



trans  
**THEATRE** formations

presents

# Betty Oaps

Contemporary  
mask and music

Marketing and press pack

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# Betty Oops

Join us for an hour of thought-provoking theatre aimed at young people and adults who share Betty Oops' decisions about responsibility, the difficult balance between work and the home – the heart and the head.

## About this pack

To sell tickets or attract audiences you need **brilliant writing, good images, social media content**, and ... an **understanding of your audiences**. Why might they come to a show, what might they be doing if they weren't attending it? ... How to persuade them that this is better!

We know our show and the reasons why other people have enjoyed it in the past. We also have a few canny ideas about how those previous audiences were attracted.

In this pack, we'd like to help you get your audience to the show, by sharing our knowledge and ideas with you.





## Who and where is the audience?

- Young people of 10 and over
- Families, including parents and grandparents
- People interested in women's roles and identity
- People interested in craft, especially knitting

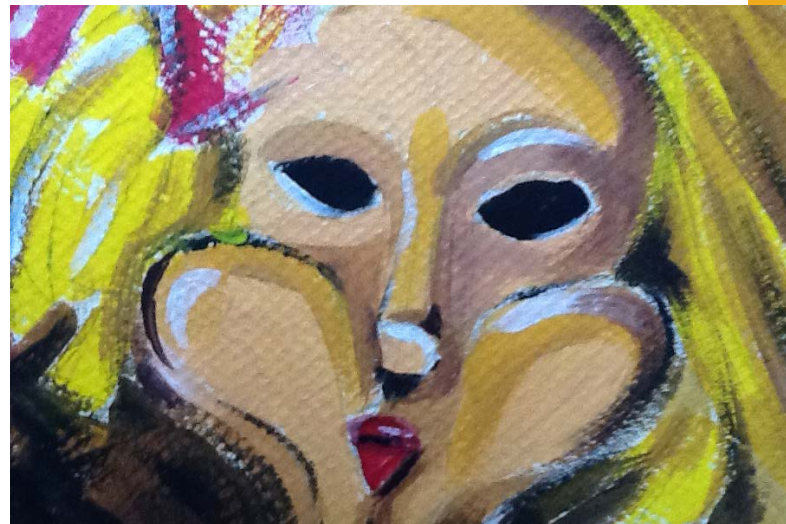
As well as contacting people directly through letters, email, Facebook etc (if you have permission to use their details or if you are linked to them), don't forget to let them know about the show through people and organisations they trust, or who have influence with them.

For example:

