



**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.

“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)

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, and international recognition including a Village Voice OBIE Award in New York for Off-Broadway Theatre, and four Citations of Excellence in the Art of Puppetry from the American Center of the Union Internationale de la Marionnette.

The Daisy Theatre is the thirteenth production from Theatre of Marionettes, 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 2011/12 season marked the 25th anniversary of Ronnie Burkett Theatre of Marionettes.



A talking cow, a faded vamp, a wistful fairy and the most beloved and befuddled prairie farm wife in Canada are a few of the outrageous characters in Ronnie Burkett's new The Daisy Theatre. Inspired by the illegal underground "daisy" puppet shows of Nazi-occupied Czechoslovakia, and the beginnings of cabaret at the famed Le Chat Noir in Paris, The Daisy Theatre blends nightly improvisation, variety acts and music, monologues and morality tales, all with the resident company of over thirty marionette characters. Each performance will be different, daring, ridiculous and on the edge, in the hands of renowned puppeteer provocateur Ronnie Burkett, but no two performances of The Daisy Theatre will be the same, making this is a show to see more than once.



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)







CANADA

Luminato (<i>World Premiere</i>)	Toronto, ON	June 14 to 23, 2013
The Citadel	Edmonton AB	Sept. 28 to Nov. 17, 2013
The Cultch	Vancouver BC	Nov.25 to Dec. 15, 2013
Factory Theatre	Toronto, ON	Feb. 17 to March 2, 2014

What the critics are saying

“Ronnie Burkett... is insanely skilled, he is fearlessly willing to go wherever the moment takes him, and the sense of giddy possibility that his creativity releases is a gift. The Daisy Theatre is one of the best shows you’ll ever see. What are you waiting for? Pick up the phone.”
- *Georgia Straight*

“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.”
- *Charlevoix Post*

“He has honed his craft to the point where it looks as if he’s just having fun half the time, as he at times he speaks directly to the audience as either marionette or puppeteer, and yet it’s still a production of a very high calibre. He has an incredible ability to voice singlehandedly a heated argument with puppet lips flapping at a mile a minute. Not only that, but his intricately-designed puppets are so expressive they seem human, despite being wooden and less than two feet tall.”
- *Charlevoix Post*

“The first thing you need to know about Ronnie Burkett’s Theatre of Marionettes is that these puppets are not for kids. Not unless your kids are into striptease, metaphysics, dirty jokes, aging divas, crossdressed military men, and interspecies (puppet-human) fooling around.

Sure, his latest show, The Daisy Theatre, also has talking animals and the world’s cutest fairy child with her own little stuffed bear. But this is sophisticated adult material. And it’s some of the funniest, most brilliant theatre you’ll ever be lucky enough to see.

While the show’s dominant flavour is naughty and bawdy, the performances can also be deeply human”
- *The Province*

“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 heart-warming moments, genuinely sweet and moving.”
- *Vancouver Sun*

“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.”
- *Edmonton Journal*

Set Description: Minimum Footprint Required: 15' wide x 11' deep x 13' high

The set is a self-supported, traditional puppet stage with a footprint of 11' wide x 7' deep x 11'-3" high. The Artist performs within the stage/set performing from a bridge. There are 30 @ 66" strung puppets that hang from a metal frame surrounding the back of the set and the interior of the set. The set is self-supporting when constructed, built from wood and steel. There are lights built within the set in the proscenium, operated from the bridge by the Artist.

Masking: Masking must be neat and clean. House legs will be used. A SR or SL split in the masking for Artist's entrance.
Stage Floor: Flat black floor is required.
Placement of Set: Determined in each venue. The set sits a minimum of 3' upstage of stage edge.
Type of venue: Traditional theatre venue.
Weight of cargo: Approximately 3,000 pounds.
Crate Dimensions: Crate storage provided by the presenter.

