

Juggle Research 23-24 oktober 2008

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Personer: Tilde Björfors (mörkhårig) TB
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Jonglörer:

Jay Gilligan (lång mörk amerikan) JG
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BAND 5

Gruppdiskussion, börjar 0.08

flera pratar i mun på varandra, svårt att höra vad de säger

LW: The results were a little against it, but, yeah, we tried to do our best ?? definately, and we all really, very clear connection to it and ??? ?? ???

HB: So even though you were totally open it was..

LW: We couldn't do more ?? now ??? it was not for... ?? what it was going to be ???? ??? And, yeah there are so many parallels and ???? now, new techniques ????? history ??? where we came from and, you know, so much stuff goes back you know, to the traditional...

JG: But I mean.. it's kinda scary because. Sure, there are books on juggling which is quite, I think, I mean... it's infenately valuable. But there's book on juggling. But for example we traced, **Eric** managed to trace back the history of why there's a certain style of club juggling in North America into this one book that was published in the 70's, 'cause it was the only book that was made, and the guy who wrote the book, you know, he's just some guy on his own, just sitting.. not.. Of course he's thinking but he's not considering the whole...

TB: No no no.. he was writing....

JG: Yeah, so he was just thinking: well, you should ???? the public, this/it's... and then that was the only book on the market, and it was the first one that kind of was mass produced and distributed to some publishers by chance, and everybody bought the book and that's how they learned. And, for better or worse, I mean, for better of course, but also.. It's a bit scary to think that these things that people take for granted or that they assume that's how you should do things, just came from some accident, it wasn't consious, and a lot about aome other work that were ?????? last year ?? now it's just to kind of question these things that we grew up with, that we never considered before. And, a lot of the point-of-viewing is just to be consious about it. So maybe in the end, this is the best way to juggle the clubs..

TB: Then you know that that is the best way.

JG: Yeah, but maybe it's not and then maybe there's a better way or .. yeah. But, I mean, and then the last story about that is that the same guy who wrote the book, he wanted to make also juggling

props that were really cheap to sell to everybody. So, he wanted to make juggling rings out of plastic, so he went to China, 'cause there's where it was cheap to get plastic. And..

LW: ????? for like handmade, from wood or fibre glass or something.. by individual performers, they weren't mass produced.

JG: Yeah, so he goes to the factory in China and meets this guy who owns the factory and they don't really speak the same language, and the guy understands what the.. he must make some rings.. ?? How big do you want the rings? And this juggler guy just looks around the office and takes a cookie box and puts it on a paper and traces it. Yeah, this big. And so, that's why rings were that big.

BR: So random.

skratt

TB: But it's beautiful in one way. *skratt*

LW: Yeah, it's like, such a historic accident.

JG: And the reason that this really struck me is because recently, in the past couple of years, people have made bigger rings now available, kind of same size **Samuel** uses, and there's techniques you can only do with the bigger ring and there's techniques you can only do with the smaller ring. So this guy back in the 70's, just by randomly taking a cookie box, he defined the techniques that/like for 30 years. That's kinda scary.

TB: But then... Well, why did not another one... some day put another.. to another.. But, of course..

JG: That's strange, it's really strange stuff. I mean that's, like in one way you think; oh, that's so cool that juggling has all this history and in another way it's not, it's so thin, it's so fragile. It's so fragile, I mean what if there would have been a squared cookie box. *skratt* Yeah, but it just kind of.. makes people laugh(?).. how fragile stuff is.

LW: And even more, like.. even more.. ??? concrete ?? history, just the whole development, the evolution of the juggling club, you know ??? the club swinging and the big wooden club walkouts(?), and some people suddenly decided using them to juggle and then there's a whole development of, you know, trying to make the club lighter, and, like hollow wooden clubs, you know, craftsmen like ??? hollowing up(?) the clubs and then there's a big step towards fibreglass clubs and plastic clubs and mass production.. And again, the technique developed with it an ??? which you, there's a huge amount of techniques that you could not do with wooden clubs, you know, which only became available once you had the plastic clubs. And even in traditional circus now, they often use ??? still, you know, lot of wooden hand made clubs being used, and there just is a certain technique which does not exist there simply because it's not possible with those clubs, you know. ????? catch and stuff, I've never seen ??? do that.

BR: Yeah, it's true.

TB: And it's nothing the opposite way, that there's things you can't do with plastic clubs that you can do with the... wooden.

LW: ??? ...Hurt yourself really bad. *skratt*

BR: ??? ... really down to total basic technique, like **Sergej's**.. ??? You have ??? According to **Sergej** you're supposed to catch a club like this *visar*. When it's... vertical. And nobody in, like the western world would ever think about that. No way, you catch it when it's like a little bit less than parallel to the ground *visar*. His thing is you catch it like that *visar*, because the wooden club is so heavy, if you catch it down there *visar* you're gonna get on(?) the floor. So you have to catch it so that it goes against your body.

LW: ?? his ring technique is like, you know, does hide(?) on to the rings and his rings are like one millimeter fibre glass. Like, if you catch them wrong, you cut your hand really badly, so it's like, the whole technique is so much clearer and defined. Yeah.

alla pratar i munnen på varandra

LW: So, we were going to transitions, so again, traditioning(?) in juggling, you would do three balls, four balls, five balls, six balls, seven balls, then three rings, four rings, five rings.. three clubs, four clubs, five clubs. And moving from one number to another or from one set to another, you will have an assistant or a prop stand.. ?? put the clubs down and give them(?) new ones or something like this. And so you try to very deliberately break that by taking a very random sequence of props. So we have to make routines, make compositions using first three balls, then four clubs, then four rings and then five balls. And we.. *kommenterar (mumlar) någonting om datorn han har i knät* And to see. First there/here(?) is the solo, how we could do this by ourselves..

JG *mumlar någonting i munnen på LW*

LW: *mumlar någonting samtidigt som JG* And then to see by working in duos and as a quartet with the same aim to see if it was easier or better..

JG: ..to have an assistant.

LW: Exactly.

BR: Three assistants.

LW: And in this case..

JG: And we tried to do it both efficiently, so we didn't take a half-hour to transition from two balls to four clubs, but we also tried to do it what we call painlessly, meaning that we didn't just.. sat down three balls and pick up four clubs. Like, for us that was a "painful" transition. It wasn't interesting in ??? word, it wasn't good. So we try to make a balance between making it go better but also not taking that transition as the point, the point was still to do those objects.

LW: And.. well they all worked really well actually, so.. So maybe this was again, what we found was that having a structure was the important thing actually. And it was.. I mean the ????? worked really well 'cause there was more..

JG: The other ones(?) worked really well.

LW: Yeah, they too, yeah they did. So the main thing from there was how the structure behind the actual ???

BR: It's easier to compose with a structure, with a given structure, a given framework, for sure.
tyst mummel

LW: And then we moved on to drops and we had quite a...

JG: But again.. ??? So the transition thing is that.. It worked and on all levels that we did it because we focused on it.

LW: Yeah...

JG: Normally the reason in the past, it was like it was just because no-one focused on it, they didn't understand.. It's like we were talking about before, the circus performer comes on stage but unless they are in the middle of the stage when the act starts and they walk out they're like: *gestikulerar och nynnär* dududududuum.. Now I'm on the middle of the stage and the music should start *now*. But it's like, you see them the whole way that they're walking, like casually, but they just don't consider that to be *alla kommenterar i mun på varandra* .. important. So there was also before, like the act would be here *visar med handen*, and then transition. and then here, and then transition. But yeah, if you keep the transition on/at the same level of attention, yeah, then it worked. I think that was a big reason why it worked.

LW: So we moved on to drops.. ???.. and first quite a lot discussion about drops and.. Yeah, there were(?) drops we experienced ??the rest?? we've heard(?). Interesting, the really bad ones were all like first or second generation store-release, like there seems to be a kind of urban myth legend about certain drops. *skratt* ??? And so we tried to then make drops more important, could drops have more consequence.

BR: Yeah... ??? comparing to failure in other circus disciplines that was actually much worse..

JG: But also because in Germany you tried to make drops have less consequence. That's what most people work on, is how can I cover the drop, all these drop covers, they used to have jokes or ways, techniques, jokes to like, theatrical ways to cover it or physical techniques of how to kick it up or pick it up like this, so we're trying to do it the other way.

LW: The opposite.

JG: And, it was super hard, it was super hard, but in the end, we managed to make four compositions, like each person made one that all were/worked..

LW: Really good.

JG: I think we could do them tomorrow, on the show.

LW: Yeah, and it was interesting the point.. the ?? drop, it gets so important and it ??? a little bit as well.. Also, we tend to forget, we know we don't want to drop but perhaps as jugglers we tend to also expect it a little more ??? like a reminder of.. this is very important ??? to do this. It's why it comes like twice in the manifesto, you know: Don't drop and You cannot drop. Very big(?).

TB: But you manage.. So when you did ?? but I'm(?) see it tomorrow.. But what's.. You gave the value or the..

LW: The technique, and the composition.. created a situation where a drop would have been..

JG: .. a disaster.

LW: Disaster. I'm/un- ???? And very clearly.

