

First we will start with like your life background, like where you are born and your parents and your school and family?

So I was born in London in 1976 October the 30th in St Mary's hospital in Ballum. I don't know the ward number. So born in London but moved out of London when I was young, when I was six months old or something. Me and my father and my mother and older sister, at that time. That was the family. And we moved down towards the south of England. And lived in a place called Haven until I was five or six then we moved to Portsmouth, which is a coastal town in England, one of the main military ports, and that's where I kind of grew up from five.

What are your parents doing?

My father was a computer programmer, he's working for IBM, we moved for his work at IBM. And my mother did various different things; at that time she was a housewife. She was mother at that time. So we moved down to Portsmouth. My parents separated when I was seven. By the divorce, I stayed with my mother, and with my sister as well. My father died the next year when I was eight so it's my mum, my sister and me. And at that time my mum started working as a journalist and photographer, so when I think of my youth, from nine ten up to fifteen, sixteen, seventeen, my mum was a photographer. A freelance photographer and journalist.

I went to a standard normal school, a primary school. When I was eleven, I moved to a private school, a grammar school, which is a good British of education, school uniforms, only boys in the school, like Harry Potter kind of thing. Without drumsticks. And that was also the time that I got interested in performing. Especially in magic

as I was eleven years old. Quite coincidentally. I had a book voucher for my birthday and I bought a magic book for some reason. I don't know why, so. That's when I decided to do magic.

How were you in school?

Good. Easy, basically. Which is why my sister who is four years older, I think...so I'm getting very personal! LAUGH so when my father died, my sister was older. I was eight, she was twelve. It affected her more a lot worse than me. And she had problems with school and issues with education and so on from that and my mother didn't want me to go to the same school kind of thing. Like I don't remember this at the time, it's the history that I learned after as well. And school was very easy for me, always. So rather than going to a state school, I go to a private school to help my education a bit, because I was very, I was good. It was easy.

Which subject was your favourite?

At that time I don't know. When you're eight or eleven you just kind of do everything. It wasn't such an issue. I always felt like...at the time I think I was less interested in science and math and more interested in English and these kind of, writing and my mother were a photographer and journalist. And she was also doing a BA degree in culture studies at that time as a mature student so, that was in my life always. The books were full of art study books so that was all around me. So that's why I went to a private school, basically. And at the private school, it was also more one level because everyone was there because they found everything a little bit easier, perhaps. So I was less...I was more normal

then. But still, like I found at school, was always interesting and good friends and it was easy. It was not "oh, do I have to go to school" but it wasn't "fantastic, go to school". It was just, I did it and remembers stuff like homework and things you just do and it would be fine. I was eleven when I went to that school.

That's when you got your magic book.

That's when I found the magic book and got into magic. The interesting thing with magic you automatically start, you read a lot, it's not like you go to the magic clubs. It's been you have to have a certain level before you are accepted, even as a kid. So like the libraries and every book you can find. And order the books that don't exist in the liberys and get them and learn as much as you can about magic and also about history, all this kind of stuff. And I was also very interested in...I was never so in to performing with magic, I was always more interested in the technique of it, like close up magic, which is magic with small objects and specifically cards and coins and these things. I was interested in the technique, basically. I was always quite shy as a personality and this was very "practice" and "doing" so it was very appropriate. And then threw magic, I discovered juggling. Again threw a coincidence. A friend of my mother's owned a second hand book shop and every time a magic book came, he would put it aside and give it to me because he knew I was interested. And one day there was a juggling book called "Juggling for the complete clots" which is an American book from the eighties.

Is it the same like Jay?

I wasn't sure, I knew several of my friends and colleagues. And this book came and he gave it to me and "ah, juggling, okay". Because when you learn about magic, you also learn about the allied arts. So you also learn about history of unit: juggling, trilloquism, mind reading, it's all combined. So I learned to juggle, which was hell and it took me really long time from this book. I learned by myself and it took me a month to learn two-ball cascade. But then again, because I was used to magic, okay, no I need to find, there must be a magic club. Because of that point I was aware of the magic circle and these things so I was "there must be a juggling club". So I found a juggling club and there was one in Portsmouth. So I went along, Wednesday evenings seven till ten in a school somewhere. The entire hobby interested juggler's come together. And so I went to that and keep going from there. It's often the case with these juggling clubs that they get called to like "come and juggle somewhere" like semi professional like low level professional that need some jugglers. Okay, lets go and do that. And I got into doing that quite quickly with the group when I was fifteen, sixteen I was doing more...not really performing but it was clear to me that I would go and juggle for people were magic was still always just for me. Juggling was quite quickly "out" and quite quickly making routines to show people. And then so my juggling developed threw the juggling scene, threw the conventions and so on. So when I was fifteen, sixteen, seventeen growing up in Portsmouth. My sister moved out, moved to Portugal, family history...

