

# The Catch

ISSUE 6  
DEC - FEB  
1994  
VOLUME 1  
£1.50

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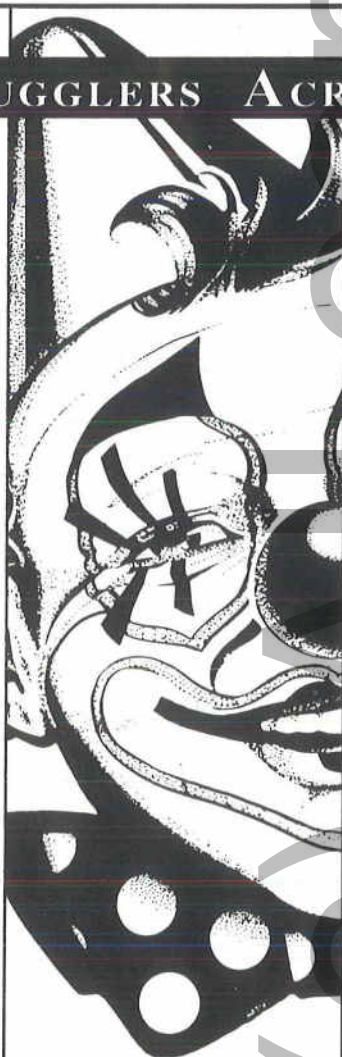
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**R**oll Up Roll Up, it's *Circus International*. Donate your dollars, disburse your drachmas, drag out your dinar and you'll be welcome. Heckle in any language you like. This isn't an international edition - um, there's an American writer, a letter from Kenya, a Russian circus, the seemingly-inevitable Chinese, and, er, Wales and Scotland are foreign countries, aren't they? - any more than any other issue of *The Catch*, but plenty of people spent some of the summer rolling round Europe with a dodgy street act, and plenty more travelled to the far-off land of Leeds to have the rest of the world come to them. If only *The Catch* would send me to the conventions in Thailand & Hawaii we'd have a fully global perspective. No matter. If we don't, then someone else will write and tell us about it, won't you? Even if only to annoy the rest of us.

Most of the street performers I've met at festivals and in dodgy bars all round Europe seem to be Brits. Maybe it's just the ones I meet, or maybe it's the Northern European travel bug, like the Dutch & Germans & Scandinavians have too. But what's interesting is the way the best performers communicate when they're out of their home culture or language zone. Performance, circus, music, the sorts of things people do on the streets, they're an international language anyway, but still most seem to think they need to talk as well. In fact the Brits are often worst at this because of the international status of English. But you don't need to be a mime to have the body-language to say just about anything, as long as you're aware enough of *yourself*, he said in something of a Californian tone. The way you stand, the way you behave when you're *not* on or between numbers, can say "I'm having a really good time, let's enjoy this together," or more like "Wish you'd hurry up and give me some money so I can go back to the bar," no matter what the words are.

On another tack, the Chinese (yes them again), what they're communicating, besides and along with their superb skills, are attitudes important to their culture and not so evident in either western consumerism or the sub-variant of it that includes weirdo performers. Stuff about poise, control - sublimation of personality, even. We Europeans don't get these messages often, except perhaps from some acrobats and gymnasts and ballet dancers, and even *they* build and pause for applause. We're not necessarily equipped for receiving or understanding them; they're not even messages all of us *want* to hear. I think that's a lot of the reason behind the, er, *mixed responses* of audiences to the Peking Opera, for one.

Reading between the lines to the non-verbalised part of this communiqué, you'll certainly have picked up on the person who'd really much rather be sitting philosophising in a bar somewhere warmer than here right now, thank you very much. There's always next summer. Unless we launch the Australian Edition first...

**Diabol**

## ISSUE SIX ? DECEMBER 1993 - FEBRUARY 1994

The *Catch* is published every three months from Moorledge Farm Cottage, Knowle Hill, Chew Magna, Bristol BS18 8TL.

Edited by Diabol, Catch's Gracie, c/o the above.

Advertising & Trade Sales, Jan & Stuart Ashman, Catch Office, phone & fax 0275 332655.

Cover Photo by imaginative imager supreme Hal Roberts

Cartoons by Robbie Macintosh, Martin F Bedford, Allin Kempthorne.

Designed, set, produced, etc. under the usual extreme conditions (one day he's really going to regret taking this on)

by Howard Vause, 0225 776515.

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Cover printed by Sebright, Bristol.

Deadlines do serve a purpose - without 'em we'd be *completely* gaga and the magazine wouldn't be half as good (...don't say that!). We love the stuff you send in, and we certainly need information about your events as soon as you have it - having to ring elusive organisers about events we've just heard on the grapevine is a bigger bore than Convention Business meetings (but just as important) or any show you could think of. Shortly before we go to press gets a bit hectic, and me, I take it out on anything that is late in. The March-May issue has the builders in at the beginning of February, and we really need your information, contributions, letters and attractive promotional propositions in the middle of the month before, i.e. January 15th when the hangovers have relaxed a little. Late amendments, adverts and anything involving large sums of money *might* be accepted up to a fortnight later if you're *really* nice. Mmmm - Be Imaginative!

All contributions, artwork and photography remain the copyright of the originators. This goes for ads too!

The *Catch* welcomes contributions, especially photography and cartoons, just don't try asking us what we think of them if you don't see them in print. But give it a go, eh? Ideas for big articles are better discussed with us, preferably in writing, before you go ahead. If you want stuff returned you'd better send an SAE.

Our editorial policy is to have fun, tell the truth at all times and insult anyone if we think we can get away with it. What contributors say and think is their own business - this applies especially if you're a libel lawyer. OK so we do live in a parallel universe where what you can do with a few bean bags is more important than Bosnia, homelessness, racism, and the results of Tranmere Rovers vs. Hamilton Academicals - we hope you share it sometimes but don't be too upset if our visions and yours don't match. Hey that's pretty profound - small print, big ideas!

The *Catch* wouldn't exist without Stuart & Jan & Pip ... OK, and you lot. Thanks for staying with it.

## c o n t e n t s

- 5-9 **CATCH THIS**  
Just 'cos it's cold outside doesn't mean you can spend the next three months indoors perfecting your seven-club routine (in fact we'd wish to prevent that at any cost). Things to do, things to look forward to, and things you should know.
- 7 **MULTIPLEX**  
The unclassifiable ads. Not much given away.
- 11-13 **GETTING IN A STATE**  
The official history, approved by the State Ministry of Information, of Britain's only full tented and touring New Circus, No Fit State.
- 15-17 **IT'S SEAN'S SHOW**  
They all say they don't know what **Sean Gandini** is on about. So we thought we'd get him to tell you himself.
- 19 **FRONTLINE FEARTER**  
No more monkeying around - let's have some *real* Guerilla Street Theatre, says **Grilho Parafuso**.
- 21-22 **TREES COMPANY**  
Pete "Peanut" Turner of *Bread & Circuses* and the cautionary tale of a big idea that went wrong.
- 22-24 **IT'S GOOD FOR YOU, HONEST**  
**Pippa Tee** explains why all jugglers should be incredibly healthy well-adjusted people. What happened? Maybe she'll explain that next time.
- 25 **FEEDS**  
In which we give loads of good gear away for a laugh. With **FLASH!** The *Catch* photographic competition.
- 26-27 **THEY DON'T MAKE THOSE ANY MORE**  
The funny side of juggle-shopping. Honest, there is one. Cartoons by **Robbie**.
- 29 **BALLS**  
These people are after your money. Should you give it to them?
- 29 **PASSED**  
**Pearse Halfpenny**, our man with the room full of dusty old books, shows more of his Victorian equipment. Oo-er missus.
- 30 **DIABOLICAL**  
**Donald Grant** makes some more flash moves look easy. And *somehow* manages to plug his new book.
- 31-34 **CATCH OUT**  
Did you see...? We did. And now we tell you why you should pay more attention to the *Catch* gig guide in future.
- 34-35 **A RIGHT SHOWER**  
The kids' bit (not that the rest of the mag is *that* grown-up). Plus - The *Beano* goes to Circus School with **Allin Kempthorne**.
- 36-41 **THE YORKSHIRE FLIPPER**  
...and other delights of this year's European Juggling Convention.
- 42 **CATCHPHRASES**  
The EJA (European Juggling Association) joins the list of essential initials on this *jolly* informative page.
- 43 **CIRCUS 100 BC.**  
This issue's history lesson - the when and why of the big top. A potted History of British Trad. Circus by Mlle. «POF!» of Jolly's Circus. There will be a test in the morning.
- 45 **DROPS**  
Controversy overload! The Leeds finance problem; kids at conventions; smoothing a few ruffled feathers.
- 46-47 **DROP BACK LINES**  
We got bored one afternoon and made your letters into paper aeroplanes. These are the ones which flew.
- 48-49 **CLUBS**  
How many workshoping days till Christmas?
- 53 **BUSKER GUT**  
...that's as in "I was gutted, Brian", rather than the German for Good...  
Cartoon by **Robbie**.



# Butterfingers

Would like to wish all jugglers everywhere a festive and frolicsome winter celebration and a peaceful and prosperous new year.



By the way, we have the widest range of juggling equipment props and related equipment, books and videos in Britain. If we don't have what you're looking for, we'll always tell you where to get it.

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# Convention Diary



## JUGGLING PARTY DAY Saturday January 15 (+10am-1pm Sunday)

Sheffield University Lower Refectory, Western Bank.  
All-day juggling space, UV silly hour, games, workshops (some free for general public), bar, food, stalls... Free public performances by *Clownabout* (Foyer of Crucible Theatre) and *Frantic Circus* (Orchard Square, 1.45 & 2.45). End-of-party gig with *Poisoned Electric Head*, *Cuscuta*, *Walter Wray*. Day ticket £5.50, under-14s free, gig £3.50.

## MINI CONVENTION at Skylight Circus, Rochdale. North West Circus Network event.

Dates unconfirmed. Call Skylight on (0706) 50676.

## 10th ANNUAL HAWAIIAN VAUDEVILLE FESTIVAL February 13-20, Spencer Beach Park, Big Island, Hawaii.

\$100 (4150 after Jan. 1st). Huge beach, camping, tame volcano, humpback whales, dolphins, desert... And juggling & Renegade Shows if you insist. We're all going, aren't we, Stuart?

Info in Europe from Iman Schwarzbach, Hermann-Linng Straße 6, D-8000 München 2, Germany, tel. #49 89 538 9133, in US from Henrik Bothe, PO Box 31752, Seattle, WA 98103, tel. #206 522 9636.

## 3rd LIVERPOOL CIRCUS CONVENTION

### Sunday February 27

Toxteth Sports Centre, Upper Hill Street, Liverpool 8.

f.f.i. Tospots Juggling shop, (051) 708 0040

## NATIONAL CIRCUS/ THEATRE CONVENTION March 28 - April 3

10th Year, full facilities, plenty workshops, Unicycle Grand Prix...

Department of Enjoyment, 32 Lion Street, Hay-on-Wye HR3 5AB. Tel. (0497) 820610.

## 3rd CHILDREN'S CIRCUS/THEATRE CONVENTION April 4-6

Department of Enjoyment, 32 Lion Street, Hay-on-Wye HR3 5AB. Tel. (0497) 820610.

## 7th BRITISH JUGGLING CONVENTION April 7-10, Manchester Castlefield.

Hosted by *North West Circus Network*. Historic & festival-orientated site, supported by Manchester City of Drama Year, Fringe Events, Renegade shows, Public Show, busking, games etc. Registration forms available soon from Martin Taylor, 9 Darley Road, Old Trafford, Manchester M16 0DG, 061 860 4821. Public show (etc.) enquiries, Martin Hutton, 061 226 6549.

## LONDON UNICYCLE GRAND PRIX May 1

f.f.i. Albert & Friends Instant Circus, 081 741 5471

## T'AS PAS TROIS BALLEZ? 20-23 May,

Mougins, Côte D'Azur, France. (33) 93 452465

## 2nd BRITISH UNICYCLE CONVENTION

Hastings, end of May.

Help needed! Andy (0424) 813144.

## HAY FRINGE FESTIVAL May 28 - June 5

## BATH FRINGE FESTIVAL May 27 - June 12

## WINCHESTER HAT FAIR July 7-10



## Licedei Minus Four

Superlative Russian jester/clowns, genuinely enjoyable by all ages  
January 14/15  
Blackpool Grand Theatre.

## Chinese State Circus

They're still here - but not for long!  
November 23-28,  
Arcadia Theatre,  
Llandudno.

## Ice- Travaganza

Aerial Trapeze and Cloud Swing in Twelve Days of Christmas Panto Act  
December 10 -  
January 2, Gaiety Theatre, Bognor Regis.

## Circus Space cabarets

December  
3/4 Dave Schneider

(clown), Old Rope String Band, Lila Lively (static trapeze), compère Deb Woolley  
17/18 Kevin Brooking & Rachel Ponsonby (just brilliant), Juliette (aerialist), FireNoise  
Influorescence show, compère Stompy.

## Hullabaloo Cabaret

Haddon Hall, Bankfield Road, Leeds 4  
February  
5 Le La Les  
19 Stickleback  
Plasticus (PeeWee & Emma)  
future dates, 5&19  
March, 2&16 April  
will feature Tim Dalling (Old Rope...), Gerda Saxer, Guy Heathcote, Brendan Brolly, James McPherson (Macbeth on a tightrope).  
f.f.i. Pete White, (0532) 789437.

## Albert & Friends Christmas Celebration

Riverside Studios, Crisp Road, Hammersmith, London W6.  
Wednesday 29th -  
Friday 31st  
December  
Box Office 081 748 3354, Albert & Friends 081 741 5471.

## Cirque De La Lune in Le Café-Cirque

One-off performance by Kenilworth youth (6-20!) circus/mime/theatre/movement piece.  
Tuesday 7th  
December, Saint John's School, Kenilworth.  
f.f.i. (0926) 512388.

## Skylight Youth Circus in Up and Out

February 17/18.  
Broadwater Centre, Rochdale.  
f.f.i. (0706) 50676.

## Jonathan Kay

Looking for venues for a performance/workshop tour by 20-strong *Festival of Fools*. Any ideas, ring (0962) 863966.

## Steve Rawlings

November  
28 Warwick University  
December  
1/2 Basildon Theatre - Hiss & Boo Old Time Music Hall  
3/4 Camden Jongleurs  
8 Aberystwyth University  
9 Coventry University  
13 Joe Bananas, Coventry  
17 Bear Cat, Twickenham  
17/18 Battersea

Jongleurs  
20 Bear Cat, Twickenham  
31 Wessex Jongleurs, Battersea  
Jongleurs.  
January  
7/8 Battersea Jongleurs  
14/15 Camden Jongleurs  
February  
4/5 Camden Jongleurs  
18/19 Battersea Jongleurs

## Paul Morocco

November 29 -  
December 12  
Munich, Circus Roncalli  
December 13 -  
January 16  
Ronacher Theatre, Vienna  
January  
20 Rome  
29 Romilly, Stockport.  
February  
15-19 Teatro Verdi, Genoa, Italy.  
*hey! i'll just pop out to one of those - thanks, Paul.*

## Gandini Juggling Project in 'nEither Either both and'

January  
17/18 London Mime Festival, Battersea Arts Centre  
29 Merlin Theatre, Frome.  
February  
17 Unity Theatre Liverpool  
22 Spring Loaded Dance Festival, The Place Theatre, London.  
26 Rose Hill Theatre Whitehaven  
March  
8 Leadmill, Sheffield.



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**Catch**

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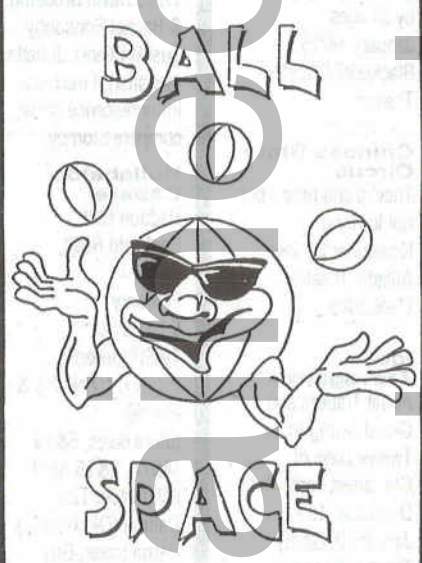
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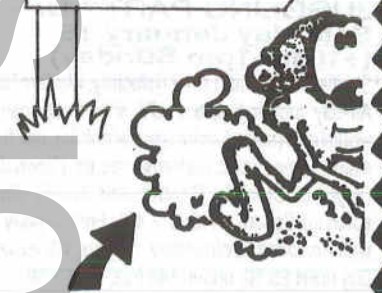
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# C o u r s e s

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Three Ball Convention  
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Regular courses in anything else you can think of...

Circus Space, United House, 39-41 North Road,  
London N7 9DP. Tel. 071 700 0868.

## Skylight Circus International Training School

May 14 - July 3

Various short courses, tutors from UK and Europe,  
including the return of Pauline Palacy.

Tel. 0706 50676.

## Cosmos Residential Workshops

With Jim Semlyen & Anna Jillings - among British  
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spinning. Nice places, nice food, pretty nice prices  
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April 29 - May 2, Swindon, Lower Shaw Farm (0793)  
771080

May 6-9, Laurieston Hall, Castle Douglas, Galloway,  
Scotland. (0904) 430472.

July 29-31, Monkton Wyld Court, Bridport, Dorset  
(0297) 60342

...and more on into the autumn.

## Jonathan Kay workshops

December 13-17 The Hexagon, Dartington Hall,  
Totnes, Devon. Anne Ward (0803) 866138

January 22 Turner Sims Concert Hall, Southampton  
(0703) 592223.

April 2-9 Laurieston Hall, Castle Douglas, Galloway,  
Scotland. (06445) 633.

15-17 Performance & workshop, Universal Hall,  
The Park, Findhorn, Forres, Scotland.

May 6-8 Monkton Wyld Court, Bridport, Dorset  
(0297) 60342

14/15 Turner Sims Concert Hall, Southampton (0703)  
592223.

## Selly Oak Workshop workshops

November 24 7-10pm Club Passing, Cigar Box -  
Amanda Drabble, Sean Clarke

December 11 10am-12pm Three ball - Simon  
Bostrom, John Lloyd.

## North Bristol

(aren't there enough jugglers in Bristol?)

Courses at Pen Park School, Filton, Mondays 7-9  
from January 10.

f.i.i. (0272) 683112.

## Calshot, Fawley, Hampshire

Juggling get-togethers

November 19 (7-9), 20 (10-12)

December 10 (7-9), 11 (10-12)

Calshot Activities Centre. f.i.i. (0703) 892077.

## Albert & Friends Children's Holiday Workshops

Saint Paul's Church, Hammersmith, London.

February 14-18, Dungeons & Dragons

March 28 - April 1, April 5-8, Easter Cavalcade.

May 30-June 3, Maypoles & Morris.

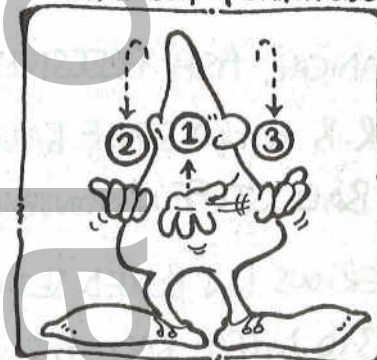
5-10 years, 10.30-4 daily, £55.



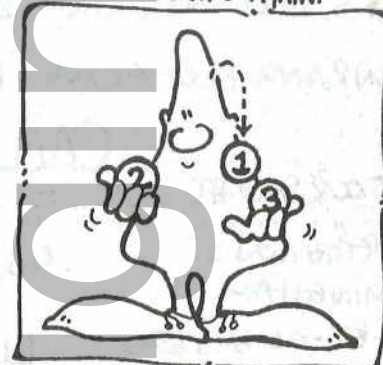
THROW NO.1 BALL VERTICALLY  
UP CENTRE OF BODY...



AS 1st BALL DESCENDS, THROW 2+3  
Simultaneously up either side



AS 2+3 DESCEND THROW NO.1  
UP CENTRE AGAIN!



~ EASY-PEASEY ~

~ DRAWINGS BY M.BEDFORD ©93

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### HELP!

LOST! COMPLEAT BOZO left  
all my clubs at Leeds Conv.  
on last day. Five Fish - three  
green, two orange dayglo -  
and four Jonglerie stage  
eighties - gold, blue, purple  
metallic - in yellow bag with  
small figures pattern &  
Zimbabalooba on tab. My  
livelihood! Please return to  
Ian Greenwood c/o  
Stonegarth, Keldwyth Dv.,  
Windermere, Cumbria.

### FOUND -

PAIR OF PARA BOOTS in my  
Lada Estate, having given lift  
to two lads. Something im-  
portant inside one boot. Still  
in car. Phone 0484 686617.  
Left from Coventry. Delboy.

### PERSON WHO LOST

juggling equipment in the ul-  
traviolet tent at the European  
Convention. Call 0904  
430472.

TALL BLOND at Leeds - I lent  
you my clubs 'cos I wanted to  
see you later. Leaving them in  
my tent wasn't the idea. Should  
have left yourself. Write, Paula,  
Box 9.

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3.3.10

JUGGLING



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## HAVE A GREAT CHRISTMAS

AND...

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## Unicycle Hockey results:-

*We're not going to make a habit of listing all of these 'cos there are too many. Unless you really object, that is.*

At Malvern, September 26th, Lunis beat Molesey Maniacs (A) 4-1 in the final - semi-finalists were Cyc-Os and HUG.

At London, October 31st, Lunis (A) came out on top of HUG, Cyc-Os, and Lunis (B). And I wonder why the London teams are so keen on sending us the results, eh, Lee?

There's a league table, which runs like this as of October 31 -

London Lunis (A)  
Molesey Maniacs (A)  
Hastings Unicycle Group (HUG)  
Oxford City Cyc-Os (A)  
Freaks Unlimited (A)  
London Lunis (B)  
Molesey Maniacs (B)  
Oxford City Cyc-Os (B)  
The Dropouts  
Brighton  
Cardiff Unicycle Team (CUT)  
Freaks Unlimited (B)  
Cheltenham & Gloucester (C&G)  
Absolute Wheels  
Tunbridge Wells Uni Royals  
The Catch  
Filthy & Rank  
Bristol Circus

The last nine teams have *no points whatsoever*. A certain distinction. So what happened to founder teams *Mozzies* and *Captain Bob's Circus*? Do they have *less than no points*?

## Uni Tug'o'War

What is claimed to be the world's first competition of this new sport took place on October 9 outside *Absolute Balls* on Carnaby Street. Lunis (A) beat Lunis (B) by 5-3. Something about that doesn't surprise me in the slightest.

## NEWS

### Professional Dramatist seeks Company for Juggling Play

James Woolf, a playwright working in London, is looking for a company with theatrical know-how, interested in performing his play *Tamika and Toby in the Land of the Jugglers*. The piece is aimed at children aged 7-12 years, and requires a minimum of six adult performers and one twelve-year-old, *all of whom can juggle*. James has had work broadcast on the radio and has forthcoming productions from Inner City Theatre, Borderline Theatre, and The Man in the Moon Theatre. He can be contacted on 071 254 6858.

### opportunity knocks

We got a letter from *Chris Evans* (*that's normal - we famous people write to each other all the time*), who's just set up a TV production company to do his new show, scheduled for the New Year. But there was a bit in it for you too.

## Dear Readers

If you or anyone you know, regardless of age, can do something mildly entertaining that lasts no longer than a minute... from reading a bit of poetry to playing the spoons, to producing a tune using only the clenching and unclenching of your buttocks, or *anything* in between, good, bad, or just plain sad, I WANT TO HEAR FROM YOU ...just as long as they make *me* look witty and talented.

Do please write to

Chris Evans, Ginger Productions  
c/o Planet 24, 2nd Floor, Norex Court  
195 Marsh Wall, London E14 9SG.

*you heard the man!*

Warwickshire's New Circus for Children and Young People

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Trainers wanted for *'Alchemy'*, our touring production 1994.

- Seeing is Believing!

## Happy Shoppertunity.

The children juggling on the new Persil advert are all from *Albert & Friends Instant Circus*. See numerous plugs in this and the last issue.

## Opportunity for knocking.

Steve Rawlings will be appearing in the Royal Variety Show with Brian Conolly - the first British juggler to do so since 1935 when one *'Boy Foy'* was billed as 'England's youngest juggler - the wonder boy juggler.' The Club Meeting must have been quite young in those days. Wonder which of them it was?

## Oz Odysseys?

Busking competitions? Who needs 'em? Especially if *Noel Britten* wins them every time. Not content with *Theme Park Entertainer of the Year* in October (that'll look good on the mantle-piece, won't it?), he also carried off *Newcastle Busking Competition*. These latter are threatening to ship him off to Australia to enter another, tho' the tickets have yet to materialise (familiar story, eh?).

Not taking any chances on whether Noel turns up and cleans up, is our antipodean chum *Reg Bolton*. Along with partner *Annie Stainer*, their children Jo (20) & Sophie (14) and Chinese/Australian Mei Dan, they got themselves invited to perform at China's number one International Circus Festival, the *China Wujiao Festival*, Shijiazhuang, at the beginning of November. Considering what Chinese home-grown circus is like, that's quite a compliment, I expect...

## Recycle!

MAILOUT is a magazine for the community arts scene, a pleasant little racket that quite a number of *Catch* readers are probably engaged in. We haven't seen it yet and this sounds suspiciously like a free advert, but they can be contacted via Mary Schwarz in Halifax, (0422) 310161

**LES CAHIERS DE LA JONGLE** is another kind of magazine entirely, typically French if that doesn't sound xenophobic, a thoroughgoing intellectual discourse that starts with the great juggler Rastelli and manages to pass by the I Ching, Einstein, Carlos Castaneda, on the way through to assorted profundities on the structure of the human animal and the nature of rhythm. If that sounds exciting I'm afraid it's only available in French at the moment, though an English rendition is threatened. I somehow doubt we shall be excerpting it in *The Catch* unless they pay me to translate it myself, but it does contain ideas and analyses that are worth a second thought. Contact *L'Association de la Jongle*, David Latini, at 26 Rue Jules Ferry, 14320 May-sur-Orne, France. (31) 799474.

## FOOL TIME - FULL STOP

*a couple of letters to The Catch*

As you know, there was an attempt to run a one year course this September after Fool Time went into liquidation in July. Although various sums of money were pledged to support the new school, the financial viability was dependent on a minimum number of students paying a fee. On 15th August there were too few students enrolled to make the new school feasible.