JG: And with no chance of covering it. *BR mumlar någonting liknande* But also.. Not only that but actually when you would drop it would make the .. impact on an audience stronger, we thought.. than normal. So it wasn't just like: oh, I would go and drop something and I couldn't fix it. It was: I would drop something and maybe when I dropped people would.. people would hurt.. *LW gör ett ljud: chock, lidande, suck* Yeah.. *skratt* That was really hard but it worked out.

LW: Ok, so.. Talk(?) a little about the composition from necessity and so on... We wanted(?) to show sequence from **Ben**.. from the routine events(???) which is a dance-juggling piece ??? juggling piece, and we tried to find out where the movement was coming from. It's this idea of does the juggling lead the movement or does the movement lead the juggling. And, the main conclusion was that it's a game shared between the body and the object, it's not purely one to one, because the im.. Start with if you're standing there with three clubs.. the first thing you need to do is get the movement in the clubs. So the impulse comes from your body. But then after that, the energy can come from the object, and so there is very much a question of the impulse comes from the object just because the catch *visar med händerna* takes you somewhere else. And what was very important to notice was where did that energy run out. You know like, if you can a club here *visar*, how like, does it.. it it just this much energy or is it a bigger energy and how long does this impulse go on for.. And it was very delicate, like it was very clear when it was too much or too little. And it/again(?) ?? lot to do with flow and with, you know, organic feeling(?) of the juggling. But it was ??? game(?), so the impulse comes from the object, takes the body somewhere, when that impulse runs out, the body takes over to give the next impulse, so it's a real cooperation between body and object.

BR: That's/That was good.

LW: Yeah.. *mumlar lite* Then to try to give a little more context back(?) into these things, we watched some videos, some slightly older videos but I mean juggling history is reasonably short living, so we watched some videos from the recent history of juggling performance to see the composition within that we watched the videos ?????? *nämner namn som jag inte hör tydligt*, from ??? as well, who is one of the original kind of ??? school jugglers, to see, to try to understand a little bit of their composition and to see how strong it was and where it... To try to get a more historical perspective on where our work is coming from as well.

BR: The principals that we found and the names that we played to see, to watch the videos and say: ah, yeah, look, he's doing *that*. Whether he was conscious of it or not, then could it matter(?), it/he probably did (it), I imagine intuitively(?), but, yeah..

LW: And also some more recent videos as well from people we didn't have perhaps such a.. from people who are good but didn't have such a clear education, you know, and to see as well like, what overlap is there and what naturalist(?) is there in their composition. Yeah.

TB. It sounds interesting. ???

skratt

LW: it might just/ a ???'s work(?), doesn't mean it was bad.

TB: But you find out things?

LW: Yeah, I mean, there's a lot of, a lot of cross-over, I mean, a lot of things which we felt were important we could see in those pieces as well, and like you say(?) who knows how conscious or unconscious it was, 'cause of course, you know, 'cause we do these things as well unconsciously, that's(?) why we're trying to bring them out now. But there's(?) definitely yeah, I think a lot of similar, notice similarities ?? certainly, yeah.. ?? Similar feeling, yeah.. And.. that was.. for now where we are.

JG: So far, that's the story.

TB: And what you will do is to re-write it, or.. and it will come like a DVD..? A text?

JG och LW: Yeah.

LW: Everything is filmed and so we might ??? a DVD presentation and a clearer text and manifesto, and the name of our school. *skratt*

TB: And the workshop you are going to do on the... with **Bodil**? Will this be used there or do you...

JG: No. Not...

LW: Elements, I mean ??? in that, like one ?? for that course is composition, so there's certain things which, like I know, like I've learned things so when I teach I will.. relate to it, yeah. But it's not like, it's not specifically like: so, this is our presentation.. But certainly like, I've learned things about my own work which I will use when I teach about my work.

JG: Another part of the writing we'll do is to outline the third step, the next step. 'Cause one great thing that we did last year was in the first one, is that we outlined the second step, just from analyzing what we, where we were at, so now it's not only just to summarize what we did and make it concise and whatever, but it's to see(?) what is the next step, and actually the next step is already set and that's part of why we went to ????? and re-ordered(?).. I mean, I think they're gonna get us some objects for the third research project next year, because the third one is gonna be about technique. Like, we did.. manipulation(?), so kind of like, what is different styles of juggling, like generalize, and we did composition.. and then the third one I think is gonna be about creation and focus on technique but also on.. yeah, and that's why it's gonna be good to have new objects to really test the.. to make experiments about the methods of creation. 'Cause if you have a new shape you've never seen before you can't really cheat and rely on old technique that you have. So I think it's gonna be really really good to.. We're gonna try to make some.. yeah, some different tools of creation and then apply them to traditional but also new objects and see, to test if they're good tools, and we could outline this to tools to use then, it could be nice. But one thing we were thinking just from talking with you yesterday, I mean working on your project is that, it's kind of nice that our project had a bit of a focus or a theme, but on the other hand because all the themes are so intertwined and nothing is so black and white that it would be good, I mean, for sure next we try to do this thing about creation, but maybe after that, if we do some more, it'd just be good to just to drop the theme and just.. kind of jam around the idea of juggling, because then maybe we get a larger world view of all the elements. Because now we're talking about composition and sometimes we need to assume that we now about the rest of juggling, and we have no, we have no starting point. And so, maybe we should have just starting of jamming for a couple of years about all these things just jumbled up and just free flow and just free form, and out of that picked out more specific points to

research later on. Now we kind of did the opposite, so.. I mean, of course both ways are, you have to start somewhere. But just from yesterday, just talking about things, there are just so many interesting points that come out, that it would be nice not to limit ourselves, 'cause we, when we do our work, like this week, we would have a bunch of, as you can tell we ??????, tensions/tantrums all the time, but we try to focus: yeah yeah, that's nice, but (if) we don't talk, we're looking at *this* now. But, I mean, we should have looked at that, so *de andra kommenterar* ??????, yeah. But that was just an idea we were, I mean **Erik** was talking about.. but who knows.

TB: But then maybe you should have longer time instead. I mean, to have, then you maybe should have a happy year. *skratt*

de håller med, kommenterar jakande i mun på varandra

TB: I think it's great that you are doing here, I mean.. *skratt* You can also see it over years and years..

JG: Like we talked last year, and this year we, you know, now.. *frågar de andra* Last year we did two days?

LW: Yeah...

JG: ..and this year we did three days. *skratt* *alla pratar i mun på varandra* Yeah, it gets a lot better, but one thing of course we should do is, you know, we give ourselves seven minutes to do something and sometimes we cheat. But, of course you should give yourself longer time and then you should do that same thing like ten times. 'Cause we base a lot of our hard fact upon some random chance..

BR: One experiment...

JG: Of course it feels, you can feel when it's... It's not, it's more than that, but scientifically.. *skratt*

LW: Yeah, we're struggling(?) with a lot of facts from relatively little action, yeah. But.. ????

TB: But as you say ??? But then you put down this fact and then other can use the fact and that's where it starts and then, so.. "Fact" is...

LW: Yeah, the fact is the ??? bits, the bottom actually, yeah.

TB. Yes, yes. And if you're not ??? then the next facts will not come. *skratt* So.. And that I think is for me, I've learned a lot from the research, that... because we/he always want to be like the, as you start ??? like the manifest, like how it is and; I mean, you ?? lot of that you have it is(?). But then the good thing is to see this over here.. *alla kommenterar samtidigt*, and that you are actually a small little chain in a big(?)...

JG: I mean, we really talking about a two days project or not(?) and, just ?? a bit doubting the, what was gonna happen or if was useful or, if it was gonna be fun or... But even just in the preparation for these things, we had already learned more than.. ever before. Just before we even did them, just thinking about it and preparing them, it was already worth while, for me, without a doubt. No doubt. *de andra håller med, kommenterar samtidigt* So that was already interesting, just the.. or surprising.. Whoa, it's already something and we haven't done it yet, something. It was good. *de andra säger: yes och nickar*

TB: Thank you. I just, I'm just so curious, you say this with(?) famous old drops, Can you just give me one? *småskratt*

JG: Yeah, the worst drops..

LW: ...The worst drops? *TB diskuterar med BR, i munnen på varandra*

BR: ????? spinning ball, dinner show variety, ??? a bowl of soup and keep it spinning... *BR och LW visar med gester och ljud*

skratt

LW: That's my favourite, I think. ??? a lot of soup on as well, wasn't there?

BR: ?? My worst one was doing a very surreal situation, when someone decided to do a dinner and a water polo.. So lots of dinner tables around the swimming pool, and I was there and I was supposed to do some juggling on a ten meter platform in the swimming pool, and of course I dropped.. It didn't hit anybody and it didn't go in the water but that was like the biggest drop I've ever had. ten meters. *skratt*

TB: *Could* have.. *skratt*

LW: I remember(?) a personal one, I was doing a photo shoot like many many years ago, with some rocks in the water, in the sea, and like, it was really windy and.. I justified the drop, it was really windy... *alla skrattar* ??? ...the gravity was very strong because of the rock was ??? iron in the rock so.. I dropped. *alla pratar i mun på varandra* My club, like, went somewhere and didn't go in the water in the sea, but like dropped into a crack in the rock and that crack led to another crack... *illustrerar med handen och nynnar* Completely gone. ?????????????? The crabs living inside...

