

The Catch

JUGGLING • NEW CIRCUS • STREET THEATRE

ISSUE 8
JUNE - JULY
1994
VOLUME 1
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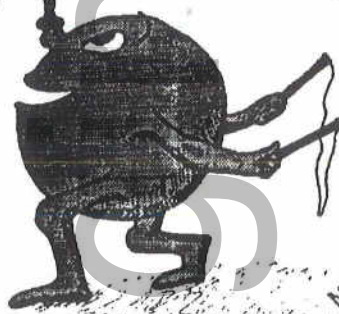
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C O N T E N T S

5-7

HAT: STREETS A-HEAD

Britain's premier street performance festival, the town where they welcome acts with open arms - *Nicky Hewgill* prepares for an eighteenth birthday party.

8-9

PICKING UP THE MESS

Not quite dark satanic Mills, but pretty fiendish none the less, it's the ultimate juggling pattern for many - and not easy to teach, either. *Alan Williams* gets you into another fine one.

10-11

THE EDUCATION DEBATE

It might look like a load of boring meetings and even more boring bits of paper, but current developments on the education front could mean a great deal to anyone who runs a workshop, as well as for our future star performers, points out *Pippa Tee*.

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BEACH BUMS

As if *Ken Farquhar's* account of the Thailand convention (last issue) didn't send you crazy enough with jealousy - this time he sends us a postcard from Hawaii. And it's a little cheeky.

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PASSED

Pearse Halfpenny has more old books and magazines than your average jumble sale. Luckily most of them are about juggling, and full of pictures!

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FEED ME!

Brendan Broly does a different take on the feeding of the five thousand. Well... four, actually.

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MANCS & SPENCER

Best British Convention in... well, at least a year. *Donald Grant* and the usual suspects were there. You probably saw them at the bar.

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TOP OF THE TOPS

It's the rebirth of trad. circus! *Po!* gets all excited over *Circus Harlequin*. Put us down for a season ticket.

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FEEDS

Sex, aliens, spaghetti, priests and, yes, cups of tea - all in there together on the *Catch* competition trail. Plus *Multiplex*, the classified ads with more unicycles than most.

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HISTORIC CONSPIRACY UNMASKED!

Russ Bevan has been spending some time in his local library (what is it about these bookworms?) and emerges with a theory that could force us to look again at some of the events that made Britain great. Are you sure about this, Russ? *Robbie* scribbled in the margins.

24-31

CATCH THIS

Your new improved news section, with everything you didn't even know you wanted to know about... conventions, gigs, courses, unicycling and other happenings, from Newcastle to New Zealand.

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CATCH OUT

Catch reviewers appear surprised to find gambling in Las Vegas, rather a lot of water at Bognor Regis, and something entertaining in The Gracie Fields Theatre. Where do we get these people from?

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BALLS

The jugglers'/unicyclists' bookshelf is getting a little overloaded. In fact ours has fallen off the wall. Here are some of the reasons why.

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DROPS

Seems like we haven't been upsetting enough people recently. Soon see about that...

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The *Catch* collected letters volume 8. Ranters, ravers and brazen self-publicists run riot. Not a bit like the rest of the magazine.

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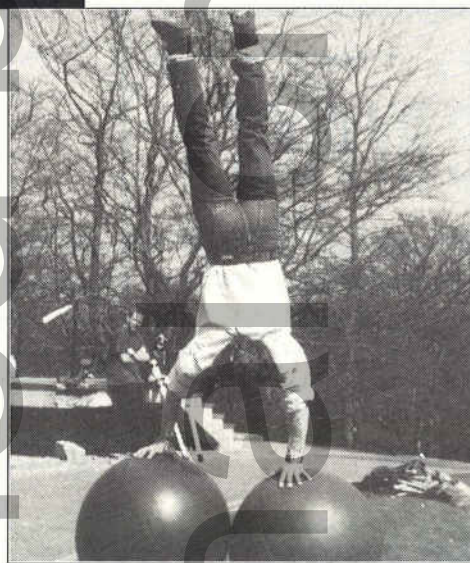
CLUBS

Bristol City 5, Brighton 2; Sheffield United 2, Birmingham City 6; Liverpool 3, Chelsea 0. Workshops - the full score.

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BOUNCE THOSE OUNCES AWAY

Busker buys a ball bigger than he bargained for. *Robbie* goes back to the drawing board.



Bel you can't do three! Iain of Ball Space (pg. 17)

ISSUE EIGHT ? JUNE - JULY 1994

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We've got a new policy on Freedom of Information here at *The Catch* - If you don't give us the information in time, we're free to make it up ourselves. Or not, which is worse. If you don't want to find yourselves committed to things you'd never even thought of, then you'd better get the truth through to us in time, which on our new timetables means June 20th - otherwise you've missed the bus. Anything received after that time will be treated with the contempt it deserves, unless you persuade us you're serious, and there's only one way to do that. Put that gun down, Connery, I mean money.

All contributions, artwork and photography remain the copyright of the originators 'cos we don't pay them enough / at all. They can be contacted through the *Catch* office, except if you take exception to something they said in which case I'm afraid they're out of the country just now. And the editor's in a meeting.

The Catch welcomes contributions, especially photography and cartoons, to add to the extremely large piles of paper in our offices. It makes us look impressively busy when people come round. We love reading complicated explanations of tricks that have already appeared in fifteen books and intense philosophical discussions of the rôle of the plate-spinner in the contemporary western zeitgeist - curious that so little of that makes it through to our pages, eh? Perhaps if you're thinking of writing something long it would be better to write to us about it first. If you want stuff returned you'd better send an SAE, though we do like to hang on to photos for our archives. Not that that'll do you any good.

The publishers take no responsibility for lapses of humour and taste herein, the editor takes no prisoners, the subs department takes cash, cheques and bullion only. If you don't like something you read here, write to us, not your MP / the Obscene Publications Squad / the Sun / your mates on e-mail. And we probably didn't mean it anyway, especially now you've explained it so clearly with that large stick in your hand.

The Catch wouldn't exist without Stuart & Jan & Pip. And we'd never have met. Wouldn't that have been a tragedy...



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HAT'S TOP!

HAT FAIR IS THE UK'S BIGGEST STREET ENTERTAINER EVENT; MANY OF THE BEST ACTS IN THE COUNTRY GIVE UP LUCRATIVE ENGAGEMENTS JUST TO BE THERE, AND AT 18 YEARS OLD IT'S NOW A FULLY-ESTABLISHED GROWNUP. NICKY HEWGILL GREW UP WITH IT, HERE SHE TELLS YOU HOW THE HAT TRICK IS DONE.

Back in the early 1970s, Jonathan Kay moved to Winchester with *Attic Theatre Company*. The company focus was on high quality mime & mask work, but as well as its touring theatre shows, the (sometimes twenty-strong) company ran a Clowning and Street Theatre group, which grew out of year-round workshops led by Jonathan. As a schoolkid I remember paying 10p a session - oh aye, things was cheaper in them days... Juggling was a rare skill back then, and public face-painting unheard of [hooray! - d]. To rediscover the



OLD HAT: (Left to Right) Marlin Burton, Proto *Zippo!* Julian Harrow ex-*Centre Ocean Stream*, Jonathan Kay, Michael (Gumby) Jennings, ex-Bob & Bob Jobbins, Richard 'Ringo' Smith of *Desperate Man* on watering can.



secrets of outdoor performance we explored *Commedia*, circus, traditional mime and Mummers' Plays.

But the '70s were a time to create new forms, to inspire and provoke. In those days the peculiar behaviour patterns now common in Street Theatre were called *Performance Art*. To us it meant string quartets on traffic islands and mime artists on public monuments. We were not alone. A generation of determined Arts & Drama professionals, who could not achieve what they wanted in conventional spaces, were taking their skills outdoors and into the street. Setting up a tame performance space in Covent Garden was not enough. Many performers wanted to take risks and create change. British Street Theatre (hard to believe now) had a cutting political edge as well as a strong current of Surrealism.

Jonathan established Hat Fair in 1975 as a showcase for the developing form. High Streets & shopping centres were being 'precinctised' - and we were on them as fast as they could lay the paving slabs! Notable early experimentalists were *Forkbeard Fan-*

tasy, *Natural Theatre Co.*, and the *Grand Theatre of Lemmings*. At first there was a real risk of being arrested or, worse still, ignored. The public were noticeably uneasy with the gross exhibitionism of Street Theatre.

For the first couple of years the event grew in the shadow of the Saint Giles Fair, a traditional local hoedown by then on its last legs. It was a good strategy: by the end of the '70s people already thought Hat Fair was some kind of ancient carnival. They still do - that's why we get away with it! At its best Hat Fair is the modern equivalent of the *Time of Misrule* - a time not only for performers to show off, but also for a rather po-faced city to let down its hair, for local people to play the fool and dance in the streets.

Hat Fair has always been run by volunteers, headed by a succession of very capable women. You could say this is because women are more resourceful, flexible and have most stamina. Or you could say that it's because they are prepared to work extremely hard for no money. Nine months of anticipation followed by a short period of sheer hell? Ask

a woman. Veteran Hat Fairy Helen Bailey, who has recently given birth (congratulations Helen!) will say pregnancy is a doddle by comparison. I tried running it for one year and quickly took refuge in a day job. Last year I took the coward's way out, ran an installation, and saw as little as possible of the behind the scenes stuff. To me it looked idyllic. The weather was extra fine and the temperatures inside my tiny side-show tent soared to dangerous levels. I heard (rather than saw) *Skate Naked* quite a few times - the crowds were so thick around them you had to stand on a dustbin to get a view (and I'm nobody's acrobat). The Cathedral Green (usually a peaceful haven) was so densely packed that at one point the stewards were trying to get people out. But the quality of entertainment kept grumbles to the minimum. After twenty years I think the city is finally coming to terms with Hat Fair's existence!

Children's involvement in the festival has been very strong. An estimated 500 school-children were contained & entertained, with notable performances by *Palfi*, *Rosy*, *Krazy Kat* & *Miracle Theatre*. *Turnaround Arts* and

Just another Busking Band. *Desperate Men* give Hat the finger.





Bim in a bin - Bim Mason reviews the D.o.E.'s Keep Britain Tidy Campaign

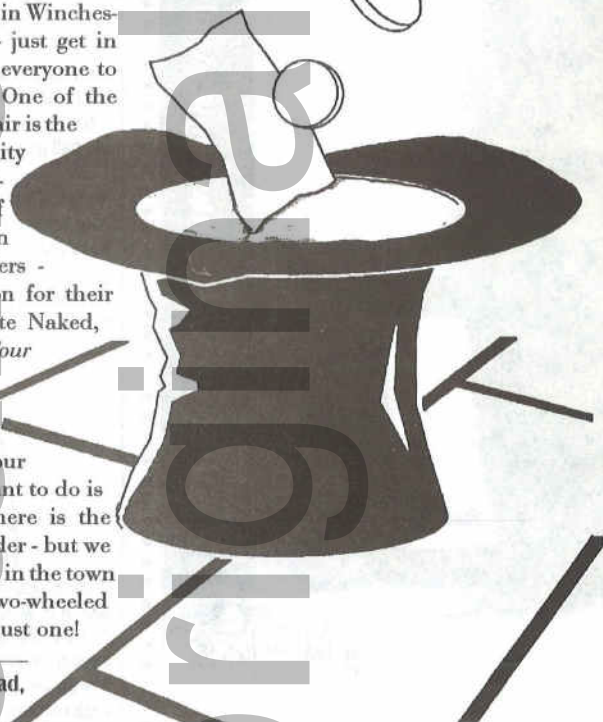
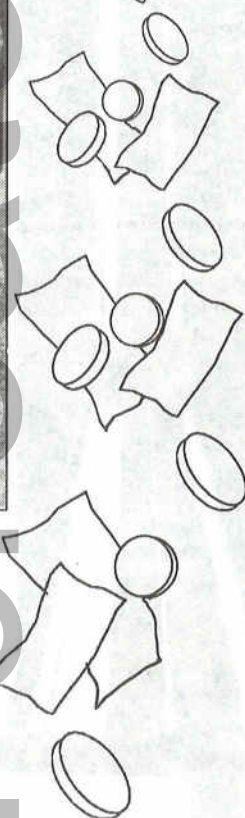
Dez Kay staged installations and held informal workshops. Best newcomers without doubt were *The Barefaced Ensemble* with a very yellow presence in and around the crowds. But the prize for the most surreal act must go to the Ice Man with his dripping 'berg (sponsorship in kind from *Iceland* - cash next time please Mr Manager!) and appalling jokes. Bim Mason investigated the creative misuse of street furniture. *Desperate Men* did a range of fantastic walkabouts and a set piece called the Fountain - with actual scenery and running water! The *Medicine Show* did a full length bathtub extravaganza on the street.

In the current climate few British performers feel they can afford anything this ambitious. Be bold - people will watch a show longer than twenty minutes without resort to fire or unicycles - I've seen it. That's what Hat Fair is all about. The juggling boom was very apparent, and I absolutely refuse to single out any of the acts (never play favourites among people with clubs, I say), let's just say standards are getting very high. It always amazes me who turns up for the closing fire show, and how it all comes together so quickly. Thanks to Charlie, Ben & Tony and the rest for all that extra work.

And Hat Fair 1994? The big news is the *Le Tour* cycle race on 7th July, which should provide opportunities for street entertainers all along its route. The organisers are predicting huge crowds. Anyone booked for other venues during the race on Thursday is welcome to join us in Winchester for the ensuing weekend - just get in touch. But of course we want everyone to spend the duration with us. One of the heartening things about Hat Fair is the warm welcome the community gives to its performers. Sometimes we have more offers of accommodation than we can take up. Especially for jugglers - perhaps they want free tuition for their kids, perhaps they fancy Skate Naked, who knows. Because of *Le Tour* we're running an extra two days of Hat Fair (although local funding bodies seem strangely reluctant to double our revenue!). The last thing we want to do is overstretch our resources - there is the sanity of our stewards to consider - but we want to get as many performers in the town as it can hold. Let's show these two-wheeled freaks what can be done with just one!

The Hat Fairies can be contacted on 0962 855334 at the Tower Arts Centre, Romsey Road, Winchester, Hampshire, SO22 9PW. The dates for 1994 are 7th to 10th July.

HAT'S TOP!



ACROBAT

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Go to a convention or gathering of jugglers, and sooner or later you'll hear "how do you do Mills' Mess?", or, more often, "how do you do that weird pattern?" It seems to be the most sought-after of patterns, and at the same time one of the most difficult to learn.

I must have asked dozens of Messers before I found one who could give me a one-step-at-a-time method. Following his advice, I was Messing within about an hour.

So, with thanks to whoever-he-was of the Cambridge University Jugglers, this is how it goes... It might make it easier if you use three different coloured balls so that you can link a particular ball to its unique path in the pattern.

STAGE 1 - THE TOP BALL

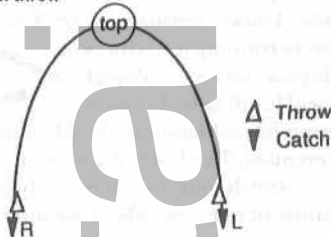
Take a ball in your left hand, and cross your arms at the elbows with the left arm on top. I call this one the *top ball*, because it is always in the top hand. You're going to throw the top ball across in front of you so that it ends up where you normally catch it with your left hand in a cascade.



The trick is that as you throw, up and to the left with your left hand, you un-cross your arms and cross them the other way, with the right arm above the left. You catch the ball in your right hand, which is now on top.

Now do it back the other way, un-crossing and crossing your arms so that you end up with the ball in the left hand (on top)

The top ball more-or-less follows the same path in the air for each throw -

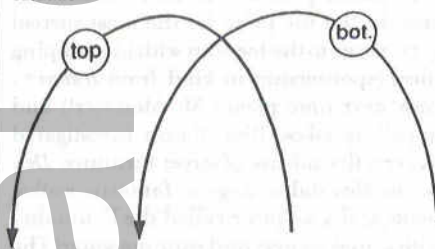


It never does anything else, and it's always the same ball. It is worth practising this until it feels effortless. The hardest thing will probably be to throw it wide enough. You will tend to throw it straight up, so throw it wider and wider until you can't reach it to catch, then back off until it's comfortable.

STAGE 2 - THE BOTTOM BALL

The next ball I call the *bottom ball*, because it's always in the bottom hand. Start with the bottom ball in your right hand and do the same as before, throw the top ball with your left hand from the right side to the left side.

When the top ball reaches the midpoint of its arc, throw the bottom ball, leaving your hand free to come across and catch the top ball. If you think of the bottom ball chasing the top ball, you'll have a fair idea of where it is going. This throw is the same as a throw in a reverse cascade -



The sequence of actions is -

- ◆ throw the top ball with your left hand as you un-cross your arms,
 - ◆ throw the bottom ball with your right hand as you cross your arms the other way,
 - ◆ catch the top ball with your right hand,
 - ◆ catch the bottom ball with your left hand.
- ...leaving you with everything swapped to the opposite side.

Do that back the other way then back and forth, and try to work it up to a rhythm where it flows from side to side - throw, throw, catch, catch, throw, throw... It helps if you keep your elbows together close to your ribs, and think of your hands moving around a big steering wheel.

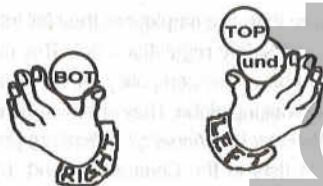
Like the top ball, the bottom ball does this all the time and it's always the same ball.

If you can do that without getting in a tangle and dropping all the time, you're ready for the third ball.

FREAKS
UNLIMITED

STAGE 3 - THE UNDER BALL

The third ball is the *under ball* because it goes underneath the pattern we have established with the others. Start with the top and bottom balls as in the last stage, and take the under ball in your left hand with the top ball



Everything works exactly the same as before, but before you can catch the bottom ball in your left hand, you have to get rid of the under ball.

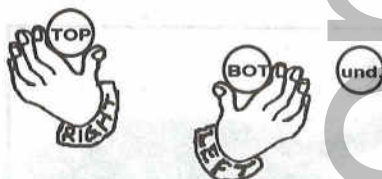
At this point in the pattern your left hand is looping under the right - just turn that into a standard under-the-arm throw, straight up on the right side of the pattern. Your left hand is then free to catch the bottom ball.

The full sequence is -

- ◆ throw the top ball - left hand,
- ◆ throw the bottom ball - right hand,
- ◆ catch the top ball - right hand,
- ◆ throw the under ball with your left hand as it comes underneath,
- ◆ catch the bottom ball - left hand.

DON'T TRY TO CATCH THE UNDER BALL; let it drop on the floor. Later on I'll show you where the catch fits in.

You end up like this -



Try this both ways, starting with the top and under balls in the left hand and then in the right. This is the most tedious stage, having to pick up a ball every time you do it, but be patient and stick with it; like all patterns, if the throws are exact, the catches will look after themselves and it will work much better.

