

CANBERRA YOUTH THEATRE PRESENTS

WORK, BUT THIS TIME LIKE YOU MEAN IT

BY HONOR WEBSTER-MANNISON

WORLD PREMIERE

20 - 29 SEPTEMBER 2024

THE COURTYARD STUDIO – CANBERRA THEATRE CENTRE

CAST

| | |
|----------------------|--------------------|
| SHIFT MANAGER | TOM BRYSON |
| DRIVE | QUINN GOODWIN |
| FOOD PREP | STERLING NOTLEY |
| DEEP FRYER | MATTHEW HOGAN |
| REGISTER ONE | KATHLEEN DUNKERLEY |
| REGISTER TWO | EMMA PIVA |
| KIOSK | GEORGIE BIANCHINI |
| REGULAR | HANNAH CORNELIA |

CREATIVE TEAM

| | |
|--------------------------------------|------------------|
| DIRECTOR | LUKE ROGERS |
| SET & COSTUME DESIGNER | KATHLEEN KERSHAW |
| LIGHTING & VIDEO DESIGNER | ETHAN HAMILL |
| SOUND DESIGNER & COMPOSER | PATRICK HAESLER |
| PRODUCTION STAGE MANAGER | RHILEY WINNETT |

ACKNOWLEDGEMENTS

We greatly acknowledge the support of the ACT Government through artsACT, and Ainslie and Gorman Arts Centres. This production is supported by Canberra Theatre Centre, as part of a commitment to nurturing the young and emerging artists of the ACT.

Honor Webster-Mannison was the winner of the 2022 Emerging Playwright Commission, generously supported by Holding Redlich.

CANBERRA YOUTH THEATRE

THE VOICE OF YOUTH EXPRESSED THROUGH CHALLENGING AND INTELLIGENT THEATRE

Canberra Youth Theatre is one of Australia's leading youth arts organisations, and a hub for brave, authentic, and challenging new works. From the initial spark of an idea, to the first day of rehearsal, to the final bow of production, we drive social transformation through a dynamic artistic practice and an inclusive youth-led approach to creative expression. We empower our young people to advocate for both their social and artistic agency, and to tell brand new stories for every new generation.

For over 50 years Canberra Youth Theatre has been a vital organisation in the local and national arts scene. We have created new works in major theatres, public spaces, and national cultural institutions – touring both nationally, and internationally. We have built a reputation for being at the forefront of youth-led artistic practice. Our community continues to thrive throughout the world, as both innovative artists and more broadly, deeply empathetic collaborators. We pass the torch to our young artists, and in doing so foster an environment of professional behaviour, a practice of empathetic witnessing, and a belief in artistic excellence.

From Debra Oswald's now Australian classic *Dags*, and works by writers Tommy Murphy, Mary Rachel Brown, Lachlan Philpott, Angela Betzien, Liv Hewson, Ross Mueller, Emily Sheehan, Jessica Bellamy, Cathy Petocz, Julian Larnach, Joanna Richards, Honor Webster-Mannison and Tasnim Hossain, we have nurtured new voices and commissioned professional artists to create works which represent the voice of youth at its most exciting. Our work fosters not only writers, but develops performers, designers, directors, theatremakers, and cultural leaders, who help bring these stories to life.

Our legacy speaks to the evolving needs and aspirations of Canberra's generations of emerging artists, adapting to new modes of theatre-making, questions of national and cultural identity, and the ever-present need for young people to create, connect, and collaborate in a theatre where their voice is key. We continue to strive to create innovative, accessible and challenging opportunities for young people to access and engage in professional-quality artistic experiences.

The future of the arts begins with youth.

Canberra Youth Theatre acknowledges the Ngunnawal people as traditional custodians of the lands on which we collaborate, share stories, and create art. We recognise all other First Nations peoples and families with connection to the ACT and region. We pay our respects to their Elders past, present and emerging. Sovereignty was never ceded.