JG: 'Cause the better part of the story is that you only dropped three clubs and now you ????? with two.. *alla skrattar högt* or what..? That ?? even better. And there's/as a club swinger ?????? My best.., *alla pratar* ..my best drop is.. I'm so proud of it... I was in this glass cube, three meters big, three meters glass cube, surrounded, and it was like a.. animation thing, so there's like school children in this festival thing and they're just walking around so there's like hundreds of school children around this glass cube, like on either side there's glass. And you can balance balls around the walls or whatever.. And, I was balancing the balls and the I, a ball hit me in the face and broke my nose, and.. So then, of course I had a white costume on, and then it breaks my nose and then there's just blood like covering my chest, and there's like three hundred school children on the outside, maybe eight, nine years old, and they're all like: *härmar barnen* Oooooooh...!!! And then I'm in this big glass cube which you can't really move.. And I can't get out 'cause the ladder, you have to put a ladder inside, so I just kind of like... *tar sig för näsan* And I feel my nose is crooked and I'm like, feeling like really sick, you know, 'cause you feel your face is like out of line. So then I'm like.. I crack my nose.. it was just like cartilage and I'm like *visar*, I crack it back and then it's bleeding more, and I just kinda go to the floor, I'm laying on the floor like this *visar* with a big blood *visar en båge* coming out.. *skratt* And there's like nothing to do.. and the kids were just, I mean, the teacher try to get the kids away but it's.. it's like a public space I mean.. You can't control the.. So that was fun.

TB: *skrattar och säger någonting oförståeligt samtidigt*

JG: Well then.. *LW pratar samtidigt* the cube...

LW:and then one of the ??? came to help but started by taking photos.. *illustrerar*

JG: Yeah.. but the cube is on wheels but it weighed one tonne, so they... just can't just push it with one person, you have to get four, five people... So then after, like, you know, ten minutes, they finally managed to get enough people to slowly push the cube away, and me laying there *illustrerar det sprutande blodet* *skratt* With the blood like, all over... That was super hardcore. And, yeah, then they put a ladder down and managed to like, I mean, I was.... I don't do good with blood and I went out, I went to the hospital. And then I sat in the hospital for eight hours, straight. Because it was the national health care system in England, and I swear to you, I swear to you, I went to the doctor, and they walked in and said: so, you broke your nose? *visar genom att låtsas slita i BR:s näsa* Lika that. And I went: AAAAAAAAAAAAAOH! And he's like: yeah, it's broken. So.. There's nothing we can really do, like it should just heal. And kinda looked inside it to make sure there wasn't anything collapsed, and go home. ??? seriously ?? shook it. *skratt* So you broke your nose? *skratt*

TB: But you are quite straight now ???...

JG: Yeah, it was just the cartilage that came off and.. I mean, the ball hit, it hurt so much, I couldn't feel anything so I just had, I just felt, and then I just felt sick because it was crooked. And I was like aaahh.. *visar hur han bräckte tillbaka näsan* And then I got more sick.. and then it hurt.. really bad. But I didn't have to pay for the ??? social..??? *alla skrattar*

TB: So.. Thank you for these... But should we.. stop the interviews then?.....

Intervjun avslutas ca 28.44

Nästa: intervju med Jay Gilligan, startar 29.05.

Intervjuare: Tilde (ibland Helene).

So let's start with your life history.

Ok... Just in terms on circus, I guess..

No, your family and... how/where you grew up and..

Ok... Well, I was, I'm from Arcadia, Ohio.. Oh yeah, you're not here. *skrattar* I'm from Arcadia, Ohio... And I grew up there until I was 18. But, the community I was from, well Arcadia, around there, there's a thing in America called 4H which is a youth activities club, kinda all over the nation, and.. In 4H you have different projects and so one of the projects in my local chapter was unicycling, and therefore there was a "unicycling club" in my community, which at the time, and even now it's a bit rare, but it's not unheard of. It's not the only one in the world or the only one in America. There's a few all over America, little clubs, say... at the time around 50, 60 people who would ride unicycles and do the local parades, like the Christmas parade or whatever. And so every year they would offer lessons on how to ride a unicycle. But it so happened that in my kindergarten class, which is like five or six years old, there was the youngest unicycle rider in the.. in the world

at the time, she was five. Since there's been younger, it's been like three-year-olds riding, but... back in the day she was like one of the youngest, and I think she learned when she was four really. And, she was in my class, and when we had recess time to go play and run on the playground she would ride her unicycle and I was, I would just kind of down there and look, like really confused: what was that? And it always sort of, for some reason, the wheels were really.. appealing to me when I was younger, and so I would go home and bug my parents every day if I could ride unicycle, so finally when I was eight years old, so... it took me a couple of years. *skratt* They took me to lessons and I learned to ride unicycle, maybe it took me eight weeks or something, but it's one time a week, two hours a week, or two hours a time. I mean, very informal. And, yeah, so when I was eight I learned to ride unicycle. I think then you can go and borrow one, but for Christmas - it was either Christmas or my birthday, I should ask my parents - I got my own, they got me my own, and then I would just ride every day, all day long. And, also because there's these unicycle clubs, and you would travel all over the country actually, all over, not just whatever state you're in but the next state, for the next parade and.. like this. The unicycling would have a big festival every year, a meeting, and there... it's called Unicycling Society of America, "USA", it's the thing.. And they would have a meeting every year, and it'd be three days long, and the first two days would be racing, so we'd meet around a track for running and you would just race on unicycles, like running but riding. And this would happen for two days(^) competition.. And then on the third day you would do a little show, and the shows would be two minutes long, little routine, and then you would also compete. So the whole thing was based on competing, and... Yeah, so when I was eight years old, 1985 I went to my first meet, and I did my first competition, and it's more of a.. Everybody who participates gets an award, kind of American, like, ego-thing or self-confidence, self-esteem thing for kids, but yeah, I went home with a bunch of these like ribbons: first place, and some gold medals and whatever, but, you know when you're a kid it was quite attractive, yeah. And, I did my first show there, I mean my first "comptetition", it wasn't a show, "competition", and I could, I could ride the unicycle but I could really get up alone, so my parents helped me, for sure they made the whole thing but.. They helped me to think of a, how to do this little performance and.. So I was, my aunt had went to Mexico and brought me a big sombrero, so I was gonna be a Mexican team, and I had a piñata, and if you have a piñata you can have a stick to beat it with, so if you fall off, you can use the stick to get up, that/it was my clever idea 'cause I wasn't so good getting up. But then also I would break the piñata and then I would take the candy and give it to the judges, to bribe them. So, the entire two minutes consisted of me wearing this big hat, riding in a circle in one direction 'cause I couldn't do, I couldn't turn the other way, and my brother was tere holding the piñata on a stick, and I would kinda ride by and try to hit it, and then I would miss but I would, I could, it was only two minutes long so I could keep going until I could... *skratt* 'til I could hit the piñata, and then I gave the candy to the judges .

And you got a gold medal?

I don't remember, but it sounds better if I say yes. *skratt* So, yes, I got, I won. No, but, meaning from a really early age I was, it was just... ingrained into me that you take the tricks you can do and you put them in an order, and also you realize the limitations of your tricks. Like the stick, I mean.. of course in retrospect this is very clear, at the time it wasn't consious but now.. If I think about why I am the way I am there's all these little things that come out like that. That form an early age, yeah, so you pick a theme, you know, including costume and music, I had the sombrero, some... Mexican style music, whatever.. and.. Yeah, so from an early age that was really inside of me. And then, anyway, at this meeting, at this festival, there were people juggling because it's quite a related activity.. and there are of course people juggling or riding and I wanted to do that.. I was, I didn't actually care if it was juggling but I wanted to do it while riding, 'cause that was a nice way to use your arms. And so, I think the next few months I got a book called *Juggling for the complete cluts(?)*, which comes with three bean bags which is sold, I mean, a couple of million copies in America at leas, and sverybody I know started off(?) that book. And, I learned from the book and..

For unicycling there was a community, there was a local community for me, of other riders, but for juggling.. nobody else in my club juggled, and there was no other books I could find, there was no videos at the time, there was nobody within driving distance of me who juggled, so I was kind of alone with juggling. Then in 1987, it was when the international juggling festival came to Ohio, which is where I'm from, and we didn't know what it was but we'd been to unicycling events now for a couple of years and.. somebody said: oh, you're juggling, you know the juggling festival's coming to Ohio, and we said Ok, we haven't, we don't really know what it is, but we'll go for one day.

So when you say we, is it you and your parents..?

Yes, and my.. because of course at this time I'm, whatever eight, nine, ten years old. And so, they were really supporting me. I don't think at the time my brother was riding, he's older than me, he's three years older than me, and my parents didn't ride yet, that came a little bit later.

They start to(o)...?

