



**RONNIE
BURKETT**



Represented by:

**john
Lambert**
& ASSOC. INC.

RONNIE BURKETT



Ronnie Burkett has been captivated by puppetry since the age of seven, when he opened the World Book Encyclopedia to “Puppets”. He began touring his puppet shows around Alberta at the age of fourteen and has been on the road ever since.

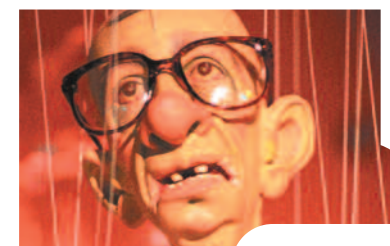
Recognized as one of Canada’s foremost theatre artists, Ronnie Burkett has been credited with creating some of the world’s most elaborate and provocative puppetry. Ronnie Burkett Theatre of Marionettes was formed in 1986 and has stimulated an unprecedented adult audience for puppet theatre, continuously playing to great critical and public acclaim on Canada’s major stages, and as a guest company on numerous international tours abroad.

Ronnie has received numerous awards in the Canadian theatre as a playwright, actor and designer for his work with Theatre of Marionettes, including the 2009 Siminovitch Prize in Theatre, The Herbert Whittaker Drama Bench Award for Outstanding Contribution to Canadian Theatre, and international recognition including a Village Voice OBIE Award in New York for Off-Broadway Theatre, The GLAAD Award for Outstanding Theater, Broadway/Off-Broadway, and four Citations of Excellence in the Art of Puppetry from the American Center of the Union Internationale de la Marionnette. In 2019, Ronnie Burkett was appointed as an Officer of The Order of Canada.

Forget Me Not, the fourteenth production from Ronnie Burkett Theatre of Marionettes, premiered at the Luminato festival in Toronto in June 2019, following the international successes *Penny Plain*, *Billy Twinkle*, *10 Days on Earth*, *Provenance* and the “*Memory Dress Trilogy*” of *Tinka’s New Dress*, *Street of Blood* and *Happy*. *The Daisy Theatre*, Ronnie’s wildly popular and ever-changing marionette vaudeville show, and the Daisy Christmas show, *Little Dickens*, continue touring to great acclaim.

“Ronnie Burkett is one of the geniuses of the world... seeing his troupe every few years has just become a necessity of civilized theatregoing.”

THE VILLAGE VOICE
(New York, NY, USA)



Forget Me Not

FORGET ME NOT is a new audience interactive production by Ronnie Burkett Theatre of Marionettes. Set in The New Now – a time when written language has been suppressed and forgotten – we find ourselves in the secret illegal camp of She, The Keeper of The Lost Hand. Aided by her confidant and fool, the mysterious showman Me, The Keeper reads and writes the illegal cursive love letters for the pilgrims who find her in a series of ceremonies.

The tandem tale of Zacko Budaydos and His Dancing Bear illustrates the turmoil of The Before, when the little humpbacked itinerant performer relied on his wits, his love, and the underground language of Polari to survive.

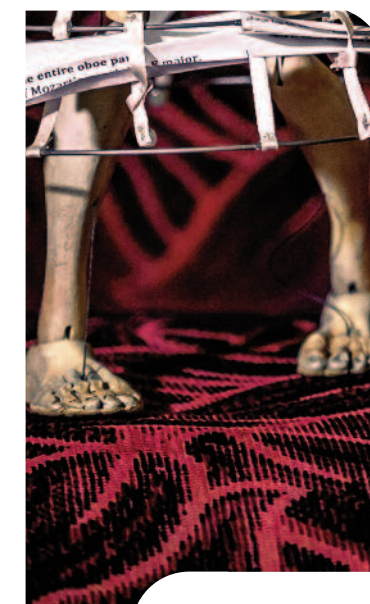
The audience are onstage during the entire performance, each given a one-of-a-kind handpuppet to portray their Other, becoming the mob, the ruling class, the oppressed, a puppet chorus both witnessing and propelling the story as it unfolds.

FORGET ME NOT is a tender, absurd, romantic, provocative call-to-arms for poetry and hope, and a vital theatrical love letter for increasingly uncivilized times.

