazy jugglers outnumbered the Olympic heroes and the spectacle gave more enjoyment to the town than world fame. Next year it's Leeds, hope they appreciate what they're going to get... Tell 'em, Charlie.

The Catch Compañeros, Captained by SA.

IT BROUGHT THE HOUSE DOWN

What's the worst job you ever had?
Or the worst you ever did? or the
worst audience? Figuring we could
learn something from these experi-
ences, or at the very least have a
laugh at their expense, we asked a
handful of noted performers to tell
us. **Robbie** recreated the scenes
they wouldn't dare to photograph.

Steve Rawlings

Probably the funniest was a company function - I got this woman up on stage, and I'd recently put in this line about "going for my balls". I didn't know it at the time, but it was her birthday and she was very drunk.

I had a tray of bottles balanced on my face and I said "grab my balls", but it wasn't the fact that she did it, it was how she did it. This voice just went "Y-E-S" and, like a Russian shot-putter, her huge arm came towards my knackers. Watching this out of the corner of my eye, I thought "I've got to stop this - this is going to hurt!" I grabbed the arm but still she whacked me really hard and squeezed...

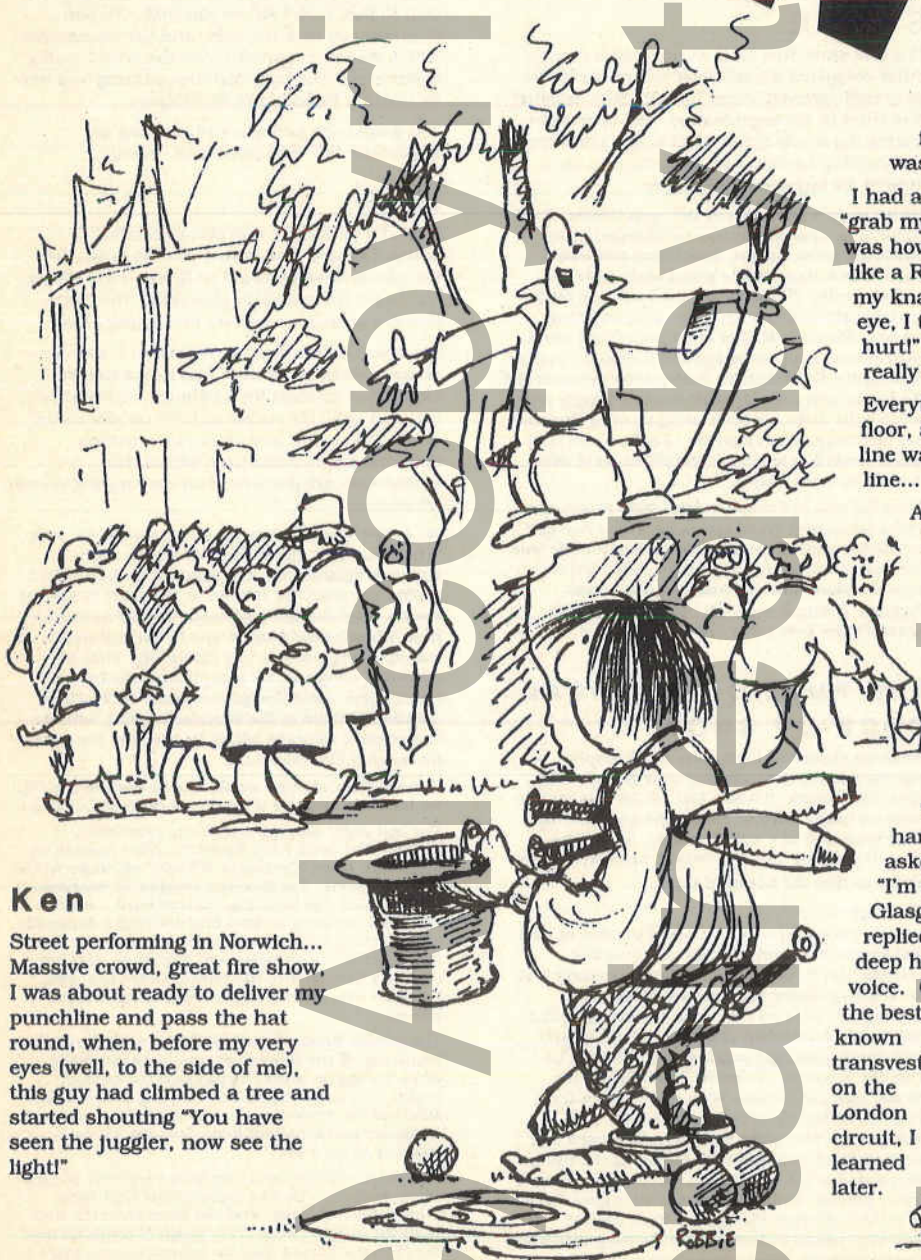
Everything just crashed to the floor, and I'm on the floor, and the crowd are loving it... of course the next line was "Grab my clubs". Possibly not a good second line...

Anyway, two bottles hadn't broken, and I finished the routine. Afterwards people were coming up saying "I don't know how you manage to do that every night!"

Steve Rawlings again

Legging it down the aisle one night, in search of a volunteer, my first victim refused to come out. Knowing I can't afford to lose the next one, I made a grab for this woman leaning against the bar.

Thinking she had very unusual large hairy hands and a firm grip, I dragged her up on stage, asked her what her name was and where she lived. "I'm Gloria from Glasgow," she replied in a deep husky voice. One of the best known transvestites on the London circuit, I learned later.



Ken

Street performing in Norwich... Massive crowd, great fire show, I was about ready to deliver my punchline and pass the hat round, when, before my very eyes (well, to the side of me), this guy had climbed a tree and started shouting "You have seen the juggler, now see the light!"

James Brommage (the juggling Frank Spencer)

I'd been booked to advertise Christmas trees for a local garden shop, riding my six-foot unicycle up and down the street with a big sandwich board. I'd done that a bit, then pulled onto the pavement to collect my clubs, when a bus came along and I thought it would be a good idea to ride alongside it and juggle for the passengers. As I rode towards them, I hit a loose paving stone and was catapulted off the unicycle and over a wall. The passengers all rushed to the windows to get a better view as I lay face-down in somebody's flower bed. None of them got off to buy a Christmas tree.

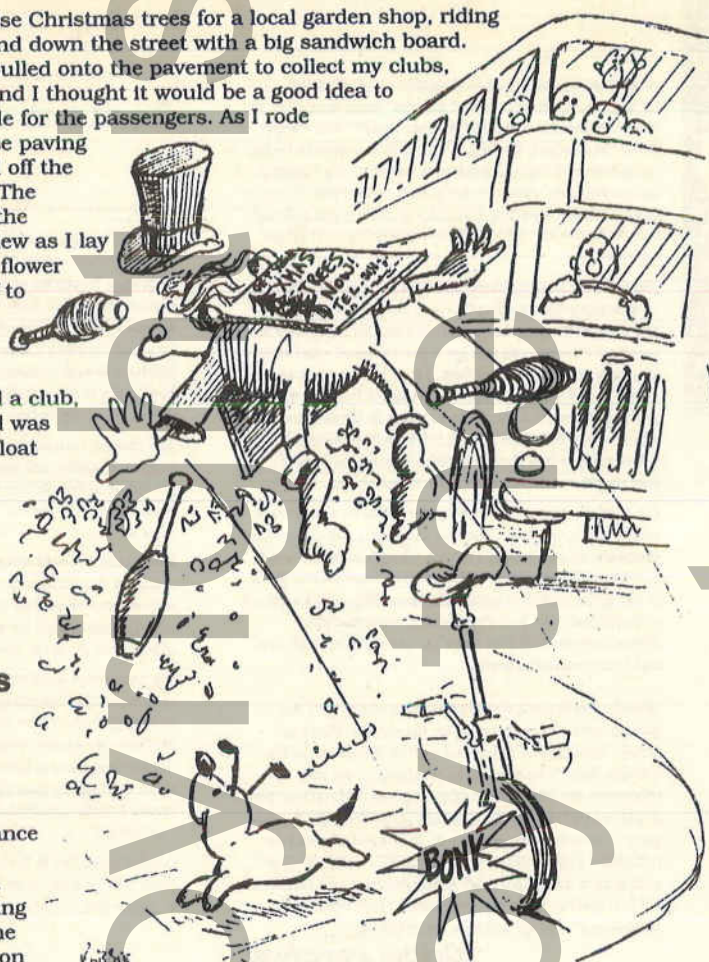
On another occasion in the carnival procession at Alton Towers I dropped a club, stopped to pick it up, and was run over by the carnival float behind me.

Poor James Brommage again...

It was my TV appearance on "Good Morning America" from the St. Louis convention, doing the fish juggler routine that I'd already done on Sky and would do again



on the Michael Barrymore show. But this time it was live TV, outdoors in the baking American sun. As I prepared to go on air, a swarm of bees descended on me and began to eat the fish. A researcher found some furniture polish in their van and polished the fish with it to repel the bees... The cameras rolled, the bees stung, and the fish went "slip sliding away..."



Grilho Parafuso

The set was fantastic. A giant pyramid of black scaffolding 25 feet high, a platform around the middle with piano, drum kit, amplifiers, guitars, lighting controls, technicians and musicians. On the very top, a large china pitcher full of rice. At the bottom, four six-foot fluorescent lighting tubes, hanging vertically. Several actors, actresses and assorted other furniture in the centre.

The show begins. The audience is in a grand semi-circle of high raked seating. The opening sequence is a slow-motion cricket match played out in the white glare of the fluorescent tubes. There is a small barely-audible cracking sound. The pyramid begins to move. The audience watch open-mouthed as the edifice tips inexorably towards them. Its front legs slide into the front row, the pitcher of rice shatters on the floor sending rice in all directions, the fluorescent tubes explode as they are crushed to the floor, amps drums and piano smash down, there are screams and shouts and sparks. A round of stunned applause from the audience quickly changes to the clatter of panic as they realise this is all a big mistake; they run down to extricate people from the wreckage.

People in shock are crying and laughing. There is only one slightly bruised leg and a cut hand among the cast - a miracle no-one was electrocuted by the live wires all over the scaffolding. I went straight to the bar for a large double brandy. It was a great opening to the show. Pity we couldn't do it every night really.

