

LIVING

A Breathtaking Performance with Spheres

by Fayza Haq



Jerome Thomas performing on stage

JEROME Thomas, a thirty-year-old artistic juggler from France delighted his audience recently at the American International School at a unique and breathtaking solo performance "Extraballe" arranged by the Alliance Francaise de Dhaka. The audience ranged from toddlers to grandmothers, who lapped up the show.

Jugglery, a skill in throwing and catching balls and knives is not modern. Juggling was practised by the Egyptians, Greeks and Romans and the evidence of this is found in sculptures, coins and ancient manuscripts. In an early manuscript a bear is shown standing on its hind legs and juggling with three knives. In the seventeenth and eighteenth centuries the jugglers in Europe found a living in fairs, but it was not until the nineteenth century that the jugglers came into their own in the circus and the music halls.

Feats performed now are accomplished on horseback, on a perch or on high wire or on unicycle. TV has given impetus to juggling at a time when it looked as though it was on its way out.

Jerome, who began learning jugglery at the age of fourteen, learnt from a small circus "Compagnie Foraine and Fratellini Circus". He saw a great deal on video and tried to understand and learn from that. His family was not happy altogether about his vocation but allowed it as there was no way of stopping him. Jerome says that the most important thing in juggling is concentration, spirit, humour and the love of juggling. "You have to like your audience too," he added.

Talking about the period when jugglery was popular in Europe he said, "The Renaissance was a good period, and it was revived after the Second World War, and once again after '85. Today jugglery is presented at the theatre. There are only seven shows in the world like mine which combines the theatre with jugglery."

When asked how many hours he practised every day, Jerome replied, "Between the age of 18 and 23 I practised six hours a day, in which I combined classical dancing with classical jugglery. After the age of 23 I began to explore the world of choreography, writing, acting and directing jugglery in the theatre along with my normal practice. The rehearsals became differ-

Lemon Mask :
A little raw egg white
Half a fresh lemon
Half a cup of oatmeal

Beat the egg white in a bowl till slightly frothy, squeeze in some lemon juice, then add the oatmeal. Mix all three together. Spread mixture over your face. Tuck an old towel into the collar of your house-coat — the mask is drippy but it dries fairly quickly. Avoid any

facial expressions and speaking until it has dried. (It dries to a smooth, taut finish — you can really feel the tightening action of the egg white.) Rinse off with warm water and

smooth on a light film of moisturizer afterwards. This mask is particularly good for greasy, open-pored and rather coarse complexions.

The Egg-and-Lemon Mask :

1 egg yolk
Juice of half a fresh lemon

Blend the egg yolk and lemon juice thoroughly in a basin. Smooth this thin paste over your face and throat and relax with your feet up for 15 to 20 minutes while it gradually thickens. It won't really dry. But after the prescribed time, rinse it off with warm water, pat skin dry and smooth on a moisturizer.

He appears regularly on television, not only in France but also in Japan, Germany, Italy and Denmark.

pulp as well — you only want to remove the corn hulls — and pat this pulp-and-fluid mixture on to your face and neck. Leave on for 15 to 20 minutes, until dry. Rinse off and follow with an application of moisturizer. The high protein and fat content in corn soothes dry tissue and provides the building material needed for a healthy skin. A feast for a starved complexion.

Cucumber-Milk Mask :

1 large cucumber

1 tablespoonful powdered milk

1 little egg white

Grate the cucumber coarsely and squeeze to remove the juice. Pour this into a small basin, add the powdered milk and a little egg white, and beat all together until blended.

Apply over face and throat and leave for 15 minutes or until dry. Rinse off with cool water and moisturize your skin.

The sulphur and silicon-rich cucumber juice combined with the calcium in powdered milk, and the tautening qualities of egg white, make this a very versatile mask for nourishing and toning the skin. If your complexion is inclined to be

somewhere between normal and dry, leave out the egg white and apply only cucumber juice mixed with powdered milk; a wonderfully cooling face pack.

The Honey Mask :

2 tablespoons honey

Warm water

Have two small bowls handy, one for the honey and the other filled with water as hot as you can bear. Wrap hair in a towel to keep it off your face (which should be clean), and dip your fingers first into the warm water, then into the honey. Spread the honey over your face and throat with an upward movement, patting it in well. Avoid eye, nose and mouth areas. Leave on for five to 10 minutes, rinse off with lukewarm water and blot skin dry. Leaves a complexion soft and glowing.

