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Theatre Pops' dead Tinkerbell sparkles with life

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Tinkerbell Is Dead: The Return Of Tink

Rating: ★★★★★

For one night only Theatre Pops returned to the Charles E. Norman Theatre with their traditional, annual showcase, *Tinkerbell Is Dead: The Return of Tink* as part of the Tulsa Performing Arts Center's Summer Stage programme. And that's a shame. For this clever, engaging and simple piece of theatre is an absolute delight and deserving of more than a one night stand.

Tinkerbell Is Dead: The Return of Tink is theatre pared back to its bare bones: one chair, one spotlight, one performer. Not always the same performer, but rather a cast of thirteen who perform a series of twenty four monologues by some famous and not so famous writers. Against the stage's back walls the actors sat throughout, awaiting their turn to perform tales which ranged from the poignant, to the comic to the hilarious.

The stage space itself was cleverly arranged with chairs and candlelit tables occupied by audience members, thereby bringing the audience closer to the action and creating a warm sense of intimacy and informality. The giving of Tinkerbell themed prizes, presented in a large, pink bucket at the beginning and just after intermission, lent the occasion a sense of playfulness. The result was less a case of breaking down the fourth wall than of inviting the audience over to the other side.

Like any show featuring so many performers and so many monologues, some are going to excel and others not do so well. Even though, overall, both were extremely good, some performances were indeed stronger than their monologue and some monologues were indeed stronger than the performance. But it is an unforgivable oversight that the programme, whilst listing the name of the monologue and its writer, neglected to include the name of the performer, making it impossible to acknowledge credit where credit is indeed due. For there were some outstanding performances and monologues including, but not limited to, a deconstruction of Top Gun as a symbol of gay love, a woman lamenting her lot in life because she married a dreamer who blew their money on a scheme to clean parking lots, two separate tales of sexual threesomes, one touching, the other hilarious, a tale of how to get a man by rolling tortilla's on your thigh and a wonderfully delivered

tale of a son's passage to manhood on the day he went salmon fishing with his father.

Tinkerbell Is Dead: The Return of Tink is an ideal showcase for bringing a wide array of pieces to an audience in a short, concise and engaging fashion. It is also a clever way to afford actors with an opportunity to play with different scripts and show what they can do. Its greatest achievement however, is as a simple reminder that theatre doesn't always have to be spectacle. That theatre can be at its most effective when it's simply one body performing in a space to another.



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