Let this be a cautionary tale. Never let actors tell the technicians what to do. The pyramid was built around a square base but the actors kept tripping over the strut front centre stage and asked for it to be removed. Someone decided that would be fine. Unfortunately the strain on the clips was so great they split. Be warned! scaff ain't as strong as you think! Mind you, we bent it back straight again the next day and continued with the tour. Ah yes, but we got paid well in them days...

Nick & Lyn - Parachute Theatre Company

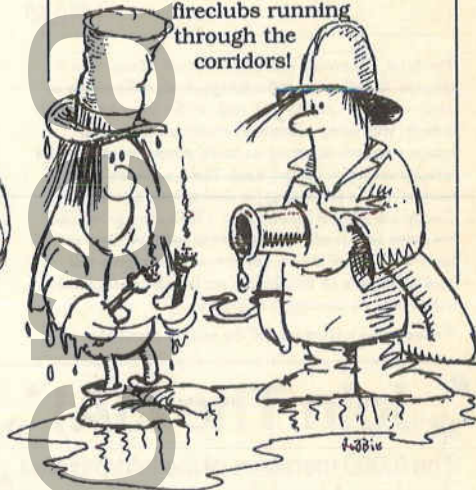
We were touring with "Punk & Judy" and had a booking at a working men's club - bit of an unusual venue - but we got there to find they'd advertised us in the local paper as a bus drivers meeting! Well no-one turned up except a journalist, his wife and son, and four passers-by. Not a bus driver in sight! Unfortunately we were being paid on a box office split - it didn't take us long to spend the £2.75 we earned in the pub afterwards.

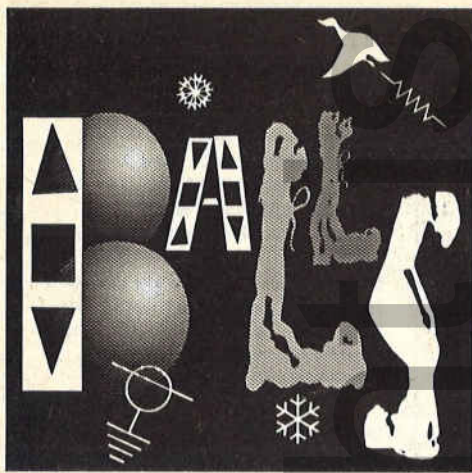
Norfolk Mountain Rescue A Team

Being young and enthusiastic - yes, we were once! - and not having anywhere to perform on a very wet summers afternoon, rather than disappoint the kids we decided to go in search of shelter. We found an old people's home and asked if we could use their hall. Yes, no problem, and could the residents watch as well? Brilliant, we thought.

So everyone piled in. Great show. Fire clubs alight... but we'd forgotten to mention the fire...

Alarms go off, fire engines on their way, wheelchairs and Zimmer frames in all directions... and two jugglers with fire helmets on carrying six fireclubs running through the corridors!





Street Theatre and other Outdoor Performance

Bim Mason. Routledge.
£10.50

This book is a survey of trends in Street Theatre and it attempts to define the different types of performance in outdoor shows - not an easy task, as the range and variety is huge, with many blurred areas of crossover. Bim Mason succeeds in giving us half a dozen definitions and relating examples of each kind. These accounts in themselves are fascinating; to read a straightforward description of a performance by a legendary group one has never seen is not often possible, but here there are many sketches of shows, performers, techniques and events that give an insight into the breadth of expression to be found on the streets of Europe.

We are given a short tour of the history of outdoor

BALLS - BOOKS, VIDS, ETCETERAS

performance, from medieval strollers and shamans, through the Dada movement and the "happenings" of the '60s, the seminal work of "Welfare State" "The People Show" and others, leading at last to its acceptance by the mainstream of festival producers and even big business. Shows and performances are looked at in depth, from the large-scale site-specific events in all their organisational complexity to the solo performers working with almost nothing.

This book is not a manual for street performers - there is no substitute for experience - you have to go out there and do it and learn your own rules; but for those new to street performing you can get a good taste of what street theatre is and what it involves. There are amusing and useful anecdotes and valuable tips about how to choose a space, how to get a crowd, get money in the hat, and what bits of street furniture to avoid! For battle-hardened veterans there is a chance to skim through and see if you've got a mention, or if your friends have.

It's a celebration of the vitality and value of street work, which can break down barriers and create life-enhancing spectacle, or can simply provide a laugh or two. From humble and inexperienced beginnings buskers can go on to travel the world, commanding good fees and audiences at major festivals, and those with a more anarchic disposition can still find work for even the most bizarre and confrontational work.

Wisely, this is not a comprehensive survey of all the groups currently performing on the streets. There are simply too many of them, and as Bim points out in his introduction, "The amount of emphasis in no way represents the importance of each group." However there is a lot of material about a certain group from Bath - they seem to dominate the pages - do they need all this free publicity? [oops - cover photographer] - sorry, it's just sour grapes on my part, my group only got one sentence! I'll just have to write my own book, "Ten Years in the Wilderness" ... or go and do a bit of busking...

Grilho Parafuso.

Contact Juggling

James Ernest
£9.99

It seems like the time is right for a more specialised juggling literature and in that sense this book is very welcome. It will be of special interest to the growing number of people with juggling experience. The book is an assortment of tricks and rolls in what the author calls "contact juggling", from extended coverage of the Michael Moschen hand rolls to some brief coverage of body rolls and a puzzling appendix covering bits and pieces of manipulation with various objects.

The descriptions of the material are straightforward and easy to decipher and anyone unfamiliar with this whole school of manipulation will find it quite fascinating. The illustrations are also by the author and are exceptionally clear and easy to follow.

Personally I would have liked to know more about the origin of the various moves; was a lot of the one-ball material developed by Michael Moschen, or was he merely responsible for popularising it? If so where do those moves originate from?

My only other quibble is that the book focuses almost exclusively on the manipulations developed by jugglers and magicians, to the exclusion of baton twirlers, rhythmic gymnasts, drummers, frisbee-ists etc. etc. The rhythmic gymnasts have explored "contact juggling" more thoroughly than anyone else and I think jugglers would benefit tremendously from watching them (and vice-versa).

All this said, this is a very interesting book, and hopefully there will be a lot more like it. Perhaps the time has come to widen our horizons.

Sean Gandini.

Join The IJA!

The 3,000 members of the International Jugglers Association worldwide invite you to join this 44-year-old society of juggling friends. Membership includes the quarterly journal, "Juggler's World." Send \$30 (US) for European membership to: IJA; Box 218; Montague MA 01351. Call 413/367-2401.



FLARE

MANUFACTURERS OF
JUGGLING EQUIPMENT
FOR BOTH
PROFESSIONAL AND
CASUAL JUGGLERS AT
REASONABLE PRICES.

WHOLESALE AND
RETAIL ENQUIRIES
WELCOME

SEND S.A.E. FOR
CURRENT PRICE
LIST TO:

FLARE FLUORESCENT
PRODUCTS

29, MOOR OAKS ROAD,
BROOMHILL, SHEFFIELD
S10 1BX ENGLAND

ACCESS all areas

NEW EVENTS
TRADE DIRECTORY
from the publishers of the
Festival Guide

DON'T BE A FOOL . . . Use
Access All Areas to catch the
attention of over 7000
decision makers in the events
industry, from as little as £28
— and leave your hands free
for more interesting things!

Contact G. Brown
(0272) 428491
64-65 North Road,
St. Andrews, Bristol



Don't forget to put your name somewhere on your picture. Thanks to everyone who sent us something!

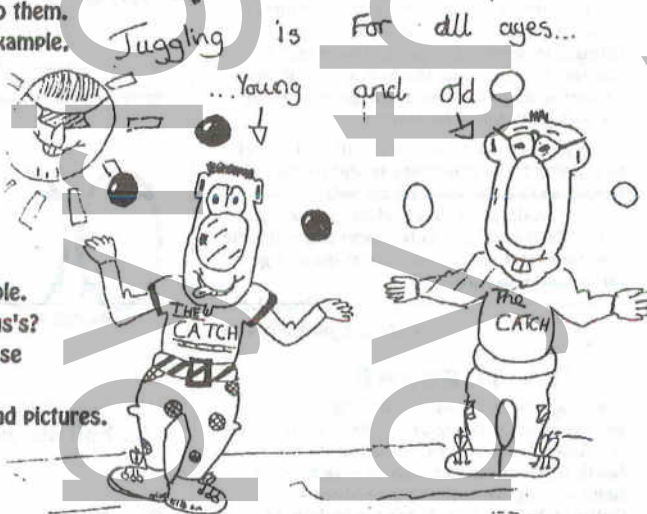


By Michael Walker, 7 years old

Juggling shows can be good fun, especially when they have a story line to them. Take Nofit State Circus for example, they combine Juggling, Trapeze, Tightrope Walking, Fire Juggling and loads of other stuff. They involve lots of music, songs and use a story line to make it more understandable. What do you think of old circus's? Do you think it was cruel to use animals then?

Keep sending in your jokes and pictures.

Mefo



Look Out ... Here come the JOKES

- Q:** How can you always tell that a juggler hates his food?
- A:** He's always throwing up!
- Q:** How many jugglers does it take to change a light bulb?
- A:** I don't know - but I saw one on telly last night doing five on a six foot unicycle.

PASSED - DIGGING UP THE ARCHIVES - PASSED - DIGGING UP THE ARCHIVES

THE STREET JUGGLER - from Mayhew's London by Henry (?) Mayhew, 1851

The juggler from whom I received the following account, was spoken of by his companions and friends as "One of the cleverest that ever came out." He was at this time performing in the evening at one of the chief saloons on the other side of the water.

He certainly appears to have been successful enough when he first appeared in the streets, and the way in which he squandered the amount of money he then made is a constant source of misery to him, for he kept exclaiming in the midst of his narrative, "Ah! I might have been a gentleman now, if I hadn't been the fool I was then."

As a proof of his talents and success he assured me, that when Ramo Samee first came out, he not only learned how to do all the Indian's tricks, but also did them so dexterously, that when travelling "Samee has often paid him ten shillings not to perform in the same town with him."

"I'm a juggler," he said, "but I don't know if that's the right term, for some people call conjurers jugglers; but it's wrong. When I was in Ireland they called me a 'manulist', and it was a gentleman wrote the bill out for me. The difference I makes between conjuring and juggling is, one's deceiving to the eye and the other's pleasing to the eye - yes, that's it - it's dexterity."