Contents	L	x	W	x	H	Weight	#	Piece
	4'-0"		2'-8"		3'-3"	200 lbs	1	Puppets
	4'-0"		2'-8"		3'-3"	200 lbs	2	Puppets
	6'-3"		2'-9"		3'-8"	600 lbs	A	Scenery
	7'-7"		2'-7"		3'-8"	600 lbs	B	Scenery
	6'-9"		2'-2"		4'-5"	600 lbs	C	Scenery
	7'-7"		2'-8"		3'-1"	600 lbs	D	Scenery
	6'-9"		2'-7"		3'-3"	600 lbs	E	Scenery
	4'-0"		2'-8"		3'-8"	300 lbs	F	Props
			TBD				G	Sound Rack

TECHNICAL REQUIREMENTS PROVIDED BY THE PRESENTER:

LIGHTING:

The Presenter will supply:

- A house LX plot consisting of a warm wash, a cool wash and the ability to focus nine (9) specials.
- A lighting board capable of running the house plot and specials.
- A lighting board operator for all lighting focus calls, cueing, notes sessions, technical rehearsals, and all performances for the run of the shows. The lighting board operator will be the same from the arrival of the Artist and company, any and all rehearsals/note sessions, until the final performance.
- PLEASE NOTE: The LX operator takes visual cues throughout the performance and must watch the show each night. The Stage Manager is not on headset to call the lighting cues.
- The Artist will need x 4 - 20a circuits (u-ground) on the stage floor to plug-in dimming and control for the self-contained lighting in the set.
- The Artist will use "house" or "stock" equipment where possible, and will provide a general specials focus plot as well as preferred gel colours for the house washes and specials.

SOUND:

The Artist provides the following:

- | | |
|--|---|
| 1 Dell 21.5" monitor | -2 Mac Mini Core i5 computers housed in |
| 1 Apple USB extended keyboard | -1 Sonnet Technologies Rac Mac Mini enclosure with USB option |
| 1 Microsoft USB mouse | - 1 metal 7u equipment rack |
| 1 IO Gear 2 port KVM Switcher | - 2 1u universal rack shelves |
| 2 M-audio FireWire 410 audio interfaces | - 1 1u vented rack panel |
| 1 M-audio Oxygen 8 MIDI Controller | - 1 2u rack panel |
| 1 MIDI Solutions Quadra Thru | - 1 1/3u "lip plate" |
| 1 Whirlwind AB8 8 channel Audio Switcher | |

Assorted cables for audio patching and computers.

- The stage manager and sound system will be in a house position, outside of the control booth
- The Artist will endeavor to use the main house speaker set up.
- The Artist must have access to adjust the output level of the main systems' amplifiers.

The Presenter provides the following:

1. Enough PA to cover the house evenly and distortion free to 95db.
2. 8 console inputs. 4 for Q-Lab, 4 auxiliaries.
3. Stereo main out. (or matrixed outs for stereo image in larger houses)
4. Two POST FADE Auxillary sends (for monitors)
5. 1 stereo amplifier @ 150w/channel into 8 Ohms
6. EQ on all outputs

Inputs 1-4:

Input 1: routed to House Left

Input 2: routed to House Right

Input 3: routed to SR monitor

Input 4: routed to SL monitor

OTHER:

- The Artist travels with one stage manager who also runs all sound cues.
- The Artist must have one hour following the closing performance, before the strike crew arrives on stage, to clear the puppets into the packing area, and prep for the strike of all rigging within the set.
- The Presenter must provide a clean, secure, well-lit area where the puppets can be unpacked. The ceiling height must be eleven feet (11'-0") from floor to ceiling in order to accommodate the puppet hanging stands. The Presenter will provide one 6' ladder dedicated to the puppets for placing them on and off the stands.
- The Presenter will provide a headset and a cue light at the Artist's backstage station for the artist's entrance, controlled either by the Stage Manager or through the lighting board.
- The Presenter will provide six (6) stage weights or black sand bags to be used on the legs of the set.

