David Williamson’s

Let the Sunshine

Starring Peter Phelps (Stingers)
Alexandra Fowler, Dennis Coard, Toni Scanlan, Ryan Hayward, Hannah Norris

“...Let the Sunshine notches up its first chuckle in less than 30 seconds without a word being spoken. This play’s scale, its themes and its humour are a perfect fit” Sydney Morning Herald

Contains Strong Language & Adult Themes

2012 STUDENT RESOURCE KIT

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THIS TOURING PRODUCTION OF *LET THE SUNSHINE* IS PROUDLY SUPPORTED BY

![Australian Government](image1.png)  
![ARTS VICTORIA](image2.png)  
![State Government Victoria](image3.png)
Introduction

This study kit was designed to assist you in addressing expected outcomes in your studies. It contains:

- Contributions from the Playwright, Director, Set Designer, Costume Designer, Lighting Designer and Actors.
- The specific roles and diverse backgrounds of these individuals.

Consider these notes as stepping off points that together with discussion will assist you to draw and develop your own responses, interpretations and conclusions. You will find a lot of varied personal opinions and you should ask your teachers to further define guidelines and discussion points. In addition this production, as with every production, continually develops and evolves and all information within these notes, which were compiled before or during rehearsals, will need to be read in that context.

While watching Let the Sunshine, you could be asking yourself:

- How was the production of this piece realised?
- What themes does the Director draw on to realise the production?
- Does it vary from the original script and how?
- How does the set and lighting contribute to the production values?

I hope you find this study kit answers some of those questions, with helpful and interesting points. I hope it poses some questions as well as assists you with the analysis and evaluation of the play. Overall, we hope you enjoy this production as much as HIT Productions has enjoyed presenting it to you.
**Synopsis**  
Award winning Australian playwright David Williamson’s satirical comedy *Let the Sunshine* is set in Noosa. Toby and Ros are retired left wing radicals who flee to the upmarket Sunshine Coast seaside town to escape scandal in Sydney. Ros meets an old school friend Natasha, who is married to Ron, a hugely wealthy property developer. The connection between the two couples seems destined to be brief and acrimonious except for one thing. When their children find romance together, the patter of tiny feet brings on the clashing of egos and then, in typical Williamson fashion, it’s on for young and old.

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<th>Cast</th>
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<tr>
<td><strong>Ron</strong></td>
<td>Peter Phelps (Stingers)</td>
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<td><strong>Natasha</strong></td>
<td>Alexandra Fowler (All Saints)</td>
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<td><strong>Toby</strong></td>
<td>Dennis Coard (Home &amp; Away)</td>
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<td><strong>Ros</strong></td>
<td>Toni Scanlan (Water Rats)</td>
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<tr>
<td><strong>Rick</strong></td>
<td>Ryan Hayward (Casualty)</td>
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<tr>
<td><strong>Emma</strong></td>
<td>Hannah Norris (My name is Rachael Corrie)</td>
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**Creatives**  
Playwright  
David Williamson  
Producer  
Christine Harris & HIT Productions  
Director  
Denis Moore  
Designer  
Shaun Gurton  
Lighting Designer  
Nick Merrylees  
Sound Designer  
Peter Farnan  
Costume Designer  
Adrienne Chisholm

**Production**  
Stage Manager  
Armando Licul  
Stage Technicians  
Fiona Ng + Jace Looker  
Sound Technician  
Chris Hubbard  
Tour Manager  
Kim O’Connell  
Marketing Manager  
Natalie Lapham  
Finance Manager  
Andrea Tuckett  
Grants Manager  
Robina Burton  
Production Coordinator  
Tanje Ruddick  
Marketing Assistant  
Dean Drieberg  
Office Assistant  
Tan Allaway  
Tour Consultant  
Janice Haynes

**Performance Duration**  
135 minutes (includes 20 minute interval)

**Audience Warning**  
Strong language and Adult Themes

**Facebook**  
www.facebook.com/letthesunshine2012  
Please join our facebook page by clicking on the link and hitting the LIKE button.
Historical Reviews

“...Let the Sunshine notches up its first chuckle in less than 30 seconds without a word being spoken. This play’s scale, its themes and its humour are a perfect fit. … a much-anticipated return to the stage.”  
Sydney Morning Herald

“... a closely observed social-satirical-topical drama... a finely crafted plot from a master. ...an affirmation of human values that runs through all of Williamson’s works.”  
The Australian

“...Williamson is still in fine form. In fact he's come full circle. This is a must-see show!”  
Stage Whispers

“...an engrossing character drama... the production achieves some strong drama and plenty of laugh-out-loud comedy”  
Australian Stage Online

“...Williamson is, undoubtedly, one of Australia's most prolific playwrights. 'Let the Sunshine' provides sharp dialogue and astute social observation.”  
ABC Brisbane

“Williamson has not lost his touch with comedy or ear for human and societal foibles.”  
Stage Noise

“...Williamson’s ability to sketch vivid caricatures from life shouldn’t be underestimated. This is a play guaranteed to remind you of someone you know. Achieving that kind of recognition is a rare talent. ... Add in a gift for witty one-liners, and you've got a play that will keep the punters happy.”  
The Age