Perhaps making such an immediate attempt at 'resurrection' was unwise, but then again, it seemed such a tragedy to not even try. Maybe one day there will be another opportunity...

That Fool Time WAS, is a triumph to be celebrated. Over the seven years it touched thousands and thousands of people: those who worked here (in whatever department), those who advised us; those who supplied us; the many partners around the country (and the world) who worked with us; and of course the students who came to train...

Without eulogising too much, we feel certain that Fool Time will live on, so to speak, in the work of the performers who began their career here. They are the living testimony of the Fool Time vision...

*Richard & Audrey*

...AND THE RE-APPEARING TRICK -

## THE BRISTOL ACADEMY OF CIRCUS ARTS

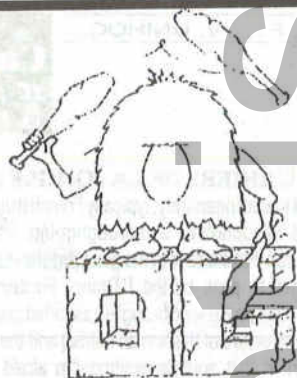
One year intensive course in circus skills from September 1994, using the former premises and teachers of Fool Time.

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Bim Mason or Helen Crocker, c/o 41 Balmoral Road, Bristol, BS7 9AX.





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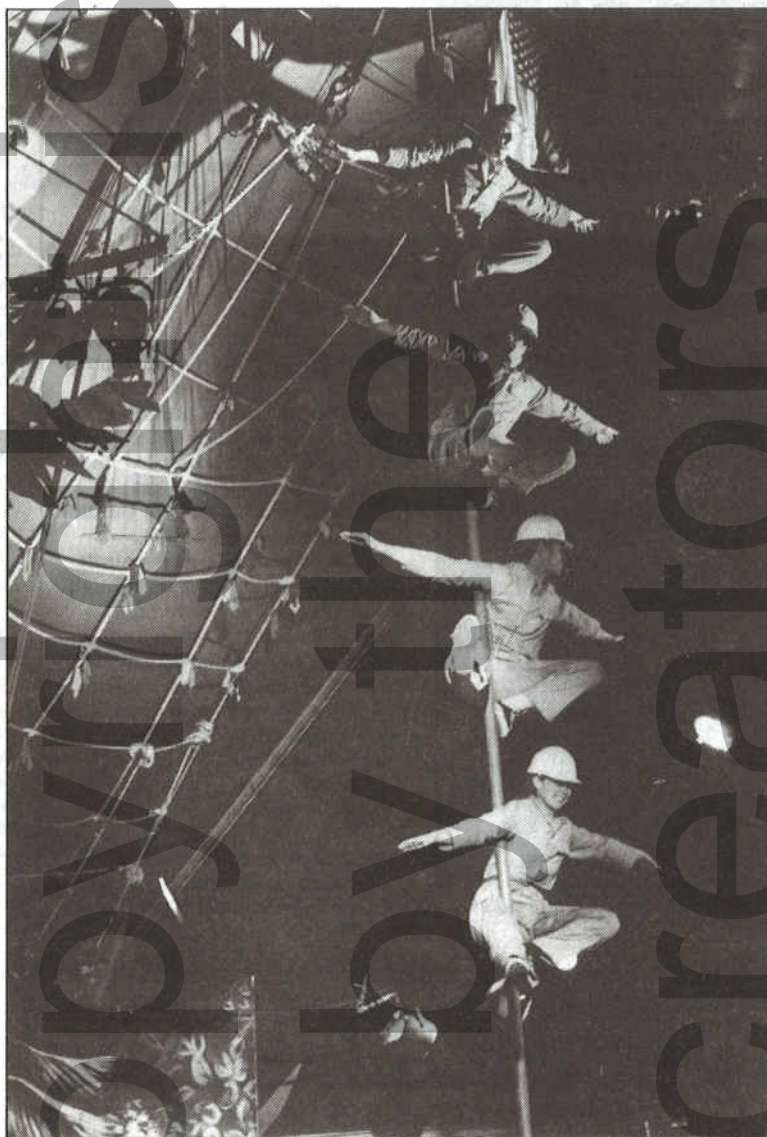
**Nofit State Circus** have probably the best name of all the dubious puns in the New Circus world - they also have one of the best reputations for a good show, and are currently the only British tented New Circus company with all their own gear and an arts grant. **Nofit Pete** tells us how they did it and **The JSA** tell you whether it was worth the effort.

Many years ago I read a poster advertising juggling workshops at the local students' union and decided to give it a try (anything was better than studying). I found a bunch of like-minded people and was soon smitten - for the next couple of years you couldn't even have a cup of tea without a bean bag dropping in.

Being impoverished students, we soon hit upon the idea of busking; so with no idea of what it entailed, we painted our faces, went down the town centre and juggled. Three hours later we were only 17p richer and went home despondent.

Undeterred, about 25 of us formed **Balls Up Jugglers** (no relation to the group with that name now) and got some little routines together. We touted our shows for free to local day centres, youth clubs, Live Aid, Children in Need, rag week etc. Oh the joy of fire blowing off the back of a lorry... only to find the wind is blowing your way! None of us had had any proper performance training, and in some ways this helped as we had no preconceptions or worries about being on stage - we just went out there into a smoky dome and had fun. Obviously there are lots of techniques that you need to learn when performing, but actually being on stage is invaluable for finding out what does and doesn't work. Over the next couple of years **Balls Up** grew, building its own dome tent, putting on large pantomimes with a cast of 20, and even starting to charge for work.

In 1985, college was finished and it was time to decide what to do in life. Some people got proper jobs, but five of us decided we enjoyed this performing lark and we would try it full time. Thus **Nofit State**



Oh No, not that Old Pole Routine, again. Pic. Adrian John

Circus was born, and off to the enterprise allowance we went. A Christmas school and village hall tour followed by a summer of street and festival work saw us through our first year. The company was lucky to get involved with **Arts Play Umbrella** early on and they passed a lot of bookings our way. This relationship developed into an Arts Play Marquee tour that saw **Nofit State** and other groups touring the UK providing summer fun day packages to festivals and local authorities.

There have always been 3 sides to NFSC:-

- 1) Street/festival work - with *Risky in Pink* and the *Dangerous Duo*. This often provided the income for us to be able to put on the larger shows.
- 2) Circus/Theatre Shows -

# OF THE STATE





Pic. Adrian John

combining the skills around a story line.

3) Workshops/community projects - now moving towards larger scale projects involving circus skills, theatre, and working in conjunction with other companies.

In 1991 we decided the company needed to grow - we wanted our own big top to present large scale circus theatre productions. That winter we begged, borrowed, hassled, pleaded and eventually managed to get sponsorship from ASW (a Cardiff steel manufacturer). This, combined with a large overdraft and other debts, gave us enough money to buy a second hand marquee, seating, lights and HGV. Many months were spent frantic on the phone to bookers pleading for work, and come summer 1991 we had a four-and-a-half month UK tour. We came out of that broke but with our debts paid off.

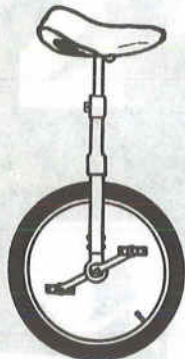
Since then we have operated on similar lines, gradually improving equipment, getting

new seating, trucks, company members, and most importantly a better show.

Touring a marquee and show is a difficult business. New Circus doesn't get proper recognition and funding from the arts establishment, though after much pressure we have had some success with the Welsh Arts Council. We *do* suffer from the image problem of government public enemy No. 1 - New Age Travellers - and financially it all operates on a knife edge.

When we started this job it was for fun because it didn't have the 9-5 routine and wasn't part of the regular rat race. Since we got the big top, six months of the year are spent in the office being administrators, looking for grants and funding, hassling for bookings and enough money to keep eight trucks, six caravans and twelve people on the road. What happened to juggling for fun and improving skill levels? Why do we still only earn money for six months of the year?

*The show's not over over till...Nofit Ali sings.*



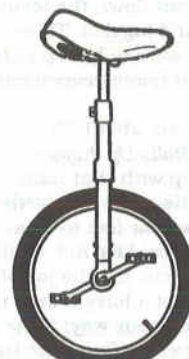
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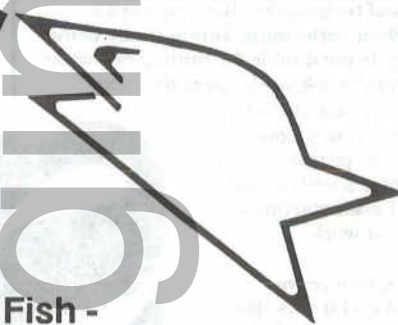
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We now have to operate as bosses, hopefully nice ones, but this still means telling people how you want things run, what image we should project, being respectable when it matters, dealing with insurance, public liability, health and safety, the VAT man, bank manager, arts bodies... and being stingy with money and at times pissing people off.

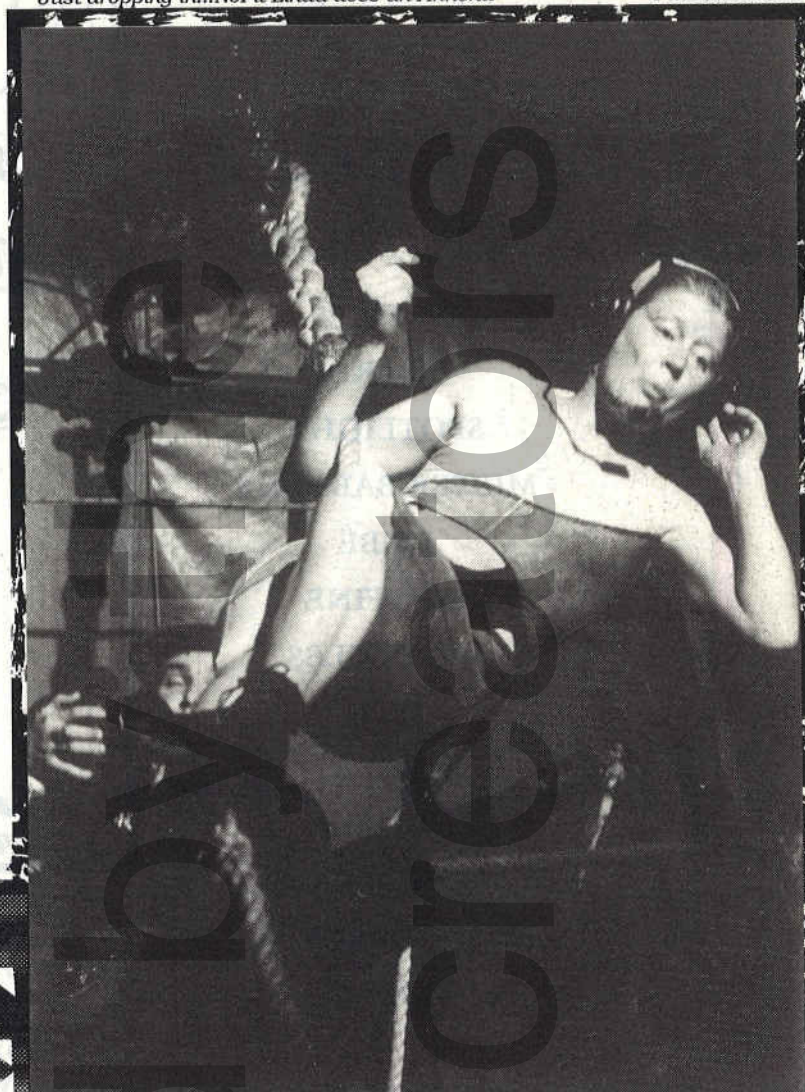
You are forever forced to make compromises, often financial; £10,000 in funding goes nowhere, production costs for a show are £30,000 and that is still under-spending. On top of that our touring wage bill is £1,800 a week.

A summer tour has to recoup these costs plus many other expenses. All that said, there is something special about working on your own production:- living and touring with a good bunch of people, the audience response during and at the end of the show, and when audience members come up and chat to you afterwards.

We have a formula that works for all, young or old, be it in the east end of Glasgow or a nice park in Oxford, and hopefully we'll be around for a few more years yet.

#### ADVERT (is that ok Jan?)

Performers wanted for tour April - September 1994. Should be proficient at almost all of the following:- circus skills, aerial, music, theatre. Send CVs a.s.a.p. to NoFit State Circus, c/o 166 Habershon Street, Splott, Cardiff, CF2 2LE.



## The NOFIT STATE

### LATE SHOW...

## 'DODO ISLAND'

Leeds Convention

Have you ever wondered about the real story behind the murder of the last Dodo, or how Tarzan met Jane and what his mother thought of her? Sounds a bit weird... Sounds like a good eco plot for new circus! Add oil to lubricate things and you have the latest show from NoFit State.

On a beautiful island troubled by storms the last remaining Dodo finds a small shipwrecked child who grows up amongst the apes and birds and romantic parrots. The innocent Tarzan is transformed when Professor Gregoire (er... sorry... forgotten his stage name) is washed up, and the storms double the trouble when Anneka/Long Jane Silver discovers oil. Personkind invades paradise and it can only end in tears.

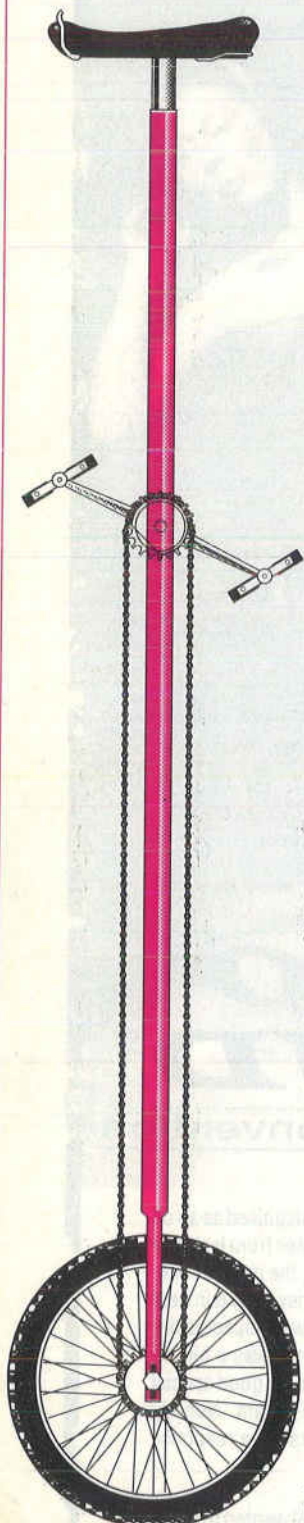
A good variety of circus skills shape the plot. Web work, rope,

comedy horse and table, and the trapeze cleverly disguised as an oil rig with Red O'Derrick in charge. Some old favourites from last year like the escapology box and the pole routine. Yes, the pole routine. Haven't you seen it? Well that's criminal. I hope they keep it in next year as well so you can see it then! The fire routine was a spectacular ending to the first half but the bashing of oil drums was a bit alla *Archaos*, and perhaps unnecessary. There were some good special effects like the oil leak, and the music was live and vibrant. Nobody should get a particular mention, they are all stars - the response from a packed Leeds audience confirmed that.

It was a sad ending, Di cried her eyes out, but we all wanted to know what sort of love child the egg produced. The *Catch* family are confirmed NoFit State fans, and you should be too: support them wherever they are... long may they stay under canvas!



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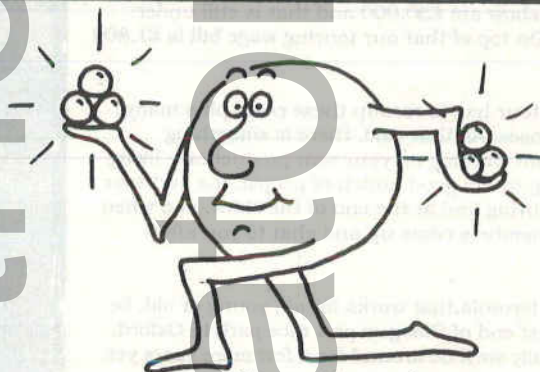
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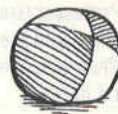
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# Neither juggling nor not juggling - both... and...!

*Ever since their appearance at the Birmingham convention (if not earlier in certain circles) The Gandini Juggling Project have been stimulating a debate (to put it politely), something along the lines of "What the Messin' Mills do they think they're up to?" - take for example Ann Nicholls' review of the current show, below. We make no apologies for echoing that in these pages - Diabolo sticks by his opinion that it was the most interesting juggling he'd seen for a very long time and that it did things with juggling we simply weren't used to seeing. To further clarify, or at least amplify, matters, we've had Sean Gandini write a little about what, indeed, the John 4'33" Cage they think they're doing. And blow me if he doesn't say things about juggling we simply aren't used to hearing, either...*

## **The following are some thoughts on the Gandini Juggling Project's work .**

- an attempt to elucidate what we are trying to do, to develop some sort of dialogue. I feel that there is a need to clarify, there has been a lot of talk both positive and negative about our work, and it seems only fair to add our opinion about it.

This is a delicate task. How can one verbalize what is inherently a non-verbal vocabulary? We are always translating, interpreting. One could also argue that the work should speak for itself, self-contained, that anything extra would be mere commentary. Pushing this a step further one can't help thinking that any work is a comment on other works as well as a comment on itself. Enough rhetoric. (you sure, Sean? -d)

At one of the shows we did recently the compère (Stuart, actually -d) introduced us as "controversial". At some of our recent performances we had a comments box - the comments were very mixed, but to our surprise there were some aggressively negative comments, as if our performance related to some taboo moral issue. Obviously there is an element of provocation in our work, and obviously we expect our share of criticism - it's not everybody's cup of tea. We seem however to have hit a raw nerve. Nobody is questioning that the show is of a high technical standard. So what is in question? Is it the lack of narrative? If so, what is the narrative of the usual circus or variety act? Because of its marginalisation and variety-novelty value, the circus world has been relatively untouched by the developments that have occurred in other art-forms, painting,

dance, architecture, sculpture. The so-called *new circus* movement has reinvented circus without attacking its structure, its form. The basic structure of Archaos, or Soleil, is the same as Ringling Brothers or Moscow State, a compilation of unusual, shocking, death-defying seven minute pieces, somehow linked together to form a whole. With a few notable exceptions, even the most innovative of the current trend of juggling acts still comply to the above.

I mention this to situate ourselves in context - not that we necessarily belong in the same field as these other works. Juggling, and for that matter any of the other 'circus skills' seem to be culturally associated with more sensationalist forms of entertainment. The popular imagination still holds a clichéd image of a juggler. It is within this context that it becomes difficult to articulate different structures. Even the ever-growing juggling community is overall quite conservative in its approach to performance. "Make them laugh, keep it short, keep it simple, follow the music, keep the music simple..." Not that there is anything intrinsically wrong with this approach, it just seems to be the dominant approach, and thus conditions one's perceptions of other perspectives.

We set up the Gandini Juggling Project to research into these different perspectives. One of the first things that became apparent to us was the necessity to view juggling technique from a hypothetically neutral standpoint, to somehow disassociate it from its skill element. Is there a degree zero of juggling? Can juggling become a non-verbal language? When people speak one usually listens to what they are saying, as opposed to focusing attention on the complex and skillful articulation of the tongue inside the mouth. When listening to music, one often forgets the degree of skill required to play the instruments and gets

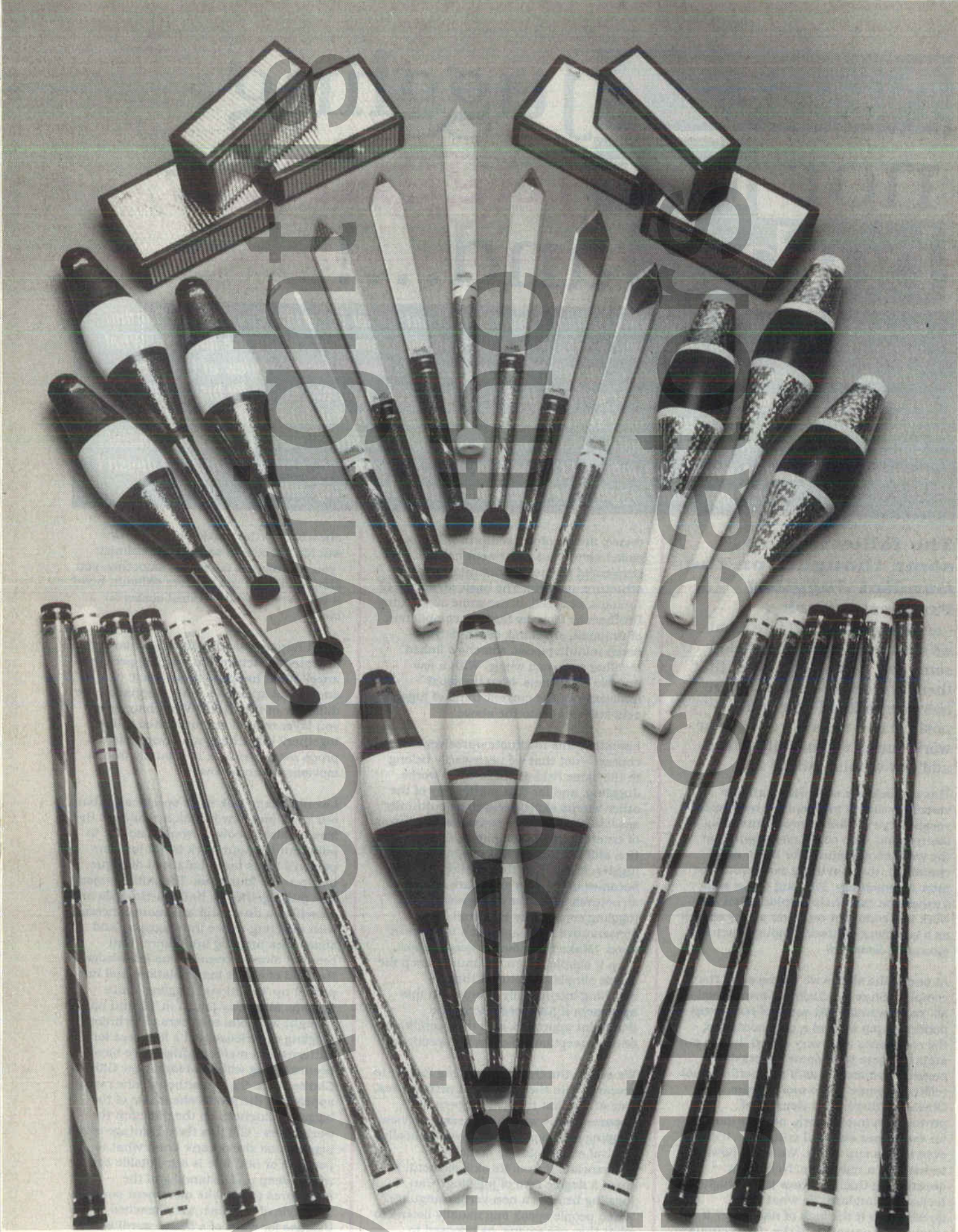
absorbed by the music produced. One wouldn't dream of saying to a violinist: "you played that music too smoothly, you should make it sound more difficult, build it up, save, save the fastest scales for last."

What happens if you radically change the accepted structure of a juggling performance? What happens if you don't emphasize applause, don't emphasize the difficulty of the tricks? What happens if you layer related and unrelated things together? What happens if you take the props away and look at it purely from a movement perspective?

I would like to talk more specifically about our work and how I think it relates to the issues raised above. I would also like to point out that our work is not just one person's ideas but a balanced dialogue between the four of us. The initial project was put together by Kati Yla-Hokkala and myself as a duet, and was more concerned with injecting dance into juggling, and sometimes juggling into dance. Kati brought along a tremendous knowledge in the field of object manipulation, and has picked up 'traditional juggling' quite quickly. Mike Day joined in '92 and has brought with him ten years of technical juggling experience and a keen eye for patterns and mathematrixes. We have been working with choreographer Gill Clarke since '92 and although she rarely appears in the pieces she is one of the biggest influences on the direction the work takes - Gill has the advantage of not juggling, so she doesn't know what is possible or not. She is our outside eye, with a deep understanding of the structures that make movement possible. The style of movement she teaches (release for want of a better word) seems particularly suited to juggling. Our juggling would be very different if our style was more informed by another technique, like perhaps ballet!

*continued page 17*





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DEC - FEB '94 ISSUE 6 VOL 1



Our first full-length piece, 'nEither Either both and' was concerned with the relationship between language and movement. The rhythms and intonations of the spoken word have a challenging complexity, and hover somewhere between sound and meaning. This duality is stretched further by the layering of the text on a seemingly unrelated action. We are culturally so used to watching performances where the sounds are only there to underline the visuals, that it can at first be quite disconcerting when this is not so. This process was in part a sort of tribute to American composer John Cage. In John Cage's work with choreographer Merce Cunningham, they would often agree on a length of time and then both work on their respective fields, sometimes only merging the two together on the first performance. Whatever relationship the audience saw between music and dance was purely coincidental. Cage and Cunningham were also advocates of random procedures generating material. Although this was a starting point for us, we were much more pragmatic about these processes, using them more as a non subjective way of making decisions and then changing any results we didn't like.

The other process that we have used a lot up to now is repetition. By repeating something over and over it gets decontextualized, and by stripping it of its usual contextual meaning it is free to become something else. We were also interested in exploring 'juggling space'. In the past juggling space has been very central, limited either to the small area travelled by the objects around the performer, or small centralized lines travelled by the performer. We felt that juggling was a potentially exciting medium with which to explore these notions of space. Inspirations in dance: Trisha Brown, Siobhan Davies. etc. etc.

We are developing our juggling style by borrowing ideas from other art forms, by modifying traditional juggling ideas, although I must admit that we have shied away from the usual party tricks, the lots of balls approach. I am always amazed at how much potential material there is: - the intricate rhythmic structures of left and right passing, using one object as another, combining objects, finding new objects, getting rid of objects, objects as light, objects as sound, the movement possibilities inherent in catching and throwing, the dynamics of catching and throwing. By combining juggling with dance-movement, object manipulation and related disciplines we feel that there are the raw materials, the building blocks, for new and exciting structures.

In conclusion I would wish to share my enthusiasm with you. It feels that juggling as an art form is completely in its infancy with so many undiscovered places to go and so many new people interested. I

think, like anything, it needs time and respect to grow, especially with the climate of ignorance and apprehension that inevitable surrounds anything new. Let's open a dialogue about it. I look forward to hearing from you.

THE GANDINI JUGGLING PROJECT are touring "nEither Either both and" from January to May, see *The Catch* for details. Gill Clarke dances with the Siobhan Davies dance company.