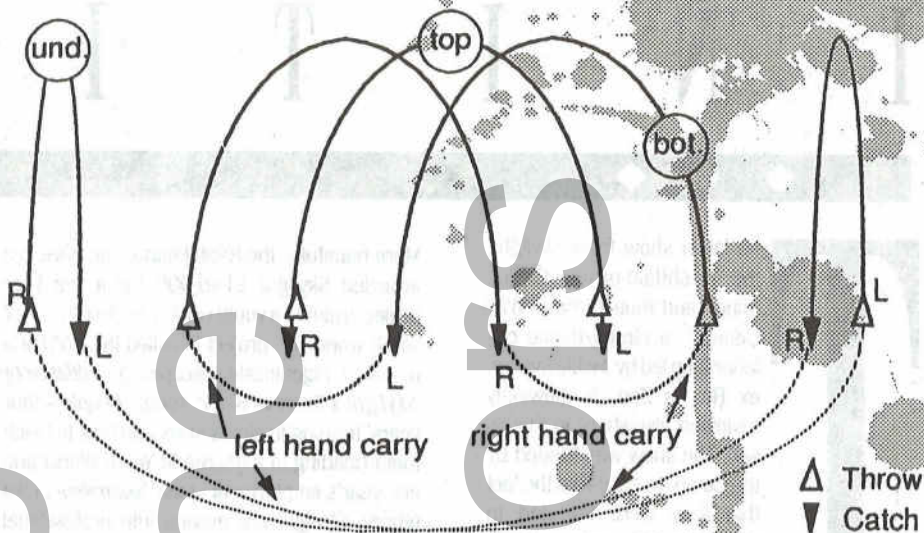
The objective here is to restart the *top throw*, *bottom throw* sequence coming back the other way as soon as you've caught the bottom ball. Here's the sequence -

- ◆ throw the top ball - left hand,
- ◆ throw the bottom ball - right hand,
- ◆ catch the top ball - right hand,
- ◆ throw the under ball left hand,
- ◆ catch the bottom ball - left hand,
- ◆ throw the top ball with your right hand as you cross your arms the other way,
- ◆ catch the top ball - left hand,
- ◆ catch the bottom ball - right hand.

Don't worry about the under ball yet. Practice that going both ways until it feels natural.

STAGE 4 - CATCH THE UNDER BALL

As you come back the other way, you may find that your top hand (which is now empty) is in the vicinity of the under ball as it drops. When you can catch the under ball in the top hand, you have all the ingredients of a Mills' Mess.



STAGE 5 - THE UNDER BALL ON THE OTHER SIDE

You have a pile of ingredients, but it isn't necessarily a Mess. To keep it going, when you've caught the under ball throw it underarm on the other side of the pattern (this is not too hard since your hand is going that way anyway)

Predictably, this is all the under ball does, and it's always the same ball.

SUMMARY

The recipe for learning Mills' Mess goes like this -

- ◆ Start with just the top ball, throw it back and forth from top hand to top hand, un-crossing and crossing your arms,
- ◆ Do that with the bottom ball as well, going from bottom hand to bottom hand,
- ◆ Incorporate the throw of the under ball up the side (let it drop)
- ◆ start to throw the top and bottom balls back across when the bottom ball is caught
- ◆ Catch the under ball in the top hand after it throws the top ball,
- ◆ Throw the under ball up the other side,
- ◆ Keep going!

ALTERNATIVE STARTS

I think in general people start patterns the way they were first shown. I was shown this way, and it works well in building Mills' Mess one step at a time. I am a Newtonian-Cartesian Elementalist juggler (wooo!), and this approach suits me.

Some jugglers with a more holistic outlook claim to find it easier to start the Mess with the under ball in the bottom hand. The first throw is the under ball up the side from the bottom hand, then the top ball from the other hand as it comes across to catch the under ball. From there it's all the same however you start.

WHAT ELSE?

A lot of people do Mills' Mess very straight-up-and-down. I think it looks far more impressive with a bit of width. This seems to allow the inherent shape and flow of the pattern to express itself.

The obvious way to do this is to throw the top ball further across your body. The subtle way to do it is to catch the top ball wherever and carry it wider before throwing it. Try extending your top arm until your

elbow is straight, right across your chest. You can emphasise this by bending your torso from side to side with the movement. It gets pretty sexy if you let yourself go.

Another way to liven up a Mess is to curl the under ball over into the middle of the pattern rather than putting it straight up the side. This makes the pattern move from side to side instead of filling a static frame.

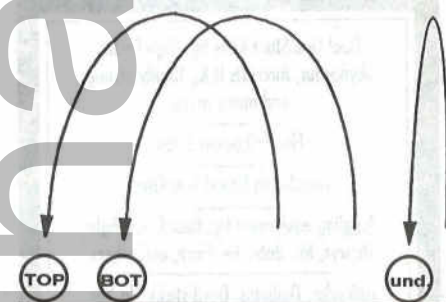
Obviously this method can be applied to learning Mills' Mess with scarves, clubs, rings, grapes, fish, bombs, etc. It is also pretty easy to do it with bouncing balls if you flip the pattern upside-down for *top* think *bottom*, for *bottom* substitute *top*, and for *under* it's *above*. [that makes it all sound jolly easy, guys -d]

ANOTHER PERSPECTIVE

If this method is not getting you anywhere, you can try coming at it from a different direction. Use the starting position from Stage 3 -

Throw the top ball across, throw the bottom ball after it, and throw the under ball straight up the side. Don't catch anything, just work on getting a smooth 1-2-3 rhythm to the throws. Each ball should be thrown from about the same level and reach the same height.

Listen to how they land on the floor; they should land thud-thud-thud, and in a line -



When you're happy with that in both directions, start to catch the top ball and throw it back the other way.

Try this going both ways, catching first just the bottom ball out of the pattern, then just the under ball. Keep in mind that you're trying to establish the pace and rhythm of the pattern, so that it flows easily.

It shouldn't be too hard if you've come this far to put it all together now. If it still doesn't work, there's nothing more I can do for you. Go have a cake or something for all your hard work.

The latest show from Skylight, the Rochdale-based Circus School and Youth Circus, "Wall Games", a circus/dance collaboration led by Jackie Sysum, ex Ra Ra Zoo, is glowingly reviewed elsewhere in this issue. The show was funded by the Co-op (to celebrate the fact that they were founded in Rochdale 150 years ago) to the tune of £5000. This marks the up side of a funding situation for Circus Training in this country which is generally simple - non-existent!

"One-off amounts for specific shows is very nice," says Jim Riley of Skylight, "but don't allow us to plan long-term developments. *North West Arts* think we're doing a great job: "well done," but no money! Orangina sponsored us too - with 2½ thousand bottles of Orangina!" (these were on sale at Manchester - I hope you all bought some!)

More hopefully, the Rank Foundation have just awarded Skylight £140,000 for a five year project training a youth worker in circus arts for youth work. The project is called ISCAYP (pronounced, ingeniously, 'escape'...) - *Initiative by Skylight Circus Arts for Young People* - four years' training in circus skills and how to teach them (leading to a degree in Youth Work) and one year's employment as an 'animateur'. Like others, Skylight are moving into professional training. "People have progressed," observes Jim: "first they learnt the skills, then the demand was for how to perform, now we need to advance again into directing and developing performance skills. Last year we did a 12-18 week course; free, but only to locals. This year we want to extend who can apply, and do a one month introductory course covering the basic skills, leading into a four/five month Foundation Course in October or November."

And the paperwork is multiplying. Obviously if you're training future teachers, they need written back-ups to the practical tuition. As Skylight

have more than five employees they fall into the Health and Safety regulations net. This means they must have a written policy on, for instance, teaching walking globe. They are involved in the NVQ (*National Vocational Qualification*) proposals for 'Artists in the Community' and 'Circus Skills' - and in the newly-founded *National Association of Youth Circus*, NAYC, one of whose aims is to establish a code of practise for circus skills.

Will we get bogged down in regulations? I wonder...

Albert the Idiot has been teaching successfully for more years than any of the current circus groups have been juggling! His approach is definitely less-regulated. "Children learn through play, experimentation; it's not safe for most of them to go out on the streets; circus gives them the freedom to challenge themselves safely. The only rule I have is that they don't hurt anyone else - and they don't act dumb. I encourage them to have a bash."



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S T S E P S

DEVELOPING CIRCUS EDUCATION

"The NVQs are of no more value than a swimming award for 50 metres; who sets the rules? They may give you technical skill marks, but what do they fit you for? More important is the self-achievement, and the ability to use, to perform - possibly - the skills. At the moment everyone's doing their own thing - we do need to communicate, but there is a danger of making it too formal. I'm taking children now as young as 18 months; they need to be kids, to be themselves. I give them the opportunity to explore their own abilities - you can't structure that process".

I asked Petrea, Albert's wife, why the NAYC was necessary. "We need a voice for Youth circus, it's time to take it seriously as a learning tool. It's physically demanding, yet an alternative to working out in the gym, and less competitive than something like football." They are taking a 50 minute show to Edinburgh this year, an impressive achievement. "The show is called *Tilting at Windmills* and is a big undertaking for the 17 children aged 7-16. They will be in The Pleasance Theatre doing a professional show: long hard days - 20 minutes 'get in', 50 minute taxing show, 20 minutes 'get out'. And the kids earn their way; the Unicycle Grand Prix on May 1st was to raise money."

"Would you believe the London Liaison of Youth Clubs told us that we were not technically a youth group, our lot were too young!" But the future looks good. Petrea: "Next year we're hoping to take the kids to Europe. The director of the very traditional *Ellebborg Kinder Theatre* from Amsterdam came to see our show last summer - they were really impressed, even if they did feel we were too anarchic! (I don't think they could cope with small children on tall stilts, way above the audience, on the edge of the stage!) We may not have forty years of tradition, but we certainly do have the skills".

Back to Albert: "The Belgian Circus School does have the advantage of a five-storey building on a peppercorn rent, but they have over 500 children through the school each week, they cover the whole range of semi-amateurs and professional students, and they train teachers. That last is the only thing paid for with Government money, everyone else pays. People often ask - if the children have to pay, surely you only get middle-class children? The answer is - if they don't pay, we don't function! In any case in my experience children of all classes come to the workshops and at £1.50 for 1½ hours, it's a damn sight cheaper than their trainers!

Money and how to get it, occupy quite a bit of Charlie Hollands' time at Circus Space. "It comes back to terms; is circus an art or a sport or something separate? Here, the Arts Council and the Sports Council both come under the Ministry of National Heritage [wossal? -d]. In France, circus comes under the Ministry of Culture, which seems more sensible - circus is a cultural art. Here you can forget Art - you have to be economic without subsidy".

"What you could get away with has changed - you have to be a much higher standard now. The audience expects more; you need to develop routines to get interesting work - do you really only want to do village fêtes? It's much harder to be a long-term professional now. The Circus Space cabarets get better but how much work is there for the performers? An opera company will pay for an acrobat to flip across the stage to fill in for an opera star - why can they afford it? As a sporting activity and in community shows, circus skills still have a growing space, but the would-be performer has to work hard and gain the subsidiary skills to be employed."

With this in mind, Circus Space are running a two-year B Tech. course (equivalent to 2 'A' levels) in Circus/Performing Arts. "This will be predominantly for 16-19 year olds, teaching how to do the skills, how to perform, the history and role of circus, through to practical production - rigging, lighting, box-office, promotion, accounts... Really saying to them, it's fun learning the skills, now you have to learn to use them - and more - to be employed."

Some code of practise is important. "We've gone beyond playing with equipment, it becomes potentially dangerous when you're dealing with trapeze or acrobatics. It's not saying "you can't do this unless..." but setting out safe ways of teaching, eg. stilts, how to strap them, how to fall. I think the NVQs will ultimately have a place in this code. The recognition of funding is also vital; there is no national Circus lobby, no voice, and we need to get clear agreements for circus groups."

Steve Ward established NAYC, the *National Association of Youth Circus*, on April 30th. It now has 23 members nationwide and from all branches of circus, and workshop pioneer Reg Bolton for honorary president. "The aims are to encourage and empower young people within the circus arts, to establish links with the European circus community, to give circus a high

OK - so you know what BJJ, JTF, EJA, MDA [what?], IJA stand for. Here's some new ones for you. NVQ. NAYC. ISCAYP. Watch these letters carefully. Not only do they signify paperwork aplenty for some poor people, they're also perhaps the key to where we go next if it's a genuine revival of the circus arts that we're engaged in rather than a short-lived craze. Pippa Tee takes us on a brief guided tour round some of the possibilities. This one will run and run.

profile and increase public awareness, and to address the code of practise." There is a particular bias towards youth (obviously!) and education, but it's only in an advisory capacity. "The code of practise could not be enforced, but it would be in the regulations for members and would develop into NVQs for the circus schools, although this isn't the aim. We would simply like to have safe guidelines on teaching methods and equipment standards." They hope to stage a *National Youth Circus Day*, when all the groups will stage events and collect mass media attention, and have already received interest from newspapers and radio. "Though we came from different backgrounds, we felt there was common ground, there were overlaps, and that the important base was that youngsters should be encouraged into the circus arts as a whole. The code of practise would not be aimed at professional groups of existing performers but at the training stages - we would be on very sticky ground if we were trying to change practises within established circus. Certain circus families will never change, but many in traditional circus are open to what is an evolving art form, and for now at least personal philosophies have been set aside - which is very encouraging and positive".

"We first need to get funding" Why? I asked (ever helpful). Of course Steve has an answer. "The National Association is potentially an enormous group requiring hardware, stationery, even paid labour for a change! If its formation is going to result in the development of an artform, then it should be helped, perhaps with the future aim to be self-supporting. If you ask people, you find there is a grass-roots level interest in circus, that it does have a value, a relevancy, a place in social life. It's time the Arts Councils and other bodies recognized this"

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J.T.F.
MEMBER



Well it was another of those small out-of-the-way conventions. None of us wanted to take the weekend off from taking the washing in out of the rain every two hours, so we sent *Catch* travel reporter Ken Farquhar again. Doesn't look like you need to do the washing out there. Could have sworn it was Hayling Island he said he was going to. Anyway, his report came back marked Hawaiian Vaudeville Festival 1994. Oh it's a hard life.

Hawaii? Wah-hey!!!

When considering a career in the performing arts it is relevant to note that Clowns meet for their world convention in Butlins, Bognor Regis, Mimes are sent to Coventry ...and a lucky handful of Jugglers escape to Hawaii !!!!

Taking time off from swimming with turtles and dolphins, beautiful sunsets, and sampling the local herbal delights, I found one of the organisers of the festival was none other than Tom Renegade, forefather-dude of the stage that bears his name (see *Catch* issue 3). He told me the first festival occurred in 1984 near a town called Pahoa on the Big Island of Hawaii (get your maps out, there are seven Hawaiian islands). This by chance happens also to be the hemp capital of the world and the inhabitants are predominantly burnt-out hippies and shell-shocked Vietnam vets.

The principal organiser was then an ageing hippie farmer who came into a lot of money from his cash crop. Fed up travelling all over the world to Juggling Festivals, he decided to invite his friends to come and party in his back garden. The festival lost \$5,000 - but at least there had been someone to juggle with. Tom admitted to losing \$300 on the bar, he claims it was a laundry scheme for conscience avoidance.

The festival continued to lose money; but for a bumper crop the farmer would have faced bankruptcy. After a three month intensive business course at Her Majesties Pleasure, the farmer attempted to spread the debt by purchasing ten acres of jungle in the path of an active volcano and selling membership to the Hawaiian Volcano Circus (HVC). For \$3000, you could have a piece of land that could be imminently destroyed, but you got to go to the festival for free. Bargain!!! The land, named 'Bellyacres', has developed into a sophisticated commune, a cross between a students' union and hecklers' international. They have taken new-age names but instead of earth symbols (Sky, Rising Sun etc.) prefer garden tools: Chain Saw, Weed Wacker etc. Tom (Lawn Mower) says that while the members do not pay for the festival they have to work during it, and with over 40 members there is large staff/participant ratio.

Previously the festivals had taken place in the Hawaiian Rain forest, at Kalani Honua (KH), an

isolated meditation retreat near a beautiful black-sands optional-clothes beach, until the program director was replaced by the kitchen help and the staff turned 'new age fascist'. One of them was convinced the fire pit, built the previous week by the jugglers, was ancient Indian land and the stones were sacred and therefore could not be used. He also attempted to ban boomerangs claiming they upset the trees, and confiscate the children's water pistols alleging they were using holy water. The Renegade adage applied here - 'give a monkey a whistle and he will blow it'. The tension increased when the HVC found out that KH had been receiving money from the federal government to put on the festival. The latter is now located on a beautiful beach campsite on the Northeast of the island.

The public shows stopped when a flow of lava destroyed the local village, which also meant the closest beer store was now 45 minutes away; still the festival attracts about 100 people every year. Being so far out of the way you have to really make a special effort, but it has a high percentage return rate and is seen by many as a pilgrimage. The festival has seen a couple of weddings, and the place where the first *Club Renegade* started is the final resting place of the ashes of Marcus Marconi.

This year did see, however, the inaugural annual Vaudeville Volley Club championships - won by an English/German team called the Tourists who emphatically beat the 4-Skins. The game has developed over the last decade and promises to be the sport of the future. The rules will soon be published in *The Catch*.

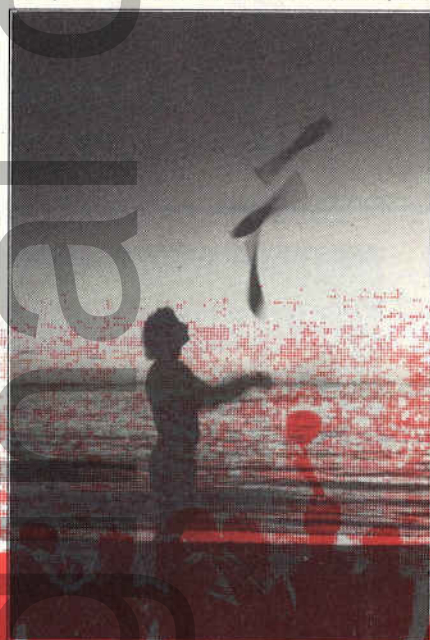
Out in paradise, the jugglers get political. An Israeli/Japanese company wanted to build an experimental geothermal turbine station. Water heated from the volcano is converted to steam but the by-product is the generation of sulphur dioxide i.e. ACID RAIN [does it have to do this? anyone know? -d]. At a demonstration in Hilo the farmer was arrested while still walking on federal land (the other protesting Jugglers ran off). At the court hearing the defence claimed the farmer was walking over the land and therefore not on the ground. The court room was packed with supporters with "FREE THE CLOWN" and "WHAT KIND OF COUNTRY IMPRISONS ITS CLOWNS?" banners. A \$25 fine and one year probation resulted.