Over?

Year, stepfather, my mother remarried, had a couple of boyfriends before. But it was always not an issue; it was

very good as far as I can see in my life. It was always very simple. And then my stepfather Bob, I guess my mother remarried when I was twelve, thirteen or so, basically...

You remember your old child hood as simple? Not complicated?

Yes.

*Even though your father died? *LAUGHTER**

Yes! I don't know how relevant that is from my life, but I guess it's relevant. The period between being told that my father died and being eleven years old, that three-year period I actually don't know much about, to be honest. And it's a certain trauma in my family. My sister completely blocks in and also my mother a little bit as well. Of course that time passes, as we are adult, you know. I speak to my sister as an adult and not as my sister so it all comes out more. But apart from that period, pretty content, I think, my childhood. It was quite simple, I think. I always had real support from my mother as well with magic and juggling. It was always clear, I mean it was a hobby and it was something that I clearly loved doing and I wanted to do, and she was always very supportive of it, not pushy either. Because that's the other extreme, that it can go with. Which was always very supportive of it and very understanding, very opened for that.

So it was not a struggle when you wanted to do it as a professional?

No. Even then, exactly. Because then when I was six-seventeen, eighteen, seventeen? And I started performing; it was a kind of street show, jug comedy speaking juggling comedy with a friend of mine, Jamie. And we did like a couple of years working together lots of like street festivals. I was at school at that time; he was at collage, studying as well. And we would do like every week ends shows together, festivals or busking street festivals, this kind of things. Or meetings. So that was parallel to my being at school then I went to after school JCSES in English. In England that's what you do when you are fifteen, sixteen. And then you go to the advance level, a level, and the abitur in Germany. So I started my A levels and at that time it became clearly that juggling and magic was far more what I was interested in so like I remember very clearly like that time at university at colleague when I would be practising card magic every lunch time. I wouldn't be doing other things. At home I would be rehearsing and practising, I wouldn't be doing assignments, I do my assignments in the rest period for the class. So I was doing all the work and getting fine grades but not trying and not carrying so much. It was clear to me then that juggling and magic was more important, exactly. And so to that came a decision that that's what I wanted to do and at the same time I found out about a new course starting in London at a circus base. The circus base, I'm sure you know, this was 94-95, the circus base had just moved it's new building and they were planning their first full time course, which at that time was a B take course. Which is like an A level, basically. So it wasn't at a degree level, it was at an A level kind of course. Performing arts circus. And I found out about that and it seemed like something I wanted to do so I made a decision that I wanted to do that and not finish my college. And

again my mother was very supportive with that. So I stopped colleague and prepared the audition for the circus base, basically. So there was a year when I was just juggling. Six months to a year I was just juggling before I went to circus base. Again very optimistic, I mean, I knew nothing at that point about other circus arts of anything like that. I knew a little about performing from my experiences and from reading the books and these things. And I knew a lot of juggling, again cause its always wonder why this is with jugglers that we are so much more, like intense with learning about juggling than other, some other circus artist are? And for me it's always a little combined with magic because, as I said, when you learn magic you learn history. Every magic book has a chapter with a beginning and a history and it tells you what to read and you learn respect for Houdini and Masculine. And you learn about these great magicians and the good old days. So it's always very exciting, you learn about it was the same with it. For me when I learn to juggle it was the same, obviously, I find everything I can about juggling and I find all the videos. And the main part artistically in terms of other jugglers on that point, professionally jugglers, was one or two people in Portsmouth, who also doing comedy juggling, which is why I did it, presumably. Who are older? And also, video tapes from America. I don't know if Jay mentioned IJA at all? The international juggler association. So again for me IJA was really important, not first hand but threw the videos. Every year the y produced videos of their inventions. And so every year like you get the video and you would be really exiting. And it was also really precious at the time because you could only get the videos from America, you couldn't get them in Europe, so you had to order them and you were fifteen, how do you order something from America? No

credit card. And then you get the video and it's a cassette. And of course it's the American format! So then you need to convert it and take it somewhere else and pay and so it's not like Internet and "click" and kids of today... but to me that's really important as well. And when I think about juggling now and historically so in my life, it was so...that information was so precious and you had to fight to get it and you had to really want, you know. But that was the information I had from the American videotapes and these kinds of things. The I also started, there was a kind of underground trade in archive videos, I kind of "gray mark" videotapes that someone happened to have copied and "I give you this if you give me that". So I also started watching all these videos of the great jugglers of the fifties, sixties, seventies, and eighties. The Russian schools and the circus jugglers, Sergey Ignatov and Francis? , All these Chris?, people as well so that was all very clear to me.