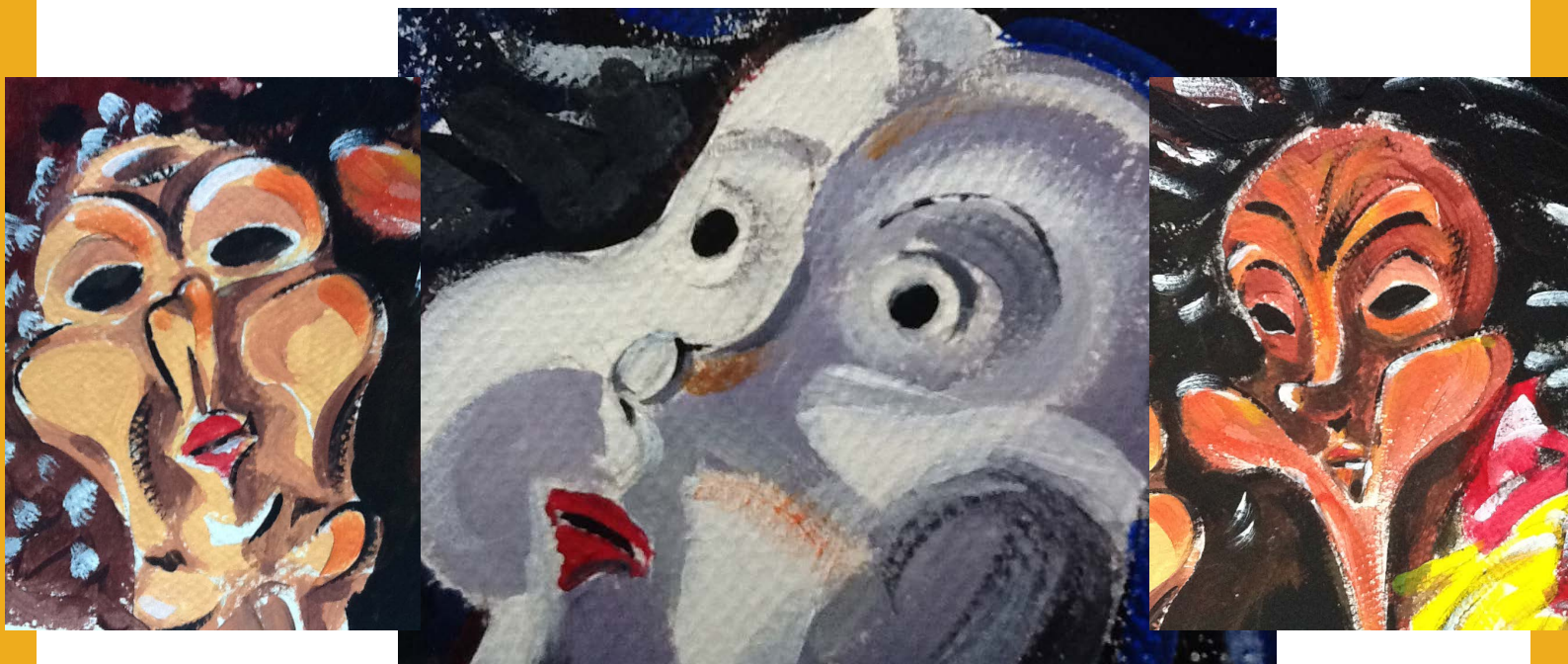
- Local community groups eg secondary school, youth clubs, and elders' groups.
- Youth and adult special interest clubs – music, theatre, art, crafts (in particular knitting and crochet)
- Knitting clubs and circles, craft workers and makers, night school craft classes
- Women's groups eg Women's Institutes etc, women in business groups, student women's groups etc
- Family support groups, including parent and child groups

And for those families you don't have a direct relationship with, or who aren't in touch with any of the above groups, make sure the flyers and posters are displayed at:

- Local shops
- Youth-oriented shops
- Youth-friendly cafes and restaurants



- Local youth centres
- Community and sports centres
- Local church halls
- In residential areas where there are lots of teenage families
- Supermarket noticeboards
- At bus stops, train stations, road junctions where the parents commute to work and where young people catch transport to school
- In the staff areas or staff internet of the companies for whom the parents work



# Why would they like it? Why would they come?

When talking to people about the show, writing letters, press releases or information for your website, try to remember and talk about the following motivations people have for attending:

- To entertain older children
- To share special time with older children (and possibly with grandparents and others)
- To prompt open discussions with their teenagers about work / their futures
- For a sense of wonder
- To see something a little different / so their children discover something new
- Because it is free/ good value
- To support a local activity or organisation
- Because their friends or people they know are going
- Because someone they trust recommended it – perhaps the local press, a friend, or ‘people like themselves’
- Because it is short enough to keep the young people’s attention
- Because it is close by/ easy to get to
- Because it is educational or thought-provoking



# Essential Copy:

## 60 words approx:

Betty is a nervous but endearing young woman. She likes the simple pleasures of life. But now her new office job starts to disrupt her safe and known universe. How will she juggle her amusements and her responsibilities? With full-face mask, live music, text and mime, this show is humorous, poetic, and above all visually compelling.

## 100 words approx:

Betty is a nervous but endearing young woman. She likes the simple pleasures of life. But now her new office job starts to disrupt her safe and known universe. How will she juggle her amusements and her responsibilities? With full-face mask, live music, text and mime, this show is humorous, poetic, and above all visually compelling.

Join us for an hour of thought-provoking theatre aimed at young people and adults facing similar conundrums: the pressures of responsibility, the difficult balance between work and the home, the heart and the head. After the show, discuss these questions with the performers.