“...highly enjoyable and humorous... Williamson’s ‘Let the Sunshine’ engages the audience and keeps it laughing ... one of our most iconic playwrights”  
Media Culture

“...this home-grown production based in the town of Noosa is an absolute must-see that will have you in fits of laughter... brilliant play and wonderful characters by David Williamson... This is quality theatre you will not want to miss out on seeing.”  
Brisbane Critiques

“Let the Sunshine is indeed a comedic gem”  
Rave Magazine
# 2012 National Touring Schedule

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<td>June 15-16</td>
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<td>June 18</td>
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**NORTHERN TERRITORY**

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**WESTERN AUSTRALIA**

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**SOUTH AUSTRALIA**

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For bookings please phone the venues listed above directly
1. *When you first read a script, what do you take from the pages as a Director? Was there anything different or striking when reading Let the Sunshine for the first time?*

I think the most striking thing about Let the Sunshine is its 30-scene structure. It is very filmic, some scenes being quite brief and the immediate challenge was how to accommodate the setting of each scene but also allow for a smooth flow and dissolves between scenes.

2. *What was the process in developing Let the Sunshine from the text before rehearsal began with the actors? Did you undertake any specific research beyond the text?*

Read, read and read the text several times over. Jot down thoughts ideas and images with each read-through. Begin to imagine possible settings. Begin to visualise actors moving around these imaginary settings. 'Sunshine' is set in the near past – 2007/09 - a past we have just lived through - so there was less direct research than usual. I have been to Noosa and I know Sydney well. I have been watching and reading David Williamson plays all my theatrical life. I have appeared in two of his plays as an actor. I have read his biography. Before I knew I would be directing 'Sunshine' I saw the QTC/MTC production of the play. All of these things have informed my thinking about the play and the production.

3. *What drives this piece?*

The personal and political conflict between the older couples and the struggle of the younger couple - Rick and Emma, to transcend their conditioning and find a more truthful and viable way of living and loving. In doing so they, to a degree transform the behaviour of their parents.

4. *What do you see as being the most important themes?*

How the prejudices and lifestyle of parents can have a detrimental effect on their children. How talent is often not enough to succeed in artistic endeavours. How the single-minded drive for success can lead to burn-out. How the assumptions we make about people are often inaccurate and are usually made to re-assure ourselves about our own supposed superiority and way of living. How such assumptions can divide people and lead to conflict. How envy can distort human relations. How those on the left of politics can often be snobbish about the supposed ‘money-grubbing uncultured philistines’ of the right. How those on the right of politics often equate success with the size of one’s bank account.

5. *How integral are the characters?*

The characters - their motivations and journeys - are essential to the proper functioning of the play.
6. What motivation does each of the characters have?

- Emma - to transcend her present state and find a more truthful and viable way of living.
- Rick - to find a way to make a proper living in the world as it is - not as it might be.
- Toby/Ros - to help their son adjust to the realities of the world.
- Ron/Natasha - to forward their money-making ventures/to maintain social status/to support Natasha's aspirations for motherhood/to make sure she marries 'well'.

7. The text is the source, the bible so to speak. Have the actors changed/informed/altered your initial approach to the productions direction?

The actors have an enormous impact on the productions direction. They bring their own bodies, minds, opinions, life experiences etc. to bear upon the content and the characters and transform the written script into living and breathing life we witness upon the stage.

8. Once the rehearsals commenced how often did you revisit the script?

I reference the script constantly throughout the rehearsal period.

9. How does stagecraft contributed to the story telling?

The stagecraft evident in my production has been chosen to facilitate the smoothest and quickest transitions between scenes to allow the storytelling to have maximum momentum and coherence.

10. How do you propose to bring this piece to life on the stage?

This piece will come to life by a combination of the above stage-craft, highly committed and talented actors married to a script by the country’s pre-eminent playwright David Williamson.
1. When you first read a script, what do you take from the pages as a Designer? Was there something particularly striking when you first read Let the Sunshine? (ie. What is your process in coming up with the set from script to first sketches?)

I have designed many Williamson plays over the years. As a playwright he writes with a rhythm and fluidity as in everyday speech. He creates an environment where the action can move fast between locations and time lines. A lot of his plays use a cinematic approach in the writing which allows the Director and designer to create a minimal setting where the focus is on the action of the actors. Over 30 or more scenes the action moves back and forward to Noosa and glebe and various restaurants and café’s. The audience is required to use their imagination to furnish out the various locations instead of over designing each Scene. The director and I have opted for a minimal playing space that can elicit time, place and atmosphere. A neutral space. The actors move through each scene bringing only what they need to advance the plot. Lighting will play an important role in creating the right mood for each location.

2. What themes have you called from the text that you think drive this piece?

The playwright has used the themes of distance in this play. People moving from one location to another, both physically and mentally. He also uses the theme of distance between family members through generation changes. The journey charts the changes to the characters over a period of years.

3. What constraints or challenges will you have in designing for this touring production?

As in all HIT’s productions, the design must be able to fit into many different venues both large and small. The design has to accommodate the various physical limitations of each venue without compromising the actors or the needs of the play. The set has to be built in a limited time frame, approximately four hours in each venue. By simplifying the design elements the focus can be on the actors.

