

Everything Must Go

Written and performed by Rachel Leary

Directed by Damian Callinan

Produced by Rachel Leary



Photo by Ralf Rehak

PRESENTER'S INFORMATION

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COMPANY PROFILE

Rachel Leary is an independent theatre maker, character comedian, performer and writer. Her first solo show 'Everything Must Go', directed by Damian Callinan, premiered at La Mama Theatre in 2011. In February 2012 the show went to the Adelaide Fringe Festival and in November to Hobart for a one week season with the support of Tas Theatre Company's Indie program. Since then it has visited over 30 locations across regional Victoria. In 2015 it will tour another six Victorian venues, and has a four week regional Queensland (Empire Theatre, Toowoomba) & Western NSW tour planned.

Rachel is a professional performer who over the last ten years has provided entertainment to festivals and functions throughout Victoria and around Australia. In 2008 Rachel created the funny and endearing character 'Nancy Browne' who proved very popular in Melbourne comedy rooms and was a semi-finalist in RAW comedy in 2009 and a state finalist in 2010. At a comedy night where they both performed she met Damian Callinan and later approached him about directing a show with this character.

During the first season of 'Everything Must Go' (La Mama, Melbourne) audience members continually commented that the show would be incredibly suitable for a regional audience. La Mama theatre initially approached Rachel regarding touring the show through their La Mama Mobile program. Rachel later pitched the show at Showcase Victoria and toured the show extensively in Vic in 2013. In April 2013 the show visited seven regional venues across Victoria. From August-September 2013 it toured more extensively throughout regional Victoria, with twenty-three shows over a six week period. The tour was very successful, the audience response overwhelmingly positive. Rachel found the process of taking the show to a wider audience fabulously satisfying and enjoyed meeting people within the different communities. All of this increased her appetite for touring this show and for creating shows that are meaningful and enjoyable for regional audiences.

ABOUT THE SHOW

SHOW SYNOPSIS

Turn off the main road, follow the gravel road up the hill. It's the old place on the left. Nancy Browne is having a garage sale. There will only ever be one sale like this! There will be treasure like you can't imagine. Like you *really* can't imagine.

Written and performed by Rachel Leary and directed by three-time Barry Award nominee Damian Callinan, 'Everything Must Go' is a comedic and poignant portrayal of a misfit finding her way. Absurd, deadpan, charming and disarming, Nancy Browne's world is fabulously unique. She's lived in the same house, the same valley all her life. The valley has changed—city people, 'treechangers', have moved in bringing with them new

ideas and new ways. And now, the farm has been sold. A developer has bought it and is going to create a suburb on it, 'Perfect Ponds'. The wider world has encroached and Nancy has to make sense of it. She also has to move house.

'Everything Must Go' takes us into the world of an eccentric recluse, Nancy Browne. It explores the changing nature of Australian rural society — the mixing of subcultures that occurs as city folk move into rural areas. It also looks at the advent of the new suburbs that are being built on ex-farm land. It is set in Tasmania's Huon Valley. The show centers around one character, Nancy Browne, whose family has been living on the same farm for many years, but now, they (she) must go.

Over the course of the show Nancy delights the audience with show and tell, drawing out family stories from the items she is selling in her sale, as well as highlighting her own original take on the world. She tells stories of the valley where she lives, her neighbours and the changes that are taking place. It is a show that manages to be very funny, noticeably original and quite moving. It touches on some important issues and themes about society and family while at the same time celebrating and enjoying the ridiculous. Touching and hilarious the show alternates between having people in tears of laughter and tears of sadness, providing a rewarding and memorable experience.

'Everything Must Go' brings together many years of Rachel's development and training as a writer, a performer and an artist. Damian Callinan is a brilliant award winning comedian, writer and director.

