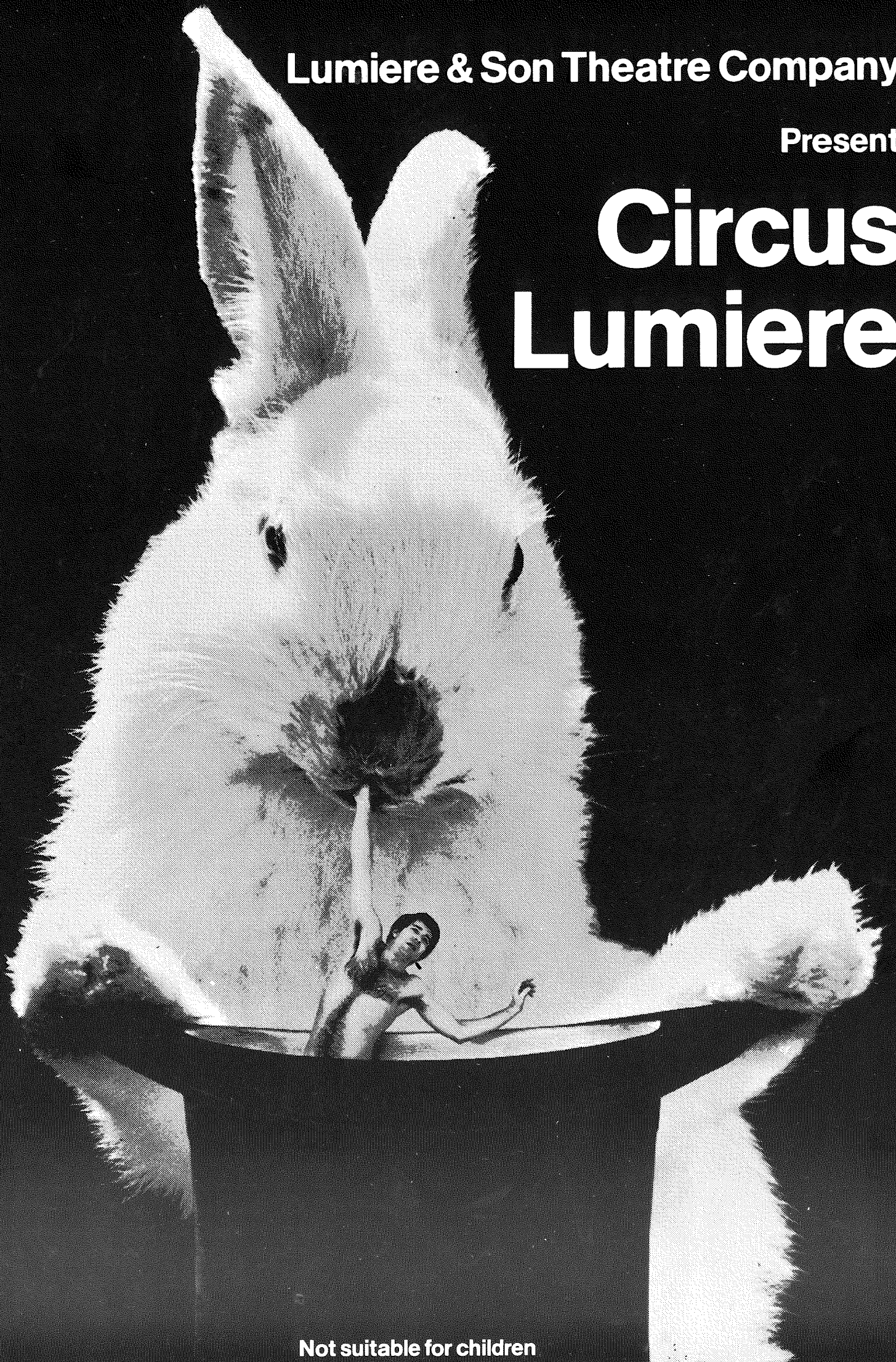


Lumiere & Son Theatre Company

Present

Circus Lumiere



Not suitable for children

CIRCUS LUMIERE

Devised by Hilary Westlake and David Gale with the company

CAST

NEALE GOODRUM
CELIA GORE-BOOTH
BRIAN LIPSON
TREVOR STUART
ANDREW WILSON
GEORGE YIASOUMI

Director	HILARY WESTLAKE
Writer	DAVID GALE
Designers	MONIKA BISKUPEK JAMES COPP DAVID MULLINS HELEN TURNER
For 1981 Tour	CLAUDIA MAYER
Lighting Design	STEVE WHITSON
Tent Design	EDWIN HILL
Technician	SIMON CORDER
Sound Operator	JENNY THOMPSON
Live Music	HILARY WESTLAKE
Original Music	FRANK MILLWARD

This production was prepared in collaboration with the Theatre Design Department (B.A. Hons) of the Wimbledon School of Art whose students designed and made all costumes, properties and set.

With special thanks to:

- Malcolm Pride and the staff of the Theatre Design Department, Wimbledon School of Art
- Ian Liddell and Peter Heppel of Buro Happold
- Freddie Small of FGS (Ph: 01.794 3344 for the seating
- Rob Taylor of Birmingham Arts Lab
- Association of British Theatre Technicians
- Bubble Theatre Company

LUMIERE & SON RECEIVE FINANCIAL ASSISTANCE FROM THE ARTS COUNCIL OF GREAT BRITAIN

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CIRCUS LUMIERE is a show about clowning and our own sense of humour. It reflects the company's continuing aspiration to use humour as a means of expressing ideas that we feel are important yet less than delightful. Most of the cast of the show have worked together in previous productions of ours and were reunited for this project because they share a sense of humour evolved in part from the excessive amount of drollery required to render tolerable a life spent in a tin box on the motorway.

