

JUGGLE RESEARCH 24-28 OKT 08

DVD 9

Prat om bebisar/kamerariggning 50:37 - 52:50

*But did you have a base of work at home or do you need to travel all the time?*

I basically nearly always travel. Occasionally I have workshops in Berlin. Or one or twice a year I will perform in Berlin. But it's not so much work there for very many artists. I think I work mostly... if I'm in Germany, then more in the west. That's where it's more money. In the west of Germany. Because that's where it is more money. If you work in Germany, than it's in the west. But with children, Samuel, it's not a problem so far. Cause normally we take him with us, with the babysitter, if were doing our three hour show with my wife and a musician.

*What does your wife do?*

She does. She came from German Wheel. And then she did Dimniti School. And then she worked in the Monty for one year in 1996. And there she discovered for herself the circle as well.

*So she did discover it before or?*

About the same time. Because about a year after she discovered it, she heard about? And that there was another guy doing it and then it was like "ah!". And they had a little bit of

communication but he wasn't so interested in communication and then very quickly went out in the world and said, "look, it's mine". But that wasn't so important to her. To make a statement. It doesn't matter. What she uses is made of steel. So it has a lot more of it's own dynamic. You don't need a person for it to move. And it rolls forever. She uses it very differently. She is inside it as well but always like in the other numbers. That is what she does. I have a video. It's just our promo video from our show so its only short bits.

*And when they say they are. Of course its Selmai I should ask but now I ask you? When they said that you were, they were, because both look an d jay have said they was looking up to you and. Can you see what it is? Do you have the?*

I suppose in what they mean. So after I left circus school I worked in a Gandini project in their first show and that was n1993. And at that time the Gandini project in England certainly, as I knew it, was the only thing that was starting to try to have juggling and movement or juggling and dance together So I did that for a year with them and learned to and then was only half satisfied with what I had learned And then I moved to Berlin.

I think I can understands what they mean I terms of a deeper meaning to the world choreography in juggling. Because choreography in juggling was until a certain point just..You do your tricks and high slow fast slow. And move around the stage like the things we spoke about in the moral. And that was a generation that was a beginning of a generation of people would start to challenge those traditional values. Or not necessary challenge them, but just explore other ways.

*So first of all we start far back. How you grew up, how was you family? And what do they work with? How was your school?*

I was born in Hamlin in Germany. When I was three weeks old, we moved to England. And my dad was an engineer and my mother was a dancer before she became his wife. And from then on she was just a housewife. No I can appreciate being a dad. I had a very classical English education in school. I went to a very strict all boys' school with a suit and a tie and a little hat and everything from the age of four. Which made me in later years not just, like ten years after school I could not even look at that suit without a lot of emotion. So at school I felt like, it wasn't a good environment for learning how to learn. Or for enjoying learning or anything like that. It basically made me very anti everything afterwards. So I was very as a teenager very kind of punk and "everything is shit" and aggressive and trying hard to break all the rules that I could. And then I learned to juggle. Threw a coincidence my oldest brother, he is a musician and composer, and he was studying in London at the royal academy. And his flat mate had some kind of part time job selling juggling balls. And my brother had learned to juggle from him and I went to see a concert of my brother's and went back to his flat to sleep there and this other guy was there and he said, "Have you ever tried juggling?". "No". And then I learned to juggle three balls in ten minutes. And they were all like "wow! Wow! Wow!".

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Yeah, but I was always very quick. I was physically very good in things. I don't know where that comes from. Maybe from my mum or whatever. And I have always done loads of sports in school; I was always very good in all of the sports at school. This is why I stayed in school because I liked the sports. And I stayed in school till I was eighteen and did the exams. Or until I was nineteen, because I was ill for one year. And this is also why they never, cause in these strict traditional British schools sports have a very high prestige. So they couldn't kick me out cause I was always one of the best in

sport. I was representing the school being really good. So that was like my passport to sometimes just not go to lessons, or whatever.

*So was all other subject uninteresting?*

No, languages I enjoyed. German because I had the German connection. But French I was really interested in as well. And really obscure, classical civilisation, which was Greek and roman and architecture and history and drama and everything. But that was mainly because the teacher that I had, a guy called Andy Wilson, who always came late to class. Which made him cool in my eyes, cause he was some how relaxed And we were always sitting on the tables talking about whatever; music or the party we went to last night. Ad he would always just come in and sit down on another table with us, on an equal level, and just join in the conversation. And ten minutes later you would realise that you were speaking about the subject. Which was super. Really magic. So I learned a lot about Greek architecture, pottery and things that I thought was really good. And sciences, ii just had no connection to it.

*Like math and?*

Math and chemistry and biology, and its only something I'm starting to get interested in now bad to see a value of now. Along with MRL, the value of analytical thing and like left brain which I always thought before was just unauthentic or not natural or whatever. Now I start to really appreciate it. Many years later.

*But this is interesting, because sort of all the jugglers I have interviewed so far, quite a lot more than, that all have very easy for math and chemistry and...*

I have always been someone that is very, I always done everything very intuitively and logic.

*In an unlogic way?*

Exactly and things like maths and stuff it would. I always got confused with maths because it just didn't seem. On one hand it seemed to easy, so I always made it more complicated for myself. Like a really easy exercise. This and this and this. This is the formula and this is how to do it. I just couldn't follow things because it was. I thing part of me just didn't see the point. Cause it like "what's new about this?". Like I was really thirsty for new a d to experience things. But it didn't feel like a real experience to follow something that somebody else already had done, billions of people had already done. I always ha a real thirst for feeling like a was the one that discovered something. And I guess that really influenced my juggling later.

*So you went out from school full of sport without not so good grades?*

In my last year...

BANDET SLUT