



THE
KETTLE IS
ALWAYS
ON

HANDSTAND & ACROBATISCH
DANSDUET OVER GEZINSRITUELEN
HANDSTAND & ACROBATIC DANCE
DUET ABOUT FAMILY RITUALS





**DOSSIER &
TECHNICAL SHEET**
ENGLISH

THE KETTLE IS ALWAYS ON

TENT
HOUSE FOR CONTEMPORARY CIRCUS
16/03/2026



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CONTACT

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CREDITS

CREATION & PERFORMANCE : Melody Nolan • Lily Nolan
OUTSIDE EYE : Noëmi Wagner
DRAMATURGICAL ADVICE : Aurelia Brailowsky
COSTUME : Lisa Chudalla
COMPOSITION : Luke Dean
LIGHT DESIGN : Cerian Mason
PRODUCTION : Juliette Talakua
PRODUCER : TENT Huis voor Hedendaags Circus
CO-PRODUCER : PERPLX vzw • De Landing
SUPPORTED BY : Amsterdam Fund for the Arts • Gemeente Rotterdam • Dioraphte • Van Bijleveltstichting
Stichting Mostert – Van der Meijden • Culture Moves Europe
RESIDENCY : Silence Residency • Arts Printing House • De Clinch • Latitude 50 • Motion Chapel
Korzo • Cirklabo • PERPLX





SHORT

AGE	:	12+
DURATION	:	± 50 min (inside) • ± 30 min (outside max 2x per day)
SETUP	:	frontal
PLAYING AREA	:	8x8 m2 • height ± 5,5m
TOURING PERIOD	:	Feb 2026 - Feb 2027
LANGUAGE	:	Language no problem

LINK TO MEDIA

- Trailer : <https://vimeo.com/1170364737>
- Video portrait : <https://vimeo.com/tentcircustheater/nolanders>

THE KETTLE IS ALWAYS ON

A performance about balance, meaning and the rituals that make us feel at home.

In *The Kettle is Always On*, Nolanders searches for footing in a shared ritual. On the line between the poetic and absurd, handstand sisters Melody and Lily Nolan seek balance between jointly creating meaning and standing their ground when the other moves in a different direction. This performance is a ritual in the making, with the audience influencing its completion. It premiered during This is not a circus in January, 2026 at Theater De Landing in Amstelveen.

The Nolan sisters are at a tipping point. As they grow older, they grow both closer and farther apart in the search for a place of their own. Together they create a performance about this precarious phase in which they seek an anchor amidst the nonsense of early adulthood. Growing up in a travelling circus family, they learned young what this means: the carefully chosen items in a backpack and your daily rituals. These objects and actions created peace, space and meaning in their nomadic existence. In the physical performance *The Kettle is Always On*, they set out together in search of a shared ritual. But: what if you each mean something different by that? Melody wants peace and quiet, tea and a neat table. Lily wants to let loose, blasting techno, energy.

As the sisters share the stage together, their worlds collide. With handstands, acrobatics and physical theatre, they seek solid ground. How do you stay balanced, when the other is moving? How do you keep yourself straight, when you have to carry something together? Their bodies intertwine, support, fall over, seek balance again. To complete the ritual of the performance, they have to embrace their differences. Thus, the performance grows into a new ritual in which they find meaning together in a world that is always in motion.

ABOUT THE KETTLE IS ALWAYS ON

The Kettle is Always On explores the search for a place of one's own and for meaning amidst the chaos of early adult life. The two sisters observe that the need for connection is increasingly fulfilled by digital systems. Social life takes place more and more online, without creating genuine, deeper bonds. In this performance, rituals serve as a means of connection - with oneself and with the community around you. The sisters communicate through a series of rituals: from celebrations to supplications, from superstition to conscious reflection, from formality to moments of catharsis. Every act is carried out with precision and nuance; at times the ritual takes on obsessive forms, where the smallest detail can appear both profoundly meaningful and utterly absurd.

