

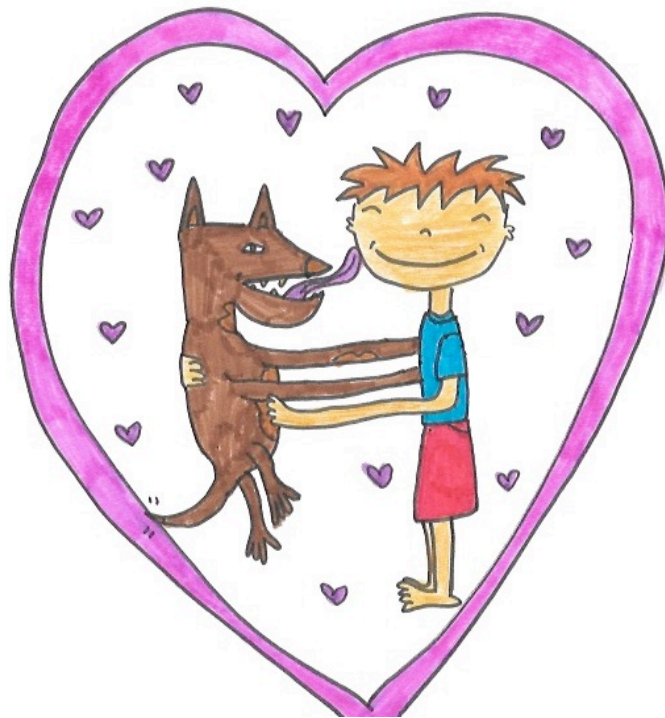


WHISKEY+BOOTS

ARTOUR

Presenter Pack

Benjamin & Me



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COMPANY PROFILE

Whiskey & Boots is the new performance company created to house the work of performer, director, writer, musician Mark Storen. Most of Mark's previous work was produced by the independent theatre company theMOXYcollective. This is W&B's debut show, one that we have created for families. We want to take our work as far and wide as possible. That's why we are so excited to be applying for Artour.

WHISKEY+BOOTS

ABOUT THE SHOW

Benjamin is Will's best mate in the whole wide world. Benjamin is also a dog.

One morning, Will wakes up with an idea. He has decided to build the first ever boy-dog operated flying machine. And so, this coming-of-age adventure takes to the skies...

Follow the extraordinary journey of this young boy, his dog, their wild imagination and a ukulele. The show features a smattering of songs, crazy contraptions and illustrations by visual artist Jacinta Larcombe.

Benjamin & Me is a show for families and adventurous adults. It's the newest work from award-winning writer and performer Mark Storen (The Polite Gentleman), and is the debut production for his new company Whiskey and Boots.

“A talented, theatrical all-rounder” – The West Australian (A Drunken Cabaret)

“Yarn spinning of a high order” – The West Australian (The Polite Gentleman)

Benjamin & Me is written, performed and directed by Mark Storen with Illustrations by Jacinta Larcombe and lighting design by Chris Donnelly.

Benjamin and Me is produced for Whiskey & Boots by Georgia King.



THE TEAM BEHIND THE SHOW.

MARK STOREN

Has over 15 years experience as a performer, writer, director and educator both nationally and internationally. Marks previous solo works include The Polite Gentleman, The Blue Room Theatre (nominated for 5 Blue Room Awards including

best production and best performer), A Drunken Cabaret, Melbourne, Adelaide and New York Fringe Festivals. He presented Killing Nellie at The 100 degrees festival in Berlin, The Winnipeg Fringe Festival and at the New York International Fringe Festival. Mark has directed, performed and created work for many companies including Spare Parts Puppet Theatre, Deckchair, Curtin University and Perth Theatre Company. Mark was part of the in the chair program, a director's lab initiated by Perth Theatre Company and His Majesties Theatre in 2009.

JACINTA LARCOMBE

Jacinta is a contemporary dancer, performer and visual artist. Her performance credits include five major season performances with Steps Youth Dance Company, The Little Mermaid, Blue Room Theatre, 1507, Barking Gecko and Perth International Arts Festival, The Song Was Wrong, Perth Theatre Company. She opened and presented at the APACA conference in Canberra in 2013 and won the PAWA Best New Comer award in 2014. Jacinta studied art at the Central Institute of Technology in 2012 and has since used her work to market shows she has been involved in; The Little Mermaid, Rabbit head. Jacinta had her first group exhibition in March this year.