HONOR WEBSTER-MANNISON PLAYWRIGHT

Pageboy to your unruly subconscious, Honor Webster-Mannison is a performer, theatre-maker and playwright, currently based on Wurundjeri Country. Honor uses collaborative devising and writing methods to make experimental performance work. Their practice explores fluid spaces where various theatrical elements such as text, design, sound and movement emerge simultaneously. Performance works that Honor has co-created include *Deep Breath In* (Dead Puppets Society's LAB); *Sludge Bank* (Metro Arts' Young Artist Forum); *This Fantastic Plastic Planet* (Backbone Festival); and *Sometime's It's Hot Like the Sun* (Festival of Australian Student Theatre). Honor's short work *Bottlefeeders* was staged by the Australian Theatre for Young People as part of the 2017 Voices Project. They completed their Masters of Theatre (Writing) at the Victorian College of the Arts in 2022. In 2023, Honor received the Canberra Youth Theatre Emerging Playwright Commission to write *Work, But This Time Like You Mean It*.

PLAYWRIGHT'S NOTE

When I first started writing, I wrote about semi-suburban-industrial spaces, about empty lots with the long grass and the overturned shopping trolleys, about people's bodies mutating into infrastructure. When I started writing this play, I collected photos of abandoned spaces, and when I finished writing this play I found a small herd of goats in an empty lot on my way home from work. After spending the day workshoping the play at Canberra Youth Theatre, I walked back to my hotel room through the Civic Centre and wrote about how much the shops have carved the space. I read an article about a sonic anti-loitering device called The Mosquito. The device emits an uncomfortable, painful sound only audible to people under twenty-five, including babies. The Mosquito was installed in a Queensland shopping centre, under recommendation of the police, and was in operation for ten years. When the device was installed younger employees started complaining of lasting headaches and ear pains. The Mosquito was removed after two years of pressure from a solicitor on the basis that the device violated anti-discrimination laws and the UN Convention on the Rights of the Child. This touches on the corporate domination of space and the fear of teenagers occupying space.

A lot of what happens in this play is true. It is informed by the thoughts and experiences of participants from Canberra Youth Theatre who volunteered their time to workshop the play, conversations with friends about their first jobs, and reading articles, Reddit threads and particularly Stuart Tannock's book *Youth at Work: The Unionized Fast-food and Grocery Workplace*. One 'solution' for unwanted teen loitering is to decrease youth joblessness. Young people predominantly work

unstable, low-waged, low-status and 'dead-end' jobs while some of the richest companies in the world profit from these poor labour conditions and low wages. KFC Australia's website states that ninety percent of team members are under the age of twenty-five. For McDonald's, seventy percent of restaurant employees are in secondary or tertiary education. The junior wage is a stark example of the way society values young people's labour less than adult labour. And although young workers are more likely to face wage theft and have their legal working conditions violated, they are far less likely to be in a union than workers above the age of twenty-five.

Recently, there have been significant developments in Australia in campaigning for the rights of young workers as well as grassroots unionisation in the fast-food industry. In 2016 the Retail and Fast Food Workers Union (RAFFWU) was established in response to the lack of a member-led union prepared to actively fight for the rights of retail and fast-food workers. Prior to this, the only available union for retail and fast-food workers was the Shop, Distributive and Allied Employees' Association (SDA), which made agreements resulting in wage loss and poorer working conditions for employees. The Young Workers Centre, which provides various resources including legal support for young workers, is campaigning to end junior wages, with their campaign 'Fair Wages All Ages'. These developments suggest possible futures in which young people's relationship to work can be more than one of providing cheap disposable labour, and instead one of agency.

A couple of weeks after I finish writing this play I go to McDonald's and have a conversation with an employee about the rise and fall of Shaker-Fries. I eat in and feel a deeply familiar experience of nothing discernible. I think about documenting what happens in places that are transitory. The histories of adolescence and food chains are not meant to be recorded. This is not meant to be a site of importance, a place of power or resistance.

I would like to give special thanks to everyone at Canberra Youth Theatre who participated in workshopping and developing this play; without them this work would not be possible.

Honor Webster-Mannison

DIRECTOR'S NOTE

Everyone remembers their first job – no matter how much some might want to forget it. It's a rite of passage, simultaneously teaching you important, character-building life lessons, whilst also careening you straight into an existential crisis about the terrifying meaningless of life. Namely, seemingly wasting your young life away, one shift at a time, for significantly less than minimum wage.