ACKNOWLEDGEMENTS

Writer, performer: Rachel Leary
Director: Damian Callinan

BIOGRAPHIES

Rachel Leary is an independent theatre maker, character comedian, performer and writer. As a performer she has appeared at numerous corporate and community events nationally. Her training includes courses in physical comedy with various internationally reputed teachers as well as with IS Theatre LTD in Tasmania. She has been state finalist in RAW comedy and has performed at many comedy venues in Victoria. Her first solo show 'Everything Must Go', directed by Damian Callinan premiered at La Mama Theatre in 2011, in February 2012 went to the Adelaide Fringe Festival and in November to Hobart for a one week season with the support of Tas Theatre Company's Indie program. In 2013 the show toured to seven venues in regional Victoria. From August-September 2013 it toured regional Vic extensively with twenty-three shows over a six week period. In 2015 it will tour another six regional Victorian venues.

Rachel has published and won awards for a number of pieces of short fiction and was commended in The Age Short Story Competition 2011. In 2008 she completed RMIT's Professional Writing and Editing Diploma. Her writing has appeared in publications such as: *Southerly, Island, Forty Degrees South Short Story Anthology*, and *Allnighter*. She has won awards for short fiction and was commended in The Age Short Story Competition 2011. In 2014 she received a mentorship from the Australian Society of Authors.

Damian Callinan is an award-winning standup comic, TV sketch show performer, broadcaster, actor and writer. He is best known to TV audiences for his roles on Skithouse, Before The Game and Comedy Slapdown as well as being a regular guest on Spicks 'n Specks. He is also a fixture on The Melbourne Comedy Festival Gala and is a regular on 774ABC Melbourne.

His most recent creation, 'Road Trip', is a comic collaboration with comedian Mickey D and documentary film maker Charlie Hill-Smith, where the team spend 36-48 hours in a town before performing a 90 minute live show with edited footage based entirely on the community. Country Arts SA previewed a season of the show in 2013 and it will be touring nationally in 2014 by Regional Arts Victoria with a TV pilot of the project in the works.

Damian's performance history is long, with regular works in Adelaide Fringe Festival and Melbourne Comedy Festival. Between 2010 – 2013 he has appeared in works produced by State Theatre of South Australia which toured nationally to regional Australia. This also included 2 seasons at the Sydney Opera House.

In 2010 he received his 3rd Barry Award nomination for The Merger, which toured nationally in 2011. This followed a national tour in 2010 The Cave the Rave – A Comedy Dance Lesson, which saw him win the ABN Amro Foreign Exchange Award to perform at the Edinburgh Fringe.

PERFORMANCE SPECIFICS

DURATION

1 hour (no interval)

SUITABLE VENUES

Proscenium Arch, Black Box, Thrust, Hall, Community Centre and other cultural facilities

MAXIMUM NUMBER OF PERFORMANCES PER WEEK

7 performances

MINIMUM BREAK BETWEEN PERFORMANCES

180 minutes

APRA OBLIGATIONS

Theatrical context license (to be organised by the producer)

TOURING PERSONNEL

The touring party consists of two people.

Name	Role
Rachel Leary	Performer
TBC	Tour manager and tech

PERFORMANCE HISTORY

Year	Venue	Number of performances
2011	La Mama, Melbourne	11
2012	The Backspace Theatre, Tasmania	6
2012	Tuxedo Cat, The Adelaide Fringe Festival	11
2013	The Forge Theatre and Arts Hub, Bairnsdale	1
2013	Mansfield Performing Arts Centre	1
2013	The Capital, Bendigo	1
2013	Phee Broadway Theatre, Castlemaine	1
2013	Heathcote RSL Public Hall	1
2013	Elmore Memorial Hall	1
2013	Pyramid Hill Memorial Hall	1
2013	Robinvale Community Arts Centre	1
2013	Lake Boga Community Centre	1
2013	Cohuna Memorial Hall	1
2013	Heywood Community Hall	1
2013	Casterton Town Hall	1
2013	The Lighthouse Theatre, Warrnambool	1
2013	Mortlake Soldiers Memorial Hall	1