## Extended Description:

Betty is a nervous but endearing young woman. She likes the simple pleasures of life. But now her new office job starts to disrupt her safe and known universe. How will she juggle her amusements and her responsibilities? With full-face mask, live music, text and mime, this show is humorous, poetic, and above all visually compelling.

Betty knits. It's her favourite pleasure. She knits, she makes mistakes, she drops stitches and she gets wrapped up in her wool ... oh what a tangled web she weaves! How like life, when we're faced with choices, and don't know which is the right one for our family and ourselves. Join us for an hour of thought-provoking theatre aimed at young people and adults facing similar conundrums: the pressures of responsibility, the difficult balance between work and the home, the heart and the head. After the show, discuss these questions with the performers, and explore the art of mask theatre.

This show uses communication in many forms – French, English and invented languages ... above all we use non-verbal communication. Pictures can say so much more than words. *Betty Oops* finds her way through these decisions with the help of archetypes of female identity: Mother Earth, Amazon, Virgin Girl, and by the force of dreams.

So if you find these issues of career, balance and ambition hard to talk through with your family, *Betty Oops* will help you find other ways of expressing hopes, ambitions, fears and frustrations.

The full-face masks used in this performance, created by Tracey Boot, demand huge energy and precision from the actors in order to convey the story. You can join the actors after the show, touch the masks, or try out one of the half-face masks from their collection.

# Rich Media resources

Website:

<http://www.theatretransformations.com>

Facebook:

<https://www.facebook.com/theatretransformations>

Twitter:

<http://www.twitter.com/@ContactTransfor>

Vimeo:

<http://vimeo.com/96625305>

## Taglines / Keywords:

Masks, masked theatre, over-worked, family show with masks, Theatre Transformations, Betty Oops, Knitting, Archetypal masks, work-play balance, contemporary mask performance, female archetypes, female roles, career balance, young people's theatre, young people's careers, non-verbal communication, Planets, astrology





# Images

These images are available as web-ready or print-ready versions.  
Download the images you'd like to use from our website

<http://theatretransformations.com/betty-oops-photos-for-pro/>

Please note the captions associated with each image.



BETTY OOPS from *Betty Oops*  
by Theatre Transformations.  
Photo: P A Baillon



MOTHER EARTH from  
*Betty Oops* by Theatre  
Transformations.  
Photo: P A Baillon



SECRETARY from *Betty Oops*  
by Theatre Transformations.  
Photo: P A Baillon



AMAZON from *Betty Oops* by  
Theatre Transformations.  
Photo: P A Baillon



HELENE LENOIR and  
TRACEY BOOT in *Betty Oops*  
by Theatre Transformations.  
Photo: P A Baillon

# Show biography

## Previous performances

*Betty Oops* received its world and French première in The Salle Jean Blanc, La Ravoire, France in November, 2013

We are building a tour of *Betty Oops* in the Highlands and Islands of Scotland and the North East of England during March 2015.

“I felt pangs of pain (of recognition) followed by laughter ...”

“I felt so connected to the character (and her dream characters) – what she was going through – there it definitely universal truth in Betty’s story!”

“Beautiful, poetic”

## Programmer reaction

“I had the opportunity to see the show *Betty Oops* and it seemed to me that this show will touch many audiences of the CS network: there are several key access points here ... this show can touch both the regular theatre audiences and also people who are not used to going to see theatre. It has very few words (some onomatopoeia) and so it’s open to audiences that don’t speak French. There is a mixture of objects, masks, music, etc. that can reach out to different audiences.

This is a show that does not leave anyone indifferent, and that’s what we want art to do, no?”

*Anne Piguet, AP, Centres Sociaux, des Deux Savoie, November 2013.*

# Cast and team

## **Tracey Boot, director, mask maker and actress**

Tracey studied Drama at Manchester University before going on to train at the Jacques Lecoq School of Theatre in Paris. She has also trained with Michael Chase, Donato Sartori, Monica Pagneaux, John Wright, Stéphane Müh and Haim Isaac.

Tracey has developed her mask making skills, creating her own particular mask forms.

## **Hélène Lenoir, composer, musician and actress**

Hélène initially trained as an artist at the École des Beaux-Arts Lyon but quickly changed tracks following her passion for music and theatre. Hélène continued her training in music and theatre with Tracey Boot, Patrick Fioran, Stéphane Müh and Haim Isaac.

