



The Little Match Girl

with

The Tiger Lillies



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The Little Match Girl

DIRECTED BY: DAN JEMMETT

WITH AND BY THE TIGER LILLIES :

MARTYN JACQUES (VOCALS, PIANO, ACCORDIOAN)

ADRIAN HUGE (PERCUSSIONS)

ADRIAN STOUT (CONTRA BASS)

AND :

BOB GOODY

LAETICIA ANGOT

STAGE SET : RICHARD BIRD

PRODUCTION : FONDATION HANS CHRISTIAN ANDERSEN FOUNDATION,
BUREAU DIX, POLIMNIA, CHANGE PERFORMING ARTS

THE LITTLE MATCH GIRL – THE TIGER LILLIES

AN ADAPTATION OF THE FAIRY TALE BY HANS CHRISTIAN ANDERSEN

Hans Christian Andersen, a source of inspiration

« As a songwriter I am always looking for fresh inspiration for subjects on which to write . One of my chief sources of inspiration is to take other people work and adapt them into songs. The poignant and tragic tale of the LMG is one such inspiration for me . I was originally approached by the Hans Christian Andersen foundation to adapt one of his stories to coincide with the bicentennial of his birth (or death ? and of all his stories the Little Match Girl has always been the most sad and beautiful, I hope the music and theatre piece that we we are creating will reflect this.»

(Martyn Jacques)

Hans Christian Andersen and The Tiger Lillies: an encounter

The Tiger Lillies meet Andersen. It is an emotional journey of live experiences by two different artists . It is the similarity between the British music band and the Danish author Hans Christian Andersen that seems to be the attraction of this encounter. The Tiger Lillies tell sad stories of anti-heroes with a witty satire and humour in their songs, just like as Andersen wrote down a world of melancholically experiences in humorous short prose texts.

A visual universe

The Tiger Lillies have a strong picturesque stage appearance. In recognition for this Martyn Jaques was awarded the „Laurence Olivier Award“ as best performer in „Shockheaded Peter“. Andersen’s fairy tales are full of picturesque images. It is said he used drawing techniques for writing. Numerous artists have illustrated his fairy tales.

Both artists share also a great fascination for theatre. Even the Tiger Lillies are a music band; they perform their music to 90% in theatres. Their figures tell stories. Martyn Jaques seduces with a demonically charm. His appearance with his long Chinese plat and his boiler hat, seems like an escaped from a Dickens novel. It is also the theatrical experience that provided the background for Andersen’s scenic-dramatic narration.

THE LITTLE MATCH GIRL – THE TIGER LILLIES
AN ADAPTATION OF THE FAIRY TALE BY HANS CHRISTIAN ANDERSEN

An original theatrical approach

Martyn Jacques wrote and composed 12 songs around this fairy tale. This poignant street story, about poverty, the cold, inspires in him a universe where mad hope, poetry and violent death mingle.

Out of this severe tale, Dan Jemmett wanted to conjure up dream and laughter. He devised, together with Richard Bird, a trompe-l'œil theatre, where a man and a woman, an unlikely couple, father and daughter, man and wife or brother and sister,, are staging "The Little Match Girl".

One scene for every song, 6 sceneries, veritable little trompe-l'œil theatres, which fit into one another like Russian dolls, smaller and smaller, higher and higher.

The public, who have a little voyeurism, discover during these interludes, these street people, the story of a couple a bit bohemian. A rhythm sustained by these two narrative levels. And it is always the verve of the Tiger Lillies, their oblique and corrosive humour, their love of the street and its adventures that puts its spell on the public.

THE LITTLE MATCH GIRL- THE TIGER LILLIES

THE TIGER LILLIES

A night with The Tiger Lillies is like being transported back to Berlin's cabarets of the 1920s. Stories full of eccentricity, blasphemy and weirdness, but also full of fantasy, poetry, magic and love - these are The Tiger Lillies' tales. With dark British humour, the band celebrates an obscure danse macabre, an unsettling, freaky show giving us a sad account of the dark side of life.

The London trio, a well-kept secret amongst insiders for some time, has gradually won fans in the world in recent years. The intimate soirées, previously held in vaudeville theatres and tiny cabarets, eventually had to be moved to the circus arena and larger theatres. The Tiger Lillies' weird concoction of proletarian Liederabend and Brechtian lowlife-theatre is quite traditional for Germany - even if the Germans are less skilled in the art of mockery than the British.