2013	Timboon District Hall	1
2013	Dunkeld Memorial Hall	1
2013	Cavendish Soldiers Memorial Hall	1
2013	Stawell Town Hall	1
2013	Victory Hall, Tatura	1
2013	Dookie Community Centre	1
2013	Mt Beauty Community Hall	1
2013	The Cube, Wodonga	2
2013	Trafalgar Public Hall	1
2013	West Gippsland Arts Centre, Warragul	1
2013	ESSO BHP Wellington Entertainment Centre, Sale	1
2013	Southern Peninsula Arts Centre, Rosebud	1
2013	Gisborne Mechanics Institute	1
2013	Kyneton Town Hall	1
2013	Shirley Burke Theatre, Parkdale	1

AUDIENCE ENGAGEMENT

OVERVIEW

For many people the story of the farm being sold, of having to move is a potent one, something they have experienced directly or indirectly. Many people relate to the garage sale aspect, to cleaning out one's life, to hoarding old things for the sake of nostalgia and attachment. The humour appeals strongly to a regional audience, some of it being about day to day life in a regional area, about things they themselves have experienced or seen.

Nancy Browne is a character that people relate to – many audience members comment after the show on how much she reminds them of a relative, a neighbour, someone they know or have known. Regional audiences engage with the Australiana with in the show – the many objects that are familiar to them, which often evoke stories and memories. When sitting looking at the set before the show people often can be heard saying 'I had one of those... my Mum has one of those... we have one of those in our shed... I just threw out one of those the other day.'

'I grew up on a farm and my Mum has recently passed away and the character Nancy reminded me of my Mum and how she hoarded things and became attached and sentimental about stuff we thought as kids was junk. It was both touching and hilarious.'
(2013, Audience Member, The Cube, Wodonga)

'It was 10/10. So well written and showed the range of emotion and certainly accomplished a local garage sale - the Olivia Newton John poster to the Cold Chisel album - well done!'
(2013, Audience Member, The Lighthouse Theatre, Warrnambool)

At many venues that were part of the Vic tour, local community organisations such as Lyons Clubs, CWA, football clubs etc, were involved in the organisation and marketing of the night via presenters. Many prepared suppers for after the show, which allowed people to talk to one another about the show, and to meet and talk with the performer, and ask questions. During many of these chats people told their stories that were triggered by the show. Arts centres offered the opportunity for this kind of engagement by providing lamingtons in the foyer after the show or a formal or informal Q & A session.

In future tours I will be photographing audience members (with their consent) wearing some of Nancy's unique craft and then posting these photos on a blog that will document the tour.

As part of the show there is some audience interaction, which is unthreatening and enjoyed. Lamingtons are passed around to audience members, an audience member tries on a 'lace-trimmed rabbit fur bonnet' made by Nancy, and Nancy also gives away posters that she has made during the show. People often ask me to sign these at the end. During the show the audience are the people who are attending the garage sale. Nancy often talks to them, refers to them by names, such as 'Mrs Clark', 'Mr Smith,' etc, many people having come up to me after the show and told me there was actually a Mrs Clark, or a Mr Smith in the audience and that they enjoyed this kind of involvement.

There are x2 workshops available, one that looks at the creation of 'character' for performance in which participants will learn techniques for writing and devising character, and one that introduces the participants to physical comedy and clown.

DESCRIPTION / DETAILS

Workshops

– 'Creating character.' This is a 2 hr performance workshop in which participants will learn some techniques to assist in creating character. It will involve theatre games, performance and writing and will focusing on the creation and development of character. Participants will explore ways of devising and developing character using physicality as well as writing for character.

The last part of the workshop will involve very short (2-5 min) showings of the characters that have been devised in the workshop. It is open to experienced performers as well as those who do not have a performance background but would like to experiment.

Participants should wear comfortable clothes and shoes for moving around in and bring a notebook or paper and pen.

The workshop is suitable for adults and teenagers (13 and up).

Max participants = 15

Min participants = 5

Size of space needed = depending on number of participants. Hall or theatre is ideal. (Cannot occur in the same space as the show bumping in.)

— ‘Physical comedy and clown.’ This is a 2 hr performance workshop in which participants will be involved in games and improvisation activities that will focus on the performer’s sense of play and pleasure.