## **Gilles Viret, lighting design and technician**

Gilles is our in-house technician. He is a fully qualified technician with over 15 years' experience in various local venues, large and small. Gilles has advised us on all technical aspects of our shows for a number of years.

## **Haïm Isaacs, assistant director**

Haïm is a bilingual (French / English) American singer, musician, composer and writer who is based in Paris, France. Haïm has been working with the company since 2004. Born in New York in 1957, Haim grew up in Jerusalem. After a classical music education he met and was deeply influenced by the Roy Hart Theatre, a group of vocal explorers in the south of France.



# Contexts:

Tracey Boot, Artistic Director and Creative Mask-maker, explains



## What influenced your show?

The issues and impacts on her life that Betty Oops is facing are common to us all – whether man or woman – as we all at some point have to face the reality of being ‘grown up’ about life. What career to follow, where to live, whether to work to live or live to work, how to fulfill ourselves creatively as well as materially. How to make time for our families as well as our work and ourselves.

As a woman, an artist, a mother and a company leader, I have encountered these questions in my own way ...

However, it was when I took a mask course with Mike Chase in The Glass Centre, Stroud, England (looking at the history, design and construction of the Planet masks) that I started to think about how we make such decisions. Often it comes down to unconscious or subconscious influences, and the influences and examples other people exert on us. Do we ever really make these decisions in a coldly logical way? Think about the common use of astrology to make choices in many ancient cultures.

With Mike, we talked about the beliefs that the Planets have inherent attributes or qualities, and the different influences the Planets exert over us. Saturn is associated with age, history, the colour blue, the giver of knowledge, the bringer of death. Mars symbolises force, vitality, war, strength, disruption, the colour red, passion. And Jupiter denotes playfulness, the joker, impatience and the colour yellow.

In my mind, the influences of the Planets over our dreams came to be embodied by my new masks: Earth Mother for Saturn, Amazon for Mars and Virgin Girl for Jupiter.

One of the reasons I chose mask work was the ability to create characters played by female actors. There are still oh-too-many plays (or television series), classic or new, which have strong male casts and one or two female roles. Yet there are a lot more actresses on the market than actors.

I very rarely work with male actors; I prefer working with women. I like the complicity that you can create with a group of women and I find they work harder at collaborating, which is essential for our shows as they are mainly created through improvisations.”

## In one sentence?

“It’s about life, and the decisions we make or try to avoid making!”

## Favourite anecdote?

I don’t need facials: mask performance gives you a sauna experience with perfect skin every time (although a very red face).”

# Sample communications copy

## Sample Press Release

\*Adapt the elements in (green) to your circumstances

Betty Oops, masked theatre from Theatre Transformations,  
at (YourTown)

By Tracey Boot

At [Venue] on [Date]

Tickets start at [Price] and can be booked on [Website], [Phone] and in person at [Venues and address].

Teenagers, families and anyone facing the dilemma of work-life balance decision can meet Betty Oops at [Venue/ Town] on [Date] and see how this endearing character faces those questions herself. This hour-long [free] show for adults and young people aged 10+ combines masked performances, music and knitting, and is followed by an open discussion with the artists on life, responsibility ... and making and using mask in theatre.

Betty is a nervous but endearing person who likes the simple pleasures of life. Betty knits: it's her favourite pleasure. But now her new job starts to disrupt her safe and known universe. As Betty knits, she makes mistakes, she drops stitches and she gets wrapped up in her wool.

This show follows Betty as, through dreams, encounters with her subconscious ambitions, and knitting, she navigates the choices that will be right for her. This thought-provoking theatre is aimed at young people aged 10+ and adults facing similar conundrums: the pressures of responsibility, the difficult balance between work and the home, the heart and the head. After the show, the performers will join in an open discussion about these questions. Audiences will also hear about the skills of using full-face masks in performance, and have the chance to touch the masks or try out one of the half-face masks from their collection.