I dare say I've been at juggling 40 years, for I was between 14 and 15 when I begun, and I'm 56 now. I remember Ramo Samee and all the first processes of the art. He was the first as ever I knew, and very good indeed; there was no other to oppose him, and he must have been good then. I suppose I'm the oldest juggler alive.

"I'm too old now to go out regularly on the streets. It tires me too much, if I have to appear at a penny theatre in the

evening. When I do go out in the streets I carry a mahogany box with me, to put my things in. I've got three sets of things now, knives, balls, and cups. In fact I was never so well off in apparatus as now; and many of them have been given me as presents, by friends as have g'n over performing. Knives, and balls, and all, are very handsome. The balls, some a pound and some 2 lbs. weight, and the knives about 1½ lbs.

"When I'm out performing, I get into all the open places as I can. I goes up the Commercial-road and pitches at the Mile-end-gate, or about Tower-hill, or such-like. I'm well known in London, and the Police knows me so well they very seldom interfere with me. Sometimes they say, 'That's not allowed, you know, old man!' and I say, 'I shan't be above two or three minutes,' and they say, 'Make haste, then!' and then I go on with the performance."

"I think I'm the cleverest juggler out. I can do the pagoda, or the canopy as some calls it; that is a thing like a parasol balanced by the handle on my nose, and the sides held up by other sticks, and then with a pea-shooter I blow away the supports. I also do what is called 'the birds and bush,' which is something of the same, only you knock off the birds with a pea-shooter. The birds is only made of cork, but it's very difficult, because you have to take your balance agin every bird as falls; besides, you must be careful the birds don't fall in your eyes, or it would take away your sight and spoil the balance. The birds at the back are hardest to knock off, because you have to bend back, and at the same time mind you don't topple the trees off."

"These are the only feats we perform in balancing, and the juggling is the same now as ever it was, for there ain't been no improvements on the old style as I ever heard on; and I suppose balls and knives and rings will last for a hundred years to come yet."

I and my wife are now engaged at the "Temple of Mystery" in Old Street-road, and it says on the bills that they are "at present

exhibiting the following new and interesting talent," and then they calls me "The Renowned Indian Juggler, performing his extra-ordinary Feats with Cups, Balls, Daggers, Plates, Knives, Rings, Balancing &c. &c."

"After the juggling I generally has to do conjuring. I does what they call 'the pile of mags,' that is, putting four halfpence on a boys cap, and making them disappear when I say 'Presto, fly!' Then there's the empty cups, and making 'taters come under 'em, or there's bringing a cabbage into a empty hat. There's also making a shilling pass from a gentleman's hand into a nest of boxes, and such-like tricks; but it ain't half so hard as juggling, nor anything like the work."

I and my missus have 5s. 6d. a-night between us, besides a collection among the company, which I reckon, on the average, to be as good as another pound a-week, for we made that the last week we performed."

"I should say there ain't above twenty jugglers in all England - indeed, I'm sure there ain't - such as goes about pitching in the streets and towns. I know there's only four others besides myself in London, unless some new one has sprung up very lately. You may safely reckon their earnings for the year round at a pound a-week, that is, if they stick to juggling; but most of us joins some other calling along with juggling, such as the wizard's business, and that helps out the gains."

"Before this year, I used to go down to the sea side in the summer, and perform at the watering-places. A chap by the name of Gordon is at Ramsgate now. It pays well on the sands, for in two or three hours, according to the tides, we picks up enough for the day."

So he doesn't really know his juggling history, it must be said, if he thought it all began in his lifetime - but, after all and anyway, not a lot changes, eh?

many thanks to Mr Archive Piers for this gem.



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

How green are your balls?

Ten years ago when I first became hooked on juggling, there was a Todd Smith club. It was all we could find, apart from Mothercare skittles which were great for learning with. There were no shops until Butterfingers and Oddballs set up in their front rooms. We had to make our own beanbags. Now, juggling is a craze. Thousands of jugglers, juggling shops up and down the land, with so much variety of equipment. All those beanbags! clubs, diabolos, videos, books, bubbles, it's amazing. Different colours, sizes, long, short, luminous everything. Generally jugglers are thinkers. Their lifestyles echo their hobby. Alternative lifestyles for some, certainly alternative thinking for many we meet at conventions. The large commercial increase in juggling equipment is meeting the increased demand, but as it grows does the thinking begin to change? The green era is with us and yet we play with so much plastic. What are the great (and small) makers of our equipment making it with?

Yorkshire beanbags have recycled plastic and I believe Spotlight use natural dyes. Hey, things could be looking good. But what about the rest? I'd like to know that they're doing what they can - wouldn't you? Perhaps the manufacturers would care to voice their policy towards using recyclable (recycled?) or "earth-friendly" materials through this column in The Catch.

Dan Zero

I'm trying to build a collection of various novels with jugglers and circus in the forefront of the storyline. To date I have
Alistair Maclean "Circus"
Robert Silverberg "Lord Valentine's Castle"

"Majipoor Chronicles"
"Valentine Pontifex"

Stephen King "IT" (well there is a clown in it!)
Barry J Longyear "Circus World"

If anyone knows of any others, I'd like to hear about them.

Adrian Kirk, Skandar Circus, Wealdstone.

BY FAR THE BEST NOVEL I'VE READ WITH A CIRCUS IN IS "THE LAND BEYOND" BY GILL ALDERMAN. IT'S PRETTY RECENT, ONLY JUST RELEASED IN PAPERBACK, IN FACT WE WERE GOING TO REVIEW IT BUT THERE WASN'T ROOM. IT'S LOADS BETTER THAN THAT SILVERBERG CACK, WHICH MERELY BORROWS GLAMOUROUS CIRCUS TRAPPINGS WITHOUT UNDERSTANDING THEM, IF YOU ASK ME. ALDERMAN'S CIRCUS IS GENUINELY MAGIC! APART FROM THAT I CAN ONLY THINK OF AN ANGELA CARTER ONE WITH A TRAPEZE ARTIST IN, BUT I'VE FORGOTTEN THE NAME OF IT, LIKEWISE THE BRADBURY ONE IN THE CARNIVAL, WHICH NEARLY COUNTS. MORE TITLES PLEASE.

DIABOLO.

BEANBAG-BRAIN

You said you wanted more juggling injuries? I gottem! You gottem!! It's all your fault!!! Your useful advice on how to ride a unicycle in issue 1 reads "The first thing to do when riding a Unicycle is to put trousers on." I practised this for months before I got it right, gathering more bruises in the process than the soft fruit dahn the Market.

Mind you, after I'd learned the trick, I found that doing it the other way round (taking the trousers off) goes down pretty well on the streets. As does the comic chase scene that usually follows. I got in the local paper for the first time! But the County Court doesn't go for jugglers in juries...

Paul Leb.
Leyhill Open Prison

LUCKY TOSSERS

How high can you juggle? Well here's a picture of me juggling at 14,500 feet! It's from the Inder Hara pass in Himachal Pradesh, North India. (unfortunately, it was a colour holiday snap we couldn't reproduce - fortunately 'cos it made me too jealous to want to, anyway - D) Another picture shows a Tibetan Monk having a go with my clubs. I went onto the roof of the Lose Ling Guest House - the best in M'Cleodganj - to hang out the washing, only to find a Tibetan guy juggling three balls given to him by a tourist. An impromptu workshop followed! A taxi-driver in Jaisalmer said he could juggle six balls but that he dropped a lot of them! We never did get to see.

Malcolm & Annie
Hong Kong.

SUE MEE

LEGAL CHAT FROM OUR SOLICITING JUGGLER

Dear Sue
Last week I was arrested while riding my unicycle along the sea-front road in Southend. I am now due up in front of the magistrate for failing to show a rear reflector. Can you help me?

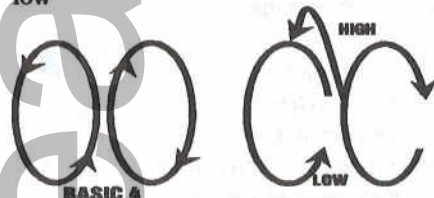
Shirley,
Leigh on Sea

Dear oh dear. More vehicle offences in Essex, eh? Bet your Uni's got furry dice hanging on it somewhere. However you're in luck. We got someone off a case just like yours down Bow Street last week. It's easy -

- Claim that since you have no rear wheel there is no place for a rear reflector.
- Point out that since a unicycle travels in both directions a rear reflector could be misleading to other road users.
- ask the magistrates to inspect your

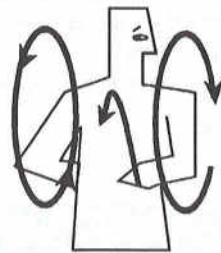
Sometimes it comes to you... The Bleedin' Obvious! How to throw a backcross while juggling four

From a basic four pattern you can throw two crossing throws, high & low



this is one pass
of a half shower

So - the high
throw goes
behind the back
with clubs the high / low thrown
would be triple / single respectively



I suppose there's someone who can do continuous behind the back half showers ... both ways!

Alan Weathers

unicycle and slip them a few quid.
furry dice??

Dear Sue
I need your advice concerning an employment matter. I used to be a BT engineer happy to juggle when time allowed.

Unfortunately last week I dropped a ball while juggling up a telegraph pole. Regrettably it landed on the windscreen of a passing Sierra causing the driver to crash into my ladder. Fortunately I had my unicycle with me and I set off across the wires to find a way down. Unfortunately the wires couldn't support my weight and I found myself clinging to the top deck of a number 39 returning to the bus station. Fortunately I managed to attract the driver's attention by waving my fire clubs. Unfortunately we were passing a petrol station and a club slipped from my grasp and landed in a pool of petrol causing a large explosion. Now several people are suing BT and I've been sacked. can you help?

No. Either you're making this up or you're a complete wanker.



It really screws you up

It can happen anywhere: a party, the recreation room, or sometimes even in your local shopping centre. There is no easy way to tell them from other people, the jugglers are everywhere. Remember, if they approach you, **JUST SAY NO!**

This is Paul's story:

"It all started at a party. Everyone was pretty drunk. This guy Peter, I'd always thought he was pretty cool, he says 'come through, see what's happening' - there was this room full of people all juggling, laughing, dropping balls, all that sort of thing. Anyway, Peter handed me a set of bags and said 'here, you have a shot'. I didn't want to look an idiot in front of all those people so I had a go. I dropped all the bags, but Peter kept encouraging me and by the end of the evening I could almost do a cascade. It felt really great. Peter loaned me some bags and I started juggling on my own.

