



GRIFFIN THEATRE COMPANY PRESENTS

# JAILBABY

BY SUZIE MILLER

7 JULY – 12 AUGUST 2023 | SBW STABLES THEATRE

**GRIFFIN  
THEATRE  
COMPANY**

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We would not be where we are today without the vision and generosity of the Seaborn, Broughton & Walford (S.B&W) Foundation, to whom we owe the great privilege of being able to perform in the much-loved SBW Stables Theatre.

# CAST & CREATIVES

Director **Andrea James**

Dramaturg **Declan Greene**

Set & Costume Designer **Isabel Hudson**

Lighting Designer **Verity Hampson**

Composer & Sound Designer **Phil Downing**

Stage Manager **Madelaine Osborn**

Intimacy and Consent Consultant

**Bayley Turner**

With

**Lucia Mastrantone**

**Anthony Taufa**

**Anthony Yangoyan**



## **PRODUCTION PARTNER**

*Jailbaby* is supported by Griffin's Production Partner program.



This production of *Jailbaby* was supported through a residency at Theatre and Performance Studies, the University of Sydney.

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*Jailbaby* was developed and produced with the assistance of the Australian Writers' Guild David Williamson Prize.

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# PLAYWRIGHT'S NOTE

The law applies to all regardless of background (but it doesn't).

The state is supposed to step in early where there is inequality or abuse (but it doesn't).

While we all turn a blind eye to human rights abuses in prison systems, there is the awful irony that we all KNOW what happens—and indeed those passing sentences have been known to threaten those before the criminal justice system over what awaits them in prison.

Rape and torture are not part of a prison sentence—but they are what can be reasonably expected, and it goes predominantly without prosecution. We as a community never take umbrage that this is what occurs when our 'squeaky clean' justice system doles out prison time so that the 'rest of us' can live in peace.

Given that the system began as a means of protecting a man's (sic) property (which included that man's wife and children from rape or damage), the law has then evolved such that property theft/damage rather than anything else is the highest form of transgression (other than murder) and therefore receives the highest sentences.

When those who have no property or income infringe upon those who do, then prison it is. When they are in prison, they are paradoxically traded as property, reduced to raw meat, and bartered amongst other prisoners.

As a society, are our ideas around property wrong?

When those destroyed young men leave prison it is not without the scars and anger that lead to violent crimes (that they had previously not had any inclination towards). It is not without rampant homophobia against innocent individuals in the community who played no part in

the heterosexual rape of jailbabies in prison. The self-hatred and their experiences of prison life are sources of shame and undermine their sense of self with such ferocity that they must now prove they are 'a man' (i.e. a 'heterosexual') to themselves and the world in the one way they know—by perpetuating more violence against the vulnerable.

This play was written with the support of the brilliant Griffin Theatre Company, the generous support of the David Williamson Award and dramaturgy by **Declan Greene**, with further input from **Andrea James** and **Caleb Lewis**. I hail and thank Griffin Theatre Company once again for its commitment to new Australian works. This first ever season of *Jailbaby* is directed by Andrea James, a Yorta Yorta/Gunaikurnai woman who it has been an honour to work alongside on Gadigal land. Andrea's talent, theatrical language and emotional insights around this work have been invaluable. A director who digs deep, perfectly blending her brilliant mind and heart in her artform, Andrea runs a rehearsal room with respect and humanity at all times.

I also thank the entire creative team and the brilliant cast on this premiere production: **Lucia Mastrantone**, **Anthony Taufa** and **Anthony Yangoyan**. I cannot express the appreciation for the wonderful people who have supported me to write this play: my family: Robert, Gabriel and Sasha; my close and loving friends; my agents: **Zilla Turner** at HLA Management, **Julia Kreitman** and **Tanya Tillett** at The Agency London; **Claire Grady** and **Katie Pollock** at Currency Press; **Jane Sanders** at the Shopfront Youth Legal Centre; and all the Griffin Theatre Company contributors and audiences.