Winner of Canberra Youth Theatre's 2022 Emerging Playwright Commission, Honor pitched us a darkly surreal comedy about young people's first experiences in the workplace. They have delivered an unhinged deep-fryer-dive into deeply human relationships, forged within the most alienating of circumstances. In this 'could be any one of them' fast food restaurant, the days never seem to end, and the work never seems to stop. For these teenagers who are stuck in a work-life timey-wimey loop, bathed in neon light and the all-pervading odour of chip fat work becomes a place to interrogate big existential questions about ambition, bodily autonomy, personal identity.

Work, But... it's a completely unhinged, chaotic exploration of the universal rite of passage of first jobs. Here is an absurd world filled with authority figures, power dynamics, attendance, uniforms and work-ethics, where many of the staff are not yet adults, but through darkly humorous camaraderie, are suddenly expected to be.

This production is the culmination of a two-year creative journey between Honor and dozens of emerging artists from Canberra Youth Theatre. Each year, the Emerging Playwright Commission, generously supported by law firm Holding Redlich, nurtures ambitious new plays from first ideas through to full productions. The winning playwright works closely with artists at Canberra Youth Theatre throughout the writing process, to ensure that the work authentically represents the young voices at its core.

Canberra Youth Theatre has long punched above its weight in the ACT theatre scene as a leading producer of adventurous, high-quality productions of urgent new plays for young people. Talented young artists are supported by experienced professionals to create surprisingly mature productions that tackle big ideas with all the fearlessness, curiosity and disrespect for authority that you might expect from a company that champions the voice of youth.

Luke Rogers

CREATIVE TEAM



LUKE ROGERS DIRECTOR

Luke Rogers is a theatre director, actor, producer, and the Artistic Director and CEO of Canberra Youth Theatre. Luke holds a Master of Fine Arts in Cultural Leadership (2024) and a Graduate Diploma of Dramatic Arts in Directing (2012) from the National Institute of Dramatic Art (NIDA), and a Bachelor of Arts in Performance from Theatre Nepean - University of Western Sydney (2002). As part of his MFA in Cultural Leadership, Luke undertook an international research placement with The National Theatre of Scotland. In 2023, he was awarded the Freddie J Gibson Fellowship to explore youth arts practices across the UK and Ireland. Luke regularly sits on industry panels and advisory groups for government, advocacy organisations and peak bodies. Other positions have included Artistic Director of Stories Like These, Resident Studio Artist at Griffin Theatre Company, Theatre Manager of New Theatre, and Artistic Director of The Spare Room. Directing credits include: *Rosieville*, *The Trials*, *How To Vote*, *Dags*, *Two Twenty Somethings Decide Never To Be Stressed About Anything Ever Again Ever*, *Little Girls Alone in the Woods*, *Normal*, *Possibility*, and *Collapse* (Canberra Youth Theatre); *Mary Stuart* and *Collected Stories* (Chaika Theatre / ACT Hub); *In Real Life* (Darlinghurst Theatre Company); *Blink*, *MinusOneSister*, *Fireface*, *The Last Five Years* and *The Carnivores* (Stories Like These); *Play House* (NIDA); *The Pillowman*, *Waiting For Godot*, *Don Juan in Soho*, *Art is a Weapon*, *After The End* and *Blasted* (New Theatre); *100 Reasons For War*, *Love and Information*, *Spring Awakening*, *A Midsummer Night's Dream*, *Shakespeare's Women* and *Shoot/Get Treasure/Repeat* (AFTT); *Lysistrata*, *The Burial At Thebes*, *Pool (No Water)*, *4.48 Psychosis* and *Eyes To The Floor* (Sydney Theatre School); *A Midsummer Night's Dream* and *Mr Marmalade* (CQUniversity); *Macbeth*, *Cyberbible* and *Embers* (AIM Dramatic Arts); and *Two Weeks With The Queen* (Mountains Youth Theatre). Tour Director: *The Witches* (Griffin Theatre Company). Assistant Director: *Eight Gigabytes of Hardcore Pornography* (Griffin Theatre Company / Perth Theatre Company); *Story of the Red Mountains* (NIDA); *The Boys* (Griffin Theatre Company / Sydney Festival); *Steel Magnolias* (Blackbird Productions / Australian Tour); *Assassins*, *The Crucible* (New Theatre).