## nEither Either both and - GANDINI JUGGLING PROJECT

St. Bride's Centre, Edinburgh Fringe, 23rd August 1993

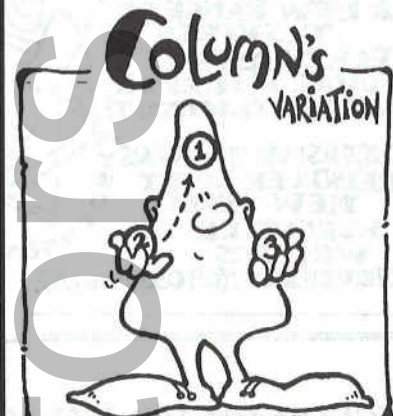
Billed as 'a dance juggling performance', and part of the *St. Bride's Continental Shifts* programme of innovative dance and physical theatre, this piece from the Gandini Juggling Project provided an hour of...what? Once the penny dropped it became clear(ish) to me that this was indeed neither dance nor juggling; or maybe it was either juggling or dance; but then again was it *both* dance and juggling? And what about all the noises which accompanied the movements?

Against a black background, the shades of grey in the costumes, the stark whiteness of the props stabbed here and there with red, all contributed to this audio-visual conundrum. And then there were the sounds! The plop-plop of keys on a musical instrument, the whoosh of a rope whirling through the air and the gurgling of water. The puzzle wasn't made any easier by the dialogue. "What is more musical, a truck passing by a factory or a truck passing by a music school?" Personally, I don't know and - to be honest - I don't really care.

Watching this performance I was hypnotised by the movement of Kati, Mike, Ben and Sean, and found the juggling superb - purely from the point of view that it was executed in such a skilful, graceful way, and that it was a refreshing change from a lot of the manic antics we see nowadays. However, I could have done without the philosophical ramblings of the voice-over which I found irritating, and I still wonder about the disembodied limb sticking up from the wellington boot. The genteel audience at St. Bride's went - very politely - wild, and I was left with a headfull of "but what?" and an uneasy feeling that, as a bit of an earthy sort, this was a bit above my head and I should have some deep and meaningful comment to make. I haven't. Can I go and review the panto now?

Ann Nicholls

MF BEDFORD ©93



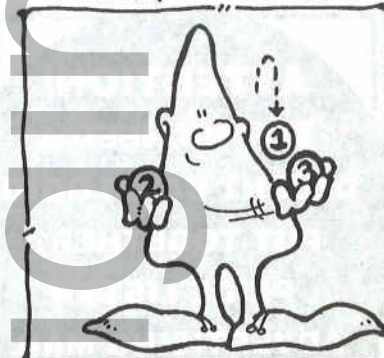
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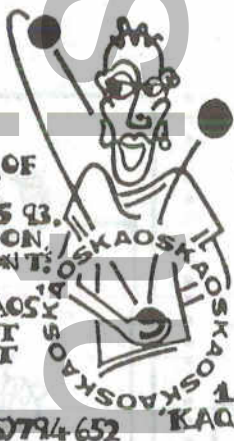
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# GUERRILLAS MISSED

**Monologues - let 'em go, see where they flow. Grillo Parafuso starts off complaining that no-one could hear his show at Glastonbury this summer (see review last issue), and manages to divert the winge potential into a discussion of the real radical possibilities of street theatre. Good trick, eh? This article was intended for our last issue, got left out 'cos of lack of space, but the ideas are relevant at any time of year - so we decided to run it anyway.**

Glastonbury. Gawd, what a marathon...I've been going there and performing for mxbmxclmumble years, it's always exhausting and I always wonder whether I'll go again. I get tired 'cos I walk 20 miles a day over rough terrain, usually in the dark, while drinking beer, smoking spliffs and stuffing my face - no wonder I feel ill at the end of it all.

*Glastonbury's great, but there's too much of everything, groups seemed to be fighting for an audience. We're saturated with events to such an extent that we don't really get to SEE anything; what you do manage to bump into - if the programme delivers the promised schedule - is often mediocre. More quality, less quantity - please! What it really needs is some genuine theatrical anarchy. A bit of a shake up. It's all so safe and predictable, a nice little showcase for the same old faces - though actually a few of the best old faces are sadly missing...*

My personal contribution to guerrilla theatre there should have been to run around the theatre field pulling plugs on all those fucking noisy PAs, and pulling down the 'workshop' marquee - sited next to the outdoor theatre stage, full of drumming workshops and bozo bongo bangers ALL DAY!! Puhleeese... Why do all these new circus groups have to be so LOUD? - and next to acoustic street theatre and walkabout stuff? AAARGH!! So, when you see PAs in flames, tents tumbling, and a guy sawing thru stilts and smashing guitars - it's me.

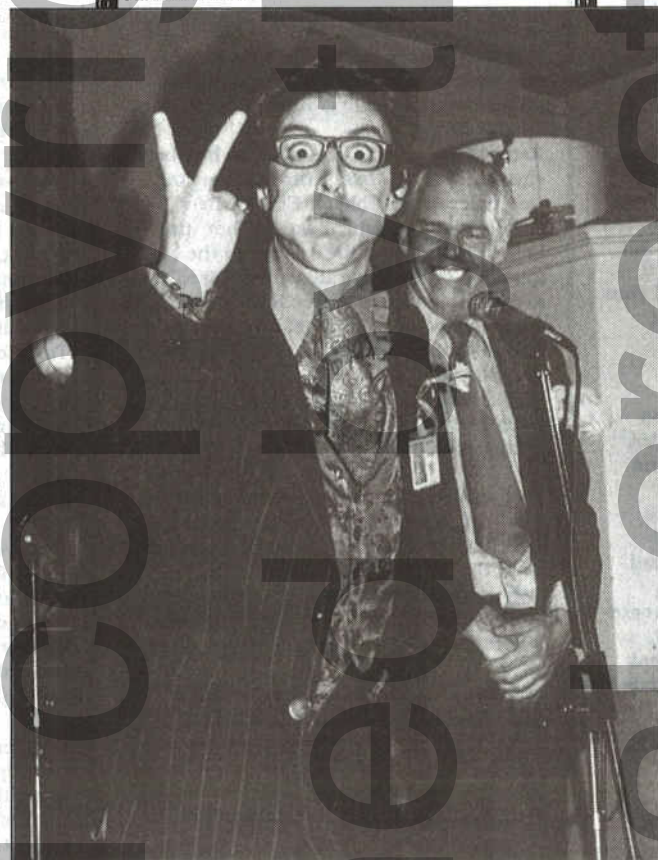
I'd love to be REALLY naughty. I mean, what do we think we're really doing with all our street theatre? Are we changing anything? Challenging anybody? There is a certain anarchy inherent in street performance, we can break a few petty rules and tickle a few taboos, but can we really make something HAPPEN? I'm all for theatre that disturbs things and creates a little chaos - after all it's how the universe works innit? *The Chaos Theory of Street Theatre* - a clown makes a face in Basildon, and the Government has a crisis in Whitehall, Ha! If only it were true.

It can sometimes make a difference. Twyford Rising, Oxleas Woods, the theatre that goes on there is an inspiration. Using 'theatre' as a form of direct action protest has a long history. My first experience of it was when they were giving Wilson an honorary degree (...LISTEN to your grandpa kids...). TWO prime ministers, a ripe target. Everyone had balloons and were all scraping them to make that awful squeaky sound, with a

hundred people you wouldn't believe what a nasty noise it makes. The police hated it, so did the University big wigs - they HAD to try and move everyone 'cos the noise was appalling, but they couldn't, so the whole enterprise had to change to another venue. A small success. Later that day I got swept up with people chucking nasty smoke bombs at the Special Branch which was another kind of theatre altogether.

One of my favourite stories is of the group

Pic. Adrian John



*Grillo P. and friend engage in debate with bloomin' bozo bongo bangers.*

who went to Macy's - the big department store in New York - one Christmas. They snuck into the toilets, emerged wearing Santa costumes, and proceeded to take enormous and expensive toys off the shelves and hand them to delighted children. As their grateful parents left the store with their beaming kids they were accosted by security staff accusing them of stealing. The kids would all cry and say "But Santa gave it to me!" as staff tried to pull the gifts from their tiny arms, and the parents would express outrage that Macy's would employ Santas to hand out gifts and then try and take them back. There was such a furore of screaming crying kids and angry parents that the store had to relent and let the presents go... The bad PR would be far worse than losing the profit on a few toys. The Santas had only worked it for five minutes and then vanished. A few were caught, but

could not be prosecuted - they hadn't stolen anything, merely shown children the toys that were on the shelves... It's a lovely story and a great idea. I'd love to do it some time. Any volunteers?

I'm also fond of the story of the students one rag week, who rang the police to say that there was a group of students pretending to be workmen, who had hired a compressor and were digging up the road causing traffic chaos. At the same time they talked to the real workmen and told them to expect a bunch of comic hippie faggy students to turn up pretending they were policemen. They then sat back and watched the very real piece of theatre develop as the big burly workmen told the police to get lost and the big burly coppers told the workmen to stop pissing about and clear off out of it... etc. ad infinitum. Brilliant! There some good apocryphal stories about disruptive theatre - the guy who invited an audience of dogs to a theatre, they all sat with their owners patiently waiting, the safety curtain came up and the stage was full of cats! Absolute bedlam! Of the guy who sold lots of tickets for a fantastic show - and simply ran off with the loot. Or the group who arrived at a Presidential reception in a Rolls Royce, out steps 'le Rock Star', making everyone feel totally ignorant that they'd never heard of him. They had some fun, talked to the President - who was most impressed - and left, leaving all the guests wondering why they had never heard of this extremely important 'rock star' before.

Guerrilla Theatre - lightning raids, preferably after dark, unexpected attacks on enemy positions, tactical strategies for maximum disturbance, try and achieve the best hit ratio without unacceptable 'collateral damage', explode the imagination, hijack the expectations, load your chosen weapons carefully. Your ammunition should be the most pungent artistic and cultural metaphors, allusions and connotations, you can find. Bind them tightly with a lethal mixture of satire, humour and funpowder. Encase in an emotion-piercing shell of theatricality, tragedy and drama, use propellants equal to energy and anger, and aim directly at the audience. It should explode in the crowd with remarkable effect. Follow up with carpet bombing, lay down patterns of imagination, brilliance and wit, song music, poetry and dance. Mop up with the small-arms fire of direct human contact - but don't get carried away by metaphors you can't control... See ya there! Any takers for disruptive direct action at Glastonbury next year? Arabella? - only joking... or am I?



# SHAKING THE TREE

'The Tree - a New Circus Experience' was an Employment Action Project funded by the Leeds TEC. The idea was to create a full scale circus company involving up to forty participants in the many and varied tasks that it takes to put on a show. We had places for performers, technicians, administrators, makers and designers of all types - graphics, hair, costume and props.

The trainers - a team of six plus one administrator - had the dual and totally unsatisfactory roles of running and facilitating workshops as well as being supervisors to the participants. This conflict of roles was one major reason the project floundered... along with many other reasons.

In fact we did so many things wrong that the project as a whole has become an ideal piece of action research in how *not* to go about it. In its own way that is a very New Circus approach - make all your mistakes at the beginning, on a large scale, in public and with a flourish! Then... learn!

Unfortunately I cannot claim that was part of the original plan! I had intended that the experience of creating a circus company was the primary focus; we would learn how to celebrate our lives with few resources, an abundance of enthusiasm and ingenuity, and in good company. This in turn would lead to supporting the local community to create and perform in a much larger project, involving Leeds Children's Circus, local dancers, Hullabaloo Community Circus and the Employment Action project. This show - called *The Tree* - was to be a showcase of the amateur talent of the city, to give voice to the spirit of its people.

The theme of the project - and the show - was Survival. I chose this as a universal theme that would inform the artistic, organizational and personal aspects of the work. The project was a *whole* event - created exactly as it happened. Simply put, "the way we chose to live our lives is to be the art of it." We took maxims from other companies too - "Whatever we say we do, we do, whatever we need, we find" - *Archaos*. (This actually works!)

## BRANCHING OUT

In the first week of the project we conducted a skills survey of participants and staff, and ran an induction programme. Of the thirty-four participants at that stage (six didn't turn up for anything), half held degrees or higher

Pete "Peanut" Turner of Leeds-based Bread & Circuses had an idea, the kind of idea that the workshop-providers and youth workers among us dream of but few ever attempt. A big project, to be funded (indirectly) by the Government, through one of their crisis-management "throw money at it" schemes. It didn't work (or, rather, it hasn't worked yet), but as with developing any sort of trick, we can learn as much from what goes wrong as from what goes right. So we let him tell you about it, from the roots to what it leaves...

national qualifications, six people owned their own home, six people were homeless, no one had ever performed before (other than in music groups). And so on...

Remember, most of these people had been classified by the Job Centre as 'long term unemployed', eligible for Employment Action Training, which was at that time being promoted as the answer to the question of the great 'disenfranchised'; after thirteen years of free market economics and enterprise, Employment Action was a place for all the people who had nowhere else to go in an emerging 'classless society' and - vast assumption here - were not in a position to help themselves.

This was clearly not true of the people on *The Tree*. Within weeks it was apparent that the people coming forward were not what the TEC (or even my staff) had anticipated. These people had qualities, qualifications, obvious talents and skills. Where were they coming from?

New circus seems to tap into a vein of community consciousness that is, essentially, non-materialist. People want authentic lives, which means much more than being a consumer. These are people with imagination and intelligence whose value system sees wisdom in Star Trek, community in kids playing, and deep pleasure in deafeningly loud music. Not merchant banker material, I would hazard. People of the future to be sure.

It was apparent that, with a minimum of two years on benefit (and in one case eleven years!), motivation and risk-taking were at an all-time low. In a word - people were DEPRESSED. I prefer to refer to it as 'learned helplessness'. And this is where I think the main value of the project shone through.

The workshops were given by myself, Toby Satterthwaite, Carina Milburn, Kath Shackleton and Marco O'Loughlin. In a very short space of time we had thirty participants raring to go on shows of all sorts. The problem now became how to cope with the amount of enthusiasm the

project was generating! People started acting like real performers: *prima-donnaism*, artistic differences, skills competition and - inevitably - paranoia. Just like a real circus in fact!

However by this time, early June 1992, much more fundamental problems were facing the project. We had failed to attract additional funding for teaching, equipment, and staging our work, though we had made good use of the free and subsidised resources available locally. The 'Easter New Collaborations' course at the Yorkshire Dance Centre will live long in many people's memories and over-stretched tendons; we wouldn't have got far without 'The Place' Community Centre, who gave us an ideal workshop space in a local community.

However, without a designated space solely for the use of the many activities of such an ambitious project and without the additional funding to bring the quality of the project up once we had motivated participation, it could not develop beyond being a very good idea.

Further, the main interest of the participants by this stage was *not* in being the backbone of a large-scale Community Circus Show. Instead the project had OVER-succeeded. Everyone, it seemed, had a show that they wanted to stage. Instead of one show to unite the project, we had three major projects underway and several smaller activities - all very good ideas, but all drawing resources from Bread & Circuses.

## CUT DOWN IN OUR PRIME?

Eventually it became clear that the project couldn't support the directions and pressures it had itself initiated. It simply all got too much. We closed the office at the end of July 1992 and the participants (still eligible) carried on as part of a 'Creative Arts' project in a solo capacity.

*The Tree* - the people - attended last



# "By their fruits shall ye know them"

Tree Fellers - boys and girls, cast and crew.

year's Glastonbury Festival, in costume and 'in animation'. They played parachute games, ran amok (artistically), and, by all accounts, made sure everyone had a very good time. Many thanks to Arabella and crew; I can vouch

that three-quarters of them would never have gone to the Festival because of the price. They were back this year, paying for themselves because they know what Glastonbury has become for New Circus!

## GREEN SHOOTS

*The Tree* - the people - have done a lot else since:-

- three joined Zippo's Circus, two as performers and one in administration. They have all been asked back this year.
- one person is now an established 'tent master' working in London and France.
- the Angel Clowns do 'Creative Arts' - face painting, games and clowning in the community - for its own sake. *The Voidoids* do rave shows, and do them very well.
- seven businesses have been created, with help from the Prince's Trust and the Enterprise Allowance Scheme
- several people are still training in various aspects of the circus arts, mostly short intensive courses and "just doing it themselves".
- the Great Les Crisp Laughter Show is still on the road.
- nearly everyone learned to juggle, make a costume, a mask and performed a piece

of their own psyche in front of an - admittedly - bemused and amazed public.

- two (or three?) bands have formed from the participants

- there is a nascent physical theatre company

- and me.... I'm going to write a book. The ideas, expression, compassion and inventiveness of these people - the social 'no-hopers' as the media and policy managers would term them - impressed me more than I can say in a report or this short article.

...you moved me, people.

## "By their fruits shall ye know them"?

There was always a great deal of confusion on the project. Low or no budgets, uncertain use of resources, over-ambitious workloads and lack of forward planning were all factors in bringing about the end. I take the major part of the responsibility here and plead that I was also earning a living as a clown and circus skills teacher at the same time - and, anyway, it was just an idea.

One year on - one nervous breakdown later and clear of a £3000 debt - I KNOW that what we did was a very brave and

exciting experiment.

I am sure that everyone on *The Tree* felt the potential of the people on the project. We did have very effective communication in the early stages, and the idea was sound - consequently the premature closure of

the project was a personal disaster for many of us.

With the perspective of a year I can say this. The strength of the feeling for the work was the *main* success of the work. I believe that people came to love what they were doing, despite the bickering, the lack of money and support ...and the chaos.

To say that this was a revelation or affirmation to many of the participants and staff is too po-faced - when it worked it was simply amazing! We realised our powers as creators (whatever social or artistic categorisation we force on that experience) and that was the point!

I know that this project *has* to be repeated - and improved. I can see how it fits into the overall needs of an emerging art-form and entertainments industry. At the moment we call it New Circus. In France they call it 'spectacle'. I call it "realising your potential to celebrate your own life - and maybe earning a living from it!"

...I call it finishing my education.

PS - latest news is that a similar project, CIRCUS CITY, with some of the same people on board and a lot more support and financial input from the authorities, should be in progress by Summer '94. The dream is still growing...





# Juggle for your LIFE!

*Juggling really is good for you! You've heard it said - but did you know that many therapists, not all of them 'alternative', use juggling? Pippa Tee, our correspondent not-in-any-need-of-any-therapy-at-all-thanks-how-dare-you takes you through some of the theories and the practise.*

## Learning to juggle

To acquire any new skill, you need a 'vocabulary'. If you already have ball skills your body has gained a set of ways of moving; if not, the actions of throw and catch have to be learnt. The brain also has to understand the *verbal* vocabulary, 'pass', 'self', etc. When I'm teaching I show the whole of a pattern, then break it down into little bits. This can be applied to anything, but juggling demonstrates it perfectly. You can't learn Mills Mess if you don't understand what you're trying to achieve, nor if the 'vocabulary' of the moves is lacking.

The process of assembling bit-by-bit sequential patterns uses the left side of the brain. The creation of 'wholes' uses the right side of the brain. Integrating the two hemispheres relaxes you, which creates an atmosphere for learning new activities - such as juggling, for which you have to be relaxed... and we've come full circle.

Whilst juggling acts as a clear demonstration of this integration, it also makes you more able to integrate. Any pattern using an odd number of balls is a *bilateral* movement. By moving right and left sides of the body simultaneously (e.g. touching the left leg with the right hand and vice-versa), you are encouraging the use of both hemispheres of the brain. Even more useful is to do 'under the leg', making sure that the right hand throws under the left leg, and the left hand under the right leg. People who have for some reason not crawled as a baby, or who walk with their hands stiff at their sides, tend to be poorly integrated and will benefit from juggling.

What's so great about integration? The left side of the brain tends to be dominant: very good at patterned, sequential behaviour, working out the bits. It's not, however, adaptable - a pattern will be studiously followed even if it's been proven to fail... The extreme dominance of this side results in various neuroses.

The right side sees the whole picture, enabling radical, spontaneous responses. But if there are no left brain limitations, obsession and psychosis can follow. Balance is achieved not by working to increase activity on one side or the other,

but both. We need the left brain to work out the individual bits, and the right brain to understand the whole. We also need to be able to switch from one to the other. Juggling does this by changing from three-ball cascade, bilateral movement, to four-ball columns (or '2 up, 1 up') which is *homo-lateral*. This latter is the same action as carrying heavy bags in each hand, pushing a mower or pushchair, or working above one's head. All these are very tiring as there is no crossing movement. You can prove this to yourself, and here's a reason why: the cerebro-spinal fluid can be thought of as a shock absorber, you could also compare its function to an electrolyte, giving more electrical potential for brain messages, the brain being the 'battery'; crossing actions charge the battery, working stiff and straight runs the battery down. I always tell workshops to find the easiest way, that using the least energy and least effort is the 'right' way. Apparently this too helps integration.

There's more... We all have a 'safety zone' around us, wider in some than others. This protects - or inhibits - intimacy, limits our 'identity projection', and communication. Passing, throwing, catching - and being prepared to receive all these things - extends the safety zone and allows us to communicate ourselves more easily.

Dr. Colin, aka. Greg Wells, workshop leader, takes this on a step: "The sense of fun and learning from 'play' gives the participant a chance to build up individual confidence and a team atmosphere. Try building a 30 person human pyramid without teamwork." Certainly it's one of the few non-threatening sports: while some jugglers are very competitive, you certainly don't have to be; particularly in passing, it is very much harder if you work against each other. I see passing as creating a visual pattern by the mutual co-operation of two or more people. Sometimes it is necessary to tell the other person(s) what is wrong with their throw - mostly it is a question of seeing what kind of rubbish you are sending them! You have to be aware that the pattern depends on all parties working well. You have to take responsibility for your own actions. Dr. Colin again - "I feel I too have learnt how to work with others, in a team, rather than following my usual tendency to go it alone. And to be responsible for another's safety and well-being."

## The difficult pupil

...anyone who's done workshops will have met these! There are roughly two types, the sort who have struggled and fought the 'system', and those who have struggled and 'failed'. One extrovert, the



A well balanced individual. John Lee. Pic. David Budd



other introvert - and both can find a new way through juggling. The fun element, and the desire to do something different from others, can get their interest. The lack of competition encourages them to continue, and with a bit of luck both groups will succeed - possibly the first thing that they have ever succeeded at. This fact alone boosts confidence and encourages a positive attitude to learning other things; as we've heard, the very act of juggling enables them to learn more easily, by integration, by establishing a method of learning, by giving the tools for success. As teachers, we can assist by pointing out that juggling is a way for them to teach themselves - the 'rules' are therefore self-imposed - and progress is down to you... Twenty minutes of juggling - not just an exercise but something you will improve at - is a 'win' for you. And the fact that you improve also boosts the left brain self-image!

While teaching I often say "That's great, you've got it! Now breathe..." Each stage of learning something new can be hard. At some point you realise that you're no longer struggling and it's all happening as if on automatic. By concentrating on the end result, i.e. relaxed, easy movements, you can speed up the process. Breathing is really useful! And, by now I'm sure you realise, steady breathing = stress release = integration, etc. etc.

Juggling demands stillness in activity. The least effort also implies the least movement: if your throws are accurate, you won't need to move wildly for the catch. ...Also the least mental activity (or perhaps more selective mental activity) - all your attention has to be on the task. Outside stimuli have to be shut out, concentration and relaxation combined. At the end of a workshop I often feel a curious blend of tiredness and energy; my muscles feel tired because I've extended the body vocabulary (although they quickly recover, unlike, say, digging the garden), though in my head I feel refreshed, and can think more clearly. On the occasions when I miss my weekly 'fix', or we simply didn't do much juggling, I feel deflated - my head hasn't had a chance to 'holiday'.

## More advanced juggling

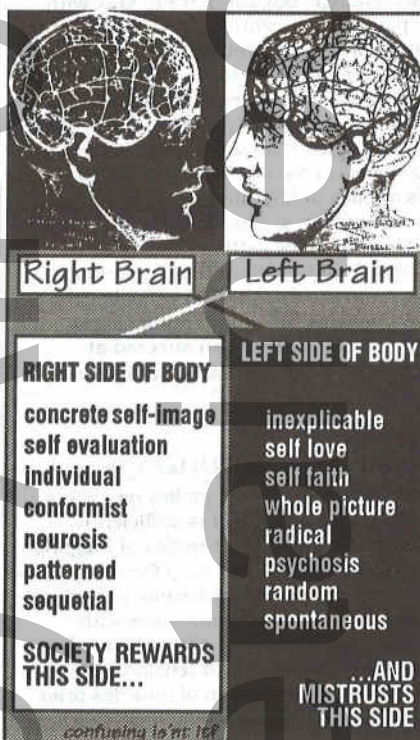
Every stage of increasing your skills is like the first time you juggled. Do you remember that overwhelming feeling when you suddenly managed a cascade? If you've forgotten, watch a workshop - see those wide grins, hear the shrieks of triumph and delight! We still go through the same bit-by-bit working-out, then the putting-together... until finally we can DO it, not just see that it's possible.

At first there's not enough time to fit the trick in. Make time! Apparently the mind works at a slower rate than the body - for example the eye can re-focus 100 times a

minute - and the arm muscles are also very fast. Juggling speeds up the reactions anyway (some pilots are taught juggling for this reason); if we then stop working every move out and cut out any irrelevant stimuli, we can allow the body to work at its own natural speed, not holding it up with unnecessary thought! Thus when working on 5/7/9/11 balls - or clubs! - *the illusion is of loads of activity at once, when actually each object is dealt with one at a time.* This is obviously why I'm not a numbers juggler; I don't believe yet that I can do it... Instead of switching off my mind, it keeps nagging at me "Oooh, look at all those balls! You'll never be able to cope with all those!" I digress. Basically, if you have the vocabulary, the only thing stopping your progress is your failure to see the whole objective, uncluttered with how to pay the mortgage and will someone let the cat out?

So why aren't we all amazing jugglers? Partly I feel that we can't all gain the physical vocabulary. Some of us are too old, some are too fat, (is this being 'Size-ist'?), have permanent injuries - whatever. And for many of us, we simply don't have enough head-space or time. What we can all do is to make better use of our practise, and relate what we've learnt to every other situation.

Which leads to the other side of the question. Why aren't we all totally together people?! *A dominant right side of the brain can lead to too much awareness; the sequential, logical, contained side to juggling just might be the only thing keeping the left brain in touch with the right.* Think how much worse we'd be if we didn't juggle!



