

Six months before I finished school, I learnt juggling. From a friend of my brothers that I was visiting in London. Or I was visiting my brother in London. And his friend was selling juggling balls and I learnt it very quickly in ten minutes. And everyone was really impressed so I felt really special. And I also felt pretty quickly that I found something that was like my next obsession. Because I had a few obsession as a teenager. First all the different sports that I practice by myself, like cricket is a game that you need 22 people to play properly but I would just practice by myself in the garden. Practise like throwing the ball like really really well and analysing and looking back. I was doing real movement analyse by myself. I was like thirteen, twelve. And then I got really into BMX as well. Like freestyle and jumps and things. And that's been also really about the analysis the process. Learning the tricks and these things. So it is exactly. How you just not do the trick but how you do it really nicely. Smooth so it really feels really right. And I never understood, like other people who did BMX, were just like "yeah, I did it!". For me it was a real shame, I felt there is a deeper thing, there is more to it. And then o went threw that with skateboarding as well. And then I learned to juggle, and juggle was "yeah"...I think at some stage. When I was skateboarding so this was like 84, 85, 86 something like that. It was deffintatily a thing that. I t was the second-generation skateboarders after the first comeback of skateboarding. It was defiantly a thing that just teenagers did. After a while it felt uncool to be a skateboarder. And then I found juggling and it was like "so this is so universal". And it really quickly became a new obsession. The next day going home taking three tennis balls and practicing without any knowledge at all about the juggling world. Not really just didn't know. And then I was practicing things like football tricks with juggling so sort of bouncing of different

parts of my body and stuff. And that was or maybe throwing them higher or something I had no knowledge like jugglers have today. Like beginners have today. They goggle juggling and they have the world straight away and they present it and then they grow really fast. So it took me a long time to throw coincidence I found out that somebody else at school had learned to juggle because a circus group called Circus Burlesque, which was people I liked to meet in London, they had come to Bedford, which is the name of the town where I grew up. And given a workshop. And he did it. And at the workshop they bought a book, "The complete juggler", which I spoke about before, which was in those days like the Bible. And he had bought some clubs and some rings and Diablo and he bought everything. And he also had a prospectus from full time. The circus school that I liked to went to. In my last year at school, I kind of half applied for universities and things. I even got taken by one really bad university to study European languages or something. I knew there was no point in going and doing anything like that, because I knew I wouldn't stay there. I wouldn't do anything. And then I got this prospectus from Full time. I thought "well this is what I'm going to do" and apply there so I went and I applied. It is now called circle media. So full time started...I went to full time in 92 and it started in 82 n Bristol in a little church. And when I went there, they had just moved to a new permissive at the edge of Bristol where they just for the first time got a lot of government founding to make beautiful big studios. And we had then the juggling studio and the dance studio and the areal place, and that was a great time when it was very. It was like a year that gave me a kick-start in the performance world that a still feel now. I still, during shows or during creations and processes I still think of things that my teacher said then. So it shows how long an education can really stay with you. How important it is. Like then I was...maybe it was particular to me as well because I was extremely impressionable cause I didn't know any thing about anything.

*You were hungry?*

Yeas really, I was like sponge. I have two older brothers, the middle is an actor, I'm the youngest and the older is a musician. So I knew a little it from my middle brother about like mimes exists and theater in general. He went to acting school so he talked a little about it sometime. But I didn't really know what that was. I just knew that I really liked juggling. But I was really curious and at this audition for full time...

School finished, I went to France for six months to live in the Pyrenees Mountains with my mother. She decided to move there and I went along with her. And I did much except hang out and juggle.

*Did your mother and father divorce?*

They were separated. They separated when I was eight.

*Was it ok for them both that you weren't not XXXXXX in school?*

For my mother it was totally ok, for my dad he was kind of confused, I think. But for five years as a teenager I didn't speak to my dad so I didn't have so much contact. And I guess it is important because it definitely influenced me as a performer and it influenced me to go to a certain direction because my dad represented like conformity and you learn this and you do this. And you have your job and this is where you go. Which is what I did. But in a different direction.

*But your mom was at home all-alone?*

Yeas, but she was also very supportive. Always of anything we wanted to do. Which was great. She would certainly done anything to help us go...

*Where you wanted to go?*

Absolutely. That was good.