Betty Oops uses communication in many forms – French, English and invented languages, and non-verbal communication. Betty finds her way through her decisions with the help of masked characters representing archetypes of female identity: Mother Earth, Amazon, Virgin Girl, and by the force of dreams.

Theatre Transformations is led by France-based, Scottish-born Tracey Boot, who devises the stories with company members and creates the masks that will tell the stories.

Says Tracey: *"The issues and impacts on her life that Betty Oops is facing are common to us all –*

*contd/.*

*whether man or woman – as we all at some point have to face the reality of being ‘grown up’ about life. As a woman, an artist, a mother and a company leader, I have encountered these questions in my own way ...*

*With mask-maker Mike Chase, I explored the belief that the Planets have inherent and exert influences on us. Saturn is associated with age, history, knowledge, and death. Mars symbolises force, vitality, war, strength, disruption, passion. And Jupiter denotes playfulness, the joker, and impatience. For me, these came to embody the different influences over Betty’s decisions, and were transformed into new masks for the play: Earth Mother for Saturn, Amazon for Mars and Virgin Girl for Jupiter.”*

Theatre Transformations has produced innovative contemporary masked theatre since 1991, for audiences in France, the UK, Germany and Canada. *Betty Oops* is performed by Tracey Boot and H el ene Lenoir.

***Betty Oops* will be at [venue] on [date] at [time]. Tickets start at [Price] and can be booked on [Website], [Phone] and in person at [Venues and address].**

#### **Notes to the Editor:**

Please contact [Delphine Zavitnik] at [Th  atre Transformations] on [0033 607511551 / Email: [contact@theatretransformations.com](mailto:contact@theatretransformations.com)] for images, or for online visual content including flickr, <http://www.pinterest.com/TheatreTransfor/betty-oops/> and <http://vimeo.com/96625305>

#### **About Theatre Transformations**

Theatre Transformations make masks that act as the starting point for the creation of stories. The stories may be happy or sad, boisterous or poetic. The characters in the shows are developed at the same time as the mask for the character is made. With Theatre Transformations, these masks speak in many languages and none. The masks tell stories that change the way the audience understands the world around them.

Theatre Transformations draws on influences as diverse as Italian Commedia dell’Arte, the great silent films of Charlie Chaplin, Buster Keaton and Laurel and Hardy, Russian avant-garde theatre, musicals, and contemporary improvisation techniques. From such varied cultural traditions they produce their unexpected, engaging masked theatre stories for all ages.

The lively shows are based on characters, costumes and stories entirely created by members of the company. Often using improvisation, they are a vibrant example of what is contemporary and original in masked theatre.

## About [Venue]

[Your content here ...]

## About Tracey Boot

As one of the company's original founders and Artistic Director, Tracey Boot is the backbone of the company, leading on the creation of the stories and directing, as well as being principal creator of the masks.

Tracey studied Drama at Manchester University before going on to train at the Jacques Lecoq School of Theatre in Paris. She has also trained with Michael Chase, Donato Sartori, Monica Pagneaux, John Wright, Stéphane Müh and Haim Isaac.

Tracey developed her mask making skills and created her own particular mask forms. She has directed a number of original performance pieces including *C'est La Vie*, which had great success at the Edinburgh Fringe Festival in 1996, *Autres Directions* in 2002, *The Inseparables* in 2008/2009, *The Mitten* in 2011 and *Betty Oops* in 2013. Tracey is a bilingual (French/English) actress. Her performance roles include: 'Betty', 'The Amazone' and 'The Virgin Girl' (*Betty Oops*), 'Granny Smith' (*The Granny Smith Show*) and 'J.P.' and 'Fairy' (*The Inseparables*).

She is based in Chambéry, France.

## About Hélène Lenoir

Hélène, based in Annecy, France, joined the company in 2008. She initially trained as an artist at the École des Beaux-Arts, Lyon but quickly changed tracks to follow her passion for music and theatre. Hélène continued her training in music and theatre with Tracey Boot, Patrick Fioran, Stéphane Müh and Haim Isaac.

Hélène is an accomplished singer and musician; she creates and performs all of the music for the show and her performance roles are the 'Narrator', 'Mother Earth', and the 'Secretary'.