If you ever wondered what the festival was like in Hawaii all I can say is ...its better than that. See you there in '95.

pic Ken Farquhar

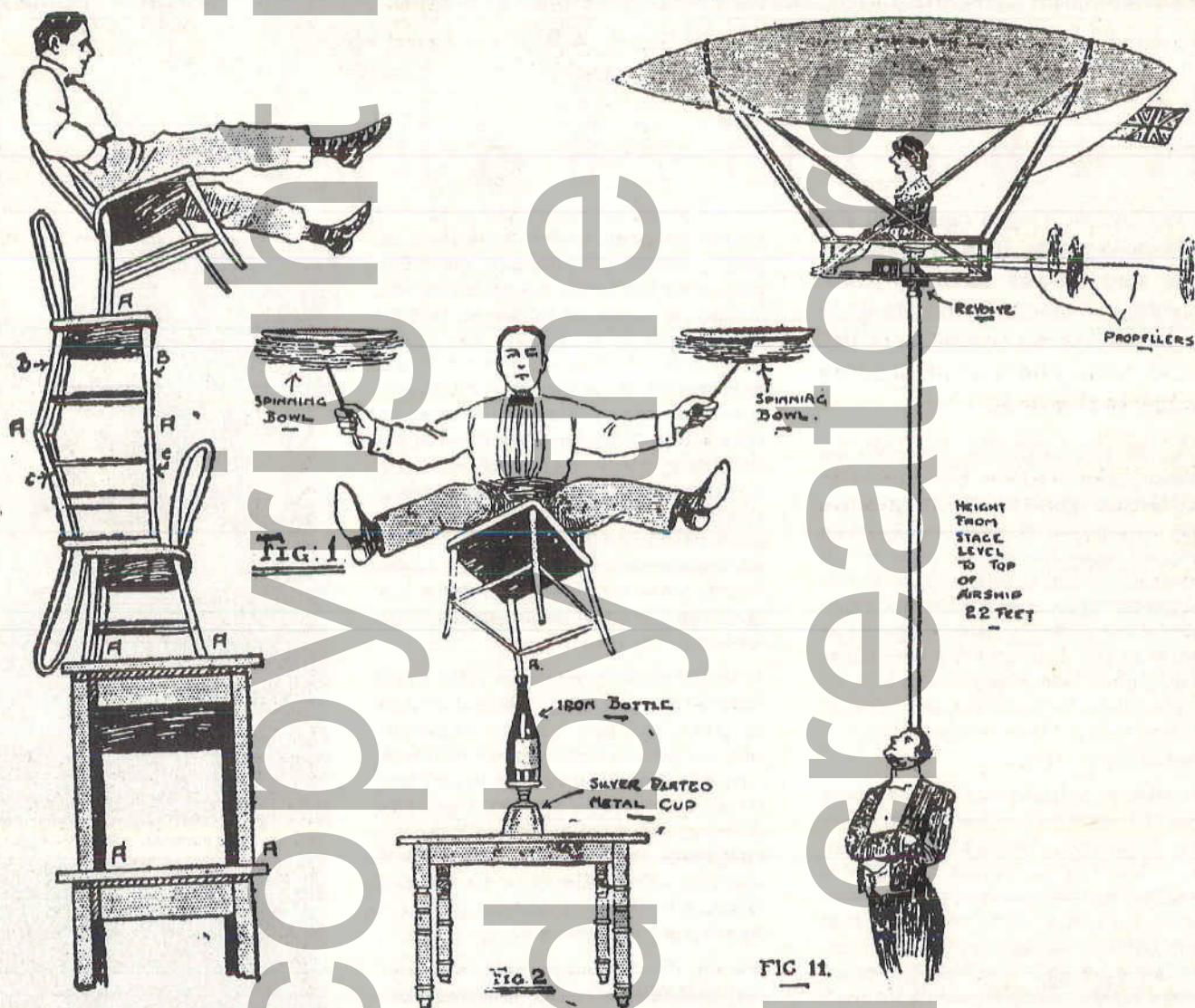


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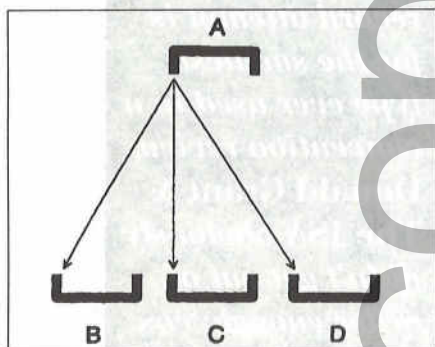


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THE NON-SQUARE MEAL: 1 to 3 feeds

1 to 3 feeds have always had a bit of a bad name, mainly because the people on the end get stuck with the boring bit. But here's some alternatives to think about - four people don't always have to resort to doing a box!

There are two main ways to feed 3 people. If you think of people standing in the positions below:



The feeder can start at one end and then come back when they reach the other end. This is known as a **sweep feed** and the order of passes is B C D C B C..

This means that the person in the middle is passing on *every other* and those at the end are passing on *every fourth*.

The other way of feeding is known as a **typewriter feed**. You start at one end. When you get to the other end, you come back to the start again. It's like when you type to the end of a line and use carriage return to get back to the start. The order of passes is then B C D B C D ... Everyone is now passing *every third* one.

These are pretty simple and are no more difficult than a standard feed. To take it further, add another club...

13 Club Feeds

13 club feeds are very similar to those above except that all the passes are doubles. The feedees start when the first club to them is half way across.

If you try both types with 13 clubs you will probably find that the clubs are less likely to collide with the typewriter feed. It is important in both patterns to keep your passes accurate!

13 Club Random Feed

This may sound a bit strange but it does work! *[are you sure this time, Brendan? - d]*. If you can do a 13 club feed both as a typewriter and a sweep and are getting bored, the feeder can throw passes to each person at random! Instead of passing B C D C B C D C .. or B C D B C D... they can pass B C D C C D B C D ... or whatever they feel like.

There is a delay between the feeder passing and the feedee passing back. This delay can be used for the feedees to see who is being passed to and pass back if necessary. It does work! The difficult bit is when two passes in a row are thrown to the same feedee. To cope with this, the feedees should watch the feeder's right hand even when a club is coming to them. If they look to catch the incoming club they could miss the next pass.

To start it is much easier to go into this from one of the other patterns, a sweep feed or a typewriter, just so every one knows when to start and then start throwing passes randomly after an agreed number of passes.

It sounds like a really strange pattern but it's the most fun (ok. *some of the most fun*) I've come across in ages. Try it!



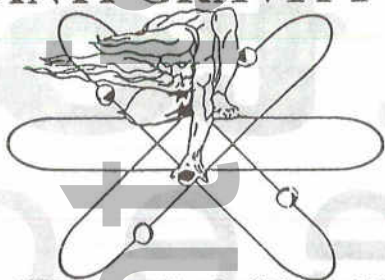
BRENDAN DEMONSTRATES THE RANDOM FEED.

BRENDON BROLLY: PROFILE

Born at the age of 2, started juggling age 4, diablo at 5, at 6 could do five diabolos on one string, at 7, discovered Bushmills and it's been all down-hill since then. Author of: **"Brendon Brolly's Book of Diabolo"**. Co-Author of: **"Club Passing - A Jugglers Guide to Social Interaction"**. Author: **"Diabolo: a guide to Solitary Grinding"**.

N.B. This is what you get for not sending us a Personal Profile. Contributors please note!

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For Leeds we went for the world record most people you could get to cover a juggling convention. Done that - this issue's record attempt is for the smallest type ever used in a convention review. Donald Grant & The JSA obviously didn't get out of order enough 'cos they've all remembered far too much of what happened.

An outstanding site - camping, hall, traders, stages, accommodation, all within a few hundred yards of each other - helped make this one of the friendliest, most communal-feeling conventions of the past few years. By nine o'clock on the Thursday night the juggling halls had taken on that familiar putrid, sweaty stench. Forget checking your passes, the security guards should have been ensuring that everyone had a deodorant before being allowed access. We opted instead for the canteen.

The standard of juggling in the halls was indeed daunting. Sooo many people putting up five clubs, passing big numbers or lobbing umpteen balls with contemptuous ease, it was sickening! The level of ability in this country has spiralled so dramatically in the past few years, one wonders where it will all end? The workshops were another reflection of our high

BRITISH JUGGLING CONVENTION/ FESTIVAL/PARTY/SPENCER!

unquenchable thirst [ahem! -d] for knowledge [oh, I see]. Even my diabolo workshop was packed, although I suspect this was probably just to see mysterious newcomer "Dave" from Sheffield and his array of revolutionary new two-diabolo tricks! And with all this going on, Haggis, Ken and the boys STILL insisted on playing volleyball all day! [It's only so people will ask 'em where they picked that idea up. See p13 -d]

Apart from the cold nights (hurrah for Captain "3 bottles for a pound" Bob's marvellously marrow-thawing mulled wine!), the public show and constantly being run over by bloody snake boarders (yes I was guilty too), the convention couldn't have been better. Roll on Norwich!

QUOTES OF THE CONVENTION

"The queue was longer than the show"

- Sparkie on Saturday night's performance

"Are you a juggler?"

- Keith "Cheggers Plays Pop" Chegwin to Guy Heathcote, having woken him at eight in the morning. Guy's response is unfortunately unprintable.

"Do you do devil stick?"

- everyone to anyone after Pete's unexpected "skyklad" routine in the Renegade!

RENEGADE STAGE

Even if you managed to squeeze your way into the packed Croissant Neuf tent, the physical state of your body at low-temp-high-alcohol levels is hardly conducive to total recall. It was so busy (and I was so out of it) that I physically missed the whole of Thursday's show.

But I do remember some other hazy highlights:

- i) a fellow in a boiler suit, Daniel, who walked on, staple-gunned a tenner to his forehead, then walked off to tumultuous applause.
- ii) someone doing a naked cigar box routine with the central box tied (or was it stapled?) to his genitals. If that wasn't bad enough, the next night Devil Stick Pete went one stage further and bared all as he performed! One young lady in the front row said it brought a whole new meaning to propellers...
- iii) James Brommage's 'Rappin' Frank' which, besides a seven-bounce and five clubs also complicated the controversial naming of the event
- iv) Ominous cracking noises coming from one of the king poles as Lindsey performed his character-slack rope piece.

Amidst the foolishness there was plenty of high skill wizardry (from Philip Dammer, Anna Jillings and others) to keep the purists happy. But for goodness sake, can we please put a stop to the disturbing trend of 'techno-heckling'? Cries of "under the leg" and "triple singles" are hardly the wittiest of interjections, are they?

Finest moment, however, was of course the telephoning of PeeWee on the Thursday night during the show, simply to give him three hundred voices of mass abuse! It was surreal, childish, vulgar, hilarious ...exactly what the Renegade stage is all about.

THE PUBLIC SHOW

Okay, there are a few things to get straight first:

- 1) The organisers had virtually no money up front to put the show together with...
- 2) Neil Stammer, the headline act, had to pull out just four weeks before the convention
- 3) The compère, whom many complained lacked any

presence, had just recently had a nasty fall from a freestanding ladder. 'Nuff respect to him for getting back on a horse, ok?

The Beetroots warmed the crowd up, and then... the Levenshulme Soul Choir warmed them up some more. The choir and drums were polished, funky and well-received; by the end of their set, the crowd were positively gagging to see some juggling. [!]

Ben Cornish had the tricky *first jugglers* spot and coped well, got the crowd into the mood. Arthur Pedlar was up next, however, and the atmosphere began to strain. Clowning is not something which jugglers fail to appreciate (look at how Kevin Brooking and Rachel Ponsorby stole the show at Leeds), Arthur's ability is unquestionable, but his trad-style presentation simply wasn't what the audience were now clamouring for. Suddenly, it was the interval and we'd only seen one juggler! Somewhat disillusioned, I retired to the Kaos guys room for some light(ed) refreshment.

What I returned to was far more like it. Rachel Henson and Marion Kenney put on a truly beautiful display of club swinging, hammer, sword and spear, all to original music. The crowd quite rightly went berserk. Philip Dammer followed them, but didn't quite hit the mark as he has at previous conventions. He lost his thread a bit, had an off-night (he'd already more than proved his exceptional talent in the halls). Alex Laredo: nice skills, but did we really need twenty minutes of it? Bit cheesy too.

Finally, there was Yvan from Montreal. His three, four and five ball routine didn't quite win the crowd like it did at Leeds (probably because of the backdrop), but his brutally camp disco posturing still had me in stitches. Unfortunately, his encore degenerated into a somewhat dodgy club-fest, but he saved it (eventually) with a six ball routine and a good dose of seven. "Oh boy", indeed!

But where was the club passing? The acrobatics? The unicycling? Where was the devil stick, cigar box, diabolo, the UV? The show presented a very narrow insight into

the art of juggling. The organisers made the right move, cutting the length of the show, but a greater variety of shorter acts would surely have provided both the jugglers and the public with more of what they wanted to see.

THE GAMES

Now if the public show was a disappointment to some, none could complain about the games. The judges were dressed in rather fetching chicken costumes (Jules, just to be different, was in a sexy little penguin number) and armed with water pistols in order to discourage any who dared to cheat. With the compère overseeing his flock from atop a pair of dura-stilts, all was prepared...

The three-legged-three-club saw a couple of nasty falls for the still-walking duo (perhaps it would have been easier with just three stilts?) The unicycle grand prix was long distance and hard fought, with Ollie just taking it at the line. The chickens were kept busy during most events, but none more so that the new four-ball eating the apple, which inspired plenty of three-in-one-hand munching as soon as their beaks were turned. All the new games (the unicycle framewhipping endurance and the bizarre multiplex relay) helped to keep the event fresh. Old favourites, of course, were still there; a fearsome Gladiators, a veritable ocean of flailing limbs, bodies and props, made me glad I was reporting safely from the sidelines.

The highlight, strangely enough, turned out to be the five ball endurance. Usually an event of genuine snoreworthiness, here ingeniously spiced up by replacing the final eight sets of beanbags with eggs (there were tears in the chickens eyes, I'm sure). As the winner emerged, he hurled his eggs into the air in triumph. He didn't, however, reckon on the seven "gallant" losers, each armed with three or four eggs....! Fortunately the chickens were there to hose him down with their pistols.

Norwich will have a looong way to go to catch up with this one... Donald Grant

WHAT? YOU MEAN THERE'S MORE??

Unlike Donald the rest of the Catch team sat through all three nights of the Renegade shows, only missing the first few acts on Saturday ...which unfortunately included Donald!

Bits not to have missed were:

Alex and his amazing sleeping bag.

The cat who burst the balloon, Margo dealing with an amorous heckler [two separate events! - d].

Philip Dammer's Brummy accent and Gregor Klock's behind the back three club Mills Mess - oh yes.

Pee Wee Friday night.

Ken 'Pretentious' showing you can be a winner and a loser compèring in true Renegade style. Dani Avrutick with a flute and guitar showing you can be in trouble and stick with it until... until you're admired for sticking with it.

Haggis juggling knives with a surfboard on his chin and a tan on his back.

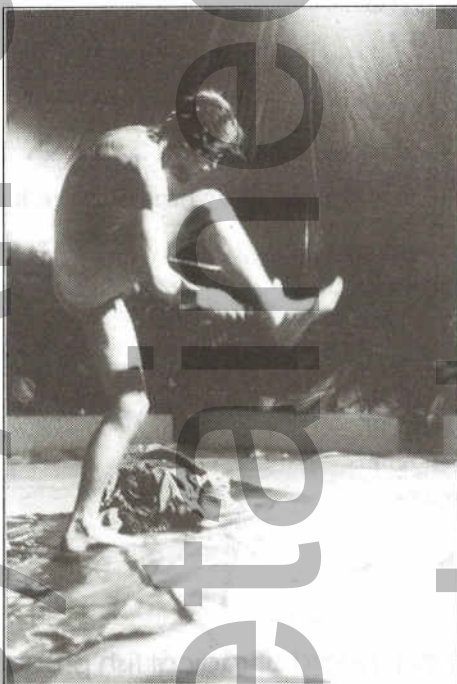
DevilStick Pete's contact juggling fully clothed, Ross with his fireballs and Maynard Flickflack firing up an egg and catching it on his helmet, ooh err.

Chris and Howie for *under the leg* on a juggling stack, and Jules for using the most volunteers while juggling sink plungers on a slack rope.

And...

Sarah singing 'Somewhere over the rainbow' at Captain Bobs Renegade Renegade show.

Circus Fudge doing an outside show in the cold and dark. The JSA, etc.



Devil Stick Pete earns his Blue Peter badge. Pic. Adrian John

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HARLEQUIN

The new wave of trad. circus.



19

Is this really a circus tent? It's warm, sumptuous, welcoming. You don't need to wear wellies and a warm jumper! Inside, the atmosphere is that of an intimate theatre. Outside... well, you just left outside behind...

As the show is about to begin, a man strides into the ring to retrieve a little girl. She's reluctant, turns to examine some props which have been brought in. Father collars her, with authority this time; she points to a box. He makes to pull her away, but she opens it. He takes off his jacket and looks inside... Gradually the lights dim as he dons Auguste make-up and baggy suit, leaving a single spotlight on the face of this new character. The little girl hands him a trumpet, and he begins to play. Quietly the band join in...

The way the audience were drawn into that little scenario was amazing. We were spellbound, all of us. I have never seen a show so magical, so moving or so beautiful. It has a vibrancy and energy I haven't seen in far too many years, and it's got class - bags of it.

Circus Harlequin is unique. Originally it was Gerry Cottles' show; Mr Cottle, as we all know, decided to sell up and buy a fairground, dismaying his carefully chosen team of permanent staff. In a last-ditch attempt to keep the 'family' together, the staff offered their savings. They succeeded, the first ever worker buy-out in trad. circus. There are now 40 members, from performers to a permanently-on-call vet. And they're damn near-perfect!

With Martin Lacey at the helm, this incredible circus co-operative has been re-christened, given stunning new livery, reinvented. Not having been born into circus, Martin is less hampered by tradition than many, and has taken a long hard look at his own show, Trad. Circus, and 'New' Circus, taking the very best elements of each. *Haute Ecole* - the very foundation upon which Philip Astley founded what we now recognise as circus - is there in pride of place; indeed, I believe this is the only show currently touring with a high school set. Yet, although Act 1 seems pure traditional English Circus, Act 2 is *Arabian Nights*, and the finest Circus Cabaret. When *Harlequin* advertised for performers, they didn't just audition *acts* - they took actors and dancers too, taught them new skills. There's the dancer who became an aerialist - she is so graceful, and so pretty, dammit. Only an experienced eye could see her inexperience - and that doesn't mean she isn't good!

The whole approach is different, and so refreshing to see. The 'Intro - Ringmaster - Act - Ringmaster...' format is all but absent, the acts flow smoothly one from another, with that precision which is only born of the dedicated rehearsal of genuine talent. Despite the obvious influence, there isn't much competition from the 'new' and fringe circuses - they're catering for different audiences. Even with animal rights campaigners actively discouraging people from going to trad. shows, twelve million people each year visit the twenty-six tenting shows in this country. That's a lot of bums on seats: no fortunes to be made (like after the last war) but still a reasonable figure.

Animal rights activists create headaches for *Harlequin* just as they do for the rest of us. Martin's particular nightmare was when a group of 'antis' tried to burn down the stable tent with the horses still inside. They managed to save the animals and put out the blaze... but where is the logic in such activity?

Some people worry that the animals are being touched by the training whips - actually, if you didn't hear the 'crack', that would be the time to worry - for this reason, *Circus Harlequin* has adopted a whip-free policy, retraining the animals to work to the visible signals of guide sticks. Actually, that's a lot easier said than done! These animals have worked in the circus all their lives, were used to the long whips, and were all a bit lost without them at first. It upsets Martin that he is derided by so many people for becoming an animal trainer; only since he entered Circus has he received so much criticism, which really does go to show that it is the Circus which is singled out as the focus for so much bad feeling. If he had decided to train police dogs, he'd probably have been given a medal by now!

Back into the tent. Soon the ringside seats will have gone altogether, moving the tiers forward to allow for a larger raised platform behind. Here will be 'boxes' with tables and chairs, and just as in a theatre box, patrons will be able to order food and drinks, served by waiters. Told you this was classy. Even more so - it has sanitation! Real, flushing, plumbed into the mains and into the sewers, lit, spotless, sweet-smelling khazis! The sewage system in this country is environmentally friendly, and, if you rent the right sites, easy to plumb into. Everything else is eco-friendly, biodegradable, and lead-free... they even give a portion of their annual profits to environmentally-orientated charities.

If you don't see this show, you're crazy. It has so much to offer, and so much to teach the rest of us. I sincerely hope that this is the beginning of a new era of British circus. I recently wrote that I was bored with so many of the big shows. I wish they could all see this, and drag themselves up by the bootstraps - even if they only do it out of pique! Even if you disapprove on moral grounds, of animal acts or of itinerant performers [not many *Catch* readers there, I'd think...d], you should still see *Harlequin*, because you will surely never see its equal in this country.