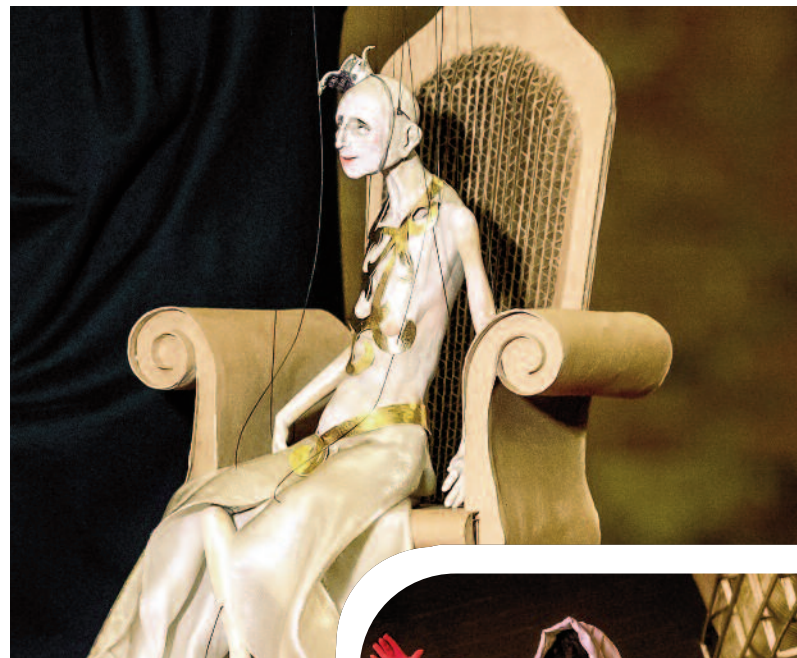
This is one of the 200 exceptional projects funded through the Canada Council for the Arts' New Chapter program. With this \$35M investment, the Council supports the creation and sharing of the arts in communities across Canada.

FORGET ME NOT is commissioned by LUMINATO (Toronto, Canada) in association with Ronnie Burkett Theatre of Marionettes

The World Premiere took place at LUMINATO in Toronto, Canada in June 2019



Forget Me Not



RONNIE BURKETT

Forget Me Not

Touring history

Luminato (World Premiere)	Toronto, ON Canada	June 5-23, 2019
Sydney Festival	Sydney, Australia	January 14-26, 2020
The Cultch	Vancouver BC, Canada	Feb. 4 - Mar 1, 2020



The Daisy Theatre is internationally acclaimed puppeteer Ronnie Burkett unleashed... unscripted, by the seat of his pants, manipulating and voicing his characters through variety acts, impromptu monologues, musical numbers and audience participation, featuring a cast of over 40 marionette characters.

Audiences and critics alike fall in love with the ridiculous, tender, outrageous antics of Daisy Theatre characters Esme Massengill, Mrs. Edna Rural and beloved fairy child Schnitzel. Variety numbers parody theatrical genres from opera, music hall, Las Vegas, French cabaret and vaudeville with characters including lounge singer Rosemary Focaccia, marionette ventriloquist Meyer Lemon, chanteuse Jolie Jolie, and "Canada's oldest and worst actress" Miss Lillian Lunkhead".

With the ever-changing content and nightly improv, each performance will be different, daring and on the edge.

*commissioned by
The Luminato Festival (Toronto, Canada)
and The Center for the Art of Performance
at UCLA (Los Angeles, USA)
in association with
Ronnie Burkett Theatre of Marionettes (Toronto, Canada)*



QUOTES

What the critics are saying

“The Daisy Theatre is one of the best shows you’ll ever see.”
- *The Georgia Straight, Vancouver (Canada)*

“...some of the funniest, most brilliant theatre you’ll ever be lucky enough to see.”
- *The Province, Vancouver (Canada)*

“One of the more excellent shows you’ll see this season...maybe ever.”
- *Calgary Herald, Calgary (Canada)*