By revealing the transformative power of secular, self-made rituals, they invite the audience to reflect on their own rituals. They playfully question the modern function of rituals - individually, socially, and collectively. In this way, the performance itself becomes a ritual: a shared attempt to create meaning together in an elusive world.

The Kettle is Always On is an accessible, non-verbal performance about universal themes such as rituals, identity, and family bonds. The makers' debut is developed under the wings of TENT, house for contemporary circus, in co-production with Theater de Landing in Amstelveen. The premiere will take place on Thursday, January 29, 2026, during the festival This is not a circus at Theater De Landing, Amsterdam.





STRUCTURE OF THE PERFORMANCE

The artists are already on stage as the audience enters. They prepare themselves physically and mentally for the performance, each in their own way. Melody stands in dim light at the edge, loosening her muscles with a handstand while softly singing to herself. Lily, on the other hand, prepares for intense action. She jumps around energetically, wildly swinging her arms and legs. Both sisters want to give the audience a perfect evening. They are deeply attached to their rituals, but it is difficult to combine them in a shared space. It becomes clear that a difficult conversation between the sisters is inevitable. Yet even for that, the setting must be right and the preparation perfect. For Melody, this means carefully setting the table and making a cup of tea. Lily prefers a techno party to get herself going. How can these different rituals fit together?

Finding a common ritual becomes essential. To achieve this, they turn to the shared language of circus. To complete the ritual of the performance, Melody and Lily must embrace their differences. In order to do this, they must each go through their own transformation to celebrate each other in their individuality. This is what allows the ritual to finally be fulfilled.

ABOUT TENT & NOLANDERS

TENT is the house for contemporary circus in the Netherlands and co-producer of the performance. Since its founding in 2010, TENT has supported makers at different stages of their artistic development and creative processes by offering various programs. In doing so, they invest in a high-quality and diverse circus landscape in the Netherlands.

Nolanders is a maker at TENT in 2025 & 2026, receiving artistic, productional, and financial support. The company consists of Melody and Lily Nolan, sisters, hand-balancing artists, and acrobats from California. They grew up in a traveling circus family and became circus artists themselves at Codarts Circus Arts in Rotterdam. Together, they form Nolanders, where they explore the human body and its limits with physical precision and poetic absurdity.

ARTISTIC TEAM

Nolanders are Melody and Lily Nolan. Melody graduated in 2021 with a Bachelor's degree from Codarts Circus Arts in Rotterdam. For her graduation performance *Haven*, she received the BNG Circus Prize. She performed solo at Circusstad Festival, Festival Circolo, Theater Rotterdam, Rotterdam Volkstheater, and Circusbende, and also appears with companies such as Tall Tales Company (*On the Move*, 2021-2025), BonteHond Theatergezelschap (*De Geheime Club 2.0*, 2023), Daalman Theater (*Streep Wiel Rol*, 2023-2025), and artist Ildikó Horváth (*Centre off Gravity*, 2023-2025). www.melodynolan.com

Lily Nolan specializes in handstands and acrobatics, with a background in modern and contemporary dance. She graduated from Codarts Circus Arts in Rotterdam in 2025. She has performed at events such as Circusplaneet (Belgium, 2022), TENT Back to Base (Netherlands, 2023), Funky Friday (Belgium, 2023), Cergy Soit (France, 2024), and Cirque Mania (Netherlands, 2024). Lily also has experience in partner acrobatics and modern and contemporary dance. In 2025, she was nominated for the BNG Circus Prize with her graduation performance.

Aurelia Brailowsky joins as dramaturg. She has over twenty years of experience in contemporary circus and specializes in banquine, teeterboard, acrobatics, clowning, and theatre. As co-founder of Hopla Circus, she received multiple awards, including the Special Jury Prize and the SACD Award at the Festival Mondial du Cirque de Demain. Today, she works as dramaturg and outside eye with various contemporary circus artists on both indoor and outdoor productions.