KATHLEEN KERSHAW SET & COSTUME DESIGNER

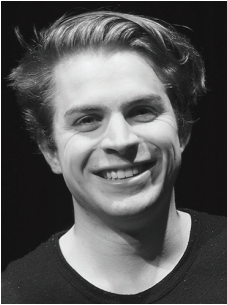
Kathleen Kershaw is a set and costume designer for live performance and film. Kathleen completed studies at NIDA in 2022, graduating with a Bachelor of Fine Arts in Design for Performance. Through her studies she was Costume Designer for *Picnic at Hanging Rock* and Set and Costume Designer for *Prem Patr*, which has since toured in India and had development with National Theatre of Parramatta. Since graduation set and costume design credits include: *Good Works* and *Terror* (Mill Theatre Dairy Road); *You Can't Tell Anyone* (Canberra Youth Theatre); *King Lear* (Echo Productions); *Crime and Punishment* and *The Girl Who Glows* (The Street Theatre), *Mary Stuart* (Chaika Theatre / ACT Hub). Costume Design: *Loot* (New Theatre). Set Design: *Rockspeare 1H6* (Mill Theatre Dairy Road).



ETHAN HAMILL LIGHTING & VIDEO DESIGNER

Ethan Hamill is a live event and theatre practitioner specialising in lighting and video design and lighting programming. In 2023, Ethan graduated from the National Institute of Dramatic Art (NIDA) with a Bachelor of Fine Arts in Technical Theatre and Stage Management. Ethan spends most of his time working across Sydney's theatre and live event scenes working on a wide range of shows. He strives to keep up with new and emerging technologies and to incorporate these into his work. Ethan's recent credits include: Lighting Programmer for the Sydney season of *Cost of Living*, Lighting Supervisor for *Golden Blood*, the *RBG: Of Many, One* 2024 tour and Lighting Operator for *Dracula* (Sydney Theatre Company); Lighting Programmer for *The Dismissal: An Extremely Serious Musical Comedy* (Squabbalagic); Lighting Designer for *Rosieville*, *You Can't Tell Anyone*, *The Trials*, and Video Designer for *How To Vote!* (Canberra Youth Theatre); Lighting Operator for *Joseph and the Amazing Technicolour Dreamcoat* (Sydney season, 2023); and Lighting Designer for *The Magic Flute* (NIDA).

CREATIVE TEAM



PATRICK HAESLER **SOUND DESIGNER & COMPOSER**

Patrick Haesler is an award-winning composer, performer, sound designer and producer from Ngunnawal Country (Canberra). Beginning as a trumpet player, Patrick has since branched into numerous musical fields, drawing influences from jazz and progressive music. He has used his diverse musical experience to compose music and design sound for films, video games and theatre, and was a Resident Artist with Canberra Youth Theatre in 2023. Patrick's theatre credits include work on *The Trials*, *You Can't Tell Anyone*, *Soul Trading* and *Rosieville* (Canberra Youth Theatre). Patrick has released soundtrack albums for many past productions, including his eleventh studio album, the soundtrack for Canberra Youth Theatre's production of *The Trials*, titled *Climate Trials (Original Theatre Soundtrack)*. Patrick's experience with a wide variety of musical genres, ensembles and production techniques make him a versatile creative in the world of music and sound.



RHILEY WINNETT **PRODUCTION STAGE MANAGER**

Rhiley Winnett is an enthusiastic, passionate theatre maker specialising in stage management and a proud member of the Canberra Youth Theatre team. Beginning their career in stage management in 2020, they have since worked on productions including: *Wolf Lullaby* (Echo Theatre); *Dags*, *How to Vote!*, *You Can't Tell Anyone* (Canberra Youth Theatre); *People You May Know* (Lucid Theatre Co.); *I Have No Enemies* (Bare Witness Theatre); and *The Girl Who Glows* (The Street Theatre). Rhiley's time on *Work, But This Time Like You Mean It* has been a massive and fulfilling learning experience, helping them explore new creative avenues and solutions to complicated works speaking to real, contemporary issues. It has been a joy to stage this universal, exciting, unfortunate story of everyday life at its most satirical.