“To say I absolutely loved the show is probably an understatement. It’s edgy, sleazy, perverted and at times hilariously horny...a mesmerising and hysterically funny show that the audience adores in spades. In fact I probably would go as far as saying that this is indeed the sexiest cabaret show I’ve seen in a very long time.”
- *Theatre Scenes, Auckland (NZ)*

“Burkett’s mastery of his craft and the beauty of his handmade puppets makes the comedy funnier, the raunch raunchier and keeps the heartfelt and heartwarming moments, genuinely sweet and moving.”
- *The Vancouver Sun, Vancouver (Canada)*

“Lightheartedly silly, sometimes deliriously so...Mr. Burkett is a benevolent god: indelicate, a little poignant and kind of fantastic.”
- *The New York Times, New York (USA)*

“Besides the unmissable talent and artistry of the puppets and their master, there is a true joy to be found in enjoying a show that pushes limits, takes risks with its audience and dares to improvise. Burkett is a clever, clever operator – this is witty, smart stuff.”
- *keepingupwithnz.com, Auckland (NZ)*

“The Daisy Theatre is uproariously funny, it’s smart, and it’s touching. Burkett is at the top of his craft, and is a Canadian treasure.” - *The Charlebois Post, Montreal (Canada)*

“It’s time to trot out all the superlatives...Fantastic. Brilliant. Hilarious. Amazing. Transfixing.”
- *Vancouver Courier, Vancouver (Canada)*

“Daisy is a raucous good time, a night out in the company of a puckish agent provocateur whose wits are as quick as his virtuosity is dazzling.”
- *The Edmonton Journal Edmonton (Canada)*

“a superb mix of the dark and bleak combined with the lyrical and poignant; an examination of the philosophy of life and art and the magic of the theatre. This is a thought provoking, revue-style production, not a ‘traditional’ puppet show, and while certainly not for children it is incredibly moving and powerful.”
ArtsHub, Sydney (Australia) - *The Edmonton Journal Edmonton (Canada)*



RONNIE BURKETT



Touring history

Luminato <i>(World premiere, Co-commissioner)</i>	Toronto, ON, Canada	June 14-23, 2013
The Cultch	Vancouver, BC, Canada	Nov. 26 – Dec. 15, 2013
The Citadel Theatre	Edmonton, AB, Canada	Sep. 28 – Nov. 18, 2013
Factory Theatre	Toronto, ON, Canada	Feb. 12 – 23, 2014
The Cultch	Vancouver, BC, Canada	Sep. 23 – Oct. 12, 2014
The Citadel	Edmonton, AB, Canada	Oct.16 – Nov. 02, 2014
CAP, UCLA <i>(US premiere, Co-commissioner)</i>	Los Angeles, CA, USA	Nov. 11 – 16, 2014
Factory Theatre	Toronto, ON, Canada	March 18 – April 5, 2015
Big Secret Theatre	Calgary, AB, Canada	Feb. 17 – March 6, 2015
Christchurch Festival	Christchurch NZ	August 27 – 29, 2015
Auckland Live	Auckland NZ	Sep. 02 – 06, 2015
Baryshnikov Arts Center	New York NY	Sep. 28 – Oct. 10, 2015
The Esplanade	Medicine Hat, AB, Canada	Oct. 20 – 24, 2015
Big Secret Theatre	Calgary AB, Canada	Oct. 28 – Nov. 15, 2015
Intrepid Theatre	Victoria BC, Canada	Nov. 19 – 22, 2015
The Cultch	Vancouver, BC, Canada	Dec. 01 – 20, 2015
The Grand	London, ON, Canada	Nov. 8 – 19 2016
Great Canadian Theatre Company	Ottawa ON, Canada	Nov 29 – Dec 18. 2016
The Cultch	Vancouver BC, Canada	March 21 – April 6, 2017
Intrepid	Victoria, BC,Canada	April 13-16, 2017
The Grand	London, ON, Canada	Oct. 23 – Nov. 4, 2017
University of California	Stanford CA, USA	Nov. 15 – 18, 2017
Esplanade Arts Centre	Medicine Hat, AB, Canada	Nov. 28 – Dec. 1, 2017
The Cultch (Little Dickens)	Vancouver, BC, Canada	Dec. 5 – 22, 2017
Sydney Festival	Sydney Australia	Jan. 13-26, 2018
Montreal, QC, Canada	Feb. 20 – March 25, 2018	
Living Arts Centre	Mississauga	November 20-25, 2018
The Cultch (Little Dickens)	Vancouver BC, Canada	December 3-22, 2018
Le Diamant	Quebec City, QC, Canada	November 5-9, 2019
The Centaur(Little Dickens)	Montreal, QC, Canada	Nov 19-Dec 22, 2019