Who was your, if you would say your five top?

Sergey Ignatov, no question about that. At his peak Sergey Ignatov 1983. Not sure about the year, but Sergey Ignatov. Eugene? Is another contemporise of Ignatovs and Manuel Alvardez who is a Spanish circus juggler? They were probably the most important. And of course people like Francis Bran and Chris Cremo who were just amazing. But in the terms of juggling I was doing at that time, like it was clear. I mean, Jay mentioned this idea that you see something and that sets your level. So I saw Ignatov and I was like "that's Ignatov, I could never inspire to do that!" perhaps now you see people doing the same tricks everywhere and so "of course I can do that". So that was always my upper limit as well, psychologically. And then from the IJA tapes, the

American tapes, I loved all the...they had these competitions every year; I really loved the seven-minute act. The cabaret act, I really loved this kind of thing. And also there were comedy jugglers from America: Resprini Brothers, Parsing Zone who was very important to me and certainly an inspiration in terms of actually performing I was doing with my partner at that time. Respini Brothers, Parsing Zone, Clockwork would be the main comedy jeers which was lot of in America. But I knew nothing about circus. That was what I was trying to get to. There was a fantastic TV show in England in the 80ties and 90ties "The Paul Daniel's magic show". Paul Daniels was a really important magician in England and for ten fifteen years he had a regular TV series every week and he had variety act as well. He had jugglers and circus artists every week. And so many great acts with that. But I remember, even at that time, I would record the jugglers but not the circus artist. So like now I have a different opinion of it when it all comes to circus base. So now I have my old VHS cassettes from fifteen years ago, and I watch this juggler. It ends and then it three seconds of a circus act. "It's the Lardo Brothers from 1997!" and then it cuts! Because I didn't care, so...

LAUGHTER

I get it all the time. "It's the flying cranes!" and I didn't record it! So it was really so clear. Just looking back at the tapes I made at that time. I didn't know anything else. When I went to circus base, it was very clearly: I'm a juggler, I will be a juggler, I will remain a juggler but I should learn more about theatre, about performing, about my body, dance, these things to make myself a better performer. That was very clear. So

1995 I moved to London to circus base to start their year course. Which was great. It was the first time they had done the course and they just moved to their new building so everyone learned together, kind of thing. Because there was a lot of, it was fantastic, it was great but the building was getting build and the teachers didn't have that much experience and the professionals used to always practice there weren't used to suddenly twelve other persons suddenly being there. It cut down the amount of time that other people could use the space so there was lots of frictions and so on. But it was also really great and for me being so clear as a juggler, I mean a big space were I could train...

What years was it? It was?

This was 1995. The first time the yarn their full time course. And then I was very lucky basically. The first year course is general and the second is specialisation. It was clear that I wanted to be a juggler and I had a very hard time with acrobatics and these kinds of things. I was very unphysical and I learnt a lot at that time, it was certainly not natural to me, I would say. But I had the luck of having Schungandini as the main juggling teacher. With Katy ? , The other co founder of the goundini juggling toured a lot just as well. And there were some other teachers as well, Rod Laver, who is now the head of juggling in Bristol and in London he thought a lot as well, but Sean was the main teacher. And especially in the second year when we specialized, there were only three jugglers, and so we had very good classes, just the three people. Sean, I knew who he was, I knew about goudini juggling from conversions and so on, but it was never really anything that I cared about. It was this crazy guy doing this artistic things "Goudini