4. How does stagecraft contribute to the storytelling?

Stagecraft is the tool for letting the audience into the world and mood of the play. The design should allow the audience to dress the setting with their imagination.

5. When the audience first steps into the theatre and views the set, what feelings/images are you hoping it will evoke?

When the audience first sees the design it should evoke an atmosphere where the audience can go on the journey of the play without focusing on the use of highly detailed interiors.

6. Is there one key image that sums up the entire play?

The image of people from all generations wanting to change from their lives but also clinging to the dreams of their past.
Set Design

SET – Rehearsal space

SET – Drum Theatre - Dandenong
Questions to the Costume Designer
ADRIENNE CHISHOLM

1. When you first read a script, what do you take from the pages as a Costume Designer? Was there something particularly striking when you first read Let the Sunshine? (ie. - What is your process in coming up with the costume design from script to first sketches?)

After reading a script for a play I usually make some instinctive notes about the work, how it could look and feel, how I might visualise each character. I like to think about what sort of person I think they might be, what they might do on a day-to-day basis, their idiosyncrasies and how this might affect their decisions about what they choose to wear and the way they wear it. Do they have these choices? For instance, are some of the characters within the play lucky enough to make choices about their own clothes, or have their circumstances impacted on these choices? Are they reliant on donations of clothing when they are unable to access them? Are they reliant on family or charitable organisations to provide them clothing? How does this affect the way they might look? Are they able to truly express themselves through their clothing as we might or have clothes simply become about function?

I spend quite some time researching and just thinking about their characters before I make my first sketches. After I have completed my initial sketches I will show them to the director and we will talk a lot and fine tune our ideas until we are happy to proceed with realising the designs.

2. Did you undertake any specific research before commencing your designs?

As this is a contemporary production, my research would be going to shopping strips and centres, looking around these shops to see what is about and what the current trends are. I would look at which shops would suit the character, whether they are bargain basement, alternative, chain stores or high-end exclusive stores. I also look in various magazines to gauge what the fashion trends are relating the varying age groups.

3. What themes have you called from the text that you think drive this piece?

Social status and political preferences are strong themes within this production. These themes will influence the costuming of the characters in the production.

4. Discuss the process of working with the rest of the Creative Team.

Working or collaborating with the rest of the Creative Team is almost my favourite part of the process. Together we can offer each other a whole range of ideas, some we perhaps had not thought of before - different perspectives, everyone has something interesting to offer. When you collaborate your own ideas are constantly being challenged and tested so it can be a very stimulating environment to work in.

5. How does stagecraft contribute to the storytelling?

Design or stagecraft plays a very important role in the story telling of a play. Through sets, costumes and lighting we are able to direct an audience and bring them into the world of the characters and story.
Costume Design
Questions to the Lighting Designer

NICK MERRYLEES

1. *Do you think this play will require a high level of lighting, or simple subtle lighting in order to work? - Why?*

The main job of the lighting is to represent the four main settings (the two houses in both Noosa and Sydney) and half a dozen cafes, bars, etc. The set design is static. The only visual clue (apart from different characters being on stage) is done with the lighting. The more I can make it easy for the audience to see what setting it is, the more the audience will be able to concentrate on the play – which is fast moving.

2. *What themes are you drawing upon from the script to give you ideas for the lighting design?*

We are using lights to back project against the eight frosted windows – using both colour and texture (gobos). The textures are being used to distinguish between the ‘rich’ and ‘not so rich’ couples. For each of the two ‘not so rich’ couples I am using the idea that they don’t have as much room, they are a bit hemmed in – so they get blind or stone gobos projected onto the windows. The rich couple have more space, so in Noosa they get a garden – palm or bamboo gobos. In Sydney the rich couple get to see the harbour, so I am using gobos of waves. It is important to distinguish the four houses with colour too. The rich couple (Sydney) get a greeny blue as you would expect from the harbour view. The ‘not so rich’ get green in Sydney. For Noosa the two houses get warm colours (Noosa = sunshine) – one of them yellow, the other orange.

3. *How much of what the actor does dictates the way you treat your lighting design and how will the lighting compliment the actor’s performance styles and other theatrical conventions such as the set design?*

The position of the actor in the set dictates as to what lights I set at particular levels. If I want the focus to be on a particular actor I will increase the lighting level to be higher than other parts of the set. Also how lighting states (the level of the lighting intensity) fade from one state to the next will often be mirrored from the movement of an actor into position or the dynamic of their line. For example, where an actor ends a scene by saying an abrupt line, that would often mean the lighting fade would also be quick. Alternatively an actor rushing onstage and talking at the start of a scene will mean a quick fade up. The lighting also needs to keep the pace moving between scenes. Part of the success of this play rides on the ability for the actors to get quickly from one scene to the next. This pace is supported by quick lighting cross-fades between scenes.
Lighting Design
Questions to Actor 1  
DENNIS COARD

1. *When you first read the script for Let the Sunshine was there anything that particularly struck you (ie. mood/feeling/emotion/image)?*

Let the Sunshine is a great opportunity to bring up many arguments which face us as a community - particularly, the character I play, Toby, has a strong social conscience. I feel he would have developed his sense of social awareness at quite an early age - maybe at high school or university. He has found his vocation as a maker of documentaries tackling issues such as the problems of excessive land clearing, destruction of rainforests, the plight of indigenous peoples, etc etc.

