



Lumiere & Son Theatre Company
presents

SON OF
CIRCUS LUMIERE



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Devised by Hilary Westlake and David Gale with the company

CAST

NEALE GOODRUM
TAMSIN HEATLEY
AVA DE SOUZA
TREVOR STUART
SALLY THOMPSON
JACK VAUGHAN

Director: Hilary Westlake

Writer: David Gale

Designer: Helen Turner

Production Manager: Simon Corder

Assistant Designer: Andrew Nisbet.

Sets made by: Arabella White, Jo Eatwell,
Dick Davey, Helena Roden, Dave Whetton,
Rob Luxton.

Props made by: Jim Whiting,
Simon Gogerly, Caroline Watkins.

Animal masks made by: Alwyn James.

Costumes made by: Coral Island,
Eleanor Peck, Nick Pitt, Mal Barton,
Sue Chester, Pauline Edmett,
Joy Constantinides.

**Workshop facilities provided by the
Wimbledon School of Art.**

With special thanks to: IRB (Import & Export) Ltd for the safety helmets, Lonsdale Sports for the boxing boots and Lillywhite Frowd, Kent — the best in sports equipment since 1863 — who kindly supplied the training cycle.

And also to Celia Gore Booth, Andrew Wilson and George Yiasourni, all of whom were members of the original Circus Lumiere cast.

This production was prepared in collaboration with the Basement Theatre Company at the Albany Empire, Deptford, London SE8.

Lumiere & Son receives financial assistance from the Arts Council of Great Britain.



Circus Lumiere

Two years ago a considered distaste for most forms of contemporary clowning led Lumiere & Son to mount a show called **Circus Lumiere**, which blended humour and unpleasantness into a partially palatable adult-style entertainment. Its intention was to present a form of humour-in-the-round that related to circus yet had some relevance to our times. Its ambitious slogan was 'A Clown for the Eighties!' and it toured in a custom-built three hundred seater mini Big Top.

Circus Lumiere propelled the company from the modest provinces of the avant-garde to the heady peaks of Overnight Success. Company members were buttonholed in bistros, pestered in passageways, and mentioned in magazines. Audiences roared in a manner reminiscent of a lions' outing, and an element of balance entered our books.

By 1981 the momentum of the Circus was so great that a second Summer tour was easily assembled, and for another five months the sky-blue six-master was roped into tension across Europe, travelling from Berlin to Edinburgh along miles of motorway glimpsed as a blur through truck windows.

After capacity audiences at the Edinburgh Festival last September the company returned to the lifestyle to which it was accustomed – the curious cries of 'Hello Mister Funny Man!' became whispers on the wind, replaced by the familiar 'I liked that – what's it all about?'

Now, in Spring 1982, **Son of Circus Lumiere** has taken to the road with a largely new cast and what we fondly imagine to be wholly new material. The humour of the show is a faithful reflection of the tastes of the company that devised it. Lumiere & Son's work frequently touches a nerve that transforms the belly-laugh into a shudder and back again into a guffaw. We feel that clowns should be dangerous as well as loveable, and recall with awe that one of Harlequin's most popular turns involved the eating of his own brain.

About the company

In 1979 Lumiere & Son began to undertake residential projects in which the directors co-ordinated and wrote dialogue for material generated during workshop sessions. These residencies proved enormously popular, and in 1980 the company was invited by the Wimbledon School of Art Theatre Design Department to work in residence for five weeks on the devising of a show for which all costumes, properties and set would be designed and made by students at the college. The company decided to mount a black circus show that would concentrate on the various aspects of clowning. A six-masted tent was designed and built specifically for the show, and **Circus Lumiere** toured throughout the UK and Europe in the summers of 1980 and 1981, receiving unprecedented critical acclaim.

The show **String of Perils** grew out of a highly successful residency at the Albany Empire, Deptford, with whom the company subsequently collaborated to produce **Son of Circus Lumiere**, in response to the outstanding popularity of its parent. This show will tour Britain and Europe throughout the summer and will be performed in the company's own beautiful blue tent at the Oxford and Edinburgh festivals. At Edinburgh it will play in repertoire with **Slips**, an evocative show about memory and childhood which toured very successfully in England, Wales and Italy earlier in 1982 and generated a great deal of new interest in the company's work.

Over the past nine years Lumiere & Son has performed throughout the UK and Europe at festivals, theatres, arts centres, universities, polytechnics, drama colleges and community centres. Our events have been presented in a variety of outdoor public places, including a waterfall, a ferry boat, a rugby club, London Airport and of course our own tent.

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)
Night Fall (1978)
The Dancers (1979)
Glazed (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), (1981)
Slips (1981)

Hilary Westlake has also devised and directed five plays:

Tip Top Condition (1974), (1981)
Icing (1977)
Giants (1979)
String of Perils (1980)
Blood Pudding (1981)

**Lumiere & Son administration: Sally Ducrow,
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DAVID GALE is the writer and co-director of the company. He trained as a film maker. He has written fifteen plays and performed in eleven of the company's shows. He has recently returned from a year in the USA and South America on an Arts Council Writer's Bursary.

NEALE GOORUM 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**, and was one of the cast of the original **Circus Lumiere**. Since then he has been working for Joint Stock.

TAMSIN HEATLEY trained at East 15 Acting School. She toured **The Dancers** with the company in 1979 and has since worked with 7:84 and Wakefield Tricycle as well as in repertory at Nottingham and Northampton. She returned to Lumiere & Son for **Slips**.

AVA DE SOUZA trained at the Arts Educational. She has toured in Hong Kong, Singapore and Ireland, worked on a variety of television productions, and performed in **Slips** for Lumiere & Son.

TREVOR STUART worked in Australian theatre then studied mime with Etienne Decroux in Paris. He has performed in eleven plays with the company. In 1978 he directed Lumiere & Son's **Passionate Positions** in Australia; in 1979 directed **Jean Pool** for the company and in 1980 co-devised **Ship Shape** and was one of the original **Circus Lumiere** cast.

SALLY THOMPSON trained at the Drama Studio. She co-founded Yorkshire Actors Company and has worked at the Gate Theatre. This is her second show with the company, the first being **Slips**.

HELEN TURNER was one of the designers of the original **Circus Lumiere**, after which she designed **A String of Perils** for the company. She worked as a costume designer for the film 'Memoirs of a Survivor' and has recently finished work as wardrobe mistress on the forthcoming BFI film 'Gold' (directed by Sally Potter, starring Julie Christie).

JACK VAUGHAN trained at Drama Centre. This is his second show with the company, the first being **Slips**.

HILARY WESTLAKE is co-director of the company. She trained at East 15 and worked as an actress in Inter-Action's TOC and the London La Mama company among others. She has directed most of the company's plays and devised several. During 1979/80 she visited China and South-East Asia on a study tour, and early in 1982 went to India on an Arts Council Directors' Bursary.