juggling is great" you know...It's "art", you know or whatever. But I learnt my understanding and my appreciation of art and juggling as art. I put them on Sean and as my idea of creation and composition and threw work with him. Which was very dance based or very structure based, I managed successfully apply to my own work and I found my style. I found my way to juggle in those two years when I went to circus base it was very clear cabaret style circus juggler, it's what I wanted and what I thought was the best. No clear style fast more juggling, nice. When then threw the work with Sean, it opened my eyes to something else. And also the great luck girl?, who was in the same class as me, a German girl, who is also a juggler. She knew a lot about the French scene. She auditioned in the slalomed in? And had friends in Shalom, and she visited people in Shalom, she knew Jürg Muller, she knew people from that time and threw her as well then. She was a juggler so when she knew about this, she knew so much about juggling, we found a connection very well, because a lot of the other people at the course had maybe less background or they knew less about circus performing which is good as well. But it was clear that we had a similar knowledge about certain things and in her knowledge and contacts to the French circus all the time, really opened my eyes as well. Helped me to see another circuses like circus plume were somewhere, ok, let's go and see circus plume. These things would not have accord to otherwise. So those were actually the two most important people in the beginning of my artistic life. Goundini and Ilka, who was my good friend there. And then Ilke and I also became a couple; we go together and started working together, as a duo. And again threw luck, Ilke juggled but she was more interested in Ariel, her plan was to do trapeze in fact. But she and the trapezes teacher didn't get on so well

and having Sean Gandini as the juggling teacher, was very good, so she switched in the second year to be juggler. She was planning not to juggle but she decided to so we pushed on with our jure stuff and developing things together. That was 1995 to 97 in London.

It was interesting; I didn't know your background. But it was also interesting because when did Jurg Müller left school?

I like to say late eighties, might have been early nineteen's but nineteen, ninety-two at the latest. Yeah.

He has been important for so many people it's interesting.

Yeah, I mean there is a real limnology cannery there as well that starting with Terry André and Didi André and? And Jürg and mats Rosenbeck. Would be the next after Jürg and they were working together as well in Schalon. I mean, it was something we talked about last year, Jay, Ben and Eric and myself and we did our research last year about manipulation in juggling, were does it come from? And it traces back; its rotes were these people. They are the people who, when we watch their work now, we are looking at the transitions more or we are looking at the clubs impacts on the body more. And these are the things, which led's to the development of manipulation juggling and led to other styles which we also did work on.

So are we done with the history?

That's up to 97 so eleven years. I don't know how much...?

Yes but take what was happened after, yeah!

So 97 I graduated from circus base. I was doing a lot of solo stuff still and finding my own solo style and making solo acts. Again like seven minute acts were to me most interesting. And also working with Ilke as a luca luca, was the company name. So we finished circus base. Ilke has also studied architecture before she studied in Germany before and then she made a year in England, before coming to circus base. And she had one year left for her diploma in Germany. So when she finished the circus base she went back to Germany to finish her diploma, her university diploma in architecture. So that was that one year when she was in Germany in Aachen, and I was kind of living between Aachen and my parents, my mother and my stepfather who were now living in Brighton, and London. Stayed a lot a Sean Gandini's place, stayed a lot in Aachen, and Brighton an so this commute. So we were still doing a lot of solo things because Ilke was busy doing her stuff as well. And we were still working together at that time but it was not so intense. We weren't pushing work so much. So I moved to Aachen then to be with her. So we could stay together. And also at that time I started to understand more about the German variety scene, which I did not know that much about. I had seen a couple of variety scene shows, earlier, when I had been to Germany before with Ilke we had seen some shows. I moved to Germany first really to be with her and then realised "ah the variety is here and this is the kind of work I love", I really love this seven-minute act. And the variety is nice because it's safe; you get everything prepared as well as possible. The technician knows what you're doing, the lighting you know, the staging know, it makes you drop easier, it's hard enough to do a drop well so I like the environment to be as well prepared as possible. So we go very interested in variety

basically and pushing it in that direction. This was 97. 98 Ilke was still studying architecture. We then went to Schalon for four months, the sun troporfection month course. It was the last time they did it and originally it was the year course and you would go to make an act, and it got cut and cut and cut. And when we did it, it was the last time it was four month course just intensive training for professionals. So you're specialisation and every day dancing class, twice a week acrobatics, but everyday dance or theatre. So we went to Schalon to do the sun trooper. And juggling device Tune ?, Denise Pomierer was studying and the juggling teacher is normally Tim Roberts. Tim was, they just started a pedagogic course as well and Tim was getting more and more into the office work so he had no time to teach. So Mats Rosenbeck came to teach the jugglers. And Mats is from Gandini, my form of mentor and teacher so we had four months working intensely with Mats in Schalon and pushing that direction actually. I could say I learned about structure and competition from Sean Gandini and I learned about theatricality performance from Mats. A very black and white way to put it. So I kind if pushed it in another direction as well and learned about many different things to Mats. And other teacher as well as we had: Didi André thought a little bit and that was very good four months. And at the end of the four months, we had a bit of a discussion, myself and Ilke, Ok we could stay in France now because we got to know the scene and we know this people now and we could stay in France and push the artistic side. Or we could take that step to move to Germany and push the Varsity side, and we both knew it we clear, we wanted to do the Varsity side, push that aspect of the performance. But in a different way. Varsity normally is very traditionally but we wanted to do was make an act which fitted Varsity but which was

artistic and try to develop the variety act in a more artistic way. Which doesn't make anyone's life easy!