TECHNICAL TIME AND PERSONNEL PROVIDED BY THE PRESENTER:

Load-in/Set-up: *Two* stage hands for **four** hours to load-in and set-up + an additional two personnel for 30 minutes to install the proscenium in position.
One Head of Sound for **four** hours for sound set-up once set is in place and underway
Three electricians (including Head) for **four** hours to focus lights

Four hours for sound cue levels and light cue plotting

Two hours for a Q2Q rehearsal

Two hours for a dress rehearsal

Strike/Load-out: *Four* stage hands to strike set and load the truck for a total of **four** hours
One Head of Sound to assist with the strike of the Artist's sound equipment.

Please note: If lighting instruments are to be struck on the same night as the set strike; a different, additional crew than the set crew must be involved. If Presenter's FOH sound must be struck the same night as the set strike, additional crew is required.

SPECIAL REQUIREMENTS:

- A safe, clean area near the stage to unpack and pack marionettes for both the set-up and the strike
- One hour before every performance must be allotted for the Artist in the theatre alone for warm-up and preset. This time must not be interrupted by theatre staff or crews entering and exiting the theatre. The "quiet" time is indicated on the schedule.
- There must be two dressing rooms dedicated specifically for the Artist and stage manager from the start date of the contract until the end of engagement.

The Artist's production manager provides a production/performance schedule for each venue. Please see sample schedule on following page for guidelines.

SAMPLE SCHEDULE FOR TECH PERIOD OF THE DAISY THEATRE

Please note - The house lighting plot must be hung and cabled prior to the following three days. All masking must be in place. The set uses mini-lighting instruments hung within the set as part of the set-up call, operated from a lighting console in the set, provided by the Artist.

Day One Tech	9:00 am	Cargo arrives- Load in Set-up (2 crew for a 4 hour call) Unpack puppets - Ronnie, no crew
	1:00 pm	Lunch/Set-up complete (Release set-up crew)
	2:00 pm	Sound Install (1 sound crew - 4 hours)
	6:00 pm	Dinner
	7:00 pm	Lighting focus (Head LX + 2 crew - 4 hours)
	11:00 pm	End of Day
Day Two Tech	9:00 am	Lighting Levels (Head LX - 2 hours)
	11:00 am	Sound Levels (Head Sound - 2 hours)
	1:00 pm	Lunch
	2:00 pm	Q2Q/Dress Rehearsal (no viewers)
	6:00 pm	Dinner
	7:00 pm	Half Hour
	7:30 pm	Performance

PLEASE NOTE THIS SCHEDULE IS A GUIDELINE. SPECIFIC SCHEDULES WILL BE WRITTEN FOR EACH RUN OF PRODUCTION/VENUE.

FOR FURTHER INFORMATION, CONTACT Terri Gillis, Artistic Associate & Production Manager for Ronnie Burkett Theatre of Marionettes.

The Venue must provide all ground plans, sections, elevations, grid plots, and equipment inventories a minimum of 60 days in advance of the engagement in either Vectorworks or AutoCAD and PDF formats (drawings) and inventories as a Word document.

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



CANADA

Citadel Theatre	Edmonton, AB	September 22 - October 9, 2011
Alberta Theatre Projects	Calgary, AB	October 18 - November 6, 2011
The Cultch	Vancouver, BC	November 17 - December 17, 2011
Factory Theatre	Toronto, ON	January 20 - February 26, 2012
National Arts Centre	Ottawa, ON	March 13 - April 1, 2012
Place des Arts	Montreal, QC	April 12 - 21, 2012

AUSTRALIA

Geelong Arts Centre	Geelong	July 30 to August 3, 2013
The Arts Centre	Melbourne	August 8 to 18, 2013

USA

CAP at UCLA	Los Angeles, CA	January 16 to 19, 2014
The Kennedy Centre	Washington, DC	March 20 to 22, 2014

What the critics are saying

“In *Penny Plain*, by the brilliant Ronnie Burkett, the slam of emotion these little wooden puppets will evoke will surprise you.”
- *Globe and Mail*