Just as the presses were about to roll with one of her thoughtful discussions of on-the-road circus issues, in rushes Pofft waving another sheaf of paper, babbling like she's just had a conversion experience. Since she's normally a level-headed lady we take this kind of behaviour seriously. When the doctors had left this is what we read

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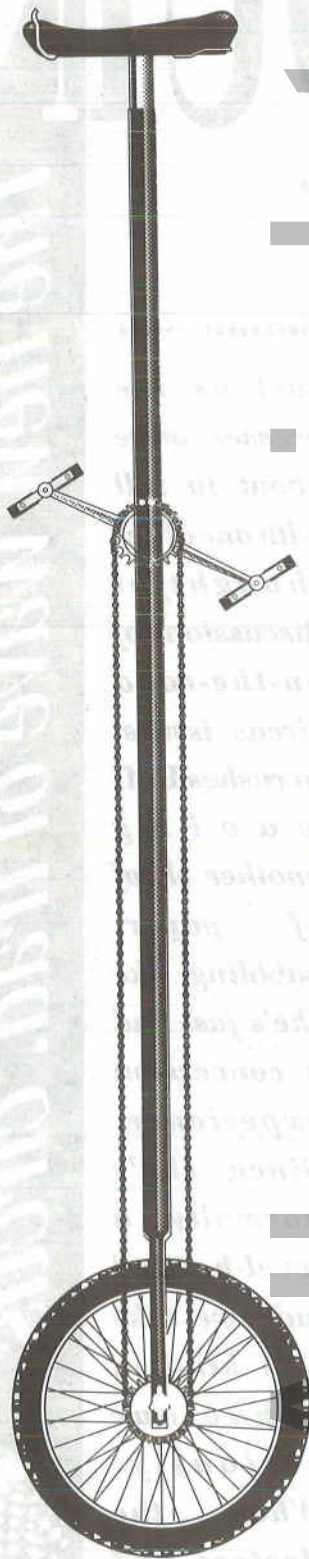
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We are beginning to build up a psychological profile of our readership. And beginning to feel quite worried for you all. Take this competition as an example - the repeated incidence of cheap innuendo, references to the 100 ft. high club, hallucinations of invading aliens, urines samples (you're takin' the piss, son), and the belief that any female with a tea-cup is "mother", frequently several in the same letter, leads us to assume either that your collective development ceased somewhere around year 12, or that you play too many video games. Or both. Can this be the case?

Psychoanalysis of jugglers is one of the few topics not yet covered in **Circustuff** books. I suggest you get Donald onto the case immediately - there *can't* possibly be any more diabolos tricks to be had. The following lucky lucky lucky **Catch** readers get a full set of the **Circustuff** catalogue, more ideas of things to do with diabolos, cigar boxes and swinging clubs than you could get into a month at the London Palladium.

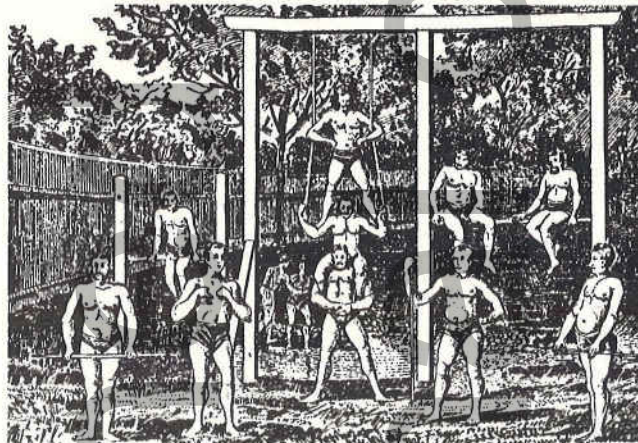


G Sinclair of Glasgow for "Roger is horrified to discover that he still can't shake that awful woman from the Nescafé adverts they did together" (and other adventures of Roger with superglue, etc.). Pete Rayner of Portsmouth for "Happy Birthday Enrico, I'm your stripogram", though what he meant about the Goblin Teasmade and the family magazine leaves us wondering a little. Allegedly. Top prize, all the books plus an incredibly exclusive T-Shirt, goes to Sigri the Superb of Leominster, for a fine selection, particularly "At the appearance of his wife, his legs nearly gave way and his snout shot out sideways in surprise," which still brings a chortle as I read it for the *n*th time.

But the laughs don't stop there, as the fat lady said to the escapologist. Teensy mentions, but no prizes 'cos we're cheap, to Phil O'Neill of the IoW for "As the alien space ships spiralled ever-inwards they began transmitting familiar holograms which appeared right before TinTin's eyes... tune in next week... blah

blah... exciting... blah blah" - the best of the Alien jokes; Peter Peppercorn of Anglesey for the best bribe and a neat self-effacing "What a crap caption, never mind, let's have a cup of tea"; someone completely anonymous (who might be a giraffe if their notepaper means anything) for the most imaginatively conceived ensemble, including a rubbish sack "to put all the other entries in" (pity your joke went the same way); Anna of Bedford for "As the sleep-walking woman approached I suddenly became baffled by how I had managed to fit into such small pants", The Revd. Roly Bain of Bristol for "You did order high tea, didn't you?, a line which we'd actually expected to read a lot more of (what that says about you, us, or Roly, heaven only knows) and final score to Richard Romano Pierre of Berkeley, Gloucestershire, whose "But Maria, how do you expect me to cook my Tomkins Spaghetti in that tiny cup?" would be totally incomprehensible to non-habitues, and thus screamingly funny to those of us of limited horizons.

OK. Now it's *your* turn to make us laugh. Anyone with half an idea what's going on in the following plate, from some Victorian source so obscure we can't even identify it for certain, wins some ace new gear from **Beards** - first prize the revolutionary new **Radical Fish Diabolo** (which looks no more like a fish than the clubs do), second a **Radical Fish Devil Stick** (ditto) and third a new style stylish set of **Suede Finish Stage Balls in fluoro. colours**. These may look a little like fish eggs I suppose. All very covetable gear and not even in the shops yet or you'd probably already have been unable to resist rushing down and buying them on impulse. Or Something. Probably on credit, actually, if I know you lot. Which after the revelations above, I feel I do a little more... oh dear oh dear oh dear.



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Rob Stone.

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CIRCUSTUFF, not living up to any inappropriate national stereotyping at all, sent in no less than four classifieds on the back of Donald's article. Most of the stuff's not even out yet... Keen or what?

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ROYAL AFFAIR

Pierre and Marie Curie discovered Radium while looking for a luminous club paint; James Hargreaves got the idea for his 'Spinning Jenny' when his diabolo caught in his wife's wool and spun it into thread; a lot of the most influential people in world history have been jugglers. You didn't know that? Aha! Well that's because generations of fusty historians thought this would make us take them less seriously and developed a conspiracy to keep all mention of juggling out of the official accounts. Luckily for Catch readers, Russ Bevan has been rooting round in the British Library (while looking for the right answers to the caption competition, I'll be bound) and here lays open the true story of some crucial moments in British history. Robbie illuminated the manuscript.

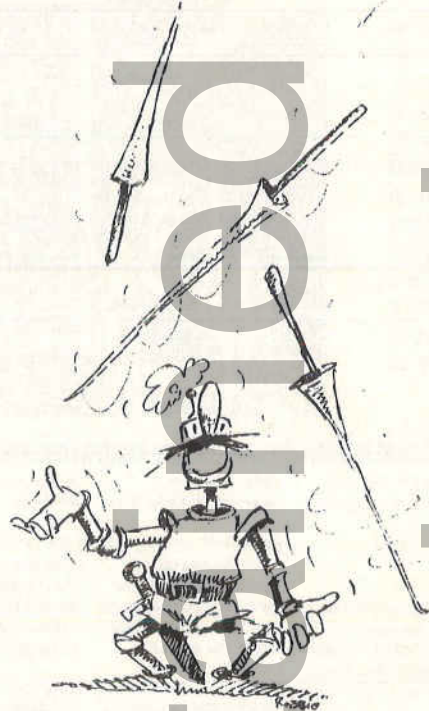
Did you know that Merlin was a master juggler? But yes! Merlin was renowned for his ability to manipulate the crystal ball.

His skills were so advanced that people could only assume he must have magical powers - thus he was known as *Merlin the Magician*. A little-known manuscript by Brian of Chepstow (cousin to Geoffrey of Monmouth) describes his abilities:

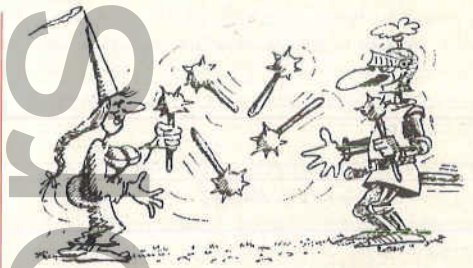
".....and the one known as Merlin the Magician has such fleet of hand that the crystal appears to be attached to him by some invisible thread, apparently floating just above his hands as he rolls the ball like a drop of dew upon a moth's wings".



In due time Arthur married Guinevere, another keen juggler, and installed a Round Table as a symbol of the juggling ball, recruiting other jugglers to sit with him and discuss the new clubs from the continent. Lancelot, the star attraction (real name Bob), acquired his pseudonym as a result of his skills at lance spinning. No wonder Camelot had such high ceilings!



Not long after Lancelot's arrival at the court, an over-zealous reporter sparked a royal scandal that has lasted to the present day. Overhearing several of Arthur's knights in the local hostelry talking about how



Lancelot had made several passes at Queen Guinevere, the reporter assumed that the queen was being unfaithful to Arthur, and duly related this in his paper, the *Anglo-Saxon Chronicle*. We jugglers know that Lancelot and Guinevere were in fact simply practising their club passing. Arthur knew this too, of course, but to calm the nation he sent Lancelot to France (on the pretext of being exiled), to assess the state of juggling on the continent and pick up some new tricks.



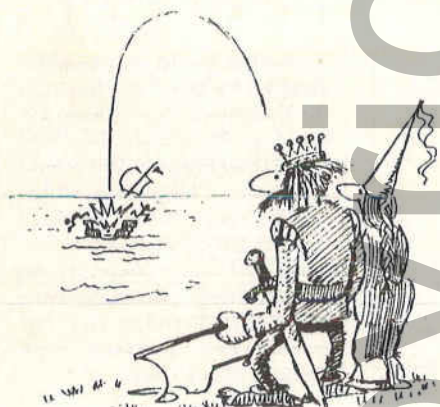
On his return, Lancelot presented Arthur with a wonderful gift, a jewel-encrusted diabolo from a juggling emporium in Paris. Naturally Arthur was an excellent juggler with just about any prop you care to name, save only for cigar boxes which only appeared on the scene much later when Sir Walter Raleigh brought them back from a prolonged juggling holiday.

One afternoon, Arthur was busking on the beach, showing off his skills to an amazed crowd of tourists. Guinevere

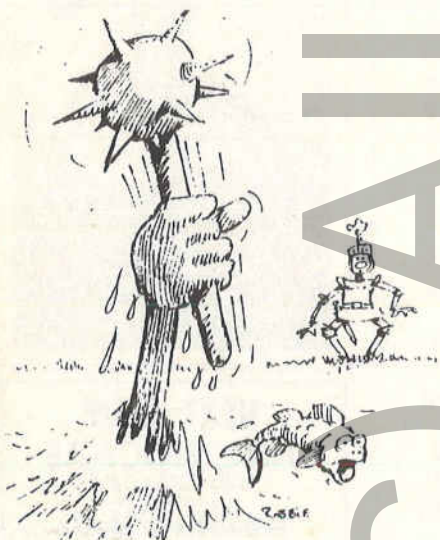


- the true story...

was passing through the crowd with crown in hand, collecting for the local almshouse. At the climax of the act, he threw the diabolo hundreds of feet into the air. Unfortunately, it was a typical British Summer's day and the blustery weather blew it off course, onto the main deck of a ship of pilgrims bound for the Holy Land. Arthur's prized diabolo was lost! Distraught, he returned to Camelot and immediately instituted a quest to recover the errant diabolo.



Distracted at losing this great gift from a great friend, the King's juggling suffered, until, performing with seven clubs at a festival in Cammlan, he fumbled and was struck a fatal blow on the head by one of his solid gold clubs. Knowing that he would not survive the injury, and being a superstitious fellow since losing his diabolo, he instructed Sir Bedivere to take the club and throw it into the nearest lake, to ensure that no-one else would suffer a similar fate. Rumour has it that when the club was tossed into the centre of the lake a magical hand caught it and immediately went into a juggle.



Juggling was also implicated in the demise of another famous British king.

In the Eleventh Century, the very first European Juggling Convention took place on the south coast of England. It made sense in those days before channel crossing was as simple as it is today; nobody wanted to ride a horse all the way up to Manchester or Leeds when they had just spent the best part of a day on a leaky and spectacularly uncomfortable boat [what's changed? -d].

So it was that in the summer of the year 1066, English and French jugglers met up on the beach at Hastings. It was normal at this point in history for the monarch to be patron of the national juggling association. In fact, Harold and William were both keen jugglers. William was well known among his entourage for his fearless juggling of the spiny fruit of the Horse Chestnut. Hence his nickname - Will the Conquerer.

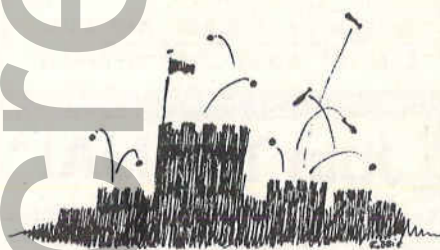
The convention was a huge success. The French were particularly impressed with the catering arrangements, and thoroughly enjoyed the mead from Harold's own kitchen. It was this that eventually led to the tragic finale...

One of the English jugglers had been demonstrating his skill and strength by juggling three cannon balls [ahem! - anachronism continuity Ed]. Not to be outdone, a young French chap, rather the worse for wear, decided to perform his multiple devilstick routine with arrows instead of devilsticks.

The act was going well until the effects of the lunchtime mead and the loose shingle of Hastings beach conspired to unbalance the Frenchman. In an attempt to recover his balance he flicked the arrows high into the air, but once again the mead betrayed him. He miscalculated and one of the arrows flew off sideways, striking King Harold fatally in the eye. In his horror the juggler missed the second arrow, tumbled, and fell forward onto the shaft, which was now lodged in the shingle at his feet. Mortally wounded, he begged forgiveness for the disaster he had produced.

William was mortified by the accident. He did the only thing a true friend could do - he took on responsibility for all Harold's engagements, and became the new King of England. With the English king and a Frenchman dead, it was easy for the historians to claim that a battle had been fought on the beach that day.

A fitting memorial to Harold was required, and William commissioned a juggling and circus skills school to be built. Financing the scheme was to cause many headaches. Then, as now, the government was reluctant to provide funding for such enterprises. The only way William could raise the cash was to advise the nation that the western approaches to London were under-defended, and build the school on the pretext that it was a castle. To this day, royalty and great politicians from around the world meet regularly to juggle within the walls at Windsor.



The disaster which befell the first Anglo-French juggling convention was to curtail any repeat for several centuries. It was not in fact re-convened until the 19th Century, at Trafalgar. You will by now find it easy to guess how the ever-vigilant anti-juggling historians changed the facts this time...



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Catch
THIS

UNICYCLE

Catch
THIS

We go to press the weekend of the Hastings Unicycle Convention so we haven't got the details of what happened there... have we? Is there anyone there? What happened? Anyone remember? Thought not...

But here's some results from the Great London Unicycle Grand Prix organised by Albert & his motley band (see education feature for more background). 3,000 people (it says here) gathered in Ravenscourt Park in West London on May 1st.

GRAND PRIX -

1st: Ben Fairbrother; 2nd: Alistair Fletcher; 3rd: Chris Snowden

JUNIOR GRAND PRIX -

1st: David Kearon
2nd: Lewis Campbell
3rd: Tim Kennet

Dressage - joint winners: Russell Wells, Oliver Wilson

Puissance - Jack Stoddard

Unicycle Hockey - London Lunis A
Unicyclists 3000, British National Party 17½

FINAL UNICYCLE HOCKEY LEAGUE TABLE 1993-4 SEASON

POSITION	TEAM	POINTS	FOR	AGST
1	London Lunis (A)	64	442	100
2	Molesey Maniacs (A)	41½	250	89
3	Oxford City Cyc-os	26	154	104
4	Hastings Unicycle Group	24½	157	85
5	Cheltenham & Gloucester	16	53	180
6	Cardiff CUT	11½	36	46
7	Freaks Unlimited (A)	11	99	26
8	London Lunis (B)	11	51	22
9	Molesey Maniacs (B)	10½	61	110
10	Oxford City Cyc-os	6	26	69
11	Brighton	6	24	73
12	HUG (B)	5	29	40
13	SPLAT	5	15	33
14	T.W. Royals	4	17	90
15	Leeds	4	15	33
16	Team Scratch	4	5	95
17	Hanmules	3	10	28
18	Absolute Wheels	2	15	75
19	Freaks Unlimited (B)	2	13	30
20	Dropouts	2	2	29
21	Catch	1	2	10
22	Croydon	1	1	25
23	T.W. Royals (B)	1	1	28
24	Albert's Idiots	1	1	33
25	SPLAT (B)	1	1	38
26	THUG	1	1	31

This is the last complete and true national league table you're going to see - The new season begins in June, split into regional leagues. 10 (or maybe more) tournaments a season, trophies and prizes, £100-worth a time, sponsored by fabby skate shop Skate Attack. If you're not already in, it'll cost you a tanner (per team, As & Bs charged separately. New copies of the rules to be published soon courtesy of Absolute Balls.

The British Unicycle Hockey Championships are scheduled to be played sometime in September, somewhere in Surrey or London. Molesey Maniacs are the ones who know - the Championships are open to all teams. Be there!

The European Championships (won by LAHIMO at Leeds) will be at Eurocycle, which is at Königstein, Germany from 17-19 June. Details from Radlos c/o Robert Mager, Niedenau 44, 60325, Frankfurt/Main. Tel. (010 49) 69 173925.

Unicon VII, the American Unicycle Convention, is introducing Unihockey this year and are looking for teams to participate. Better chance of a good showing than the World Cup, anyway. LAHIMO are going, and Lunis are looking for a major sponsorship deal (of course, lads)... Details on Unicon from Constance Cotter, Unicon VII, PO Box 131404, Saint Paul, MN 55113-0012, USA.

T O P . G E A R

We couldn't resist snapping this dangerous piece of machinery at the Manchester Convention - A 3-speed giraffe unicycle, fitted with one of those Sturmey Archer hubs your mum used to have on her pushbike (a 1950 Mk 1 ASC fixed hub, actually. It was made by Bob Knight (of Gilpin House, Market Square, Olney, Buckinghamshire (0604) 661000) and his dad - and is said to be a "very scary" experience... even by him.



**NEXT ISSUE
FREE UNICYCLE**
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PIC. SIDNEY HARRIS

CIRCUS POWER

Circus Space

Despite building up their North Road premises from dereliction, Circus Space captains had always been aware that the building had a limited life-span (the number of repairs it needed indicated as much). And finally, it was found - an old power station near Old Street tube station, pretty damn-near central London in South Hackney. Two main halls, one 20m high with no pillars (spot the trapeze space!), courtyard, workshops, office space, rehearsal studios... not all of it can be fully used yet (more money needed, natch) but bags of character and the legend "From Dust comes Light and Power" (only in Latin) over the door.

They've raised about £500,000 for the first stage, not without help from City companies including SG Warburgs (Warbucks?), Dewe Rogerson and Slaughter & May. London Arts Board have made them 'annual revenue clients' which will mean something to you arts administrators but *doesn't* mean they're rolling in it. Some chance. Sponsorship closer to home came from **Beards**, doubled by association with the Government sponsorship scheme BSIS. This picture has something to do with it. See if you can spot the difference between the provincial prop magnate and friend, the Circus Spacers (Charlie Holland, Teo Greenstreet) and the Quangoman, aka. Peter Brooke, Secretary of State for National Heritage, whatever that is (at least it now includes juggling...) Answers on a postcard to Beards, or on a beard to Postcards.

Circus Space cabarets will continue at the first opportunity, they're plotting a Christmas Show and hopefully a tour, all depending on the dosh factor. It's certainly an exciting time to be associated with them.

From July 3rd, Circus Space can be found at **Coronet Street, Hoxton, Hackney, London N1 6HD. tel. 071 613 4141.**

APRIL SHOWERS OF MONEY?