LAUGHTER*

But that was kind of our manifesto, I guess. You have your art, you have your commercial stuff and here in the middle is where we wanted to be. Bring everything together. We tried and had some success. Really hard in the beginning. Then we made a new act, which was going slowly toward variety but in our head going a lot towards it but actually not at all! We were still far to alternative. Just with consume choice, theatrical choice and music choice. But we pushed really hard with this and started working with the variety's so then we did the circus of man festival in 2003, I guess. And won a special prize there. And that helped again with the varieties then basically. And at that time I was still parallel doing solo things, like I was always practicing my solo stuff. ? , She was always were clearly ? . And also doing occasionally things with the Gandinis. I always worked regularly with the Gandini Juggling as well. "Oh we have a eight person show, can you come in and join in?" also some work in the millennium dome. In 2000 I did four months or something in the beginning of the year. It was clearly always short term for me, I could only commit to that but I did again with Gandini in the dome and with Jay and so on. Then punched the ? Stuff with Luca Luca. And then we worked most intensely I guess 2002 to 2005 doing variety's, with our stuff. With other ideas going on as well, but that was the main thing. And at that time with magic wise, I was doing very little. I would do a gig if it came in but I never pushed the magic side at that point. It was always the juggling. And then 2005 we stopped working together. We splitter up on a personal level and on a business level. Since then I have

been pushing my solo stuff more and the magic has come up a little bit more as well.

So where are you based?

My base is still Cologne. Ilke was studying in Aachen, and then we were in Schalou and that was the question where should we go now: back to Germany? We want to stay in Germany, where? And obviously a lot of people in Berlin and so on. And the choice of Cologne was where Ilke came from, had family there and friends, she came from children's circus and we had contacts there. So we went to Cologne and our first professional year there was working with the children's circus, Kinder Circus, and a lot of these things threw Ilke's old network. So now Cologne is home. It feels totally like home but it's nice to get to other places. Berlin is nice but so bloody far away from everything. Cologne is home.

So that is your base but are you travelling a lot?

Yes, I never work in Cologne. Cologne is for when I'm not working. It's normal for all of us, I guess. And it's mostly around Germany but also other international stuff. With Ilke we did gigs in America and Japan, Israel, these things. And I do my solo stuff as well, America or some different places. London a few times a year regularly I go or I teach on the circus base. And work with Gandini juggling as well.

But you have never been in a big show? Company?

No.

And that's nothing that has interested you?

It was more when I was more in the Schalon state of mind. Cause that was clearly what you do, you make your own company. What always interested me was to... something that were always either in my head was friends, colleagues, you know you work well with, you can create with. But I got very used to the infrastructure in Germany with the variety. So the perfect worlds would be a company that goes into that scene. So you have your five or six people and your doing a creative artistic show, but you have the infrastructure of the variety, so you have the theatre, the technique, you have all these things. That would be fantastic.

So not start like Jay, making he's tickets and putting it...that's not your?

No that's not so interesting. I think I skip that phase. I would have done it ten years ago. That was the French and the German decision, basically. Now I'm comfortable with my old age.

It's a big question, and you have said some of it but how do you create? Is there a certain process? And if it is, can you describe it?

I mean, there's different answers. I don't know how they tie together. I always have a starting point. I need somewhere to begin. And that can be, every starting point is different so it could be as simple as... it can be a target. And that target can be... I need a target, basically. I don't create just in vacuum. But that target is really open. Cause the target could be. I want to make a new technique based on this. Or that target could be "ah, that's a fantastic piece of music, I like to

interpreter it". Well I can't dance, but I do some juggling. Or want to make a new three-club act. Or there's a show coming up where I want to do something different. So it's certainly target based.

Do you ever have any target that could be I want to describe a situation or question of like time? Or love?