I thought I could handle it at first, you know, just the odd cascade and the occasional column. I should have realised then I was getting pretty into it, they had a sort of 'club' going, they'd meet in parks and juggle together. All sorts of people would drop by and join in. It got so that I'd juggle with anyone. I saw some of the others with clubs, I thought it looked pretty smart. I got more and more into it. By then I had a set of balls in the office; I'd sneak out at lunchtime for a quick juggle. Even in the pub, if I didn't have any balls with me, I'd buy three packets of peanuts just so I could get in a juggle, it's hard to resist when you've been drinking. The 'club' took up more and more time. My parents were wondering where I was going every night. Then they found my diabolos. I was so ashamed. Thank God they found out

before I tried a unicycle."

There is no limit to the sort of things these people will try. We've even caught a ten-year-old on a unicycle juggling five balls. But don't forget how the long-term user ends up. You've seen them. Faces totally white, nose red and bulbous, having to make up heavily even to show a smile. You see them begging in the street, even exhibiting their 'acts' in public. Some of the most far-gone are only good for being put on display in circuses and freak shows.

Be careful. Parents should look out for the following warning signs.

- [1] Unusually coloured balls lying around the room.
- [2] Strange thumps on the floor upstairs.
- [3] Over-large skittles.
- [4] Sticks with string attached.
- [5] Bicycles with a suspiciously low number of wheels.

Between us we can stamp out this reckless craze. Be vigilant. Count the wheels on passing cycles. Help stamp out juggling. And remember, if someone chuckles something odd at you - **JUST SAY NO!**

The Friends of Fernando Poo.

AUNT AUGUSTA

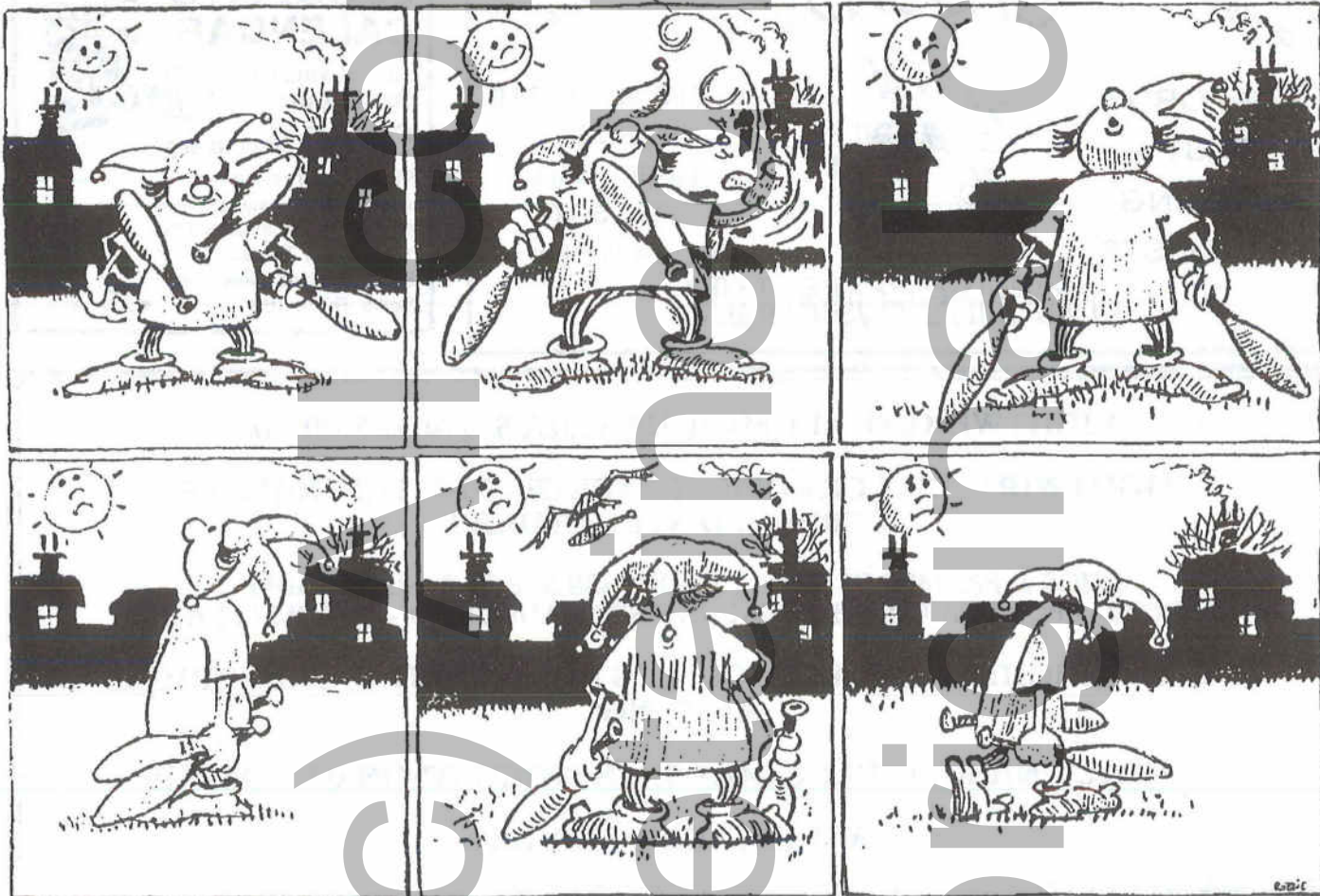
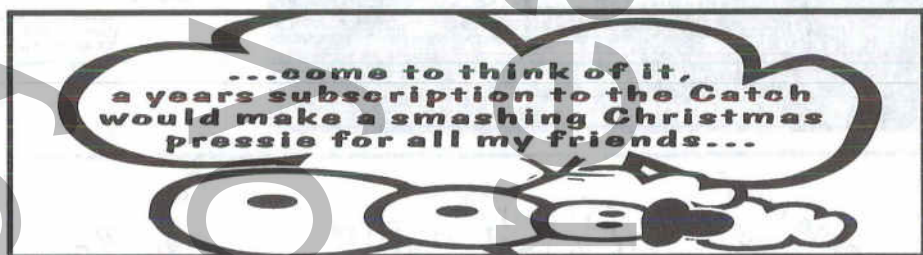
THE CATCH'S ECSTASY AUNT

Dear AA

No matter how painstakingly I apply clown make-up, there are occasions, particularly during hot weather, when it runs or smudges. Since I have heard that a proper clown always has impeccable make-up and smart costume, I'm desperate to know what to do.

Smuts the clown

The one conclusive solution is to take yourself down to the local tattoo parlour and have your clown face permanently etched on your skin. Not only will this solve the problem of runny make-up once and for all, it will save you money in the long run and act as an excellent advertisement for you even when you're off duty. Perhaps you'll have to remember that old saying about 'suffering for your art' on the first visit, but, really, I don't understand why more of us don't do it.



by Robble

Catch

BAGS BALLOONS BALLS BAODING BALLS

BEAN BAGS BEARD BOOKS BUBBLES

CLUBS CIGAR BOXES DEVIL STICKS

DIABOLOS DUNCANS FIRE HENRY'S

LAZY DAZE  MR BABACHE

PEDAL-GO PRO-YOS

PERFORMANCES LATES RINGS

STAGE BALLS TODD SMITH TEACHING

YO-YOS WAISTCOATS WORKSHOPS

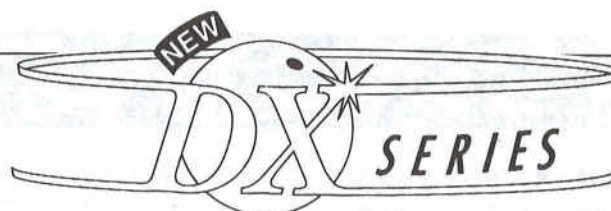
.....CONTACT SALLY OR NIGEL.....

UP FOR GRABS

Minffordd Mess, New House Lane, Salfords,

Redhill, Surrey, RH1 5RA

Telephone 0293 786143



PROFESSIONAL JUGGLING BALLS - PATENT PENDING

The ultimate juggling ball from BEARD. The 'DX series' has been specially designed to incorporate the following features so important to the dedicated juggler:

- DEAD DROP • HIGH GRIP FINISH • MOULDED CONSTRUCTION RETAINS ITS SHAPE BETTER THAN ANY BEAN BAG • IDEAL SIZE/WEIGHT RATIO FOR NUMBERS (4, 5, 6 & 7 BALL) JUGGLING • SOFT SKIN GIVES LOW BOUNCE IN MID-AIR COLLISIONS • VERY ACCURATELY WEIGHTED • WATERPROOF FOR ALL WEATHER JUGGLING • AVAILABLE IN A HUGE RANGE OF COLOURS AND FINISHES • VERY TOUGH

THE DX 62/100 RANGE

DX-Dreams
Suede effect finish in eight colours

DX-Photon
Luminous skin glows in the dark

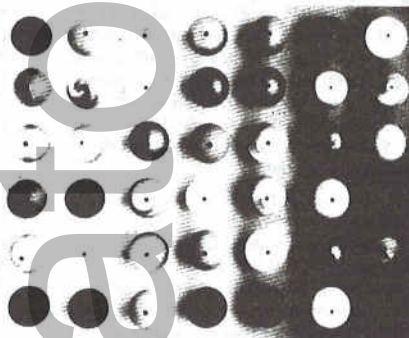
DX-Clouds
Amazing swirling colours, no two the same

DX-Lustre
Stunning metallic range in six colours

DX-Chroma Plus
Six very bright fluorescent colours

Great under U.V. lights

DX-Chroma
Sixteen bold colours and pastel shades



'DeXies' © are the serious juggler's dream. The '62/100' © is the first in the series (62mm dia./100 gram). Check with your local retailer for new releases in the 'DX series' of professional juggling balls.

THE 'DX' JUGGLING BALL IS PATENT PENDING. 'DX series', 'DeXies' & '62/100' ARE COPYRIGHT © 1992 BEARD ENTERPRISES LTD.

Beard Enterprises Ltd • Old Town Mill • Old Town • Hebden Bridge
West Yorks • HX7 8TE • England.