Participants should wear comfortable clothes and shoes for moving around.

The workshop is suitable for adults and teenagers (13 and up).

Max participants = 15

Min participants = 5

Size of space needed = depending on number of participants. Hall or theatre is ideal. (Cannot occur in the same space as the show bumping in.)

COST

A one off fee for the presenter per workshop - \$350

MARKETING

MARKETING COPY

Nance Browne is having a sale. There will be treasure like you can’t imagine.

Short Synopsis

Nancy Browne is having a garage sale. There will be treasure like you can’t imagine. Like you *really* can’t imagine.

Eccentric and reclusive Nancy has lived in the same house, the same valley all her life, but now the valley is changing — farms are being sold and city people are moving in. The wider world has encroached.

Directed by three-time Barry Award nominee Damian Callinan and performed by Rachel Leary ‘Everything Must Go’ is a comedic and poignant portrayal of a misfit finding her way.

Hilarious, ridiculous and very touching, this is a fabulously unique Australian character.

Extended Synopsis

Written and performed by character comedian and writer Rachel Leary and directed by three-time Barry Award nominee Damian Callinan, 'Everything Must Go' is a comedic and poignant portrayal of a misfit finding her way. Absurd, deadpan, charming and disarming, Nancy Browne's world is fabulously unique. She's lived in the same house, the same valley all her life. The valley has changed—city people, 'treechangers', have moved in bringing with them new ideas and new ways. And now, the farm has been sold. A developer has bought it and is going to create a suburb on it, 'Perfect Ponds'. The wider world has encroached and Nancy has to make sense of it.

'Everything Must Go' takes us into the world of an eccentric recluse, Nancy Browne. It is set in Tasmania's Huon Valley and explores the mixing of subcultures that occurs as city folk move into rural areas. The show centres around one character, Nancy Browne, whose family has been living on the same farm for many years, but now, they (she) must go.

Over the course of the show Nancy delights the audience with show and tell, drawing out family stories from the items she is selling in her garage sale, as well as highlighting her own original take on the world. She tells stories of the valley where she lives, her neighbours and the changes that are taking place. It is a show that manages to be very funny, noticeably original and quite moving. It touches on some important issues and themes about society and family while at the same time celebrating and enjoying the ridiculous.

In 2013 Nancy Browne took her unique analysis of life and its events and her endearing art-and-craft to Regional Victorian audiences, with 'Everything Must Go' playing at thirty venues.

MARKETING SUMMARY

Market segments:

The show is of interest to comedy-goers employing an absurd, surprising and deadpan style of comedy. It is also enjoyed by theatre lovers, having an original, well-developed and loveable character, as well as engaging and moving narrative.

Most of the props and set in the show (the items Nancy is selling at her garage sale) are 1970s Australiana. Thus the show is appealing to people who grew up in or lived through that time. Having said that, it also works for a younger generation who know this Australia through their parents and grandparents. There is a good deal of comment on Australian culture, past and present, which many people enjoy,

The character and themes in the performance are directly linked to people who live rurally, however city dwellers love it equally.

While it is not primarily a family show both teenagers and children from about the age of eight very much enjoy the comedy and have a great deal of empathy for the character. At The Village Festival in Melbourne and at La Mama a number of people brought their children. One of my biggest fans

during comedy festival at La Mama was a nineteen-year old boy who enjoyed the comedy very much and came back twice to see the show. Also in the season in Tasmania two of my biggest fans were an eight year old girl and a seventy year old man. In Pyramid Hill, north of Bendigo, Victoria, where the show toured in 2013 a woman brought her husband, her teenage daughters and her ninety-year old mother, who all thoroughly enjoyed it.

During the regional touring I have done to date I have also come to further appreciate and understand its cross-demograph appeal, not just in terms of age, but of lifestyle and occupation. I had feedback from an audience member in Bairnsdale, Vic who was a surgeon and had enjoyed the show immensely and another woman from a farm nearby who had also loved it.

The show could be marketed to schools, being appropriate for children over the age of eight (there is one instance of course language) and dealing with a number of themes appropriate for classroom discussion.