*And then the Pyrenees in five months?*

Yeas and during that time. No just before that actually, I did the full time audition. I have to get the order right in my head. And then I met a lady called Frankie Anderson who is a foul. And she and Jonathan K they are two people. They started the fouls movement performance, the school of performance. And she started Full time together with a quuple of other people: Richard ward the director in those days. And Audrey XXXXX. They started Full time. And Frankie was a person who really, really inspired me to go for it because the audition was like I felt "wow, lets just go in an see how it is". I have this exiting feeling inside me but I don't know what. And then threw her work in the audition it was a lot about creation and openings and willingness to just grow, or work with the teachers. How well you work with the teachers. Threw that I was really inspired. I had always had a vague interested in movement and dance and I always had a good connection too my body threw all the sport. But somehow ii went there with this notion of its to late. I was nineteen. It's certainly to late too learn to dance. And they told me it wasn't and I believed them. And then I went back to London for three months after the audition and did some dance classes and ii was like "oh, I can do that, great!". And then I went to France for six months

and was just there, juggling and having a nice time. Then I came back and I started the one-year course in September in Bristol. Like I said, that stayed with me since then. From things that you think weren't really necessary to juggling like mask work, or failing crises technique. We did a lot failing crises. And all of the movement classes. And I did XXXX was my two specialities . With juggling and XXXXXX. '

*That is also coming from the sports like BMX and everything and then you choose juggling and tight wire?*

Acrobatic came a little bit later. I did do floor acrobatics a lot so after I finished full time I went into the Gandini juggling project.

*Wasn't that strange that they took you just after being a juggler for one year?*

At the end of that I had been juggling for like two and a half years. But I was juggling seven balls then and ethnically I had a good level already. And I had a good feeling for the obverts and threw a lot of the, like we got tasks as jugglers as acrobats from our theater teacher, from our dance teacher, from the mime teacher of whatever we got. One a month a little creation project to do which made you, especially with the theatre teacher he was always saying "look, that's don't see it like a juggling ball it's just a ball". Or don't see that as club nut as an object. But his aim wasn't to try to produce inters testing manipulation for jugglers, it was to produce theatricality. And a story or whatever. I think because I was so opened to everything, ii was just like saying yes all the time, I quickly developed a quite intersecting vocabulary to things and the I knew Sean Gandini from London from the months I spend in London. Because in those days he was just starting

to teach his first classes in juggling and movement. At the old circus base in north road before they moved to the new buildings. And it was very basic like he was really into felt and crises as well. And he would start the class with a felt a crises thing like rotate your lows this way or what is this part of your ear doing, how does that connect to your tight knee? Very much sort of sensing. And then it would be like throw one ball behind you back and they follow your movement of your hand and then turn around and do the other side. Like really really basic beginning of movement juggling. But really inspiring for me as well. At one hand it was giving me new way to see things, but also it was like "I'm working with Sean Gandini, it's great". He was quite of a hero figure in the early days. Then he asked me to work with him. And I was straight away "of course!". And in retrospect it was a very odd situation because the style of performance of the first show was really against everything I just learned about performance in the year of full time. Because it was very... Sean and Katie and Jill and Mike Day, with the first company, didn't want to just challenge old values in juggling but wanted to challenge like old values in everything. So the whole performance was extremely kind of...what do you call it? Like post-modern avant-garde everything rolled into one. So the music was, we had a live musician there called Merlin. A klezmer musician but did like early work with electronic things as well and samples and loops and used from radio. Like I remember from one piece random radio snip it and one piece was done to me reading a German children story. So it was really abstract, lot of it. And the reasoning behind it, from them was always "well we're throwing out like a table and the audience can just take from it what they want". So it was sort of anti, even to the point of taking responsibility for what you want to say. Which in retrospect sounds like, wow that was really far away from what I just learned. As well from what I believe right now. But still it was a really good stage to go through because I learned a lot about the technique of dance, and had a big privilege to work with Joel Clark who is for me still just one of the best dancers I have ever met. And we to

class with her every morning in London and worked with her in the afternoon on choreography and on the juggling and how to make the juggling less normal. How to go somewhere new with the juggling.

*How many jugglers were you there?*

We were Sean, Katy, me and Mike Day. Mike Day was the inventor of sides swop notation.

*Is there a video from that time?*

Yes, I'm sure there is. I might have one old VHS that I could copy and send you. I have been meaning to digitize all VHS in my cellar.

*You know that Eric has always to converse it from different...*

So he's got it? Right.