**Suzie Miller**  
Playwright

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## DIRECTOR'S NOTE

Working with **Suzie Miller** on *Jailbaby* has been like being in the slipstream of a jet airplane. Fresh from the London and Broadway successes of *Prima Facie*, we finally pinned Suzie down to prepare *Jailbaby* for the stage. With her background in human rights law and youth justice, Suzie brings her multiplicitous sensibility and legal expertise to the task.

Ground down by over a decade defending young people in a flawed and inhumane justice system, Suzie shines a light into the darkest corners of incarceration and rigid class systems that entrap us all.

Young vulnerable men—many of whom graduate from juvenile detention to adult prisons—are known as ‘jailbabies’; and are subjected to violence and sexual abuse while incarcerated at an alarming rate. A study by **David Heilpern** in 1998 found that up to a quarter of prisoners experience sexual violence and rape in Australian jails with an overrepresentation of people from marginalized communities. With politicians all too eager to lock young offenders up and throw away the key, prison authorities and Australian society turn a blind eye to the ‘extra punishment’ that regularly occurs in our jails—often in the name of defending the property of the middle classes.

The high and impenetrable walls of adult prisons in Australia belie a world thick with fear and tension; where language, systems and codes of behavior are like nothing experienced on the ‘outside’. Stripped of privileges and privacy there is

a constant atmosphere of high alert and a stratification of prison society where the abuse of power and force is the most valued and terrifying commodity.

While our jailbaby transforms from an innocent bystander to hardened criminal, Suzie deftly holds a mirror up to another young man—the youngest member of the well-to-do family whose house is robbed. Equally troubled and criminally culpable, the unequal consequences for this young man are plain to see. In a colonial country with a foreign and imposed justice system, you can literally get away with murder if you’re on the right side of society’s ledger.

And while both of our ‘babies’ may seem like they are worlds apart, are we all just as trapped by class and commercialism as those who are sent to prison? Is it okay for us to continue to turn a blind eye to sexual violence and human rights abuses in our prisons in the name of keeping society safe and our property protected?

When our worlds collide, we may find that we’re not really that different from each other.

**Andrea James**  
Director

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# BIOGRAPHIES



## SUZIE MILLER

PLAYWRIGHT

Suzie Miller is a contemporary international playwright and screenwriter drawn to complex personal stories often exploring injustice. Her plays have been produced in 40 productions around the world and won multiple prestigious awards. She has been commissioned by, or been in residence, at theatres including London's National Theatre, the National Theatre of Scotland, Griffin Theatre Company, Theatre Gargantua Canada and La Boite Theatre. In 2019, her drama *Prima Facie* premiered at Griffin Theatre Company. The play won the 2020 AWGIE Award for Drama, the 2020 David Williamson Award for Outstanding Theatre Writing and the prestigious Major AWGIE across all categories of theatre, film and television. *Prima Facie* enjoyed extraordinary acclaim in 2022, marking Suzie's West End debut produced by Empire Street Productions and starring Jodie Comer before transferring to Broadway in 2023. In 2023, the production had three Tony nominations and won the Tony Award for Best Actress (Jodie Comer); it had four Olivier nominations and won the Olivier Award for Best New Play (Suzie Miller) and Best Actress (Jodie Comer), and won the What'sOnStage Award London for Best New Play. *Prima Facie* has been translated into 20 languages. Other theatre credits include: for Sydney Theatre Company: *RBG: Of Many, One*, for Griffin: *Caress/Ache*; for Griffin Independent: *Sunset Strip*; for Black Swan State Theatre Company: *DUST*; for La Boite Theatre: *The Mathematics of Longing, Medea*; for Performing Lines WA: *Overexposed*; for Perth International Arts Festival: *Driving Into Walls, OneFiveZeroSeven*; for Queensland Opera: *Snow White*; for Ransom Theatre Northern Ireland & Seymour Centre/Riverside Theatres: *Transparency*. Other international credits include: for Assembly Rooms for Theatre 503 (UK): *SOLD*; for the Cherry Tree Theatre (USA): *Reasonable Doubt*; for the National Theatre of Scotland: *Velvet Evening Séance*; and for Theatre Gargantua (Canada): *The Sacrifice Zone*. Among other awards, Suzie has been awarded the Kit Denton Award for Writing with Courage in 2009, the 2018 Griffin Award, the NY Fringe Festival Overall Excellence Award for Outstanding Playwriting, the AWGIE for Radio Playwriting, Inscription (and a mentorship with Edward Albee in 2006 and 2009) and more. Most recently, Suzie has written a feature film adaptation of *Prima Facie* for Bunya Productions and Participant Media in the US, with Cynthia Erivo to star in and serve as Executive Producer.