Jester of the Year

In miraculous sunshine, no matter what it was doing elsewhere (sheets of rain too reminiscent of last year's), jesters jumped on innocent bystanders, people caught The Juggle Bug (see last issue), cameras went click-click-click and collection buckets went thud-thud-thud with lots of donations. As soon as they finished, yes... it started to rain. (Thanks to Paul of the E-Team for writing to us about it... nobody told us who won, tho'...!)

Clubbed to a halt

A Mushy Pea writes to tell us that the *Manumission* nightclub in Manchester, which has featured top circus-style performers, closed at the beginning of May after a something of a security breakdown (Manchester can get heavy late at night, as those who know the city from outside a comfy convention will tell you), though they're continuing with their free Street carnival while they sort it out. I suppose this means you'll have to check carefully before considering a visit. Anyone interested in performing in future send your stuff to Mushy Pea.

SWAMPS TO DESERTS

Earth Circ '95

Swamp Circus and chums are taking a circus comedy show about tree-planting round Africa, specifically ten sites on the rim of the Sahara, in 1995. Everywhere they go they will be creating a new desert fruit tree plantation and setting up environmental programmes. Show Director Brett Jackson has already done projects communicating across language and culture barriers - and was trained as an Environmental Biologist! Sounds like the man for the job, then... More details when Brett gets round to telling us about them. Contact Earth Circ c/o 56 Garden Street, Sheffield, S1 4BJ, (0742) 731398.

SERIOUS LAUGHS

The Serious Road Trip

Have found the volunteers they need for their circus-based project to bring a little laughter to the refugee camps of Croatia - but they're still in urgent need of equipment and money, especially a suitable vehicle for the project - anyone willing to sell, lend, or finance such an animal, or even just with some bright ideas, should contact Tim Wooliscroft, Theatre-Go-Round-Croatia 1994, the Serious Road Trip, Bowman House, 7-12 Greenland Street, London NW1 0ND. Monies payable to The Serious Road Trip, registered charity no. 1021845. If ever circus could *really* mean something, this is it...

FRUITFUL KIWIS

Acrobatic antipodeans and the like have formed themselves into the brand-new New Zealand Juggling Association, publishing a quarterly newsletter *The Flying Kiwi* with details of what's going down down under (Wollongong Juggling Convention, New South Wales, Oz, Sep.29-Oct.1, thought you might like to know). They send greetings, (which we reciprocate, surely) and can be contacted at 84 Studholme Street, Christchurch, NZ. Tel. +643-35 89189 x3860, email: g.mathieson@irl.cri.nz.

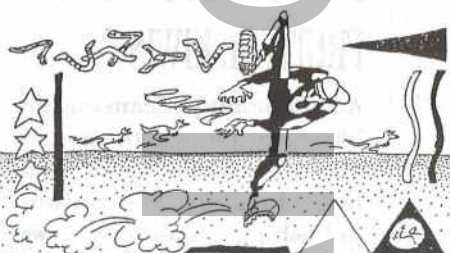
HIP, HIP, HOORAY!!

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For further information send S.A.E. to:

CIRCOMEDIA,
Academy of Circus Arts & Physical Theatre,
41 Balmoral Road, Bristol, BS7 9AX

Every first Sunday of the month Jugglers' Picnic. Circus Factory garden, 12-6, bring six-pack & sandwiches.

May 27-29 8th Netherlands Acrobatic Festival Delft, Holland. Bit late we know, but there's always next year. Presented in Dutch and English, the festival encompasses workshops at all levels, acro-games, Open Stage, Convention Show. Details +31 15 146499/141857.

May 28-Jun.1 Cardiff Circus Festival & 3rd National Circus & Theatre Convention for Children Roath Park, Cardiff. First four days - two shows a day from *Cirque du Pays de Galles* and *Harvey & Maxey* (£2.50). Children's Convention Show June 1. Workshops every day 11-1. £2. Children's Convention gives three workshops a day in the full range of skills, plus food, shows, and free accommodation, all for £65. Call (0222) 231233 to see if there's any places left...

May 30 Bath Kite Festival More of a serious kiter's event than in previous years! Info Andrew 'Ollie' Cromwell, 0860 505033.

May 31-Jun.3 Eurobusk, Ramsgate. Expanded version of last year's successful rolling busking competition. Prizes from £50-£500. Details from Ramsgate Spring Festival on (0843) 866463.

Jun.3-5 Bedlam Fair, Bath Street Performance and Circus Convention, a plethora of skills in workshops & performances. Permanent Open Stage, Renegade & Convention Shows, Games, Unihockey, protected extra busking spaces in the city to earn back the fee (!), tented juggling space, free camping in Bath during its excellent *Fringe Festival* (i.e. there's plenty else going on too). Workshops include street skills from some of Britain's foremost figures, sessions on turning a skill (or no skill at all!) into a street show, acrobalance (beginners and more advanced), Mask-Making, Chinese Staff, Voice, Stage Combat, Static Trapeze / Cloud Swing, Diabolo Masterclass, Contact Juggling, Skiffle Band Busking, Slack Rope. Performers on street, stage and wandering the streets include Guy Heathcote, Kwabana Lindsay, The Lost T-Shirts of Atlantis, Railroad Bill, Rachel Henson & Marion Kenny, Stompy, PeeWee, Green Ginger, Whalley Range All-Stars, Pap Pap, Captain Bob's, *No Fit State Circus & Festival of Fools* are performing in town at the same time. Weekend Tickets £20, day £12, kids £7. £25, if you book in advance (that means NOW!), gets you slap-up opening night banquet with wine, etc., renegade show and band thrown in. Ticket Enquiries to *Boggle*, 9 Broad Street Bath BA1 5LJ (0225) 446685, acts (for next year!) to *Bath Fringe* c/o 103 Walcot Street, Bath BA1 5BW (0225) 427441.

Jun.11 Blandford Juggling Day Free juggling all day in marquee, band in the evening, bar & food, no camping.

Jun.11-12 Margan Park Kite Festival nr. Port Talbot, South Wales. A juggling get-together along with this very relaxing kite bash? Or we think so... Details: Steve Gibson, Way on High Kite Workshop (0432) 359999/264206.

Jun.18-19 Hereford Kite & Juggling Festival Dates TBC. Including local jugglers & Youth Circus, same time as Hereford city festival. Details: Steve Gibson, Way on High Kite Workshop (0432) 359999/264206.

Jun.24-26 Glastonbury Festival. Huge circus field and the best party of the year - try these for size: No Fit State Circus, the incomparable Angela De Castro & Kim Tilbrook, Avanti Display, Two Across, Rachel Ponsonby & Kevin Brooking (don't miss!), Herr & Frau Petersen from Denmark, Natural Theatre Co., Lady Christobel & her butler, Stickleback Plasticus, The Faceless Company, Full House (international comedy juggling duo), Windsor, Parachute Theatre, Stompy, Lee Hayes, Rod & Jon the Gentleman Jugglers to get you rushing back to the workshop and brush up on your skills, the two and only Skate Naked (who could forget 'em last year?), Circo Beserko, Kwabana Lindsay, Las Piranhas, Swamp Circus, Sarabian Knights (acrobatics and worse), Peepolykus, Bim Mason, Rachel Henson & Marion Kenny, Living Daylights, Jason Maveric, the one and only Charlie Brown from San Fran (you will never see a better cigar box & hat man), Ken Pretentious, Rex Boyd, John Teasdale, Joel Samson (see the Thailand write-up), Mildred Hoddle (it was true!), James Brommage, The Lorena Bobbitt Fan Club... UV shows from Skidazzle, Cosmos and Ultravision; Aerial from the marvellous Skinning the Cat, Têtes en L'Air, Marin Magne, Company Ubersee, Higher than the Sun, and the Circus Space trapeze rig for you to learn on.

Main set-piece shows from cover stars Naphtaline in three different mind-boggling and spirit-stirring shows (you are advised to be in attendance) and the equally spectacular

Jun.17-19 Eurocycle, Königstein, Germany. Details from Radlos c/o Robert Mager, Niedenau 44, 60325, Frankfurt/Main. tel. (010 49) 69 173925.

Jul.1-3 Shrewsbury Juggling Convention - London Road Sports Centre, Shrewsbury College. Get a bus from the train/coach station to The Tech. *Poff* sent us an incredibly long series of directions of how to get there by car, surely it can't be that difficult - look for Shrewsbury College. Free camping outdoor & indoor, no dogs in the building, bar, food, trade stands, workshops, Panic Family Circus, puppets, Renegade Show. Friday & Saturday. Advance bookings £8 (£5, kids, concs. etc.) from 0743 884175, *Juggle Space*.

Jul.2-3 British International Boomerang Competition, Sundorne Playing Field, Harlescott, Shrewsbury. Competitions and record attempts (a small charge is made for entering) in Accuracy, Maximum Distance, Maximum Time Aloft, Trick catches. Ffi. SAE to Gordon Shuttleworth, 3 Monk Bridge Street, Leeds LS6 4HL, or ring Flightline on 0953 883900.

Jul.2-3 Wessex Juggling Convention Frome Sports Centre, Somerset. Workshops (organised by Pippa Tee), Uni Grand Prix, show in amazing stone amphitheatre (indoors if wet) including Ziggy, Donald Grant (watch out Donald, Brendan's there too - will there be a showdown?), Pearce Halfpenny, camping, kites, bubbles, Saturday Family Fun Day, kids shows etc. ceilidh. £10 (under 16 £5), Advance Booking Essential - Malcolm Lloyd, Frome Community College, Bath Road, Frome, Somerset, BA11 2HQ. (0373) 452018.

Jul.6 European Buskers' Convention, Canterbury, 11.30 on. Another *Le Tour*-associated event. Busking Competition (£25-£100 prizes), collect a ticket from the Festival Office, Christ Church gate, The Precincts, Canterbury, Kent CT1 2EE. Return ferry fare from Calais to Dover refunded on production of a receipt! Details on (0227) 452853. Town could well be buskable in the run-up, too.

Jul.7-10 Hat Fair Winchester. The major fixture on the street performance calendar, the best place to see the best in the country - see article upfront; extended this year because it coincides with the English leg of the *Le Tour* cycle race. Info & bookings on tel. (0962) 855334, fax (0962) 849337.

Jul.15-16 Exeter Festival Street Entertainer Award Rougemont Gardens. 3 categories of competition - under-18s, music, street entertainment. Camping available. To get selected you have to perform in the city at some point during their festival, which starts on June 30. Details from Exeter & Devon Arts Centre, Bradninch Place, Gandy Street, Exeter EX4 3LS.

Aug.2-7 17th European Juggling Convention Hagen, Germany, near Dortmund, Düsseldorf, and some other places beginning with D, Deutschland. Train station 10 minutes walk away (route signposted) local buses go to site (direction *Bathley*) Autobahn A46 leads you into Hagen, turn right before the centre and keep your eyes peeled for those signs. The nearest large airport is

Düsseldorf. Car sharing, try Michael Krohm, Josef Schregel Str.32, D-52349 Düren. Convention begins 2pm Tuesday, the parade is near the beginning (Weds) to let the town know what's going on, Public Show (x2) Stadthalle, Friday, followed by party at the site. Games Saturday noon in the nearby stadium. Clear-out is on Sunday after that essential business meeting 'cos the schools where the convention is have to open on Monday. Camping Tuesday-Sunday or indoors in the two schools on the site. Park-up available. Hotel B&Bs info from Tourist Information on +49 (0)2331 2073383. Round-the-clock veggie nosh, snackbar shops nearby. Outdoor swimming pool, lots of space. Workshops, juggling space, open stages throughout the convention. Tickets are cheaper in advance - up till June 30 it'll be 65DM (DM35 age 5-14) then it goes up to DM70 (DM40 kids). The easiest way to do it is to transfer money - their account is called *European Juggling Association - Deutschland*, or *EJA-D*, it's at the *Sparkasse Hagen* (branch 450.500.01), ac. no. 100.117.031, code 17.EJC. You've got to write to them and tell them you've done it too. Or you can send an EC cheque. If you've got any workable silly ideas about how to make the convention go better, or if you'd like to volunteer to help, they'd like that a lot - write to *Kultur- und Werbeamt der Stadt Hagen*, c/o Achim Scharff, Frankfurter Str. 89, Postfach 4249, 58042, fax on +49 (0)2331 2072400 Email juggling@rz.uni-karlsruhe.de

Aug.13 First Southampton Juggling Convention Itchen College, Bitterne, Southampton. Stalls, workshops, public show, mass fire juggling session, canteen. Ffi. Steve Kelsall (0703) 315414.

Aug.13-14 Crawley Convention 2. Over 20 workshops including one for kids, public show with Mr Crazy, Ziggy, Ultravision, and others; informal show, kids' show, camping, veggie nosh, bar, indoor juggling area. Ffi. *Up for Grabs* on (0293) 786143.

August unspecified Guinness All-Ireland Busking Competition Clonakilly, County Cork. Primarily for musicians, but jesters and jugglers get a look-in too.

Sep.2-4 Jugglefest III Forest Green, Surrey. Ffi. *Absolute Balls* 0806 628262.

Sep.10 Scottish Juggling Convention Dundee. Ffi. Frank Chinn, (0382) 434705.

Sep.17-25 6th Bristol Juggling and Circus Skills Convention.

Sep.23-25 Third Channel Islands Juggling Convention Alderney. Ffi. Moira Sleeman, (0841) 822 246.

Oct.2 Corby Juggling Convention

Oct.13-15 Australian Juggling Convention Cairns, on the far North east and a great place if accounts are to be believed. Ffi. Jeff Turpin, M.S. 1877, Tarzall 4885, Australia.

20-23 April British Juggling Convention Norwich. Ffi. AJC '95, c/o 194 Nelson Street, Norwich NR2 4DS.

Boulevard Lannes Company (ditto) and a good old Glastonbury style spectacle from Theatre of Fire. Festival of Fools do their Midsummer Night's Dream show, Jonathan Kay does the Fool thing, and *Foolsbarn Theatre* (a true rarity in this country), impro troupe *More Fool Us*, and a selection of ultra-high-quality (UHQ) mime shows (*Trestle Theatre*, Nola Rae & Sally Owen) could also be of interest to *Catch* readers.

And more... and more... and more...

Glaston also includes the first Volley Club tournament in the country in the Circus Field Arena. Expect those who were practising at Thailand & Hawaii to trounce the opposition, but if you get in to this year's new thing now you can look forward to getting your own back soon. The explanatory session is at 10.30, heats at 5, quarter & semi-finals Saturday at 5, final on Sunday, after...

World Juggling Record Attempt 12 midday, Sunday, Circus Field Arena - last year's attempt didn't get anywhere near the 2463 objects (that's 821 jugglers, mental arithmetic corner) but with all the jugglers at Glastonbury the 1000+ juggler target should be a foregone conclusion. You've only got to keep it up together for 10 seconds, so even beginner three-balls get a crack at the record books. No other event offers you a chance at instant fame for all posterity.

JUGGLING

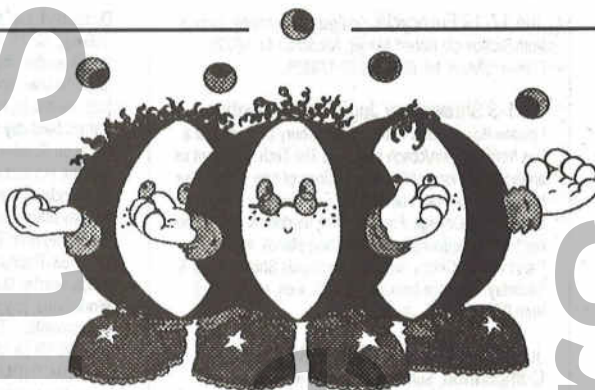
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ON THE ROAD

NO FIT STATE CIRCUS

No Fit State are touring this year with the generous support of *Butterfingers* and the JTF., narrowly escaping financial collapse earlier this year. They usually do matinées on appropriate days, times vary and I can't be bothered to key them all in so you'll have to check it out when you flock for your tickets, won't you...

- May 27-28 Paisley, Barshaw Park, Glasgow Road.
 Jun.2-6 Bath, Royal Victoria Park, opposite Royal Crescent.
 Jun.9-12 Twickenham, the Green.
 Jun.16-19 Cardiff, Roath Park Centenary Celebration.
 Jun.24-16 Glastonbury Festival
 Jul.1-3 Chepstow, The Dell, Chepstow Castle
 Jul.14-17 Eastbourne, TBC.
 Jul.28-Aug.1 Kingston The Fairfield.
 Aug.6-10 Oxford, South Park (top end) Headingly Road
 Aug.14-Sep.3 Edinburgh, Festival Fringe, The Meadows near Buccleuch Street.
 Sep.10-11 Manchester TBC.

CROISSANT NEUF

The green dream team get on your village green. Events marked (GRS) are full Green Road Show, all the gen plus entertainment.

- May 28-30 Norwich (GRS)
 Jun.4-5 Longleat, Wiltshire (GRS)
 Jul.2-3 London (GRS) TBC.
 Jul.9-10 Bexley Show
 Jul.15-16 Lewisham (GRS)
 Jul.23-24 Cirencester Green Fayre TBC.
 Jul.27-30 Lichfield Festival, Tamworth Castle.
 Aug.2-7 European Juggling Convention, Hagen, Germany.
 Aug.15-25 Children's Circus Workshops, Gravesend, Kent.
 Aug.28-29 City of Leicester Show
 Sep. in Measham, Coventry (twice!) and Bristol.

THE PACK

Stunning young performers, jugglers, aerial, acrobats general mucking about.

- May 29 Bath Fringe, Green Park Station (with Desperate Men, etc.) Free.
 Jun.17-18 Liverpool Comedy Festival
 Jul.10 Plymouth Pavilion Footloose Festival
 Circus Day. Ffi. (0752) 222200 (Bevelee Cunningham) Story goes this was an event set up so they could see *The Pack* in town!

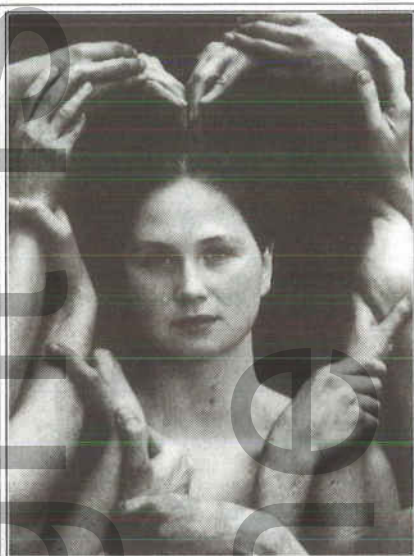
GANDINI JUGGLING PROJECT

in *nEither Either both and*

- Jun.8 Bridgwater Arts Centre
 Jun.14 The Junction, Cambridge
 Jun.16-17 workshops at Bridgwater
 Jun.25 Chapito, Lisbon, Portugal
 Jul.21 workshops at Cambridge

in their new show, *caught - "still"/hanging...*

- Aug.7 Comedy Festival, Germany
 Aug.9 Eastern Arts Board Première (preview)
 Aug.10 Ballroom Blitz (preview)
 Aug.12 Mosaics, Lillian Bayliss Theatre, London (preview)
 Aug.15-27 Saint Bride's Edinburgh (première)
 Aug.28-29 Chelmsford Spectacular TBC.
 Sep. Oundle, Bristol. Oct. Bradford, Goole, Aberdeen.
 Nov. Exeter.
 Ffi. (0223) 460075.



FESTIVAL OF FOOLS

Jonathan Kay-trained, 16-strong performance group from all different disciplines including various circus skills, in unique improvised rendition of Shakespeare's *A Midsummer Night's Dream*, with complete text and anything else that takes their fancy. Each show starts with a bring-your-own picnic and evolves from that point. We can confidently say you'll have experienced nothing like it and recommend it to the curious in mind and being.