*If you have you can send them to him and he can.*

And then he could send me DVD? Yea! That would be great.

But after Gandini, so we had a tour, we went to Edinburgh festival; we had tour around England in theatres. And it went really well. And it creative a big chaos in the juggling world. Or for some people in the juggling world. Because it was really. Because it was so extreme it really provoked a lot of reactions so people were really "that's not juggling, what

are you doing?" . And in the dance world as well "that's not dance". Of course we still had elements of juggling in it, we still had moments when someone would stand there with five balls, just as an image. But make it there would be facing the back corner of the stage or something. And the dancers would always ask, "Why do you go into a pattern? Why do you keep take impulse of the object?" And the jugglers would ask "why do you do all that stuff between the patterns?" And so we were really couth between two stalls. And so some people in the juggling world like "oh, that's interesting. I wonder is f ii could go somewhere like that?". I trams of juggling technique. And other people would just completely "that's not us". And in that sense, it was really good that the whole thing was so extreme. We could have presented new techniques in a way that was kind of audience friendly and pleasing and charming . But it was all completely neutral a Jill was really intend on any expression has to come threw the objects or threw the body. But whenever it got to expressive, she was like "no less".

Saknas ljud 20:24

.....Yeah, inveterate and for like in a bad way scientific. So I realised that this wasn't what I wanted to be. And then I stopped after one year.

*That was a short time.*

Yea, it was a short time. Again very...what's the word? Because I have been living I Germany for so long now, I just think of the German words... it just had a big influence on me as well. And I came into contact with at lot of people that I maybe wouldn't have come into contact with. Had I not been working with them, because they had serenely, you know "The Gandinis". And everyone wanted to talk to people that were in the Gandini family. Because it was a thing then. In Europe anyway, in America there was a different story going on. And because there was no Internet, or the Internet was a total baby, you

just didn't have that communication trans Atlantic. After the  
gandinis, I stayed I London and I carried on training with  
circus base, which in those days didn't have a formal course.  
It was just workshops and drop in. and then they started to  
have entire first one month intense courses at the circus  
base. And I joint in at one of those. And them got more and  
more deeper into acrobatics. And I was lucky enough to work  
for to weeks on a tight wire with Nicky Juherst. Brian  
Andrews's son. Which was one of the most inspiring times of my  
life. Because of how he would train and what intensity he  
would train. I would come extra early because I wanted to  
train juggling anyway but often I would end up watching him  
train for an hour. Like you were saying today, watching people  
train. And he would train with such a, like a fears intensity.  
And he was so home on the wire. Some thing I haven't seen on a  
person except Juan Anonane, and Carl Potter who now doesn't  
walk.

*Yeas he does.*

He does again? Reduced?

*He is on the wire. He is working with the XXXXXXXXXX.*

23:50

Teknikprat ang mikrofon och batteri

24:00

*You left Gandinis and then?*

I went completely in the other direction and worked with one friend from Full time. And three other people in Cambridge. I moved to Cambridge to work with them. They asked e to come to help them with some cerography for what the were doing. Then I ended up staying and working with them together because it was a really a good time. And we called the company "Stretch people". It was a clowns strip, basically.

*It sound familiar...*

Now it's a duo, john and martin. They have been travelling for the last twelve, thirteen years I suppose, as a duo. Doing mostly out door stuff. We spent like four months; we had this barn at an art central out side Cambridge. They gave us this barn to be our space and we spent like four months in this barn researching together, improvising a jamming and doing things. So a lot of it was juggling based but a lot of it was just really silly clown, silly things. And I'm sure it was influenced by the fact that we were all smoking a lot all the time. So this was my less serious faze. With the Adenines I fell like that was serious time, making serious art. And this was a time to really breath out. To create a balance somehow. I suppose looking back on it, to go the other way.

*Why did you stop the Gandini project?*

I felt not at home. And I felt like I didn't agree with the style. Although I agreed with the idée of looking of something new and idée of braking with tradition or braking boundaries of whatever. But I didn't agree with the extremely or the lack of emotion. Because I'm a very emotional person. And I probably payed much more intention to what my feeling says to what m head says. Try to, anyway. And I always had the feeling that we were jus t very different to each other, all of us.

They three or four had a similar level and being I was leaving. So they were all completely fine. I wasn't any big deal.

Then you were smoking and playing?