2. *How do you develop your role as you come to familiarise yourself with the character?*

The character is what he says. As I learn and rehearse the lines and scenes and play them as truthfully as possible, hopefully the character becomes clearer to me and hence the audience. The character of Toby is very much the voice and the political viewpoint of the playwright, David Williamson.

3. *Have you undertaken any specific research outside the text?*

I watched documentaries, mainly by James Pilger - who I feel may have been used as a source to develop the character of Toby. Also, as a father of four myself I can strongly relate to the pride, frustration, angst, love, etc that Toby feels for/about his son, Rick.

4. *Do you intend to change anything from the script to portray your role in a particular way?*

No. Each actor who plays Toby will bring his own experience, knowledge and emotions to the role, but I believe the character is well written with all the qualities and faults which we all have. The contradictions make the character interesting and human.

5. *What is your favourite scene in the text and how has this been translated from script to stage?*

The two scenes which includes all 6 characters are great fun to play. The two families are so opposed to each other in what they believe that the scene is set for conflict, humour and drama.

6. *If you had to associate one key image to Let the Sunshine what would it be?*

Hope for the future. We all hope that the planet will survive, that the world will be a happy and safe place for our children and grandchildren. Williamson gives our new grand-child the name "Hope".

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Questions to Actor 2
HANNAH NORRIS

1. When you first read the script for Let the Sunshine was there anything that particularly struck you (i.e. mood/feeling/emotion/image)?

I actually saw a production before I’d read the script so I’d had the experience of the show as an audience member before approaching it as an actor. I’d therefore seen how entertaining, moving, funny and relatable the work is. Sitting with my dad in the audience, I nudged him every time the character Toby said something or behaved in a way that reminded me of him (which was quite often!) and I trust that most audiences would recognise the characters on stage as familiar to people they know and either love or hate!

2. How do you develop your role as you come to familiarise yourself with the character?

When playing Emma, I have to see the world through her eyes - which means I have to understand and commit to her points of view. Some of Emma's arguments are opposite to what I, Hannah, believe so trying to find the sense in her perspective and beliefs from the way she’s been raised, her family, job, lifestyle and experiences in order to bring the text to life truthfully has been important for me in developing this role.

3. Have you undertaken any specific research outside the text?

The internet is such a valuable and amazing tool for actors’ research. Emma (my character) is a corporate lawyer and my first speech is about Mergers and Acquisitions. I did a lot of online research into the differences between mergers and acquisitions, watched youtube interviews with corporate lawyers, researched what sort of education Emma would’ve had and possible career paths. I found out about Australia’s top law firms, the way they’re run, pay structures and the departments. Also because the script mentions real and specific locations, people, times and events - I looked up everything I was unfamiliar with. Eg, looked at Noosa on google earth, did a virtual tour of Ascham in Sydney.

4. Do you intend to change anything from the script to portray your role in a particular way?

No. I was taught that the actor’s job is to serve the text. I don’t believe in changing scripts unless the production is intended to be an adaptation of the original text or the rehearsal process includes dialogue with the playwright or specific time set aside for script development with the writer’s involvement. It is my job to find why I say the words assigned to my character, to make sense of the language by working out the thought processes behind it. The playwright has created the characters, story and plot - my interpretation of Emma will be different to every other actress's but it must come from the information and clues given us from the text.
5. **What is your favourite scene in the text and how has this been translated from script to stage?**

I really enjoy the two scenes where the whole cast are on stage together. They are very different scenes to each other but the fun of everyone being there and through rehearsal discovering who you are focussing on when not speaking yourself, and the non-scripted reactions and responses you find. Also those small looks and moments shared between characters that bring a full life in and engagement to the scene that you can only find through rehearsal, not on the page.

6. **If you had to associate one key image to Let the Sunshine what would it be?**

I think this play is about the importance of family. The three couples in this piece all have their ups and downs, their unique relationships either from many years of marriage or the new couple learning about each other and how to be together, and then their differences to one another in their beliefs and life choices. But they are all brought together as family by the birth of Rick and Emma’s daughter. Although the characters don’t see eye to eye on many things, if they can learn to come together for each other and the baby by realising the need for the support and love of those closest to them, who care most about then, then there’s the hope that life can be better.
Roles of the Production Team

The Role of the Production Manager

The role consists of managing all production elements while prior to the tour, during the rehearsal period and while on tour. Appointing and managing communication with technical companies i.e. sound, lighting, set building as well as hiring and returning equipment. They support and assist key personnel achieve their aims and act as a central information point for the project. They maintain, supervise and support appropriate staffing levels. They also liaise with venues to coordinator production elements and technical specifications providing venues with all the relevant information they require. In addition, the Production Manager maintains schedules and make accommodation and flight booking. The production Manager is responsible for maintaining a touring budget, collecting and returning all receipts, accurate, tidy and up to date administration while and after the tour.

The Role of the Stage Manager

The role of the Stage Manager is made up of two parts. Part one is to make sure rehearsal run smoothly, by setting up the rehearsal environment, from marking up the space and collecting props and furniture to coordinating costume fittings and publicity calls with the rehearsal schedule. At this time the Stage Manager becomes the link between the rehearsal room and the other departments. The Stage Manager also assembles the Prompt Copy, the definitive record of the production.