FINEGAN KRUCKEMEYER

Finegan has had over 71 commissioned plays performed on five continents, and was an inaugural recipient of the Sidney Myer Creative Fellowship. To date, his plays have had seasons in: over 50 Australian and international festivals; five consecutive IPAY North American invited showcases; all Australian states/territories; five UK national tours; and at Australia's Sydney Opera House, Ireland's Dublin Theatre Festival, Scotland's Imagine Festival, Shanghai's Malan Flower Theatre, New York's New Victory Theater and NYU, and DC's Kennedy Center for the Arts. Finegan and his work have received (among others) the 2012 Helpmann Award for Children's Theatre, 2010 Rodney Seaborn Award, 2010 Best New Work Ruby Award, 2009 Australian Writers Guild Award (AWGIE) for Best Children's Play in Australia, 2009 Mystate Young Tasmanian Artist Award, 2009 Ruby Award For Innovation and the 2008 Best Children's Theatre Playwright Oscart.

FIONA BRUCE

Fiona Bruce is a freelance set and costume designer currently based in Darwin and Perth. Companies that Fiona has collaborated with include Black Swan State Theatre Company, Deckchair, STRUT, Performing Lines, The Blue Room Theatre, Steamworks, theMOXYcollective, Little y, Red Ryder Productions, Happy Dagger, SOAG Productions, John Curtin College of the Arts and WAAPA. Fiona has received an Equity Guild Award for Best Design in 2011 and 2014. Fiona trained at Curtin University and WAAPA (2009 Design Award).

Georgia King – bio

Georgia completed a BA (Drama) at ECU before moving to New York and attending The Michael Howard Studio's.

Georgia established Little y Theatre Company with Mischa Ipp and Alexis Davis and performed in their devised show 'Scent Tales' (Blue Room Theatre Best Production winner), 'Slut' and 'Glengarry Glen Ross' as part of The Blue Room Theatre season and 'Public Space' as part of Fringe World Perth. She has also performed with companies such as Shakespeare WA, Nicole In Red and Upstart Theatre Company.

In 2011 Georgia was nominated for Best Newcomer and Best Supporting Actress at the Equity Guild Awards and Best Individual Performance at the annual The Blue Room Theatre Awards.

PERFORMANCE SPECIFICS
DURATION

50 minutes no interval.

SUITABLE VENUES

Black box theatre, theatre, town hall

MAXIMUM NUMBER OF PERFORMANCES PER WEEK

3-5

MINIMUM BREAK BETWEEN PERFORMANCES

1hour

LICENCING AGREEMENTS

All copyright remains with the performer and creator Mark Storen

APRA OBLIGATIONS

None

TOURING PERSONNEL

The touring party consists of 2 people.

Name	Role
Mark Storen	Performer
Georgia King	Operator

PERFORMANCE HISTORY

Year	Venue	Number of performances
2015 Awesome Festival	The Blue Room Theatre	25





AUDIENCE ENGAGEMENT

OVERVIEW

Benjamin and Me is a fantastic show to generate discussion and stimulating activities in the classroom and the community. Benjamin and Me is a theatre show created for families, it's about friendship, love, music, imagination and of course storytelling!

Mark Storen has engaged in classroom activities with WA school children whilst developing the show. Below are some suggestions of activities that can be tailored to suit any classroom!

ACTIVITY 1

Continue the story! Sit down and write a short story about Will and Benjamin's next adventure. What sort of mischief can they get up to next and where will their flying machine take them?

ACTIVITY 2

Write your own smattering crazy song in music class! Pick up some odd objects, or bring some in from home! Pots and pans, plastic containers and some sticks, you don't need much to make a beat! Create a rhyme and get in time!

ACTIVITY 3

Draw a storyboard of Will and Benjamin's adventures. Where will they travel to next?