Smoking and playing, really going clown. Of course I was juggling a lot all the time as well but then I started to exploring the relationship of juggling and clown. We made a show together so it was I, John, Martin who are now still stretches people, a guy called Simon Mollesis, who is a Greek guy. Who later went to Belfast to a circus school there to teach clown, and is now in South Africa. And a guy called Dave Spataki, who was one of the founders of Rara zoo, which was basically the first contemporary circus company in England. I would say that. The first company in England to do circus shows in theater and to have like story's between characters and devised and with a theme. They were doing that since the late 80s. And before doing his own thing, Sean was the juggler with him as well as in the street shows. So we made a like we ended up making like a twenty minute piece for festivals, like Glastonbury and other festivals. And that was cool banana and we really enjoyed ourselves that was great. Just really fun. Suddenly we got a lot of pressure because we were using Dave Spataki still had the Rarazoo office in Cambridge and we were allowed to use everything from Rarazoo because they had basically stopped being. So then we had all these props and lights and things. And then we had some of the old connections as well and we got booked to do some festival in Hannover in Germany. And then we had to produce a full length show. Somehow that was just too much pressure and we sort of flaked apart, it was just too much. Which is a shame but it was probably good that we didn't tried doing it. It was like ii started they had a really old Chinese trick bicycle, which I started getting into cause I started applying my old being knowledge to that. Then they had these four chairs, Chinese

stacking chairs, that John and Martin later made their trademark. And we made a little choreography four of us with these chairs as well. With not much technique but some kind of hand stand things. We had some material, for sure and maybe we could have done it, but somehow we couldn't. Its probably because we were smoking to much and weren't really that focused or didn't wanted it enough. Then I went back to London. Then I had a weird time when I decided that maybe circus wasn't my direction. Probably had to do with the feeling of "failure" , we had to cancel that show, we couldn't do it. Then I felt like a little bit negative. So surreal. I enrolled in a secretarial college \*LAUGHTER don't ask me why! Again extreme in another direction. I was always trying extreme things. Like a three months course and after one month I stopped because I suddenly realised I was missing my life. Training a juggling and circus and the people and just everything. But now I can type with ten fingers, which is great. \*LAUGHTER \* But that was a strange time...

I went back to circus base and then I met other people from circus base who started like next contemporize Circus Company from London called Mameloukus. And that perfectly fitted cause then I. after the secretarial collage thing I went really back into lots of training and floor acrobatics as well and juggling like hell. And made decided to make my first real solo juggling thing. I made four or five solo-juggling piece at full time but that felt like, they were real pieces but I was only able to perform them in class presentation. So I didn't show them to the outside world. So I thought, "okay, I want to make something for". No, the motivation was the circus base cabaret which they were doing one a month or every two months. Just one night. I wanted to make something for the cabaret because I had seen other jugglers, I had seen a guy called Mark Robertson who unfortunately died but he was an agedly talented British juggler. Very traditional style but really like wow, and I seen Sean and Katie doing a duo together called "shifting fears". That was probably the first juggling dance performance I ever saw. And I had seen Jochen Schell, a German juggler come to circus base because he knew a

guy who was running the school and blablalal so I thought I had to do, I want to be a juggler and then I have to do that. So I did that and I made quite a typical first juggling routine which is write down all the tricks that you can do and try to do them all. So I did three four and five clubs, five and six balls and four five and six rings. I was what I could do conveniently at the time. But I wanted to do dance and acrobatics as well and it had to be centenary music so I took a piece of music by a composer called Graham Fitkin called Loud which is techno music played on marimbas. Which is full on all the time and looking back at it now, it reminds me of Wes, because everything Wes does is full on all the time. And I wanted to make the audience go like, and of course they did. And ii did as well. Sometimes I did it comfortably. But most of the time it was very stressful. Then I worked with or people saw me as the new juggler in London, because I had been brave enough to go and show my things. So I had a reputation as a performer as well. And then this company got formed and they were looking for new people and they asked me. Which was great, really healthy. Jean Paul was in the company at that time. And Flick Phillis, Ferdinando she thought later at the performance and dance at circus base. Pertonella directed it, she he Phyllis a little bit with the direction. She worked with XXXXXX show in Switzerland. How many people were we? We were seven people. Jean Paul, Gina, David, Matt Costane who was Arabism. They people an aerial trio. Jean Paul did rope and mat did a solo. I did my juggling routine which they tried to convince me too spilt up into smaller separate routines but ii was like "no, its my art, its my piece." In retrospect, I kind of think I would have been a good idea maybe. To split it up a give it less stress. And Ivan who was in my full time course, he was an areal and a clown. And we did this show in ten twelve different places in Britain. And that was really good, really fun. But it had no founding, obvisily. In Britain. It was co production with a theater called the urbane theatre in London, south east London.