## On the case

**Dr. Colin**, aka. Greg Wells, runs workshops in circus skills for children of all abilities. "I was pushed off a 25-foot cliff and broke my back... they told me it would be two years before I could walk again. I taught myself to unicycle 8 months later." Simple! He also does shows, with fire-eating and exploding suitcases - your usual relaxed sort of performer. Greg really values the benefits he gets from working with disabled people. "It's easy for us to spin a plate, so not very interesting, but for some people it's totally new, exciting and immense fun. And for someone to get out of their wheelchair and onto the Pedal-Go - it's brilliant. They may need 3 people to hold them on, but they get such a kick from it." He's done workshops for TVX Schools, a Sussex consortium dealing with physically & mentally handicapped, deaf children, and so on. His second workshop for the Red Cross is coming soon. These are for 15 young people between 12 and 20 years old, each with a personal helper from the Girl Guide/Boy Scout or First Aid-ers organisations. "It's fun," Diana Churchill, the Red Cross organiser, told me, "and everyone is able to take part. These are youngsters with very mixed abilities, all able to experience new things." The helpers probably gain a lot too.

**Iain Wolfe** is an occupational therapy student. He was an art therapist but is now re-training. He works with patients who have committed crimes due to mental illness, or have become afflicted while in prison. "They can be schizophrenic, psychopathic, violent, or just basically anti-social; unable to work, talk, relate with others. I tried juggling just for fun last Christmas, and to my surprise it had some very positive results. Since many of the patients have to go back to prison, juggling may be one of the few things they can do 'inside', to relax them and keep them sane. Not all prisons will allow this - but where it is permitted, won't they be amazing jugglers when they come out! Schizophrenia, for example, is partly internal conflict which may be balanced out while juggling; and since many mental traumas relate to past or future events, juggling, by keeping the focus on the 'now', can be a break. I have one patient who says that when he's juggling it feels like 'time off' from the gremlins that are otherwise persecuting him. "Some of the patients will spend 7 or 8 hours alone in their rooms. They are allowed to come and go as they please within the secure unit; our job is to gain their interest in something - anything - and try to build up a relationship. I have a large, high-ceilinged workshop space with nice views (through the wire...) which is inviting. Perhaps because juggling is



'in', or because of my own interest, they do leave their rooms for an hour to juggle with others. For some, this is the first non-aggressive face to face contact that they have had for some time. It involves co-operating and communicating with others. Many of the young men are very assertive and macho, and won't do anything that they can't be brilliant at. The dominant roles change when they see a quiet, withdrawn person outshine them - and there is mutual respect as a result. I doubt that the authorities would ever allow it, but I would like to get an arsonist juggling with fire! This must be the only fun, legal use of fire...! (This makes sense to me! Think of all those pyromaniac fire-jugglers you know - PT)

"There is a downside: if someone displays compulsive, obsessive behaviour problems, juggling can make things worse. One person tried to learn, getting 4 throws out but no further, 1.2.3.4 - 1.2.3.4 - for 5 hours... If they are avoiding reality in some way, again juggling aids that wish /humm! - d/. I'd like to see some scientific tests done to really find out what is happening when we juggle. To be proven, there has to be an observable, repeatable change - which excludes the 'people being different' element. Perhaps they will one day do a 'Cat Scan' (Archers listeners will have heard of this...) with radiological glucose, which would show as colours flashing on and off as the person juggled.

"Once you can juggle - or any other physical task - then the point will come when the messages to catch or throw bypass the brain altogether. So you have a remembered reaction to the stimulus." Perhaps someone reading this could extend this thought? For instance, if you are passing clubs, whilst the action of 'catch' 'left to right self and perfect single spin 'throw', may become reflexes, there are still dozens of minor corrections being made, none of which are totally predictable.

**Peter Mansfield** teaches the Bates method, vision training for people with eyesight disorders.

"I use many different exercises; juggling is one of them, although often just one or two balls, or four, passing them around. There are other ways of achieving the same end, but juggling is streamlined and economical. There are three main areas to work on: the relationship of central and peripheral vision; focusing; and interaction between right and left hemispheres of the brain. With juggling the peripheral vision is clearly enlarged, and if the patients can get to pass the balls, they have to look through the pattern. With three balls I get them to juggle while looking in a mirror, or simply at the room around them. Following a moving target obviously gets them to focus and re-focus. They develop spontaneous tracking and focusing.

"The hands act as switches for either side of the brain. One exercise is to juggle with a patch over one eye. Contrary to popular belief, you can judge depth, speed and distance with one eye! It involves lots of mental activity, while the total information is reduced. One eye is often suppressed - and one side of the brain - so when each eye gets to work individually, the whole picture can be connected. And it's fun! A 50 or 60 year-old probably hasn't done any ball games for 20 years, learning becomes play. I start with 'the Drop', the emphasis being on the throw, not the catch. Thus you move away from 'trying to juggle' - or trying to see, towards 'just look'. It also occupies all the attention which is very important."

**Anthony Attenborough**, Peter Mansfield's 'mentor', uses juggling himself, and trains his pupil teachers to do so too. "It should be introduced into schools as a basic principle for children, because it's fun, relaxed, and excellent for hand/eye co-ordination. With children under 10, half the session is games in one form or another. Particularly simple passing - one, two, three, maybe four balls, and juggling if they're interested. For adults, demonstrate juggling as part of the workshop. The general principle of *one at a time* is clearly shown. Juggling is a means to an end and its demonstration. To counteract left and right brain 'dissection', you need a specific bilateral activity. For example throwing 'under the leg' with 3 balls, passing under the opposite leg. Many find this hard to do without stress.

"More advanced juggling pinpoints other benefits; passing clubs in a 3,3,10, there are your own and your partner's patterns, which change, but you have to stay with the pattern. Concentration, plus relaxation - and in a non-competitive task. Therefore you have more room to be aware - there's the specific focus, needed for adaptation, and the all-round awareness. (Is this why throwing clubs is so satisfying? Finding one's place in the whole scheme of things??) This applies to anything - craft activities, throwing a pot, sports, drawing too; I teach people to draw by getting them to draw without thinking. What they see relates to their hand movements. Art schools used to have the same function. Young people need to feel that they can succeed at something, to be given an option they can cope with"

**Karen Wentworth** is an Alexander Technique teacher. She makes no claims to be a good juggler, but is sufficiently enthusiastic about the benefits of juggling to bring an 'expert' over from Germany (Jan, a street juggler, who came to train in AT and is doing some workshops with Karen). "The purpose of AT is to learn how to prevent tightening and tension - the anticipatory organisation of muscles prior to movement. It takes a long time, but it's an investment for life: the technique can

be applied to any activity, it's an educational process rather than a therapy; not someone doing something to you, but self help. It's a re-training of the self by the self. Juggling makes this process visible, you can see if the wrong message has been sent. It gives you constructive observation, constructive choice, you re-experiment - and the results can be seen immediately."

(If someone learning juggling repeatedly makes the same mistake, it helps to ask them what they are doing and what they think they are doing! i.e. make them aware of their body movements, and give them the option of changing them if incorrect. You can become a better teacher by watching people's movements more closely, even very basic things, such as whether the hand is pointing out or in - one for cascade pattern, the other for reverse cascade.)

"The word drop is often synonymous with stress; if you can cope with a drop, in this instance balls or scarves, you can cope with anything. If someone tends to worry a lot, well, it's difficult to worry about dropping a scarf! The first message for organisation of muscular tension goes to the neck; stop that, and you prevent tightening further down. Anything that is such fun and so relaxing has to be good for you!"

So where has this taken us? Juggling is relaxation, concentration, integration, communication, co-ordination, demonstration, self-awareness, adaptation, spontaneity... and still lots of fun...



Grateful thanks to the following for some fascinating conversations and some quotable quotes!

**Anthony Attenborough:**

128 Merton Rd., London, SW18 5SP

**Dr. Colin** - 0273 813464

**Simon Francis**, devil's advocate!

**John Henry**, applied kinesicologist

**Peter Mansfield:** 0273 452623

**Karen Wentworth:** 081 6733853

**Iain Wolfe:** c/o Ashen Hill, Hellingly Hospital.

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London SW10 9EL Tel. 071 351 0828

SAE for list of registered teachers

David Richardson will be giving a talk on Sports Injuries at next year's Manchester convention - and he says he's going to improve his juggling by then! He worked at Foottime as resident osteopath, but fortunately was also very busy at several clinics!



# FEEDS...FEEDS...FEEDS

## caption contest

If only our friend the juggling psychologist (see issue 4 letters) had seen these entries. He'd have great fun with you lot. Especially all of you with the snake fixation, the limbo bimbos, and those who hallucinated a fly or something on the middle. Not to mention the differences of opinion as to the sex of the seated figure (or whether they were a minister of religion), nor the masochistic ex-public schoolboys (we assume), whose efforts are best left unreported.

But this was our best competition to date. We giggled a lot, even though it was a little early in the morning, some obvious themes repeated themselves rather a lot, and Glenn Baxter has a lot to answer for. Some chuckles included:-

"Wait! Why not do it with a sword and a woman?" -  
Ste3void, London N1

"Go ahead punk, break my broom handle." -  
Terry Sexton, London E1. (thanks for the cheap  
flattery and smutty innuendo, Terry)

"Smash" -  
Mark Chamberlain, Weybridge



"Determined to make his name as a scientist, Frobisher attempted to prove his controversial theory that things do not always break when hit with a big stick." -  
Jo, Buckland Dinham.

"The snake, which had been drinking happily, suddenly went rigid as it heard him approach." -  
Julian C Mount, Kings Langley.

Runners-up prizes of three **ABSOLUTE BALLS' BIG BALLS** (ten times the size of ordinary balls), the big boys and girls favourite, go to -

"Good God man - drink the claret first!" -  
PE Russell, Cambridge

"There's a bloody stick insect at our drinks again Carruthers!" -  
Pat Eagles, Surbiton

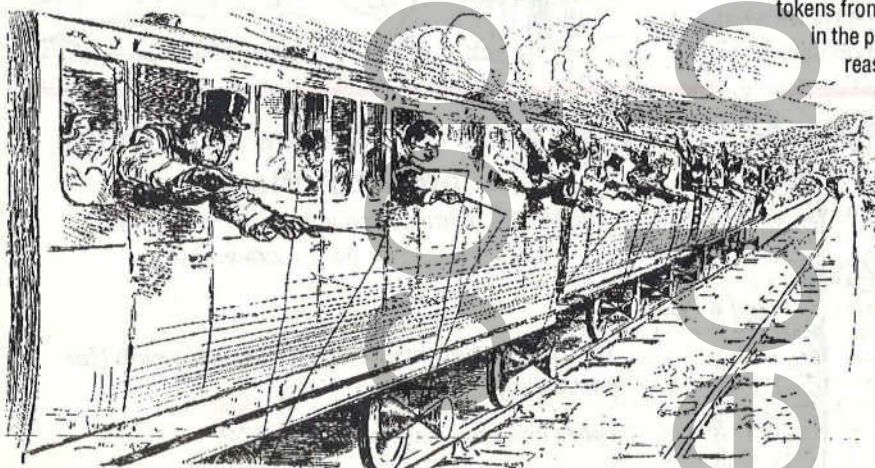
"Damn stick's after the drinks again. Stand back Mother, I'll teach it a lesson." -  
John Carter, Glastonbury.

NB: These might be very similar jokes, but it's the way they tell 'em.

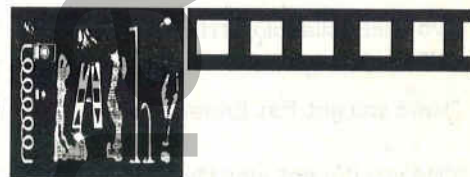
But the big prize, and we do mean *big*, the totally fab **ABSOLUTE BALLS** 2ft. 13kg. **WALKING GLOBE**, more fun even than torturing stick insects, goes to this piece of surrealism -

"I was aghast. Tomkins *really* had produced stronger spaghetti!" -  
from persistent offender John,  
also of Buckland Dinham.

Well that was fun! Let's do it again, honey. Give the cartoon below (Punch, 1907) our attention. Lord knows what's going on - you tell us! Give it a caption (yes, you are allowed more than one go, but each has to be accompanied by six tokens from special packets of Rice Crispies. Or something) and get it in the post to us by **January 15th**, and if you make us smile for any reason beyond the sheer pathetic-ness of your sense of humour, you stand a chance to win...



**3rd prize:** a glittery **Freaks Unlimited** Devil Stick, or **2nd:** a set of three of **Freaks'** dandy new talking-point unbreakable **Acrobat Clubs** or even, if you're *really* 'Absolutely Fabulous' material, a set of three of **Freaks'** sought-after **Juggling Knives**. Are you a cut above the rest? These prizes are...



## PHOTOGRAPHIC COMPETITION

The snappy among you will already have entered the sizzling sexy scandalous (we've got to get up to *something* between issues) **CATCH PHOTOGRAPHIC COMPETITION**. One of the snappiest around is **Chris Lovell** here, of **Glastonbury** whose nicely-caught shot from **Leeds Convention** (**Declan Oatley** fire-blowing) wins a pair of tickets to a night of chuckledacious **Circus Space Cabaret** (see full lineup upfront and wish you'd won it yourself).

But there's still time to **go for the big one!** The best photo on a juggling, circus or street performer theme (whether it's a set-up joke shot or for real) to reach us by **January 15th** wins the nattiest item on the streets, a spectacular **Lazy Daze** photographer's jacket, as worn by the best-dressed performers and a few **Herberts**. You know you want one - I've seen you eyeing them up. If you don't want it, I'll have it myself and you'll only be jealous. You know I'm talking sense. Just get out there and get busy!





# Excuse me...

following the extensive correspondence from juggling shop workers in past issues (nothing better to do dept.), we thought we'd give 'em a chance to exercise some more of their (er...) unique sense of humour. The topic set was "stupid things the public ask for when we're trying to drink tea and calculate VAT". Initially the response was quite good - thanks to **Zero-G** of Llandudno, **Mushy Pea** of Manchester, **3.3.10** of Birmingham and **Freaks Unlimited** of Bristol as well as The Catch regulars. Cartoons by **Robbie**.

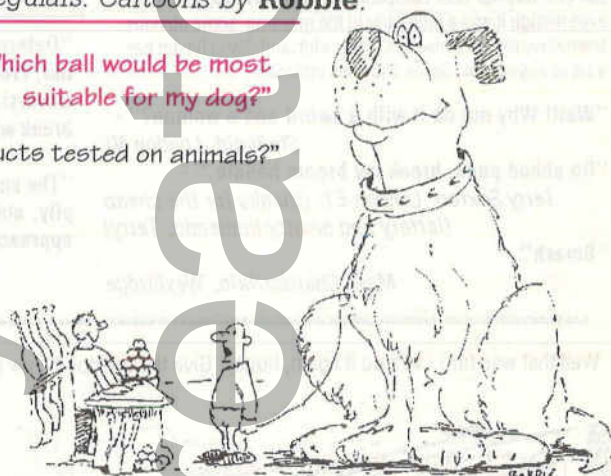


"Which ball would be most suitable for my dog?"

"Are your products tested on animals?"

"Do you sell those blow-up sheep?"  
(they've since found out what sex shop does stock them...)

"Do you sell blow-up strings of sausages?"  
(no-one knows what sex-shop sells these)



"I need some balloons 'cos I'm going to a party as a jellyfish."

"I'm looking for a full-size real skeleton" (presumably this customer was a jellyfish)

"Do you sell Elvis Presley Records? You don't? What kind of records do you sell, then?"

"Do you sell jugs?"

"Do these diabolo strings come in different lengths?"

"Have you got Fat Ends?"

mind you it's not just the customers - Customer is learning two clubs in one hand. 3.3.10 employee asks

"How come you're learning that?"

"Because I've only got one hand!" OOps!

...well if that's all the whole of the JTF can come up with it's a good job it's us doing the magazine... in fact we could do a better catalogue ourselves...



## The Catch cornucopia emporium - prop. DA Blow

we're JTF members so you know we can be trusted. Send us your money now!

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**Hmmmm!** - humming diabolos that know the words - available in Levellers, REM (6 volumes), Phil Collins, Wagner's Ring, etc.

left-handed clubs  
(add £5 per club to right-hand model)

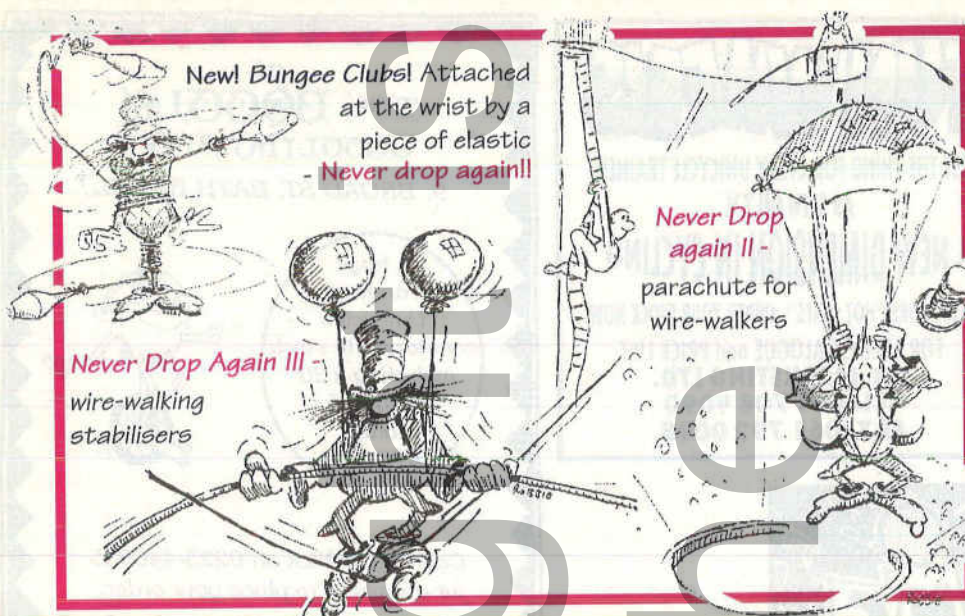
edible - very lifelike - orange apple and banana for your fruit juggling - any number, matched set, £5 a pound.

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### bookshelf -

The Sean Gandini Book of Jokes  
The Fool Time Business Course  
Max Oddball's "How to make friends and influence people"  
Non-contact Juggling - Diabolo of the Catch  
Donald Grant's Diabolo 4 - talking your way out of tricks.  
The Complete Ripoff by Dave Fiddlem  
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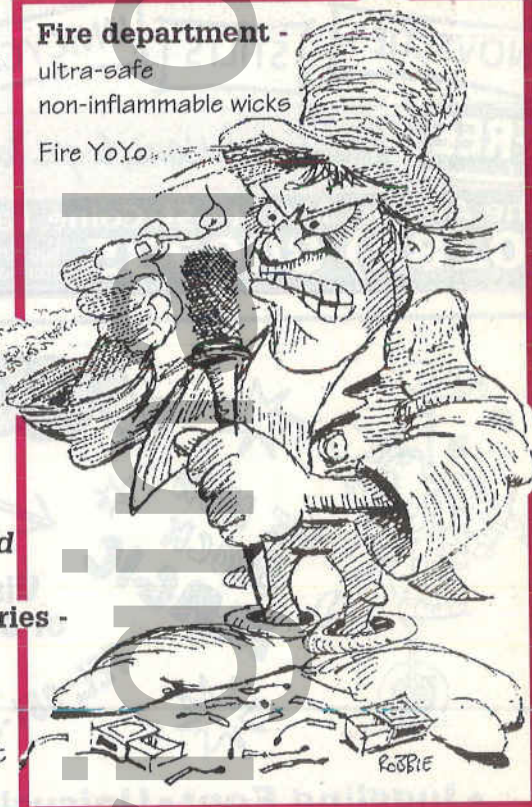
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## Pearse Halfpenny gets totally overwhelmed by a pile of diabolo books



### Brendan Brolly's Second Book of Diabolo.

Brendan has excelled himself once again. Here we are introduced to the diabolo routines and disciplines of China - Brendan had the opportunity to study under *Li Laoshi*, China's greatest Diabolo performer, at the *Chinese State Circus School*. The book is not for the beginner. These tricks will take a lot of practice to do well, they are all new and enchanting; the Chinese style is more open and flowing than in Europe. For those who want to add novelty to their diabolo routines, a chapter is devoted to one-sided diabolos, saucepan lids and vases. Most enjoyable.

### Diabolo 3: Two Hot to Handle - Donald Grant.

An excellent and inspiring book on the subject of two diabolos on the one string. Everything is covered: how to control the diabolos in their correct position; then a series of mind-blowing tricks. It must be said that it all requires a lot of practice and diligence. The book is written in the usual humorous Grant style with splendid illustrations; a lot of technical expertise is supplied by this country's greatest exponent of the diabolo, *Guy Heathcote*. This is a must for all aspiring diabolo experts - the best trick in the book is a novel balance of two diabolos on page 79. Congratulations to Donald, Guy, and Stewart Hutton (publisher) for providing us yet again with a knowledgeable and expert teach-in.

### Mister Babache - Diabolo Follies Part 2

Information on the diabolo continues unabated! Mr. Babache's second exciting video is mainly devoted to two-diabolo work and covers how to start, rotation, axle correction, tricks with hand-sticks, under-leg figures, round the arms, suns (large circles), finishing with three diabolos, challenges and games; all demonstrated by *Jean Manuel Thomas*, *Thierry Nadalini*, and the master *Jochen Schell*. Even if you are not a diabolo performer you will find this tape a delight.

### 'Juggling'

Ed. Lydia Derbyshire, Illustrated by 'Siddall'. (Applepress)

What a truly beautiful-looking book! Large, hardback, glossy full-colour dust jacket, professionally airbrushed illustrations, a real joy. Production values simply could not be better. Thinking I was in for a treat, I settled back with a packet of chocolate hob-nobs and began to read.

Everything was going well until I reached the section on tricks with three balls. There was something about the particular tricks which the author describes; the illustrations suddenly seemed eerily familiar. I put the book down, popped upstairs and fetched my copy of

'The Complete Juggler'. I compared the section on three ball tricks; every trick in 'Juggling' is also in 'The Complete Juggler'....

Devil sticks and diabolos are also 'covered' (half a page each), but the crowning glory has to be the glossary at the back. Some poor blighter (there is no author's name on the book) appears to have trudged wearily through about two-thirds of the entire glossary at the back of 'The Complete Juggler'. How mind-numbingly tedious can a task be? They must have been particularly bad in a previous existence.

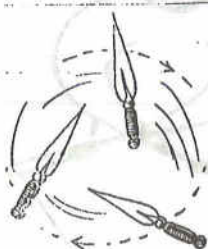
So there we have it: eighty glossy, high-production high-cost pages of relatively un-original work. I really don't know why people bother sometimes.

The solution?

Buy *The Complete Juggler*. It has six times as much information in it, isn't so hard to carry around, and it's original. If you want it to look more attractive, get your children to colour in the drawing and tear that photo of Dave Finnigan off the front. Don't buy 'Juggling' until it's remaindered in *Bargain Books* for fifty pence and have a good laugh.

Donald Grant.

#### Juggling Goods—Continued.



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#### Juggling Goods—Continued.

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# PASSED

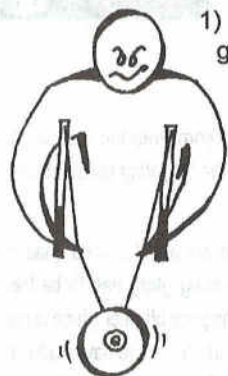
## Digging Up the Archives

1920



# TIGER'S CRADLE

The most impressive of all cat's cradles. Not too hard to perform but almost impossible to explain: I hope the diagrams clarify any problems!

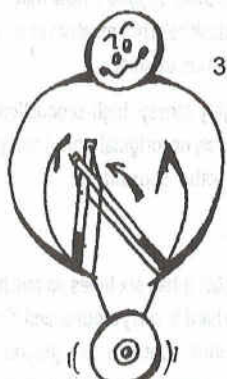


- 1) Point both handsticks upwards and grab a bit of string with each hand. Do not let go of the strings.

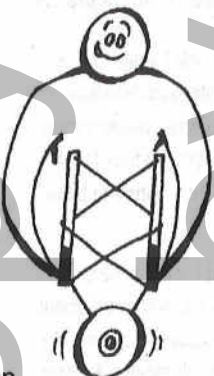
- 2) Weave the right handstick and string between the left handstick and string.



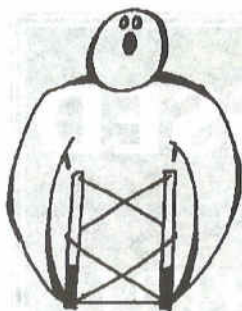
- 3) Then weave the left handstick and string between the right handstick and string.



- 4) Pull tight to achieve this (hopefully!)



- 5) Pop the diabolo up into the air.



- 6) Catch it on top (to thunderous applause).



To escape, all you have to do is release the strings and let them slip off your sticks.

For extra brownie points try:

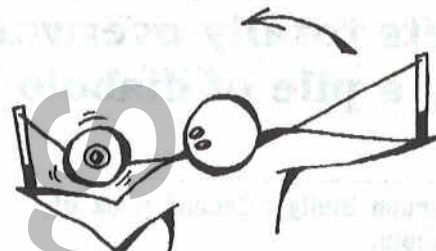
Catching the diabolo in the *middle* window.

Performing a pirouette before catching the diabolo on top.

Turning the cradle on its side and catching the diabolo in a grind on the stick!

# THE GAROTTE

A cunning move which involves putting your neck on the line - literally.

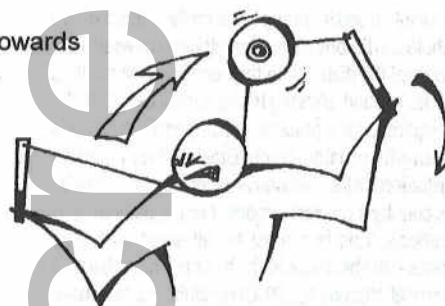


- 1) Lean forward, and put your neck against the string.

- 2) Look towards the diabolo. Reach over your head and loop the string under the diabolo.



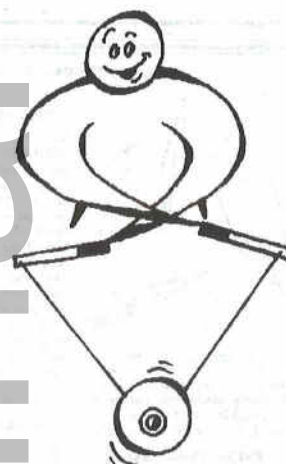
- 3) Keep looking towards the diabolo. Hold your breath. Lift the diabolo over your head firmly.



- 4) Let it swing round in front of you (your string/arms will now be crossed).

Please be careful and don't pull the string *too* tight.

Most diabolo tricks are easier with your head still attached!



