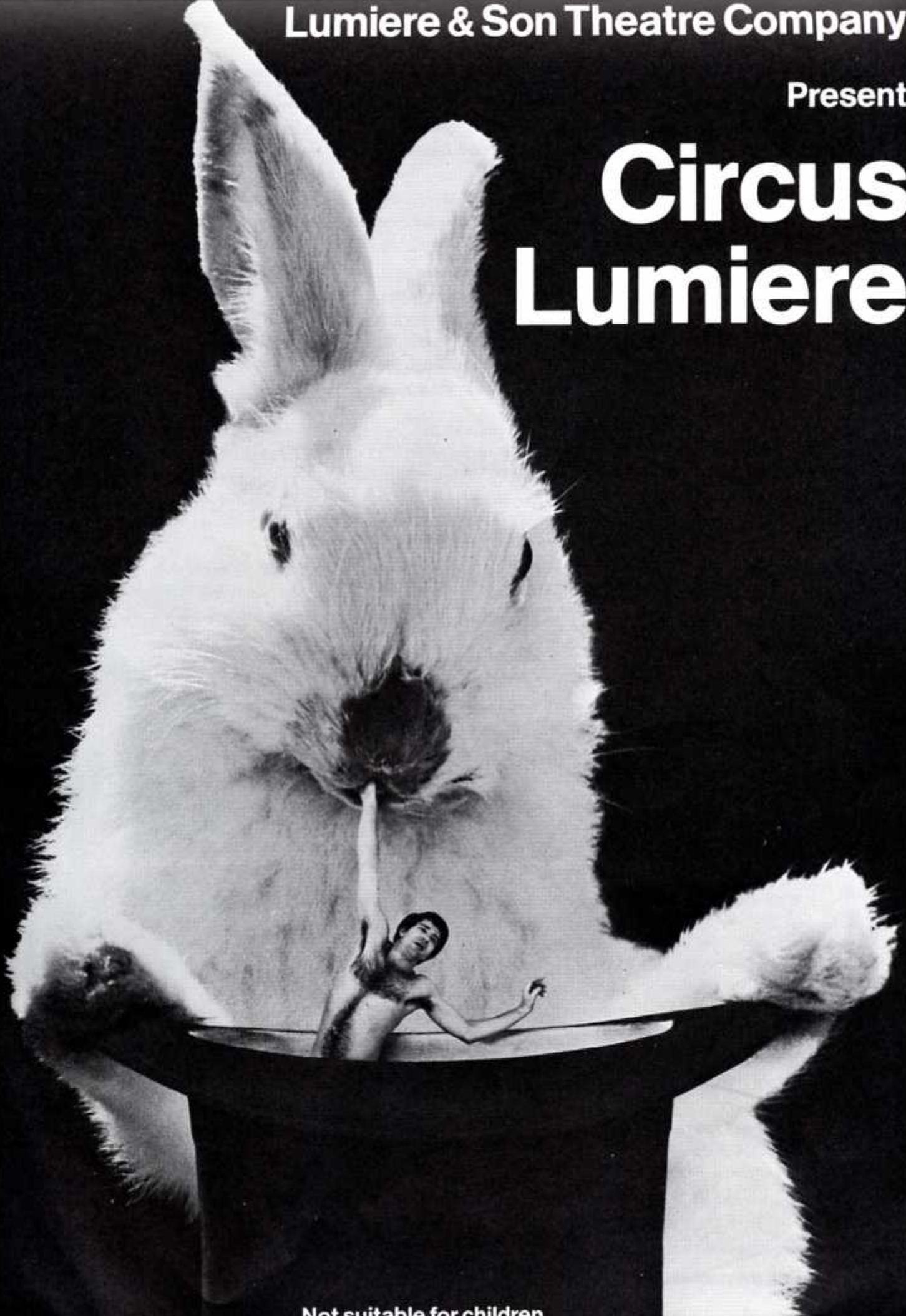


Lumiere & Son Theatre Company

Present

# Circus Lumiere



Not suitable for children

# CIRCUS LUMIERE

Devised by Hilary Westlake and David Gale with the company.

## CAST

DAVID GALE  
NEALE GOODRUM  
CELIA GORE-BOOTH  
TREVOR STUART  
ANDREW WILSON  
GEORGE YIASOUMI

Director	HILARY WESTLAKE
Writer	DAVID GALE
Designers	MONIKA BISKUPEK JAMES COPP DAVID MULLINS HELEN TURNER
Lighting Design	JAMES COPP
Tent Design	EDWIN HILL SALLY LOMAS
Sound	PETER WILLIAMS
Production Manager	CLIVE CROTTY
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. Principal of Wimbledon School of Art is William Brooker.