## Adaptations to press release headings and idea

### Young people's press and websites:

**Header:** Young people offered a different way to think about their future with Theatre Transformations

**Copy adjustments:** adjust the lead paragraphs to emphasise how the play can resonate with young people facing work or study decisions, or who watch their parents juggling life pressures. Stress the opportunity to talk more imaginatively about these issues with their families.

### Knitting and craft press and websites:

**Header:** Craft work / Knitting helps you reflect on life – according to *Betty Oops* from Theatre Transformations

**Copy adjustments:** adjust the lead paragraphs to emphasise how the play explores the act of knitting / craft and the space it affords for reflection. Stress the tensions between time for creativity and the needs and responsibilities of work and life.

### Women's press and websites:

**Header:** How to juggle work and leisure, family and identity – according to *Betty Oops* from Theatre Transformations

**Copy adjustments:** adjust the lead paragraphs to emphasise how the play offers a different, humorous yet thought-provoking view of the decisions modern women have to make. Stress that the show may prompt different ways of expressing these issues and an opening for discussion with family, the performers and other women.

## Sample direct mail letter

### General – community/ venue mailing list

Dear [Name]

*“I felt so connected to the character (and her dream characters) – what she was going through – there is definitely universal truth in Betty’s story!”*

Betty is a nervous but endearing young woman. She likes the simple pleasures of life. And Betty knits. It’s her favourite pleasure.

But her new job starts to disrupt her safe and known universe. How will she juggle her amusements and her responsibilities? Now as Betty knits, she makes mistakes, she drops stitches and she gets wrapped up in her wool ... oh what a tangled web she weaves!

How like life, when we’re faced with choices, and don’t know which is the right one for our family and ourselves.

Join us for an hour of thought-provoking theatre aimed at young people and adults facing similar conundrums: the pressures of responsibility, the difficult balance between work and the home, the heart and the head.

This show combines full-face mask, live music, text and mime. It’s humorous, poetic, and above all it exudes visual strength.

After the show, discuss these questions with the performers, the audience and your nearest and dearest ... and explore the art of mask theatre. The full-face masks used in this performance demand huge energy and precision from the actors. You can join the actors after the show, touch the masks, or try out one of the half-face masks from their collection.

*“It’s about life, and the decisions we make or try to avoid making!”*

Betty Oops by Theatre Transformations is at [Venue] on [Date] at [Time]. Tickets start at [Price] and can be booked on [Website], [Phone] and in person at [Venues and address].

### Adaptations to press release headings and idea

If mailing a letter and flyers or posters to secondary schools, youth clubs, knitting or craft clubs or women’s organisations, the copy should be adapted – see the press release adaptations for hints on what might resonate with these audiences. For women’s organisations, the following audience quotation might also be valuable:

*“I felt pangs of pain (of recognition) followed by laughter ...”*

## Sample tweets and/ or Facebook posts

- How's your knitting going? [pic link and web link]
- What do you want to do with your life? [blog or website link]
- See how Theatre Transformations created the masks for *Betty Oops* [Pinterest or video link]
- Join us [venue] for a wonderful afternoon of masked theatre from Theatre Transformations [web link, pic link]
- Come and find out how masked theatre is made and see *Betty Oops* at [venue] [web link and pic link].

## Blog and rich digital content ideas

- Use what Tracey says in 'Contexts' to make blogs of interest to people who are artists, theatre makers, art students, mothers etc.
- Present a photo-blog of how Tracey makes her masks.
- Before or after the show, run a competition for young people to make masks representing their aspirations for the future.
- Before or after the show, run a poetry competition for young people and adults about their big decisions.
- After the show, post pictures of how you prepared the stage etc for *Betty Oops* – a behind-the-scenes visit with your technical team and staff.

## List of marketing information

500 flyers (A5)

25 posters (A3)



Join us for an hour of thought-provoking theatre aimed at young people and adults who share Betty Oops' decisions about responsibility, the difficult balance between work and the home; the heart and the head.

After the show, discuss these questions and the art of masked theatre with the performers.

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**THEATRE** formations  
tions

**Compagnie Theatre Transformations**

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73000, Chambéry, France

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