These tricks are taken from "Diabolo 2: Crazy Cradles and Baffling Body Moves", written and illustrated by Donald Grant. A follow up to "Diabolo Stick Grinds and Suicides", this book specialises in ways to tangle your diabolo string and move the diabolo around your body (or other people's!)

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## THE LANTERN FESTIVAL OXLEAS WOOD, AUGUST 14TH 1993

So there we were again; middle of a field, surrounded by odd bits of metal, buckets of paraffin and random implements of fiery destruction; no clear idea of what set we were making; no clear idea of what pieces we were doing or in what order - show due to start in about ten minutes. And the guy organising it has just wandered off and is nowhere to be found.

Yeah it's just another *FireNoise* show. Defying the laws of probability and determinism, proving that out of chaos can come a lot of stress and a halfway decent fire show. This time we were part of a larger spectacle, a Lantern Festival in Oxleas Wood.

Clever special effects, mists swirling, things like that. The mists clear and we are in Celtic Britain, a thousand years before the Romans arrive, and London is a hilly woodland with a broad river through it. The years pass and the disease called civilisation plagues the land, raising horrid pustules and reducing its natural green tones to a sickly grey and black pallor. We arrive in the late 20th century to find that only one part of the town's ancient woodlands still survives - Oxleas and Jack Wood.

So, the scene is set, let us introduce the baddies - the government ministers. Roads, more roads, the people demand more roads, they say. Let us build them a road, a road such as none have seen before, a road to link all roads, a road that will drive straight through the peaceful groves, the beautiful spinneys of Oxleas, a road that will make a corpse of Jack Wood's copse and span the river. And the people said NO. But the government would not listen. Campaigns were planned, battles fought, contractors blocked at every turn, until the company employed to build the road withdrew and the government, generously, magnanimous in its defeat, allowed the wood to stand. Friends of the Earth and People Against the River Crossing celebrated with a big party to encourage people to experience the woodland as a living space.

The afternoon was slow, mellow and happy, with workshops and people wandering around, many making lanterns. As evening started to draw its curtains on the sky, a procession lead to a natural theatre where a short play was staged - *'The Wit to Woo the Moor'*. Pantomime, allegory, and good fun kept people amused until the darkness was complete and the lanterns were lit. A procession through the woods, orderly but not ordered, passed by fire jugglers and entertainers, stopping at various images of the elements. Once the majority had made it to a second space, Cosmos performed a UV show: juggling, pole and club spinning, and ring manipulation. Very techno, very skilful, very together.

Which brings us back to the start. As Cosmos came to a close we still don't have a running order; Dave has disappeared; Matt's asleep; and the Giant we are meant to capture (from the play) has also buggered off. Somehow we gather everyone together.

The show: - the usual stuff, a fire-breather, a strange monster is born, lots of club and pole spinning, some juggling and fire sculptures - well, you've seen it all before. It may be chaotic, but we've done this lots of times; entrances are slick, routines are together, everyone is aware of the stage and their duties. We all pile on to trap our improvised monster and go wild in a chaos of fiery frenzy. Somehow, we come to a stop together (was that planned? Oh well, it worked), somehow we bow in a neat arrangement. Somehow it was a damn good show.

And on then to the final image, a celebration at the elemental altar, string music and poetry and a circle of lanterns. A peaceful way to finish a peaceful victory celebration. The people went home happy and the party tripped [I bet - d] into the woods and through the night.

Ken Zetie

## STIRLING - The First Scottish Convention.

Stirling University campus is in a nature reserve, with a loch in the middle, and mountains and a castle and... The weather was great, 150 of us shared the space with friendly ducks, practically tame rabbits, herons fishing (they obviously couldn't read the notice warning of blue algae in the loch). Some deluded people even fed the ducks. *Big mistake!* - at 5am each morning a hundred flew in to mock those suffering from the effects of partying too well and too long.

It was a very good party. Really nice to talk/juggle with almost everyone there; a cohesive feel. Large and varied enough to interest and entertain, yet all on one site, one hall, pool, bar, accommodation... As usual there were problems: - the food was lousy! [not one to mince her words, our Pip - d] and the fire show rather distant thanks to a Post Office display unit parking in front. The parade took a while to go anywhere, but I think most of the inhabitants of Stirling watched.

All the usual games (time to change this?), and the introduction of a new one - a pedal-go race which was a great way of including the public, several of whom had a go. More of this please! As a general rule, games have become more and more serious, and therefore not very entertaining for *The Public*. Doing a good parade and games is one way of thanking the locals for putting up with lots of rowdy jugglers - even better if we can get them involved! The show was definitely one of the best in recent years. The McRoberts Theatre would have been perfect if it had been a little cooler, I missed the end as the children were hot and bothered. The compères, well...

Flipside were new to me; and they were brilliant, definitely worth going to see again. A three-person club passing group, and while many moves were novel the main attraction was the humour, and their slickness in performance. Their first set included a triangle feed, then turning around to do a back to back triangle - nice one! Graham (of the dreadlocks) has the wit, they all have skill. Simon (Uglier) saw the second set, and according to him they did nine fire clubs, a *sarandle mount* and *to daz to tao high feed* - but it could be just his writing. Anyhow, "much frivolity", which is legible, sums it up.

Brendan Broily, famous author of impossible club passing patterns, gave us diablo in the first half. Guy Heathcote, equally well known, performed in the second. Brendan survived the diabolist's *nightmare by dropping* - diablo bounced fractionally, back into the routine - so smoothly that a normal audience would never have noticed; this bunch applauded! Guy has the complete opposite style; very fast and intense; very skilled, but, as I'm sure he would agree, not graceful! Not that he needs to be! I really liked the devil-stick moves, especially with two, one doing propeller, the other helicopter. It's good to see him enjoying being on the stage.

*Perpetuum Mobile* from Israel, big prize winners in the Oranjeboom festival in Holland, are mainly children's entertainers, which explained why the children laughed more than I did! Another very slick, well-rehearsed act, lots of slapstick humour and visual gags. Even after seeing them again in Leeds, I don't understand their intro., but then they boogie to Michael Jackson, sending five clubs round while they 'strip', and a nice bit of seven-to-five clubs plus the two hats. Juggling one-upmanship led from ordinary juggling balls to three huge beach balls, very effective visually as they filled the stage 'up' as well as 'across', and clever moves. Their tumbling finale is great - but short! The slapstick and the basic comedy left me a little cold, but are perfect for a family show - which is what we were at.

Sean, one half of *Mustard and Cress* on cigar boxes, has some wonderfully intricate moves, the whole having a 'soft' feel to it, Amanda (the other half of 'Cress') wasn't impressed when I called it 'sweet'...but it was!

*The Peking Opera* were received with mixed feelings. I came away feeling very ignorant of Chinese culture, and with a suspicion that we had been clapping in the wrong places, like watching English opera when you don't know the plot. The costumes, pose and control are amazing, the tumbling, manipulation and 'tight' skills are stunning.

And then there was Donald (Grant) - who doesn't want to be known as Mr. Fish any more... although it does explain why the figures

in his diablo books have flippers! He did a very funny trampoline routine, street show style, milking it all the way! The heckles were good; "Do you want to see this move with a forward somersault or backwards?" - "Without the trampoline!" The big finish involved a skateboard (with shoes attached), double somersaults, twists and things - defying sanity and description!

Marion Kenny did two routines, one with fire swinging, one with UV. Both were artistic, well-rehearsed, choreographed, performed to excellent music (her own) - and a delight to watch. Just the right length of performance and totally professional.

The compères described Aileen as "Scotland's answer to the Barbie Doll." I thought I was going to hate this, she must be a quiet man's worst nightmare, but it was great fun - she can juggle and is not afraid to prove it. She did her street act, very Scottish, interesting to see and hear the usual gags done with a male/female rôle reversal.

They were all good acts, with an excellent mix of skill, artistry, comedy etc. with very few drops and not disasters. Excellent.

Stirling was wonderful - thank you to all those involved, especially Stewart and Simon - here's looking forward to the Second Scottish Convention [for the British? - d].

## The Russian Circus on Ice

*The Russian Circus came over a couple of years ago. After two years of rehearsals they have produced another show with the same level of skills, wearing ice-skates...* It's an expensive production, with lavish and beautiful costumes and a cast of around thirty, young and talented. They all appeared totally at home on the ice, it was almost incidental to their usual skills. So much so, that sometimes the audience 'forgot', and perhaps showed less appreciation than was due. Rather like watching top athletics - it looked easy.

There were various ice dances, which were a delight - brightly coloured figures swooping through the back curtain into superbly choreographed moves. Excellent music; the ice contributed a flowing smoothness to the whole. The attention to detail was immaculate, practised down to the last hand movement. They certainly understand the meaning of synchronised performance.

This was demonstrated by a trapeze act, the Denisov twins. Being identical, beautiful and blonde, probably helps (*she said with envy*) and their set was smooth, polished, in synch., and extraordinarily graceful - especially as they are wearing clumsy ice-skates. All the aerial acts showed the same ease in coping with these chunks of metal, but there were no concessions in performance: numerous free-mounts, bunny hopping, riding backwards, pirouettes etc. etc. Stunning.

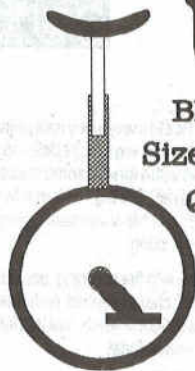
There were clown jugglers and clown musicians, a variety of aerial acts, amazing acrobatics and the fire lady. She started with hula-hooping (if that is a verb) a burning ring, progressed to hoop spinning (twirling four on each arm and one round the body), building up to masses of hoops. The best bit was watching seven hoops spinning round her body, rising and falling with amazing control - how do they do it?

The use of music and 'background' skills was very apparent, particularly in the aerial strap routine. This was enhanced by the performer being lifted as he was winding the straps round his arms - simple enough to arrange, but showing that every detail is important. Interesting too to see how the comedy has changed over the years. It now seems more accessible - funnier - more European humour. The slapstick, teaching the clown how to skate, and the 'cooks', the duo spinning plates - on sticks and on the tables - was really funny. The juggling was all comic juggling - I missed the five clubs into ten clubs of the straight Russian circus - but the trio on ice had some slick three club steals and sharing, and a three-person run-around on skates, top speed round the rink - very impressive!

This is an extravaganza; expensive, elaborate, non-personal, yet visually stunning and highly skilled.

Pippa Tee





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**The old crones in my village gang up on me. Whenever I pop out to the local shop one of them is guaranteed to ask me what I'm doing with myself "noo ye've left the school". Ignoring the fact that both school and university are now distant memories, I inform them that I'm a juggler.**

"Oh, ye should go tae Edin-burgh for that Festival thingy..." they reply, with all the assurance of telling a fishmonger that if he goes down to the harbour maybe he can buy himself a box of mackerel. Every time I thank them politely for their advice. Every time I think "There's too many bloody jugglers there and I'm bound to get sick of it". And every year I end up going just the same.

This year was the busiest the Mound has ever been for performers. They must have had search parties and tracker dogs out in Covent Garden wondering where everyone had gone. Things were so hectic at one stage that turning up at half past nine guaranteed you a slot on the main pitch just as the shops were closing for the day!

Gus and Dave (*Howlett yer Pickens*) were the first to arrive - indeed, they began days before the festival had even started [probably got the dates wrong, then -d]. They kept the crowds happy without having to resort to anything dangerous whatsoever. Good stuff indeed, especially when you consider how mandatory crappy old torches and knives are becoming these days. *Sam and Andy* were back again this year with exactly the same: giraffe/ladder torch passing, then sending Andy to juggle at the top of the (20ft+) Art Gallery Columns. The jokes were the same, the banter the same... but if it works, why change it?

Local boys *Dan and Doug* started with a nice sword fighting routine, but gave up after a few days and went back to the boring old passing which the public wanted. Highlight for Doug was surely getting mixed up between Dan's fairly high diabolo throw (supposed to hit Doug on the head) and the really high diabolo throw (which actually did). Left concussed and bleeding, Doug continued the show but had real trouble in picking up his clubs - let alone juggling them. Someone suggested that this was actually an improvement...

The great *Dave* was there with his absurdly good five clubs; *Marek* from 'Czechoslovakia' (hoho) was back after his nasty fall from his giraffe several weeks before; *Sally* from New Zealand managed to make ball-spinning look frighteningly seductive. The Uncles appeared once (I missed them) and apparently this is the tenth year that John or Alex have appeared on the Mound. Unfortunately it's rumoured that they may soon be going their separate ways; our loss surely.

Pippa Tee saw *The Uncles*, though (...so there!) and reports: "When you'd worked out where and when, it was easy - except that some workmen were rebuilding the surrounding area and you had to listen through hammer drills... It's hard to describe their act in any case, they interact with whoever turns up, and with the venue. Their performance started slowly, seemingly waiting for the audience to gather and the workmen to take a break ...It was a sunny day, we didn't mind waiting, and to my surprise we grew into a group. What their skill is, I couldn't tell you, nor what they did apart from re-introducing Alex's juggling impersonations - which I know from 10 years ago! - yet they have something."

But as one great double act goes, another promising one appears on the horizon. Matt and Jim of *Maverick Entertainment* put on a fine display of technical skill (Matt's five ball routine, seven balls as solid as you like, plus a side-by-side passing nine ball half-shower with Jim), whilst maintaining a fine line in comedy and good interaction. Definitely (along with *Howlett yer Pickens*) a double act to watch. *Vince* from Liverpool [*Bath, surely? - d*]: what can I say? A traditional giraffe-with-torches routine, but with enough charm and originality to keep the punters more than happy. Anyone who whips soft toys to death in front of children and can still get money out of them has to have something special.

Also I must mention *Adrian* ("actually it's a banjo-lele"), *PJ* (acrobatics on concrete), and the *Red Hot* (Head Rot?) *Theatre Company*. All of them put on fine street displays, entertained the crowd, and were paid for their troubles without ever having to pick up a single juggling toy. In the Festival that's classed as alternative!

Finally my prize for best street

show has to go to *Lindsay*, who had travelled all the way up from France. Fierce still walking, intense fire breathing/juggling on a slack rope, suspended from his big-steel-viking-longboat-shaped frame - all entranced and unnerved the audience...then he soothed the money out of them with a violin solo. Beautiful stuff.

My apologies to anyone whom I failed to mention (I was only there performing myself for 10 days) and to anyone who didn't make it this year...

"You should go. Aye, there's an awful lot o' jugglers go there. Aye, and they're makin' money oot o' it". Heaven forbid!

## THE FEST IN BRIEF

### The Good Bits

1. Seeing lots of old friends.
2. Matt from *Mavericks* dropping the full bucket of shark infested "acid" on his head by accident
3. Nipping across to Marks & Spencers for breakfast
4. Andy Beattie up the columns
5. Marek's balloon, bicycle pump and whistle up the nose trick
6. Fringe Sunday
7. Screwing up Americans' home movies
8. Going to the pub after a show and not having to worry about change for the fruit/cigarette/pinball machine
9. The weather wasn't as bad as it could have been
10. Knowing that it'll be just as good next year.

### The Bad Bits

1. The Covent-Garden-sized queue for the top pitch
2. Gus and Dave having their day's takings nicked
3. People handing out flyers
4. Andy Beattie up the columns
5. Hans from Germany setting himself on fire (It's okay he put himself out too)
6. People trying to pin you down and tie bits of old thread into your hair
7. The Youth Theatre Musical Groups who stood and sang the same two songs every day from 10 til noon
8. The old git who threw all the performers off the Art Gallery steps
9. Saying goodbye to everyone.
10. Knowing that it'll be just as bad next year.

Donald Grant

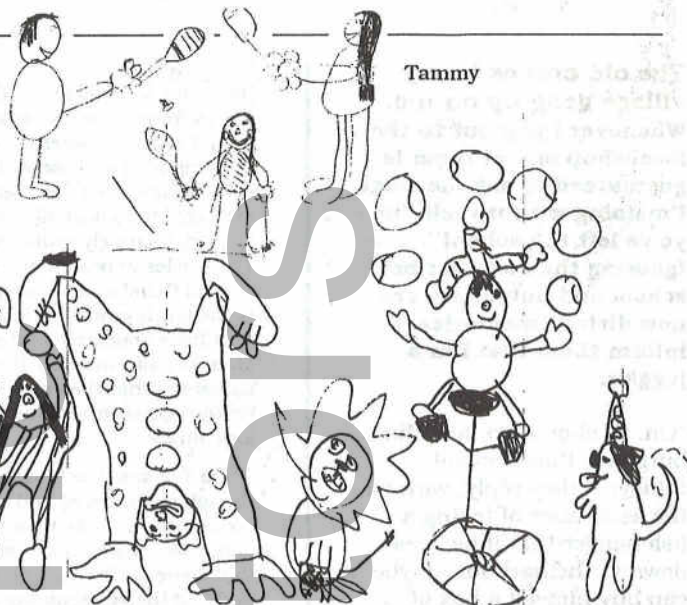
# EDINBURGH 1993





## A RIGHT SHOWER - KIDS STUFF...

Also thanks to JODIE COOPER (7) for her excellent very light green picture...(too light to print)



Tammy

JUGGLING CONVENTION '93



David Drakeford

Alice Ashton age 6



## CATCH OUT - EXTRA BIT

### Zippo's Academy of Circus Arts - End of term Show

The six survivors of six months hard graft - learning their craft in a touring circus - are bursting with enthusiasm to put on their own show at last. Most of them are doing two or three acts. They have been well-drilled in the Zippo school of circus - traditional routines professionally presented. There is a high level of physical fitness and very impressive technique on the various Aerial Apparati.

I enjoyed the show but it could have done with a larger audience in a smaller tent. Atmosphere is important and always hard to generate at a matinee. This is not at the cutting edge of radical New Circus, but then Zippo is an unashamed traditionalist (see Catch No 4), and the course covers not only performing but includes practical and written work (for an RSA diploma) ranging from Tour Planning to Tent Rigging. He has created the first apprenticeship scheme in this country for over ten years - and it looks destined to last. Perhaps it should be called "Zippo's Academy of Circus Life".

The 1994 course starts on April Fools day: Auditions in February.  
Contact 0962 864124

Herbert T.

### RA RA ZOO PRESENTS "WHITE SNAKE"

#### Cambridge Corn Exchange

It was early summer when we first heard that Ra Ra Zoo and members of the Beijing Opera would be in Cambridge during August working with members of the community, culminating in a large scale performance of "White Snake" at the end of the month. Many of us couldn't believe our luck - a month of workshops, new skills and opportunities - and I begin to regret having booked the ferry and campsite for the annual family holiday in Brittany.

August: every time I get my clubs out for a quiet practice beside the tent I'm surrounded by small children wanting to see the fire sticks and asking if I work in a circus... soon there are at least thirty kids scattered around the site desperately trying to juggle tennis balls and balancing fishing nets on their chins...and I'm wondering if I'll ever get another chance to work with Ra Ra Zoo...

Late August: I join a large matinee audience at the Cambridge Corn Exchange, with four small children expecting a circus, and a couple of non-juggling friends. The programme contains a synopsis that we're advised to "read before the lights go off". We do. Is it only the unpronounceable Chinese names that make the story incomprehensible? We try, unsuccessfully, to tell the children what the show is about.

And the show itself? Despite the programme summary, the story was extremely hard to follow. This perhaps would not have mattered if the physical theatre/new circus skills had compensated - but I'm afraid they didn't. The ensemble work was well-choreographed and stunning costumes added colour, but you cannot sustain mere spectacle for an hour and a half, and it takes more than a stylised stare (more of an intimidating glare in some cases) to break down the 'fourth wall', particularly in the hangar of the Corn Exchange.

On stage, only the excellent musicians appeared to relish their rôles and engage the audience, and the one outstanding and memorable performance was Sianed Jones' sung narration - originality, real presence and an extraordinarily dramatic vocal power.

But circus? "White Snake" was promoted as a family show, "Circus as you've never heard it sung", and I wasn't alone in expecting more acrobatics, manipulation - juggling even! Yes, there was the occasional back-flip, Chris Cresswell managed to fumble his way through a brief spot of cup juggling (impeded by a voluminous costume) and there was some stylised Chinese stage fighting that didn't always work. The still walkers and flag wavers added to the spectacle, and Lindsey Butcher as White Snake moved beautifully - but as a whole it was more Chinese Opera than circus.

There was such a wealth of talent on that stage, why wasn't it used? I've loved every Ra Ra Zoo show. I enjoyed the Chinese State Circus, and I'm always amazed by the individual and group talents of Cambridge's Patchwork Community Circus - so why didn't we see some juggling, unicycling, acro-balance, trapeze, diabolo etc? More circus skills wouldn't have detracted from a story that was unclear and a show that lacked cohesion. My family enjoyed spotting familiar faces beneath the greasepaint, but other than that I'm afraid there was little to hold their attention. I'm sorry, I enjoyed the 'Ping Pong Opera' at Leeds far more. I'm looking forward to seeing Ra Ra Zoo's 'Cabinet of Curiosities' at The Junction in Cambridge, but I won't hesitate to book that same French campsite next year even if there's a chance of a repeat performance.

Eddie Konig.

Dunno what it is about RRZ - they seem to be the focus of so many complaints recently. Perhaps just cos they're trying things much more ambitious than most other people in New Circus, maybe just cos they're a big name. A letter from Janny Kent, a project participant (and mother of another) who had an immensely good time during the show and the preparation, called White Snake - 'The most wonderful, exhausting way of spending August that you could imagine, and what a superb performance to show for it all.'

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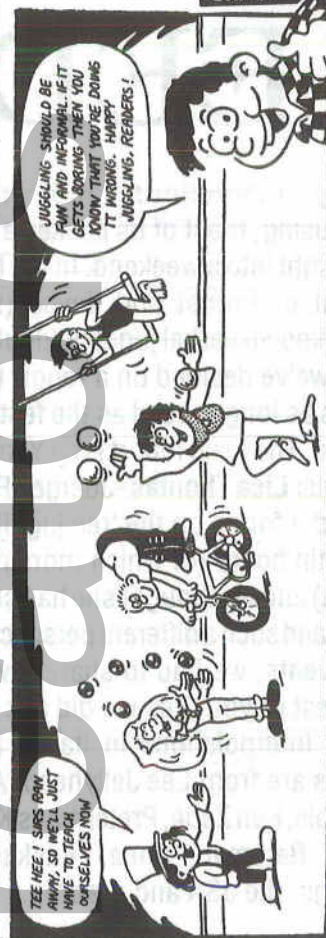
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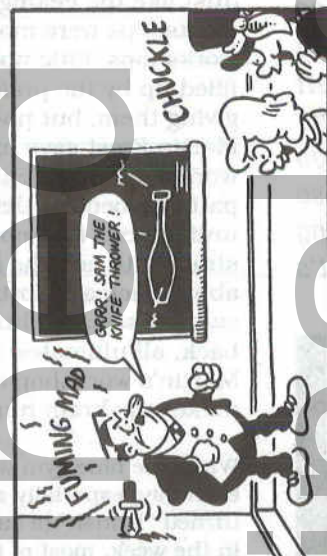
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HOW MANY OF YOUR JUGGLING CHUMS DID YOU RECOGNISE IN THIS STORY?



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**CIRCUS SCHOOL**

By Alvin Kemptown



# OH NO, NOT THE 16TH EUROPEAN JUGGLING CONVENTION!

## LEEDS, 1993

Truly marvellous and truly confusing, most of us packed a full fortnight into a weekend. In the true spirit of Proust and Joyce (that well-known verbal juggling double-act) we've decided on a report that takes as long to read as the festival lasted. The main report is by Yankee doodler **Lisa Thomas** - Juergen Rink found it for us on the 'rec.juggling' bulletin board (of which more next issue) and we thought she had such style and such a different perspective on events, we had to share it with the rest of you. Yes we did ask her first! Interpolations in italics and boxes are from Lee Jellyhead, Ann Nichols, Ken Zetie, Pretentious Ken, Nigel Bateman, Anna "Kaskade" Jillings, the JSA and diabolos.

*The Spanish didn't finish the sports hall for the 15th Euro convention so Leeds decided to destroy all the main roads leading to Beckett Park, base for 2200 jugglers for 1993. The Tarmac convention going on outside the gates also 'probably' stopped the AA putting up lots of EJC road signs (well it's one excuse).*



You mean this was the hero of the convention? PeeWee

**There were two gyms: a nice blue one where we could juggle until midnight, and a stinky green one, open for unicycling and juggling around the clock. There was also a very good gymnastics room, and another building with smaller gyms for workshops. It was a cognitive challenge trying to find a way into that building, and find the workshops once you were in. Had I a can of spray paint and an exacto knife there would have been stencilled cheese wedges at the end of the maze.**

I went to a workshop by the Peking Opera, learned many nice things to do with a spear, how to freeze into a dramatic pose, and then really nail it with a synchronized movement of wrist and head. Very dramatic. It was an excellent workshop, but it went on three hours, and seemed even longer. Just like the Peking Opera! Other workshops were mostly process workshops; little notebooks got filled up by the professionals giving them, but no-one else. Martin Frost gave his passing workshop, in which the ultimate patterns become devilishly hard until he can find no-one to demonstrate with, and he is forced to run about back and forth catching his own passes and throwing them back, all ultimates. I don't go to Martin's workshop anymore, it makes my brain hurt.

While the blue gym was crowded each day, especially after the weather turned "British" (a euphemism) later in the week, most of the action wasn't in the gym. No, at European jugglefests the operational part is the FEST, the campsite is where most people hang out, and partying is what most people seem to want to do. The juggling is optional. The campsite was a couple of miles away, and shuttle buses ran back and forth, sometimes quite late. Sometimes not. You had to have faith, and be ready to hitchhike. Waiting for the

bus could be fun. I saw Claudio from Switzerland doing a precise five club shower under the streetlamp at 2:00 am. The clubs flashed and it was spectacular. Approaching the site from the road at night was magical, it looked like a carnival, all lit up.

### BREAD AND CIRCUSES:

That's what the people want, right? The Romans knew that, and the whole of the UK countryside is positively filthy with roman ruins, some of them known as cities, recognizable for the double-decker tour buses circling round the crumbly masonry. That time-honoured formula for success still works today, and the campsite offered both. NoFit State Circus, out of Cardiff, Wales performed their 'Last Dodo' piece to a packed tent. From where I stood, way in the back, it looked like so many bad haircuts seen from the rear. But the people with a sightline loved it.

The Beer Tent and the Food Tent were very popular late-night attractions and everyone showed up there eventually. [Thanks to Ian "Smiles is Best" Wood and The Silver Nutmeg.] The beer tent stayed open till reasonable hours, or unreasonable, depending on what you are used to. This is England remember

The first night there was no public show, but *Skinning the Cat* performed outside in the moonlight. The costuming was beautiful, the whole thing felt like an extended *Cirque du Soleil* sketch, there were some interesting trix on the rigging, and the fireworks at the end were the best (tho' briefest) I have seen in a long, long time. It was a fantastic evening.