Yeah.. So then we went to the juggling festival, and I bought, I remember buying four balls, four new balls 'cause I was gonna do four. And that was.. that was a big deal, there. But I, it really opened me up, I went to this festival for juggling, not kind of made me more interested in juggling, not more interested in unicycling but it kinda brought into the same level of interest. Also, parallel to all this happening there was a local store that opened up in my town, of a magic shop.. This old retired magician had come and opened up a store, and he sold some juggling equipment and some magic tricks. So, probably around the time I got the juggling book, I was also "into" magic as much as I was "into" juggling. And, you would go to the store every week and beg your mom to buy you a new trick.. So this was also interesting ??? starts setting up that.. you know.. magic tricks came from money and juggling tricks came from your own hard work. And so after a while, you know, your mom doesn't buy you a new trick every week.. And, also magic, when you're working on it, you know, the trick is quite simple and stupid, you can/could do it the first time, and it just.. But the interesting part of magic is the/to performing it, and it just didn't appeal to me at all, I just couldn't get into it, like I couldn't get into practicing it a million times so I could go show someone, I didn't have the patience. I'd just do it once and go: ooh, ok, that's nice, and then kind of just let it lay there you know, and wanna go buy a new one, I wanted just new information. But with juggling I could, yeah, I could learn some new tricks quite, not quickly but, I had positive progress, I didn't get(?) too frustrated and it was challenging enough. So, after the first juggling meeting I went to the juggling festival, then we started going every year, two things; the unicycling meet and the juggling meet, and the national meet(s). And they'd be in different places every year, it was kind of our family vacation because my dad's a school teacher and my mom was a , just a house mother, so every summer we'd take our summer vacation to go to two places in the country, it was a nice coincidence, like it was kind of a really easy concept. And, then after we did this for a couple years I think my brother learned to ride unicycle, just because he had to tag along with me.. *skratt* So of course he was a bit, like, bored or.. I don't think jealous at all but just a bit like bored, like, ah, my younger brother has to go there again... So he did have nothing else to do so he learned to ride, and then he learned to juggle a little bit and then my dad started learn to ride, 'cause again, he was going to all these parades and all these events with me, and we would do.... two or three parades a month, I mean on the weekends or kind of like every week and we would have a little parade to go to with our little club and.. We would have little uniforms and we would pra.. we had practice like hell, we'd practice a couple of times a week, making our formations and how to ride and.. you know, go between eachother and.. Yeah, like it was a, it was a pretty full hobby.. Which is interesting (thing) about now, I mean, it wasn't, of course as advance as karate or dance or ??? twirling or something, but yeah, we would practice and have formations and have uniforms, I mean it was really strict,

like, what you could wear at the parade and.. Yeah, it was like a little codified American hobby club thing that people liked to get in to. And.. then what? Then... Yeah, but then of course, and then a little bit paralleled to this.. I also remember, because I did these competitions at the unicycle meet from when I was eight, so maybe it was the next yeah.. I did my first “show”. But, it wasn’t like: let’s go do a show (or) performance for the people, it was: well I have this little routine I made, so that I’ll do it, I can do it somewhere else if somebody asked me to which... Since we had a unicycle club there is always people approaching us to do parades or certain events or whatever. So it was at the local shopping mall, and they wanted me to do my little routine. I mean, other people were doing it too, but that was my, my first show, and I remember, I’d just learned to juggle clubs the week before, so you can imagine how good I was at it. And I remember very clearly, I was probably nine years old, and my first set of clubs were really heavy plastic and they hurt a lot, if you got hit, I mean, not like today’s plastic clubs, they were like solid plastic or something. And I remember juggling them at the end of my “great show”, and there was a little baby who had crawled on stage as you get at these public gatherings, and I dropped the club on the kid’s head. And I just remember at the time being angry at the kid, like I didn’t have the presence in mind, I was nine you know, I was just like: why did you ruin my show for crying at the end? But, yeah, and it was on video, I have it on video somewhere but I haven’t found the tape, but I’m..

Please find it!

Yeah, I.. But that’s another thing, is when I was growing up, when I started getting interesting, interested in this, is about the same time the VCR was invented, to record like television for normal folk, and I started collecting video, because again I was a bit isolated in my juggling at least, but also interested in unicycling, so if there was a circus show on TV which was rare or if there was some kind of this(?) I would record it and I started to.. amass a huge collection of videos.. over my, until my teenage years, and I have like a thousand video tapes at home about juggling and unicycling... which are now.. I need to convert them to digital because they’re.. And that was one reason I, one reason I need to go see my parents, ‘cause we’re slowly doing this over these past couple years, but I should really take care of it, ‘cause I’m gonna lose it.

Did you know ???, we have brought ??? all the stuff to....

Mm, so maybe I should bring the tapes but I have to figure this out, ‘cause they’re all in NTSC-format and stuff like this.

But I think... ??? can.. I don’t know..

Yeah yeah, I should think about it, but anyway.. Anyway, when I was growing up, so that was kind of my resource, was these video tapes.

Were your parents into it as well or was it you alone mostly or was it the.. ??? family thing?

I mean, my parents were, my parents were really, I was a.... They were very supportive, so in that way there’s a family thing. They were very very supportive of it, it was a fun, it was a funny little hobby to have and.. Like it was relatively inexpensive, once you had it, you know.. If you, if you’re in dance you have to buy three new dance outfits every year for the end of the year show and.. it is all this money, but unicycle: you bought your unicycle, you bought your uniform, you’re good to go until you grew out of your uniform. Yeah, so it was kind of more of a family gathering thing, but it wasn’t until a little bit later that my, my dad learned to ride and.. Yeah, again, ‘cause he was there, and just like: oh yeah.. And then he actually learned to juggle. He did three clubs.. He has a problem with his hand, he can’t close his thumb or something, and ??? could still do three, I think he

tried four balls a few times. My brother got really good at juggling, really really good. Learned pretty much all three-ball tricks at the time, like really really good, but never performed. I did two or three shows with my brother, ever. We had, we did passing and on the tall unicycles, passing eight clubs and.. Like all the tricks, and he was really good at unicycle too, but he had a bit of a temper, and that was... I mean, again.. We only have an hour now, but.. No, but thinking back on all this stuff, that was also a good.. It was bad he had a temper when we rehearsed, but it also made me reflect about that.. When he wouldn't get a trick he would break things, and I really just thought it was stupid, I mean, from an early age I got this impression of discipline and practice and being calm and.. 'Cause I would(?) see it wouldn't make him better, he'd just get angry for no reason, and he's still gonna do the trick, and I just thought that was so stupid when I was younger, I mean.. what's the point? But I mean, I think that really helped me later on to have this sense inside of me of how to work and how to practice and how to learn a trick (and) the right way and all this.. But... My dad still rides, he's 70 years old, he still goes to parade every weekend, I'm super impressed and really proud about this and.. And.. the other, the other thing is that my brother and my father, they were into. my father is into lepidoptery(?), which is the study of insects, mostly butterflies and moths, so in our house we have a whole room full justof, like a room like this, with cases of butterflies, because my father raises butterflies and.. kills them and puts them in a nice way. *skratt* And my brother was really into that, so my brother is actually getting his PhD in that right now, so my brother kinda followed that path, and.. So that's the kind of other hobby in our family was this, was this thing. And I kind of was into it but of course when was young, like eight years old or younger, but up til around I found unicycling and that took me into another way. But collecting insects and all this.. But we were into camping a lot you'd take your unicycle and go camping and then we'd catch butterflies I I would ride. We were happy. It was good.

And your mother...???...?

Yeah, so.. So then, we'd go to these parades and basically.. in the parade you have like 50 riders in a formation in front and you have two people holding a sign of who you were in front and somebody driving in a car behind in case there was a problem, but also in the car you would have a sound system, so you'd project the music for the formations ro whatever. So my mother got into carying the sign sometimes, 'cause she was there, or she would drive the car and, you know, 'cause we were always around we ???? all the parades so... Then.. in terms of the unicycling part a couple of things happened. Yeah, as we got older the club started to shrink in size.. The people who has started the club were a little bit older.. So, eventually anyway, my parents took over the club, they were running the club, but I think by that time I was gone, I was out of the house and I was off doing other stuff.. And I wasn't so much into unicycling because one thing happened, which is that at the time, of the generation I'm from of unicycle riders, I learned every trick possible, which isn't to say I was so good, but is to show how limiting unicycling was even in this recent history. And.. I mean, unicycling history is even more ramdom than juggling history but.. It got to the point where I could learn a new juggling every week, but if I was gonna learn a new unicycle trick... I had learned.. I had learned everything. And in unicycling you don't invent new things, they kind of exist and that's the limit and it's not a creative thing like juggling was. You wanna to really try to think of the new trick, I mean, you would but you never could. Unicycling was so small, under developed thing that we, the limits that were there were just so big that we couldn't imagine any way to break those limits, which of course now they have, mostly with the introduction of new hard-ware, because back when I started, people were just inventing their own unicycles still. It wasn't even.. of course they were mass manufactured, but for any sort of trick you had to make your own.. So, anyway, now it's, yeah, a different story, but.. With juggling, so I could really progress farther, and also on unicycling.. it was because.. yeah, so when I was young I started doing these little shows, whatever, dropping clubs on kids' heads.. But then it wasn't to do it at te local mall, it was, well, the fire department having a Christmas party, can you go there and do... ten minutes?.. Oh, ten minutes,