MEDIA QUOTES

"... a unique fusion of comedic and dramatic theatre and a raw poignancy that stays with you long after Nancy has left the stage." Eliza Burke, Write Response

"'Everything Must Go' is a show chock full of charm, loads of giggles and highly recommended." Steve Jones, DB Magazine

"Rachel Leary is a brilliant performer... (She) is able to completely draw you into Nancy's world." Tianna Nadalin, Herald Sun

AUDIENCE REVIEWS

'Funny - Brilliant - Poignant and Sad. So very well done.'

'...It was bloody good. Ta.'

(Audience member comments, The Forge Theatre and Arts Hub, Bairnsdale, April 2013)

'Thursday I and five friends attended Everything Must Go. We all thoroughly enjoyed the performance. I personally laughed till I cried and then cried with sadness toward the end of the play.'

(Audience member comments, Shirley Burke Theatre, Kingston Arts Centre, October 2013)

COLLEAGUE RECOMMENDATIONS

'*Everything Must Go* is a beautiful comedy creation. Nancy Browne is at once heart breaking and hilarious. She's very, very funny, but there is also a poignancy that makes the show deeply satisfying and human.' - Frank Woodley

'The character of Nancy Browne is superbly realised and sharply observed. An original and talented performance.' – Richard Higgins (The List Operators)

Referee:

Steve Donnelly, Riverlinks Manager, Greater Shepparton City Council,

Phone: (03) 5832 9505

Mobile: 0428 176 508

Email: manager@riverlinksvenues.com.au

***(please see reference letter at end of Presenter Pack)**

VIDEO LINKS

<https://www.youtube.com/watch?v=KOImoaZOxqA>

<https://www.youtube.com/watch?v=TwG5oDc84eg>

<https://www.youtube.com/watch?v=zuYDRjPaA30>

There is broadcast quality footage of the show available.

MARKETING MATERIALS

Provided:

There are Hero images, youtube links, a tour specific facebook page and high res production shots.

Artwork for posters & DL's.

Tour blog

Rachel will be available for interviews.

A short behind the scenes interview available for online use.

Broadcast quality footage.

<https://www.facebook.com/pages/Nancy-Browne/143489935719954>

***Please see end of pack for example flyer**

CONTENT WARNINGS / AUDIENCES TO AVOID

Age – 8 years and over

Warning - Infrequent low level coarse language

TEACHER'S RESOURCES

Teacher's resources can be made available on request.

There are many themes present in the show that may be relevant for classroom discussion either in the area of social studies: for example, changing land use patterns, social issues, or in drama: character, comedy.

PRODUCTION DETAILS

TECHNICAL SUMMARY

Everything Must Go is a flexible show adaptable for large and small venues. The technical specifications listed below are for ideal conditions in a well equipped theatre venue. The requirements can be scaled down for smaller venues and community calls with limited equipment. If you do wish to scale down the requirements, please contact Rachel Leary to discuss alternative presentation options.

(suitable for: proscenium arch, black box, thrust, hall stage)

Performance runs for approx. 60mins without an interval.

Theatre style seating is requested, where rows are set facing the stage front on.

EXAMPLE SCHEDULE

BUMP IN SCHEDULE – EVERYTHING MUST GO
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2 – 3pm	Arrive	Rachel & Company Tech
	Unload Van	Company Tech & Venue Tech
	Set up stage with props and set	Company Tech & Rachel
	Set up side stage change area	Company Tech &
	Set up lighting and PA equipment	Venue Tech
3 – 4.30	Lighting Focus	Company Tech & Venue Tech

	Lighting Plot	Company Tech & Venue Tech
	Set up radio mic & sound check	Company Tech & Venue Tech
	Set up dressing room	Rachel
	Organise small props	Rachel
	Tweak set design in relation to stage space	Rachel
4.30 – 5	Put chairs out (if in a hall space) Check lighting states	Rachel & Venue Tech Company Tech & Rachel
	Sound check levels & mic	Company Tech & Rachel
5 – 6	Dinner	Company Tech & Rachel
6 – 7.30	Warm up/Show preparation	Rachel
6 – 6.30	Talk through FOH procedures	Company Tech & FOH Manager

CREW REQUIRED FROM VENUE

Will travel with one Stage Manager/Lighting Technician. Venues will be requested to provide one additional crew for a three hour bump-in and two hour bump-out for each production. Technical sound and lighting knowledge preferable (show travels with lapel mic that requires set-up).