THE LITTLE MATCH GIRL- THE TIGER LILLIES

THE TIGER LILLIES

The Band

This extraordinary trio is fronted by magnificent singer Martyn Jacques who trained as an opera singer with a castrato voice of heartbreaking beauty. He is accompanied by drummer Adrian Hume whose appearance was described by David Byrne as a James Joyce on drums, and double bass player Adrian Stout.

Jacques plays the accordion and sings savage and passionate songs about prostitutes, drug addicts and losers, his voice soaring and growling like a possessed man, his eyes rolling up and his head wrenching from side to side. Ken Campbell described Jacques' appearance as that of a criminal castrato with his Dickensian-style clothes, long ponytail and bowler hat. His corrosive lyrics and astonishing voice make an indelible impression. Jacques sings about life at the bottom end of contemporary Britain with the voice of an angel.

Their music is a startling mixture of opera, gypsy music and left bank Paris. The emotional charge and raw passion makes this band stand out. They achieved great critical acclaim not only as a band but also as the musical force behind Shockheaded Peter. The Tiger Lillies have stunned and amazed audiences world-wide for the past 11 years with their mix of Brechtian blues, opera, black comedy and chanson.

Martyn Jacques – Vocals, Piano



Jacques is the founder of The Tiger Lillies spent much of his formative years training his voice while living in London' Soho. His songs describe pimps, prostitutes, drug addicts, losers and other weird characters in lurid detail. He is the musical director of "Shockheaded Peter" and his adaptation of the text is now published as a book called "The Ultimate Shockheaded Peter".

THE LITTLE MATCH GIRL- THE TIGER LILLIES

THE TIGER LILLIES

Adrian Huge – Percussions



"A James Joyce on drums" exclaimed David Byrne when he saw Adrian Huge in The Tiger Lillies. Adrian had worked in a butcher's, at pie shops, banks, motorcycle shops and as a car mechanic before co-founding Dover's only surreal comedy ensemble, „Uncle Lumpy And The Fish Doctors“. The group floundered shortly after arriving in London in 1989 that coincided with the formation of The Tiger Lillies and the start of his bashing re-cycled drums, toys and kitchen-ware. He had once done a gig in the Czech Republic expecting to find proper drums for his performance, only to be given kitchen utensils to play on. Not deterred, he delivered an amazing performance that night, armed only with pots, pans and toys.

Adrian Stout – Contrabass, Musical saw



Adrian Stout had played blues, jazz and country music in various well- and lesser-known bands throughout the UK, Europe and India. He recorded two albums for blues diva, Dana Gillespie, before being co-opted by The Tiger Lillies for the 1995 Edinburgh Festival. A once serious musician has since found himself dancing in Lederhosen, making love to inflatable sheep and dressing as a cheap prostitute. He designed and maintains the websites of The Tiger Lillies and Shockheaded Peter.

THE LITTLE MATCH GIRL- THE TIGER LILLIES

CREDIT

Dan Jemmett, the director

Born 1967 in London, Dan Jemmett took literature and theater classes in university, was marionettist in the Norwich Puppet Theatre and created the experimental theatre group "primitive science", with whom he adapted Kafka and Bourges in London. In 1998 he moved to France starting his (french) version of UBU at the Theatre a la Citè International. In the year 2000 he directed "PRESQUE HAMLET" a coproduction of Theatre du Vidy/Lausanne and Chaillot/ Paris. One year later he created "Shake" for Theatre de La Ville-lesAbbesses. This mise en scene was critically acclaimed by "le syndicat de la critique" in France. After his successful Shakespeare adaption, he continued working with Theatre de La ville. With "DOG FACE" and "WOMEN BEWARE WOMAN" (2003/2004) he dedicated his unusual theatre work to the Elisabethian writer Thomas Middleton. Besides this, Dan Jemmett continued working for the young theatre (CINDERELLA or L'AMOUR DES TROIS ORANGES) and crossed borders with its opera versions of LA FLÛTE ENCHANTÉE and CENDRILLON.