I never had that need in a real sense. So I have done it like exercises in a school situation or in a personal situation. Or in the biennale. Even in an act creation level of "ah, this we want to represent an emotion at this point so let's make the technique to represent that". It always been simpler. Perhaps earlier in my life, no but even now, I'm having a bad day and I go and juggle. My emotions come out of that. The classical thing of goes and jams in the gym and throws the clubs really high cause you're angry. So it comes through that. But it's not gone as far as make a piece. To represent this feeling.

Is it because it does not interest you? Or is it because it doesn't happen? Of course in one way it doesn't interest you enough.

I'm thinking. Because obviously is the nearly with the fine arts from a painter. You don't paint because someone said, "I want that painting". You paint because you want to express yourself and that's the way you get it out. It was always clear to me that the performing art so even when I make stuff for myself, I always see a little bit from the outside. I always imagine what it's like on stage. Which wouldn't necessarily contradict to what you said? But what I love is juggling and as a grew I came to think of "why do I love juggling?" what is it about juggling? If I wanted to express myself it's only a

coincidence that I juggle. I don't think juggling would be very useful if I really wanted to express my feelings in a genuine way.

That was the most important?

Yeah. Juggling is what I have. But I don't feel, I don't have the artistic need to express my personal emotions to my art. Which is a very pretentious way of saying I'm not very pretension.

No it's good to also give it. I think it's good to give it words because I think its common with a lot of circus artist. And then we have to try to say like theatre do or dance or commit to the world of art. But maybe if we start to describe pretentious why we have another way of doing it, then maybe we can find a way that more combines with why it's hard. Anyway!

But I wonder as well if the idea of doing that would have accrued to me so late? In my juggling life. Because it wasn't until I was at circus base that I at all realised that artistic side of circus and juggling. I was eighteen, nineteen making my style. Because it didn't cure to me before that I wanted to do that. My artistic sensibilities to juggling came so long after I had learned my juggling that if a wanted to express anything I would have probably expressed it already with something else. If I needed to. I'm not so happy with that answer.

We have talked a lot about it in the school also because it's the same I think a little with dance. A lot of people start to dance because they love to move. You love t juggle, you start to juggle. And then I could be great for long, threw all your teenaged years to just show you

love to do this. But then there comes a certain time in life where it's not so interesting to watch you just loving to do what you do. And then you need to start to make, clear it up.

I try to think at really examples. Some of the magic material that I'm most proud of, I made in a very bad time in my life. But not juggling. It would never accrued to me. But thinking about it now, maybe the one time I can really think of it clearly, the material came or the need to make it, came because I was in a not such a good place. Perhaps magic, because magic was always so eternal to me. I guess generally, I don't have such a need to have huge emotional output. I'm quite antisocial. I have a small, intense group of friends, not very many. Which has to do with the general juggling personality that could be such a general thing. I never really felt that I would leave my emotions out so much. And juggling was always very natural for me. Something to do to perform. Magic was always more internal. One bad period in my life it was magic that...there is two routines that are like... I am most proud of magic and I made them at that time of my life.

What is your driving force? Your motivation?

It's really hard to find something that isn't mission statement. To be good, I think. Whether it's variety corporate act or it's "I want to create something based on a artistic interpretation" or a piece of music or something. To be good, to do it as well as I can.

Why?

Cause I don't like it otherwise. I don't like to do things unless I do them properly. So it's the same if I want to keep juggling. And I'm at a point where my juggling technique is at top. Again based on very psychological and historical accidents I think. And life things and where one is with time and practice. But everything within that I deliver whether it's whatever the motivation, whether is my personal stuff or someone else. I don't like to do anything. Maybe it's again that drive that juggling like there is no half, you can't go out and do like I have made half of the act or I learned half the tricks. They are either perfect or they are not. There is responsibility to go on stage. To do my juggling even in the gym myself. And I think that extends itself to what keeps me going like. What's really hard for me is doing things when they are not ready or showing things when they are not ready. Doing stuff, which I think I'm not good at. Like if you are in some situation when the director Sais "let's do this" yeah but I can't but it's ok. I don't want to be ok, I want to be...

Perfect?

Perfect, yeah. That's the drive. To be as good as I can be.

Can you relate that to life? Why you are here? Why is it important to why you are living and so? Maybe it's to...

I don't know. It's very... I start with the banal easy answer because maybe it would lead to somewhere else. Which is regardless to artistic sensibilities and artistic drive and personal artistic drive. My job is to be a juggler. To be a juggler well. I should not make miss stakes. And therefore that's clear. That's to find

out, really. That is why it's like that. But then the question. Which is the one I always fighting for answer as well, what was it that brought me to that point? And why juggling and why did I stay with that from I was fourteen? Why did that take me over? And that's harder and I don't really know.