Our decision to produce a show based on clowning grew from a sense of disappointment that most modern clowns are not funny. The hollow and dispirited routines of the wacky fellow with the red nose seem to leave adult audiences in a state of utter indifference.

We have been trying to develop a form of humour-in-the-round for adults that reflects the unstable and unpredictable times in which we live. One of the central premises of this approach is admittedly contentious - we have concentrated on what we find relevant to clowning in the hope that others will concur, rather than try to guess at what the public wants and then translate this formula into a show.

The mounting of **CIRCUS LUMIERE** was the most complex and ambitious undertaking in Lumiere & Son's seven years on the road. Over the last three years the company has been involved in a number of residential projects that have taken it away from the charmless world of the one night stand. Towards the end of 1979 we were invited by Malcolm Pride to suggest a theme for a collaboration with the Wimbledon School of Art Theatre Design Department. It was explained that we would work with a group of final year students who would be responsible for all the costumes, properties, scenery and lighting in our show. The designs would be made up by other students in the studios and workshops of the Department.

We proposed a black circus show that would be staged in a small scale circus tent, and arranged that the company would carry out all its rehearsals in the college in order to be in constant contact with the design team. The project was to last for five weeks. We felt that a show promising such visual richness could hardly be presented in a hired off-white marquee and therefore resolved to find a way of making our own custom-built tent. Ian Liddell of the Bath University School of Architecture arranged for us to work with a student from the School, who designed the structure within which the Circus was initially performed.

By the end of the summer 1980 we had received so much interest in the piece that we decided to adapt the show so that it could also be performed in theatre spaces.

About the company

Lumiere & Son was founded by David Gale and Hilary Westlake in 1973. For much of the work David Gale writes the scripts and Hilary Westlake directs them. A number of plays have been produced in this way.

'Jack ... The Flames' (1974)

'Pest Cure & Molester' (1975)

'The Sleeping Quarters of Sophia' (1975)

'Dogs' (1976)

'Passionate Positions' (1977)

'The Dancers' (1979)

'Jean Pool' (1979) was directed by Trevor Stuart while Hilary Westlake was on a study tour of China and South-East Asia.

'Circus Lumiere' (1980)

'Trickster' (1974)

'White Men Dancing' (1975)

'Indications Leading To ...' (1975)

'Special Forces' (1976)

'Night Fall' (1978)

'Glazed' (1979)

Hilary Westlake has also devised and directed five plays:

'Tip Top Condition' (1974)

'Giants' (1979)

'Blood Pudding' (1981)

'Icing' (1977)

'String of Perils' (1980)

Hilary Westlake and Trevor Stuart devised and directed **'Ship Shape'** at Trent Polytechnic during 1980.

In 1979 the company undertook a number of linked residential projects, out of which grew three shows. In these the co-directors choreographed and wrote dialogue for material generated in a workshop situation. The first residential show was **'The Dancers'**, performed by final year students at the East 15 Acting School in Loughton, Essex, then toured to Poland. After this came **'Glazed'**, produced at Chapter Arts Centre, Cardiff, then **'Giants'** developed in residence at Birmingham Arts Lab. Both these shows were performed by a small core of company members and large groups of non-professional local people, including ten-year old twins, teenagers and old age pensioners.

Our work has been seen throughout the U.K. and Europe, where we perform in festivals, theatres, universities, polytechnics, drama colleges and community centres. Our events have been presented in a variety of outdoor public situations, including a waterfall, a ferry boat, a rugby club and London Airport, not to mention a 260-seater tent.

David Gale is the writer and co-director of the company. He trained as a film maker. He has written twelve plays and performed in ten shows with the company. During 1980/81 he is travelling in the Americas on an Arts Council Writers' Bursary.

Neale Goodrum has worked with Incubus, Borderline, the Glasgow Citizens, Shared Experience and Moving Being. He has previously performed in Lumiere & Son's **'Special Forces'** and **'Dogs'**.

Celia Gore-Booth trained at LAMDA and with Jacques Lecoq in Paris. She has worked with Alberto Vidal, Le Grand Magic Circus, Shared Experience, Common Stock, Zizi's Theatre Company and La Claca. She has appeared in two of the company's productions.

Brian Lipson trained and worked as a theatre designer then studied at East 15. He first worked with the company in 1978, immediately after finishing his acting course. He has also worked with the Phantom Captain and Rational Theatre. This is his seventh play with Lumiere & Son.

Trevor Stuart worked in Australian Theatre then studied mime with Etienne Decroux in Paris. He has performed in twelve plays with the company. In 1978 he directed Lumiere & Son's **'Passionate Positions'** in Australia and in 1979 directed **'Jean Pool'** for the company.

Hilary Westlake is a co-director of Lumiere & Son. She trained at East 15 and worked as an actress in Inter-Action's TOC and the London La Mama Company, among others. She directs all of the company's plays.

Andrew Wilson trained at Birmingham University Drama Department and has worked with Jubilee Community Arts and Rational Theatre. This is his third show with Lumiere & Son.

George Yiasoumi trained at East 15 Acting School, leaving to join the company's Polish tour of **'The Dancers'**. He has also worked with Rational Theatre and this is his eighth play with Lumiere & Son.