" If Jemmett's own "outsider" status as an English director in Paris allows him to "maneuver" in ways he might not at home, his presence in France is all to our advantage. With Jemmett, theatre celebrates its greatest power: to open the road to imaginary voyages of irresistible resonance" (Paris Voice)

Laetitia Angot, as "Little Match Girl"

Laetitia Angot, 25 years old, carries the radiance of childhood as well as an insolent sensuality. Pale complexion, black hair, she has an Audrey-Hepburn gentleness, a pure smile, an appearance with many characters. A beginner at Nordey's, this little girl reads Barthes, writes herself, and creates her own words and movements. She invents a clown dance and founds her own company as from 2001: L'Intestine. With Thomas Chopin, her companion and, like her, a clown, Laetitia brings forth an elaboration on body languages. Mime, actress, gesture poet and lyric movement writer, Laetitia Angot reveals a diverse gracefulness.

ANNEX 1

THE FAIRY TALE

The Little Match Girl by Hans Christian Andersen

Most terribly cold it was; it snowed, and was nearly quite dark, and evening-- the last evening of the year. In this cold and darkness there went along the street a poor little girl, bareheaded, and with naked feet. When she left home she had slippers on, it is true; but what was the good of that? They were very large slippers, which her mother had hitherto worn; so large were they; and the poor little thing lost them as she scuffled away across the street, because of two carriages that rolled by dreadfully fast.

One slipper was nowhere to be found; the other had been laid hold of by an urchin, and off he ran with it; he thought it would do capitally for a cradle when he some day or other should have children himself. So the little maiden walked on with her tiny naked feet, that were quite red and blue from cold. She carried a quantity of matches in an old apron, and she held a bundle of them in her hand. Nobody had bought anything of her the whole livelong day; no one had given her a single farthing.

She crept along trembling with cold and hunger--a very picture of sorrow, the poor little thing! The flakes of snow covered her long fair hair, which fell in beautiful curls around her neck; but of that, of course, she never once now thought. From all the windows the candles were gleaming, and it smelt so deliciously of roast goose, for you know it was New Year's Eve; yes, of that she thought.

In a corner formed by two houses, of which one advanced more than the other, she seated herself down and covered together. Her little feet she had drawn close up to her, but she grew colder and colder, and to go home she did not venture, for she had not sold any matches and could not bring a farthing of money: from her father she would certainly get blows, and at home it was cold too, for above her she had only the roof, through which the wind whistled, even though the largest cracks were stopped up with straw and rags.

Her little hands were almost numbed with cold. Oh! a match might afford her a world of comfort, if she only dared take a single one out of the bundle, draw it against the wall, and warm her fingers by it. She drew one out. "Rischt!" how it blazed, how it burnt! It was a warm, bright flame, like a candle, as she held her hands over it: it was a wonderful light. It seemed really to the little maiden as though she were sitting before a large iron stove, with burnished brass feet and a brass ornament at top. The fire burned with such blessed influence; it warmed so delightfully. The little girl had already stretched out her feet to warm them too; but--the small flame went out, the stove vanished: she had only the remains of the burnt-out match in her hand.

ANNEX 1

THE FAIRY TALE

She rubbed another against the wall: it burned brightly, and where the light fell on the wall, there the wall became transparent like a veil, so that she could see into the room. On the table was spread a snow-white tablecloth; upon it was a splendid porcelain service, and the roast goose was steaming famously with its stuffing of apple and dried plums. And what was still more capital to behold was, the goose hopped down from the dish, reeled about on the floor with knife and fork in its breast, till it came up to the poor little girl; when--the match went out and nothing but the thick, cold, damp wall was left behind. She lighted another match. Now there she was sitting under the most magnificent Christmas tree: it was still larger, and more decorated than the one which she had seen through the glass door in the rich merchant's house.

Thousands of lights were burning on the green branches, and gaily-colored pictures, such as she had seen in the shop-windows, looked down upon her. The little maiden stretched out her hands towards them when--the match went out. The lights of the Christmas tree rose higher and higher, she saw them now as stars in heaven; one fell down and formed a long trail of fire.

"Someone is just dead!" said the little girl; for her old grandmother, the only person who had loved her, and who was now no more, had told her, that when a star falls, a soul ascends to God.

She drew another match against the wall: it was again light, and in the lustre there stood the old grandmother, so bright and radiant, so mild, and with such an expression of love.

"Grandmother!" cried the little one. "Oh, take me with you! You go away when the match burns out; you vanish like the warm stove, like the delicious roast goose, and like the magnificent Christmas tree!" And she rubbed the whole bundle of matches quickly against the wall, for she wanted to be quite sure of keeping her grandmother near her. And the matches gave such a brilliant light that it was brighter than at noon-day: never formerly had the grandmother been so beautiful and so tall. She took the little maiden, on her arm, and both flew in brightness and in joy so high, so very high, and then above was neither cold, nor hunger, nor anxiety--they were with God.