STAGE

Performance Space

The minimum performance area required is 5,000mm wide x 4,000mm deep. Grid height should be a minimum of 4000mm from stage level.

Stage entry point for performer is Prompt side. Wing space will be required prompt side for quick change and props storage.

In some scenes of the show, the action takes place with props and performer close to floor level. In venues where there is an option of using the stage height vs floor level, please speak to the company to determine which option is best.

Please refer to the diagram below for a floor plan of the standard layout of the set. This plan is not to scale, and will usually be adapted slightly to suit each performance venue, and accommodate sightlines.

Audience Access: The performance involves several instances of audience interaction. There must be easy, quick and visible access to the stage from the audience, (eg stairs if the stage is raised).

Infrastructure Requirements

- One small props table offstage prompt side
- One small costume rack offstage prompt side
- Ladder to be available for rigging sheet and clothes line

Masking & Rigging

Black masking requested where possible across the US wall behind set, and for the wings on PS and OP. For large venues, the mid-stage full width curtain is often useful. This is usually determined during bump in, taking sightlines and set placement into consideration.

For smaller, community hall style presentation where black masking is not standard, it is often possible to use the existing curtains or environment. Please call to discuss.

Rigging will be required for the following set items:

Sheet

Single bed doona cover, 1.2m wide x 2m high, weight less than 1kg. To be attached to US masking at a height of approx. 3m with bulldog clips (provided by touring company), and removed by performer during the performance.

Where there is no US masking or curtain to attach the sheet, a rope line will need to be rigged from offstage PS and OP, to which the sheet will be clipped. This line will need to be taught at a height of approx. 3m. Touring company to provide the rope for this line.

Clothes Line

A rope line will be strung along the back of the set, and rigged from points off stage, to be taught at a height of approx. 1.8m.

Rigging points are not visible to the audience, so can be any points that are sturdy and can support strong tension on the line. Clothing items and props used in the performance are hung along the length, so the height must be accessible by the performer – recommended height is approx. 1.8m from the stage floor.

Where there are no suitable rigging points offstage, or where the width of the stage exceeds 10m, venue to provide 2 LX stands or similar which can be weighted down or tied off securely.

LIGHTING

The majority of the show takes the form of a garage sale. We are in the country, out the front of Nancy's house.

The in house standard rig (containing a warm, cool and open white wash) and a few focused specials is usually ample to create the eight required states with fades to blackout between each state.

Lighting will also be required to cover the area between the stage and the audience, for the moments of audience interaction. This will need to cover the stairs and the front row of the audience. Ideally this is programmed as a separate state on a sub-master to be operated manually during the performance.

Blue light will be required offstage prompt side for quick change and props area.

The venue will need to be dark for lighting focus and plot time during the bump in.

Where possible all profiles to have shutters and all fresnels to have barn doors.

SOUND

Requirements: Venue Standard PA with CD player.
1 x wireless microphone (supplied by producer)

Wardrobe:

We will require 1 dressing room with the following

- Mirror
- Heater
- Chair and table
- Costume rack with hangers
- Access to toilet pre-show without being seen by audience

FREIGHT NOTES

Show tours in one tonne van. All set and props in crates and suitcases. Loading dock preferable but not required.

CONTACT DETAILS

Producer/Performer:

Rachel Leary
tisrachelreally@gmail.com
0431 683 547

APPENDIX

EXAMPLE FLYER



Everything Must Go

Written and performed by
Rachel Leary
Directed by
Damian Callinan

Hobart
Theatre Royal
Backspace
7 - 11
November

"Rachel Leary is a
brilliant performer."
THE HERALD SUN

TasmanianTheatreCo.
PRESENTED WITH THE SUPPORT OF THE TASMANIAN THEATRE COMPANY CASCADE INDIE PROGRAM

ESSEX
INDIE
PROGRAM



Nancy Browne is having a garage sale. There will be treasure like you can't imagine. Like you *really* can't imagine.