ACTIVITY 4

Build your own boy-dog operated flying machine

DESCRIPTION / DETAILS

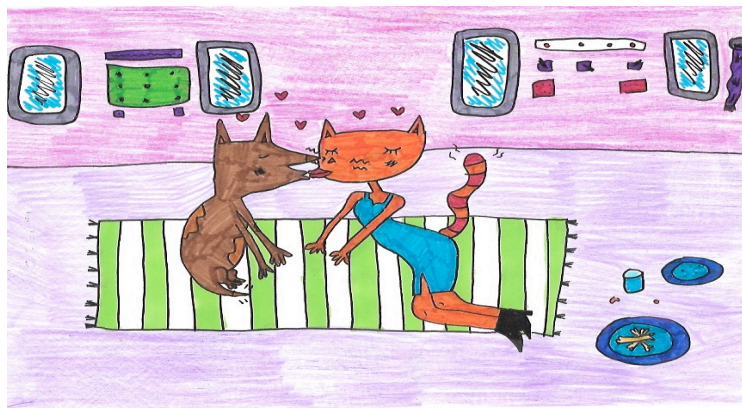
The duration of the activities would be 1 hour. Participants would be required to bring bits and pieces of household junk for Activity 4. Writing and drawing materials would be provided by Whiskey & Boots. The activities promote further discussion about the themes around family, love and loss. It also provides an opportunity to use everyday household items or pieces of junk to make something creative that can generate story or music. Everybody has a story to tell. Our activities will help facilitate a way to tell it, something that can continue to grow long after we have gone.

COST

One off fee for the presenter

TARGET AUDIENCE FOR COMMUNITY ENGAGEMENT

The activities are for children 8+. No experience is needed. The activities could be marketed through the general promotion of the show. All our shows have a question and answer session. Audience are also invited to come and have a look at our boy dog operated flying. The activities or workshops could be promoted at the end of every show. You also get a chance to see what you might be able to make first hand when you attend the show. We could offer a show activity package for groups and schools.



MARKETING

MARKETING COPY

One line

Follow the extraordinary journey of this young boy, his dog, their wild imagination and a ukulele

Short

Benjamin is Will's best mate in the whole wide world. Benjamin is also a dog. One morning, Will wakes up with an idea. He has decided to build the first ever boy-dog operated flying machine. And so, this coming-of-age adventure takes to the skies...

Extended

Benjamin is Will's best mate in the whole wide world. Benjamin is also a dog.

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“Yarn spinning of a high order” – *The West Australian* (*The Polite Gentleman*)

MARKETING SUMMARY

As Implemented for the Awesome Festival Season October 2015

The marketing plan for *Benjamin & Me* will ensure: 1) the creation of a suite of strong and effective branding and marketing collateral; 2) a well-publicised and attended season at the Blue Room Theatre; 3) analysis of audience demographics and feedback to determine the success of the campaign; and 4) the creation of strong and effective social media communication channels to promote ongoing recognition and engagement with key creatives.

Rachel Audino will be engaged as marketing and communications manager to oversee the campaign, and will be the key point of contact for marketing stakeholders - including media, printing and distribution, and venue and ticketing - and will work closely with Producer Georgia King and the creative team.

AUDIENCE | Target Segments

Primary Audience | Young Audiences and Irregular Arts Consumers

We wish to focus on family audiences, targeting them with eye-catching collateral, engaging social media content, and simple and honest marketing copy that makes clear the accessible and entertaining nature of the production and gives audiences the tools to appreciate the work. This

segment will be leveraged through publicising the young and exciting cast of performers (both through traditional and social media channels), the unusual venue and seating configuration, and targeting popular blogs, Facebook pages and venues with striking marketing collateral.

Secondary Audience | Regular + Experiential Arts Consumers

Regular arts attendees will be attracted to the strength of the performers and creative team, the strength of the work and marketing collateral, and the reputation of the venue. These audiences will be targeted through traditional media channels (print, radio and online), promotion through the social media and e-marketing channels of arts organisations including but not limited to: Strut Dance, Performing Lines WA, Ausdance, Buzz, STEPS, The Blue Room Theatre, PICA, Luna Palace Cinemas, RTRfm, OnWilliam, and Creative Crops, and through arts industry publications such as ArtsHub, Realtime, Dancewest and more.

COLLATERAL | Images

Particular focus will be paid to creating strong promotional and production imagery, to promote and document both the production and rehearsal period. Promotional imagery will be eye catching and powerful, with a strong sense of movement to give the audience a sense of what to expect. The performers are all young, engaging and very talented, providing excellent talent to work with for the shoot.

COLLATERAL | Design

A graphic designer will be contracted to create a series of marketing assets, including but not limited to posters, flyers, programmes, and social media graphics as required. The design will reflect a modern, clean and exciting aesthetic that will be carried across all areas of the marketing campaign.