But in the corner, at the cold hour of dawn, sat the poor girl, with rosy cheeks and with a smiling mouth, leaning against the wall--frozen to death on the last evening of the old year. Stiff and stark sat the child there with her matches, of which one bundle had been burnt.

"She wanted to warm herself," people said. No one had the slightest suspicion of what beautiful things she had seen; no one even dreamed of the splendor in which, with her grandmother she had entered on the joys of a new year.

ANNEX 2

THE LITTLE MATCH GIRL – PLAY LIST

ALL SONGS WRITTEN AND COMPOSED BY MARTYN JACQUES

The Song Book

- 1 The cold
- 2 Slippers for a cradle
- 3 Red and blue with cold
- 4 Long golden hair
- 5 Matches
- 6 Father
- 7 First match warm stove
- 8 Second goose
- 9 Third heavenly tree
- 10 A falling star
- 11 Ascent to heaven
- 12 Dead body

1/ The Cold

The cold attacks it cuts like a knife
The little birds watch she won't last the night
The snow like flies round a corpse descend
The birds sing we on her death depend
The cold attacks like a hungry dog
The ice wind will blow you to god
With bloodlust that wind has no remorse
Until your body is a corpse

2/ Slippers For A Cradle

Slippers for a cradle now you can sleep for here is a place where dreams you can keep
Where with pretty toys you can pretend and a mothers love you can depend
Slippers for a cradle here you are safe not trash on the street a bare headed waif
Presents and sweets and all you desire and most of all a big open fire

ANNEX 2

THE LITTLE MATCH GIRL – PLAY LIST

3/ Red and Blue With Cold

Red and blue with cold this dream unfolds god no mercy shows
For if god does not love this child how our nightmare flows
God of mercy god of love why does she suffer so
Red and blue with cold she'll die do you all knowing know
Is she like Jesus on the cross an angel for our sins
Or lucky for in one night a lifetimes suffering
Then she will be released in heaven she will roam
While we are left the winters nights bereft and all alone

4/ Long Golden Hair

Your long golden hair is worth more than all the diamonds in a mine
Or all the pearls in all the necklaces all put in a line
Your long golden hair is worth more than all the gold in all the seams
Or all the countless hours the dreams that poets dream

5/ Matches

No one buys a match from the urchin in the street
Though each sees she has no shoes upon her feet
They'll cook a goose and eat by their Christmas trees
Their children play with presents all warm and happy
And when next time their confessions they do make
Will they remember the match girl each one did break
The one they left freezing on the street
Without love and with no shoes upon her feet

ANNEX 2

THE LITTLE MATCH GIRL – PLAY LIST

6/ Father

The little match girl her homes cold and bleak
It's almost as cold as on the street
But if she returns to her home so cold
Her father will beat her no matches she's sold
The little match girl her homes cold and bare
No toys and no fire she will find there
Her mother for her doesn't much care
And her father will beat her if she goes there
With just a roof above them the wind whistles through
With nothing to eat and nothing to do
But if she returns to her home so cold
Her father will beat her no matches she's sold

7 / First Match Warm Stove

The fire it warms the little match girl and she is free to dream
Of a happy place where no one to her is mean
She dreams of love and kindness her mother she does smile
Her father with no violence does her defile
The fire it warms the little match girl and she is free to dream
Of a place called paradise where it is warm and clean
Where her mother she does love her, her fathers not a swine
Of a place called paradise where everyone is kind

ANNEX 2

THE LITTLE MATCH GIRL – PLAY LIST

8 / Second Goose

The little girl dreams one day to eat a feast for free
To be served by waiters the finest food to see
In beautiful bone china served the finest wines
While behind her a grandfather clock will chime
To start a soup hot and strong and clear
Then the steaming goose laughing in good cheer
Her family around her smiling happy kind
All dressed in the finest clothes and having a good time
The little girl dreams one day to eat a feast for free
To be served by waiters the finest food to see

9 / Third Heavenly Tree

The little match girl dreams of peace on earth
Where all the greed and hatred everyone deserts
Where all the poor match girls are never ever cold
Because of the kind people their matches all are sold
The little match girl dreams of peace on earth
Of fires burning brightly in the hearth
A thousand candles burn upon the tree
And now the little match girl knows she will be free
Now the little match girl's match it may go out
But the candles on the tree they will still burn bright
And now in her heart she has lost all doubt
And in heaven the angels they all shout