Corn Mask :

1 fresh-picked young ear of corn

A clean cheesecloth bag

Husk the ear, removing all silk, and run a rough grater down the sides of the corn to cut into the kernels and to expose the rich, milky fluid. Gather the kernels in a cheesecloth bag and squeeze to remove the fluid. Add the

Fruit-and-Cream facial :

Half a small ripe papaya

Thick fresh cream

Mash the soft flesh of half a ripe papaya or any other similar fruit in a small bowl and add an equal quantity of thick, rich cream. Apply the mixture to the face and throat by patting it into the skin. Lie down for at least 30 minutes and rest while the fruit and cream nourishes and plumps out tired, dry skin. Rinse off and follow with a film of moisturizer.



A scene from a fashion show — Star photo

What an Engagement Entails

by Sylvia Saleem

her lover is more excited by her body than by her personality.

With many women the reverse is true. They can come under some kind of romantic spell long before feeling any specific sexual attraction. And a man often finds it difficult to understand how a woman may be in love with him romantically without sex apparently coming into it at all.

Liking Him

These differences are sometimes slight, sometimes intense. The important question remains, do we like him



Putting on the ring

as well as idealising him and finding him sexually exciting and attractive? This factor is vital in reaching the decision, first to get engaged and then to marry. What exactly does it mean, this very important "liking"?

When we are romantically in love with someone we have a dream or fantasy about him and we feel shocked or cheated when he does not come up to our expectations. We cannot adapt our feeling to the difference; it must be all or nothing. We cannot accept what he really is, and cannot like it.

Sexual attraction by itself is just as insistent; it is satisfied only when its demands are met. Romantic love alone is selfish love.

But when we feel affectionate love for someone we like, we can adapt ourselves to most of his needs and demands. We are not unduly shocked when he fails to come up to what we expected of him. We see other ways in which he does, or we

are content not to expect so much. If we like affectionately as well as being sexually attracted, then we can become adaptable in our giving and our receiving of love.

This brings us to the most important aspect of engagement — that we are learning how to share. Only true love can really share. Pure romantic idealising of somebody is as greedy, as self-centred, as pure sexual desire. Both can be liberated and enriched by being shared with someone we respect and like. This is a mature kind of loving, which

accepting the fact that marriage does not mean that life will be untroubled from then on is an adult approach to your new state. A little home-spun wisdom may be found in the story of a custom that used to exist in Bavaria. One way of deciding the prospects of a young man and woman who wanted to marry was to get them to saw up logs with a double-handed saw. Anyone who has used one of these unwieldy things will know how each person has to adapt his strokes to the other's: the length of stroke, regularity, speed and pressure. If the couple got along smoothly and cut the log cleanly, the prospect for marriage was considered good; if they jabbed and jammed and argued and fussed they were counselled to think again.

Can we face a knotty argument or dispute and find a way to saw through it?

Can we bring our two kinds of strength to bear on a difficulty or a difference and succeed because we can adapt ourselves to each other?

Can we modify our own cherished ways of doing things to suit each other and the job in hand?

If the answer to these questions is "On the whole, yes", then it is probable we shall find the zest to make a good marriage and raise a happy family. We will be able to saw through the knots and twists as well as the straight grain. And when the saw sometimes jams we may curse it, but not put all the blame on the person at the other end.

Your engagement is a lovely time. If you are wise you will not spend the whole of it doing the nice and the easy things together. You will begin to face the difficulties, realistically and calmly.

If you still like and respect each other in difficult circumstances you can be sure your love is not made up only of romantic love or sexual attraction. Something much more vital unites you.

China and Earthenware

NOW that china and earthenware can be bought in such variety in good standard patterns at prices to suit all pockets, there is no excuse for chipped and ugly pieces on our tables. It is no longer considered important that everything should match in pattern, provided that the pieces are planned to go well together. For instance, you could have blue and white patterned plates and cups and saucers, with plain blue or white dishes, a black or deep blue salad bowl, and plain white soup dishes or fruit bowls.

Curiously enough, real bone china, though much thinner and more delicate looking, is far stronger than earthenware which is softer and more inclined to chip or break. But it is, of course, more expensive to buy initially. Hold a piece up to the light; if it is china, it will be faintly transparent. Make sure that the glaze is evenly applied and smooth.