what am I going to do for ten minutes? Ok... yeah, I'll do it. And then the next time it was the next town is having a Halloween party, can you go and do 20 minutes? Like, yeah, ok, I'll do something, and I'm ten years old and I figured it out and whatever. I maybe was older by then, but.. Anyway, so.. as I was growing up into my teenage years I started doing these little private shows, or events, or parades, but, more.. and ??? more time I would do more juggling. So by the time I was a teenager I kinda had a, I mean my "job" was these events, I mean, that's how I earned money. And it was just for fun, it was just a hobby, but of course as you go on it got quite developed hobby, and I was, and I had lots of contracts basically. And, it occured to me that if I would fall and break my arm that would be very bad.. economically. So, I could either work on a new unicycle trick and probably break my arm and loose all my work or I could go practice juggling and learn like ten new tricks and have fun. So, it became really natural that juggling took over in my later teenage years, but I still had a passion for unicycling. A lot of passion for it. I still do, but.. I'm just too scared now or something, i don't know. Too responsible or something. *skratt* I don't know.. But, it aslo became that, and these shows i was doing were completely classical shows, like comedy juggling, like juggling knives and apples and telling jokes. I'm doing some routines to music, so I would kind of emulate the unicycling stuff with the juggling, I'd put on some music and have a little theme and, I don't know, juggling maracas, like Mexican, I don't know, but.. Yeah, it was kind of a really traditional performing model. And, it got to be that in my teenage years, I was so.. I learned something that I'd much rather work on something new that I'd never done before than to have to go do this show that I, I knew the show, I had done the show before and, people liked it, but I'd.. again, it goes back to the magic, I didn't really care so much about this giving to the audience thing, I didn't have the.. The fun point for me was in the rehearsal.. *skratt* So, it got to the point where I was being offered large amounts of money to go to a show, and I would just turn it down and go practice. Which, of course, later on when I left home, I kicked myself for not saving up some more money. But it was really, it really made me think a couple of things about my, it really made me understand a few things about myself and my work, even at that age, 16, 17 years old. That I would rather turn down a lot of money, even a professional sum of money, to just go practice a new trick.

But... is it still like that, in one way, that you..?

Mm.. So, so.. Yeah.. not so.. concretely, of course not, but conceptually a little bit, because.. And what it made me realize.. when I was like 17 or 18, is I never wanted to do juggling as a job, because I liked it too much. And if I had to do it for a job, for example take a gig, go do this half-hour show and be bored but take the money, I was really scared that I was gonna start to hate it. And so I never consciously, or I very consciously sat down and said: i don't ever want to force juggling to be a job for me, because I love it too much to loose it, I love it too much to start to hate it. So that was pretty conscious when I was like 17. Also, probably when I was like 16, around, I mean, I was always practicing more and and more and when i was 16 and 17 years old I was practicing like eight hours a day. A lot.

And school?

Yeah, so I would go to school and come home and just juggle 'til I went to sleep and then go to school. *skratt* And.. school is great, I loved it, i had lots of fun, i had a very very small school, there were 600 students from kindergarten through 12th grade, which is crazy. I mean, most people's whole class is that big. My whole school was this big. Very small town. And it was great, I loved it and had a lot of fun and.. had a lot of friends and.. And.. Yeah, I graduated top of my class and got academic scholarships to go to university for free and stuff like this and then I didn't and my parents were upset but.. No, but anyway, school was great. But I would still practice a lot and.. I got sick from practicing, I got mano from practicing too much, mano nucelosis, I don't know what you call it but.. it's this like sickness where you get really week because you've just exhausted

yourself. So I practiced so much when I was 15, 16 that I burned out, physically. But I mean, teenagers get it anyway, you don't have to physically push things, but that doesn't help things and..sometimes, like athletes at the time would have the same thing, but I guess people get that sickness sometimes.

HB: I know you're, you're best.. in the school but maybe you want to know it. No, but what did you, vilka ämnen, subjects in the school was.. most interest?

Oh, I don't... You know?

Yes.

I don't remember what I said..

TB: So you tell him. HB: *skratt* TB: No, but you were best in mathematics and the.. naturvetenskap, what's the.. like... chemistry and .. It was not true.. *skratt*

But.. also I took art classes like hell. And I don't know if I was good in them but they let me do it, so.. I was really interested in like draw.. like, not drawing but pen and ink and watercolour and sculpter, sculpting, sculpture.

That's good....

But, that all left when I left school, it was just too much other stuff to do. But it did come back in the pla, my, my art classes came back in when I.. even today when I have to make a poster, like.. From a very early age I had to self-produce shows and then it was just like, who's gonna make the poster? Oh I guess I will.. Hmm, how should I make it? Well... I mean, it was kind of a small connection to my art, which I never got back to really.. But yeah, math was super good, I was super good at math and.. science, yeah the sciences, like was quite easy for me.. I don't know, easy, yeah, it was ea.. like natural. My father was a chemistry teacher.. So... yeah. That's all gone now. *skratt* I don't remember any of it. But, yeah at the time, it was quite easy... and enjoyable basically. Yeah, and then.. yeah, so then out of school I should have went to university. And this is a little point with my parents because up until then they were really proud of me and.. of course in my late teens I was travelling all over America doing shows, like pretty good shows and.. I hadn't travelled over-seas just yet.. The year i stopped school I went over-seas but that, this is the point were it was a nice, cute, fun hobby, my parents were very proud of me.. I had won a huge competition in America, national competition and I went to Hollywood and met with CBS studios and all this stuff, I mean.. It was kind of a nice resume I had when i graduated high school. Very traditional, like, showbusiness stuff. But, up until then they were very proud of me and it was a nice hobby to have, but... Then when I turned down all my academic scholarships and I didn't go to school.. it became a.. problem.. *skratt*.. a bit, because it wasn't a serious work. It was a nice hobby but it's not a serious job to have. So, they were kind of mad at me when I moved to Maine and I started my own theatre company, or juggling company, about the **celebration** ??? theatre. And, there was also he year when I went to Las Vegas to do some shows again.. and a producer saw me and invited me and my company to Scotland and England, and that was my first jump across the ocean. And that was also.. Another thing that happened when I was 18, is that i saw dance for the first time. And, that was a huge impact on my life, artistically maybe the biggest impact ever, because I thought dance was so stupid, and I thought: well this is stupid, they're just moving their bodies around.. I hadn't seen dance before, what is this? And they called this art.. But then I made the connection that.. they're moving their bodies around but I also move my body around, but I just happen to move it like this *visar*. *knäpper med fingrarna* And then in my head i thought: well, shit, I could/can move it

like this... *visar* *skratt* Like, wait a second, what am I doing with my life, and.. Also I always knew that I liked juggling more for the.. beauty of it rather than the skill of it, so I liked to practice seven balls, but not so I could say that I'm better than you: Hey, look at my seven balls, I'm so much better than you. It was: Hey, look at my seven balls, isn't it so great looking and crazy looking and just alive and blablabla you know.. I and really had the strong feeling and that's also a reason I would kind of turn down this work as a teenager, 'cause i felt so cheap to go out and just be like: ooh.. hey... juggling jokes and whatever. But, then dance really clicked with me, because i thought, well wait a second, people appreciate dance not because how high they jump, but *how* they jump or *when* they jump. And it was the same thing for my juggling, and then I thought, well... Then that was my artistic turn to stop the traditional performing route and like to stop the comedy and to stop the other stuff and try to find out of myself wat i liked about juggling and present that to an audience. Because again, I was financially dependent on my parents, I mean, I was still in high school, like around.. or just the last year of school and.. I didn't have financial pressure to pay my rent or to eat food, I mean I was living with my parents, so.. It was easy for my to be artistically risky. If it would have happened a couple of years later probably not, 'cause I'd probably would have to go in the world and make my own living and then I wouldn't have that freedom, but it was good timing. So when I moved to Maine to start this company, I also started taking dance classes, informally. 'Cause we met a couple of people who came to see our shows, and they said: oh, I run a dance studio, you should come take classes from us. Oh yeah, great, that sounds.. You know, you're 18 and you're so idealistic and you discover dance and.. Yeaah, I'm gonna take ballet and everything.. Yeah, so we did. And then we started go to England with my company and England led to, I don't know.. Norway and Ireland and Italy and Spain and... blablabla. And.. back and forth from America..That's my history. *skratt*

But the company, it was you and...?

Me and **Fritz Groba**(?) and **Morty Hansen**, they were two jugglers and..

What are they doing now?

Haha.. You should check out epbird.com(?) to see what Fritz is doing now.. *skratt* He's a huge international.. star of clowning or something.. and Morty is a carpenter.. He had a.. he.. We were all young and he ended up getting a kid with this girl and.. you know, classic story, kind of, like..

How did you meet **Maxim**(?)? What was...