ANNEX 2

THE LITTLE MATCH GIRL – PLAY LIST

10/ A falling Star

So now someone is dying when you see a star fall
It means that God in heaven for their soul has called
And so from all their fear and suffering they are free
The little match girl wondered could it be me
When you see a star falling from the sky
It means someone somewhere they have died
And as the star does fall their soul does climb
And all of their suffering is from a passed time
So if you see a falling star her grandmother had said
It means a person somewhere has gone to join the dead
So the little match girl strikes a match a final time
To see the one whom to her had been kind

11/ Ascent To Heaven

Take me with you grandmother do not disappear
Don't leave me in the cold alone with my fear
When all my matches I have struck please don't go away
Don't leave me in this cruel world to face another day
A little girl needs to be loved you alone did give
So please now take me with you for I don't want to live
The grandmother embraces the little match girl
Her angel's wings she starts to unfurl
And so they go up together, together in the sky
The little match girl tears of joy she cries
In radiance rejoicing they flew up so high
To be with God in heaven they do fly

ANNEX 2

THE LITTLE MATCH GIRL – PLAY LIST

12/ Dead Body

Your body lies frozen in the early morning cold
Because no matches you sold
Around you the matches which you did burn
In this cruel world which you has spurned
They thought you did it to keep warm
As the old year passed and the new one dawned
But we know of the beautiful sights
And know your eternal delight
For now in radiance you live
And in your mercy you forgive
Your smile now does cheer
In happiness the new year



ANNEX 3

PRESS REVIEW

Life of the Party

31/01/2005, source: Windsor/Slough/Maidenhead Express

PREVIEW ARTICLE - NOVEMBER 12

Tiger Lillies founder Martyn Jacques talks to Katalin Hanniker about his huge success and unhappy childhood in Maidenhead and Slough

Lewd, grotesque, blasphemous, poetic, spellbinding? How to sum up the Tiger Lillies? Outrageously original, they defy categorisation, yet they attract a cult following around the globe.



So the first surprise was just how courteous Martyn Jacques sounded. His lilting pessimism was charming, yet I found myself trying to get the measure of a man who, though disarmingly frank, somehow managed to give little away. And this was the second surprise: "Oh hello," said Martyn when I finally got through to him. "I've got something you'll like: I was born in Slough." "Really!? Does this explain why you once wrote a song called 'Drop A Bomb on Slough'? Or do you have fond memories?"

He laughs: "Fond ? no, that's not the right word. I was born in Wexham and spent my childhood there. My parents were upwardly mobile, before everyone started being upwardly mobile in the 1980s, then we moved to Maidenhead and I lived there until I left for university."

ANNEX 3

PRESS REVIEW

"I was a very awkward child and adolescent. I was a lonely misfit. But that was 30 years ago. I'm over it now, I'm 45 now. "It was a painful time, but it probably explains my songs. All my friends went to Maidenhead Grammar and I ended up at the secondary modern there, Gordon School. It was really rough. There were knife-fights in the playground, regularly, and loads of racism. "More recently, I've spent 25 years battling as an artist. It has been incredibly difficult. We never ever stop touring. We're travelling all the time and flying everywhere. Every morning I wake up and think, 'where I am and which direction is the bathroom?'

"Isn't that sweetened by your success?" "Well yes. Now I have achieved a level of success and I make a good living. But for years I was totally broke, surviving in various dodgy ways. So mum was right. All mums of every species want their offspring to survive."

Without any further prompting I get the A-Z history of the formation of the Tiger Lillies. OK, so he's done this many times before, but it's still fascinating. "I had a very clear idea of what I wanted to do," he continues. "I got an accordion when I was about 30 and that was the trigger. I can sing well in a high voice. My Dad worked at Mars in Slough for 25 years and then he bought a big launderette on the Slough Trading Estate. I used to sing in there in front of the machines. It had beautiful acoustics. "I thought to myself, 'I have a very original style and sound'. So I put an ad in the paper for a double bass player and a drummer with brushes, because I wanted a gentle sound. It was as simple as that.