The Gala shows, over three nights, were held at the Grand Theatre in the centre of town. It was all a bit spread out so if you saw or did the same things as us, well that's amazing. There was a great sense of "what am I missing?" It killed the normal breakfast conversation of "Did you see the guy doing the uni mime last night?" - "No, I was watching the other side!"

On the other hand the venues were smaller, giving more people the guts and opportunity to perform. I saw a small kid getting an ovation for some simple diabolo skills in a packed Croissant Neuf renegade show. He'll remember Leeds forever but he wouldn't have got the chance at the big venues of the British conventions.

The NoFit State tent with its larger capacity had a more critical audience, especially in the early hours of the morning. It's where the confident acts went for ego trips, and where egos were often destroyed. Home of the "Oh no, not the..." chant, it was hosted by PeeWee who not only introduced acts, but filled in when there were none, led the heckling, answered the hecklers etc. etc. It's always 'someone's' convention and while you might have missed good acts over the five days nobody missed PeeWee's brilliance. I vote Leeds 1993 belonged to him.

The Cabaret tents were always very crowded, but you had to have patience or



lots of alcohol or humorous neighbours or all three to make it through - bringing or making your own entertainment is the way to go, because it can be a long dry and sometimes painful haul. Next to Donald Grant is a very good place to sit, because then there is plenty of alcohol and jokes.

Highlights include the PingPong opera, Yawn Gandini and Donald Grant knocking a razor out of PeeWee's mouth with a double suicide (dropping the stick with two diabolos). It is difficult to say who was drunker. All incredible stuff, and I was in anguish that I had missed it. WHERE WAS I? I dunno... but here is what I was there to see

Some guy put a torch down his pants - he performed every night, but that was his best thing. A good clown/mime get on an imaginary unicycle. A totally plastered Allen rambled on for 20 minutes before failing to even spin a ball on her finger. I saw the *Theatre Du Mer*, or perhaps it was Merde, which was utterly Daliesque in its absurdity; Rob almost got drenched by a bucket of water for heckling. Renegade Tom put a woman in a balloon, which unfortunately burst when he tried to put PeeWee in there as well ("it was the little prick that did it," someone yelled). Other stuff I cannot remember.

## BEYOND COMPERE:

The heart and soul of Cabaret, that keeps the evening moving along, that creates an appreciative atmosphere that makes the best and the worst want to show off what they have, is the master of ceremonies. In Leeds, there was PeeWee. He's been working as comperé in a comedy club in Bristol, and all that experience on stage showed as he became increasingly pissed (drunk) and funnier. Would that the public shows have been as blessed. Thursday's m.c. *laheml-dl* was a non-entity, the second night was the worst - downright embarrassing and wholly unprofessional. He blatantly insulted the acts, and wasted everyone's time. Worst of all, it was not funny. Saturday was Maika who was the best of a bad lot, but she would have been better had she stuck to her elegant icy-cool bitchy delivery. People trying too hard to be funny are not funny. Failing the kind of talent most suited to the job, a dignified and simple announcement of the acts would do nicely.

## WHICH NIGHT DID YOU SEE?

Not even my status as a journalist could get me a pass in *['cos you weren't with The Catch dearie - you should get Pippa to do you a blagging workshop sometime -d]*, so I had to spend plenty of pounds for all three nights so that you, dear readers, wouldn't have to. And that means I saw lots of Peking Opera, so you owe me.

Three nights. Mistake. There was enough material for one show. I guess you really weren't meant to go to all of them, but there was too much I'd have missed. The lack of organization was sadly evident in the completely crappy tech., in which lights and sound came and went in a random fashion - this is to be expected when the show is thrown together one hour before it starts. Had I not had the second best seat in the house on Thursday night, I would really have been complaining. And had Jack and I not armed ourselves with plenty of balloons for launching (we got big applause for our five balloon simultaneous salute), I would have been totally bored on Friday night. I don't remember Saturday, but I was there.

## IT'S SHOWTIME!

### Thursday (for example)

Loads of atmosphere before the show...whizz balloons flying through the air...not a seat to be had...people standing in the aisles...and then the show started and it never quite seemed as good again. There were some excellent acts; however, two things spoiled it: a few self-indulgent acts and exceptional over-run (perhaps due to the previous item).

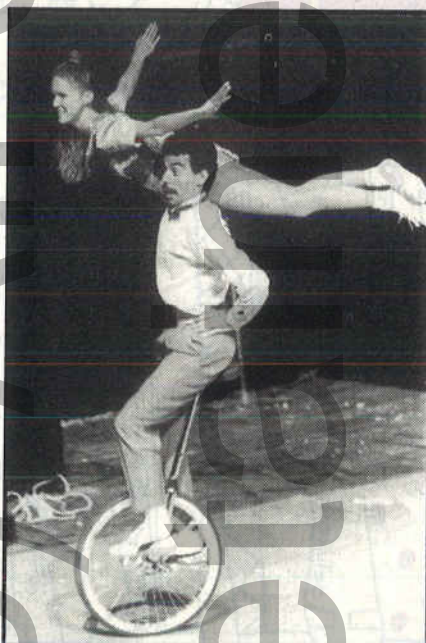
### Act 1

#### Gandini Project:

Sean Gandini is one of the easiest jugglers around. He got so incredibly good (nine balls) that he got bored, and evolved into a movement artgod. His stuff is difficult, because it is hard to figure out what it is exactly about. But once you relax into it, and appreciate what IS going on, it is mesmerizing. At first I hated the annoying white noise and pretentious voice over, pontificating about art, and the meaningless sound bites. Then it got good. Then I loved it. I am amazed that this troupe of four can even remember what the hell they are to do next, such that it all works so fluidly and precisely.

#### The Flying Bodgits:

Those two wretched children. Age is no excuse. After the initial laff at the disco shirts and tights, this was interminable. They did bit after bit, all of it in really odd haircuts, all of it hackneyed street material. "I bet they even eat the apple" I whispered to Brendan (Brolly), who was videotaping for the archives and these kiddies used up most of his cassette. I was only half kidding about the apple, but THEN THEY DID IT! THEY ATE THE APPLE! ON STAGE!! IN FRONT OF A WHOLE CROWD OF JUGGLERS!!! At the point where the younger kid solemnly knelt and his brother put the black pillowcase over his head, to the flatulent strains of "Thus spake Zarathustra" I was laffing my ass off, and it rolled off the balcony. It was hysterically bad. They must have gone 25



Support Act II - Sam and Teresa

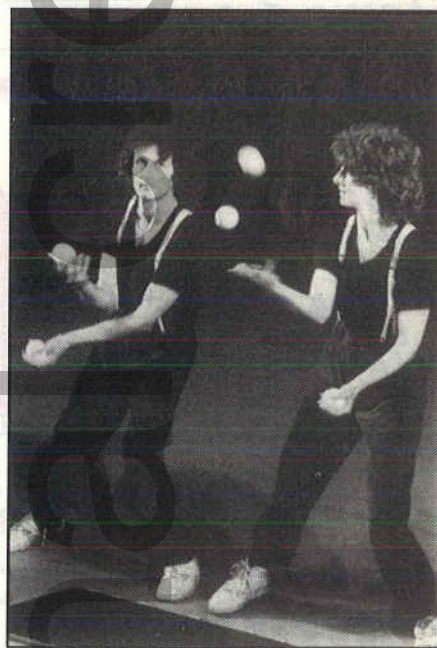
minutes or more. All was explained when I found out that a) they were local b) their father (mis-) directed the show. Worst of all, THEY DIDN'T EVEN FLY!

#### Teresa and Sem Abrams:

They were cut short (see above), so they only did the first part of their act. The announcer sets it up by saying their unicycles haven't arrived, and Theresa asks if we wanna see Sem do a trick. Yeah we do because Sem Abrams is the most well balanced individual in the whole wide world. So he balances in a chair, on the back two legs, with ease (nice joke line about how his mom likes this trick, since it is what he got out of his years at college). Then he does it on two bottles on a table, while juggling, and finally, he balances on one leg only. The look on his face as he does this is great, and the talent Sem and Theresa have makes one totally forgive the hokey presentation. On other nights they rode. Damn but it is nice, seeing them ride.

Gunter Schultz was one of the top three acts on the bill and I hope you caught some of his mime acts in the Renegade shows even if you didn't see him in the theatre - some classic routines and original material, an interesting show.

#### Jugglestruck:



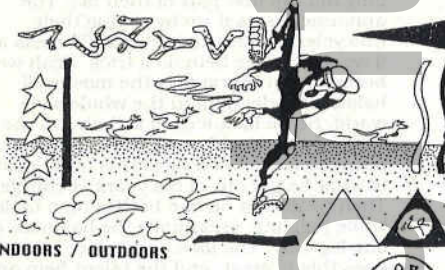
Can you tell them apart? - Jugglestruck

This couple from Wales (sporting similar fluffy hair and faded black silk trousers) did a really lovely precision team juggling routine to the Pachabel Canon. The music and the routine were of a piece, and their mutual Mill's Mess, and five-ball patterns, take-aways and bouncing was beautiful, and didn't get old with frequent viewing.

Jugglestruck took some basic sharing/stealing ideas and extended them in a lot of interesting ways into an excellent routine which wasn't too long. The musical backing didn't get in the way and I hope I won't offend them by summing the whole act up as "charming". I think they got the loudest applause of the evening.



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## Kevin and Rachel:

We needed this long about now in the show. You think the review is long? Shoulda been at the show! These clowns were the funniest thing all night, they ran away with it. She was a very prim Margaret Dumont character, and he was an irreverent shave-headed idiot who totally undermined her serious presentation of a cultural musical moment. During the course of the business he inflates and deflates his body, and when she gets fed up and kicks him in the groin, he gradually produces red balls. One by one. Three of them. OK so it doesn't tell well, but this guy was incredibly talented, a very funny clown. His workshop was worth going to too, just to watch him act out the ideas he had.

## Peking Opera.

What can I say? It was the Peking Opera. I think this bit was the two bodyguards in the dark. It's beautiful to see, but you are really wanting a trick to happen, after a few minutes. A few minutes more and you are desperate for a trick. When you are about to begin shouting for them, they give you about fifty quick choreographed acrobatic moves in a row. It would make a lovely thing to see, on a special night out, but it gets a bit long and inaccessible in this context. Not unlike the Gandini Project, in that regard.

## INTERVAL:

Then it was time for an interval (as the intermission is called), and the theatre showed amusing slides for local business, dating from the 1950's.

## Act II

(no it is not over yet, though it seems like it should be)

## Firenoise:

When I saw the U.V. lights being set (always an awkward moment - can't someone incorporate these lights into a set design?) I groaned. As we all know by now juggling is boring. It is NOT, in and of itself, interesting or entertaining, unless you are the one doing it. However, because we all know it is boring, we are always looking for ways to make it interesting. Now as we all also know, glow in the dark is interesting. Fluorescent paint and UV light looks great, even if it is confetti being sprinkled about (part of the conclusion of the Cosmos cabaret show in York, and to my mind, one of the best parts. It sure looked good!)

Now UV is standard, and in England, the fucking stoniest country I have ever set foot in (outside of America in the 1970's) where people are always seeing tracers anyway, everyone has glow in the dark props. OK great play with them at home have a ball. It's a good way to solidify your five ball pattern. But perform a crappy old standard juggling routine in black light?

Let's go back a step: remember what I said about juggling being boring? It is. But if there IS ever anything interesting about it, it is that people do it. Some people do it better than others, some do it funnier, etc. BUT THE WHOLE TRICK IS LOST IF YOU CANNOT SEE THE JUGGLER. It's just glowing green shapes moving about (sometimes disappearing) and as I said, confetti sprinkled about looks better. More colour choices, too. So what is the advantage of doing your routine in UV, when the whole magical and interesting part of the endeavour (that a person is

doing this nifty feat) is hidden? I guess if you are really bad no-one can identify who you are in the dark! hahahahahahaha. I am not even gonna talk about how moronic it is to do certain tricks in UV; hey, we can't even see what's happening can we?

## THERE IS ONE EXCEPTION: FIRENOISE!!!!

This troupe is great (except for the gratuitous juggling, see above). I have never seen UV utilized so fully, so creatively. From the opening parade of the little band of marching people through the spinning discs, the walking boots, and I don't even remember what else, FireNoise was an absolute delight. The finale, with the chaos and confusion coming together into pictures made up of the props used in the show, including a brilliant bicycle which wheeled away ingeniously, was fantastic, and it was too dark to see if I was the only one standing.

[ken zetie]

## THE UV ROOM - TRIPPING IN THE LIGHT FANTASTIC

Speaking from an incredibly biased perspective, I can honestly say the UV glowroom at Leeds was a massive success. Speaking from my comfy bed in the recovery home for the bewildered and sunburnt I can honestly say that someone else will organise it next time.

Following the one night stand in Birmingham, Jim Semlyen and I (with assistance from many others) agreed to organise another glowroom at the EJC. For the prosaically minded (and those that didn't come) a glowroom is simply a room lit by UV light and filled with glowing props and tripping hippies. Actually, the hippies aren't necessary but they kind of come with the territory. For the more poetic souls out there, the glowroom is a haven of unexpected delights, a land of mystical effects, gentle yet exciting, ethereal; other-worldly.

The harassed powers that were had allocated a midnight 'til 3am slot in the Swamp Circus tent, with the curfew imposed by the shut-down of the generators. It's just as well we had a hard deadline or we'd never have switched on the lights (incandescent) - there was a hard core who remained juggling whilst we took the equipment down! There always seems to be a fraction of jugglers at European conventions who work the night shift - perhaps future conventions should make use of this and split the site temporarily rather than physically? Maybe give a lower rate for those willing to camp in the day and juggle at night...?

On the Friday night we had a UV cabaret. Jim and Anna of *Cosmos* got the whole thing off to a swinging start with classy technical tricks - the audience was wowed by the skill and the effects of the pole spinning especially. Cambridge's *Patchwork Circus* followed with a very different piece, impeccably performed and very entertaining - very good use of 'hidden people' effects, excellent use of stilts to vary the height and I loved the butterfly! Nice one. After that, we hit open stage time which was variable in quality but solidly fun. The highlight had to be the unassuming, anonymous juggler who performed with up to six rings, specialising in

multiplexes, pulls down and spinning - he had a whole range of tricks involving spinning a ring, catching it on another and transferring it around his body or onto other rings. Inspiring...

The glow room's success is a tribute to many people and they should be thanked in print - the organisers of the EJC for the atmosphere and the help; *Swamp Circus* for the tent and technical assistance; *Cosmos* and *Firenoise* for equipment, people, support and everything else; *Altered States* and *Bill Knight* for decorations; *Jim Semlyen* and *Anna Jillings* for doing everything; *Beard*, *Flare* and *Butterfingers* for equipment loans and donations; and



Pavarotti can't do this! Peking Opera in operation

## Peking Opera:

May I have the attention of the British people reading for just one moment? I was really surprised by the rudeness shown the Peking Opera by some of the Compères and by lots of people generally. I guess no-one ever taught y'all better manners. All's fair on the renegade stage and in criticism (this article being a cheesy example of same), but there are standards there as well, and for god's sake, when you have guests from another culture, it is really poor form to mock them. The announcer on the second night (he was a real jerk about the Gandini Project too) was one of the best examples of some of humanity's baser instinct I have ever seen. Flame away if you like, I stand by what I say, and believe me, I can say it much funnier and nastier (but then I'm sure I would not be welcome back in England).

*Madame Whitesnake* is one of my favourites, because the heroine is so perky, she kicks the shit out of lots of soldiers, and then shuffles around in her cute little pom-pom slippers. She is beautiful too and handles a sword well. This is the piece where she stands in the middle of the stage and kicks spears back to attackers in all four corners, sometimes two at a time. It is really quite spectacular.

Other acts which appeared on other nights included *Sem* and *Theresa* doing their fantastic unicycle riding - they actually





Support Act I - Rachel Ponsonby and Kevin Booking

went down one night, but really really gracefully, and the stage had a mean tilt to it. Ben Tolpin got called back again and again, and he blew kisses. He totally energized the show. Philippe Dammer did an air-guitar heavy metal juggling act - too bad about that, because this kid was really striking in the gym, where he was totally calm, cool, blond and pink. Perpetuum Mobile did a long set, with juggling, acrobatics, theatrics and striptease. Large props are great and their butterfly net thing was sheer looneytunes. The "big balls" bit

was good too.

*Summary: some pretty good acts. Best ones were those who either involved the audience in some way (rather than just carrying out demonstrations of their skills) or limited their act to just the necessary bits, or both!*

## FANTASTIC FIRE SWINGERS

"Wouldn't it be great if there could be a huge torch swinging show at the 1993 European Juggling Convention?" said Charlie Holland. I agreed. Taking up the challenge meant choreographing a series of moves that could be performed by club swingers of at least an intermediate level. From being a founder member of FireNoise I had experience of what fire formations work, how to link moves and safety aspects. In June, I taught 15 enthusiastic swingers on a weekend course at London's Circus Space. They helped to teach the moves over the summer and encouraged many others to take part.

With just two rehearsals and a short warm up, the synchronised fire routine was given life by 29 swingers of all nationalities and the best drummers on site. We doubled back around the crowd whilst fireworks burst into the night sky. swung an encore, and the fire show continued... My thanks to all of you.

Anna Jillings, Cosmos Jugglers, York.

## FUN N' GAMES:

Saturday broke cold and overcast. It was too cold to juggle, but we all marched about in a big square making noise and being colourful, and many Leeding citizens turned out to smile and gape and pick up our drops. There were drums and unicycles and whistles and jugglers and overall that sort of thing prevailed.

A particularly mellow Haggis shepherded the masses by smooth, coherent and eloquent discussion. The secret, he told me, was you just have to instruct the crowd in a laid back manner whilst simultaneously using authoritative ninja body language.

The most memorable was the club balance. It is quite a splendid sight 30 to 50 people in one place with juggling clubs stuck on their faces. Eventually there were three left, each balancing the club in a different place - there was a nose, a forehead, and a chin! These three were asked to remove their shoes and someone went one better and removed his pants! John Nation (US) and some other guy were left and after dancing with one another, the other guy dropped, and John claimed his prize. The stripper was awarded a beer as well.

Lots of people entered the five club endurance and Haggis joined too, after urging from the crowds, but dropped out earlier than expected, as did Cindy Marvell. John Nation won. The unicycle bunny hop was fun to watch, also. When the field of competitors wasn't winnowing out sufficiently, contestants were told to hop up the steps of the art museum. A couple of people got up one step, someone got three before falling off, but the winner went up all 14 and would have hopped inside for a tea and to gaze at some art but he was dragged off his uni to collect his prize of a beer, a "kodak moment" and a map

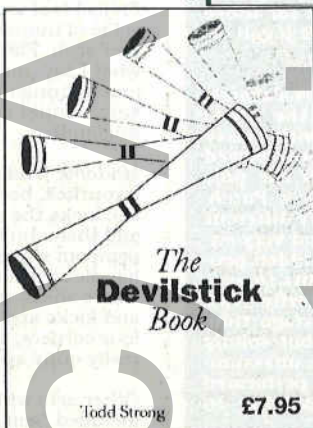


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Haven't a clue who won any of the events except Germany and the USA cleared up, a rather poor showing after last year's Olympic festival. Hand on heart, humming their national anthem they duly accepted their prizes - a priceless map of Yorkshire and a bottle of beer. One contestant could not contain his elation and expressed a desire to become a Leeds taxi driver.

Combat/Gladiators was a huge melée. The unicycle gladiators was good fun with the commentator providing helpful suggestions about who to take down next ("everyone get the guy in the purple shirt" he would say and they would!) The kiddies were urged to wait until things sorted themselves out a bit, but one girl, about 13 years old, waded right in at the start and was one of the final three left seated.

## THINGIES AND THINGS:

Lots available for there were vendors aplenty. Maybe too many in too small a space. There was no shortage of stuff, but I don't know how well it sold. Renegade had "juggle juice" in charming little bottles. Guaranteed to improve your attitude, if not your ability. Lots of it was consumed at cabaret. Lots of books available, most of them by Brendan Brolly or Donald Grant.

## NO ARMLEY IN IT

Conventions shouldn't just be about invading a town and having a private party, so some of the leading jugglers went to run an all-day workshop for prisoners in Armley Jail, many of them on remand. Several traders, and a German juggler who had had a whip round at his local workshop, donated a whole pile of equipment which was left behind in the hope that juggling sessions would continue.

47 guys and about half-a-dozen staff took part and it took no time at all to get into full swing. Many of the guys could already do the basic cascade, some pretty snazzy ball spinning or manipulation, and soon progressed onto clubs or passing. Del's dura-stilts were definitely a hit - as was Rosie's balloon modelling. Everyone managed to get the hang of something. Mark, one of the guys, summed it up when he said "It makes a change not to have to be in a team and then get bollocked if you're not doing it right. With this, it's you that bollocks yourself". The day ended, of course, with a big toss-up. The new gym looked like a tip, balloons were bursting all over the place (the guys weren't allowed to take their snazzy rubber headgear back onto the wing) and it wasn't clear who had enjoyed themselves most, the guys, the staff or the seven visitors. There was a lot of budding talent there - let's hope it gets a chance to develop.

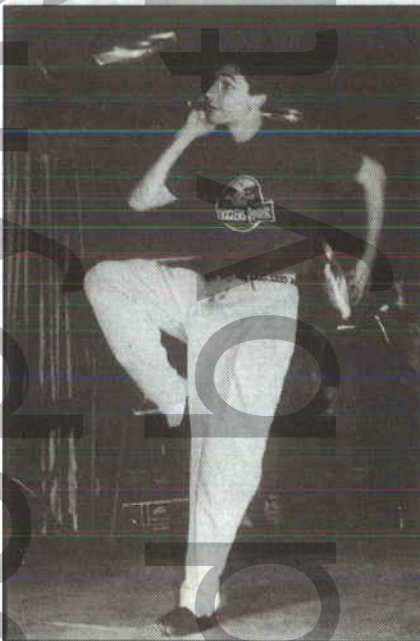
[Ann Nichols]

## AS SOON AS I ORGANIZE A BUS...

How was the festival overall? I had a very good time. I can't complain about organization, it all seemed to work. Sure, there weren't that many signs, but we all got to where we wanted to be. Or else we didn't. There were buses to get people to the shows. The registration centre did seem to get everyone registered, rooms were available, and workshops were posted, albeit sometimes a bit late in the day.

But overall, this fest had a major split personality. Everything came in parts. Two simultaneous renegade cabarets. Three nights of shows. Two locations, both of which had housing and food (I love food. I eat it all of the time. And at the food places is where you see everyone. At least, everyone who eats food. It was better at the campsite). Two gyms. You get the idea. You had to choose. Me, I love variety but I hate having to pick ONE of anything. I prefer to have it all. The public shows were downtown. And the weather - after the first two days, it sorta sucked for juggling and hanging about tents in the evening. Too cold and damp.

Aren't there enough warm beautiful spots with organized people so that the festival can be held somewhere where we really want to spend a holiday? (Oh yeah, and with no mosquitos, too, please). Could we keep it south of 45 degrees and below 2000



Oily from Germany - Note banned T-shirt

feet? Martin Frost suggested Iceland, since then the days would be nice and long. Linking the fest to a local anniversary or similar event seems to be a good idea, since then a local organizational body exists to facilitate arrangements. Leeds was like this; they were celebrating some sort of centennial or something.

## FIVE THINGS YOU DIDN'T KNOW ABOUT THE 16TH EUROPEAN JUGGLING FESTIVAL

1. The sun actually shines in the North of England
2. Registration was organised by the Moscow Juggling Shop - more lines than most - and doubled as a workshop for Russian street theatre.
3. You should have bought more beer over from Germany, it's expensive in England
4. There were workshops at the festival
5. Numbers Juggling is actively encouraged by prop-makers

Ken Pretentious

## THE 1ST EUROPEAN UNICYCLE HOCKEY CHAMPIONSHIPS at the EUROPEAN JUGGLING CONVENTION LEEDS, 1993

I had a brilliant time at the 1st British Unicycle Convention, Birmingham, and by what I heard so did everybody else. Then I was asked if anything would be organised for the European Juggling Convention at Leeds. I said that I didn't want to organise it and should have left it at that but people kept asking me and hassling me, till finally the organisers of the European Convention asked, and finally I said Yes.

From the moment I arrived at the convention I wanted to leave. First of all we were told that we (workers) had to pay to get into the convention which is fine by me as long as we have some fun, see some shows, go to some workshops, not work until 3am organising hockey matches. In the end we were given our badges on the promise to pay the £25 each if the convention needed it!!

So off we go to set up camp in Boddington. Why couldn't the whole convention be based at the Boddington site? just an extra couple of big marquees for juggling/sleeping in would surely be all that was needed. It would certainly cut the half hour walk or wait for the bus. The campsite was so much more relaxed and beautiful than a concrete University with constant building works hammering into your head!! The only good thing that I saw at the University that couldn't have happened at the camp site was a few people trying to do cigar boxes with bricks. Perhaps somebody should have set up a beginners paving slab swinging workshop!!

The main problem with the hockey was that we were only allowed to have the hall from 6pm Fri & Sat, which meant loads of problems like not being able to play matches because half your team is off watching a show, not knowing what time your next match would be, playing matches until 3am both nights etc. etc. etc....if this wasn't bad enough the jugglers that had just been kicked out of the main hall, wanted to, and quite rightly, use our hall for juggling and weren't told by the organisers that we had the hall until we needed, with obvious arguments ensuing.

It was a very stressful weekend for me and everybody involved in the hockey. Now that it's all over I am glad of one thing though, that the championships were won by a German team, Lahimo, which means that they will be organising the Championships next year. I won't have anything to do with it - yeah!! If this seems like moaning I am sorry but this is how it all was for me.

I am grateful though to the Leeds organisers and the E.J.A. for allowing the Championships to get off the ground and for donating £250 for trophies etc. and to everybody that turned up especially to play hockey. As I said earlier, I won't be organizing any European Championships again but I will be organising, unless someone else wants to do it, the 2nd British Unicycle Convention sometime mid 1994, not at the Juggling Convention but as a separate entity. I am currently compiling a list of unicyclists and unicycle hockey teams and would be grateful for any information to be sent to me at Oddballs.

I think that the final word must go to the person(?) that, on the wall of the Green Hall, scribbled the words "Lee Jellyhead is a wanker from all Jugglers", well this makes it all worthwhile doesn't it!!