CAST



GEORGIE BIANCHINI KIOSK

Making their Canberra Youth Theatre debut with *Work, But This Time Like You Mean It*, Georgie's interests and goals have always centred around performance and acting. Having trained with Perform Australia from a young age, Georgie has appeared as Juror 3 in *12 Angry Men* and as Gangster understudy/Ensemble in *Kiss Me, Kate* (Lake Ginninderra College); in *Act Up!* (Canberra Theatre Centre) for three years, and acting with Victoria's Models. Georgie deeply values experiences like this production, believing they create strong connections and relationships between people, and that it is a privilege to share stories through theatre with an audience.



TOM BRYSON SHIFT MANAGER

Tom is absolutely thrilled to be a part of the *Work, But This Time Like You Mean It* team and to share Honor Webster-Mannison's original and hilarious play. An actor, Tom has trained at Screenwise Film & TV School and The National Acting School. Since debuting professionally as Will in *Fragments* (The Street Theatre), Tom has appeared as James Bryson in *Legacies* (Ribix Productions); Talascar in short film *Cerberus* (dir. Ewout Rohling); and reprised his role as Will in the web series adaptation of *Fragments* (dir. Joshua Koske).



HANNAH CORNELIA REGULAR

Hannah Cornelia is an actor and writer with a passion for intelligent theatre that reflects young people. She has been an active member of Canberra Youth Theatre as part of their Ambassadors, Young Critics, and Writers Ensemble programs. As an actor, her roles to date have included: Prospero in *The Tempest* and Celia in *As You Like It* (Travelling Players Company, U.S.); Lynette in Debra Oswald's *Dags* (Canberra Youth Theatre); Nell Quickly and ensemble in *Henry V* (Lakespeare); and Margaret in *Sense and Sensibility* (Canberra REP), for which she was nominated for Best Youth Performance at the ACT Ovations Awards. An avid Shakespeare lover, Hannah was also shortlisted for the John Bell Scholarship in 2022. She is enamoured with and excited by Honor Webster-Mannison's writing in *Work, But...* and is positive audiences will share the same sentiment.

CAST



KATHLEEN DUNKERLEY REGISTER ONE

Kathleen Dunkerley actively participates in the Canberra theatre community as a writer, director, actor, critic, and overall theatre maker. Prior to her role in *Work, But...*, she appeared as Ren in *The Trials* (Canberra Youth Theatre), for which she won the ACT Ovation Award for Outstanding Youth Performance in a Play. She has also appeared as Mary in *The Bald Prima Donna*, Cressida in *Troilus and Cressida*, was a writer and co-director for her debut play *Worms* and part of the writing team for *The Gift of Story* (Daramalan Theatre Company), for which she won a Canberra Area Theatre Award for Best Original School or Youth Production. A former fast food employee, Kathleen resonates deeply with the ethos of this play.



QUINN GOODWIN DRIVE

Quinn Goodwin is an actor, writer and theatre-maker who has been part of the Canberra theatre community for over ten years. A co-founder of Lucid Theatre Co. with fellow Canberra Youth Theatre Emerge Company alumni, Quinn has previously appeared as Bianca in *People You May Know* (Lucid Theatre Co.), which she also co-created with the company; and in *Possibility* and *How To Vote!* (Canberra Youth Theatre). On screen, Quinn's credits include: Alice in *The Gap Year* (dir. Miahtya Gowland) and Carmen in *1988* (dir. Lilly Endres).



MATTHEW HOGAN DEEP FRYER

Matt describes himself as an autodidact theatre maker, with a love for the dramatic and an eagerness to entertain. Prior to *Work, But This Time Like You Mean It*, Matt appeared as Tomaz in *The Trials* and Adam in *Dags* (Canberra Youth Theatre); Hamlet in *I Hate Shakespeare*, and Will Parker in *Oklahoma* (Burgmann Anglican School); and King Creon in *Antigone: The Burial at Thebes* (Merici College). Matt sincerely hopes audiences enjoy the show as much as he enjoyed laughing, taunting and working (but like he means it) with his fellow cast and crew.