Yeah so.. *skratt* Ok... *skratt* So crazy story.. So.... I had this company and then the company broke up, we were too young and idealistic and we ended up fighting with eachother and we broke up and.. At that point my parents were like: You're going to college now! *pekar finger* You escaped the first time, but now you failed and your company and.. Now you're going to school. And I said: Fine, I'm gonna go for dance. *skratt* So, I went back to Ohio and I went to college for dance for a year and a half. But pretty much right away I wanted to go to college for dance so I could be a better juggler, but I'd never danced before, and everybody in my class had been dancing since they were three years old, you know, it's a dance school. It was a state university but dance programme. And I never danced before so I'm like: shit I have o dance all I can, I've never danced before in my life. But I wanted it to be a better juggler. But then, because I was dancing all day long, I wasn't juggling.. So I just.. Quite quickly I thought this is really bad, this is really not clever. And I just started searching for a way to get out of there. It was also a really horribly depressing place, the university in Ohio is just not the cultural highlight of America. It was.. The other students were.. I remember we had like an assignment to do spoken word with dance, like to do some spoken word dance. Everybody in my class refused to do it except from me, 'cause they were too em-

barrased to speak in the rehearsal studio in class and I just was.. so bored out of my mind there. That these people were so close-minded and all this, or I thought so, whatever. But.. So then I, 'cause I'd been to England and Scotland before that with my company, I met **Jean???** at different places, and other people of course. At the time I was still performing all over America, a few gigs in England every... a couple of times a year. But, **Max** was working with **Gandini(?)** project in London, with **Shaun** and **Katti**, and **Katti's** from Finland, and **Shaun..** or **Katti** and **Maxim** didn't get along. **Katti** and anybody didn't get along, but... Particularly because they were from the same country, I don't know. But anyway, **Maxim** ended up taking some juggling props and throwing them in the face of **Katti** and I got a phonecall that day from Shaun, saying: hey Jay, I need a new cast member. And I said: well I'm at school but I'll be there like next week. So I quit school and I moved to London. And when I moved to London, I moved in to live with **Max**. *skratt* So, it was really weird, like I show up in London and then there is this guy who's like: hi, I just like, broke the face of this company you're gonna work for and I got fired and you're here to replace me. *skratt* You know... Like, that's a good welcome, like that wasn't awkward at all.. But, anyway so then we got to know each other through that. *skratt* And then.. of course he eventually came here o work in Sweden teaching at the school juggling, but he was dating **Henna(?)** at the time.. and then **Henna** and **Maxim** broke up. And **Maxim** had to leave, well.. he said he, for his personal.. he had to leave, and he called me, and said: Jay, I can't teach in Sweden anymore, can you please teach for me? And that was how I found my way here the first time. I eventually quite the **Gandini project** and moved back to America, i was living in London for two years.. and just got sick of it, like for every reason. And went back to America and I moved to Minneapolis and lived there for three or four years, and produced my own shows, but also..

slut på bandet 01:04:53

BAND 6 - fortsättning på intervju med Jay G.

Intervjuare: TB (ibland HB)

Bandet startar 0.07

... stuff that, when I go teach schools it's so.. When I first started teaching schools it really confused me why other people didn't have this inside of them. And I thought: yeah, but it's so.. I just took(?) for granted that people would, could decide what tricks they could and couldn't do on stage. But actually, it's as, if they hadn't encountered it before, it's a skill that you need to develop. So that made me conscious of a lot of stuff in myself that, to figure out why. And as well, because I, this is important I think, to me.. It's that, because I grew up in Ohio, I'm talking in my teenage years and before and a little after, it gave me a unique style because I was isolated, so when I came to Europe I was a "novelty", it like really helped me commercially that I was this American guy who grew up alone, that I didn't have the exact American style, because I wasn't in the American scene. I kinda had my, I don't say I had my own style, but.. it helped me a lot I think to be a bit more interesting to the European market, that I kind of had to figure out stuff on my own, and that also helped me teach better, because when I was alone I had to figure out stuff so I would kinda just make stuff up, and that mad eit more appealing for me to.. for people to hire me. So..

The next question is how do you create or is there a certain process, and in one way you have described it, in one way you can collect it from what you just said but.. if you..

But, again.. A lot of my work has been about being, trying to be conscious of what I'm doing, and especially that when I discovered dance, this moment of consciousness about that I was also mo-

ving my body, made me start to try to process information on a deeper level. I don't have this in front of me, I can never remember anything, I have to write everything down, but I had very, I have very clear goals with performing and it's like this about creation.. it was that.. when I started my company, people were talking.. I would hear people in America especially talk like this: Oh, the show we did, it was.. I just felt the connection with the audience and it was so good and the audience were really connected... And at the time I was just like.. What are you talking about? Did you drop or you didn't drop, I mean.. Shut up, you know, this is pretentious. And also, but then the worst one was when I heard my friend say: ah, I did everything I could but the audience just wasn't with me.. And I just thought: you... you just... you're stupid, like, you're your life, I mean, what kind of life is it that you base your decisions upon how the audience reacts? Because an audience has, of 300 people it's gonna have 300 experiences. And so, when I was 18 and young and thought this and then I was really idealistic and said: Here's my deal. I'm gonna create work that I like. And I don't care about the audience, *because, if* there's a bad show, at least one person in the room is happy, and that would be me. *skratt* Like, this was very clear for me about this concept that. when my friends would have a bad show, nobody would be happy. The audience would hate it and the artist would hate it. And I was just like, that's such a depressing life to depend on the audience for success. And it's also depressing for the audience, I mean, what a bad, you know.. what if you're a good audience and the person next to you isn't and then you have a bad experience because... Yeah, anyway.. So this was really clear, I make work that *I* like. But this was really interesting because then I started wearing clothes that I liked and I started using music that I liked and I started doing things that I liked. So this lasted for, I don't know, a couple of years. And then, but then it wasn't so.. I mean, it wasn't so refined, right, it's not a very mature statement.. it's just kind of a base idealistic naive thing to say. So then I, 'cause of course you should consider the audience in some way, because what happens if you just say: I do things *I* like, maybe you go to a rap concert and you play country music... Yeah, that's not so intelligent maybe or fun for anybody really. So then I kind of started to refine my mission statement, which was.. I don't remember all the evolution of it, but it was something like.. I do work that I think is funny. Which was perhaps at the time, going to a rap concert and playing country music. Like, maybe I was a bit young and stupid kid and thought that would be funny or amusing. But it also led me to do a lot of experimental stuff, like having pizzas delivered to my show in the middle of the show and just eating the pizza whenever it'd arrive and.. just a lot of like, esoteric like, experimental stuff, had nothing to do with the juggling but more about the performance. And there's kind of, I forget the whole evolution of the mission statement, but then there became one more recently which was. I do things that I would like to see on stage. So I would imagine myself in the audience and watching the stage, and I would imagine what I would like to see happen. And this was a great, for many years this was a great thing for me, as a way to lead my creation, 'cause I could just say, I would ask myself: oh, is this right? and then I would just say: wait a second, if I went to see somebody else doing this show, what could I imagine on stage, would I like to see it, yes or no? and that was really.. not also specifically but also just in the culturally.. what would I like to see on stage? So would I like to see a juggler there smiling telling jokes? Yeah, maybe not, like there's enough of that. So, it also made me kind of analyze the culture as a whole and, or start this process of analyzing the culture and say: hey, is there a gap in the culture that I would like to push more or.. like this. So it kind of allowed me to be.. have a deeper connection with the history and the culture. And now I think my current.. and then that lasted for a while.. and then currently, like a year ago, I had a new one which is that.. Lead by example, basically. So, I would like to see more research projects, so I do research, for example. Like, even it's painful for me and I don't know how to do it, and I don't know where to start or what to say.. Like, if I want more people to do it, I need to do it myself. And this has also formed a lot of my work in the past year or two. For example, I put out a video, I release a video of every show I do now. Like, I put a video out on DVD of every show I do. Why? Because I think I'm so good.. or that I think the show, the video is good? No.. *skratt* But because I wish my commotion(?? eller **Mike** nanting) did that or I wish people who are better than me did that so that, as a juggling culture I could get a

video.. yeah, of his latest show, of his latest work. Like, that's a concrete example of the concept that I wish jugglers would be more, even more open and more sharing in one way, about artistic work. So, if I don't share my own work, what right do I have to complain or.. not even complain, but how else can I.. I can't make people do it, but I can try to create a culture of a little.. yeah.. That's one example, but.. For example, I write for a juggling magazine, and I hate it, because I never know what to say. But I do it because... people *should* do it and if I don't do it, who's gonna do it? Like, the juggling world isn't so big that I can sit back and go: ok, entertain me, juggling world. And this is the attitude of a lot of people and a lot of different walks of life, right, like they're passive and they just say like: ok, you owe it to me, because I'm a juggler, so.. make good juggling and show it to me. Yeah but.. who's gonna do it? There's nobody else. There's some guy in China, like tracing a cookie thing and make.. *skratt* It's so thing and so fragile that we are the history right now, I mean, we are making the history right now.

And putting further what will be next history.

Yeah, for better or worse. It's.. Yeah, it's not a egotistical(?) thing, it's a scary thing and it's.. But it's also like a..

But for me that's really when you, when you try to, you have the students here, and it's also a lot of students who are coming, they are not coming for the circus, they've never seen a circus show, maybe some traditional when they were young, they are here because they like to.. to train. And then that, there is.. I mean, even the history is very short of contemporary circus or whatever. But you think they should know **Plume**(?) or **Archaos**(?) or like something of like, what...