With special thanks to:

- Malcolm Pride and the staff of the Theatre Design Department, Wimbledon School of Art.
- Ian Liddell of Buro Happold.
- Freddie Small of FGS (Ph: 01-794 3344) for the seating.
- Clyde Canvas of Port Glasgow for constructing the tent.
- Rob Taylor of Birmingham Arts Lab.
- Association of British Theatre Technicians.
- Bubble Theatre Company.
- Howard Curtis.

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

Administration: Jenny Thompson, 70 Silverthorne Road, London SW8 3HE.  
Telephone: 01-720 0792/622 4865.

**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.

At each venue on our tour we are working with a number of non-professional auxilliary performers who are directed into some of the choreographic work during the period that the 'small top' is being erected.

The mounting of **CIRCUS LUMIERE** has been the most complex and ambitious undertaking in Lumiere & Son's seven years on the road. Over the last two 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 two students from the School, who have designed from scratch the structure within which you are now seated.

Over fifty people have been involved in the pre-production stage of **CIRCUS LUMIERE**; we have tripled our transport commitment, taken on extra administrative staff and are travelling with a structure that takes three days to erect, seat and rig.



### 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), **'Trickster'** (1974), **'Pest Cure & Molester'** (1975), **'White Men Dancing'** (1975), **'The Sleeping Quarters of Sophia'** (1975), **'Indications Leading to . . .'** (1975), **'Dogs'** (1976), **'Special Forces'** (1976), **'Passionate Positions'** (1977), and **'Night Fall'** (1978). Hilary Westlake has also devised and directed three plays: **'Tip Top Condition'** (1974), **'Icing'** (1977), and **'Giants'** (1979).

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

**'Circus Lumiere'** will tour the U.K., including a visit to the Edinburgh Festival, until September.

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.

**David Gale** is the writer and co-director of the company. He trained as a film maker. He has written ten plays for Lumiere & Son and **'Circus Lumiere'** is the tenth show in which he has performed.

**Neale Goodrum** has worked with Incubus, Borderline, the Glasgow Citizen's, 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 and Zizi's Theatre Company. This is her first show with Lumiere & Son.

**Trevor Stuart** worked in Australian theatre then studied mime with Etienne Decroux in Paris. He has performed in seven 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 the company. She trained at East 15 and worked as an actress in InterAction's TOC and the London La Mama company among others. She has directed most of the company's plays, and during 1979/80 visited China and South-East Asia on a study tour.

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

**George Yiasoumi** trained at East 15 Acting School, leaving to join the company's Polish tour of **'The Dancers'**. This is his fifth play with the company.

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

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
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# CIRCUUS

SPECTACLE & PARTICIPATION IN A CIRCUS VILLAGE

THE LONDON FESTIVAL OF NEW CIRCUS



# Circus Lumiere

Lumiere & Son Theatre Company

United Kingdom

Ten performances:

29 July to 3 August 9.30 pm

4 to 7 August at 9.45 pm

Show length: 90 minutes

Few shows over the last decade have had such a remarkable impact as Lumiere & Son's *Circus Lumiere* and few shows have left so many people uncontrollable with laughter... the Festival is proud to reunite the original cast for ten more performances of this legendary show.

See a man eat brillo pads and live! Watch another man's head explode! Gasp at ventriloquists, alligator wrestlers, public suicides and escapologists! This is a show that brings back a sense of danger to the art of clowning, it is a show for all who have ever laughed, it is illuminating, disturbing and, above all, painfully funny.

*'If you have ever found contemporary humour trite and offensive then you will enjoy — and be shaken by — this amazing show.'* THE SCOTSMAN

Devised by Hilary Westlake and David Gale with the company

This production was originally prepared in collaboration with the Theatre Design department of the Wimbledon School of Art whose students designed and made the costumes, properties and set.

With special thanks to:

Brian Lipson and George Yiasoumi for performance contributions, Malcolm Pride and the staff of the Theatre Design Department and Sally Kenny.

First performance 29 May 1980 Wimbledon School of Art.

Winner of the 1980 Drama Award's Best New Comedy.

Unsuitable for children

●●

A workshop in *Clowning without a Red Nose*. Under the direction of members of the company, an exploration of the parameters of comedy and the vision behind *Circus Lumiere*.

2 to 3 August, 10.00 am to 1.00 pm

£25



At the end of 1979 Lumiere & Son was approached by Wimbledon School of Art Theatre Design Department, whose principal suggested that we propose a project to be carried out with a number of third-year design students.

He explained that we would be allotted four of his most promising students, who in turn would use the extraordinary resources and manpower of the whole department. The students would design all the costumes, properties, set and lighting for the show that we devised.