- May 26-28 Hay-on-Wye Fringe Festival
 Ffi. (0497) 820610
 May 29-30 River Dart Country Park, South Devon
 Ffi. (0364) 652511
 Jun.3-5 Bath Fringe & Bedlam Fayre
 Ffi. (0225) 463362
 Jun.6 Kids' version. Bristol City farm
 Ffi. (0272) 662681
 Jun.18 Hazlewood House, Loddiswell, South Devon. Ffi.(0548) 821232
 Jun.24 Pembroke Castle, Wales.
 Ffi. (0437) 563266.

- Workshops at Stackpole Centre 22-23
 Jun.26 Glastonbury Festival
 Jul.8 Benefit for 'Through Heart to Peace', The Pit, Crondall, nr. Farnham, Surrey.
 Ffi.(0252) 850789
 Jul.9-10 Hat Fair, Winchester. Ffi. (0962) 863966
 Jul.15-17 Exeter festival. Ffi.(0392) 832268
 Jul.22 Cabaret, Kensington Park Pub, Ladbroke Grove, London
 Jul.23 Hackney Street Festival.
 Jul.24 Sutton Show Ffi. (0273) 722544.
 Aug.5-14 Stockholm Water Festival, Sweden.

STEVE RAWLINGS

Jongleurs, Battersea: Jun.4,10,18 Jul.1,2
 Liverpool Comedy Festival Jun.17
 Blackpool Summer Season, North Pier, Brian Connelly Show Jul.6-Nov.5.

CHINESE STATE CIRCUS

Giving us all the chance to go again. Anyone who missed the last tour, don't make that mistake again...

- May -30 Brighton (Big Top)
 May 31-Jun.5 Guildford (Big Top)
 Jun.7-19 Oxford (Big Top)
 Jun.21-Jul.3 Bradford (Big Top)
 Jul.5-10 Nottingham (Big Top)
 Jul.12-14 Preston (Big Top)
 Jul.26-Aug.2 Lancaster (Big Top)
 Jul.4-9 Isle of Man (Theatre)
 Aug.12-Sep.4 Edinburgh (Big Top)
 Sep. in Newcastle, Buxton, Stoke. Oct. in Dublin & London, Nov. in London, Inverness, Wolverhampton, Derby. Dec. in Derby, Ipswich, Great Yarmouth, Bristol, Jan. in Paignton, Blackpool.

For details on the whereabouts of trad. circuses (who don't traditionally advertise in advance in case someone else pinches their site!) including Zippo, Harlequin, and the Chinese State, you can now ring the *Kingpole* information line on 0891 343341. This is a premium charge line, but John Exton assures us he keeps the message as short as he can.

ONE-OFFS

- Jun.15 Jonathan Kay Haymarket Theatre, Basingstoke. (0256) 23073. Come and see what the fuss is about.
 Jun.18 Levenshulme Soul Choir plus street busking, Brown Street, off Market Street, next to Mushy Pea shop. Ffi. 061 834 6195.
 May 31-Jun.2 Circus & Dance Community Project Performance Skylight Circus & friends. Gracie Fields Theatre and Broadwater Centre, Rochdale.

CABARETS

COSMOS

York Arts Centre, Micklegate.
 Details (0904) 430472, box office (0904) 627129.
 8pm, £5.50/£4.50 concs./£4 kids.
 Selection of top performers, and you know you can rely on them for a state-of-the-art UV show to round off the evening. UV sharing session afterwards.
 Jun.18 *Co-motion Jugglers, Pretentious Ken* (returned from exotic climes for a few minutes)
 Jul.16 *Old Rope String Band* (magnificent), *Ultra Vision* (UV pioneer John Blanchard)
 Aug.13 *The Curious Eyebrows, Mad MacPherson, Gabriel.*

OTHER EVENTS

The following festivals have a *Catch*-orientated element of workshops & performances.

- Jul.29-Aug.5 Sidmouth International Festival of Folk Arts Devon.
 Ffi. (0296) 394411
 Jul.29-Aug.8 Campus '94, near Totnes, Devon.
 Ffi. (0548) 821388.
 Aug.26-29 Towersey Village Festival Oxfordshire. Ffi. (0296) 394411

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Circus Theatre Introduction

5 weeks 14 Nov - 16 Dec. £320

Short Course Programme Oct-Mar

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acrobatics, performance, pyro etc
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required for Skylight's ISCAPY project - to
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qualities vital. Third of worker's hours
studying for degree BA Informal & Commu-
nity Education with YMCA College. Age 25
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700 3515, fax 071 700 2094 - until 2/3 July, then
it's Shoreditch Power Station - Coronet Street,
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- May 28-29 *Club/Pole/Ring Spinning with Anna Jillings* (see book review) She's ace! For intermediate & advanced swingers, £40/£30 members.
- Jun.12 *Introduction to Clown with Gerry Flanagan of Commotion.* £20/£15 members. An ideal initiation or preparation for...
- Jul.18-29 *Clown - The Art Of Play with Gerry Flanagan & Rick Zoltowski, aka.*

Commotion. Afternoons every weekday, this is an incredibly successful and popular course run by ex-*Theatre de Complicité* associates with a developed understanding of the nature of the creature - a study which has proved useful to performers of all persuasions. £175/£150 members.

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Winter 1994 BTEC National Diploma in performing Arts, specialising in Circus. Full-time 2-year course for the aspiring performer seeking long-term vocational training. No age limit, tho' if you're under 19 there are no course fees to pay. See Education article and contact Circus Space for all further details.

Spring 1995 Circus Teacher Training Course. See Education article for background.

Also! Regular weekly classes in flying trapeze, static trapeze, swinging trapeze, acrobatics, tumbling, acrobalance, juggling, unicycling, wire walking, trampoline, ballet... and the list goes on.

SKYLIGHT

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- May 28 *Pyrotechnics 1 with Darren Wallis* Theory & practise, legality, safety and of course blowing things up! £19 (inc. materials).
- May 29 *Stilt-Dancing on Chinese Stilts,* yours or theirs. Must be experienced stilt-walker! £14
- Jun.3 *Mime with the ridiculous and ridiculously-talented* *The Right Size.* £18.
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- Jun.10 *The Traditional Clown with* *Arthur Vercoe Peglar.* Workshop & lecture from this very experienced figure of fun. £15
- Jun.11 *Pyrotechnics 2 with Darren Wallis* Theory & practise, smoke tricks & more. £19.
- Jun.12 *Introduction to Circus Skills* the works for £14.
- Jun.17-19 *Aerial Skills with Marin Magne* fresh from the Fratellini Circus School and 14 years of circus experience.
- Jun.20-24 (mornings) *How to be a Stupid with* *Angela De Castro,* one of the funniest people you could encounter, ex-Ra Ra Zoo, Mummerandada, Right Size. £48

- Jun.20-24 (afternoons) *Character Development* with Angela De Castro. £48
- Jun.25 *Aspects of juggling.* Extend your skills with *Martin Hutton* £10.
- Jun.26 *Aerial Day - beginners,* with *Cath Rushton.*
- Jul.3 *UV in Skylight* explore the light fantastic for £10.
- Jul.2-3 *Making Weekend.* Sculptures & stilt costumes from latex foam, metal, withies with *Martine Bradford & Jim Riley.* £35 inc. materials.

CIRCOCOMEDIA

New one-year course at the former Fool Time. Tutors include Helen Crocker, Bim Mason and Haggis McLeod, special topics over and above the staples of circus and physical theatre include cabaret, dance and movement, storytelling, direct audience contact, injury protection & first aid, Lecoq, Gaullier, mask-work... and the list goes on. More details from 41 Balmoral Road, Bristol BS7 9AX. (0272) 243277.

CIRCUS FACTORY STUDIO

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all courses Sunday afternoons 2-4, £2.50 adv. £3 on the day.

- Jun.5 *Diabolo with Brendan Brolly*
- Jul.3 3/4/5 *Balls with Ben Cornish.*
- Aug.7 *Club Passing with Simon Schofield & Tony Webber.* All levels, but it's assumed you already juggle 3 balls or clubs!
- Sep.4 *Devil Stick & Plate Spinning with* *Vince Miles* more tricks than you'd have thought possible...

COSMOS

Residential workshops in UV & fire with Anna Jillings & Jim Semlyen and friends, among the best you'll find. Lovely locations, great veggie grub, good times good times good times. Local people can visit during the day at a reduced charge, concessions negotiable from the respective centres.

Jul.29-31, *Monkton Wyld Court, Bridport, Dorset* (0297) 60342. £85/£45 children under 16, all in.

Sep.23-25 *Lower Shaw Farm, Swindon, Wiltshire.* (0793) 771080. £75/£40 kids.

Nov.4-6, *Monkton Wyld Court, Bridport, Dorset* (0297) 60342. £90/£45 kids, all in. Bonfire Night extravaganza!

KIDS/YOUNG PEOPLE'S COURSES

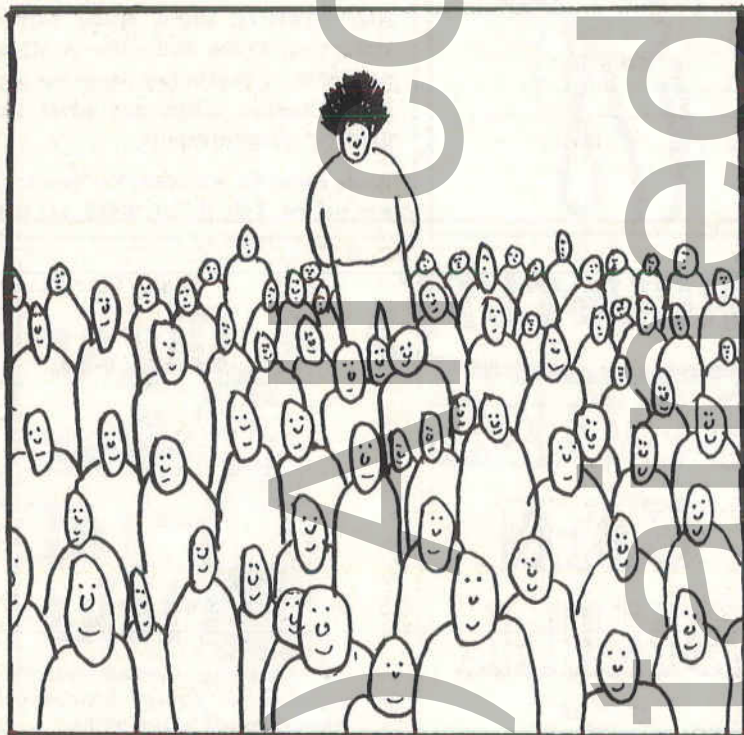
CIRCUS OF THE MOON

(aka. *Cirque De La Lune!*)

If you're lucky enough to be between 6-20 years of age and lucky enough to live in Coventry (!) you can go to Playbox Theatre's week long workshop from July 25-29 with *James Millar & Lisa Killelay.* All the usual skills plus clowning and presentation, culminating in a performance on Friday 29. The courses are 10-4 at Earnsford Grange Community College and the week costs only £25. Details available from Playbox on (0926) 512388.

ALBERT & FRIENDS

Hammersmith, London. Info. on 081 741 5471
May 30-Jun.3 Maypoles & Morris.
5-10 yrs., 10.30-4 every day, £55.



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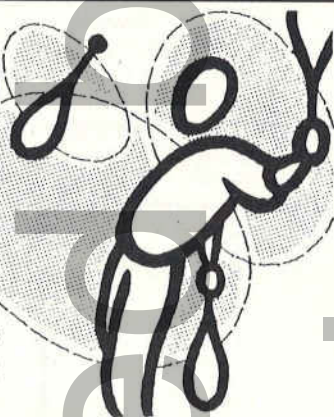
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Club Passing

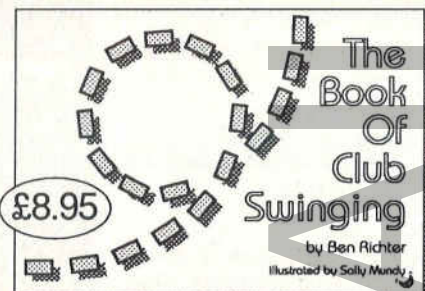
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This advertisement conforms to the standards laid down by the Donald Grant Abatement Society

LAS VEGAS CONVENTION & other golden oldies CARTER BROWN (LAZER VAUDEVILLE)-

The only performing bicycle hoop juggler in the world! Back in the 1940s-'60s, hoop juggling and rolling was popular in vaudeville shows in America and Europe. Bob Bramson, who did amazing tricks with hoop rolling, has apparently retired, which *does* leave Carter as the only one. The rims for bicycle wheels in those days were made of wood, and were used, without the spokes, for juggling.

Carter came on with fluorescent hoops and swung two hoops as if club swinging. Next, juggling three, he bounced three out in front of him with a back-spin. While juggling in a cascade pattern, he rolled three down his back, up his back, up and down his chest and did a shower over his shoulder and down his back - It is hard to explain in writing how good hoop rolling looks! [ah, but you're going to try, eh? -d]

With four hoops Carter did one high on each side so that they bounced back to a juggle, finishing by showering from his shoulder down his back to be caught by the other hand and passed to the first. Bob Bramson used to do this... what a great trick!

Next, he balanced two hoops on his forehead (they were intertwined), spun two hoops on one leg, and spun three hoops on each arm, then spun one hoop on each leg, balanced one on his forehead, and juggled four. A fifth hoop was introduced and they were spun on the stage like tops or plates as Carter ran to each to keep it spinning. Then he rolled the hoops on the ground, slightly angled, so that they stayed on one side edge and rolled in a circle around him, finishing with an angled backspin so they went around his prop stand and ended up going inside it.

I asked Carter why he doesn't attend IJA Festivals. He said, "If I went, all the jugglers would end up doing hoop rolling."

The second annual IJA Juggling Festival at The Showboat Hotel/Casino in Las Vegas attracted over 200 jugglers. The food is really cheap, show prices are low, rooms were only \$22 a night for a room with 2 large beds - for 1 to 100 jugglers in a room. Some jugglers went gambling because they got free drinks while they gambled - boy, did they get drunk. I don't know if they won or lost (they may not know either.) Actually, I have to admit, I did drop one quarter in a slot machine as I was passing. I won \$1.50, then I quit - so I'm ahead!

There was only one "scheduled" event all week - a beer party on the third night - a very relaxed atmosphere. I felt the same in Vegas that I felt in Europe (Leeds). There is more structure to the IJA Festival in the summer but jugglers here seemed to like the lack of it. Of course there were midnight Renegade shows.

Many top jugglers work Las Vegas, there are plenty of magic and variety shows that feature juggling. Michael Goudeau has a great playful character. He does musical candles, putting his hand above each of the five candles on the candle holder and yelling a different pitch for each one. He talks about juggling balls and brings out three huge bean bag chairs which he juggles. He ends his three machete routine by throwing them off-stage, then a stage-hand comes walking on with three machetes stuck through him. He also does the apple eating trick to the 'Jaws' soundtrack, ending by doing some great comedy using a torch, bowling ball, and chain saw.

Dick Franco was rehearsing a show for the Rio Casino. In 'Conga' he is a juggling chef. The entire show is about food - and the audience will be eating dinner at the same time. Dick is the co-host of the show - it's the first time in Vegas a juggling act has been so involved throughout a show.

The 1995 summer IJA Juggling Festival will be held in Las Vegas, and another this coming January [oh well we'll all pop over for that one too, Kit -d] as well as Burlington, Vermont, this summer.

Kit Summers



10th International Clowns Convention, Bognor Regis

You can't get away from it, kids love clowns. So when it was mentioned that a trip to Bognor was going to happen the car was packed in record time, including children I didn't know I had. The sunshine, seaside, fair, bright colours, big top, outside stage, portable MacDonalds unit... yeh, you were sold on the idea until the last bit. The juggling traders, however, found a good real ale pub - aaah a near-perfect day.

The highlight was the Gala show, hosted in Zippo's big top. Let's face it, a clown is a proper clown in a tent, with lots of water. Maybe too much water. In fact one performer was heard saying "that's not funny, it's just water!" and as nobody was laughing I suppose it *had* been overplayed. Anyway enough about water. Zippo said before the show "there's no juggling in it, mind" but he didn't mention the water.

It was a very international show: The Tsar Troupe from Russia were three blokes and two women who did somersaults from a swing, landing in a chair on top of a pole, stunning stuff that I've only seen on the telly before - live, it's edge-of-the-seat time. Tod Cody from the famous US family was impressive with a lasso and actually filled the ring with a big one. The bit where he tied his attractive assistant up by throwing loops at the body's extremities was... just how it sounds, really. His fire knife throwing, after the assistant was untangled, was spectacular and the guy came back later as Toddles and did some very amusing acrobatic stuff with some children volunteers. He was fast and fun ...and didn't use water.

Gabor Rolla gave us Hungarian rolla-bolla, a strong man with many different styles of mount, while Pierre Picton was the funniest act for me, with his original 1924 Model T Ford clown car, actually one of the Hollywood Keystone Cops' stunt machines. It falls apart, explodes, and of course it squirts. The Fernandos have been a successful act for over thirty years - three of them: a white-faced clown in heels and gold costume that Joan Collins would be proud of; a guy in a large suit, hat and a sort of Arthur Daley character to match; and another who would not be out of place in the Coons - musical clowns from Holland complete with an exploding double bass, strong characters and traditional tried and tested material using eggs and yes, water.

Let's hear respect for The Fernandos, they were performing when circuses were in their prime, big tops, large audiences, long parades thro' towns, the time of Chipperfield's and Billy Smart's every Christmas Day on the telly, stars in an era when Bill Wyman had girlfriends his own age and conventions were something Americans did. It's actually reassuring to know some things don't change. Kids will always love clowns.

The JSA

WALL GAMES

Skylight Youth Circus
Gracie Fields Theatre, Rochdale

After hearing the list of technical challenges that beset the cast on the day of their first performance, I'm surprised there was a show at all, let alone one of such dynamism and energy. But Skylight Youth Circus came up trumps once again. 'Wall Games' is based on an age-old theme we know only too well - two tribe leaders fight for land space; when they can't agree, they send in the cannon-fodder, and after the battle they build a wall between the enemy camps.

But what happens when one tribe member becomes stranded ON THE OTHER SIDE?? The rest of the show is an exhilarating, stunning and often hilarious series of attempts to rescue the missing member, and the consequences.

The audience is treated to impressive displays of acro-balance, staff-work, trapeze, stilt dance, the ubiquitous but nonetheless quite beautiful ultraviolet juggling and club swinging routines, all complemented and embellished from beginning to end by atmospheric live music from ex-Innersense members Colin Seddon and Julian Harrison. 'Wall Games' is a fine example of what Skylight do best - breaking down the barriers with intelligence, skill, humour, and energy.

Circus Eye

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CATCH BALLS



The Book of Club Swinging Ben Richter Circustuff £8.95

Modern Club Swinging and Pole Spinning Anna Jillings Butterfingers £8.95

Shamed by your juggling? Do you have an embarrassing problem with... drops? No more! Simply read one of these new books and within days you'll be amazed by how attractive you are to the opposite sex...

The secret to not dropping your clubs is, don't let go in the first place. Just let 'em swing. I've never quite understood why the swinging scene hasn't been embraced more fervently by the drop 'em brigade (an apt name for the mass of jugglers, I fear). It's absurdly easy, and you have to be a pretty slick juggler to out-do a vaguely competent fire-swinger for sheer spectacle. And we who are skilled in the twirling arts could choose to look down in amusement on moves to establish juggling as an 'official' sport; they swing clubs in the Olympics, you know.

But now, along come Anna Jillings and Ben Richter, arm-wavers extraordinaire, out to convert the hordes with a couple of books that are about 76 years overdue. I hate to think what the fines will be. Doubtless everyone will now discover what a cinch it is to do the classic swinging moves, and lazy old nonchalants (*nontalents?* -d) like me won't be able to dupe people into thinking we're highly skilled any more. It'll become as unremarkable as five-balling.