Production week starts when you ‘bump-in’ (put everything into the theatre set, lights etc) and ends with the Opening Night. Part of this week the Stage Manager spends in the theatre again as the link to the rehearsal room for most of the people putting in the set etc will not have see a run of the show. During this week the set is completed, lights are focused, sound levels are set and plotting takes place. Plotting is when the Director and the Lighting Designer decide which lights will be up when and once recorded, these ‘lighting cues’ are called to the Lighting Operator each night.

Part two is to make sure the show runs as the Director and Designer have set during Production Week. The Stage Manager also liaises with Front of House staff ensuring the show starts at the right time, giving the actors a countdown call to the commencement of the show. The SM is also the person who takes charge if there is an emergency.

The Role of Touring Technicians

The Touring technical travel with the production to all scheduled venues. Responsibilities of this role include maintaining the smooth running of the production on tour, having responsibility for loading, unloading packing and setting up all require equipment. Supervision of all staff involved at different venues. Managing the ‘bump in/out’, realising the technical specification to suit each individual venue. This is usually in the form of creating lighting plans and adjusting the lights, audio levels and communication systems as per the director designer’s vision. In this instance the touring technician is responsible for all the on-road documentation of the project and keeping to budget guidelines.
ASM  Assistant Stage Manager  
Generally looks after props and costume maintenance and is always backstage helping the actors.

Bump-In  
The period of time where the theatre is prepared for the actors – i.e. set, lighting and sound are installed, lighting plotted and all technical elements finally meet.

Bump-Out  
Bump Out is the mad scramble to get everything out after final performance.

Front of House  
Staff hired to look after audience before seating for a show. Staff includes Ushers, Box Office etc.

Media Release  
Information sent to all media (television, press, radio and on-line) to launch the production and to generate media interest.

Prompt Copy  
Also known as the ‘bible’ of a production. The SM starts to assemble the prompt copy during pre-production (i.e. prior to commencement of rehearsals). At the end of a season, the prompt copy contains a copy of the script which includes lighting and sound cues, script changes and blocking (a short hand form of recording actors moves). This script is used to ‘call’ the show. It also contains all rehearsal and production schedules, all information relating to lighting, sound, set, props and costumes. It will also contain a theatre program, show poster and or flyer (if relevant) and a copy of the sound tape/disk. The prompt copy is kept on file should the company wish to remount the production at a future date.

Prompt Corner  
Generally where the Stage Manager sits during the show. In most theatres this will be offstage left and downstage. Sometimes the SM will sit in the control booth with the Lighting and / or Sound Operators.

Stage Left/Right  
These directions are from the actor’s perspective when they are facing the audience. An actor’s left is actually the audience’s right.

Upstage / Downstage  
Upstate is away from the audience. Downstage is towards the audience.

Gobos  
A gobo is a stainless steel cutout, that when placed in a pattern projecting light fixture, will project that image onto a wall or other flat surface. Gobos are patterns for lights, and come in a wide range of sizes.
Cast Biographies

RON – Peter Phelps

For over 30 years, Peter Phelps has been one of our best known and lauded actors. He has appeared in dozens of celebrated and award-winning film, television and theatre productions. Most recently in the leading cast of *Rescue: Special Ops*, Peter is perhaps best known for his Silver Logie role of Peter Church in the long running Network Nine TV series *Stingers*.


Peter’s leading roles in film include *Lantana* (nominated for Film Critics Circle Awards for Best Supporting Actor), *Teesh & Trude, The Lighthorseman, Ned Kelly, The Square, Stone Bros, Caught Inside* (Best Film Audience Award – Sydney Film Festival), *Footy Legends, Zone 39, Playing Beatie Bow, Rough Diamonds, Merlin, Point Break, Maya, Undercover* and more. He was also awarded the AFI Best Actor – Television for *GP*.

Peters theatre credits include the lead in the Edinburgh Festival hit *Reasonable Doubt*, the sell-out Australian tour of *12 Angry Men*, Sydney Theatre Company’s premiere of *Nicholas Nicholby, The Sum of Us* as well as last year’s Wayne Harrison production of *Stainless Steel Rat*, Stephen Sewells *Miranda* and an earlier production of David Williamson’s *The Club*.

Peter has directed dozens of episodes of *Home & Away* and *All Saints*. He is a published author of *Sex Without Madonna* and has been a writer for *Harpers Bazaar, Men’s Style, Woman’s Day, The Age* and other publications.

NATASHA - Alexandra (Ally) Fowler

Ally has worked extensively in Australian film, theatre and television for almost 30 years. Her many TV credits include *Sons and Daughters, Neighbours, Law of the Land, Frankies House, Big Sky, Secret Life of Us, Stepfather of the Bride, Scorched* and more recently *All Saints*.

She was also a founding member of 80’s girl group the Chantoozies, recording two platinum albums and performing around the country with the band for eight years.

Theatre credits include Janet in the cult classic, *The Rocky Horror Show*. Ally is delighted to be back on stage with *Let the Sunshine*.
TOBY – Dennis Coard

Dennis was born in Ireland, at home, in his mother’s bed in the early 50’s and migrated to Australia in the early 60’s (one of the boat people).