Lumiere & Son proposed to mount a black circus, to be called *Circus Lumiere*. Its aim would be to return to

the art of clowning an energy and certain demonic qualities that were plainly lacking in all contemporary displays of that art. We would stage the circus in a tent and play in the round.

The Theatre Design Department welcomed our proposals and urged us to use every possible aspect of the available facilities. Lumiere & Son was asked to keep the students extremely busy, and not to worry about money at all!

Over a five week period *Circus Lumiere* was prepared in the college theatre, with the designers in constant attendance. Material was partly written and partly derived from exercises and improvisations. The company

concentrated on the development of ideas that were found amusing by the director and actors. All the company members shared a distaste both for the pitiful productions of contemporary professional clowns and for the clumsy and derivative street-work of many neo-clowns of the early 70's Clown Renaissance.

After three gruelling days of tent erection, *Circus Lumiere* opened in Cardiff, the first engagement on a thirteen-week tour. The company was delighted to discover audiences found the show hilariously funny. As the tour gathered momentum, favourable reviews mounted up and after a few weeks *Circus Lumiere* was preceded by a distinguished reputation. At the Edinburgh Festival the show received a level of attention verging on the adulatory. The *Festival Times* newspaper dedicated a centre-page spread to an enthusiastic preview, and consequently our first night was very well attended. Word of mouth spread rapidly and for two weeks we sold out every night, turned away as many as sixty people before every show, and played two extra matinees. The show was the talk of the town, and company members were frequently congratulated in mid-meal by eager diners, and waved at by passers-by in the street. Media coverage was extensive, and by the time we reached the ICA in London, a favourable *Guardian* review ensured a sell-out run.

*Circus Lumiere* was re-rehearsed and taken on the road for a second tour in the summer of 1981. The show played in the UK, Denmark, Germany and at the Holland Festival, terminating again at the Edinburgh Festival for a three-week run of capacity houses.

An extract from Lumiere & Son's 10th Anniversary booklet, written by David Gale in 1983.

David Gale's first novel, *A Diet of Holes* is published by André Deutsch and is available from 18 August price £11.95





**The Company:**  
 Martin Gent  
 Neale Goodrum  
 Celia Gore-Booth  
 Gary Stevens  
 Trevor Stuart  
 Andrew Wilson

**Lighting & Sound:**  
 Steve Wald

**Director:**  
 Hilary Westlake  
**Writer:**  
 David Gale  
**Original Design:**  
 Monika Biskupek  
 James Copp  
 Gavid Mullins  
 Helen Turner  
**Additional design and refurbishment in 1988:**  
 Helen Turner  
**Props refurbishment:**  
 Helena Roden  
**Lighting Design:**  
 Simon Corder  
**Original Music:**  
 Frank Millward  
**Production Manager:**  
 Steve Wald

**For Lumiere & Son:**

Hilary Westlake  
 Director  
 David Gale  
 Writer  
 Trevor Stuart  
 Performer  
 Simon Corder  
 Technical Director  
 Steve Wald  
 Technical Manager  
 Janet Mein  
 Administrator

Lumiere & Son Theatre Company was founded in 1973 by David Gale and Hilary Westlake who wished to work together as, respectively, writer and director. In 1976 they were joined by the performer Trevor Stuart, who has worked on most productions since then. Since 1980 the company's shows have had an increasing music content, featuring works by Frank Millward, Robert Zeigler and more recently Jeremy Peyton Jones. All of Lumiere & Son's lighting designs and projections since 1982 have been provided by Simon Corder. More recent work has been both devised and directed by Hilary Westlake. All productions are original.

In recent years the company has developed its large scale work and has just returned from the Singapore Festival where eight members of Lumiere & Son worked with nearly two hundred Singaporeans on a re-creation of *Deadwood* which was initially created in 1986, in collaboration with Brentford Watermans Arts Centre for Kew Gardens. In September three members of the company go to Australia to work with local actors on a production of *Tip Top Condition* for Expo '88.

Lumiere & Son's next touring production will be *Paradise*.

Every year, all over the world, thousands of people disappear. They do not signal their intentions, they make no apparant arrangements, they leave no traces. Their disappearance is a complete mystery.

*Paradise* is about those people who disappear, the new lives they have started and the reasons they might have had for walking away.

A text by David Gale, photographic projections by Simon Corder and a specially commissioned musical score by Jeremy Peyton Jones will evoke the past and present worlds of the disappeared and the exotic and singular locations they inhabit.

*Paradise* is the first part of *The Paradise Trilogy* — an exciting exploration of the phenomenon of people who choose to disappear. While thematically linked, each piece will be developed independently, both in scale and content. *Paradise* will be premiered in November 1988.

Read  
**David Gale's**  
 extraordinary novel  
**ADIET OF HOLES**  
 out on 18 August  
 £11.95  
 ANDRE DEUTSCH