Do you doubt it sometimes? Like the import antsy or is it just clear and easy?

I can't doubt it. Like what you mean? But that's it! That's all there is! So sure because there is that argument. But it's what I do and there is nothing else I can do and it's what I love and why I get up in the morning. What keeps me excited today so. How can I doubt that? But of course it happened at different levels always. But it's a personal thing, exactly. Because it's a question of definition of again with a banal definition of "I'm a juggler". My job is to be a juggler. There for my job is not to drop. Therefore my job is only do stuff I do well. But that's my definition. And of course we can do great work and have mistakes. And we can do lousy work with no mistakes. That points and project at the outside, to the work and to the job. It's my expectation, actually. One doesn't need to be perfection. One can work adequately and average and succeed and do sixties percent show which is good enough but that doesn't interests me. So that's definitely internalized aspect.

From where or from what do you get you inspiration? If you got some maybe you can have more?

It changes so much. In a time scale or now? Time scale is easy. IJA videotapes, going into the classical jugglers, going into the nivou Circe movement. But that was inters

testing, I was never so in terms of Variety, which is something I care about very much, but there is very few acts which inspire me. It's not the act that inspires me, it's the concept and the history and the feeling of the spaces and all this kind of things. There are less acts that inspire me in terms of that.

That's pity but that's the true?

That's something I doubt about. Which is why I try to fight to do something a little different. But now my inspirations are my friends, my people. Days like this, weeks like this, with Jay and with Ben and Eric. I get a lot from teaching. I started teaching at circus base in 2000-2001. I also spend some time there temporary like the head of juggling organized in classes. And I have been teaching here quite regularly. Less now just with here but quite regularly the last years with Peter and Viktor and so. And it have given me a lot of inspiration cause it always depends on the students you have, it's a two-way-thing. But it really inspired me a lot recently. And these days it's generally outside stuff, music, cinema, more than specific pieces of juggling? In a way, yeah now it's more no it's the contact with people before it was the juggling. It was external; it was the videotape and these things. But threw my life I been fortunated enough to get to know people and to travel of to meet people first hand. Jay, for instance. I knew Jay from the IJA videotapes before I even met him. Ben was an idol in London in 1996, working with Gandini Juggling. All these people whom I now am fortunate enough to know. Carl Heinz team in terms of the history is a juggling historian and like all he's a book I was reading and now I meet Carl Heinz Ethan. And I met Sergey Ignatov. I met these people and they have seen me work and I have seen

them work and that's what it is in life. That is what inspires me now, the fact that I can feel this luck to be a part of it. And to be here now and to be doing something that I'm so fuckin' lucky that I can do it. And I love it and I choose to do it. And in a way I take my inspiration now more from that joy rather than other jugglers. I can watch another juggling and hate it or have no opinion but I think it's more general life goods life feeling that I'm doing something and it's so important to me that I'm a part of it surround me. That it what kind as inspires me now. What keeps me going. There must be some demons inside somewhere, it's all too happy happy.

Your description or are there any difference and or similarities between traditional circus and contemporary circus?

To me it was always the clear definition in my head was traditional circus put the trick first. And contemporary circus puts the person first. It there more to say to that? I believe that and that what I strive for in my work as well. And that's what I'm interested in always.

But you think there is a different or you think that it's a different we have said? Because if you start to watch, you can see both directions and both...

That's a very simple definition. Quite banal. Differences? Hard to say. And then one part of me as well want to say "why compare traditional circus to contemporise circus?". Why not compare cinema with theater? Or skateboarding with dance? Because maybe we are separated and I get the feeling that they are getting more and more separate as we going on. And I don't know

how much traditional circus education is going on here in the contemporary school for instance. I don't know how much history is going on and how much care there is or how much love? I think it's possible now that a lot of people involved in contemporary circus of the younger generations, come to it through contemporary circus. They don't come through traditional circus, and wanting to do something else. They come through the scene through contemporary circus and wanting to do that. Or coming through directly historically. And so maybe that connection has been lost, this is not answering the question. This is something that is.,

But actually I feel a lot of a big movement to the other direction.

Okay and that's good?