He graduated from the Victorian College of the Arts at age 38 and has since worked extensively in theatre, film & television in Australia and the U.K.

Theatre work includes several productions with State Theatre Company of South Australia including Comedy of Errors and Our Country’s Good; over a dozen productions for the MTC including The Cherry Orchard, Macbeth and The Rover; and national tours for the MTC of Sylvia, Diving for Pearls and Second Childhood.

Recent stage work in Melbourne includes Ruben Guthrie, Home for Lunch, Black Box 149 and countless performances of his own critically acclaimed one-man show The Fall of the Roman Umpire in Victoria, NSW & SA.

Film work includes Amy, Noise, The Jammed and the leading role in the AFI award-winning Return Home.

Television work includes the long-running role of Michael on Home & Away and guest roles on most other tv dramas. Recent work includes Woodley, Phyrne Fisher, City Homicide and the role of Billy Hughes in Monash, the Forgotten ANZAC.

Dennis is a proud Ambassador for the children's charity, Barnardos Australia.

ROS - Toni Scanlan

Tony trained at the Drama Centre, London.

For Sydney Theatre Company, Toni performed in Blood Wedding, Our Town, Troupers, King Lear, Cuckoo’s Country, Madras House.


Film: The Forest, Vacant Possession, Loveless, Homebrew, Breakaway, Tenderhooks, Contact, High Tide.

Television includes Crownies, Answered by Fire, MDA, Backberner, Crash Palace, Water Rats, Bordertown, Blue Heelers, GP.

Awards: 2008 Sydney Critics Award for Best Actress for King Tide.
**RICK - Ryan Hayward**

Having recently returned from a three year stint in the UK, Ryan has enjoyed working with Melbourne’s Red Stitch Actor’s Theatre on the Australian premiere of Joanna Murray Smith’s *Day One, A Hotel, Evening*.

Other theatre credits include; *The Vertical Hour & Troupers* for Sydney Theatre Company, *A Midsummer Night’s Dream* (SSO/Sydney Opera House), *The Merchant of Venice* (B Sharp), *Bone* (Darlinghurst/BITE Seymour Centre). He has appeared on *Stingers* (GTV9), *Casualty* (BBC), *Silk* (BBC) as well as feature films *Inception* and Madonna’s upcoming debut feature *W.E.* Ryan studied at NIDA.

**EMMA - Hannah Norris**

Hannah Norris is a widely acclaimed actress of the fringe and professional stages of Australia. She is perhaps best known for her powerful performance of the one-woman show *My Name is Rachel Corrie* (Daniel Clarke) in Melbourne and Adelaide, receiving Adelaide Critics’ Circle and Victorian Green Room Award nominations, and the 2010 ATG ’Curtain Call’ Award for Best Female Performance.

In 2009 she was awarded Best Theatre Performance at the Adelaide Fringe Festival for her role in *After the End* (Daniel Clarke).

Other theatre credits include: *Buried Child* (State Theatre Company of SA), *Actors at Work* (Bell Shakespeare), Justin Hamilton’s *Goodbye Ruby Tuesday* (Melbourne International Comedy Festival), *The Red and the Black* (Stork Theatre), *Osama the Hero* (The Rabble), *Been So Long* (Adelaide Fringe), *Lady Chatterley’s Lover*, *Richard III* and *Romeo and Juliet* (Australian Shakespeare Company), *The Turn of the Screw* (State Opera SA), *The Tempest* and *The Seagull* (Bakehouse Theatre).

Hannah has been a proud member of Actors Equity (MEAA) since 1998. [hannahnorris.com.au](http://hannahnorris.com.au)
PLAYWRIGHT – David Williamson

David Williamson is Australia’s best known and most widely performed playwright. His first full-length play *The Coming of Stork* was presented at La Mama Theatre in 1970 and was followed by *The Removalists* and *Don’s Party* in 1971. His prodigious output since then includes *The Department*, *The Club*, *Travelling North*, *The Perfectionist*, *Sons of Cain*, *Emerald City*, *Top Silk*, *Money* and *Friends*, *Brilliant Lies*, *Sanctuary*, *Dead White Males*, *After the Ball*, *Corporate Vibes*, *Face to Face*, *The Great Man*, *Up For Grabs*, *A Conversation*, *Charitable Intent*, *Soulmates*, *Birthrights*, *Amigos*, *Flatfoot*, *Operator*, *Influence*, *Lotte’s Gift*, *Scarlet O’Hara at the Crimson Parrot*, *Rhinestone Rex* and *Miss Monica* and *Let the Sunshine*. In 2011 David’s most recent work *Don Parties On* had its main stage debut at the Melbourne Theatre Company.

His plays have been translated into many languages and performed internationally, including major productions in London, Los Angeles, New York and Washington. *Dead White Males* completed a successful UK Production in 1999. *Up For Grabs* went on to a West End production starring Madonna in the lead role.

As a screenwriter, David has brought to the screen his own plays including *The Removalists*, *Don’s Party*, *The Club*, *Travelling North* and *Emerald City* along with his original screenplays for feature films including *Libido*, *Petersen*, *Gallipoli*, *Phar Lap* and *The Year of Living Dangerously*.