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## ANDREA JAMES

DIRECTOR

Andrea is a Yorta Yorta/Gunaikurnai theatremaker and graduate of the Victorian College of the Arts. She was Artistic Director of Melbourne Workers Theatre from 2001–2008 where she is best known for her play *Yanagai! Yanagai!* The play premiered at Playbox in 2004, was remounted in 2006 and toured to the UK. Andrea was the Aboriginal Arts Development Officer at Blacktown Arts Centre from 2010–2012 and was the Aboriginal Producer at Carriageworks from 2012–2016 before going freelance. She was recipient of British Council’s Accelerate Program for Aboriginal Art Leaders in 2013 and was awarded the Create NSW Aboriginal Arts Fellowship in 2018. Andrea wrote and directed *Winyanboga Yurringa* at Carriageworks and Geelong Performing Arts Centre in 2016, remounted at Belvoir in 2019. Her play *Sunshine Super Girl*, about Wiradjuri tennis star Evonne Goolagong-Cawley, premiered in Griffith in 2020, enjoyed a season at the 2021 Sydney Festival, underwent an extensive national tour in 2022 and was nominated for four Green Room Awards. Her play *Dogged* was written with collaborator Catherine Ryan and premiered at Griffin Theatre Company in May 2021. Andrea is currently Associate Artistic Director at Griffin, directing *Ghosting the Party* by Melissa Bubnic in May 2022. Andrea was recently awarded the Mona Brand Award for Women Stage and Screen Writers—Australia’s most prestigious writing prize for women.



## ISABEL HUDSON

SET & COSTUME DESIGNER

Isabel is an award-winning set and costume designer. Isabel’s design credits for the stage include: for Griffin: *Ghosting the Party*, *Pony*; for Belvoir: *Blessed Union*, *Every Brilliant Thing*, *Winyanboga Yurringa*; for Belvoir 25A: *Jess & Joe Forever*, *Tuesday*; for Hayes Theatre Co: *Razorhurst*, *The View Upstairs*; for Melbourne Theatre Company: *Torch the Place*; for New Theatricals: *Darkness*; for NIDA: *Mr Burns*; for Pinchgut Opera: *Farnace*; for Sydney Festival/Rising/Darwin Festival: *Maureen: Harbinger of Death*; and for Sydney Theatre Company: *Hubris & Humiliation*. Isabel’s set design credits include: for Hayes Theatre Co: *American Psycho*, *Cry-Baby*, *Young Frankenstein*. She was the costume designer and associate set designer for *The Mousetrap* (Crossroads Productions). Isabel has won the Sydney Theatre Award for Best Set Design of an Independent Production two years in a row—for the musicals *American Psycho* and *Cry-Baby* at Hayes Theatre Co, which went on to tour to Sydney Opera House. Isabel also won the APDG Award for Best Set Design for *American Psycho*. Isabel is the Australian Set Associate for *Moulin Rouge! The Musical* Australia, Korea and Japan. She was recently awarded the Kristian Fredrikson Scholarship and the Thelma Louise Award. Isabel holds a Bachelor of Design from NIDA and a Bachelor of Arts (Screen and Sound) from the University of New South Wales.