Noëmi Wagner is a dancer, dance teacher, and dance coach, contributing to this project as an outside eye. She earned a B.A. in Modern Dance Theatre from the Academy of Arts in Amsterdam and performed with renowned companies such as Dance Works Rotterdam/ André Gingras, Nanine Linning, Cie.Woest, De Dansers, and Arno Schuitemaker. Since 2016, she has collaborated with Jelena Kostic. Alongside her work as a performer, she is active as a coach and outside eye for partnering and floor acrobatics. Her style is energetic and inventively detailed.

For costume design, the project collaborates with Lisa Chudalla, a Rotterdam-based designer and circus artist specializing in costumes that tell stories. She has designed for *Captain Frodo's Family Freak Show* (2022), Circusstad Festival, *Peluda* by Julia Campistany (2023), the Rotterdam-based Tall Tales company, and various solo artists. In 2019, she contributed to a collection for Amsterdam Pride, in collaboration with Rotterdam fashion icon Isabell Schulz. Creating costumes tailored specifically to performances has been at the heart of her work for many years.







TECHNICAL RIDER & CONDITIONS

MORE INFORMATION ABOUT THE KETTLE IS ALWAYS ON

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SHOW

The Kettle is Always On is a show that can perform on multiple kinds of locations, both inside in a theatre as outside on a festival or tent. The audience setup is frontal. For inside, an audience seating with height difference for the different rows of audience is required.

The indoor performance lasts about 50 minutes, and is possible to perform once per day. The outdoor performance lasts about 30 minutes, and is possible to perform up to twice per day. There needs to be a minimum of 1 hour between the end of one show and the start of the next.

DEMANDS PERFORMANCE AREA

The minimum floor surface of the performance area is 8x8 meters. The floor must be a flat, solid, clean and dry surface. Black dance floor is preferred, but other surfaces can be considered in consultation with the performers. Minimum height under (eventual) grid or for example trees is 5,5 meters.

OUTSIDE, RAIN & SURROUNDING NOISE

In case of rain, there will be no performance. If it starts to rain during the performance, the performers decide themselves during the performance whether they continue and how. This in relation to their safety. It's advised to take into account for the programme surrounding noise both from our show and from others. The show uses amplification, so we also make noise for other parties closely around.

BUILD UP, BREAK DOWN, TRANSPORT & PARKING PERMIT

Time is needed for setting up and breaking down the show. The required time is dependent on the situation but we calculate with a minimum of 2 hours build up time and 1 hour of build down time. Including a half hour break after the last show.

Build up time includes eventual setting and programming lights. In the last hour of the 'build up time', the floor is needed for warming up and sound checking. Then the light setup needs to be finished. In theatres, we ask one extra technician from the organisation. If we arrive by car, it's necessary that we can park the car close to the venue. Any parking costs are for the organiser.

DRESSING ROOM & CATERING & SLEEPING & WASHING

A dressing room close to the performance area is necessary. There has to be a chair, mirror, coat rack and there is running water, preferably a (hot) shower as well. Catering is the responsibility of the organiser, except when per diems have been discussed. Everybody eats vegetarian and one artist cannot eat gluten. We ask that a gluten-free option is available when food is provided.

When we perform several days on a location that we consider too far away to travel to-and-from from home, we ask the organiser to organise sleeping places, 2 separate rooms. If we perform multiple days in a row, the costumes need to be washed. In that case, we need a washing machine and eventually a dryer.

SOUND & LIGHT

For performing we make use of a PA installation from the theatre or festival with one stereo channel (computer, 3.5mm jack). We bring our own laptop. For performing outside, we use a sound installation from the organiser. This means a mixer with minimum 1 XLR input and a double jack (stereo) input. PA is dependent on the amount of audience. L / R speaker on feet is sufficient.

For the light, we use the light installation of the theatre. For outside, please contact us. Specific light drawings can be supplied.