Anna and Ben are swinging luminaries. This is what comes of standing too long in front of ultra-violet lights. But do their books pass the Workshop Test? Answer: Yes, with flying colours.

At the weekly *Jugglers Anonymous* session in Milton Keynes, willing novices learned Ben's 'Forward Chase' (aka. the cross-and-follow) and Anna's basic snakes in a surprisingly short space of time - albeit having seen the moves performed and knowing vaguely how they went, but I was impressed. The books' illustrators, Sally Mundy and Julie Wilson, deserve praise for helping to pull off this tutorial feat.

The workshop verdict was that Ben was more user-friendly and supportive; Anna, harder work, but more generous on detail. Someone else, though, found Anna's book boring and self-important, and though I wouldn't go that far, I know what they meant. She seems to have tried to write the definitive text-book, and I wondered whether her motive was to teach, or to establish herself as an 'authority', (which would have been my reason for enduring the tedium of all that writing). And do people really want, in the glossary, definitions for "juggle" and "trick"? If they do, they're not ready for Anna's book. Don't get too excited by the "pole spinning" bit in its title - it's so incidental, I almost wondered why she'd bothered.

I have to say that simply teaching lots of people to whirl clubs around isn't necessarily a service to the art. Neither Ben or Anna really urges people to swing their bodies as well (which is where the bit about the opposite sex comes in), or talks enough about style. I fear this means they're perpetuating the near-universal performing-scarecrow approach. My hint here is, find a big mirror, or at least a shop window. I have an 18 square foot mirror in the bedroom; it's a real boon when plucking nasal hairs.

What swinging cries out for is some snappy, memorable names for moves. Ben and Anna don't really deliver, though Ben tries. It would be nice if

they even used the SAME names. Anna's *Parallel Full Arm and Lower Back Hand Circle Combination* speaks for itself, I suppose, but if this sort of thing sends you into ecstatic spasms with the ring-grip then my advice is:

Before attempting to swing clubs, take off your anorak.

Simon Pipe

SHAUN CLARK'S CIGAR BOX OF TRICKS

Circustuff, £9.95

This is probably the best single book on a juggling subject I have ever encountered. It is nicely written with excellent illustrations and takes you through the whole field of cigar box manipulation - it's almost encyclopedic. Apart from the basics like end turns, tumbles, take-outs, etc., it is full of the most delightful and, in some cases, mind-blowing tricks. Thirteen chapters cover about seventy three-box tricks; the fourteenth chapter is devoted to four-box work. If Cigar Box routines are your forte you will find enough here to last a lifetime. Shaun is to be congratulated on giving us such an enlightened and scholarly piece of juggling literature.

Pearse Halfpenny.

Unicycling from beginner to expert -

Sebastian Hoher
published by Butterfingers, £8.95

From physics to fitness, history to hovering, *Unicycling from beginner to expert* has it all. It's a comprehensive and perceptive approach to the pitfalls and pleasures of unicycling, from the first tentative steps of the beginner through to extensive ideas and tips for the advanced amateur and professional.

Well-thought-out chapter and sub-headings give easy access and once you get used to Herr Hoher's somewhat pedantic and academic prose style there is a wealth of information to be found.

A very welcome addition to the library shelf.

Albert (*Unicycle Grand Prix man*)

Fliktriks

From the Yorkshire Juggling Company,
in association with Butterfingers.
£2.95 each, set of 12 £30

You'd better look out, that's all I'll say. Yes you, that person there that's got all the juggling books and videos, just when you think you are safe from any more expense, out comes Fliktriks.

The idea of tricks using photography in a flikbook form has been around for a while, but to use Martin Bedford's excellent drawings on a decent quality paper keeps the illustrations clear; they work well and are sure to last.

12 books give you 24 tricks ranging from the basic cascade to Rubenstein's Revenge, all sporting attractive colour covers, the balls all have different designs so that you can follow them through the patterns or freeze-frame at the point where you normally drop. Amusing characters are used to complement the tricks, like the Scarlet Pimpernel with the head-roll and the Chinaman doing chops.

So if you have always wanted to learn the famous Mill's Mess but haven't been able to understand a word your teacher was talking, or you teach at workshops, you don't have a budget for a portable video and your juggles give a glazed look while you fling your arms about trying to juggle in slow motion - get a set of Fliktriks and let your fingers do the juggling.

SA



controv.corner

How heartwarming to read that the JIF has adopted the Children's Society as their charity of the year. But hang on a minute... what's this?

The idea of the adoption is that jugglers go out and run workshops for the charity. So, correct me if I'm wrong, but does this mean that the JIF has adopted a charity so that someone else donates their time and expertise. And the role of the JIF is what? Oh I get it, the JIF reaps the benefit by selling all juggling props to all the new converts produced from this flurry of philanthropy. As somebody who makes a livelihood from running workshops I don't resent being asked to put some time and effort into a charity. What I object to is being expected to because of a commitment which somebody else has entered into. So far, I have been asked to run two workshops for the Children's Society (both times before the JIF had 'gone public' with their good deed) and on both occasions I had to decline only to be met with a disgruntled organiser who had obviously been expecting the free workshop because of information provided by the JIF. As it happens, I have done a number of freebies for the Children's Society in the past, but then it was entered into with a spirit of giving and not an atmosphere of expectation. Bugger it! I really resent the JIF telling the Children's Society that it will all be sorted for them to get these workshops no probs.

Which has all made me wonder what the JIF is all about. In the harsh commercial world outside of juggling, people might think that a trading federation is equivalent to a functional cartel. That is to say an informal price fixing ring. Now I know that is a disgraceful suggestion. I mean, for goodness sake, juggling is not like the outside economic world is it? The fact that, in real terms, prices of beanbags have not gone down in real terms over the past four years at a time when production has increased fifteen-fold proves that. After all, in the real world such an increase in production would result in vast economies of scale which would then be passed on to the customer. As this hasn't happened, we can take great comfort from the fact that juggling still falls outside the realm of capitalist economics.

PS. I have formed an organisation of workshopppers called the Regional, International Purveyors Of Fumbling Fun (R.I.P.O.F.F.) and we have nominated our charity of the year as Help the Aged. The idea of nominating the charity is to help those hard-up pensioners provide presents for their beloved grandchildren. All they have to do is go along to any juggling shop, produce their pension book and fill up a carrier bag with goodies for their loved ones and walk out saying "I think that R.I.P.O.F.F. is such a wonderful organisation for nominating us as their charity of the year." I urge all JIF members to join in this scheme and look at all the good it will do by providing props for all those potential jugglers who would then come along to workshops to learn how to use them. What a shot in the arm for juggling it would be!

Yours Cynically
A.L. Ellis

apologies

No-one got really upset about anything we wrote last issue. I'd like to apologise for that, it must have been bloody boring.

Mind you, our spelling is up to its usual standard, as Malcombe Lloyd and Phil Gradner discovered.

People 'phoned up to complain we didn't tell them how to get on e-mail. I assumed that all of you with Modems would know, and those of you without 'em wouldn't want to pay £60 up just to find the latest on site-swap notation. You can subscribe to any one of hundreds of services who include access to the Internet, e-mail etc. among their facilities - me I use GreenNet 'cos they're ideologically pretty sound and easy to use, ring 'em on 071 608 3040 for more info.

and the rest...

Kingsland juggling club (Thursday 6.15, Coronation Hall) for saving them another two months of convention organisers ringing up to hassle them.

Adrian John for not printing his pictures again, and for the usual abuse.

Martin Gisborne, Mike Bridge, Amanda Thomas for similar crimes, any anyone else who sent us pics from Manchester and elsewhere that we haven't had space to use.

Toby Philpott for ignoring his letters (next time, honest) and

Dani Avrutick, Simon Aronson, ditto.

Doctor Colin for underestimating, by a factor of ten, the size of his ...cliff.

Peewee for not making his article any better.

Haggis for slugging him off

Thailand, Hawaii, New Zealand, Australia for Haggis

generally for Bill Oddie. We don't know what he was doing there either.

Jellyhead for misinterpreting his fashion statement like we misinterpret all his other statements.

Lloyd Timberlake and the readers of Jugglers' World for lying to them.

Steve Rawlings for making him write a book.

The opticians of Britain for the extra work brought on by our persistent use of type sizes outlawed by the EEC.

Lee Hayes for still not finding any printable stories about him

The Brendan Brolly Fan Club for not providing a personal profile of their hero. He wouldn't tell us anything and the stuff we made up was too filthy.

The entire readership for waking you up again so quickly. Bi-monthly now, remember...

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Available from Finesse Press--Kit Summers



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Learn to juggle as you learn to advance your life. This comprehensive, detailed guide is for beginner and experienced juggler alike; packed with hundreds of photos and drawings illustrating how it's all done, 22 by 28 centimeters and 300 pages, this is a large book on juggling. If you wish, I will autograph the book to you or someone of your choice.

The "JUGGLING WITH FINESSE VIDEO"--\$35, by Kit Summers

In this video, you will be taken inside the art of juggling. You will learn basic, as well as advanced juggling techniques and patterns. And, no matter what level you are presently at, you will learn ways on how to graduate to a higher level in your juggling. You will also learn how to combine your new skills into a saleable show to be able to earn money as a performer. Get inspired to become your best as you learn some of the ways of Juggling with Finesse. Please let me know if you would like this in PAL European video format or U.S. VHS format.

Comedy: For Life and Other Important Matters--\$25, by Kit Summers

Included in this compilation are thousands of joke ideas and information on how to humor your audience and make them laugh. Establishing rapport with your audience through humor results in an exceedingly entertaining performance. Because your show is better, increased financial rewards are in the bag (or hat, I might say!). This book is great for first putting your act together, or adding much to the show you now perform.

Contacts For Booking Your Act Worldwide (or Just Around the Corner)--\$25, by Kit Summers

Are you ready to make the big bucks, or even the little ones? If the answer is yes, then this is what you have been looking for! Included are hundreds of contacts for booking your act around the world with Cruise Ships, Circuses, Stage Shows, Colleges, Ice Shows, and more. Along with hundreds of contacts for booking in the U.S., and many contacts in Europe, there is information on how to work with them successfully. Just one booking will pay for this many times over.

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Dear Convention-Goers...

We hope you had an ace time (maaan!). We all did, and our thanks to whatever deity controls the weather.

However a number of points, we feel, *do* need to be raised. Conventions are organised on a voluntary, non-profit-making basis. The initial work is done by a core group, but at the convention itself extra volunteers are always needed and we feel that the commitment to this by conventioners was somewhat lacking. From the Absolute Beginner to the Worlds Best Juggler, everyone at a Convention is equal, everyone's help is needed and ultimately you're helping yourselves.

We are also very aware that considerable numbers of people did not pay (including some well known faces, to our surprise!). Our small deficit would be non-existent but for this. We are happy to organise fund-raising events, but we don't mind your collective consciences being pricked... As the convention is non-profit-making, freeloading, gate-crashing (and any other pretensions to being an anarchist free festival merchant) are directly damaging to this and other non-profit events. For anyone who wonders where the money goes (and for those few who complained about the price of registration), the cost of the site, tents and buses alone came to over £25,000. If those people who stole juggling gear have any thought for their fellow jugglers, they can always claim they found it and return it to lost property.

A number of things went wrong which were totally out of our hands: the problems with the big top, the catering (in some people's opinion), the noisy generator on the campsite and the buses.

A big "thanks" to the police - they thought we were ace, and Sgt. Price has complained that everybody at the station now spends all their time juggling. They fully appreciated the needs of the juggling community and were there to protect us from the real world. *Didn't They Do A Great Job!!* Thanks as well to all those of you who did help out - We needed you. Incidentally we've had excellent feedback from all the civic bodies and have lots of good references to pass on to next years band of stalwarts.

Good luck Norwich. the Manchester Organisers are going to have a stormin' time next year.

Love from
The Parking Fascists, Manchester.

E J A

The EJA is a registered "stichting" (non-profit organization) in Amsterdam. Officially it has two boards: the *Board of Directors* - President, Treasurer, and Secretary - and the *Working Board*, made up of country representatives. The B.O.D. cannot only do what it is told to do by the working board!

The goal of the EJA is to ensure the quality and continuity of the annual European Juggling Convention. Most of our work involves helping organizers get started (also financially), assisting in meetings with the town council and other official bodies, and advice in planning. A representative of the EJA reviews the progress of the organizing committee every two months. In addition, the EJA is always looking for future locations, and trying to motivate jugglers around Europe to consider hosting the convention. We can help convince people that the idea of having 2,000 jugglers in their town for a week is no half-baked ideal.

Country representatives (both boards are voluntary and unpaid) are elected by jugglers from their country for a term of two years. At every European Convention half the board is up for re-election. Countries where the representative is up for re-election are: ENGLAND, DENMARK, NEDERLAND, IRELAND, SPAIN, ITALY, and ISRAEL. Anyone from one of these countries that is interested in becoming the representative must be at the EJA yearly business meeting on Sunday August 7th (that's at the Hagen Convention, Dummkopf).

Looking towards 1995... If anyone has an idea on a good location, requires assistance in putting together a proposal, or wants information on being an EJA representative, please contact the office.

Lee Hayes,
European Jugglers Association
Jodenbreestraat 24-1
1011 NK Amsterdam NL
Tel. 31-20-623.9487
Fax 31-20-620.3570

LEEDS EUROPEAN CONVENTION - the last word?

From the Directors' report to the meeting of creditors:

Budgeted income and expenditure were £122,000. Actual income was £110,000 against actual expenditure of £116,000. Ticket income was budgeted at £45,000, based on 2000 attending. The final outcome was 1,939 registering, just over half in advance.

"Shortly after the Convention there was concern as to whether the company could meet all its debts. In particular there was correspondence with Yorkshire Rider and Leeds Metropolitan University concerning their invoices, and with the British Juggling Foundation to ensure

return of a loan made to them ... It was hoped that if the European Juggling Association would write off its loan, and the directors also wrote off the amounts due to them, that would be achieved. Unfortunately it became clear that even if these debts were all written off, the company would not have sufficient resources to pay all creditors and to cover the necessary continuing costs of the company, such as the cost of preparing and auditing outstanding accounts. It was therefore with much regret that the directors took the decision to place the company into Creditors' Voluntary Liquidation.

d i a b a b b l e

Manchester was the first convention since 1988 that had no set-up funds passed on from previous conventions, and to some extent we all suffered for that - it's difficult to provide all the facilities that hundreds of jugglers need without any money upfront. The organisers cried out for more volunteers (see their letter above) and the punters cried out for more entertainment, both, historically, done for jugglers by jugglers. Do we pay for people to entertain, help with security, pick up litter, etc., and do we put up the price to cover the cost, or do we obtain commercial sponsorship? This point was passionately debated by the hundred or so who bothered to attend the Sunday business meeting - but no great conclusions were reached. Sure, a big decision like that needs to be thought about, so let's continue the discussion in the pages of the magazine.

A group of jugglers from Salisbury who were attending their first convention had prepared a bid to organise 1997, after a plea from the BJJF in *The Catch*. They'd done a good deal of preparatory work with the BJJF, Salisbury District Council, and Salisbury Festival, and the dread word *sponsorship* dropped into the conversation more than once. This was probably the reason for the embarrassing amount of flak these hopeful organisers caught, coming mainly from the 'old brigade'. Nobody, least of all a newcomer like this magazine, can doubt that the exponential growth of interest in juggling, the corresponding boom in props and books, the all-round raising of standards in products and performances, all of this is because of new people and new ideas. Let's not play parish council tories, please.

But people were genuinely concerned that the pre-publicity for the Salisbury proposal prepared the ground for the "take-over" by commercial interests of what is essentially a social event for jugglers (and unicyclists, stilt-walkers, diabolists, volley-clubbers, whoever). Just like councils have given money in exchange for spectacle, publicity, profile in hosting a major national event. Sponsors too need something in return - what could we feel good about giving? (there has been some resentment in the past over how much "free entertainment" that certain councils, for example, have expected). What kind of sponsors could we countenance? Or what practical suggestions do those who think that we *don't* need sponsorship have? This isn't just a question for 1997, Norwich 1995 are having to make some similar decisions *right now*. The sort of convention we have grown to love, the sort that develops the formula into new and exciting territory, needs dosh. Or more volunteers. Or both. This means you.

Norwich '95, Scotland '96, Alton Towers '97?

Catch
UPDATES
#AN/255

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Catch
UPDATES
#AN/255

37

JUST TESTING

Thank you hugely for publishing my article in the latest edition of *The Catch* [what a polite contributor, if only they were all like that -d]. I've had good feedback from most people although word has reached these ears that others were upset by it. Seems that some readers took the whole thing seriously and have criticised me for "putting people into boxes."

My intention was to parody the way stereotypes work rather than to reinforce them! - a subtlety that was lost on these folk? The interesting thing for me is that the article has obviously touched a nerve for some...which probably says more about them than it does about me! I'm beginning to wonder whether the article may actually carry more weight than I thought!

Julian C Mount

ADVERTISE IN THE CATCH, IT'S BRILLIANT

I read the article on page 37, phoned Circus Space and left my name as the answerphone told me, but still didn't get in last Saturday night. Sold out and you had to have booked by Thursday... so I had to trawl some old friends instead. So your articles do work - for others.

Sandie Phillips

MISSING PERSONS - OUT TO LUNCH

With reference to Lee's letter; *Catch* Issue 7, I must point out that Doctor Colin from Circus Pipsqueak was also missing his lime-light in issue 6, only a few lines of his wisdom were in print. Issue 7, not a word, not a picture. I was so upset I had to untie myself and turn the television on, and to my surprise what did I see? Yes the Great Doctor in front of my very eyes, eating fire for his public.

So get it together Mr. Diabolo and print a lovely picture of the fine Doctor. He has just got out of the hospital for the fire eaters' Guild of the Insane, and now resides at Pipsqueak H.Q.'s recovery room playing with fake matches and lighter fluid.

Yours (in a manor of speaking)

Wonderful Wonda (Circus Pipsqueak)

Actually, dear readers, we have reason to believe that Wonda & Dr. Colin are intimately related in a kind of schizophrenic manner - at least their spelling is remarkably similar. Anyone wanting to see a comedy picture of either of them (see p13 for some ideas) should write in. Or if they don't. -d

TALK OF THE DEVIL...

I've noticed that all juggling conventions have the same format - Juggling space - usual workshops - parade, (most times), and then show. Are people happy with this format? Does it always work? What other way could a convention work? Things over the last three or four years have been staid. ALL conventions have picked up on UV spaces and Unicycle Hockey (no other unicycling workshops). So what's next? How about equipment repair and care workshops, shows in local schools and hospitals (paid?), unicycle maintenance, show structure, etc. etc. Also more public involvement.

Hope you are settling in to being "Bi"!!

Lee

PS. One or two other things [ok., 3]

- 1) A ban on all British conventions north of Devon
- 2) A ban on all European conventions north of Portugal/Southern Spain. That way it's likely to be warm and sunny!!
- 3) The Ballet Hooligans are in the Disney film in June!!

A PROPER LETTER FROM A PROPER READER

I've been reading your magazine for some time now and I've really enjoyed it. But I am very interested in other circus skills as well as juggling, and I think it would be good if you included some other skills such as acrobatics and trapeze in the *Catch*, such as interviews with the artists (eg. Ra Ra Zoo) and some lessons from the professionals. I'd be interested to see some books reviewed on these skills as well. Also have you ever thought of doing a pull-out poster in the centre pages?

Bella Spencer

who would you want on a pull-out? Now that's a matter for some debate... any ideas? -d

BLIMEY! ANOTHER ONE!

Although I have not been juggling long and my skills fade into insignificance against many people I see, I enjoy it and also enjoy *the Catch* because you appear to centre on the enjoyment of the act of juggling. I find this gratifying as you do not preach the 'artistic' side of juggling.