It was co produced with this theatre and we had a tiny bit of money for development but basically we were all into standard

thing. In those days in London if you were an artist, was you live on unemployment benefit and either you street perform or you kind of work but don't tell them. A lot of people work at circus base and living like that. Because there was no other way if you wanted to be an artist. We did that tour and the show was I think really good attempt at circus theatre. It was very much about the characters, it was to very clear sort of sets of characters. Packer was in it as well. Packer was one of the founders of mutiod waste company in Italy. And he was a clown, a very good clown. And he had this enormous sort of typical mutiod waste like a motorbike, tricycle thing that was like a dragon or something. I don't even remember what. He did a slack wire routine were he did a strip on the slack wire down to his boxer shorts then he asked the audience "do you want to see more?". And they said yes. And then he peeled of his skin. And this was a real typical mutiod packer thing. Anyway, we did that tour which was really hard work which it is in circus, were you drive six hours then you get out the car, you build up the show and you go to sleep at five in the morning, because that's when you finish. And then you get up and you have to run threw some things and then you do the show. Someone's always injured, someone isn't happy with that bit so you have to change it or whatever. The environment or something. Then it took six hours to put the seating up because we had really old setting. The standard thing was, there was a jug saw like an electric saw, cause the seating never fitted. The joke was that the seating got smaller and smaller over the season. Crazy times. And then you get up and you do the show and after the show the audience goes out which was maybe in a three hundreds seats attend maybe an average of maybe sixty people. It was painful. So Matt Churchill, who was the boss, and the founder. There were two guys, Matt Churchill and we called him Matt Silvertoth, because he had a silver tooth. I forgot the name of the other guy. The guy was mostly in the office but he was part of it. He was always extremely stressed and worried because he didn't know how he was gong to pay us often. Somehow it always worked out and in the end we did get out money. All of us realised then how hard circus was

and we finished the season and I don't know who was the first to say "no way", I'm not doing it anymore. Me, in those days I would have carried on. Cause I was still like "circus, its great". Yea it's hard but I like it. Banging the things into concrete I enjoyed it. And I enjoyed the on the road family thing. It was my real first circus experience. And the afterwards

*But then the others did not want to continue?*

Exactly. And then I went back to London and about six months later Matt Costaine decided to form a company. As partner with JP as well in Mamelukos and called it Conspiracy. I think that of all the company's I have worked for, making my own things, that was the nicest, because at that time its was everybody that I could imagine that I wanted to work with So it was Sean Paul, matt Costaine and stretch people. John and Martin. So that came like a full circle.

*Which show was that?*

It was called Conspriracy. It was the first generation of conspiracy. And Flick, Ferdinando, she was in it as well. And it was a story basically. It was called conspiracy because the show was about a conspiracy; about one of us is an alien. Mike was in it, Mike he was a dj. So we had a live dj. And we had beds on stage and kind of loft. Basically Fick the clown was a mad blind scientist character whose mission was to find this alien person who left her a ring when she was a child, or something. That was like the story. And we worked in the union chapel, which is in Islington in London. And had a really nice open space with a baloney around with the audience. So we worked a lot with smell as well. Whenever she spooked about this alien and this experience, there was someone at the top

spraying the smell for the audience. Wow its him again. And the whole thing with the dj, always doing the live music, then me and mike did a manipulation piece with vinyl with records.

*You have video on this?*

On conspiracy? I have a video complete video of Mamelukos show not in the tent but in the theater. And I have of conspiracy. I have a VHS of my club act I did in conspiracy. In between that, I missed something important. When conspiracy started I moved onto Berlin. Threw love and threw all so I heard about Gosch. And somehow I thought, it Gosch is there and some of them are from Berlin it must be interesting contemporise circus scene there and then I arrived in Berlin and found out that I t wasn't. \_LAUGHETR but I was in love with a woman in anyway so I stayed there anyway. I met some juggler from the XXXXXX at the juggling workshops in the evenings. And I found out that Thod strong who was a juggling teacher at the time, he was leaving and wanted a juggling teacher. And I had done some teaching and kind of had a reputation of contemporary juggler. So they asked me to do it as well, so I did it. I started doing it and so my days in Berlin were teaching in the afternoons and in the mornings I had a practice space that only I could use, I had a key. Like a community centre. And I locked myself away there basically for six months case I decided I don't want any contact with other jugglers working. So the day was morning the research training and afternoon teaching. Like more or less beginners. In the evening doing a dance class. Then I wanted to make my statement of juggling and dance. So I did that work for six months and created the clubs piece that I showed on some little exes out what I did before was the presentation about, me. There was a little part of it there. The three club sequence. During that time w3e been speaking on the phone with conspiracy. Then I went back to London

