

Lulu

by Philippe Ducasse



Lulu is a contemporary theater and circus production, created and performed by Philippe Ducasse.

The full length show (60') is conceived for frontal or semicircular stages. The piece can be adjusted to fit special venues in non - conventional performance spaces. A shorter version between 20' to 40' is also available.

He is searching.
Constantly searching, for **Lulu**.
And parallel to this desperate search, is an equally desperate flight.
He is running away; from his fears, his desires, his reality.

Lulu is the story of this paradoxical quest, which leads this troubled individual through a fantastical journey across deserts, skies, striptease clubs and caves.
But no matter how far he runs, the path always seems to take him back to where he started, back to the misery of reality.
The underlying mood of the piece is dark - but most topics are approached from a comical perspective.



About the piece

Lulu is a multilayered performance, including a wide variety of techniques, such as dance, clown, object manipulation, and acrobatics. Physical theatre and mime are the primary tools used to create the framework of the piece. Using only gestures and the power of the audience's imagination, the performer thus embarks on a strange adventure, taking the spectators along with him. The starting point for the protagonist's journey is, like in many stories, his house. However, this setting is undesirable, because Lulu, the driving force of the whole story, is missing. The protagonist desperately tries to escape the dreariness of this normality by any means, but no matter how hard he tries he is eventually confronted to the crudeness of reality, and finds himself back to square one.

The interdependence of the character's mindset and his environment is a central theme of the piece. As the character's mood changes, so do his surroundings, and thus the audience is constantly kept on its toes, as sudden mood swings completely alter the space. A situation can change suddenly and a seemingly insignificant gesture can have drastic consequences in the future.



About the artist

Philippe Ducasse, known as Philo, is a multidisciplinary circus artist. His captivating performances often include his two main specialities - contact staff and contact ball juggling - but Philo is also comfortable in a variety of other techniques; including clown, handstands, dance, acrobatics, and mime.

Philippe began his artistic career with painting and music at age 14, and soon discovered dance and juggling. After obtaining a bachelor's degree in psychology from the University of Exeter, he attended a martial arts school in China for 9 months, and in 2019 he completed a 3 year circus program at «Die Etage» school of performing arts in Berlin. He has performed around the world, in various street, music, and juggling festivals.



Credits:

Created and performed by: Philippe Ducasse

Light technique: Piotr Lemieszczuk

Production: Charlotte Kachelmann

Residencies and Partnerships:

Katapult (DE), The Palace (PL), Zirkus Chnopf (CH)

Contact:

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Technical requirements

Stage requirements

Optimal stage dimensions: 8x8x3

Minimum stage dimensions: 5x5x3

Floor

Wooden floor is optimal, dance floor is also possible, preferably in black. If dance floor is used, it must be free of folds and creases. Black masking tape is required for spiking.

Wings and backdrop

A full-length black curtain is preferred as a backdrop, with a "black box" style stage being ideal. A clear entrance point from the middle of the curtain is preferred.

One side wing stage right is necessary for short entrances and exits.

Lighting

The show relies on adequate theatrical lighting. At a minimum, the ability to blackout the stage and three different wash settings is required. When an adequate theatrical lighting system is provided, approximately 40-50 lighting cues are written for the production.

A fixed spotlight, placed behind the wing on stage right, is required to imitate a fridge opening and closing. The spot should not be visible from the audience.

Audio & Sound

Sound Amplification and Playback: The venue shall provide a sound amplification and reinforcement system capable of providing sufficient audio for the audience depending on the size of the venue. If needed, on-stage monitors shall be provided for the artist to hear the sound cues. The venue shall provide an audio mixing console capable of inputs and outputs for the main house speaker system and auxiliaries for the on stage monitors (if needed).

Microphone: Dependent on the size of the venue, the artist may need vocal amplification. The use of a microphone shall be at the discretion of the artist. If necessary, a wireless handheld microphone should be provided by the venue.

Props

All props used in the show will be provided by the artist. These include:

1x 1.60m carbon fibre contact staff

1x 100mm pink stage ball

1x small briefcase with miscellaneous objects inside

Build Up/Down:

A total of 3 hours is optimal, at a minimum 1.5 hours is needed, with another hour for rehearsal.

After the show the stage will need to be cleared of props, which should take no longer than 5 minutes.