RETIRED PRODUCTIONS

RONNIE BURKETT

PENNY PLAIN

Citadel Theatre	Edmonton, Canada	2011
Alberta Theatre Projects	Calgary, Canada	2011
The Cultch	Vancouver, Canada	2011
Factory Theatre	Toronto, Canada	2012
National Arts Centre	Ottawa, Canada	2012
Place des Arts	Montreal, Canada	2012
Geelong Arts Centre	Geelong, Australia	2013
The Arts Centre	Melbourne, Australia	2013
CAP at UCLA	Los Angeles, USA	2014
The Kennedy Centre	Washington, USA	2014

Billy Twinkle

Requiem for a Golden Boy

Factory Theatre	Toronto, Canada	2010
Alberta Theatre Projects	Calgary, Canada	2010
Place des Arts	Montreal, Canada	2010
Sydney Opera House	Sydney, Australia	2009
The Arts Centre	Melbourne, Australia	2009
Geelong Performing Arts Centre	Geelong, Australia	2009
Warwick Arts Centre	Coventry, UK	2009
Royal and Derngate Theaters	Northampton, UK	2009
The Lowry & queerupnorth	Manchester, UK	2009
BITE 09: Barbican	London, UK	2009
Vancouver East Cultural Centre	Vancouver, Canada	2009
National Arts Centre	Ottawa, Canada	2008
Citadel Theatre (<i>World Premiere</i>)	Edmonton, Canada	2008

Touring history

10 DAYS on EARTH

Place des Arts	Montreal, Canada	2007
Wiener Festwochen	Vienna, Austria	2007
queerupnorth	Manchester, UK	2007
BITE 07: Barbican	London, UK	2007
Auckland Festival	Auckland, NZ	2007
Sydney Opera House	Sydney, Australia	2007
Vancouver East Cultural Centre	Vancouver, BC, Canada	2006
Theatre Network	Edmonton, AB, Canada	2006
Alberta Theatre Projects	Calgary, AB, Canada	2006
CanStage	Toronto, ON, Canada	2006

Provenance

The Brighton Festival	Brighton, UK	2005
Kampnagel	Hamburg, Germany	2005
Sodra Theatre	Stockholm, Sweden	2005
Manitoba Theatre Centre	Winnipeg, Canada	2005
Great Canadian Theatre Company	Ottawa, Canada	2005
Queensland Performing Arts Centre	Brisbane, Australia	2004
Melbourne International Arts Festival	Melbourne, Australia	2004
Wiener Festwochen	Vienna, Austria	2004
queerupnorth	Manchester, UK	2004
BITE 04 (The Barbican)	London, UK	2004
Alberta Theatre Projects	Calgary, Canada	2004
CanStage	Toronto, Canada	2004
Vancouver East Cultural Centre	Vancouver, Canada	2003
Theatre Network (World Premiere)	Edmonton, Canada	2003

HaPpY

queerupnorth	Manchester, UK	2003
Brighton Festival	Brighton, UK	2003
One Yellow Rabbit/ATP	Calgary, Canada	2001
BITE 2001 (The Barbican)	London, UK	2001
Manitoba Theatre Centre	Winnipeg, Canada	2001
CanStage	Toronto, Canada	2001
Theatre Network	Edmonton, Canada	2000
Theaterformen 2000	Braunschweig, Germany	2000
Usine C	Montreal, Canada	2000
Du Maurier World Stage (World Premiere)	Toronto, Canada	2000