COLLATERAL | Video + Social Media

All members of the creative team have expressed an interest and willingness to participate in the creation of rich and engaging social media content, aggregated through the hashtag #BenjaminandMe. Videos will be created and posted regularly across Facebook, Instagram and Snapchat, and will be a mix of rehearsal footage, interviews with cast and key creatives, a more traditional promotional video for the production, and regular, light-hearted “how-to” videos teaching audiences the basics of contemporary dance in a funny and engaging way. The aim of these videos will be to de-stigmatise dance work for a non-traditional arts audience, and to engage them with both the performers and ultimately the production.

COLLATERAL | Printing and Distribution

Posters and flyers will be produced and distributed in high-visibility and traffic venues and locations around the city and inner urban and metro areas, and in arts venues across the metro area. Bill posters will be created to give the production a younger, more urban vibe and boost recognition with our target audience. Particular attention will be paid to the restaurants, retailers and venues in the area around the Blue Room Theatre, and the neighbouring arts organisations, tapping into the Northbridge community to promote the production. A limited print run of high-quality programmes will be produced that will be available for sale during the season.

PUBLICITY | Print

A long-lead print campaign will commence six months prior to the production to lock in coverage with quarterly and lifestyle publications, and to do some early profile raising of the key creatives. Early conversations will begin with other publications three months prior to the production, focussing on national publications like Realtime and The Australian, and shifting to statewide and local publications as the production draws closer. Preview articles in The West Australian,

Community Newspaper group, X-Press and The Music will be timed to be released throughout the fortnight prior to the show. Reviews (both print and online) will be published during and after the season, accompanied by high-quality production images. Due to the short run, we will be focussing the majority of our media attention on preview articles to generate interest and word of mouth, rather than relying on favourable reviews.

PUBLICITY | Radio

Radio interviews will be sought with a number of outlets ranging from arts-focused (Radio National) to Perth-focussed (RTRfm and ABC 720) to commercial (NOVA, 94.5, 92.9, 96fm), with a targeted pitch to each. The skills of the performers and creative team will be of obvious appeal to arts focused programs and presenters, while the young and bubbly nature of the performers will appeal to more commercial outlets - personality will be a key pitch to commercial outlets.

PUBLICITY | Online

Rich and engaging content will be created for social media as previously discussed. Additional to this, the production will be listed with online sites such as the Australian Tourism Data Warehouse, ArtsHub, ShowMePerth, ABC Big Diary, Everguide, OnWilliam, Creative Crops, We Love Perth, and Six Thousand. We will work with other arts organisations to promote the show through their e-news and social media channels. Key listing sites, blogs and e-newsletters will be offered a limited number of giveaway tickets to generate further interest in the production.

PARTNERSHIPS | Promotional Partners

From her appointment, Rachel Audino will be seeking media and promotional partners to support the production, with a focus on increasing our media presence, provide goods or services to be used as

giveaways or value-add offers through social media channels, or providing stock, costumes or other materials that may be required throughout the rehearsal and production season. Similarly, venue, design and print partners will be offered logo placement in return for reduced costs.

AUDIENCE | Ticketing

Invitations to reviewers, industry professionals and media will be sent out in the weeks leading up to the production. Bloggers from non-traditional but high-readership publications including Six Thousand and We Love Perth will also be invited at this point. Ticket sales will be closely monitored, and sales initiatives implemented as required. We are specifically aiming not to devalue this performance through ticket “discounts” or “rushticketing”, but will look instead to a value-add model if a boost is required - patrons may be offered a food or beverage package at the venue or surrounding partner retailers, for example. We aim to increase sales through incentives, rather than reducing the perceived value of the work through discounting.

AUDIENCE | Surveying

Qualitative data will be attained through audience surveying, both in-venue and through an email to ticket bookers. We want to know who attended, what triggered them to book, and whether they would attend a similar event in the future (and if not, why). Attendees will also be offered the opportunity to join the mailing list if they haven't already done so through the booking process. This data together with mailing list sign-ups and increased media profile and social media presence will provide a solid base for Mark Storen and his company to meaningfully engage with audiences and successfully market and promote future productions.

OUTCOMES | Measures of Success

This plan aims to: increase the public profile of the creative team; boost recognition of the season of *Benjamin and Me*; generate word of mouth, ticket sales, favourable reviews and critical feedback; provide strong promotional and production imagery for media and future use; and establish a suite of marketing tools (social media channels, marketing database, demographic data) that can be used to promote Isabella and her future productions.