What to Buy

When buying a dinner service, choose one with white or light-coloured centres to the plates and dishes — so much more pleasant when food is served on them. The plates and dishes should not be too heavy to handle easily when stacked. Sets of four are available from some manufacturers

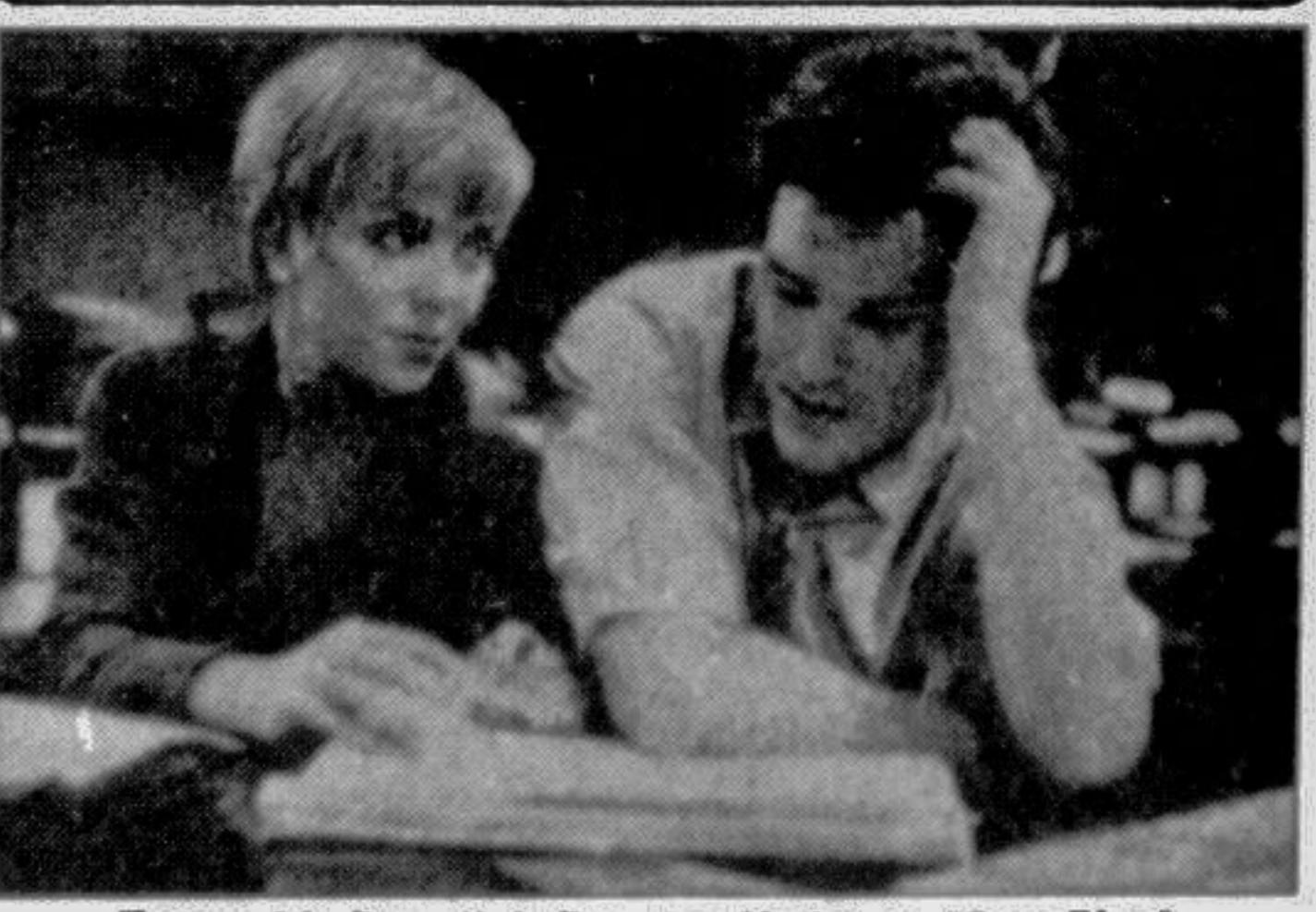
and they take up less storage room for a young couple just starting in a new home. As a minimum you would need meat plates, pudding plates, soup bowls or dishes (which could also be used for fruit), two covered dishes for vegetables, two oval meat-dishes. The vegetable dishes should have sensible handles that do not project too much and that will not easily get broken.

Examine the cups to be sure they are symmetrical and that really round, and that the handles are a comfortable size for the fingers. See that they are designed so that dirt won't collect between the handle and the cup and require a major operation to keep clean! Test teapots for an easy-to-hold, heat-proof handle, a well-designed spout not likely to drip, and a lid that will not fall out when pouring. Consider the handles of milk jugs.

For a tea-set, you need tea-cups and saucers, small plates (or cheese plates), two cake plates, a cream or milk jug, sugar basin, slop basin, and teapot. For a breakfast set have larger cups (which can also be used for elevers and evening cocoa) to match the dinner service, or in plain white or a colour to tone with the pattern on the plates, egg-cups, and a larger milk-jug, pudding plates and an oval dish for serving. S.I.



Pierce Bronson & Deborah Ruffin on "Star Plus"



Trevyn McDowell & Douglas Hodge on "Star Plus"