STREET OF BLOOD

The Tramway	Glasgow, UK	2002
queerupnorth	Manchester, UK	2002
Brighton Festival	Brighton, UK	2002
Södra Teatern	Stockholm, Sweden	2002
NYTP (Jim Henson Int'l Festival)	New York, USA	2000
CanStage	Toronto, Canada	1999
Theatre Network	Edmonton, Canada	1999
One Yellow Rabbit/ATP	Calgary, Canada	1998
Manitoba Theatre Centre (World Premiere)	Winnipeg, Canada	1998

TINKA'S NEW DRESS

Melbourne International Arts Festival	Melbourne, Australia	2002
Vancouver East Cultural Centre	Vancouver, Canada	2001
Theatreformen 2000	Hannover, Germany	2000
BITE 99 (The Barbican)	London, UK	1999
Theatre Bellevue	Amsterdam, Holland	1998
Images Festival	Arnhem, Holland	1998
queerupnorth	Manchester, UK	1998
Dublin Theatre Festival	Dublin, Ireland	1998
Jim Henson Int'l Festival (Public Theatre)	New York, USA	1998
Festival du Théâtre des Amériques	Montreal, Canada	1998
One Yellow Rabbit, The Secret Theatre	Calgary, Canada	1997
Theatre Network	Edmonton, Canada	1997
Belfry Theatre	Victoria, Canada	1996
National Arts Centre	Ottawa, Canada	1996
Canstage	Toronto, Canada	1995
Manitoba Theater Centre (World Premiere)	Winnipeg, Canada	1994

PENNY PLAIN

Penny Plain is blind, but she hears plenty about the state of things and the fate of mankind. And so she decides to sit in her overstuffed chair, nevermore to venture outside, waiting for the world to end. When her companion dog Geoffrey leaves to live as a man, Penny's end-of-days vigil is interrupted by survivalists, a serial killer, a cross-dressing banker, talking dogs and mysterious strangers seeking sanctuary. Part gothic thriller, part apocalyptic drawing room comedy, *Penny Plain* shows the funny and chilling consequences as mother earth cleans house and reclaims her ground.



PENNY PLAIN



Billy Twinkle

Requiem for a Golden Boy

Billy Twinkle is a middle-aged cruise ship puppeteer who dazzles audiences with his Stars in Miniature marionette niteclub act. His saucy burlesque stripper Rusty titillates the tourists, octogenarian Bunny invokes sidesplitting laughter with the inflatable balloon in his pants, Bumblebear juggles and roller-skates and steals the hearts of every audience, and society dame Bidy Bantam Brewster brings a bit of highbrow hilarity to the high seas with her drunken aria. Billy is the best in the business and on top of the world as he floats along through life.

Until he is fired by the cruiseline. Standing at the edge of the ship contemplating a watery demise, Billy is abruptly called back to reality when his dead mentor Sid Diamond appears as a hand puppet. Sid literally will not leave his side, and forces Billy to re-enact his life as a puppet show in order to remember and rekindle the passion Billy once had for puppets, people and the dream of a life that sparkles.

For anyone stuck in the middle – mid-career, mid-love, mid-life – caught between our own past and future, this requiem for a golden boy shines a little light on the wonder of youth meeting the wisdom of age with a kick in the pants to finish what we started.

BILLY TWINKLE Requiem for a Golden Boy premiered at The Citadel Theatre in Edmonton, October 2008. Subsequent touring included Canada's National Arts Centre (Ottawa, Canada), the Vancouver East Cultural Centre (Vancouver, Canada) the Barbican Centre (London, UK), the Lowry Centre (Manchester, UK), the Royal and Derngate Theatres (Northampton, UK), the Warwick Arts Centre (Coventry, UK) and will bring the production to the Geelong Arts Centre (Geelong, Australia), the Arts Centre (Melbourne, Australia), and the Sydney Opera House (Sydney, Australia).