Complete range
of equipment

HEREFORD'S
FIRST
JUGGLING
SPECIALISTS

CASCADE



JUGGLING EQUIPMENT

Full mail order
service

LITTLE WOODBINE
MARDEN,
HEREFORD.
HR1 3DX
TEL: 0432 880110

1993 JUGGLER'S CALENDAR

12 cartoons by
Sarah Luton

£4.00 (incl. p & p)

Please send your name,
address and cheque (made
payable to Sarah Luton) to:
1 Rosemary Terrace,
Enborne Place, Newbury,
Berks, RG14 6BB



LIGHTWEIGHT ALUMINIUM STILTS FROM £25.00 PAIR

**TIGHTWIRE - SLACKROPE - TRAPEZE - FLYING TRAPEZE
CERTIFIED STRUCTURES**

RIGS & FRAMES IN STEEL, STAINLESS STEEL & ALUMINIUM
PAINTED - POWDER COATED - GALVANISED - ANODISED - CHROME PLATED

**FOR THE HIGHEST QUALITY CIRCUS EQUIPMENT & THEATRICAL
RIGGING**

CONTACT NICK SHIELDS 24HRS. ANSWERING ON 0422 342739

NATIONWIDE DELIVERY

MARK ROBERTSON

- A TRIBUTE

Mark Robertson was one of the most famous jugglers in Britain. From playing the London Palladium at the age of 14, to August this year and his tragic death aged only 29, he delighted millions at home and abroad - reaching almost pop star status in Japan - audiences and fellow jugglers alike. He was considered the fastest juggler in Europe, and his appearance at the '91 Leeds Convention show will be remembered by all who saw it. We thought it appropriate to take a little space for some appreciations of Mark from some of his friends, themselves distinguished performers.

I met Mark at the first European Convention of the IJA in 1978. As a fledgeling juggler there to make a video recording of the event, I was in awe of the skills displayed by the dozen or so jugglers in attendance. None more so than the young Mark Robertson (I think he was only 14).

He was precociously talented and skilful, eager to learn and willing to help others. He taught me YoYo tricks, happily posed for pictures, became a friend.

So many hours we spent passing clubs in the early '80s.

His visits to my workshops at the Pineapple dance centre created a buzz of excitement and his appearances at the early juggling conventions brought the house down.

With the take-off of his career and my move out of London in the mid-'80s it was a rare pleasure to bump into him from time to time. Despite his burgeoning success he was still the same bright enthusiastic young bloke who I met in '78. That's how I remember him.

Tim Bat

It still seems unreal now, his face comes back to me in dreams... Mark Robertson Dead, scattered words on my answering machine...

Memories come in disorganised batches. A facial expression, the intonation of a voice, a particular way of doing a move... and obituaries only attempt to rationalise, compartmentalise - done this, done that... With these eyes I have seen...

Memories of endless practise sessions, Jubilee Hall and Max Oddball before his business days. Badly lit gymnasiums, coffee and five-ball pirouettes... Karlheinz Ziethen videos into the night...

The urgency of his juggling... The calm of the funeral, flowers and YoYos...

Applause backstage at the Leeds juggling convention, the rain never sounded so real... The magical seven minutes ...and juggling, juggling, juggling...

Was it merely defiance? ...Challenging gravity and decay... Challenging imperfection, for a few minutes of illusion. Life a cheap imitation of the Circus ...and it all gets lost in time ...unless there is a celestial archive... Memories and dreams Aeroplanes back and forth, Japan, the continents and another nightclub... for a few minutes the impossible seems possible. It all seems so perfect ...and like Rastelli, undefeated by the laws of nature, he surrendered only to death. A few moments of the impossible. One of the last classical jugglers.

Memories come in disorganised batches... The up and down of the rings... the blisters on the hands, the black & white publicity pictures... Memories come in disorganised batches... the up and down of the rings... patterns in space, abstract and beautiful like the ocean... Memories come in disorganised batches... Mark Robertson

Sean Gandini.



Way back then, we used to make juggling clubs out of Mothercare skittles and discarded plastic bottles - there were no shops selling equipment. Then I bought a set of real clubs off Mark Robertson; it was at a regular workshop run by Tim Bat at the Pineapple Studios in Covent Garden. I guess Tim and I knew Mark longer than anybody in the juggling world and it was a great shock to hear of his sudden death. He generated an immense amount of warmth as a person, as well as great energy in performance; but he was also humble and always ready to pass on his skills and communicate with others. It's hard to imagine that I won't bump into him, as I did maybe once or twice a year... but I am a great believer in the hereafter. He will be very sadly missed.

Tony Antony, London

TONY SUGGETT OF FLIPJACKS

Another death we (obviously) regret reporting but feel we should -

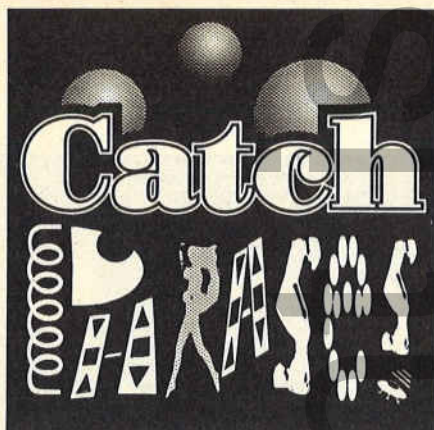
Tony and Liz ran workshops at festivals and community events throughout Britain, their van painted up with jesters was always good to see...

Tony founded and ran two juggling clubs a week in Manchester, which evolved into the Levenshulme Community Circus. All these continue, and retain the socialist stance Tony

passionately supported - nobody should be denied the chance to participate by income or ability - charges remain 50p a night, and classes are open to all. The Flipjacks mail-order business carries on with Liz at the helm.

Tony died of a heart attack on 26th September, aged only 39. A floral tribute in the shape of a juggling club appeared at his funeral, along with many circus workshopers, proud to have called him friend. We know he would have been pleased to see "Circus Artist" on his death certificate.





CATCH PHRASES
B J F

Although much of the work of the BJF at this stage is to do with invisible behind-the-scenes [and boring] things such as getting the details of the

application to the Charity Commissioners right, working out the best way of operating a membership scheme, and learning how to work together as a group, we have also been thinking about how the Foundation can become more visible.

One way of doing this is to establish a colourful, useful, entertaining British Juggling Convention Archive, to be shown at each annual convention. We'll be contacting past organisers for the full range of souvenirs, press cuttings ...and even accounts (get cooking now!), to help future organisers in approaching sponsors. We feel the archive should be accessible and safe, but we're open to suggestions about where it should be kept.

Ann Nichols

For those of you unclear how the BJF will work for you, let me explain... If you are planning to hold a convention, get in touch. We are ready and willing to offer advice based on several years of organising events of all sizes has given us - and in some cases we can help financially. Assuming the proposal is accepted as realistic, the BJF can lend money to your group, to be returned (with, hopefully, profit added!) after the event. Organisers would be required to keep full accounts and expected to insure themselves against loss. This has been done in the past by becoming a limited company for the duration, or in some cases when a close group exists, agreeing to cover any loss between them - obviously risky unless you know each other very well and have enough experience to ensure a profit. As the BJF would be using jugglers' money, we must be confident that it is secured, and naturally we'd offer all possible advice and assistance to ensure the success of the convention.

We are producing a publicity leaflet to be sent out with the Birmingham mail-shot, so if you have any queries please get in touch. Various members of the board are liaising with the Birmingham organisers, it's going to be great - see you there!

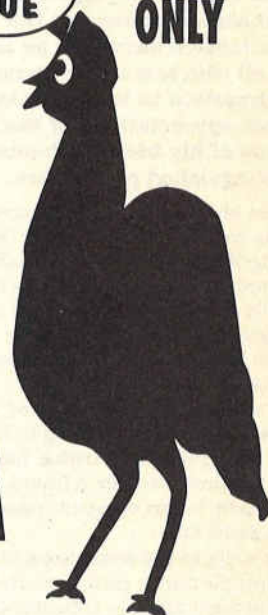
Pippa Tee.

The RUBBER Juggling Company CHICKEN

It is really worth your while sending for our FREE CATALOGUE

MAIL ORDER ONLY

HEBRON HOUSE
SION ROAD
BEDMINSTER
BRISTOL
BS3 3BD



Flipjacks circus equipment

For Free mail-order catalogue please send SAE to



Flipjacks

12, ELTON AVENUE
LEVENSHULME
MANCHESTER
M19 2PL

061-224 4901



FISH might FLY

...Sisters might develop Beards, and a wool mill might manufacture juggling equipment. Every time Pippa Tee goes off to meet the makers she comes back with stories like these. Read on and see if you believe her.

The Old Town Mill high above Hebden Bridge, with breathtaking views of the Yorkshire moors, was built as a wool mill in the 19th century. By 1990 it had definitely degenerated - deserted, dark, dusty and draughty. Hardly the ideal site at first sight to start a business, but the imagination and enthusiasm of the occupants has transformed it. Now The Circus Factory, it's home to two flourishing manufacturers, a studio for learning and practising Circus Skills, and the Mill Shop, open in summer primarily for tourists.

Beard Enterprises was started by 'H' Gregg and Chris Jones after they'd tried in vain to get cheaper quality juggling props either on import or made to order in the UK. The name came from their juggling act The Beard Sisters. Their first clubs were moulded in 'H's cellar and kitchen (ask Polly Gregg how convenient that was...) in May 1990, and taken by Laurie from Firedance to sell at Glastonbury, and by Butterfingers. They went quickly. It was clear the new clubs were a success, and finding the mill in June '90 enabled full production to begin.

Polly from Lazydaze and Tony Webber were also hunting for premises. Lazydaze was started in '86 down in Devon, to produce strong cheap juggling bags for

Tony's workshops. They moved to Hebden Bridge two years later "to be nearer the centre of the universe" and needed somewhere to make Jufflebags and the (copyright!) Lazydaze packs of beanbags. Tony, also known as half of the Film Flam Men, needed a home for the Expanding Suitcase Theatre and Circus Arts, a teaching/performing touring company.

Originally the mill space was divided in two, with Lazydaze and Beard on either side and a juggling and aerial practise space in the middle. Apart from the ever-encroaching boxes threatening to meet under the trapeze, the staff disagreed over the choice of music - Rave or Radio 4? Clearly

larger premises were needed. Eventually the space next door was secured, and a second transformation took place. The studio now boasts an aerial rig with trapezes, web ropes and the rest, mats for tumbling and acrobatics, plus all the manipulative skills equipment. It is multi-purpose; it's the ESTCA rehearsal space, it holds workshops at all performance levels, and is available for other companies to use. More importantly for Tony, it is "a workspace that is warm and friendly with a feeling of excitement about it... a wonderful playroom."