David was the first person outside Britain to receive the George Devine Award (for *The Removalists*). His many awards include eleven Australian Writers’ Guild AWGIE Awards, four Australian Film Institutes’ Awards for Best Screenplay and, in 1996, and the United Nations Association of Australia Media Peace Award. In 2005 he was awarded the Richard Lane Award for services to the Australian Writers’ Guild.

David has been named one of Australia’s Living National Treasures.

DIRECTOR - Denis Moore

Denis has been a director in the theatre and an actor in theatre, film, television and radio since the mid 1970’s. In that time he has directed over 40 plays.

His most recent directing credits have been Kenneth Lonergan’s *Lobby Hero* (Red Stitch), Jack Hibberd’s classic *A Stretch of the Imagination*, Louis Nowra’s *Cosi*, Alfred Uhry’s *Driving Miss Daisy* and David Stevens’ *The Sum of Us*, all for HIT Productions.

In 2006 Denis’s Red Stitch production of Richard Bean’s *Harvest* won Victorian Green Room Awards for Best Director and Best Production in the Major Companies category.
PRODUCER - Christine Harris & HIT Productions

Christine Harris is the Managing Director of HIT Productions, a Melbourne-based company she formed in 1993. A Penguin award winning actress (*Carson's Law*), she was a regular on our television screens in the 1980’s and 1990’s. It was her commitment to provide a platform for female actors that was responsible for her initial drive into theatre with her first Melbourne-based season of *Duet for One* (1993 at the Victorian Arts Centre), *Crimes of the Heart* (1995 at the Universal Theatre) and *Hotel Sorrento* (1998 at The CUB Malthouse).

In the 17 years since HIT Productions began, Christine has achieved excellent results reflected in the many business awards and accolades she has received. These include her 1995 inclusion in the inaugural Australian Business Women’s Network Inspiring Women of Australia Calendar, the 1997 Victorian Entrepreneur of the Year Award, 1998 and 2000 finalist for the Telstra Business Women’s Awards, the 1998 Executive Woman of the Year Award (National Small Business Owner Category) and her inclusion in the 1999 Business Women’s Hall of Fame. In 2000 Christine was one of 80 business and community leaders chosen to be a delegate at the Growing Victoria Together Summit held at Parliament House, Melbourne, and she was included as one of 32 successful Australian businesswomen in Pru Goward’s book *A Business of Your Own*.

Christine’s theatre productions also garner extensive critical and industry acclaim. The Company is now recognised as Australia’s Premier Theatre Touring Company. HIT is committed to touring outstanding mainstream productions, with a major focus on Australian playwrights, to capital city, outer metropolitan, regional and remote venues Australia wide.

Since HIT’s first tour of *Hotel Sorrento* in 1999, HIT Productions has built up a remarkable body of work. Between 1999 and the end of 2011, HIT will have delivered 50 major theatre tours across 670+ weeks of touring.


2011 saw HIT launch the Australian premieres of *Motherhood The Musical* (45 weeks) and *The Sum of Us* (23 weeks), the world premiere of *Furiously Fertile* (13 weeks) and continued the tour of *Menopause The Musical®* (20 weeks). 2012 will see the company once again touring extensively in Australia. Tours for 2012 include *Motherhood The Musical* (27 weeks), *Let the Sunshine* (28 weeks) and *Diving for Pearls* (19 weeks). In 2012 HIT will for the first time tour internationally with *Menopause The Musical® IN CONCERT* travelling to New Zealand.
SET DESIGNER - Shaun Gurton

Shaun began his career as an actor and director before becoming a designer in the early 1970’s. As a freelance designer he has designed many productions for the major theatre and opera companies in Australia and internationally. From 1990-94 he was Associate Director/Designer for the State Theatre Company of South Australia. In 1991 he was invited to design a production for the Shanghai People’s Theatre.


Shaun designed Cheech in 2006 and Romeo and Juliet in 2007 for The Centaur Theatre in Montreal Canada. He has been nominated many times for the Green Room awards and has won for Steaming, Masterclass, Rivers of China, Festen and Richard III. In 2003 he was awarded the John Truscott award for Excellence in Design. In 2004 and 2006 he was nominated for the Helpmann awards for his designs of Inheritance and King Lear.

Shaun has designed Travelling North, A Stretch of the Imagination, Cosi, Driving Miss Daisy, Furiously Fertile, The Sum of Us, Motherhood The Musical, Let the Sunshine and Diving for Pearls for HIT Productions.

COSTUME DESIGNER – Adrienne Chisholm

Originally trained as a graphic designer, Adrienne later went on to complete a post-graduate diploma in Theatre Design at the Victorian College of the Arts in 1996.


She was also the recipient of a Green Room Award for her set design for Finucane and Smith’s The Burlesque Hour which has toured extensively both Australia and internationally, and was a founding member of the highly acclaimed The Keene / Taylor Theatre Project, designing sets and costumes for all of their seasons. She was also parade and float designer for Melbourne’s much loved Moomba Parade in 2009.