Or **Soleil**.

Or **Soleil**, at least!

Like.. how many times last year did some student come up to me and say like.. Hey, is **Kaah**, when is **Kaah**.. You know, **Delirium** came to Stockholm, is **Kaah** gonna come to Stockholm? **Kaah**'s a permanent show in Vegas! Look it up on the website, like go to cirquedesoleil.com.. just.. And there's.. and you know, go to Youtube, you can see all of **Kaah** on Youtube. You can see all of the **Soleil** shows. It's just about being curious about your, your chosen field It just kills me that, now with.. It kills me because when I started off, there wasn't even any books or Internet or VCR, and I had to fight like hell to find out what I wanted to be interest.. or what I was interested in. But, the kids today... *skratt* The kids today, they have everything before them and they don't.. I don't know, it's just, it's so weird. How can you not know, if you wanted to, how... Yeha, I don't know. How could you not know..

But with **Cirque de Soleil**, it's possible, but I mean, for a lot of the other's history, it's impossible, or it's possible, but it's hard. And then I think it's important also why you should collect and film and do... for the future, 'cause that is..

I mean, for me, I had.. Like in my 20's or something or early 20's, somebody said: you have to go to **Sh???** and spend a week there watching all the videos in the library, and I did. I went to **Sh???** and paid to go there and sat in the library for one week just looking for videos every day and.. learned.

And who have done it from the students now? Not so many.. but maybe three in all these years.

Yeah, but I recommend that they.. I mean, I try to tell all my students, like: you should go to **Sh??** for a week and watch all the videos.. But, sure, financially it's hard in one way, but it's just as hard as like, not going out for a couple of weekends and saving the money and buying a discount ticket to France and.. Yeah.

TB: We have a lot of more questions and we are very much out time, but.. I think we have a driving.. for something.. Yes, I take them all, we... The method of how you work.. HB: Yeah, have you got a certain method when you work?

Yeah, but... most because how I, I got into doing art, again with my whole history of being very practical and competitions and all these things.. My methods are so based upon the logistics of a project. For example, in America I have a studio, it's big as the lab pretty much, filled with stuff of inventions and shapes and stuff. And when I do a show in America, I can use all of my toys, my stuff, but then when I was travelling to Europe you know, it's like two suitcases as your limit. And I didn't have more money to pay for extra weight or other bags. So then a lot of my early work, I mean even into today is really based upon being very, being creative inside this little framework that's set up for me by the money or by the time or by the.. yeah, the situation. So a lot of the.. so I have maybe various methods for various situations depending on how much money is there, how much time is there. Like, we did a.. We did a tour of Iceland this year, but before we did the tour we had no idea if we would have electricity, if we would be inside or outside.. who is the audience, we had no idea how many people, how big was the space, we had no idea, like through.. whatever production reason we just didn't know. So we had to design a show that could fit with electricity or without, inside or outside with wind or sun or rain.. it could play for a thousand people or ten people. I mean, as a conceptual like, starting point. And then through this list of requirements, then it's kind of like.. how much.. you balance that with how much time do you have to make the show, which is always depending on how much money do you have to make the show.. which is always no money.. *skratt* but.. So how much can you ask people to do for free and, like this. So, because I'm such a home made kind of artist. Also just growing up in America and doing my own shows, and in America it's like.. I print the tickets myself and I cut them out, like.. *skratt* and I'd stand at the door and I'd sell them, I'd take the money and then I'd go on stage and I'd do the stuff and then I'd pack up and all this. Yeah, because in America it's really like home made, do it yourself stuff. Of course there is ??? another level where you can get into the corporate, but nowadays it's like.. corporate corporate corporate.. Back when I was young, younger in high school it was possible to get a little bit of help from different places, but now in America it's really like, you have, there is.. You either do like I just said, like.. everything yourself, or then you do the *visar med händerna*.. there's no middle ground anymore, it's just a huge, huge stadium rock concert Rolling Stones or like in a garage somewhere with.. But, so then for the method it's kind of really depending.. so my method is the first thing I do is I sit down and I clarify all these points about the project. And also the artistic goals of the project really determine.. along with the logistics. So it's just kind of like, what do I want to get out of this artistically and businesswise, and then after that.. it usually turns into a lot of pre-planning, like just because there's no time, I don't have with a lot of people together, so I have to just plan everything ahead of time and just write it down and try to imagine in my head. But this also was something I learned from.. from directing a little bit or back in the day or... it wasn't directing back in the day so ??? can you help me with my show? Even with my company, my own companies it was kind of like... Jay.. Jay has an idea.. Ok, what's your idea? And I couldn't just say like: well.. what if we all kind of stood in a line and then did something. People'd go: yeah, but what should we do? So then... well I don't know, I'm not three people, let's try some stuff. But people were always so quick to.. to disagree or something in our company, 'cause I said we were fighting a lot, so you'd always have to come prepared like with a plan: We stand in a line, you do this, you do this, you do this, and *then* you do this, like so it really made me start to imagine a lot of what, what's possible or what I think is possible and then try it out later on... Which is a

weird result of that ????, but... Yeah, so a lot of the work is just prepared beforehand, like in my head, and I try to write it down and imagine, at least stuff to try.. and then... But it really depends on what's the goal of the work and.. what's the framework, like how's it gonna be presented and where and when.

When you do that, do you feel that the thing that you have been thinking in your head is the right.. thing on play(?)...

Sometimes..

Sometimes, yeah.. Because in another way you are so much into investigating things on the floor, so it's..

Yeah, it really depends on the project, really depends on the project.. But i said recently, I would guess recently, it gets more and more.. Not even recently but back in America as well just because everything had to be so home made and, like precise.. not precise, but...

Fast..

Yeah, you do it yourself..

Yeah, the result was important, not the way to the result.

But we also did, exactly, exactly, and we also did like a tonne of... I made from '97 to 2007 I made 40 different solo shows.. that basically played like one or two times each. So it's like a lot of work in ten years I guess. And it was about creating the show, it wasn't so much about doing it or.. It was about these experiments, experimenting a lot and.. I was in a group of, when I was in Minneapolis we had a collective group of artists that we would just do experimental shows, like three or four times a year.. and just different ways to create a show, different things to put on stage and.. Just a lot of experimenting the past ten years basically, with different methods.. to see what would work in terms of production and artistic side.. whatever.

HB: Next question. TB: Yes.. we are over the time, but we'll continue.. HB: There's any external conditions that are essential... TB: But that ??? is said already I think.. HB: Ok. TB: No? But say it.. HB: Yeah, perhaps...

Is there external conditions necessary for...

HB: Yeah, for creating or.. process... ??

No, I think it's just recognizing what they are and then trying to make a plan from there. I mean.. because there's another thing too, I mean it's like.. you know in busi.., you know in, when you're doing event work or like commercial work, I think.. yuo just never say no. Hey, can we get ten jugglers to come down on the lake and blablalablah for like ten crowns.. Yes, yes you can. And then you, 'cause that's why, that's how you build like a good commercial reputation. And so I just learned to say yes from a really early age to everything and then try to make it artistically fulfilling as well as, you know, for the business side of things, so.. I was able to learn a certain degree of flexibility about what are my artistic goals and try to match that up with different circumstances that.. yeah. So, I mean, a lot of people they have to have, i think, just one way to create, like I need a quiet room with this and I need to have a black curtain and I need to have this. I could use it and it could be nice but I don't expect it or.. I don't have it so then I'm, I could either just say no to the

project or I can try to.. work with it. Which isn't always easy or good but.. it's something I just out of habit have done. Hey, can you come direct a show in Italy... Oh... ok.. - never directed a show before - yes! Yes I will. And then you just go and you just suffer(?) it through.. And it was like the first show I directed was: can you come to Italy direct a show for 20 circus students in three days.. Yeah, no problem.. *skratt* But i got through it alive, I lost my voice, I didn't sleep for three days and.. they had a show and they invited me back the next year and then, we did it a few times, but I mean it's just stuff like that where it's just like, the ability to say yes and jump in and do it.. I don't know.

It's pretty much the **Cirkör** story of the first seven years, it was made of yes. Without saying yes to everything, we wouldn't... But then it came suddenly place when you have to start to say no to say yes to something and ?? say no to a lot of other things.. And that's still my problem!

Me too, like I, if I think about this, like, in my life, my life.. Because also teaching in circus school you get the kids ask you all the time when they graduate: hey, what's the secret to success, or like, what should I do, what *should* i do? I can't tell you what to do. Look at my life, my life is like.. this *visar*, like.. why am I here today talking to, well.. because **Max** broke up with his girlfriend. So, you should go find a guy who doesn't get along, I mean.. So, so.. Because life is so, it's so full of surprises.. it's exactly like you say, you should be open to new things because, if Max'd called me and say: can you come teach, and I'd say: oh, but I'm in London..

But does it feel right for my....