*What year is this?*

Malelukos was 95. Conspiracy would have been the end on 96, I suppose.

XXXXXXXXXXXX

Then it was later, 97 maybe. It could well be it was s 97. So in 96 I was still going often back to London several months at the time. A came to do a circus acrobat, that's where I first showed the new five clubs pieces as well at circus base cabaret. Or just for friends or family so I still had a lot of contact with people from circus base. And around at the same time I think or a year later circus base started its first full time course, which was one year or two years, I don't remember. Basically the one that Luca did. And the conspiracy started and we did that show. It went down really really well. Was really well received in the union chapel. Charlie Holland, the head of circus base, saw it and then there was a connection between circus base and London international mime festival. So we did it the next year. I think it was the autumn we did it and the next year in. January is the mime festival always, I think January February. We did it there. Then we changed it or Matt basically, it was his baby or his project, and he directed as well as performed. He changed it and he decided he wanted it to be more kind of. It was like six months after Pulp Fiction came out and he wanted it to be like that. So then it was suddenly we had guns on starting shooting each other and things and I kind of lost interests. Now I think I know why I lost interest, because it turned into acting and I don't really. I come from full and clown, which is really different from acting. For me full and clown is both about, some people argue about acting as well, I think acting

is being something that you wouldn't normally be. That you wouldn't normally choose or

*So when you are a clown you need always to connect? So that's made you a great actor as well as often?*

Yeas connected with him. But still they doing things that they wouldn't normally choose to do. Or as I think as clown would always choose to do. It's very great. Anyway.

*But I think its like with good acting. It interesting that you say because that is what I'm really, my dealing problem right now. Because I feel for me that its important that you can value more what you are doing. I'm wirily circus but I also feel strongly that when your circus artist and your not true in what, its so much in being true, because you cant. And if you start to put on something its not what I. so to find that acting or...out from the one who are this. But still not be afraid of trying to find it because that's easy that we often use, deep it because its hard.*

Or cause its scary. Very quickly, very personal.

*That's interesting. Not acting, but clown and full.*

That's what I say I come from. And now these days, I do projects where I can enjoy acting if I get. Now I'm in a production in Munich, with Peter Pan and the director wants me to do certain things and I will do it. And I will enjoy the acting but for me I don't feel like I'm arcing. It's a difficult definition certainly, that was conspiracy. And after conspiracy ended,

*I must say, you don't feel you are acting because XXXXXXXXX?*

Because I feel like I'm me. I don't feel like I'm somebody else. I imagine really really good actors sometimes who are somebody else. And I never do. So after conspiracy looking back, it seems like the end of conspiracy was the beginning of the end of my connection to sort of English actually did go back again. Or it was late 97. I went back again to work with the Gandini project again because Sean asked me on the phone if I was interested again and he said that he wanted to si0omething more theatrical. A little bit more acceptable to "normal" audiences. And that I found really inters tenting. And he spoke about more expectable music and more like costume and everything. In the end, except for one or two moments in the show, or one or two like sequences in the show, I don't think it was more extensible. It was interesting to go back and do it again as slightly more mature person. It was clear for me that I was only temporally in England and I went back to Berlin again. I carried on my work with movement and juggling. The whole time I always had an interested in clown as well. And then I wanted to do. Then I thought, its time to try to do everything together. And I made a three ball routine to Lamer, XXXXXXXX. And that was my first attempted to do everything that was like. Looking back I think that wasn't bad.

*Do you have a video of that as well?*

Yes, I can send that to.

*You have to send a lot!*

Yeah I have to make a list!