Adrienne has designed costumes for HIT Productions Cosi, Motherhood The Musical, Furiously Fertile and The Sum of Us and looks forward to designing costumes for their upcoming productions, Let the Sunshine and Diving for Pearls in 2012.
LIGHTING DESIGNER – Nick Merrylees

Nick is a Melbourne based lighting designer of drama and opera. He was the first resident lighting designer of Red Stitch and he lit twelve of their shows including Uncle Bob. His most recent designs have been Furiously Fertile and Let the Sunshine for HIT Productions; MP for Street Theatre Canberra; Lorelei and The Modern International Dead with Deckchair Theatre, Fremantle. The Modern International Dead won the 2011 Perth Theatre Trust Equity Guild Award for Best Production.

Past lighting designs include Dido & Aeneas at The Street Theatre for the ANU School of Music and directed by Caroline Stacey. Nick lit At The Centre Of Light at Twelfth Night Brisbane - a play about Mary MacKillop, written and directed by Rosemary Johns and produced by Bold Jack. He also lit Stork’s productions The Red & The Black and Marcel & Albertine at Alliance Francais, directed by Greg Carrol (Kate Kendall also for M & A) and designed by Peter Corrigan.

Past career highlights include the lighting designs for the Deckchair and Theatre@Risk productions of Checklist for an Armed Robber. Also Theatre@Risk’s The Woman Before and 7 Days 10 Years. Nick lit The Future Australian Race and The Terms & Grammar of Creation for Commonplace Productions at the Victorian State Library and The Ishmael Club for Commonplace/Playbox. Nick lit the Melbourne production of Turandot from the Puccini Festival in Torre del Lago; Melbourne City Opera’s Tosca; Melbourne Opera’s Don Giovanni and The Magic Flute & Inheritance for Full Dress Productions.
Peter Farnan is a composer, producer, sound designer and teacher with experience ranging from theatre to pop and rock music.

Peter is recently returned from London where he was Musical Director and sound designer for the Black Swan/Belvoir Company B production of The Sapphires at the Barbican Centre. He also worked on the Belvoir Company B and MTC versions of The Sapphires in 2004-05. In 2010 he created the score for David Williamson’s Let the Sunshine for QTC. For MTC his scores have included Rockabye, Moonlight and Magnolias, All My Sons, The Clean House, Ray’s Tempest, Take Me Out, Three Days Of Rain, Cheech, Boy Gets Girl and Hitchcock Blonde (the latter two receiving Green Room nominations).

For Malthouse, Peter has worked on Woyzeck (sound designer/ musical director/additional composition, Tartuffe (composer/sound designer) and Sleeping Beauty (Musical Director) for which he received a nomination for a Helpmann Award. He was composer, musical director and performer for the Melbourne Festival show, DiVino, at NICA in 2007. He has worked with many other companies, including OzOpera, HIT Productions, Theatreworks, Melbourne Workers Theatre and Back To Back/Theatre Of Speed.

Formerly Peter was songwriter and guitarist for rock band Boom Crash Opera and before that seminal post punk outfit Serious Young Insects. He has co-written and/or produced a number of successful pop and rock records for other artists, including d. rogers, The Sharp, Rachael Kane and Crying In Public Places. He has scored various short films, including Tony Ayre’s Mrs Craddock’s Complaint for ABC TV and Lisa Dombroski’s Taste which was accepted into the Sundance Film Festival. He has been a prominent lobbyist and agitator for musician’s copyright and was a member of the board of the Arts Industry Council in 2006.

Peter teaches songwriting, music technology and performance at Box Hill Institute and NMIT. He is completing a Masters in Sound Design at VCAM.
David Williamson’s

Let the Sunshine

A Production by Christine Harris & HIT Productions
Australia’s Premier Theatre Touring Company

David Williamson’s

Let the Sunshine

Starring Peter Phelps (Stingers)
Alexandra Fowler, Dennis Coard, Toni Scanlon, Ryan Hayward, Hannah Norris

“...Let the Sunshine notch up its first chuckle in less than 30 seconds without a word being spoken. This play’s scale, its themes and its humour are a perfect hit” Sydney Morning Herald

Contains Strong Language & Adult Themes
Award winning Australian playwright David Williamson’s satirical comedy Let the Sunshine is set in Noosa. Toby and Ros are retired left wing radicals who flee to the upmarket Sunshine Coast seaside town to escape scandal in Sydney. Ros meets an old school friend Natasha, who is married to Ron, a hugely wealthy property developer. The connection between the two couples seems destined to be brief and acrimonious except for one thing. When their children find romance together, the potter of tiny feet brings on the clashing of egos and then, in typical Williamson fashion, it's on for young and old. Let the Sunshine will tour in 2012 to capital city, metropolitan, regional and remote theatre venues throughout Australia.

CAST
RON Peter Phelps (Stingers)
NATASHA Alexandra Fowler (All Saints)
TOBY Dennis Coard (Home & Away)
ROS Toni Scanlan (Water Rats)
RICK Ryan Hayward (Casually)
EMMA Hannah Norris (My Name is Rachel Corrie)

CREATIVES:
Playwright: David Williamson
Producer: Christine Harris & HIT Productions
Director: Denis Moore
Designer: Shaun Gurton
Lighting Designer: Nick Merrieess
Sound Designer: Peter Farnan
Costume Designer: Adrienne Chisholm