The all women Lazydaze production team (the men couldn't take the pace) list their hobbies as "making juggling bags and clothes for poseurs." Hey! I must have made it into the élite, being the proud owner of one of their dresses. Polly's main ambition is "never to have to make another juggling bag."

Beard has undergone the most changes. Chris had to leave with back problems, but there are now 11 workers, and the range of products has expanded to include all kinds of devil-sticks, diabolos, moulded cigar boxes, the first moulded beanbag (the DX ball) and the clubs. All the products show innovation and imagination, all were firsts of their kind. The Photon, the first fully luminous club, and the latest design, the Radical Fish (or "Battered Haddock" as it is known in Bradford...).

Seriously though, I think it really IS radical. Incredibly light and yet not a fast spin. It's an excellent concept, and if the 5-club jugglers are to be believed, it's great for numbers. I can only do 4, but even that is made easy - and passing 7 with fellow geriatrics was a doddle.

'H' has strict principles, creating new and better products (his own place in the operation) being high on the list. "We will never make a one-piece 'skittle', that's no better than a lemonade bottle." I asked about the potential for making ecologically sound juggling props. Lazydaze have had to change their beanbag filling from ecologically sound grain to plastic granules, to fit in with legal standards. Of course, this does make them damp- and mouse-proof, but it is also an example of the compromises one is forced to make. "All the wood we use comes from re-forested timber," 'H' says, "and the plastic we use is polyethylene, which is the easiest plastic to recycle. Handles are made from recycled paper. You take green-ness as far as you can, but there are limits - a biodegradable club would look pretty silly biodegrading in the middle of a show. We could use recycled plastic in the moulds just as long as everyone wants their clubs in muddy black!"

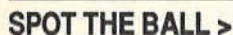
I have to say I am biased towards the Circus Factory; there is humour, hard work, imagination and kindness in these people, integrity in their business dealings, and a belief I share, that you do not have to be nasty to be successful (only if you want to be filthy rich...). Give Lazydaze Polly some gin and cream-cakes and she's happy; let 'H' just once keep 5 balls in the air longer than his son Jerry (12, the brat); just leave Polly Gregg with the books (she swears she really enjoys it)... 'H' is planning juggling picnics in the sunken gardens at the mill - that's the reward for us, being able to invite jugglers to pop in for tea and a chat". The atmosphere is best summed up by Tony talking about his beloved studio - "All the work, the money struggles, it's worth it, to have and to be able to offer one of the nicest workspaces in the country. Who could ask for more?"

Ever thought of changing the name, guys? "More friends than most"??

Pippa Tee (with help from "Circus Factory", paperback edition, ISBN 0422 844849) The studio, Tony Webber 0422 842072

photograph - John Presley 0494 7282701





For those of you who are completely useless at photography (like Stuart who took this one) here's something easier... Spot the ball! This pic of Banyoles bravo Iris has had a ball surgically removed. Just mark with a X where it was (or where it's gone?) - the suggestion we find most convincing will win a set of Beards fab new washable DX Spot Balls (which aren't balls at all but beanbags without the beans) in any colour you like.

CATCH PHOTO COMPETITION

We've still been getting entries for this a full two months after the deadline we set, and some of them have been so good we didn't want to exclude them. Since we didn't have room to run them all this issue anyway, we thought we'd make the extension official - the last day for entries is now **January 15th 1993**. We're interested in any material, preferably monochrome, relating to juggling, circus or street theatre. Don't forget to include a bribe. And your name on the back of each print. The prize is a copy of the best juggling photo book out, Karl-Heinz Ziethen's "Juggling, the art and its artists" and there are Catch T-Shirts for runners up. And a lifetime's fame as a pioneer of circus magazine photography!



KAOS
REINDEER COURT
WORCESTER.
DROP BY OR PHONE
(0905) 794652
FOR MAIL ORDER..

Radical Fish

NEW JUGGLING CLUBS* — Designed down under — Now available in the U.K.
Ask your retailer NOW! Built in two weights — 210 gram for outdoor use
and 180 gram (*whalll???*) specially for indoor juggling.

* DESIGNED BY BRUCE "SNAPPER" FISH — AS USED BY CIRCUS OZ

Everything You Always Wanted To Know About Juggling One Ball

(and more!)

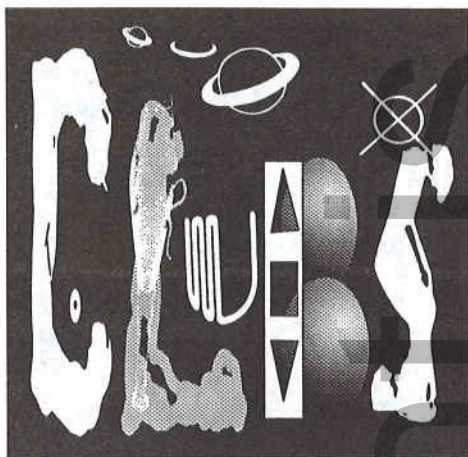


Tired of pushing back the numbers envelope? Wow your friends with Contact Juggling - hundreds of things to do with one, two, three and even four balls! **Contact Juggling** thoroughly covers this elegant style of manipulation, from the Basic Butterfly (pictured on the cover) to the fourback stack; from arm and body rolls to complex 2 and 3-ball transfers. *Jugglers' World* magazine called **Contact Juggling** "One of the best designed juggling books available." 100 pages, profusely illustrated and comb-bound to lie open while you practice! Send your cheque or postal order for \$11.50 to

The Ugly Juggling Company

**2 Black Swan Court, Westgate Road,
Newcastle Upon Tyne, NE1 1SG
Tel: 091 232 0297**

Price includes Postage throughout Europe. UK distributors.
Trade enquiries welcome.



EVEN MORE ACCURATE THAN EVER BEFORE!

IF YOU'RE NOT IN HERE, IT'S YOUR FAULT, NOT OURS. IF IT BOTHERS YOU, DO SOMETHING ABOUT IT. IF THIS SOUNDS ARROGANT, IT'S BECAUSE I AM. IF THAT BOTHERS YOU, DO SOMETHING ABOUT IT. DROP "THE CATCH" A LINE WITH ANY ADDITIONS, ALTERATIONS, OR NEW WORKSHOPS, AND WE'LL PRETEND WE KNEW IT ALL ALONG. - DIABOLO

MOST WORKSHOPS CHARGE, OFTEN JUST TO COVER HALL HIRE COSTS. WHEN WE KNOW HOW MUCH, WE'VE PUT IT IN.

SOUTH WEST

BATH

Walcot Village Hall,
Mondays 7.30 £1
Tad 0249 716149

BOURNEMOUTH

Bournemouth Centre for Community Arts,
Boscombe
Wednesdays 7.30-9.30
Mike Chalkley 0202 518030

CHELTONHAM

The Youth Centre
Sunday 6-9
Jon 0242 521483, Geoff 0242 519832

DORCHESTER

Tuesday, 7.30 usually
Skidazzle street circus, Alan 0300 21071

EXETER

Hot Potato Juggling Club, Labour Club,
Newtown
Barbara Goody, 0392 54999

EXETER

University Circus Skills, Devonshire House
Tuesdays 8-10

FROME

F.A.H.A. Playschemes and workshops in
schools
Vicky Taylor 0373 452018

GLOUCESTER

St. James' Church Hall
Tuesday 8-10
Peter Koller 0452 415460

LEIGH ON MENDIP

Memorial Hall
Tuesday 7-10, £1.
Pippa 0749 840107

LISKEARD

Caradon Juggling Posse, Guildhall.
Thursday 7.30-9.30

NAILSEA

Blue Flame pub, Westend.
Thursday Evenings in summertime. Free!
Di 0934 838802

NEWTON ABBOT

Up for Grabs, Creative Arts centre, Knowles
Hill School
Thursdays termtime 7-9
Richard 0364 42893

PENZANCE

YMCA, Alverton Street
Tuesday 7.30-9.30 £1.50
Humphrey Davy School Sports Hall
Saturday 2-5 £1.50. Kids session
Bo or Mike, 0736 330750

SENNEN (West Cornwall)

Community Centre
Friday 7-9, £1

Bo or Mike, 0736 330750

SWINDON

Fumbles Juggling Club, Plus One Centre
(next to Civic Offices).
Monday 7.30-9.30. 30p
Matt 0793 538475

SWINDON

Clifton Street Social Hall
Thursday 7.30-9.30. 50p
Steve 0793 432860

TAUNTON

Bishop Fox's School
Wednesday - children 6-8, Adults 7-10
Sally 0832 275459

TOTNES

St. John's Church Hall, Bridge Town
Friday 7-10
Caroline 0364 73125

WEYMOUTH

Weymouth College
Lunchtimes during termtime
John MacDonald, 0305 208839

BRISTOL

Dab Hands, Horfield
Tuesday 7-9
Mike Gibbons 0272 692145

Footline Circus School
0272 556452

Freaks Unlimited workshops,
Elmgrove Centre, Redland Road
Monday 7.30-9.30, all levels of ability, £1.50
Thursday 7.30-9.30, Unicycle Hockey &
General, £1.50
Freaks Unlimited shop 0272 250368

Juggle Fever Workshop, Hope Centre,
Hotwells
Thursday 7.30 - 9.30, under 14s to be
accompanied,
0275 832744

Polytechnic Juggling Club, Redland
Termtime, Wednesday 5-7
Diana 0934 838802

SOUTH EAST

BRIGHTON

Kemptown Pier
Monday 7.30-9.30 "drop in", Wednesday 8-10
"drop in" + workshops, Sunday 2-4 beginners
Tat, Andy, Mr Fizzbang 0273 739216, Tim
0273 690737, Andy 0273 263526

BRIGHTON

Natural Health Clinic
Tuesday 12.30
Mim 0273 263526

CHELMSFORD

The Y's Jugglers, YMCA
Tuesday 8-10 50p
John Hawkins 0245 263526

CRAWLEY

Thursday 7.30-10, 50p
Nigel & Sally, 0293 786143

HASTINGS

Scout Hall, Croft Road.
Friday 7-9.30
Bosco Circus, Andy 0424 813144, Derek
0424 431698, Siân 0424 431214