Yeah, but then, if you're so open all the time, you never, you never save the good parts, so it's a balance between being totally open to new things and also trying to svae and say no, like.. Like I met **Lasse** yesterday about some schedule for Inside Out and he's.. And I said I had, I said, I booked a week of work in July, and he said: yeah, but we don't have any, you know.. independent artist, you can book whatever work you want, and I said: well, no.. Like, don't say that. If you tell me that, my year next.. it's booked now *knäpper med fingrarna* and I will/would just say goodbye to this project. But I want, the reason I talk to you is c.. with.. the reason I talked with **Lasse** is because i wanted to have a communicaiion about it, to try to make a balance between being totally open to new people calling me, which I get like every day on e-mail, or just saying no to everybody because we have this thing, so it's like a balance but.. That's *my* problem. Is.. if you... I don't know where to go but, but..

And also i think it's different steps in life, I mean, you have times where you, where it was perfect to say yes to everything and then it comes time where you totally loose yourself because you're saying yes, and then suddenly you are.. lost.

But i have to say, as I've gotten older, it's so much easier to say no, but then I reflect back that the reason I'm here today in a position to say no is because I said yes.. So it's a really dangerous game because, of course as I got a little bit older I got really like, to everything I was like: no, no, I want a theatre, I want a black curtain, I want money, I want time. But then I was like: yeah but.. Wait a second, it's a dangerous game because I wouldn't have been offered these opportunities if I had said no, I would just, I would've just stayed in America and done like comedy juggling and probably quit after a few years... so..

TB: I don't know, because we are over the time, so either we stop or give it to you to write answers but... we say the last questions and you can pick one, and then we will.... Driving force in... motivation... *TB och HB pratar lite i munnen på varandra* Yes, i think so... and that one.. from, ah, you can read.. HB: From where or from what do you get your inspiration?

I mean, that's a pretty short answer but not, I mean, from where or from what I get inspiration.. basically from... a lot from.. When I was younger it was a lot from pop culture, that's pretty straight forward, like from music, pop music and... It was really interesting for me to bring in modern elements into the work, 'cause so much of juggling was based upon the past, or(?) these past traditions.. But nowadays, you know, you get inspiration from.. well, I have a, I do a thing in m life, I try to see every show I can. I just say yes to seeing shows because it's so valuable, even if I hate it or I.. or I like it, whatever, I just see the show, I mean.. Why not, it's like, I' interested in performing and that's the first thing, is to.. to surround... For me, the first thing is to surround yourself in.. with performing I mean. It helps me a lot. And then... Yeah, but inspiration is just other art forms.. yeah, like normal, probably like same thing everybody's gonna say.. But, except, except.. maybe the thing, everything.. maybe the one thing that everybody says is that I get a lot of inspiration from.. Yeah, again, just this context of.. juggling history and context of where is the state of the juggling art right now, so I try to always.. I don't try to, it's not like: I try to always be in the line of relationship, no I don't *try* to be, but it's very interesting for me to be conscious of where I am inside of that, it's given my work a lot of ideas to see historically what have people done, and you can play the game of what haven't they done, like filling the cracks, just for fun.. But also, where do you want things to go in the future and lead by example and.. So that, having kind of a social.. or a conscious stand in the community really gives me a lot of inspiration from.. ideas for the work. Like, maybe I wouldn't (?) necessarily do something on my own, but if i put it in a context I think: yeah, but I should do that. Like, even if I don't have a good idea for it, and then comes an idea because I make myself go there. So it's not just comfortable all the time, but.. yeah.

HB: And how do you look upon the relationship between lust and.. misfortune or.. TB: But should we read them and then you don't have to answer all of them, because we have to choose one.. You relationship between lust and... resistance, and then.. HB: if there's a difference between traditional circus and... contemporary circus.. TB: And that one is actually important to have, because it's just to see if you are at all reflecting over it or if it doesn't.. HB: And the last one comes from my work with the research when I try to get into the life of circus.. and I found three different paths, the/they're very important, the first.. the skills.. and then there is a psysic part.. and then there's.. the art. And which one of these would you say is the most important for your work?

I mean, that's easy, it's the art, that's like.. for me, no doubt. I'm not interested in the skill.. Well I am, but in terms of how it serves the art. And physically, like I.. I'm not like addicted to some adrenaline rush of juggling, like an acrobat might be with their work. It's a pretty simple answer, I mean it's the art, like, for me, it's why I.. And it's also why I do juggling, is because i want to do juggling art, not just art in general. It's like **Luke** pointed out yesterday, maybe I should be singing or telling a story or dancing, but I try to make my art make sense with juggling, or that is.. that's the only way possible. 'Cause otherwise I should learn to sing I guess. But the new tr.., the new and old circus thing, that's quite easy for me, for now, because I've given myself a quite easy rule, or a clear rule, which was that for me traditional circus is the end, and new circus is.. Sorry.. In traditional circus, technique is the end point, and in new circus, technique is a means to an end. That's my definition, that I've.. Yeah, it's... So basically in traditional circus, the point of doing seven balls is to say: look how great I am, it's the trick, it's the technique of seven balls. That's it, that's it. It's the physical reality, like the, the end. The technique is just.. that's it, there's nothing more. But in new circus, then it's a means to an end, so then it's a means to expressing.. something. And then it's the lifetime work of figuring out what it expresses or how it expresses, but.. that's a pretty clear thing in my life. And maybe it's clear because I.. I've/I made up that definition for myself and I just kind of let it be there. And I don't worry about it, but maybe if I worried about it, it would make some problems later on.

And also.. do you, if you describe yourself, I mean, you are a juggler. It's the.. or you are an artist.. or you are a circus performer like..

I'm a juggler.

And your next family is...?

Circus artist. Yeah, definitely. Because, I mean.. Yeah. I know that's a lot.. yeah, that's an interesting question in one way, for sure... but.. I asked **Wes** the same, as a homework assignment. I said: are you a circus artist or a juggler? And he chose circus artist, because now for him it's new and it's fun to open his mind up to other circus arts than juggling, but we'll see in a few years if he chooses juggling again as his first work.

Yes, and also I think this with the trad.. For me, the traditional and the new circus is... because for me it's so obvious that the roots are from the circus, even though it's going in different directions, but it's not only the skill that are roots, you can see following, it's.. it's other things and.. then it's painful when you are a circus artist but you are not a circus artist in one way. But I think it's in.. you allow people to be.. but..

Totally, but I mean, it's like, am I a circus artist or a juggler, well, since my art is concerned with juggling I.. that's why juggling is most strong. I'm not, and of course I recognize the context of juggling inside of the other relationship of circus disciplines but..

As(?) in also between dance and between other things but.. it's not coming from.. something else.

It's definitely been trendy and easy, "easy", in one way for people to, for jugglers to label themselves as: Oh, you know, I used to do juggling, but I, now I do clowning and dance and, you know, of course I use the juggling but I'm more about...

Art, I'm an artist, I'm not a juggler, I'm an artist.

Yeah, it's like, you're just talking about it than doing it. I mean, you're just that.. Those words you just told to me, like they're just filling a gap in your work, in one way. 'Cause if you're comfortable with your work and really expressing what you want to say, you could call it painting and not care, but when people get really hung up on this definition and.. there are so many jugglers now today, for whatever reason, either through...because they think they need to get funding, so they have to say it, or just through kind of like, not having the self confidence to be proud of what they do. There are so many jugglers who are like: yeah, i do juggling, but it's, you know, it's not really juggling anymore, it's like... puppetry and stuff, it's like.. well.. Oh yeah, and I'm so happy I finally escaped the bound, the boundaries of juggling, I'm so happy I got beyond that. It's like: really, then why don't you go do puppetry, because now you're just doing bad puppetry, but the juggling's really nice. I mean, if you wanna analyse your juggling from the side of puppetry, puppetry then sucks, like you should go to school for that. It's like I always think of **Palabras** dance company. **Palabras**, they do a lot of physical stuff, right. And I went to see.. I mean, yeah, I went to see them once, and the people next to me were freaking out in the audience, like, because the dancer had climbed and stood on the shoulders of the other dancer. And the people next to me were losing their minds: that must take so much strength and balance and coordination, that's amazing!! And they're just doing the worst form two-high I've ever seen in my life, and I'm just like: yeah, maybe amazing modern dance, but... appallingly bad circus. So.. I mean, I don't know, where is the boundary and where is the level of like, definitions and.. and.. Yeah, it makes me think of that stuff a lot.. Or like even circus compared to gymnastics. If you take an acrobat... he's just a bad "gymnast"... in one way.

Yeah, but.. But I think it's a problem that we are in right now for the circus, that we also so much have had in the schools, or also how to write an application and everything that.. that the circus is a circus, and then we have the art, and the art lessons is theatre, dance or something else, and then we have the circus.. And of course it's not only that, but it's.. and we now have the juggling the art where they have applied from different countries and you can see from at least two of their contries, they are.. they are not, they want to, they want to write and dududuh and everything, but they don't want to touch there/their(?)... or start from that, no but that's, it's not circus I'm doing, I'm doing.. And I think it's a lot the schools that we are confusing them..

Yeah, perhaps, for sure.

And also, as you say, if you have to write an appication, you have to..

Try to justify what...

To do the circus, yeah...Never mind. But, thank you and we should bring in the next one.

Sure

Who will have..... *intervjun avslutas*

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