*I don't have the British.*

Scene? Ok, cool. It's a good motivation for me to empty my cellar of VHS and to do it. Been doing it for a long time. So at that time I had a quite of lot of contact, I was Ken's teacher, Kens juggling teacher. And we spoke a lot about juggling and clown. And movement, as well because Ken was very interested in movement too. He didn't want to be advancer but he was really interested in choreography for juggling and. And Ken was always a big inspiration, definitely for juggling and clown, because I think he is one of the people that has most opened mind. And for me he is still out of everybody I have seen, like since then, he is one of the people that did it best. Juggling and clown, especially in "Goschpuda a made in paradise" in the gosh show he did. It was so strong I think I have never seen anybody be so clown and so juggler at the same time. Really really great. So I was doing basically, I was caught in to two worlds. If I was doing a in an old comedian variety theater in Berlin, they use to have midnight show every week Friday Saturday. And I used to do that quite often.

*Comedian?*

Yeah, comedian. And then I would do two acts. And it confused the hell out of the audience because I nearly always do my balls in the first half and my clubs in the second half. And then the balls get to know this character. I had bleached hair for twelve years and it was really "bang"!. Like everywhere. And really goofy clothes, really second hand goofy clothes. Based on something I had from fulltime, which was picking a job. It was one theater exercise and I had teacher and teachers in England are always like " yea they are dressed

really badly". So it was like in seventies very goofy character. So the audience would get this goofy character and they would like him and they would work <and it would be really really funny. And then it would come out in kind of flowing trousers and bare chested and bare feet and do this extremely artistic club juggling at second half. My hair would be down and everyone was like "I great BUT"! \*LAUGHETR

Where do they come from?!! So that's what that was another motivation for me to bring everything together. So that I could be in productions and just be one person all the time. Or just be one side of me all the time. And funny enough now I'm going kind of the other way. I'm one person at the time and my shows for the last ten years. And now I'm allowing my clown, which I say I am on stage, as well as my juggler and my dancer, allowing tten to show different sides of them. That's clown I describe it now.

*But fast from that you have worked with your own work? Are you missing a lot if your not continuing?*

Of course its endless details. Endless contentions with different people that I met along the way that inspired me or helped me. Like Michel XXXX, who was a director. He was the first really pure clown teacher. Cause we had clown at school.

1:00:05

XXXXXXXXXXXXX?

No was. I went to work with Michel twice. The first time was just as a recommendation from Ken. Its like "you should go and work wit Michel". Cause Ken was in Gosh. I went to work with Michel and then my mind explodes. And it went resolutely well, the workshop. He was really impressed with what I did and I

felt really good. And then he asked me back a second time; it was an audition for what later became XXXXXXXX. The four clowns in XXXXXX. He got asked by Gi to put four clowns together because of the old men in black story, they thought that was really successful, lets do that. Michel was one of the men in black. That pushed me away from clown again because it was really really hard. Because Gil xXXXX was there and

*And choose?*

No they were just sitting there, two of the business directors and one of the artistic directors. And when someone was funny, they got their camera and filmed. And when someone wasn't funny, they just talked. And it was really painful. A lot of it. Because Michel is incredible personal, the most personal work I have ever done. If you happened to be frozen on stage at the moment and it's really, you're in pain, if its not working as it's often as a clown. Your in a improvising, your just blocked. Then your mind starts going crazy. And then these people are sitting there, they really dint respect the space it's hard. So I had a big, whatever. But I beat Gil and XXXX at break time so I was happy. \*LAUGHTER

I played pool. I played a lot of snooker and pool when I was a teenager and wasn't going to school. I'm good at it so I beat him five times in a row. That made me feels a bit better. It made him feel a little worse, which was good. But anyway, there is like. There is dance teachers in Berlin that really influence my style of movement and ii think I could talk for a few hours more but

*Yeas? But I think we should remember where we stopped then.  
And when we meet next time we can continue there.*

I basically stopped when I moved to Berlin. When I met Ken, yeah.

*What's interesting is also that I meet some of the British like XXXXX meeting and the British that worked for the art form I Britain. And they always say that there is no creative circus artist in England. We have no project to support because they are jus cooperate. And then I know there are you, Paul, and Luke as well. I don't think they know about that you are maybe not in England because there is none supporting you in England. I just say it. Because there is a lot of movement from the government side now I think that have opened up the eyes that they should start to support.*

Maybe I should go back?

*Maybe you can continuing starting there but maybe you can apply for a project or have a stage where you can perform it or? I can see it I can, I can ask some of the persons ....*

SLUT