HORSHAM

North Heath Lane Hall
Monday 8-10
Dave 0306 77799, Steve 0306 887040

LEWES

Circus Pipsqueak Youth Circus (8+)
Dr. Colin 0273 786143

MERSTHAM

Tuesday 7.30-9.30 £1
Nigel & Sally, 0293 786143

NEWBURY

Newbury New Circus, Waterside Centre
Monday 7-9.30
Gunther Schwarz 0635 41269

OXFORD

East Oxford Community Centre
Wednesday 7-9
Firenoise Ruth 0865 819114

OXTE

Sunday 6-9
Nigel & Sally 0293 786143

PORTSMOUTH

Priory School
Wednesday 6.30-9.30
Martin 0705 293 673

READING

Sun Street
Monday 7-10
0734 660430

ROMSEY

Woodley Village Hall
Sunday 7-9
Juggling Fiends, Dougie 0794 514674

SOUTHAMPTON

Northam Community Centre, Kent Street.
Wednesday 7.30-10
Guy 0794 513649

WHITSTABLE

Saint Peter's Hall, Cromwell Road
Thursday, children 6.30-7.30 50p, adults
7.30-9.30, £1.
Tina/Steve 0227 772241

WORTHING

United Reformed Church, Shelley Road
Monday 6.30-9.30
Stuart (Pyramid), 0903 232755

YATTENDON

Thursdays 7.30-9.30, £1.
Barney 0635 201546

LONDON

CENTRAL

Colombo Street Sports centre.
Thursday 7-9.30
Contact office, 071 261 1658

NORTH

Circus Space, 39-41 North Road N7,
Caledonian Road Tube.
Tuesday 8-11, £2 Juggling
Sunday 7-10, £2 Juggling
Club Swinging Classes Tuesday 8-9.30,
Friday 6.30-8, £3.50
Regular classes in just about everything
else. See Catch This! for further details
on classes and special one-off
workshops.
Circus Space 071 700 0868

NORTH

Middlesex University
Matt 081 881 9791, James 081 365 7444

SOUTH

Gateway Community Centre, 51 Oldridge
Road
7.30-9.30 £3, all levels.
Steve 081 677 6692

SOUTH-WEST

The Riverside, Hammersmith
Mondays 7-9, termtime only
Albert & Friends 081 741 5471

EAST MOLESEY

Vine Hall, Vine Road
Thursday 7-10
Molesley Maniacs Uni Hockey Friday
7.30-10, £1.50
Steve 081 398 7390

WEALDSTONE

The Crèche, Leisure Centre, Christchurch
Avenue.
Tuesday 7.30-9.30
Adrian Kirk 081 861 0919

WIMBLEDON

Kings College Sports Hall
Tuesday 7-8, termtime only
Andy Moore 081 947 9311

UNICYCLE HOCKEY, CLOWNS

Holy Trinity Church Hall, Beechwood
Road, Dalston, E8
Lunis - Tuesdays 7-10, £1.50.
Lee Jellyhead c/o 071 354 5660
The Clowns' Church
Friday 7-11, £1 inc. free tea & coffee.
Colin 081 980 6584

EAST ANGLIA

BURY SAINT EDMUNDS

Bury Fumblers, Saint John's Hall, Saint
John's Street.
Tuesday 7.30, £1 for 2 hours, under 14s

to be accompanied.

CAMBRIDGE

Victoria Road Community Centre, Tuesday 8-9.30

Patchwork Circus (8-16), Thursday in termtime 4.15-5.45

Drama Centre, Covent Garden, Sunday 6-8
Richard Green 0223 312027, Simon Smoleskis 0223 410138

CAMBRIDGE

Mellow Fellow - t.b.a.

David & Suzi 0954 781646

DEREHAM (nr. Norwich)

Justo James 0263 732888

IPSWICH

Ipswich Community Circus, Westbourne High School

Thursday 7.30-9.30

Anyone own up to running this one?

MIDLANDS

CORBY

Youth Centre, Cottingham Road

Monday 7-9

Balls Up, Gary or Andy 0536 63786

COVENTRY

Saint Peter's Centre, Charles Street

Wednesday 7-9.30

Circus Palava 0203 448276

DERBY

Saint Helen's House, King Street

Thursday 7-9.30, £1, 50p under 16s

Tomfoolery, Lindsay Davies 0332 295235

EVESHAM

Cygnets Day Nursery, Swan Lane

Thursday 7-9, £1.50

Matt Gosling 0905 841643

LEICESTER

De Montfort University Juggling Club, City Site S.U.

Tuesday 6.30-9-ish

Thom or Si, 0533 540824

NORTHAMPTON

Bective Middle School, Kingsthorpe

Monday 7-10, Saturday 12.30-3.30

Steve or Jean 0604 719573

NOTTINGHAM

Berridge Centre, Stanley Road

Thursday 7-9, September to June

Forrest Recreation Ground (when fine!)

Thursday 7-9, June to September

John 0602 291341, Tony 0602 708177,

Barry 0602 283080

SHEFFIELD

Upshot Circus Arts, t.b.a.

Shaun 0742 662638

SHEFFIELD

University Juggling Club

Wednesday 6-9, Sunday 4-6

Flying Teapots, Rick 0742 663546

WORCESTER

Warndon Community Centre, Shap Drive

Tuesday 7.30-9.30

Worcester Arts Workshop

Thursday 7.30-9.30

John 0905 57375

MANCHESTER

CENTRE

Polytechnic Gym, All Saints' Building, Oxford Road.

Friday 7-9.

EAST

Levenshulme Community Circus, Chapel Street

Monday 6.30-8

Spurley High School, Gorton, Thursday 7-9

Liz 061 224 4901

CHORLTON

Quirkus, Saint Werburgh's Parish Hall

Monday Juniors 7-8, Adults 8-10

Martin Taylor 061 860 4821

CRUMPSALL

Mushy Pea Juggling Co. workshop

Saint Matthew and Saint Mary's Church Hall

Thursday 6-8

SALFORD

Salford University Sports Hall

Friday 1-2.

STOCKPORT

Stockport Community Circus, Pulse Young

People's Centre,

Wednesday 4-7

Olive 0457 837371

WITHINGTON

Manchester Community Circus

Sunday 3.30-7

Amber 061 232 9025

WORSLEY

Beesley Green Hall, Green Leach Lane

Monday 7.30-9.30

Brian 061 799 2793

North West Circus Network, Adrian Mealing,

061 764 6137

NORTH

BRADFORD

Manningham Sports Centre

Friday 5.30-7.30

Ann 0274 480022

COCKERMOUTH

Juggling Club, Christchurch Rooms

Tuesday 7.30

Dave 0900 822867

DARLINGTON

Community Circus Club, Larchfield Sports

Centre

Tuesday 8-10

Hannah or Matt 0325 361633

HEBDEN BRIDGE

The Ground Floor Centre, Holme Street

Wednesday 7.15-9.30

Circus Factory Studio, Old Town, t.b.a.

Tony Webber 0422 842072

KENDAL

Tuesday & Wednesday

Jem Hulbert 0229 581485

LEEDS

Hullabaloo Community Circus, Woodhouse

Community Centre

Wednesday 6.30-8.30

Ali 0532 770121

LIVERPOOL

Toxteth Sports Centre, Upper Hill Street

8-10, when?

Max Lovius 051 727 1074

MIDDLESBROUGH

Toft House, next to Little Theatre, The

Avenue

Sunday 7.30

Andy Price 0642 210224

NEWCASTLE UPON TYNE

Saint Augustine's Church Hall, Brighton

Grove, Fenham

Gymnastics, Acrobatics and Tumbling,

Wednesday 2.30-4.30

Ugly Juggling Co. Simon 091 232 0297

NEWCASTLE UPON TYNE

Juggling Playshop, Saint Augustine's Hall,

as above

Tuesday 7.30-9.30, 30p

Jim 091 232 8146 or Ugly Juggling Co.

091 232 0297

PRESTON

Lancashire Poly

Thursday 6-9, everyone welcome

ffl Students Union.

ROCHDALE

The Broadwater Centre, Smith Street

Adults Monday 7-9, Children Tuesday &

Wednesday at 4

Skylight Circus in Education, Noreen &

Jim 0706 50676.

SHIPLEY

Sunday pm

Pete Sharp 0274 586219

STOCKPORT

Bzercus Community Circus, Priestnal

Recreation Centre, Heaton Moor.

Tuesday 5-7 (children) 7-9 (adults)

Moni 061 2561838

WIRRAL

Methodist Church, Claughton Road,

Birkenhead.

Sunday 2-4

Ann, Wirral Community Circus 051 653

3619

YORK

Cosmos Juggling Club, Priory Street

Centre

Monday 7-9, £1.50 (£1 conc.)

Jim 0904 430472

SCOTLAND

GLASGOW

Ashley Street Community Education

Centre, Woodlands G4

Thursday 7-9

Mark Segal 041 332 7769

EDINBURGH

Tollcross Community Centre

Monday 7-9

Angelo 031 447 7862

SHETLAND ISLES

Sandwick Junior High School

Saturday 10.30-12

Gary Worrall 09505 501 / 0595 2114

WALES & BORDERS

NORTH WALES

Pentre Halkyn, near Holywell

Wednesday 8-10

Mike or Gail, 0745 560785

MID WALES

Rockpark Hotel Games Room, Llandidrod

Wells

Wednesday 6-7 (7-12 yrs.) 13-adult 7.15-

9

Chris 0597 824300, Jerry 0831 581070

ABERYSTWYTH

"Studio", Arts centre

Tuesday 7-10

Oily, 20 Marine Terrace.

CAMARTHEN

Queen Elizabeth Cambria School

Termtime, Thursday 6.30-9.30

Netty 0570 480022, Pippa 0239 77292

SHREWSBURY

English Bridge Workshop, Belmont Youth Centre

when?

Melvis Parchment 0743 860893

SWANSEA

Dynevar School, Mansell Street

Wednesday 7-9, £2/£1, first week free

Dillwyn Llewelyn School, Cocketts

Monday 7-9, Integrated Youth Circus

Peter Duncan or Phill Burton, 0792 466231

More unicyclists!

CARDIFF

CUT, East Moors Community Centre, Sanquahar

Street, Splot

Friday 6.30-9, £1

BARRY

Barry Leisure Centre

Mondays, fortnightly from 30th November, £1.50,

concs £1, spectators 20p!

f.i. on both - Russell Wells (UKUF) 0446

740520

NORTHERN IRELAND

BELFAST

Belfast Community Circus School, Crescent Arts

centre, University Road

Contact 0232 236007 / 248861

CHANNEL ISLANDS!