Created and Performed by Ronnie Burkett

commissioned by

The Citadel Theatre (*Edmonton, Canada*)

and co-commissioned by

Canada's National Arts Centre (*Ottawa, Canada*)

The Vancouver East Cultural Centre (*Vancouver, Canada*)

The Arts Centre (*Melbourne, Australia*)

Sydney Opera House (*Sydney, Australia*)

barbicanbite09 (*London, UK*)



Billy Twinkle

Requiem for a Golden Boy



10 DAYS ON EARTH

“ 10 Days on Earth is art of the highest order... Burkett is an artist. And having painted the marionette equivalent of the Sistine Chapel in all its flash and colour, he's now content to step back and show us the delight and humanity he can find in a single piece of stone. ”

TORONTO SUN
(Toronto, Canada)

10 DAYS ON EARTH

He lived alone with very little and more than enough, and preferred it that way. “Simply, simply” he was oft heard to say. He was alone, on his own, and that was okay.

Darrel is a middle-aged, intellectually challenged man who lives with his mother. When she dies in her sleep, Darrel does not realise she is gone, and so, for over a week, he lives alone. Tandem to Darrel's day to day routine are the adventures of his favorite children's book characters, Honeydog and Little Burp. Their search for a home leads the dog and duck duo to an understanding of family, while Darrel's ease in the world illustrates just how his mother has paved the path for him to be without her. Episodes from the past, like faded colour snapshots from a family album, illustrate this mother's love for her son in all its honesty and fierce, unwavering will. Simple, tender, funny and unapologetic, 10 Days On Earth asks –

If you were alone but didn't know it, would you feel lonely?

The original production of 10 DAYS ON EARTH is co-commissioned by Canstage (Toronto, Canada), Barbican BITE:07, (London, UK), queerupnorth (Manchester, UK), and Wiener Festwochen (Vienna, Austria)



Created 2006 - Retired 2007



“ The art of theatre doesn't get much better than this. ”

THE EDMONTON SUN
(Edmonton, Canada)

Provenance

A mysterious figure frozen in a painting, sold and stolen, displayed and desired over the course of a century, now hidden in a Viennese brothel by a madam on the verge of madness. Canada's foremost artist in puppet theatre, Ronnie Burkett creates some of the world's most elaborate and provocative puppetry. Bawdy, wry, witty and sentimental, Burkett's work plumbs the highs and lows of the human experience in a play that is tender, exotic, erotic and wonderfully beautiful.

Provenance examines notions of beauty, self-loathing and fear as it charts the journey of Pity (Pittance) Bean, a graduate obsessed with an enigmatic painting of a beautiful, androgynous boy titled "Tender". Her quest takes her to a brothel in Vienna where she makes startling discoveries about the origins and history of the painting while confronting aspects of her own identity and self-worth.

Provenance was initiated during the CanStage Play Creation group, 2002. Ronnie's participation as the CanStage Playwright in Residence was made possible by a Senior Artist Grant from The Canada Council for the Arts. Thanks to Iris Turcott and "the barrel of monkeys", specifically Judith Thompson, Joan MacLeod, Adam Pettle, Michael Miller, Martin Julien, Bev Cooper, Jonathan Garfinkel, Waneta Storms and Bonnie Green.

Provenance was a co-production with:
BITE (London, UK);
CanStage (Toronto, Canada);
Melbourne International Arts Festival (Melbourne, Australia);
queerupnorth (Manchester, UK);
and Wiener Festwochen (Vienna, Austria).

The world premiere of *Provenance* occurred at Theatre Network in Edmonton, Canada on October 14, 2003.



Created 2003 - Retired 2005

Provenance



“(Ronnie Burkett) is a sophisticated, internationally renowned theatre artist who has pushed the concept of puppetry to new levels with rigorous, text-based plays that retain a sense of wonder and visual magic.”

TORONTO STAR
(Toronto, Canada)

HaPpY

HAPPY introduces us to the engaging title character, a “happy-go-lucky” veteran and pensioner who wanders through episodes of grief in other people’s lives. Writer and performer Ronnie Burkett examines the impact of cataclysmic sorrow in human existence and the on-going discussion of whether happiness is the lucky domain of a select few or the result of constant struggle and striving beyond the layers of human despair.