“Full of wit, humour and humanity, *Penny Plain* is virtually flawless. At once funny and dark, *Penny Plain* is simply what we all look for as playgoers – a live stage experience that leaves us a little different at the end from the way we felt when we first took our seats. It’s great theatre.”
- *The Calgary Herald*

“Masterfully, insightfully and gently told...there is intelligence, creativity, poetry and artistry here of the highest caliber. Burkett is, quite plainly, a Canadian treasure.”
- *The Vancouver Courier*

“It’s a profoundly eerie, strange and strangely beautiful, experience; theatre at its most startling, moment to moment.”
- *The Edmonton Journal*

“Plain brilliance. *Penny Plain*, the latest work from puppet master Ronnie Burkett, packs plus-sized emotional punch into its diminutive scale.”
- *The Vancouver Sun*

“A wildly inventive gothic tale about the final days of the apocalypse that challenges the intellect even as it assaults the funny bone. Burkett is an unbridled genius.”
- *The Calgary Sun*

“Ronnie Burkett’s *Penny Plain* is pure poetry.”
- *The Georgia Straight*

“Ronnie Burkett is back with all guns blazing. The best of Burkett, *Penny Plain* will be definitely be at the top of the canon.”
- *The Edmonton Sun*

“Like the best of any kind of theatre, *Penny Plain* will be in your ears and in your eyes for a long, long time...it carries the kind of weight that follows you out the door of the theatre and into your own life.”
- *Avenue Magazine*

SPACE REQUIREMENTS:

- 36' wide x 30' deep x 14' high
- Set sits a minimum of 6' upstage of stage edge



LIGHTING REQUIREMENTS:

- 65 Profile lighting instruments (ideally Source 4's); of these, 10 need to achieve 50 degrees (fixed degree or zoom); 2 of these are the instrument body only, the Artist supplies 90 degree lens tubes x 2; the remaining profiles will vary from 15 – 36 degree, depending on the venue.
- 4 @ 1000w fresnels with barn doors.
- 77 dimmers, not including venue houselights; 24 of these circuits are required at stage level for the instruments on the lighting stands (provided by the Artist), as well as set-mounted lighting.
- 9 iris units.
- 14 'B' size gobo holders
- Power from either a dimmer (set as a non-dim) or a dedicated circuit, for the Artist's 6 LED fixtures. These 6 LED's are at stage level. All 6 fixtures can be plugged into the same circuit or they may be separate, whichever is best for the venue. These fixtures require DMX cable, which the Artist supplies. The Presenter will supply DMX to either the DSR or DSL corner of the stage to connect the first unit.
- 12 to 14 adapters to convert from standard 15 amp u-ground plugs to the venues dimming system.

SOUND REQUIREMENTS:

- The Artist provides the playback and back-up systems, which are run through the Presenter's mixing console from the house position. This system consists of two Mac mini's, two sound cards, 19" monitor, QLab, and all accessories to run the show through the Theatre's house speakers and console. The production is, ideally, run in 5.1 surround sound, but can also be run in stereo.
- The sound operator and sound system will be in a house position, outside of the control booth
- The Presenter will provide the main house speaker set up.
- The Artist must have access to adjust the output level of the main systems' amplifiers.
- The Presenter will supply two (2) CD players patched into the system as back up for sound cues, if the venue owns CD players; if not, these are not required equipment.
- The Presenter will provide 2 additional speakers to the house set up to be used as the Artist's monitors. The monitors must hang at a height between 11' and 12' from the theatre stage floor and hang in such a way that they do not interfere with lighting instruments. Placement for the monitors provided by the Artist.

SAMPLE SCHEDULE AND CREWING REQUIRED:

Please note – prior to the following four days, the venue will provide an advance hang of the lighting plot that must be hung, cabled, coloured and patched. The lighting plot will be provided in advance to accommodate the pre-rig. All masking must be in place.