While ticket sales will not be the only measure of success, they are a good gauge of the effectiveness of the publicity campaign. Audience response, peer feedback and published reviews will also be considered in determining the overall success of the campaign and production. Beyond these measures however, we are seeking to build a lasting engagement and dialogue with audience members.

MEDIA QUOTES

“Storen is a consummate theatrical storyteller, and once you’ve heard him spin a yarn with an instrument in tow, you don’t easily forget it” *Cicely Binford Perth Arts Live*

“Benjamin & Me has all the hallmarks of a great story; there’s good (Will and his whisky drinking ukulele playing Grandma – not to mention Benjamin) Vs. Bad (the wonderful villainous and slightly camp Splinter McGee); it’s got wacky inventions – the first boy-dog operated flying machine - and some great musical numbers. Basically what I’m trying to say is it’s fun and just entertaining. Anything that can keep kids entertained and not fidgeting for an hour has got to be doing something right.” *Simon Clark Arts on the AU*

“Young fans of 'Andy Griffiths' style writing will appreciate this adventurous story with a lovely sense of the bizarre. A great way to spend an hour of the school holidays.” *Kimberley Shaw Stage Whispers*

AUDIENCE REVIEWS

The Blue Room Theatre's Online Audience Survey
"Brilliant, Funny and Moving"



"What a magical show! One of the best shows I've seen as an adult!
Beautiful, cute and so much fun! You even managed to pull the heart strings!"

"I thought it was a great family show and extremely well presented"

VIDEO LINKS

<https://vimeo.com/145592185>

<https://vimeo.com/126032559>

IMAGES

Hi Res production shoots available from Whiskey and Boots contact
whiskeyandboots@gmail.com

MARKETING MATERIALS

We have an audio book and illustrated picture book which can be used for promotion, giveaways and is for sale after the show. We have promotional video, poster and flyer images- all of which we would revisit and make them more identifiable with a shared regional tour if successful. We have reviews interviews, radio and tv all as part of our marketing and publicity material for our most recent season- all of which could be adjusted to be used in any upcoming seasons

CONTENT WARNINGS / AUDIENCES TO AVOID

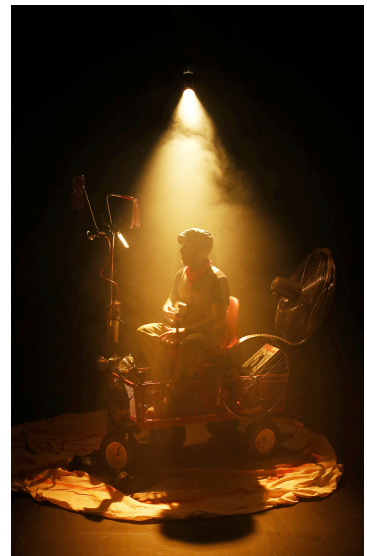
None

SPONSOR OR OTHER ACKNOWLEDGEMENTS

None

TEACHER'S RESOURCES

Yes



PRODUCTION DETAILS

TECHNICAL SUMMARY

FOH system for sound, can adapt lighting depending on rig. Practical lighting contained in the set and operated by performer.

EXAMPLE SCHEDULE

1 hour to load in
1 to put together set
2 hours to plot sound and lights

CREW REQUIRED FROM VENUE

1 staff to assist with knowledge of the venues light and sound sources

STAGE

The minimum stage space we need is 3x5 metres with a minimum depth of 3 metres.

[Company] to supply

Set, smoke machine, microphone, operator, performer, some materials for workshops, some practical lights.

Venue to supply

Basic lighting rig. FOH sound system. 1 staff member to assist with technical knowledge of venue. Maximum 1x 4hour call.

LIGHTING

Some practical lighting contained within the set. Basic Lighting rig need with a minimum of three profiles.

[Company] to supply

Practical lights

Venue to supply

Basic Lighting rig

SOUND

FOH Sound system.

[Company] to supply

Microphone and ukelele

Venue to supply

FOH sound system or PA

WARDROBE

One costume provided by company *[Company]* to supply

Venue to supply

Some where to change.

FREIGHT NOTES

Access to loading dock not needed. Everything will travel with company in domestic vehicle

CRITICAL ISSUES

No Critical issues

CONTACTS

All enquiries to Mark Storen@
whiskeyandboots@gmail.com
0403 658 905.