Directed by three-time Barry Award nominee Damian Callinan and performed by Rachel Leary *Everything Must Go* is a comedic and poignant portrayal of a misfit finding her way.

Hilarious, ridiculous and very touching, this is a fabulously unique Australian character.

Wed 7 – Sat 10 Nov:
7.15pm

Sun 11 Nov:
1.15pm & 5.15pm

This show is followed by
"I'll Break My Own Heart"

"Chock full of charm, loads of giggles and highly recommended."
DB Magazine

Tickets: Theatre Royal Box Office:
(03) 6233 2299/ 29 Campbell St Hobart
or www.tastheatre.com

REFEREE LETTER

GREATER SHEPPARTON
GREATER FUTURE



7 April, 2014

Dear Venue / Programming Manager

Subject: Rachel Leary and Everything Must Go

I take this opportunity to provide some feedback regarding Rachel's production of *Everything Must Go* presented by Riverlinks as part of our 2013 *In Your Town* season.

As an introduction, we generally program one touring production and a selection of local musicians or orchestras annually for this season. It is presented in smaller halls as part of our commitment to broader community engagement. Our criterion for selecting a touring show are a combination of high quality, relevant themes, marketability and adaptability to smaller spaces.

Everything Must Go ticked all the boxes for us and my only regret is that we did not program it into our main theatre season as well as it was so well received by our audiences. If I had my time again I would have programmed an extended season and included a show in one of our larger performing arts spaces.

Rachel's production is very, very funny. I attended both nights in two different towns and found myself anticipating the lines on the second night and laughing before they were delivered! The themes of resilience in the face of imminent change, acceptance of eccentricity, selfishness in family relationships and issues facing rural communities were all relevant to our audience.

I enjoyed the way Rachel delivered her lines with clever, well-spaced timing that created anticipation. And she was not afraid to go off-script if the opportunity arose to engage with the audience and draw out responses without once making patrons feel uneasy.

If you are looking for a production that has broad appeal while delivering strong social messages I recommend you take a look at *Everything Must Go*. It will fit into a variety of performance spaces and could easily be part of a festival, performing arts season or standalone community presentation without compromising on quality.

I look forward to following Rachel's bright career as a writer and performer.