In this respect, while I appreciate the views of Sean Gandini (Dec-Feb *Catch*) I am afraid that the philosophical approach does not appeal to me. This does not mean to say that I do not recognise their skill - I do, but, as expressed at the Birmingham Convention, I found myself yearning to be entertained. Their routine was obviously skilful but at no time did I wish that I could do it. The meaning was lost on me and I do not think I would ever develop the intellectual approach to appreciate it. Maybe it's because I am a scientific/technical type?

P.P. Russell

SG enjoys the "philosophical approach", just like you enjoy, er, enjoying juggling. "Bo Tha nd no Tor eith Er Neit Her" doesn't 'mean' much; even techies can appreciate the mathematical purity of an interesting pattern, I'd have thought. Entertainment is in the eye of the beholder, there is more in heaven and earth than is dreamt of in your philosophy (any of you)... If there was only the one approach to juggling we'd all find it a lot less interesting than it already might not be -d

IT'S THAT MAN AGAIN

Attention all Juggling Club manufacturers. Please could you make the handles of your clubs thinner. Follow the example of Beards' Rad Fish Club, and then they will all fit snugly on the racks in my shop, Thanks

Lee, Absolute Balls

A REAL NUTTER WRITES

You know how the clingy aspect of rats makes them difficult to juggle? Well I've developed special ratmats and a tail clamp which not only makes it considerably easier, but makes them look rather dashing. Patent Pending

*Matt, Bath
(not, in fact, Mad Matt)*

DOESN'T HE HAVE ANYTHING BETTER TO DO?

NOT THAT I'M PICKY OR ANYTHING BUT.....

1. How come your editor changes into a mean and nasty critter when being creative. It would surely be wiser to employ somebody that can hold their job and life together when put under pressure (page 3) [aargh! no!!! i can't stand it any more!! kill kill kill!!! -d]
2. How come the Boggle man (Page 6) is always "Hot Footing It", doesn't he know where that shop is, has he lost the address? He must be blind because it's right behind him.
3. How come there is a picture of Bill Oddie on page 9. What has he got to do with anything?
4. How come you are promoting violence? *Catch This Unicycle* (page 9), That's a very stupid thing to do, throwing unicycles around!!!
5. How come you are promoting drunken debauchery, showing pictures of a person that's had too much to drink, It's disgusting!!! (page 15)
6. How come AGAIN promoting drunken debauchery; *Get Rec.d* (page 17)
7. And again, page 21, new places to stick it, I've had enough your rag is full of torridity and sex. I LOVE IT!!!

You should check out your advertisers' cre-

dentials...
I sent off for a Jelly Head and nothing has arrived. I put Box 0. on the envelope, will it get there?

The Absolutist

someone check his credentials for us, please...

BE PREPARED

I have found in my time as a juggler, if I dare call myself by that esteemed title, that most circus people are quite mad. However, it seems unusual, even by Diabolo's apparent standards [wot? -d], to arrive at the Manchester Convention camp site with your tent already erected. Not only erected but mounted atop a throbbing speed machine, not. See photo

Yours, somebody too clever to put their name to this.



WHAT SOME PEOPLE WILL DO TO GET IN THE CATCH

The Highlight of my Manchester Convention was a short performance I did on the Renegade stage on Saturday night. During my turn I took three 'photos of the audience, and said that if they wanted a copy to look in *The Catch*. If you would publish one it would make me feel better about the acrylic ball I lost backstage!

Brian Milner, Hayes



Dear Brian, we printed your pics really small because... because they were rubbish, basically - diabolo

WE'RE NOT PAYING YOU FOR THIS, YOU KNOW...

Time to get unashamedly political... what else can you do? Street theatre, I suppose - and where does that get us? Wintertime in some freezing warehouse with no money and a lot of broke, depressed actors all moaning about the state of the world - and trying to create a piece of theatre that's enlightening and creative, uplifting and full of hope? Gimme a break!

But oh! - Street theatre - dontcha just love it! Well there ain't gonna be much else left, is there? The Arts Council's cutting £3.2 million in '94-95 while others talk about spending £20 million on the fucking Albert Memorial (a pile of crap rococo plaster work) and the Heritage Department (who?) is about to spend £20 million on doing up their offices so the people who run it don't feel they've had to leave their lifestyle of inherited wealth behind... while Michael Portillo (who?) and his ilk rant on about how we're a nation of ungrateful cynics who do nothing but harp on about the bad things in Britain and continually run ourselves down and "undermine our precious institutions." Dontcha just wanna puke? I mean, I thought that the "Arts Industry" has just spent the last 15 years "Talking UP" the Arts - the Film Industry, the Theatres, our 'centre of excellence', our art schools, our training for actors etc., and how we produce some of the best actors, the best film directors, the best plays, the best creative people, music etc., etc., in the world - and what do these bastard Tories do? They accuse US of undermining the institutions while they've been so bloody busy destroying them all! The BBC, the NHS, theatres, the Arts Council, the Coal Industry, British Rail, you name it, they've undermined it! In fact they don't bother with merely undermining institutions, they just abolish them altogether, - bye bye GLC! There's 1500 'quangos' running things now. Run by unelected entrepreneurial twerps who don't know shit from shinola - do you? Sweet Jesus and O Fuckbollockswankarsetitsodbuggershite, I think I'll just go and chop my penis off with a breadknife.

Well life's like that sometimes. Depressing. So what are we free marketeers of the streets going to do about it? How about some D-Day celebrations? - invade the pitch and make a fuss about peace? Or how about open sex education classes in the street? One of our first gigs this year is to celebrate the opening of the Channel Tunnel (another pile of crap rococo plaster work) - we thought we'd dress as rabid French foxes and frighten the tourists.

Why not? - it's Art innit? Ionesco would love it. Let's hear it for absurdity! D.H. Lawrence told us to make revolutions for fun - "to upset the Apple Cart, just to see which way the apples would go a-

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

rolling", now he would have been fun on the street, sex education n'all.

I mean - who ARE these people? These bastards who've been running the country for 15 fucking years? Eat a Tory a Day I say. We have a duty, us saints of the street; we gotta chuck their shit back in their faces, tell the people how it is, churn it up, get political, get angry, get righteous! Enough of this namby pamby pretty shit, farting about in happy, nice costumes being entertaining, - it's time to challenge, confront, agitate, stir it up...OK? - and as Zappa always said - "don't forget to register to vote" - you can make a difference. The BNP got in in Tower Hamlets in that bye-election with a 7-vote margin, and I bet there's a few people there kicking themselves 'cos they didn't bother to vote - I know our so-called Democracy ain't perfect, but it's all we've got left - so for fuck's sake use it while we've still got some freedom of speech left to play with.

Poor old Dennis Potter, on his way out old love that he is - he'll be sorely missed. We have precious few people like him to breathe a bit of sanity around. And how did he get where he got? By having producers at the BBC who were able to produce the programmes they wanted to. Not any more - it's all market led, innit... So fight the good fight on the streets, there won't be anywhere else to do it soon. See you in Normandy....

Guilho Parafuso

There really is no excuse for not having a juggling workshop in your area, you know. So where are you? We expect to hear of sessions in the following areas by next issue, or we'll send Haggis round to put you off completely (by being depressingly good, of course - what did you think I meant?): Sark (well, if the other three islands can manage it...), Canvey Island, Cleckheaton, Caernarfon, Thurso, Truro, Mablethorpe, Minchinhampton, Pratt's Bottom, Piddletrenthide, Snodland, Hazelbury Bryan, Norton Malreward, Uig, Hooe (continued, page 237, AA Book of Bypasses). It's easy! If these blighters can hold it together...

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 townies.

SOUTH WEST

BARNSTAPLE

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

BATH

Walcot Village Hall,
Mondays 7.30 £1
Tad 0249 716149

BOURNEMOUTH

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

BOURNEMOUTH

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

BRIDGWATER

Arts Centre
Thursday 7-9
Pand 0823 3222213

CHELTENHAM

The Youth Centre
Sunday 6-9
Andy Clay 0452 862805

DORCHESTER

Tuesday, 7.30 usually
Skidzstreetcircus, Alan 0300 321071

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

ILFRACOMBE

The Lantern Great Hall
Wednesday 7.45-9.30, £1
Helz, Organised Kayots, 0271 864653

LEIGH ON MENDIP

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

LISKEARD

Caradon Juggling Posse, Guildhall.
Thursday 7.30-9.30
Martin 0579 62965

NAILSEA

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

NEWTON ABBOT

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

PENZANCE

Branwells Mill, Station Road
Saturday 10.30-5 Beginners in morning,
advanced afternoon
Bo or Mike, Ark Juggling shop, 0736
330750

PLYMOUTH

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

SENNEN (West Cornwall)

Community Centre
Friday 7-9, £1
Bo or Mike, 0736 330750

STREET Somerset

Fiasco Productions Crispin Hall
Wednesday 7-9
Hannah 0460 240082

STROUD

Saint Matthew's Church Hall, Cainscross
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
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

BRISTOL

Dab Hands, Horfield

Tuesday 7-9
Mike Gibbons 0272 692145

Juggle Fever, Bishopston Community Centre

Tuesday 7.30-9.30, under-14s accompanied
Shaun Welling 0272 602365

Shambles, Mangotsfield

Soundwell Technical College
Monday 6.30-8.30
Claire 0272 615529

University Circusoc, S.U. Building,
Queens Road
Termtime Tuesday 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
Sports Acrobatics Friday 6.30-8.0272
737481 / 355383

SOUTH EAST

BRIGHTON

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

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 8.00-10, £1
Up for Grabs Sally / Nigel 0293 786143

EASTBOURNE

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

HASTINGS

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

0424 431698, 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 3-5
John 0442 243282

HIGH WYCOMBE

Cascadia, Bucks College of Higher Education (I)
Monday 7-10
Adrian 0494 537656

HORSHAM

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

ISLE OF WIGHT

Cowes Youth Centre Gym
Sunday 6-9 £1
Phil 07Neil 0983 294929

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, £1
Jason 0865 63441

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
Pete 0734 660430

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)
Steve Kelsall 0703 315414

SOUTHEND

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

STEVENAGE

Drop-a-lot Jugglers, Bowes Lyon House
Monday 7-10, Thursday 12.30-4.30
Pete 0462 673406

TUNBRIDGE WELLS

Camden Centre, Market Square
Tuesday 7.30-9.30
Kevin 0622 831918

WHITSTABLE

Kent Circus School, Whitstable Umbrella
Wednesday 6-7 kids' open session, 7-8.30
youth circus. £1/50p.
Saint Peter's Hall, Cromwell Road
Thursday, adults 7-10, £1.
Tina/Steve 0227 772241

WORTHING

United Reformed Church, Shelley Road
Monday 6.30-9.30
Stu 0903 232755

YATTENDON

Thursdays 7.30-9.30, £1.
Barney 0635 201546

LONDON

chuck some of these non 081 numbers to
the provinces...

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, Saturdays 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 071 346 0074 Ste3void 071 700
5292

NORTH

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

Sunday 2.30-5.30 beginners £2/1.
Practice sessions Monday, Wednesday,
Friday 11-5, £2/1
Sunday 7-10, £3 All-skills mixed work-
shop

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

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

NORTH

Bouverie Road Scout Hall, Stoke Newington
Thursday 7.30-10.15, £2.50/1.50
Steve Richards 081 442 4816

NORTH

All Saints' Art Centre, Whetstone
Tuesday 7-9.30 £2
Simon 081 449 6856

NORTH WEST

Kingsgate Community Centre, Kingsgate
Road NW6
Thursday 6.30-9.30
Fizzie Lizzie 071 723 3877

SOUTH

Grove Community Hall, Tooling 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

CROYDON

Croydon Parish Church Hall
Tuesday 8.15-10.30 £2
Keith Wood 081 669 9685

EAST MOLESEY

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

ROMFORD

Rhythm & Balls, Century Youth House
Monday 7-9.30, 50p
Chris Irving 0708 751656

TWICKENHAM

Heatham House Youth Centre
Sunday 1-5 £2.50 Uni space too.
Dave 081 892 1675

WATFORD

Youth & Community Centre, Lower High
Street
Wednesday 8-10
Youth Arts Centre, Grosvenor Road
Friday 7.30

Justin/Tom/Michelle 0923 817663

WEALDSTONE

Skandar Circus, Scout Hall, Claremont
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, Lunis 071 700 6529

KIDS' UNI

Rico 081 773 1748

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, Tues-
day 8-9.30
Drama Centre, Covent Garden, Sunday 6-

8 (all levels 14+) 5-6 (beginners), Thursday 4.30-5.30 Youth Circus (8-14).
Richard Green 0223 302596, Simon Smoleksis 0223 410138

DEREHAM (nr. Norwich)
Justo James 0263 732888

IPSWICH
Suffolk College Gym
Tuesday 7-9 £2
Dave 0473 255082

NORWICH
David 0603 739964, Will 0953 860460

IN THE MIDDLE

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

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

CORBY
Youth Centre, Cottingham Road
Monday 7-9
Balls Up, Gary or Andy 0536 63786

COVENTRY
Saint Peter's Centre, Charles Street
Wednesday 7-9.30
Circus Palava 0203 448276

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

DUDLEY
Drop Zone, Gornal Youth Centre
Tuesday 8.30-10.30
Neil Phoenix 0384 250068

EVESHAM
Wallace House Community Centre, Oat Street
Monday 7-9 £1.50 / nr
Matt 0386 421693

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

KIDDERMINSTER
Horselair Community Centre
Sunday 6.30-9.30 £1.20/60p kids.
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
Polly Porter's Kite & Juggling shop
Tuesday at 7
Fred Porter 0522 544611

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

LYE (near Stourbridge)
Wollescote Primary School
Tuesday 7-10, £1.50
Dave @ The Juggling Shop, 021 643 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, Kingshorpe
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
Crooked Circus,
Walkley Community Centre
Wednesday 8-10.30 £1
Sam/Pete 0742 681034

SHEFFIELD
Flying Teapot Circus, Lower Rectory, University Students' Union, Western Bank
Thursday 6.30-8.30, Sunday 4-6
Rick 0742 663546

SHREWSBURY
Jugglespace, Artescape, 5 Belmont
Thursday 7.30-10 £1.20 (80p under 16)
Mel 0743 363989

STOURBRIDGE
Crystal Leisure Centre
Sunday 3.15-5.15
Matt at Juggling Junction, 0384 897474 / 891609

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

BIRMINGHAM

CASTLE VALE
School & Leisure Centre, Farnborough Road
Thursday evenings
021 747 6226

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

HARBOURNE
Martineau Centre
Wednesday 7.30-9
£2.10, 90p concs.
James Miller 021 443 4783

LADYWOOD
Arts Centre, Freeth Street
Dave 3.3.10 021 359 6200

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

BOURNEVILLE
Bourneville College
Thursday 7.30
Raymond 021 440 0784

MANCHESTER

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

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
Isabelle Duncan 061 485 7201

CHORLTON
Quirkus, Saint Werburgh's Parish Hall
Monday Juniors 7-8, Adults 8-10
Ric, Clare 061 881 0506

CRUMPSALL
Mushy Pea Juggling Co. workshop
Saint Matthew and Saint Mary's Church Hall
Thursday 6-8

SALFORD
Circus & Juggling Club, 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
Jo 061 226 2393

WORSLEY
Beesley Green Hall, Green Leach Lane
Monday 7.30-9.30 Matt 061 794 0595

NORTH

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

BLACKPOOL
Lytham Sain Annes Old School, Beauclerk Road
Tuesday 6.30-8.30, Free!
Phil 0253 731143

BOLTON
Higher Education Centre
Friday Evening
Zebra cards 0204 22220

BRADFORD
Manningsham Sports Centre
Friday 5.30-7.30
Peter 0274 586219

BRADFORD
Sabbath Methodist Church Hall, Titus Street
Simon 0274 532267

CAPENHURST
Capenhurst Sport & Social Club
Monday 7-11 £1, no tea but a bar!
Mike & Gail 0745 560785

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

CLITHEROE
Roedfields Leisure Centre
Wednesday
Brian Waterhouse 0200 29860

COCKERMOUTH
Juggling Club, Christchurch Rooms
Tuesday 7.30
Dave 0900 822867

COLNE
The Old School, Exchange Street
Tuesday 7-9 £1.50/£1 (kids)
0282 880735 (shop)

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

HARROGATE
Juggle Alert, Saint John's Ambulance Hall, Starbeck
Saturday 6.30-9
Pete 0423 889125, Keith 0423 507097

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
Splat 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
Holt Park Leisure Centre
Mondays 8-10, £2+30p entrance fee
"Complete Juggler" certificate scheme!
Fun Company, Kris Wray 0532 696716.

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

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

LIVERPOOL
Toxteth 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

MACCLESFIELD
Tytherington School
Thursday 7-9 termtime
Contact Borough Council

MIDDLESBROUGH
The Pandemianics, Saint Mary's Centre, Corporation Road.
Thursday 6-8, £1.50 (concs £1)
Bob Parker 0642 262869 days.

NEWCASTLE UPON TYNE
Dockray House (formerly 'West End Boys Club') Sutherland Avenue.
Thursday 8-10, £1
Simon, Ugly Juggling Co., 091 232 0297

NEWCASTLE UPON TYNE
Unicycle Hockey, Leazes Park
Wednesday at 7
Alex 091 261 5128 or the Ugliers

PONTEFRAC
Carnegie Centre, Minsthorpe Community College, South Elmsall
Tuesday 7.30
0977 644141

PRESTON
University of Central Lancashire
Wednesday 6-9, everyone welcome
fifi 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
Presthall Recreation Centre, Heaton Moor.
Tuesday 5-7 (children) 7-9 (adults)
Bzercus - Moni 061 256 1838

WARRINGTON
Bowsay High School Gym
Wednesday 7-9
Rob Taylor 0925 602544

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

WIDNES
Jugglers 'R' Us, Dilton 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

EDINBURGH
Tollcross Community Centre
Monday 7-9
Angelo 031 447 7862

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

GLASGOW
University Juggling Club
Meets in OM Union, University Gardens
Most Tuesdays 7-9. Membership £2
OMU 041 339 9784

INVERNESS
Merkinch Community Centre
Monday 7.30-10
Andy 0381 621016

SHETLAND ISLES
Sandwick Junior High School
Saturday 10.30-12
Gary Worrall 09505 501 / 0595 2114

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

SKYE
Braes Community Hall
Saturday 11-1
Dave Palfield 047 062 377

WALES

MID WALES
Rockpark Hotel Games Room,
Llandidrod Wells
Wednesday 6-7 (7-12 yrs.) 13-adult 7.15-9
Chris 0597 824300, Jerry 0831 581070

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

CAMARTHEN
Queen Elizabeth Cambria School
Termtime, Thursday 6.30-9.30
Nelly 0570 480022, Pippa 0239 77292

LLANDUDNO
John Bright School
Tuesday 8-10
Phil 0492 875656

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

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

WALES ON ONE WHEEL
CARDIFF
CUT, East Moors Community Centre,
Sanquhar Street, Splot
Friday 6.30-9, £1

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

IRELAND

BELFAST
Belfast Community Circus School, Crescent Arts centre, University Road
Contact 0232 236007 / 248861

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

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

GUERNSEY
Saint Martin's Church Hall
Tuesday 7-9 £2/1
Keith 0481 54155

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



WHOLESALE ENQUIRIES SHOULD BE DIRECTED TO

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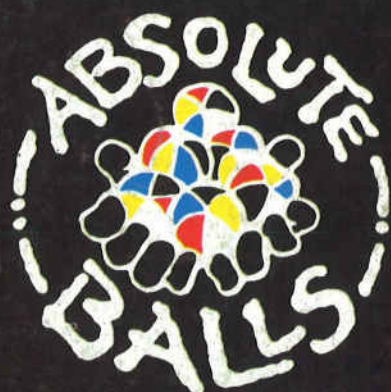
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