STERLING NOTLEY

FOOD PREP

Sterling Notley is excited to be making his debut with Canberra Youth Theatre. He has portrayed Macduff in Shakespeare's tragedy *Macbeth*, Roy in Louis Nowra's comedy *Così*, and Nathan Detroit in the musical *Guys and Dolls* (Radford Theatre Company), a performance that earned him the Iain Sinclair Award for Excellence in Characterisation. Sterling's performances with Radford Theatre Company in 2023 led to him winning the Tony Harris Performer of the Year Award for Drama. His contributions to theatre are a testament to his passion and hopes that he can continue to perform for years to come.



EMMA PIVA

REGISTER TWO

Emma Piva is excited to be part of this world premiere production of *Work, But This Time Like You Mean It*. She is an active singer/songwriter in the Canberra music scene, opening for acts such as Pacific Avenue, Sophie Edwards and Archie band. With a newfound passion for theatre, she most recently appeared in the principal role of Jo March in *Little Women*, and as Jetsam in *The Little Mermaid* (Canberra Girls Grammar School) for which she was nominated for a Canberra Area Theatre Award. Having never worked as a fast food employee, Emma must admit their admiration for friends who work in hospitality has grown – something she hopes audiences will take away too.

OUR PARTNERS

We gratefully acknowledge the generous support of our partners who are key to the success of our work.

GOVERNMENT PARTNER

Supported by



ACT
Government



CREATIVE PARTNERS



Ainslie and Gorman
Arts Centres

**CANBERRA
THEATRE
CENTRE**

PROGRAM PARTNERS



HOLDING REDLICH

NIDA

National Institute
of Dramatic Art

PRODUCTION SPONSORS



MAJOR DONORS

THE
JEREMY SPENCER BROOM
LEGACY

MICHAEL ADENA & JOANNE DALY
THE BAASCH FAMILY
PAUL BIGSBY-CHAMBERLIN
AMY CRAWFORD
STEPHEN FISCHER
MELINDA HILLERY

MERLE KETLEY
TRACY NOBLE
CEDRIC SIMENEL
ANONYMOUS (2)
as of September 2024

If you would like to know more about how you can support us, or are interested in partnering with us, contact caitlin@canberrayouththeatre.com.au

CANBERRA YOUTH THEATRE

STAFF

ARTISTIC DIRECTOR & CEO

LUKE ROGERS

ADMINISTRATOR

HELEN WOJTAS

CREATIVE LEARNING PRODUCER

ANNA JOHNSTONE

MARKETING & ENGAGEMENT MANAGER

CHRISTOPHER CARROLL

FINANCE & STRATEGY MANAGER

LOUISE DAVIDSON

WORKSHOPS COORDINATOR

CHARLOTTE JACKSON

DEVELOPMENT & COMMUNICATIONS COORDINATOR

CAITLIN BAKER

PRODUCTION STAGE MANAGER

RHILEY WINNETT

COMMISSIONED WRITERS

SONIA DODD

BOARD

PETER HOOLIHAN (CHAIR)

ADRIANA LAW (DEPUTY CHAIR)

AMY CRAWFORD

JOANNA ERSKINE

ELLEN HARVEY

CASSANDRA HOOLIHAN

EMMA MACDONALD

WORKSHOP ARTISTS

CAITLIN BAKER

JADE BREEN

ELLA BUCKLEY

ANNA JOHNSTONE

EVA LOXLEY

JUNIPER POTTER

JENA PRINCE

LEAH RIDLEY

RACHEL ROBERTSON

DAYNE SPENCER

LILY WELLING

GORMAN ARTS CENTRE
BATMAN STREET BRADDON ACT 2612
02 6248 5057
INFO@CANBERRAYOUTHTHEATRE.COM.AU

CANBERRAYOUTHTHEATRE.COM.AU



@canberrayouththeatre