Yours sincerely

Steve Donnelly – Riverlinks Manager

IMAGES



Hero image B – photo by James Penlidis

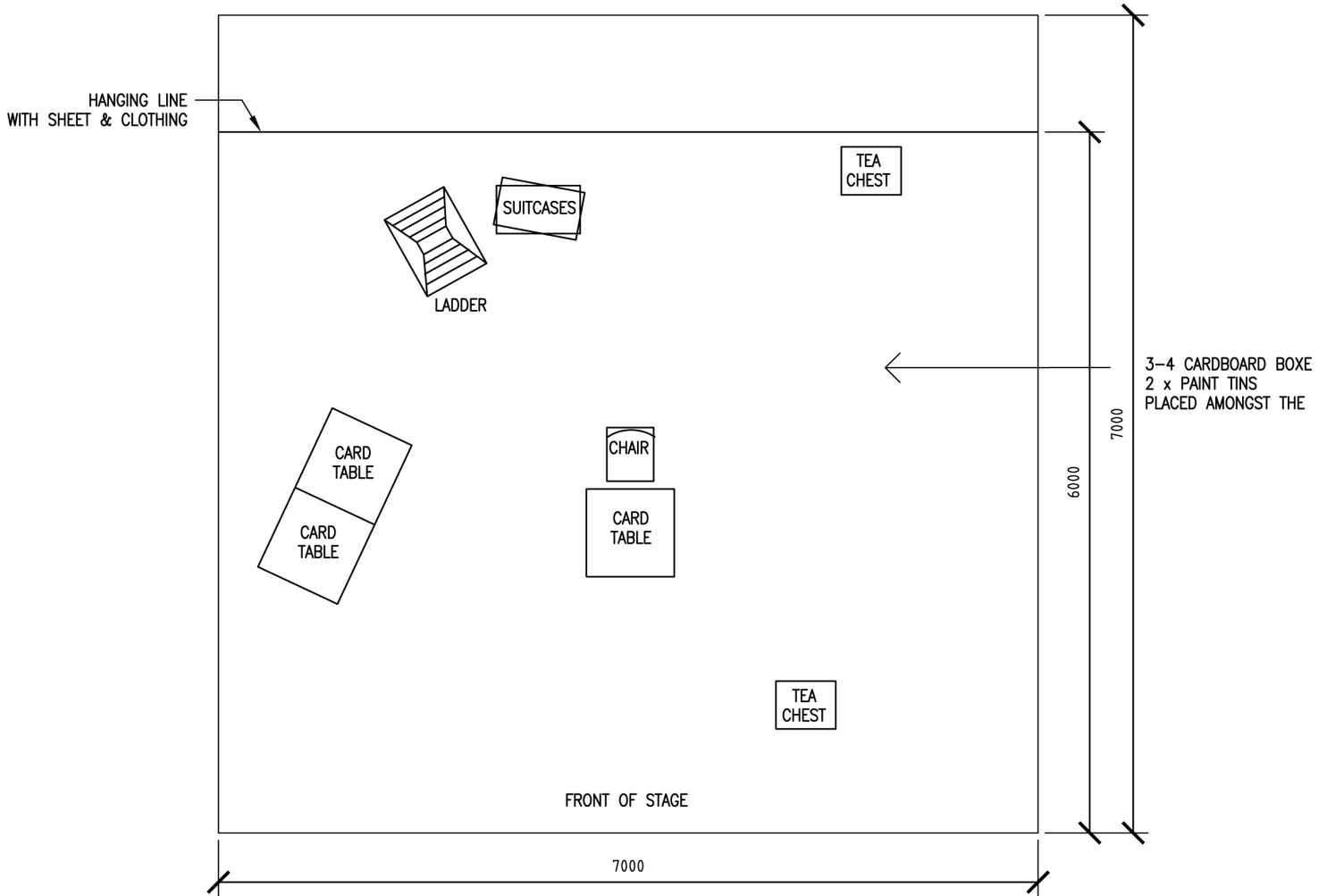


La Mama 2011 — photo by Nelly Thomas



La Mama 2011 — photo by Nelly Thomas

STAGE PLAN



Everything Must Go - Set Plan (not to scale)

STAGE SIZE APPROXIMATE.
WHOLE SET CONDENSED FOR
SMALLER STAGES OR EXPANDED
FOR LARGER STAGES

ARTWORK LINKS

Please find artwork in dropbox links below. One contains an A3 poster, the other 2 are back and front for DL size flyer. Refer to individual files and links if zips don't open.

These are illustrator files - there is basic info on them and room for you to add your dates, etc, other info you want to put on.

If you have any trouble with these links or questions, please contact:

Ralf Rehak :

- ralfrehak@gmail.com

0422 962626

Zipped:

https://dl.dropbox.com/u/8065066/NB_VICtour%20DL_Front.zip

https://dl.dropbox.com/u/8065066/NB_VICtour%20DL_Back.zip

https://dl.dropbox.com/u/8065066/Everythingmustgo_A3_draft03.zip

Individual:

https://dl.dropbox.com/u/8065066/Everythingmustgo_A3_draft03.ai

https://dl.dropbox.com/u/8065066/NB_VICtour%20DL_Front.ai

https://dl.dropbox.com/u/8065066/NB_VICtour%20DL_Back.ai

links:

<https://dl.dropbox.com/u/8065066/base01.jpg>

<https://dl.dropbox.com/u/8065066/bgrnd02.psd>

https://dl.dropbox.com/u/8065066/darker_v03.jpg