Tandem to the storyline presented by the character of **HAPPY** is the “grief vaudeville” of Antoine Marionette, a campy, otherworldly master of ceremonies. Within this glittering silver realm, “the grey area of life,” are arch presentations of sadness in song, pantomime and burlesque which mirror and parody the state of the central characters.

Exploding the commonly held belief that life exists somewhere in the subtle shadings of the grey area, **HAPPY** explores the possibility that there is no grey at all, and that life exists between the harsh black and white in a rainbow of colour and endless dimension.

Ronnie Burkett collaborated with composer and sound designer Cathy Nosaty. Visually striking and starker in design than previous **THEATRE OF MARIONETTES** productions, **HAPPY**, featured “reversed neutrals” with an all white set painted with colour by acclaimed lighting designer Bill Williams.

The world premiere of **HAPPY** occurred at the 2000 du Maurier World Stage Festival, Harbourfront Centre, Toronto. **HAPPY** was workshopped and rehearsed at The University of Calgary Department of Drama’s Reeve Theatre in March 2000

HAPPY, now retired, was a co-production with Harbourfront Centre (Toronto, Canada), Festival Theatreformen 2000 (Hannover, Germany) and The Barbican Centre (London, UK)



Created 2000 - Retired 2003

HaPpY



“ What is remarkable about this show is the emotional and stylistic range it achieves... profoundly touching... hilarious...chilling...this puppeteer provocateur is one of the most daring theatre artists in Canada.”

THE GLOBE AND MAIL
(Toronto, Canada)

STREET OF BLOOD

When Mrs. Edna Rural pricks her finger and bleeds onto her sewing, she sees the face of Christ in a quilt square and the Shroud of Turnip Corners changes her sleepy prairie town forever. Having lost her faith, Edna refuses to acknowledge her grief, choosing instead to reflect upon her life in a series of memories as distinct and unique as each square of her quilt. Her controlled reverie is interrupted by the homecoming of her son Eden, a karaoke singing gay terrorist intent on revenge. With the arrival of Esmé Massengill, a has-been vampire actress seeking rejuvenation and fresh blood, the citizens of Turnip Corners fall in worship and sacrifice to their thirsty Hollywood goddess. Just as the bloodbath flows, the man in the quilt appears in the flesh to the odd trio, revealing that the bonds of blood are thicker and stranger than their individual thirsts led them to believe. And only through the deconstruction of their own beliefs and icons can Edna, Eden and Esmé find their personal redemption.

Intimate, gritty and political, funny and profoundly moving, *STREET OF BLOOD* confronts contemporary bloodlust, from the contaminated blood supply scandal, adoption, religion, AIDS and celebrity worship.

Written, created and performed by Ronnie Burkett and now retired, *STREET OF BLOOD* featured a soundscape composed by Cathy Nosaty and lighting design by Bill Williams.

STREET OF BLOOD premiered at Manitoba Theatre Centre's Warehouse Theatre, Winnipeg in April 1998.