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## **VERITY HAMPSON**

LIGHTING DESIGNER

Verity's lighting designs for theatre include: for Griffin: *A Strategic Plan, And No More Shall We Part, Angela's Kitchen, Beached, Dealing With Clair, Dogged, Ghosting the Party, Orange Thrower, Pony, The Bleeding Tree, The Boys, The Bull, The Moon and the Coronet of Stars, The Floating World, Superheroes, This Year's Ashes, The Turquoise Elephant*; for Griffin Independent: *The Brothers Size, The Cold Child, Crestfall, Family Stories: Belgrade, Live Acts On Stage, Music, The New Electric Ballroom, References to Salvador Dali Make Me Hot, Way to Heaven*; for Griffin/Bell Shakespeare: *The Literati*; for Bell Shakespeare: *A Midsummer Night's Dream, Julius Caesar, Titus Andronicus*; for Belvoir: *An Enemy of the People, The Blind Giant is Dancing, The Drover's Wife, Faith Healer, Ivanov, Sami in Paradise, Winyanboga Yurringa*; for Black Swan/Sydney Theatre Company: *City of Gold*; for CAAP/Sydney Festival: *Double Delicious*; for Dancenorth: *Dungarri Nya Nya*; for Ensemble Theatre: *A Doll's House, Baby Doll, Fully Committed, The One*; for Hayes Theatre Co: *Lizzie*; for Malthouse Theatre: *Wake in Fright*; for Queensland Theatre: *Death of a Salesman*; and for Sydney Theatre Company: *7 Stages of Grieving, A Raisin in the Sun, Blackie Blackie Brown, Fences, Grand Horizons, Hamlet: Prince of Skidmark, Home, I'm Darling, Machinal, Little Mercy*. Verity is a recipient of the Mike Walsh Fellowship and has won three Sydney Theatre Awards, a Green Room Award and an APDG Award for Best Lighting Design.



## **PHIL DOWNING**

COMPOSER & SOUND DESIGNER

Phil has been performing and recording music for over 20 years, and was first engaged to produce soundtracks for theatre through experimentation with original musical inventions. Phil's credits include: for Griffin: *Ghosting the Party*; for Alice Osbourne/ Performance Space: *Falling*; for Branch Nebula: *Artwork, Crush, High Performance Packing Tape, STOP-GO*; for Erth: *Murder*; for Moogahlin Performing Arts: *Rainbow's End, The Visitors, This Fella My Memory, Winyanboga Yurringa*; for My Darling Patricia: *Posts in the Paddock, The Piper*; for Side Pony Productions: *The Irresistible*; and for Vicky Van Hout: *Long Grass, Plenty Serious Talk Talk, Stolen*. Phil continues composing using various music recording/editing tools, creating sounds from found objects or manipulation of surroundings and the natural environment.

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## **MADELAINE OSBORN**

STAGE MANAGER

Madelaine is a theatremaker living and working on Gadigal and Wiradjuri land. In 2015, she graduated from Charles Sturt University's B. Communication: Theatre/Media course with Distinction and was the 2015 recipient of the Blair Milan Memorial Scholarship.

Madelaine's stage management credits include: for Griffin: *Ghosting the Party*, *Batch Festival*, *Is There Something Wrong With That Lady?*; for Griffin/Black Birds: *Exhale*; for Australian Theatre for Young People: *Follow Me Home* (Riverside Theatres 2019 Season and 2021 Tour), *INTERSECTION: Arrival*; for Branch Nebula: *Air Time*; for Nell Ranney/Victoria Haralabidou: *GRLZ*; and for Performing Lines: *Sunshine Super Girl* (National Tour). As assistant stage manager, her credits include: for Pinchgut Opera: *Gisutino*, *Medée*, *The Loves of Daphne and Apollo*. Madelaine is passionate about creating new Australian work that is accessible and empowering to minority groups and communities that may not regularly be exposed to theatre and performance art. She is delighted to be returning to the SBW Stables Theatre this year.