Day ONE TECH	8:00 am	Cargo arrives- Load in Set-up (6 crew for a 5 hour call) Unpack puppets – Ronnie, no crew
	1:00 pm	Lunch/Set-up complete (Release set-up crew) Lighting focus (Head LX + 4 crew - 4 hours)
	3:00 pm	Sound Install (2 sound crew – 3 hours)
	5:00 pm	Dinner
	6:00 pm	Lighting focus (Head LX + 4 crew - 4 hours)
	10:00 pm	End of Day
Day TWO TECH	8:00 am	Lighting Levels (Head LX - 4 hours)
	12:00 pm	Lunch
	1:00 pm	Lighting Levels (Head LX - 4 hours) Sound System Prep (Head Sound – 4 hours)
	5:00 pm	Dinner/Sound Quiet Time
	6:00 pm	Sound Levels (Head Sound - 4 hours)
	10:00 pm	End of Day/SCENIC PAINTER TBD-Paint Call
Day THREE TECH	8:00 am	Tech Notes (2 crew TBD)
	12:00 pm	Lunch
	1:00 pm	Preset
	2:00 pm	Cue to Cue/Run Through (no viewers)
	5:00 pm	End of Day/OR Dinner
	6:00 pm	Continue work where required
10:00 pm	End of Day/SCENIC PAINTER TBD-Paint Call	
Day FOUR TECH	8:00 am	Tech Notes (2 crew TBD)
	12:00 am	Lunch
	1:00 pm	Half hour
	1:30 pm	Media Call
	2:30 pm	End of Media Call/Break
	5:30 pm	Quiet Time (Artist and SM alone onstage)
	6:30 pm	Crew Call
	7:30 pm	Half Hour
8:00 pm	Performance	

Day ONE – 6 set-up crew x 5 hours; 5 LX Crew x 8 hours; 2 sound crew x 3 hours

Day TWO – 1 Head LX x 8 hours; 1 Head Sound x 4 hours

Day THREE – 2 notes crew x 4 hours – TBD

Day FOUR – 2 notes crew x 4 hours – TBD



RETIRED
PRODUCTIONS



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

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 (<i>World Premiere</i>)	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 (<i>World Premiere</i>)	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 (<i>World Premiere</i>)	Winnipeg, Canada	1998

TINKA'S NEW MUSSES

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 (<i>World Premiere</i>)	Winnipeg, Canada	1994

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 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

10 DAYS on EARTH



“ 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.

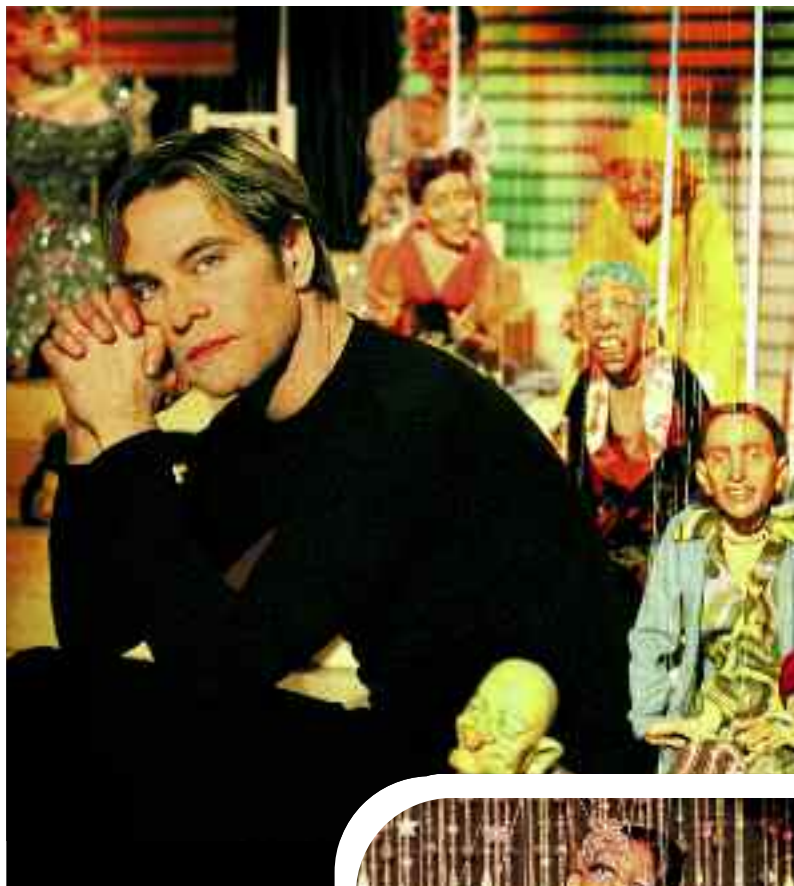
The world premiere of **HAPPY** occurred at the 2000 du Maurier World Stage Festival, Harbourfront Centre, Toronto. **HAPPY** was workshopped and rehearsed at The University of Calgary Department of Drama’s Reeve Theatre in March 2000