No but that students feel that they not all what to do a traditional circus but they feel that they that the roots are from the circus and not from the dance. Not from the theatre even though they use the circus skill in another way but. We have had a lot of fights with this with the students. But I think it's very interesting for me it also stop the gap since I got this research project more and more look into. Then it has been an evolution all the time with traditional circus. And in one-way why is that separation time when it's bigger than the steps that happened in the early nineteen's. And then of course in France you have this different classification. And it's also like that you can see in that contemporary circus so many lines. It's also because we are on the way to be more established like dancing. You have thousand different dance styles and that is maybe what we will go to. That we are circus but there is post-modern circus,

traditional modern circus, I don't know. Never mind. But now it was a side step.

But that's not really answering the question. Talking about the differences being more or less apparent.

But you don't have to answer the question if you don't want to. Because I have to ask you, are you juggler? If you defined yourself, are you a juggler? Are you a circus performer?

I'm a juggler. Yes.

And do you belong to a family of art or a family of circus? Or a family of theatre or dance or whatever?

My family is circus.

Is it a family of traditional circus or temporary circus or circus?

It's a line. It's both. They are equally important in my background. And even now I'm like as happy to go and see the traditional circus, as I am to go and see the contemporary circus.

You have different things to get to or what?

I look at them with different eyes; I don't apply the critic for one or the other. So I'm a juggler and circus tried in contemporize.

And an artist.

That is for others to say. My job is artist with an e at the end.

*And now if you want to try to describe the difference
XXXXXX?*

I thought you had that one! LAUGHTER*

Okay, I'm going to go back to that really simple point. Traditional put the trick first, contemporise puts the person first. It there more than that?? It has been in my head as long as well. The first day that I started thinking or learning about the differences between contemporary circuses, that was quite clear to me and important to me. Hmm.... I think of positive examples which I feel or which I learned or things... Avna, who is an American clown, Awna ????? , One of the nicest compliments I ever got from someone for an act, was maybe ten years ago at an American juggling convention. Was a ?????? act, and it's another aspect but what he said was "you guys are clowns because you put the character in front of the teqnique". And weather that is true or not, or how you defined a clown or something else, but this character in front of the teqnique is one thing, and character is a word that is just throwing around and its such abandon. What does it mean anyway? But that s x before teqniche and also to me something very important again, dosing mean I'm, doesn't mean I'm do it, or capable of doing it but the idea with juggling that was I know most about. A lot of jugglers when they try to do something alternative or theatrical they start with their technique and they put the theatricality on top of it. This technique looks a little bit like this is happening so lets pretend that we are doing this. Which to me is completely wrong. So the extreme example is that you want to say something and you make the theqnique to say it.

But that you never do?

Only as an exercise, not in my own work. But I do it if I'm creating a routine and I'm like "this moment I want to be quite then I will make the technique just quite. It is not an emotional content necessarily or a personal emotional content.

But it's a dynamic problem?

Yes, rather than "this trick is quite, let's put it somewhere."

Where it's quite?

Yes, exactly. So I don't do it in an artistic scene of my own, to cope with my own emotionality but I do it in a physical sense when I'm working towards an aim. And can I extract that to circus in general? To contemporary circus and traditional circus? The contemporary circus starts with an aim, starts with a desire to communicate something. Whatever that something is and burst the technique on it. Well, traditional circus starts with the technique and presents it. But again it's another way of saying the same thing. Putting the trick first or putting the person first.

And the no course it's the same that a lot of traditional artist that are in the circus in the same way as you were into the variety are going away from that. Even if they were far much head of the retirement you can always find this that were put in the person first. Even if they were living in the early nineteen's.

No for sure. There is of course the modern traditional circus act. You couldn't call it contemporise circus but it's not traditional. The Swiss, the cranes the Russians who with mount doing the russian bar.. And its not traditional circus but its not contemporise circus so that modern traditional circus. Like you say you have you different schools coming up and already

*You know Sean Michele Gi? He have put out now thirty different. And he has actually sixhundererd different in his but that is not official. ÄLAUGHTER**

If you look at circus from three different bases or something, like you have to have the skills. You have to have physic. You have to shape your body. And the art. Which one of these three do you see as the most important?

In circus?

No for your own work.

For me in my life? Ok, skills physic and art. I try to be honest. Art, skill, physics. But skill and physic are so tight together. I need a physic to do the skills and I need the skills to...and of course there is the art. Art comes first. Skills, physic.

I just want to ask a bad bad question. But what is art?

What is art? In this case art is my personal, the personal stuff that I want to do with my juggling. Is what I took the interpretation to answer that question. Did I pass? **LAUGHTER**