## **BAYLEY TURNER**

INTIMACY & CONSENT CONSULTANT

Bayley Turner is a proud queer trans woman, writer, performer, and consent advocate. As the founder and driving force behind *Create Consent*, Bayley's work involves consulting with creative production teams on consent-centred creative practices, policy and protocol documentation and facilitating bespoke workshops locally and

internationally with theatre and film projects. Having completed her Masters at Monash University with a thesis discussing consent in the creative industries, she went on to conceptualise and organise Consent Festival, which opened the 2019 Midsumma Festival, and has spoken at various local and international conferences. She recently won a MEAA scholarship to train with Alicia Rodis of IDC Professionals in intimacy, compounding her training with Intimacy on Set with Ita O'Brien. She was also accepted into the 2022 'She Starts Out' entrepreneurship program with global consulting firm Ernst & Young. <http://create-consent.com/>



## **LUCIA MASTRANTONE**

JO RAWLINS, OLIVIA AND OTHERS

Lucia has a successful career in theatre, physical theatre, film, TV and as a voice artist. Most recently Lucia starred in *La Cage Aux Folles* for Showtunes Productions. Lucia last appeared with Griffin Theatre Company in *Window*, *Cricket Bat*, as well as *Dead Cat Bounce*, *Kill Climate Deniers* and *Ladies Day*. Select theatre credits include: for

Bell Shakespeare: *The Duchess of Malfi*; for Belvoir: *Looking for Alibrandi*, *Atlantis*, *The Book of Everything*, *The Cherry Orchard*, *Macbeth*, *My Vicious Angel*, *Scorched*, *Twelfth Night*; for Darlinghurst Theatre Company: *The Hypochondriac*; for Hayes Theatre Co:

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*Young Frankenstein*; for Melbourne Theatre Company: *The Venetian Twins*; for the State Theatre Company of South Australia: *A Little Like Drowning*, *The Merchant of Venice*, *Six Characters in Search of an Author*, *Verona*; and for Sydney Theatre Company: *The Harp in the South*, *Mariage Blanc*, *Romeo & Juliet*, *Talk*. In the realm of physical theatre, Lucia's credits include: for Legs on the Wall: *Under the Influence* (Hammersmith, Edinburgh and Europe Tour); for Shaun Parker & Company: *Blue Love* (European/National Tour); and for Urban Theatre Projects: *The Longest Night*. Lucia worked as the Associate Director/Movement Director for *The Baulkham Hills African Ladies Troupe* at Belvoir/Sydney Opera House. On television, Lucia's appearances include: for ABC: *The Letdown*, *Rake*, *Significant Others*; for Foxtel: *Pacific Heat*; for Network Ten: *The Secrets She Keeps*; for Seven Network: *Home and Away*; and for Showcase: *Tangle*. Lucia's film credits include *Blackrock*, *Dog*, *Look Both Ways*, *Spank*, and *Stealth*. She has won several awards including the Humanitarian of the Year Award, Oscars Critics Best Actress and the Queen's Trust Award.



### **ANTHONY TAUFU**

TOM RAWLINS, COACH PETER AND OTHERS

Anthony has recently finished filming the second series of *Wolf Like Me* which will air on Stan later in the year. Recently, Anthony appeared in Sydney Theatre Company's *The Tenant of Wildfell Hall* and *A Christmas Carol* for the Ensemble Theatre. Other stage credits include: for Bell Shakespeare: *The Merchant of Venice*; for Queensland

Theatre: *An Octoroon*; and for Sydney Theatre Company: *A Cheery Soul*, *Cloud Nine*, *Home*, *I'm Darling*, *How to Rule the World*, *Saint Joan*, *Black is the New White* (Australian Tour).



### **ANTHONY YANGOYAN**

AJ/SETH RAWLINS

Anthony was born in Sydney, Australia where he grew up in Sydney's inner west. He holds a Bachelor of Fine Arts in Acting from Victorian College of the Arts. Over the course of his career, Anthony has played a part in multiple productions including: for Griffin: *Dogged* (for which he was nominated for a Sydney Theatre Award); for ATYP: *A Clockwork Orange*; for Red Line Productions/Critical Stages: *King of Pigs*; he has also featured in *Play in a Day* for Bell Shakespeare. Other stage credits include: for Company Clan: *The Shape of Things*; and for VCA: *A View from the Bridge*, *The Cherry Orchard*, *The Comedy of Errors*, *Doctor Faustus*, *Mad Forest*. Anthony also worked on the original web series *Frank's Patch* where he played the lead role of Frank. Anthony aims to create work that promotes both inclusion and diversity within the acting industry and is passionate about working with fellow creatives to communicate meaningful and intricate stories.

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