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



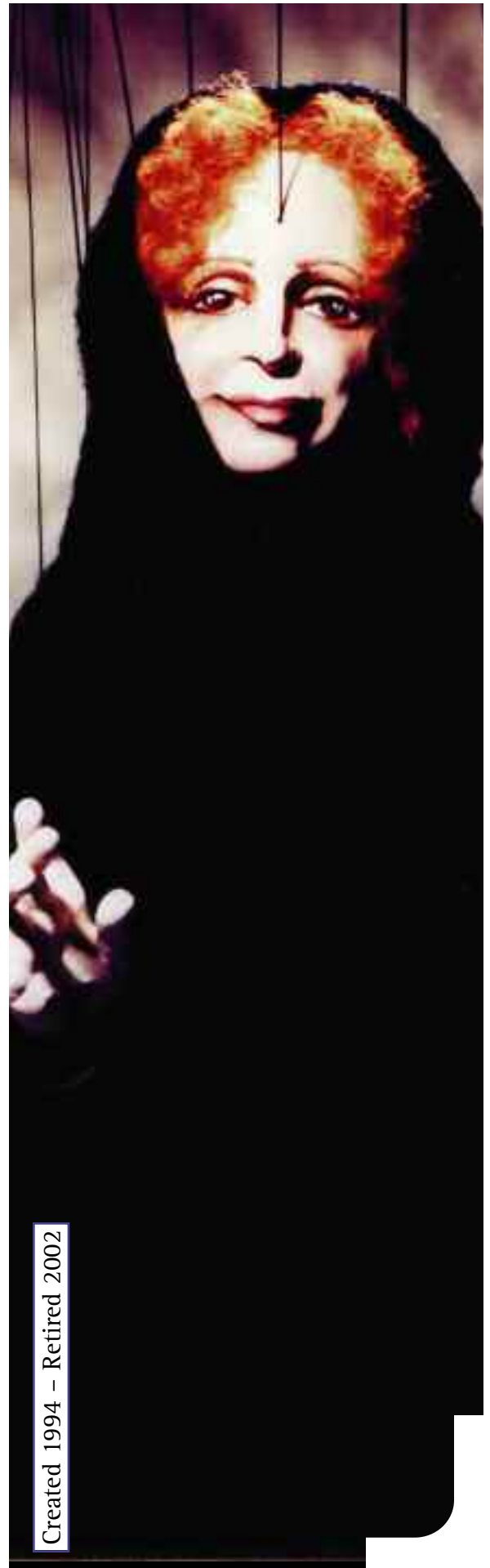
“ If theatre festivals are intended to represent the best international theatrical endeavors of imagination and style, then this show was in the right place. This is art as politics in its subtlest form; the call not to arms but to that most powerfully subversive weapon, imagination. ”

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



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