[Lee Jellyhead]



## BJF reports

There is one thing even the British Juggling Foundation cannot give a convention, and that is *You*. If you know that you're going then please pre-register. If you can, give just one hour of your time over the convention to help. Get in touch with the Manchester group *now*. Conventions are run by volunteers so help them as much as you can.

The BJF also needs some help. Does anyone want to lose all their friends, destroy their lives, go insane and have a great time whilst it's happening? We need someone to host and organise the 10th Annual British Juggling Convention in 1997! A decade of British Juggling Conventions...

Any offers for 1997, or any other enquiries for the British Juggling Foundation please contact:

Neil Hop-Collins  
2 Melbourne Street  
Hebden Bridge  
West Yorkshire  
HX7 6AS  
Tel: 0422 846053

## EJA UPDATE

The EJA office is now up and running - we have established a legal foundation in Holland. Anyone interested in reading the statutes of the EJA can write to our office and receive a copy. There has been more contact than ever before amongst the representatives of different countries and we seem to be moving slowly but surely in the right direction. We are required to publish a complete financial statement once a year, this will be in the next issue of 'Catch'.

At last I can invite anyone with comments or ideas to write to the EJA. If you are looking into the possibility of organizing the convention, get in touch and we will give you all the help we can.

## JTF Bath meeting

...or another excuse for a weekend away to hear all the gossip, play a great game of skittles and generally enjoy a boozy evening in the pub.

Sunday morning, everyone bleary-eyed with a large cup of coffee in hand, returned to the skittle alley for the more serious business. There was some initial uncertainty about what were the most important policies to be agreed on, but at the end of a long day everything on the agenda had been covered and people still had a smile on their faces.

The main successes so far are the deal on carriage that has been negotiated, the finalisation of a constitution and code of conduct, and the fire leaflets distributed to retailers & wholesalers. Future plans are many - they include the possibility of a trade show. Anyone interested in finding out more please contact. **JTF, Sally Bateman, Minford, New House Lane, Salfords, Surrey, RH1 5RA.**

J.A.

## MARKUS MARCONI PRIZE

The first winner of the Markus Marconi Prize was "Wil de Wel van de Zuikerspin Tent". The prize was given out during the 1993 Oranjeboom Straatfestival in Rotterdam, Holland. In 1991 Markus had won the Press Prize, and had left such a good impression on the sponsors De Havenloods/Het Zuiden that when they heard of his death they decided to change the name of the prize in his memory, commissioning a statue of a hand holding the top hat he was so well known for. Although he is not with us any more, Markus Marconi will now remain a permanent figure in the European world of street performing.



## AND THE WINNER IS... HAGEN!

After leaving Leeds with no options, jugglers around Europe started seriously looking for a location for our yearly festival. If these people had done their homework one month earlier, we would have had one of the more exciting business meetings in the history of the EJA. In the end, the EJA board was forced to make a decision amongst three cities. If the jugglers had the chance to vote, the result might have been different.

The candidates were Lisbon, Portugal; Gothenborg, Sweden; and Hagen, Germany. Choosing was not easy, and here is why:

**Lisbon** - This is where the jugglers wanted to go, and the city gave the impression that they would welcome the festival. The major drawbacks were that there isn't a group of jugglers living there to work together, and after Verona and Banyoles (which were great conventions, but a nightmare to be responsible for!) the EJA was a bit afraid to take the risk with southern politicians again.

**Gothenborg** - a beautiful city, in a new country, with a group of jugglers ready to organize the convention. A bit far to travel, and a bit expensive, but the major problem was that the group was just beginning to get their plans together and didn't yet have all the locations reserved. This option remains open, and the EJA looks forward to seeing a more solid proposal next year.

**Hagen** - Being in Germany, it is easily reachable by all jugglers. The main problems here, was that the only dates available are August 2 - 7. We have discussed for years the pros and cons of an earlier convention (less professional performers, more students and families) and this is a chance to see what actually happens. In addition, the jugglers of Hagen were the only candidates to have a solid proposal, with locations, and backing from the local city council.

So the EJA looks forward to seeing everyone in Germany next summer, and hopes to hear before then from other jugglers thinking about hosting the convention in their city. To give the jugglers a choice of cities to vote on during the convention could be a wonderful thing!

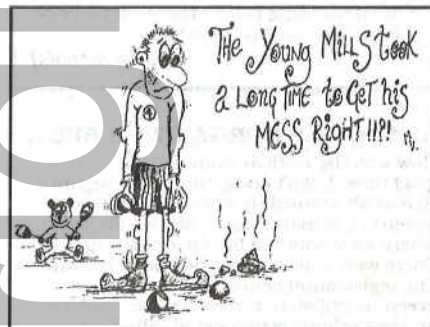
Lee Hayes, EJA

## CALLING ALL JUGGLERS! CALLING ALL JUGGLERS!

The Juggling Trade Federation is planning a BIG poster campaign for schools, leisure centres, health centres, community centres etc. to promote juggling as a hobby and sport.

We need your help! If you are a juggling headteacher or teacher; a juggling PR/marketing person; a juggling doctor or administrator in the health service; a juggling fireperson/policeperson/ambulance person; or maybe involved with local government and can offer your services in ANY WAY to help us with advice on producing/distributing a full colour poster, extolling the benefits of juggling to everyone on a nationwide basis, then PLEASE call 0422 843672 with details and a number or address so that we can contact you.

Thanks and happy juggling from the J.T.F.





# WHERE DID YOU GET THAT ACT?

*The Catch's cut-out-and-keep history of juggling and circus, building month by month into a valuable and attractive souvenir for all the family. Binders available from the Catch Office. Buy two copies to keep as an heirloom. This issue - a potted history of British Trad. Circus by Mlle. «POFI» of Jolly's Circus.*

Like most of the great British traditions, Trad. Circus as we know it today was an invention of the Victorian age of excess. But it had been evolving far longer than that... and must continue to do so, for its heyday is long past - though we still manage to fill the tent, the tent is smaller than it used to be...

Superficially, there are links between the Circus of ancient Rome and the shows we see today - believe it or not, they did not devote themselves entirely to wholesale slaughter. There were acrobats, clowns and wild animal trainers in ancient Rome too, even though the biggest attractions of the amphitheatre were those violent and bloody struggles to the death. The essence of modern shows is of men (I use the term loosely) and animals working in harmony together. Or men and women. Or men and more men. OK, let's try a different word, like *teamwork* and leave it at that, huh?

That's better. Now I feel free to make a Sam Beckett-type quantum leap into the Middle Ages, or thereabouts, where the smell is deafening, and Jim Rose and his associate freaks would have been commonplace - give or take an invention or two. Fools, tumblers, acrobats, jugglers, puppeteers, fire-eaters, sword-swallowers, sword-balancers (they balanced on the swords, as opposed to balancing the sword on some part of their person), dwarfs and musicians were all available for hire or reward, then as now, except it was harder to get business cards printed (and anyway, not many people could read). They gathered at fairs and festivals around the country. So far as animals went, there were a few *menageries* - Henry III's 'zoo' was transferred from Oxfordshire to the Tower of London in the mid-13th century, where it remained for 600 years. Other than that, there were dog and cock fights, and it all sounds pretty vile.

By Tudor times, the British were building some pretty nifty ships and the more exotic fairground attractions of medieval times became commonplace. Performing bears and monkeys had been seen before, but now bear-baiting was so popular that most villages had a bear of their own. At the fairs and festivals conjurors and magicians flourished, and real fakirs did really obnoxious things to their bodies with sharp objects. Peep shows became popular, and at the freak show you could see a bull with five legs(!) and 'wild' Indian chiefs and 'jungle savages'. Presumably any Tudor person with anti-racist leanings would have been bunged in the freak-show as a display of the raving loony. (Incidentally, while we're in the Tudory-Stuart-ish period, it's interesting to

note that the first *Chipperfield* recorded as a travelling showman took a performing bear onto the ice for the Frost Fair of 1684. Wonder what he'd make of a *Chipperfield* show now?)

The Regency period saw the first white-face clowns, the characters of Pantaloon, Harlequin and Columbine, born in the *Commedia dell'Arte* in the fifteenth century but not seen on the English stage until 1702. In the 1760's various trick riders began giving exhibitions of their skill in fields and gardens, and one of them, Sergeant-Major Philip Astley, roped off a ring for his shows at *Halfpenny Hatch* in London. Soon he added tumbling, acrobatics, and Fortunelli, the clown on the slack rope, to his programme - ultimately building his famous Royal Amphitheatre of Arts in Westminster Bridge Road, London.

The earliest tenting shows were on the road in the late 1700's, boasting no more than three or four horses, tightrope performers and acrobats. Fairs were their prime pitches, and they were no more than a glorified side-show, although, eventually the circuses grew bigger by employing 'acts' who had previously been fellow street performers - jugglers, fakirs, musicians, dancing dogs and monkeys, performing bears and the like - and moved away from the fairs to tour their own countrywide circuits between Easter and October. *Cooks* seem to be the oldest circus-owning family in England, closely followed by 'Lord' *George Sanger*. Wild beast shows were travelling in the latter part of the eighteenth century too, but these were zoological exhibitions; it was not until around 1820 that a man entered the lions cage and discovered that they responded to gentle treatment, and furthermore learnt simple tricks. Whilst I admire the courage of any man entering a non-EC standard cage full of institutionalised lions simply to exchange pleasantries, I have to say that it's his fault that the Big Cage act was born, adopted by every travelling show in the land, and consequently became the subject of cruel one-upmanship for many years. Everybody wanted one, and the showmen began to vie with one another for the most exotic menagerie - all to cater for the insatiable Victorian appetite for dramatic spectacle.

Circus was so popular at that time, that huge permanent circus buildings grew up everywhere. *Astleys* is perhaps the most famous, although it was by no means the only London circus, and *George Sanger* opened a dozen such buildings in provincial towns. A few survived into the eighties, but today, only the *Hippodrome* in Great Yar-

mouth survives - the *Blackpool Tower Circus* now in dire competition with the modern, clean, well-equipped *Superdrome*, and *Belle Vue* bulldozed into obscurity.

So where are we going now? The Big Top, synonymous with the circus, has become decidedly small in comparison with the huge tents I remember in the '70s; the acts have changed - animals are 'shown', rather than made to perform tricks, full clown entrées are rare, high school equestrianism is left to the Spanish Riding School - the whole nature of the beast has become subtly different. Smaller shows are more personal, and the artistes have to perform, rather than simply go through a set procedure each time they enter the ring.

Some of the big shows are failing to change enough, and I have to say that they bore me. (I had an accident not too long ago, which left me unable to work for eighteen months. I saw an awful lot of shows that season, and only one really truly impressed me - and I was impressed!) Professionalism is the key, not how many animals you can rent from the Clubb-*Chipperfield* partnership, or how good your lighting rig looks. Good, well-presented, short acts keep the audience's attention. Ring-craft, with or without animals, makes for a good show. The smaller tents are perfect for the reintroduction of the old clown sketches, yet the big shows seem to insist on clowns who merely 'fill' between other acts with unfunny stomping around the ring-fence for just long enough to get the next lot of props in. Other clowns try, but aren't given the time to play a gag to the full, as again, they have to get out when the next acts props are set. I want to laugh when I see a show, I want to be impressed by the artistes skill, I want to feel like a kid again...

Maybe age makes you choosy, but not many of the 'big' names can do that for me any more. But the small shows, the little family shows - now there's something to admire. Maybe the big boys outgrew themselves - suddenly it seems that it's the turn of the smaller shows to be successful. They're more portable, more adaptable, and don't have well-known 'names' to carry them (Let's face it, why else would the new owner of 'Cottles' rent the name to go with the show?). So they rely on quality.

Hey-ho. Every dog has its day. And chimp, and camel, and funambulist. Trad. Circus is far from dead, and is likely to remain with us as an art form for a good many years yet. It's just time for a slight adjustment here and there - which is how the thing evolved in the first place.



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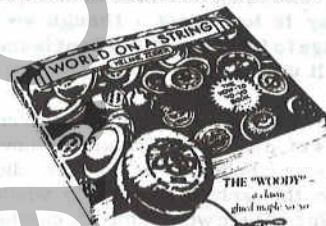
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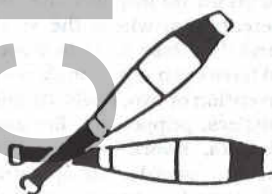
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## WHAT SHALL I DO NOW, DAD?

Do children get value for money from convention organisers? Not as far as I'm concerned.

When I buy my convention ticket I usually get the opportunity to go to a lot of workshops, juggle with other people, watch some juggling videos and see a show. When I buy a ticket for my children it usually only costs half as much, and it offers them the same opportunities... but... They only juggle a little (at 6 & 8), and unlike me they're not interested in doing it all day. Workshops are too advanced for them, the general juggling hall can be a dangerous place for them as clubs drop from all directions, the videos they like are a bit more blood-thirsty than the ones on offer... so all they really get is the show. Not very good value.

Sometimes conventions offer a crèche for the very young, say under 6; sometimes they don't charge for that age group. Great. What about the 6-11 age group? Older than this, they can reasonably be expected to join in, but, with a few notable exceptions, people aged 6-11 need something more.

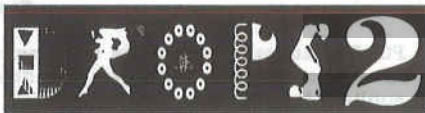
Come on, convention organisers... think!

If you're going to charge under 12s then give them something for their money... something active, not passive, how about:

- their own juggling games (especially things like unicycle gladiators).
- their own non-juggling games.
- a bit of entertainment (just think how many amateur/professional children's entertainers there are at your convention - even at 30 minutes each it should be easy to fill a couple of hours).
- some children's workshops.

If you're not providing something for your 'customers', don't charge them!

Nigel Bateman



OK I own up. It was me all along. I nicked your clubs and painted them purple metallic. I put those little bits of lead on the inside, too, you know, the ones that make them all unbalanced so you can't do that trick you, spent hours on at Leeds. I changed all your stage make-up for Boots Number 7. I made that hole in your Uni seat so the metal sticks through into your bum. I broke that spoke on purpose, I was trying to play a tune on it while you weren't looking. I was that banana skin. I cornered the market in cheap bubble liquid and sold it to Iraq. I left the evidence out where your parents could find it. Worst of all, it was me that taught those dreadful kids to juggle in the first place.

And that's not all. I've been out again round your neck of the woods. You haven't noticed half of it yet. But here's some clues.

The Catch feels it might be worth apologising to the following. It might even be fun.

**Tim Bat** for intimating that the whole palaver of Euro conventions was his fault. He was just standing there and it kind of happened coincidentally around him, apparently.

**Adrian Kirk** for leaving him out of the Paddington Performance Festival account. Pip can't remember people's names and can't read her own writing.

**Skandar Circus** for something similar **Bruce Wilson & friend** ditto - *tho' how come not remembering a name is an excuse for crashing out in their bed, with no interesting consequence whatsoever, is quite beyond me.*

**All British Jugglers** for implying you might find the Peking Opera interesting. There simply aren't enough jokes, are there? And no new club routines either.

**Anna Jillings** for getting her interested in juggling journalism. There's no future in it. Just look at me.

Or perhaps **Kaskade**, for the same.

**Dave & Sarah from 3.3.10** for not joining the club arch outside their wedding in September. Mind you, we weren't invited, were we?

**Dave Boag of Absolute Balls** for shooting him with an air rifle. Don't worry Dave, I won't tell them why.

**Anyone who's not a juggling-shop employee** for going on about these people so much. It's a very small world we live in. We're not allowed out very often.

**Haggis** for suggesting he might get round to delivering the article he's promised us for two issues when he's got so many more important things to do.

**Aunt Augusta, Sue Mee** and other former *Catch* columnists. Just 'cos *diabolo* is a raving egomaniac doesn't mean there's not room for any others in the mag.

**All Subscribers** for the Jehovah's Witnesses who will be calling round this weekend. They made us a rather attractive offer for the mailing list and I was short of a bob or two.

**Anyone who thinks this joke is wearing a little thin.**

## Dropped in it.

We're not the only ones - Has anyone out there got any good ideas about the whereabouts of any of the following? We'd very much like to, er, communicate with them. If you can't guess why you probably don't need to know.

Bill Berick - Rhythm & Balls  
Larry & Rupes - It's a Balls-up  
...and who's next on the list?

## All over bar the shouting

So you came away from Leeds thinking a wonderful time was had by all and the volunteer organisers are a well-meaning great bunch of people? In fact you are right - however the event made a loss for the first time (£8000, word has it), and someone has to pay. Profits from previous conventions are lent by the European Juggling Association (EJA) to set up future events - and this money now looks to be lost. Leeds was a victim of the 'Bigger and Better' syndrome, and the organisers, *Up in the Air Ltd.*, a committee of experienced convention organisers, 'been-there-done-that' people, are red-faced about the whole thing. Who are these people? What went wrong? And how can it be prevented in the future?

## Facts

*Up in the Air* organised Leeds British Juggling Convention in 1991, a brilliant event, artistically and financially; instigated the formation of the *British Juggling Foundation* (BJF) - ironically to safeguard future events in case of a financial disaster and to give future organisers advice. They kept the company going until the BJF had its own bank account to control convention money.

*Up in the Air* board comprises people on the BJF, EJA, experienced organisers and jugglers, some of whom helped organise Bradford European Convention 1988.

No one person is 'in charge', it is a committee.

## What went wrong?

A European Convention turns over approximately £100,000. Perhaps this is now too big for a group of volunteers to make happen.

The *been there done that* people went off and did their own thing, arranging different areas, and budgets were neither accurate nor kept to.

Silly mistakes were made, e.g. not taking into account VAT when budgeting, and serious miscalculations over the accompanying street performance festival, AA signs, and more...

There was no one person organising/co-ordinating the event, although outsiders assumed this was the case. The resulting situation suggests that, though it may be too big for one person to organise, it should have a co-ordinator - a 'the buck stops here' person.

*Up in the Air* split into three groups - Leeds, Bradford, London - and didn't work as well together as they did in '91 - in fact that's a bit of an understatement - it was a total mess, just a month before the event there were serious fallings-out, resignations, mistrust, and people taking on major roles with only weeks to go.

*Peking Opera* - a total cock-up and the major part of *Up in the Air*'s downfall; typical of a good idea that ran away with itself. A Promoter who had been organising more appearances for them outside the convention (e.g. Edinburgh Festival) went bust. No Contracts had been drawn up. The performers, all prima-donna big stars when only students had been booked, went on strike for more money. The details of these accounts will be interesting. A rumoured £12,000 was given by Leeds City Council for the original estimated cost of the Peking Opera - final cost approximately £20,000+. This is undoubtedly the White Snake that turned into an elephant.

## How can we stop it happening again?

If these people can screw up then what chance has anyone else? Should there be a paid co-ordinator or will that alienate the rest of the unpaid workers?

Perhaps an EJA representative should be present to oversee meetings and advise but not be an organiser.

One person, whoever, should have a final say and have an accurate overall picture of budgets and what responsibilities people have. The friendly committee approach doesn't work. Big is not always best - be safe. There is always a price to pay.

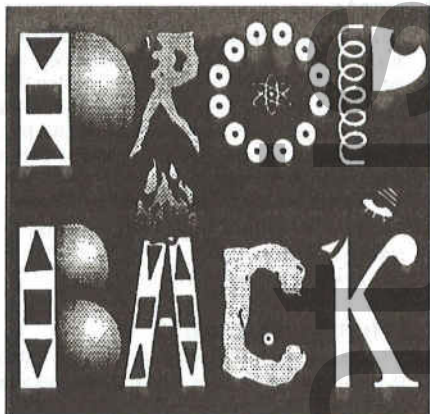
The personal cost to the Leeds organisers is high, friendships of many years have been lost and reputations tarnished. No one person was in charge so no one person gets the blame - hopefully if it had been an unqualified success the same would have applied. At present we understand that the money for *British* juggling conventions, which also passed through the hands and books of *Up in the Air* has not been jeopardized, which was a rumour at one point.

What's the future of the large convention? Who is going to put their neck on the line for that size turnover when they're not being paid? With smaller conventions on the increase, and numbers for larger conventions static, do we really need the big ones? Their structure, tradition, and atmosphere were unique; juggling has changed - is it time to change the way we organise ourselves? Sponsorship and payment for work are the questions. At Leeds we paid for security (£6000+), traditionally done by volunteers - unpaid organisers had to pay them.

To be hippy about it, it was only money that was lost - but unfortunately try telling that to the next organisers.

*The Catch special investigations squad. (S.A.)*





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

### Good on Paper

Wotcha, I'd like to propose a silly competition. I find it really stupid to see drawings of clowns (they're always clowns) on adverts or packaging, juggling loads of balls in the air. I wonder what the record is in this area. The best/worst I've seen to date is a clown (as usual) juggling 10 balls in a shower (of course). Can any one beat this? Pictures would be nice. Oh by the way this clown was on a children's spoon set in Germany.  
PS. There's no prize, Ha Ha.

G Clack

what about all those books that have impossible tricks in them, then? Or magazines for that matter - d

### TV ruins the eyesight

I enjoy reading *The Catch*, it is written in a friendly and informative way. But...it would be nice if it had a classified advert. section (especially a free one!)

Also I know you're not a Television company (unfortunately) but why isn't there any juggling on TV? Except of course for those who want to sit through 30 minutes of Bob Monkhouse (aaargh!) for 30 seconds of tennis racket juggling.

David Drakeford

er... page 25. Is our layout that confusing? -d

### Compère-ing favourably

Congratulations to the compère of the small *Renegade* stage at the European juggling convention in Leeds. He was warm and friendly to the audience and acts alike and he was entertaining, BUT most importantly of all, he didn't outstay his welcome on stage.

How about an article in *The Catch* on compère-ing? It seems to me to be just about the most important job in a cabaret, but at present, standards are very low.

Tim Sayers aka. Tim Boogie,  
The Bruised Fruits, Birmingham.

We think you mean Roger Drop, who did the Bristol Convention Public Show too - d

### Judgmental jugglers?

I have just returned from Leeds (hasn't everyone?), my first convention, and I was superbly entertained and astonished

at the variety and standard displayed. But...

1) I was under the impression that the cabarets in both the *No Fit State Circus* and *Croissant Neuf* tents were of the 'Renegade' variety; I expected to see a significant amount of audience participation. Unfortunately I feel the magnificent displays by some of the 'premier league' jugglers spoilt and confused one or two of the audience into a state of expectation which was not helpful to the contributions of lesser mortals. Witty good-natured heckling of such as Pee Wee and Haggis added to the atmosphere and was refreshing, but when a member of the audience, perhaps in such limelight for the first time, was booed and heckled continuously well before s/he had overstayed their time (in one case because he was "only" a 3 club juggler with backcrosses!!) it was not my impression of a 'Renegade' attitude.)

2) A second example is the attitude towards Sean Gandini (wittily parodied on some occasions and not my personal cup of tea) and the Peking Opera (very wittily parodied I felt). I have seen both, and while I appreciate some of the technical and creative skills, I am not really on the wavelengths of either - but that does not mean they are crap! Any entertainer is as good as YOU think they are, but only as far as YOU are concerned.

Similarly John Stamp ("Pot of Gold") last week, finishing last behind second rate (MY opinion) singers and comedians is an indication of the taste (or lack of) of the audience not the ability of the entertainers (I think he is brilliant, but John hates Peking Opera!)

PS. Any chance of a colour poster pull out of a great juggling act??

Peter Hewkin

we do have some interesting pictures of PeeWee and Skate Naked... but we don't want to offend any more readers... what am I bid? - d

### Invert Mess

Hi! I'm trying to set up a juggling club in Inverness so if anybody out there has heard of it and could make it to a regular evening session in town please ring Andy on 0381 621016 and I'll let you know where and when; hints, tips, ideas or suggestions on setting up clubs also very welcome. Oh how's about donations of

shop-soiled kit?! Any received will be gratefully received and shared - well you gotta ask haven't you?

Incidentally as a first time convention-goer I thought the Scottish event in Stirling was bloody marvellous - a couple more workshops and it would have been complete.

Andy Rockall

### More Maxwell Frauds Exposed

Captain Bob's Circus Residentials (as advertised in Issue 4) are a con a rip off and a fraud (just like the man himself, then - d). It's not organised by anyone I know who squatted Maxwell Properties or did shows as Captain Bob's Circus last year.

Maybe Uncle Bob heard about us and couldn't resist another scam. It could be another nightmare trying to make a fast buck from the juggling boom. Anyway £298 for a week in France sounds extortionate to me.

The real Bob's surprisingly didn't last long as a group of forty, but are alive and well in various disguises in Britain and France. At the time of writing this I was next to Lake Laouzas in Southern France running a workshop for local campers and doing some essential repairs to the Bus (bar)...

Finally I sold a copy of *'The Catch'* from my bicycle during the Avignon Festival to a very appreciative French reader and looks like it's going to 'catch' on here - sorry.

Love and cuddles  
Scott.

PS. Did anyone experience any serious fires from Acrylic Balls being in direct sunlight this summer?

I was wondering who'd started this year's French Forest Fires - d

### One satisfied Customer

You probably don't need any compliments (no? - who says? - d) however I'm sure you appreciate some feedback. I have discovered *The Catch* only recently. There is a good mix of events, reviews, techniques and comment, all with an irreverent sense of humour. The latter may at times be juvenile (who, me?) but is welcome all the same. One essential part of the mag is the adverts. These are very useful either for the mail order or when planning a trip off the rock (Jersey)



that can be combined with a visit to a shop nearby. *(I hope all our advertisers are reading this, then - d)*

I agree with the editorial in issue 5, regarding the registration of juggling as a sport. I hope that the two remain separate. I believe that part of the pleasure of juggling and other circus techniques is that there is an element of danger, a sense of magic etc., that is special. It seems as if it will become sanitised if it established as a sport.

**John Crosby.**

### All Mouth & Trousers

I am fascinated by oral juggling but I have only seen people using ping-pong balls. Does anybody know any other method? Also, what is the best way of stealing the balls from your partner? Finally - I have started an interesting collection of second-hand mouth-sticks - could any readers help with this?

**Innuendo the Clown**

I have thrown away all my props and developed a non-contact juggling style. Is this unique?

During the Halloween Convention at Lancaster, my devil stick hit me in the neck causing it to bleed. Since then, whenever I look in the mirror, I see no reflection of myself. Has anyone got other funny stories of things going wrong at conventions?

**Yours Boris Lugosi**

In answer to the last letter, I lost some money at the Leeds European Convention under very strange circumstances which cannot be explained properly.

**Name and address supplied.**

At a sports centre recently someone took a picture of me. I hope it will not be used in your photographic competition without my permission or I will di.