ALDERNEY

Masonic Hall, Alderney

Wednesday 7-8

Moir 0481 822246

UNIVERSITIES, POLYTECHNICS, COLLEGES

If you haven't found the workshop you were looking for, we know the following students also have juggling groups not listed above. They almost certainly have weekly get-togethers. It'd probably do 'em good to see you, but it's obviously a good idea to call first. Contact names change at least annually, and we only have a few - in the absence of those, call the Students' Union.

BRIGHTON - UNIVERSITY OF SUSSEX

CAMBRIDGE

CARDIFF - Ail, 0222 488734

DURHAM - University College, The Castle,

091 374 3863

EDINBURGH

GLASGOW

GUILDFORD - UNIVERSITY OF SURREY -

0483 300800

KEELE

LANCASTER

LEEDS

LIVERPOOL

NEWCASTLE UPON TYNE University and

Polytechnic

NORWICH - UNIVERSITY OF EAST ANGLIA -

Ken 0603 56161

NOTTINGHAM

OXFORD

SOUTHAMPTON

YORK



THE BRIGHTON JUGGLING STORE

**ATTENTION
RETAILERS!!**

LARGE STOCK OF GRIFFINE SQUIDGY
JUGGLING BALLS + NEW "TOBLERONE"
BOX SETS AVAILABLE NOW AT
LOW WHOLESALE PRICES



HENRY'S BEARD
GRIFFINE
SEM CYCLE
DUBÉ
SPOTLIGHT
RENEGADE
PASHLEY
MISTER BABACHE

TEL: (0273) 696 068

FAX: (0273) 679 388

24 KENSINGTON GARDENS, BRIGHTON BN1 4AL

PHONE OR WRITE FOR FREE
CATALOGUE

SKYLIGHT CIRCUS

TRAPEZE & ARIEL PRACTICE SESSIONS

every Thursday,
starting 26th November
[by special arrangement at other times]

7.00 - 9.00pm
at BROADWATER CENTRE
Fee £2.50 (experience essential)

contact: Skylight Circus, Broadwater Centre,
Smith Street, Rochdale OL16 1HE
Tel: (0706) 50676

CATCH T-SHIRT OFFER

(Don't
miss it!)

see classifieds
for more info.

CIRCUS WORKSHOPS • FETES & FUN DAYS
• JUGGLING EQUIPMENT FOR SALE •



CIRCUS SCENE INCORPORATING CATHI THE CLOWN



ENQUIRIES & BOOKINGS: CALL CATHY ON (0734) 734030

C.M. Valentine, The Finches 23c Pine Drive Wokingham Berks RG11 3LD

DIABOLO STICK GRINDS AND SUICIDES



48 pages of advanced DIABOLO
techniques by DONALD GRANT including
Willy Grinds, Australian Grinds,
Twicides, Duicides, and Edicius - for only
£4.50 from all good juggling retailers.

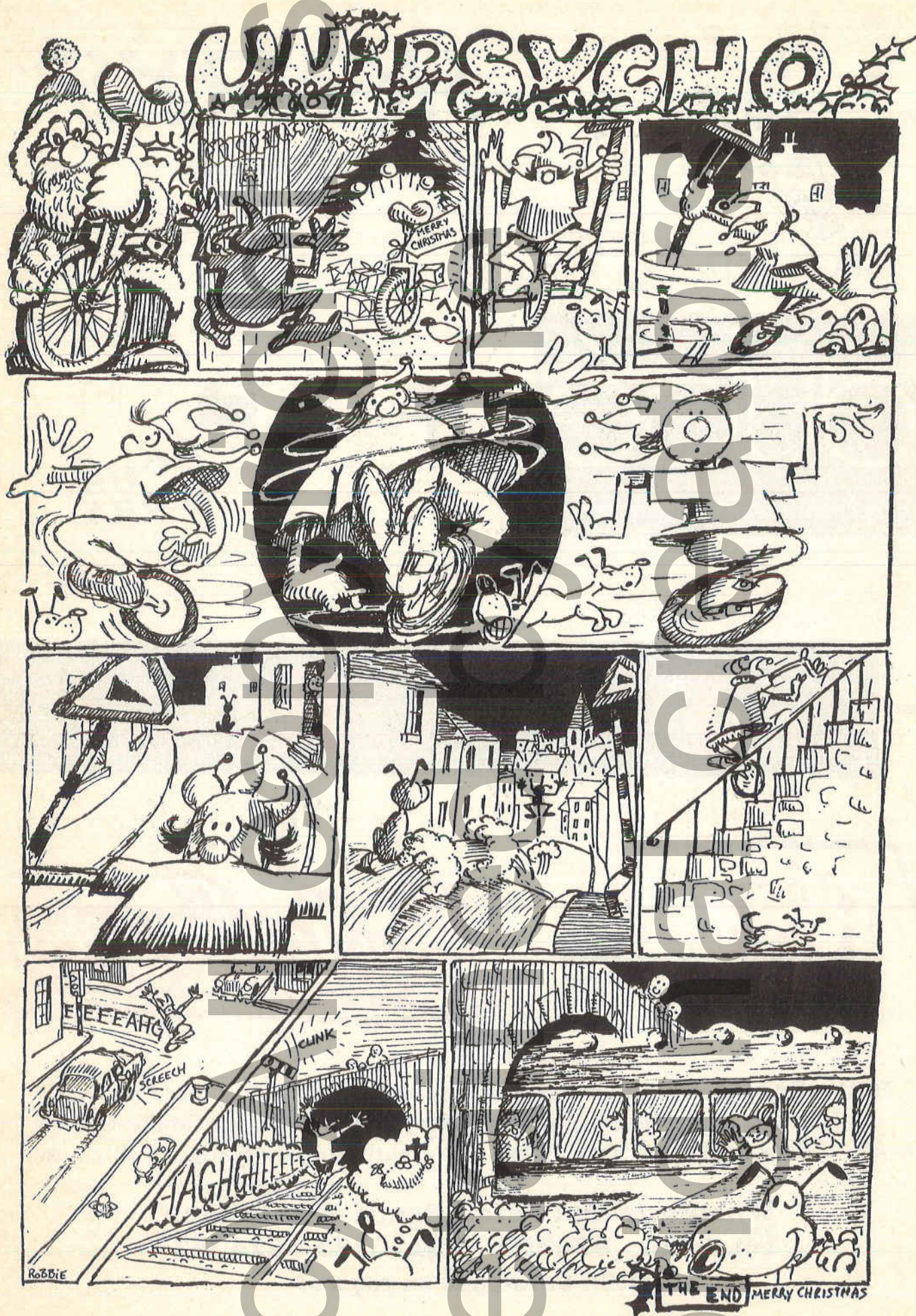
a Suitcase Circus publication

**SUITCASE
CIRCUS**

Or send £4.50
(inc p&p) to:

Suitcase Circus
83 Uist Rd, Pitcoudie
Glenrothes, Fife, KY7 6RE
(0592) 744392

Trade enquiries welcome





SPOTLIGHT

+ HENRYS®



+



+

MISTER BABACHE®



=

Butterfingers

Butterfingers stock all leading makes of Juggling Equipment as well as Bubbles, Balloons, Stilts, Unicycles, Walking-Globes, Make-Up, Books, Videos and other Fun Toys. Ask about our New Range of Kites too!

Wholesale and Retail Enquiries welcome:

Tel. 0225 - 874759 Fax. 0225 - 874353

- FREE Catalogue on request -

SUBSCRIPTION:

A Years Subscription Please for THE CATCH, for the following 4 issues; starting with:

Issue 3 (March - May) **Issue 4** (June - Aug) **Issue 5** (Sept - Nov) **Issue 6** (Dec-Feb) **Issue 7** (March-May)

☐
☐
☐
☐
☐

Subscription price: £6.00 (Inc.. Post & Packaging) Overseas Subscription £10.00
Send Postal Order or Cheque (payable to THE CATCH) to:

**THE CATCH,
MOORLEDGE FARM COTTAGE,
KNOWLE HILL,
CHEW MAGNA,
BRISTOL BS18 8TL**

NB Back-issues of
THE CATCH #1, #2 & #3
are still available.
Contact our office.

(Please print)

Your Name:

Address:

Date:

Signed:

CLASSIFIED ADVERTISEMENTS:

Small Ads. up to 10 lines (50 words): £10.00
Each extra line (5 words): £1.00

CONDITIONS: All ads. must be pre-paid
P/O or Cheque payable to:

**THE CATCH
MOORLEDGE FARM COTTAGE
KNOWLE HILL
CHEW MAGNA
BRISTOL BS18 8TL**

Please print your advert here in BLOCK CAPITALS

I would like my Classified ad. to go in the section called:

☐

TECHNICAL

☐

PERSONAL

☐

EVENTS

☐

FOR SALE
Items under £50.00
are FREE

☐

TRUCKS

☐

MYSTERY

☐

WANTED

☐

PERFORMERS

☐

OTHER
Please Specify
-call The Catch Office

COPY DEADLINE: July 23rd '93

Other Advertising Rates available from: **THE CATCH OFFICE.**

REGISTRATION FORM for the 16TH EUROPEAN JUGGLING CONVENTION

(Please print)

Surname: First Name:

Address:

Country:

Postcode: Telephone:

If you book for a group, could you please supply us with the names and addresses of your party.

I would like to register as follows:

Pre August 1st: ADULTS @ £20.00, 5 - 15 yrs. @ £12.50

After August 1st: ADULTS @ £25.00, 5 - 15 yrs. @ £15.00

ACCOMMODATION: All rooms are £13.50 per night.

A limited amount of double rooms are available at the Main ACCOMMODATION Site.

MAIN ACCOMMODATION SITE

(includes breakfast)

Wed 1st rooms @ £13.50,

Thu 2nd

Fri 3rd

Sat 4th

Sun 5th

REGISTRATION TOTAL: £

GRAND TOTAL: £

BECKETT'S PARK SITE

(Quiet Site - excl.. breakfast)

Wed 1st rooms @ £13.50

Thu 2nd

Fri 3rd

Sat 4th

Sun 5th

ACCOMMODATION TOTAL: £

I enclose a British Bank cheque, Eurocheque or International Money Order made payable to Up In The Air Ltd.
for the total amount of £..... sterling.

Please send your payment to: **16th EJC, c/o Arch N, Granary Wharf, Canal Basin, Leeds, LS1 4BR, U.K.**