Created 1998 – Retired 2002

STREET OF BLOOD



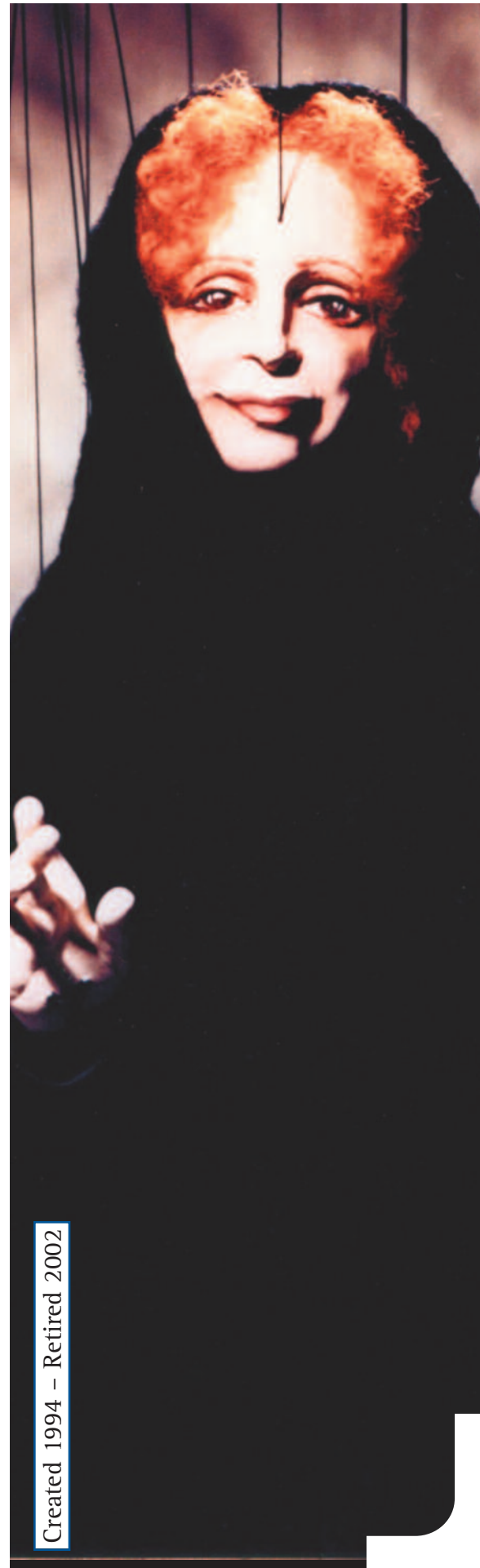
“If theatre festivals are intended to represent the best international theatrical endeavors of imagination and style, then this show was in the right place. This is art as politics in its subtlest form; the call not to arms but to that most powerfully subversive weapon, imagination.”

THE SUNDAY TRIBUNE
(Dublin, Rep of Ireland)

TINKA'S NEW DRESS

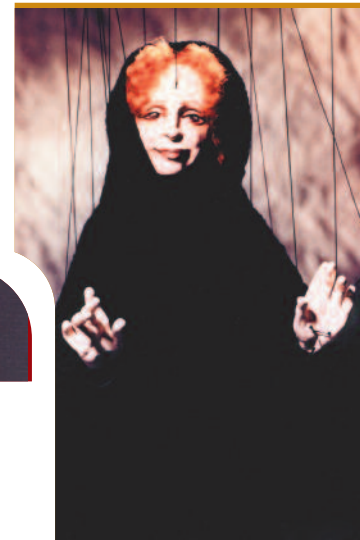
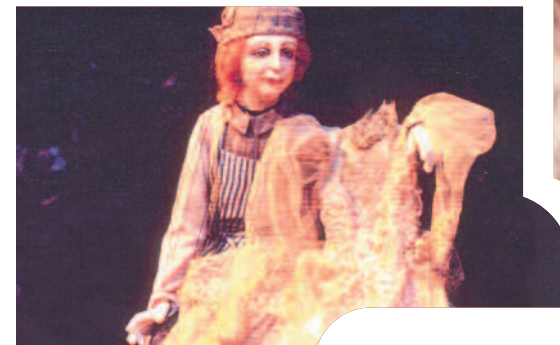
TINKA'S NEW DRESS is a fable for adults based upon the underground puppet shows of Nazi-occupied Czechoslovakia. Two childhood friends become puppeteers, each performing with the same beloved folk characters "Franz and Schnitzel". Fipsi, ambitious and naïve, aligns herself with the ruling government, The Common Good. Carl, headstrong and out-spoken, is forced underground as his satirical shows parody the censorship and oppression of The Common Good. More a commentary on the present than a glimpse into the past, *TINKA'S NEW DRESS* examines propaganda versus truth, compliance versus censorship, and the collective society versus the individual. *TINKA'S NEW DRESS* featured a cast of 36 breath-taking marionettes, a working carousel for the setting, and a haunting score by composer Cathy Nosaty. Adding to the immediacy of this allegorical tale, the two "Franz and Schnitzel" portions of the play were improvised at each performance.

Now retired, *TINKA'S NEW DRESS* was produced in the Calgary studio of Rink-A-Dink Inc. and premiered at Manitoba Theatre Centre in November 1994.



Created 1994 - Retired 2002

TINKA'S NEW DRESS



Represented by:



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