"That was 15 years ago. Adrian Huger and Adrian Stout replied and we started playing together straight away. We quickly had great success, but in a small way. "We played little folk clubs and people loved it. People would cry at our performances because our songs were very melancholic and quite emotional. "I thought we needed to break out, so we started playing bars and pubs. And of course they're noisy places and we had to contend with people shouting at each other above the jukebox and the fruit machines. So we had to be much more aggressive to get peoples' attention. That's when we developed our hostile phase

.

"The next phase I call our theatre phase. Arts producers would come along and then invite us to play in theatres. So we went from a quiet folksy stage to a noisy, rowdy phase to the theatre, which gave me a blank canvas of sound and I was able to use the theatres' dynamics to deliver a combination of beautiful ballads and rowdy, beer-swilling songs.

Now what we do is called 'cabaret'." "We do 300 concerts a year and we are constantly travelling. It's the only way for us to make a living because unlike bastard rock stars who sit around on their arses for six months we don't sell records en masse. Artistically we may have merit, but we're difficult to categorise. "We have a fabulous time. We had a standing ovation from 1,000 people in New York. I'm very happy, but just very tired."

Bloody Splendid

31/01/2005, source: Windsor/Slough/Maidenhead Express

If you find the Tiger Lillies both creepy and entertaining, you're not alone writes Geoff Cowart

THE mark of a talented group of musicians is an ability to summon up jaw-dropping tunes from thin air. Such is the case with the Tiger Lillies.

They chose the Windsor Arts Centre on Saturday night to display their uncanny, if slightly unconventional, style of music-making, not to mention kick off their European tour.

The trio, featuring Slough-born Martyn Jacques playing piano and accordion, Adrian Stout on bass and Adrian Huge playing percussion, spent most of their two-hour performance conjuring drunken sailors, prostitutes with artificial limbs and saints with knives buried in their backs. But subject matter alone doesn't do the Tiger Lillies justice. The songs that the group dream up are built around Martyn's unbelievable falsetto and their kitschy café-style jazz.

The results are stunning and usually quite unpredictable. Pinned between Adrian Stout's groovy and jazz-rooted bass work and Adrian Huge's wacky yet propulsive drumming, Martyn is able to take centre stage with his bizarre lyrics and totally otherworldly singing. At times they were a lounge band of mimes gone wrong, at others an Irish performance art group trying to win the Turner Prize. But even Martin's grumpy, strangely-feminine singing took second fiddle when Adrian Huge went on a rampage with his drum kit. It started innocently enough, with a few props being utilised to keep the beat, but quickly reached fever pitch when he whipped out a big plastic bat and trashed his drum set in a moment of rock star rage. These moments, when the Lillies transcended their make up and toilet humour, showed a band in full-feathered maturity with a total grasp on the effect they want to illicit from the crowd.

ANNEX 3

PRESS REVIEW

The Lillies' dark art is no better summed up than with their riotous rendition of Piss on Your Grave, a combination of ribald humour with a chilling down-to-earth reminder that, yes, you too are going to take up space in the ground one day. However, you can't go on shocking people forever. But before the crowd grew tired of the gig, the Lillies took a bow and walked off.

Two encores later and the creepy evening of painted men playing demented jazz music had come to an end. What a (weird) night.

ANNEX 4

THE SHOWS

Punch & Judy

Produced and played by the Tiger Lillies.

A dark re telling of Punch´s life, his marriage, the birth of his child, his murders, his judgement and redemption, supported by a colourful supporting cast of rubber bliw-up dolls, shadow puppets and glove puppets. Punch and Judy had premiered at the Edinbough Frindge Festival.

Circa

Produced and danced by Holy Body Tatoo

Circa features the music of the Tiger Lillies. Saturated with smoky tango and cabaret debauchery, it is a raw duet evocative of the tangled rituals of foreplay, unfilled desires, embraces the imprints of old lives and a shadowy yet uncomprosing eroticism.

Tiger Lillies Circus

produced by Fliegende Bauten Hamburg

directed by Sebastiano Toma

Tiger Lillies Circus is a cross between a 1800s vaudeville act, a traveling circus, a 1930s German cabaret and an Argentinian tango performance. The London cult Band The Tiger Lillies are gathered by various artists who illustrate the Tiger Lillies songs.

Shockheaded Peter

produced by Cultural Industry

directed by Phelim McDermot & Julian Crouch

A scrumptiously gruesome and wickedly ghoulish Oliver award winning junk opera after the stories of Heinrich Hoffmann.