**Yours B. Mad**

### LOST FOR WORDS

Why hasn't anyone sent in photos for The Catch Photographic Competition?

### B Brolly in Boob shocker

As you probably know by now, I made a small mistake in the workshop article in the last issue. I've sat down and worked out what I should have put.

The problem was with the start of the 10 club 3 count feed. (the 3rd table) it should be:

A	B	C
right hand crossing double to B.	right hand self	right hand self
left hand crossing double to C	left hand straight pass to A	left hand self
right hand self	right hand self	right hand crossing double to A
left hand crossing double to B	left hand self	left hand self
right hand crossing double to C	right hand straight pass to A	right hand self
left hand self	left hand self	left hand crossing double to A

..... Then back to the start  
Everyone starts at the same time  
Sorry about the mistake. Did anyone notice? Take care and keep up the good work

**Brendan Brolly.**

*i'm sorry Brendan, that's just not good enough. Think of all the people's time you wasted trying to follow your impossible instructions. I think you'd better send them all a free copy of your book or something - d*

### FROM THE BOARD OF UP IN THE AIR LTD. - THE COMPANY ORGANISING THE COMPANY ORGANISING THE 16th EUROPEAN JUGGLING CONVENTION IN LEEDS IN 1993.

**DATED 15 NOVEMBER 1993**

We would like to thank all those who came to the convention, and in particular all the who volunteered their time and help. We understand that the vast majority of those who came had a great time.

We estimated in the business meeting that approximately 2,200 people had registered. We now know that the actual figure was lower at 1,939 with 1,786 adults and 153 children registering for the full convention, broken down as follows: 903 adults and 118 children pre-registered and 883 adults and 35 children registered on the door.

We are still finalising the accounts but it is apparent that the convention did not quite break even for a number of reasons. It is likely that this will affect the money put in by the European Juggling Association (EJA) ad may also inadvertently affect British convention money that had passed through the Up in the Air account. Whether this is the case, and to what extent if so, is as yet unclear. The books are currently with an accountant and we will be keeping the EJA and the British Juggling Foundation informed, supplying them with minutes of meetings and inviting them to examine the books. A more detailed statement will follow.

The convention was organised on a voluntary basis by a group of people working as a collective. Nearly all of us have full time jobs but were happy to devote a huge amount of our spare time and holidays to putting on as good a convention as possible. We are sad that the outcome was not all that we had worked and planned for.

P.S. There is still some unclaimed lost property. Please write to Steve Schofield, 42 Woodside Avenue, Leeds LS4 2QX to claim it before the end of this year after which it will be given to worthwhile causes.

### TOP TIPS

Think before you book a foreign act when you organise a juggling convention.

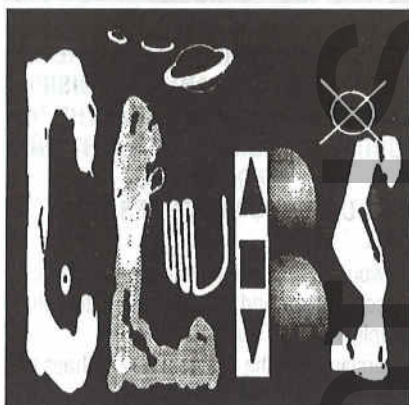
A set of juggling balls for Christmas is a unique gift that no one in the world has ever thought of.

At the public meeting at Leeds Euro convention people complained about the lack of toilet rolls. What sort of morons are these people? I always have a spare copy of The Catch with me for all such juggling emergencies.

I would like to complain about the blocked toilets at Leeds. We found a lot of lavatories clogged with pages from The Catch and feel you are to blame. However, I like the article I found about other conventions in the past although the very small print tends to get smudged easily.

**Leeds University Caretaker**





Critics of our style will be pleased with these two pages - in fact they probably turn here first. These are, indeed, the only pages in the whole magazine guaranteed to be free of opinionated reviewers, smartypants puns, irrelevant bad jokes, gratuitous plugs for our mates, or stupid interjections from the editor. Apart from this bit, that is. 100% information, 100% juggling and circus skills (no irrelevant hippy/artly nonsense here, no). Don't you wish the whole mag was like this?

Most workshops charge, often just to cover hall hire costs. When we know how much, we've put it in. You're advised to contact student clubs in advance, as some of them aren't allowed to admit non-students.

## SOUTH WEST

### BARNSTAPLE

Trinity Church Hall  
Thursdays 6-10 £1.50/£1  
Adam & Juliet 0271 78760

### BATH

Walcot Village Hall,  
Mondays 7.30-9.30  
Tad 0249 716149

### BOURNEMOUTH

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

### BOURNEMOUTH

East Cliff Church, Holdenhurst Road (near  
BR station)  
Tuesdays 7-10 £1.50  
Luke / Geoff, Ocean Kites, 0202 301280  
(day), 487067 (evening)

### CHELtenham

The Youth Centre  
Sunday 6-9  
Andy Clay 0452 862605

### DORCHESTER

Tuesday, 7.30 usually  
Skidzle street circus, Alan 0300 21071

### EXETER

Hot Potato Juggling Club, Labour Club,  
Newtown  
Wednesday 7.30-9.30  
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, Upton Street  
Tuesday 8-10  
Jon 0242 521483 Geoff 0242 519832

### LEIGH ON MENDIP

Memorial Hall  
Wednesday 7.30-10, £1.  
Pippa 0749 840107

### LISKEARD

Caradon Juggling Posse, Guildhall.  
Thursday 7.30-9.30

### NAILSEA

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

### NEWTON ABBOT

Upfor Grabs, Creative Arts Centre, Knowles  
Hill School  
Thursday termtime 7-9  
Richard 0364 652446

### PLYMOUTH

Ballard Centre  
Friday 6-8, £2.50  
Fumballs Juggling Shop 0752 255808

## STREET Somerset

Fiasco Productions Crispin Hall  
Wednesday 7-9  
Hannah 0460 40082

### STROUD

Saint Matthew's Church Hall, Cainscress  
2nd & 4th Tuesday 7-9 £1/50p  
Ian/Julie 0453 756213

### SWINDON

Fumbles Juggling Club,  
Clifton Street Social Hall  
Thursday 7.30-9.30, 50p  
Steve 0793 432860

### TAUNTON

Bishop Fox's School  
Wednesday 7-10  
Sally 0823 275459

### TOTNES

St. John's Church Hall, Bridge Town  
Tuesday 7.30-9.30 adults and unis. Friday  
7-8.30 kids 8.30-10 adults: £1.50/£1  
Caroline 0364 73125

### WEYMOUTH

Weymouth College  
Lunchtimes during termtime  
John MacDonald, 0305 208839

### YEovil

Yeovil College  
Tuesday 7-9 termtime only  
Hannah 0460 400829

## BRISTOL

### Dab Hands, Horfield

Tuesday 7-9  
Mike Gibbons 0272 692145

### 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,

Bishopston Community Centre  
Tuesday 7.30-9.30  
0934 832744

### University Circusoc,

S.U. Building, Queens Road  
Termtime Sunday 2.30-7ish,  
Wednesday 7.30-10ish

### U.W.E. Juggling Club,

Redland  
Termtime, Wednesday 5-7  
Diana 0934 838802

### acrobatics -

Bristol Hawks Gymnastics,  
Roman Road, Lower Easton  
2 hr sessions Wednesday & Sunday 11-1  
£4.50  
1 hr beginners session Wednesday 8,  
Thursday 7 £2.50  
0272 737481 / 355363

## SOUTH EAST

### BRIGHTON

Kempdown 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 680737

### BRIGHTON

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

### CANTERBURY

University  
Wednesday Evening  
Contact S.U.

### CHELMSFORD

The Y's Jugglers, YMCA  
Tuesday 8-10 £1  
John Hawkins 0245 263526

### CHICHESTER

Girls' High School  
Thursday 7-9 £1  
Ball Space, Iain/Steve 0243 788052

### CHERTSEY

Less Stress workshop, Saint Anne's Hall,  
Guildford Street  
Tuesday 7.30-10  
Graham 0932 222063

### CRAWLEY

Thursday 7.30-10, £1  
Up for Grabs Sally / Nigel 0293 786143

### EASTBOURNE

Central Methodist Church Hall,  
Langney Road.  
Every other Friday 7-10 £2  
Shakes 0323 500558, John 0323 490400

### HASTINGS

Scout Hall, Croll Road.  
Friday 7-9.30  
Bosco Circus, Andy 0424 813144, Derek  
0424 431898, Sian 0424 431214  
HUG Unicycle Hockey  
Sunday 10-12, phone Andy or Derek for  
venue

### HEMEL HEMPSTEAD

Boxmoor Art Centre, Saint John's Road  
Thursday 8-10, Sunday 2-4, £1.50  
0442 64048

### HIGH WYCOMBE

Cascadia, United Reformed Church Hall,  
Cores End  
Thursday 6-8  
0494 537656

### HORSHAM

North Heath Lane Hall  
Monday 8.15-10.15 Juggling, circus &  
performance skills  
Park Recreation Centre  
Dave / Steve 0403 273466

### LEWES

Circus Pipsqueak Youth Circus (8+)  
Dr. Colin 0273 813464

### NEWBURY

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

### OXFORD

East Oxford Community Centre  
Wednesday 7-9, Sunday 7-9, £1

Jason 0865 63441

### OXTEd

Sunday 6-9  
Up for Grabs, Nigel & Sally 0293 786143

### PORTSMOUTH

Priory School  
Wednesday 6.30-9.30  
Martin 0705 293 673

### REDHILL

Tuesday 8-10 £1.50  
Up for Grabs Sally / Nigel 0293 786143

### READING

Sun Street  
Monday 7-10  
0734 660430

### ROMSEY

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

### SAINT ALBANS

Allsorts Circus, Youth Office, Alma Road  
Tuesday 7.30-10, £1  
Dez Paradise 0727 855375

### SOUTHAMPTON

Itchen College, Bitterne  
Wednesday 6.30-9.30 (Termtime)  
Guy 0794 513549

### SOUTHEND

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

### TUNBRIDGE WELLS

Camden Centre, Marden Square  
Monday 7.30-9.30  
Kevin 0622 831918

### 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, Coz, Howard 0903 505560

### YATTENDON

Thursdays 7.30-9.30, £1.  
Barney 0635 201546

## LONDON

### CENTRAL

Colombo Street Sports Centre, SE1  
Sunday 12-5 (£2.20-£4), Thursday 7-9.30  
(£1.20-£2.60)  
Phil 081 801 9859, Centre 071 261 1658

### CENTRAL

Jugglers Arms, Leathermarket Street SE1  
Mondays, Tuesdays, Wednesdays 7, Sat-  
urdays 12 & 2  
More Balls Than Most 071 357 7707

### CENTRAL

University College, Carol Marx Hall,  
Huntly Street WC1  
Monday in termtime 4.30-7  
Adam 071 846 0074  
Ste3void 071 700 5292

### NORTH

Circus Space, 39-41 North Road N7,  
Caledonian Road Tube.  
Tuesday 7-10,  
£3 Juggling Workshop & Class

Sunday 7-10,

£3 All-skills mixed workshop  
Courses and classes and one-off work-  
shops in just about everything regularly  
available. See Catch This! and/or ring for  
more details.  
Circus Space 071 700 0868

### NORTH

Middlesex University  
Matt 081 881 9791, James 081 365 7444

### NORTH

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

### EAST

Holy Trinity Church Hall, Beechwood Road,  
Dalsdon, E8  
Friday 7-11, £1.50 inc. tea & bikkies  
Fizzie Lizzie 071 723 3877

### SOUTH

Grove Community Hall, Tooting SW17  
Wednesday 7-9, £2/hour.  
All circus skills, equipment provided.  
Screw & Shirelle 081 672 2575.

### SOUTH-WEST

Saint Paul's Church, Hammersmith  
Monday 7.30-9.30  
Albert & Friends 081 741 5471

### EAST MOLESEY

Vine Hall, Vine Road  
Thursday 7-10  
Juggling & Molesey Maniacs UniHockey,  
£1.50  
Steve 081 398 7390

### ROMFORD

Rhythm & Balls, Century Youth House  
Monday 7.30-5.0p  
Chris Irving 0708 751656

### WEALDSTONE

Skandar Circus, Scout hall,  
Clarendon Road  
Tuesday 8-10  
Adrian/Jane 081 861 0919

### WIMBLEDON

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

### UNICYCLES & UNI HOCKEY

Trinity Centre, 119 East India Dock Road,  
Poplar  
Wednesday 7.30-10, £1.50  
Jon 071 987 1794, Luis 071 700 6529

## EAST ANGLIA

### BURY SAINT EDMUNDS

Bury Fumblers, Saint John's Hall,  
Saint John's Street.  
Tuesday - 7.30-9.30 £1

### CAMBRIDGE

Patchwork Circus.  
Victoria Road Community Centre,  
Tuesday 8-9.30  
Drama Centre, Covent Garden, Sunday 6-  
8 (all levels 14+) 5-6 (beginners), Thurs-  
day 4.30-5.30 Youth Circus (8-14).  
Richard Green 0223 302596, Simon  
Smolekiss 0223 410138

### DEREHAM (nr. Norwich)

Justo James 0263 732888

### NORWICH

David 0603 738964, Will 0953 860460





## IN THE MIDDLE

### BEDFORD

Bedford Circus Ring, Cauldwell Community Centre, Althorpe Street  
Thursday 7.30-9.30  
0234 328322

### BROMSGROVE

Dolphin Centre, School Drive  
Sunday 4-6  
Steve 0562 861113

### CANNOCK

Youth Centre, Avon Road  
Tuesday 6.30-8.30 Adults £1.50, kids £1  
Richard Potter, Cannock Kites  
0543 573177 / 271563

### CHESTER

Ballistic Juggling Club, Northgate Arena, Victoria Road  
Monday 8.15-10.15, £2/1.50  
Aiden 0244 340789 (day) 383475 (not)

### 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

### COVENTRY

Flying Balls Society  
Gymnasium, Coventry Technical College, Butts Road  
Monday 7-9  
Bob Gorker, S.U.  
University chapter  
Andy Gallagher 0203 688059

### DERBY

Saint Helen's House, King Street  
Thursday 7-9.30, £1, 50p under 16s  
Andrew Vass 0332 369581

### DUDLEY

Triple Trouble, Saint Michael's School, Rowley Regis  
Monday 7-9  
Steve 0562 861113

### EVESHAM

Four Fools, Leisure Centre  
Monday 7-9 £2  
Matt 0374 418947

### HEREFORD

Percival Hall, JT Owens Street  
Thursday 6.30-7.30 (kids) 7.30-9 (adults)  
£1  
Pete 0432 760350

### KIDDERMINSTER

Youth House  
Thursday 7-9 (under 14s 6-7)  
Steve 0562 861113

### LEICESTER

De Montfort University Juggling Club, City Site S.U.  
Tuesday 6.30-9ish  
0533 555576

### LINCOLN

Croft Street Community Centre  
Monday at 7  
Potty Porter's Kite & Juggling shop  
Tuesday at 7  
Fred Porter 0522 544611

### LUTON

Mad Hatter Circus, Chapel Langley, Russel Street  
Tuesday 7-9 £1  
Dunc 0582 484167 Margaret 0582 508269

### LYE (near Stourbridge)

Wollescoe Primary School  
Tuesday 7-10, £1.50  
Dave @ The Juggling Shop, 021643 6545

### MILTON KEYNES

Great Linford Memorial Hall  
Wednesday 7-10, £1.50  
Jugglers Anonymous,  
Graham 0908 210264

### NORTHAMPTON

Drop Shop Juggling Clubs

Bective Middle School, Kingsthorpe  
Sunday 5-7.30  
Nene Centre, Bedford Road,  
Tuesdays 6.30-9  
Lawrence or Vicky 0327 36600

### NOTTINGHAM

Portland School, Westwick Road, Bilborough  
Wednesday 7-10  
Tony 0602 708177, Barry 0602 283080

### PELSALL

Sheffield Community School  
Wednesday 7-9, Adults £2, Kids £1  
Richard Potter, Cannock Kites  
0543 573177 / 271563

### SHEFFIELD

Upshot Circus Arts, l.b.a.  
Shaun 0742 662638

### SHEFFIELD

University Juggling Club  
Wednesday 6-9, Sunday 4-6  
Flying Teapots, Rick 0742 663546

### SHREWSBURY

Artscape, 5 Belmont  
Thursday 7.30-10 £1.20 (80p under 16)  
Jugglepace 0743 363989

### STOURBRIDGE

Crystal Leisure Centre  
Sunday 3.15-5.15  
Matt at Juggling Junction,  
0384 897474/691609

### WORCESTER

City Youth Centre, Spring Grove  
Wednesday 7.30-9.30, £1.50/£1  
Sharon or John, 0905 23347

## BIRMINGHAM

### EDGBASTON

Midlands Arts Centre, Cannon Hill Park  
Adults Sunday 6.30-8, Children Wednesday 4.30-6, £3.30  
James Miller 021 443 4783

### ERDINGTON

Kingsbury School  
Tuesday 7-8.30

### HARBOURNE

Marlborough Centre  
Wednesday 7.30-9

### SMALL HEATH

Holt Centre (details l.b.c.)  
these three £2.10, 90p concs.  
James Miller 021 443 4783

### PERRY BAR

8 Block Hall, University of Central England  
Gravity gets you down, Monday 5-7 termtime  
Sam c/o SU

### SELLY OAK

Selly Oak Centre, Bristol Road  
Saturday 10-12, £1.  
Stirchley Community Centre  
Wednesday 7-10 £1  
Kevin 021 414 0094

### BOURNEVILLE

Bourneville College  
Thursday 7.30  
Raymond 021 440 0784

## 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

### CHEADLE HULME

Adult centre, Woods Lane  
Wednesday 7-9

### 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

Jocus Pocus, University Sports Hall  
Friday 5-7 termtime, £3 a year!  
Mark / Joe 061 708 9250

### 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

### BIRKENHEAD

Charing Cross Youth Centre  
Sunday 12-5  
Ann, Small Top Circus, 051 653 3519

### BLACKPOOL

Lytham Sain Anne's Old School,  
Beaulerk Road  
Tuesday 6.30-8.30, Freel  
Phil 0253 731143

### BOLTON

Higher Education Centre  
Friday Evening

### BRADFORD

Manningham Sports Centre  
Friday 5.30-7.30  
Ann 0274 480022

### BRADFORD

Saltair Methodist Church Hall, Titus Street  
Simon 0274 532287.

### CLITHEROE

Roadfields Leisure Centre  
Wednesday  
Brian Waterhouse (but he hasn't given us  
his number)

### COCKERMOUTH

Juggling Club, Chinschurch Rooms  
Tuesday 7.30  
Dave 0900 822867

### COLNE

The Old School, Exchange Street  
Tuesday 7-9 £1.50/£1 (kids)  
0282 604278

### CREWE

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

### DARLINGTON

Community Circus, Drama Centre,  
Trinity Road,  
Thursday 7.30-9.30 £1/50p  
Hannah or Matt 0325 361633

### DURHAM

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

### HEBDEN BRIDGE

The Ground Floor Centre, Holme Street  
Wednesday 7.15-9.30  
Circus Factory Studio, Old Town, l.b.a.  
Tony Webber 0422 842072

### HULL

Splai Circus, Room 8, S.U. Building  
Termtime, Tuesday 7.15  
Sam Rowe 0482 445586

### KENDAL

Tuesday & Wednesday  
Jem Hulbert 0229 581485

### LANCASTER

University, Minor Hall (juggling) sports  
hall (unis)  
other details l.b.c.  
contact S.U. on 0524 65201

### LEEDS

Hullabaloo Community Circus,  
Woodhouse Community Centre  
Wednesday 6.30-8.30  
Ali 0532 770121

### LEEDS

Unicycle Hockey, venue l.b.c.  
Mike 0532 435491 (work number)

### LIVERPOOL

Tosspos, Community Arts Resource  
Centre, Cornwallia Hall, L1  
Wednesday 7-10 £1.50  
(tuition available first half, £2)

### LIVERPOOL

Toxeth Sports Centre, Upper Hill Street  
8-10, Thursday, Contribution to costs.  
Max Lovius and others 051 727 1074

### LIVERPOOL

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

### MIDDLESBROUGH

The Pandemoniacs, Saint Mary's Centre,  
Corporation Road,  
Thursday 6-8, £1.50 (concs £1)  
Bob Parker 0642 262899 days.

### NEWCASTLE UPON TYNE

Dockray House (formerly West End Boys  
Club) Sutherland Avenue,  
Thursday 8-10, £1  
Simon, Ugly Juggling Co., 091232 0297

### NEWCASTLE UPON TYNE

Unicycle Hockey, Leazes Park  
Wednesday at 7  
Alex 091 261 5128 or the Ugles

### PRESTON

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

### ROCHDALE

The Broadwater Centre, Smith Street  
Adults Monday 7-9, Children Tuesday &  
Wednesday at 4  
Skylight Circus in Education, Noreen &  
Jim 0706 50676.

### STOCKPORT

Priestnall Recreation Centre, Heaton Moor.  
Tuesday 5-7 (children) 7-9 (adults)  
Bzercus - Moni 061 256 1838

### WHITBY

The Church House, Flowergate  
Saturdays 2-4, £1.50/£1  
Vicky 0947 601727

### WIDNES

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

### WIRRAL

Charing Cross Youth Centre, Birkenhead.  
Sunday 12-5  
Ann, Wirral Community Circus  
051 924 1927

### YORK

Cosmos Juggling Club,  
Priory Street Centre  
Tuesday 7-9, £1.50 (£1 conc.)  
Jim or Anna 0904 430472

## SCOTLAND

### GLASGOW

Ashley Street Community Education Centre,  
Woodlands G4  
Thursday 7-9  
Mark Segal 041 332 7769

### GLASGOW

Woodside Halls, Clardion Street, Saint  
George's Cross  
Tuesday 7-9  
Co-motion, Maryhill Community  
Central Halls  
Wednesday 7.30-9.30  
Brian 041 946 0341

### EDINBURGH

Tollcross Community Centre  
Monday 7-9  
Angelo 031 447 7862

### SHEPHERD ISLES

Sandwich Junior High School  
Saturday 10.30-12  
Gary Worrall 09505 501 / 0595 2114

### STIRLING

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

### SKYE

Braes Community Hall  
Saturday 11-1  
Dave Patfield 047 062 377

## WALES

### NORTH WALES

Bagillt Community Centre  
Tuesday 8-10, £1.50 including tea!  
Mike or Gail, 0745 560785

### MID WALES

Rockpark Hotel Games Room,  
Llandidrol 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 0230 77292

### LLANDUDNO

John Bright School  
Tuesday 8-10  
Phil 0492 875656

### SWANSEA

Jugglar, Dynevor School, Mansell Street  
Wednesday 7-9.30, £2/£1, first week free  
Sam 0792 470546

### SWANSEA

Dilwyn Llewelyn School, Cocketts  
Monday 7-9, Integrated Youth Circus  
Phill Burton, 0792 466231

### WALES ON ONE WHEEL

CARDIFF  
CUT, East Moors Community Centre,  
Sanguhar Street, Splot  
Friday 6.30-9, £1

### BARRY

Barry Leisure Centre  
Mondays, fortnightly from 30th November,  
£1.50, concs £1, spectators 20p!  
I.L.I. on both - Russell Wells (UKUF) 0446  
740520

## IRELAND

### BELFAST

Belfast Community Circus School, Cres-  
cent Arts centre, University Road  
Contact 0232 236007 / 248861

### GALWAY

Butterfingers Eire, Eyre Square Centre  
Workshops most weeks  
Toby Shears (010 353) (0)91 63586

### MAYNOOTH

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

## CHANNEL ISLANDS

### ALDERNEY

Masonic Hall, Alderney  
Wednesday 7-8  
Moira 0481 822246

### JERSEY

Wesley Grove Church Hall, Saint Helier  
Tuesday 7.30-9.30, £1  
Lisa 0534 285160, Suzi 0534 285008



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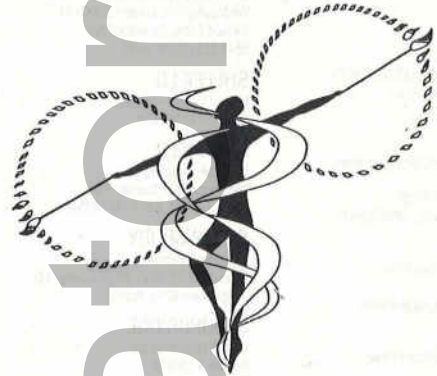


J.T.F.  
MEMBER



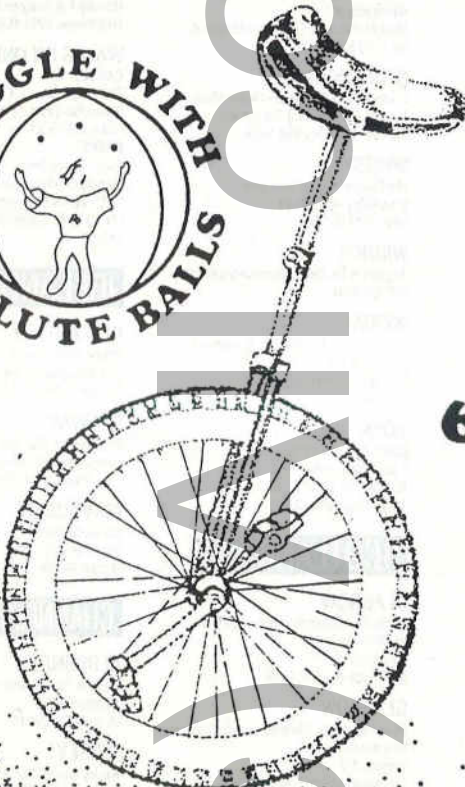
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# BUSKER'S CIRCUS

**CAPT ZOGGS CIRCUS**

THIS SAT AT THE HEAD OF THE LINE

**ACROBATS**  
THE INCREDIBLE SHRINKING MAN

**TIGHTROPS**  
TRAPEZE WALKERS

**JUGGLER**  
WANTED MUST BE DIFFERENT

CAPT. ZOGGS

FAME AT LAST  
MMM... BUT DIFFERENT?

YOU'VE GUESSED IT  
**FIRE!**

PRACTICE ROUTINE  
3 CLUB UNI  
NOSE BALANCE  
UNDER LEG  
ROUND THE BACK

oops!

PETROL  
PARAFFIN

AND SO TO THE AUDITION

CAPT ZOGGS CIRCUS

WHAT SORT OF A WEIRD ACT HAS HE GOT?

NEXT!

ME?

THAT'S WHAT I CALL A THREE CLUBS FLASH!

**WOW!**

THAT'S WHAT I CALL A THREE CLUBS FLASH!





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juggling equipment

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