

# **GRIFFIN THEATRE COMPANY**

## **JAILBABY ACCESSIBILITY AND PRE - SHOW INFORMATION**

This document contains relevant accessibility information and production information to help prepare you for your visit to our venue. This includes information such as lighting states, content or trigger warnings, running times, access and the venue.

**Please note that this document will include key show information and plot points.**

**This is a live document, which will continue to be updated during pre-production and during the season as required.**

### **Document Contents:**

- About the Show
- Running Time
- Content Warnings
- Allergens
- Lighting and Sound
- Performance Content
- The Space
- Seating
- Amenities

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# JAILBABY

By Suzie Miller

## About the Show

*Jailbaby* is a (3) three person show which takes place on stage with close raised seating.

Themes include: violent sexual assault, homophobia, incarceration.

## Running Time

Approximately 90 minutes – no interval

## Content Warnings

In this production of *Jailbaby* you will hear about: aggravated assault and break and entry, detailed and graphic descriptions of rape and violent sexual assault between men, homophobia and homophobic slurs, suicidal ideations and drug use.

Please contact us on [info@griffintheatre.com.au](mailto:info@griffintheatre.com.au) or (02) 9332 1052 if you require further detail or have any questions. There is further detail on these content warnings in the 'performance content' section and in Appendix A.

## Allergens

N/A

## Lighting and Sound

The production contains loud and dynamic sounds and flashing lights.

## Performance Content

Please note that there are spoilers in this section, as it provides further detail on the above content warning section.

- AJ describes doing lines of coke with his friends.
- AJ and some other boys undertake a break and enter into a family's home. While stealing the family's possessions a middle-aged woman finds the men in the home. One of the men takes out a knife to threaten the woman, but decides to run instead. He pushes the woman out of the way.
- Dragon (an accomplice in the robbery) threatens to kill AJ and his mother if he snitches on them for the robbery.
- Police are called and appear on stage to assist the family after the robbery.
- AJ's mother Marny is homophobic towards AJ about his coach calling him "that gay one". AJ's coach is gay.
- AJ appears in a police line-up.
- John— an ex-con— tries to help AJ by preparing him for the physical violence and rape that may happen to him in prison. He graphically details what men will do to AJ, including being having men 'ram their cocks in [his] mouth' and 'fuck [him] up the arse'. He tells AJ that when they anally rape him 'it will rip through [his] fucking arsehole' and that he should try to relax and push back to save that from happening. He also says they will probably hold AJ down as they force him to perform fellatio and that AJ should 'try and relax [his] throat because you need to not choke to death'. Finally he describes the men as heterosexual, saying that because of this they feel the need to 'fuck up' the people they assault, and that since they are in a group they can't look weak or like a 'poofta' in front of the other men. He describes the degradation being about power. John admits he himself was a rapist in prison.
- AJ is sentenced and sent to a high security prison and given prison attire. Prison guards search him in an invasive manner ordering him to 'spread [his] bum cheeks' and 'lift [his] ball sack'.
- AJ talks about pulling out his cock and masturbating while thinking of his girlfriend Dani performing fellatio on it.
- A fellow prison mate grabs AJ and pushes him up against a wall. He calls AJ a 'poofta' and hits him over the head. The man threatens to leave AJ's mum 'bleeding out on the side of the road with a knife to her guts'. He alludes that Xcel and Dragon would torture her and possibly sexually assault her before killing her if AJ doesn't agree to 'take the fall' for the break and enter. He is hit again and AJ agrees.
- AJ describes in great detail being sexually assaulted by three men while in prison. He is taken against his will to a corner of the cell the guards cannot see, he is slapped in the face, his legs are twisted open painfully, he is punched and bleeds. One of his cellmates shoves him to the ground, flips him onto his stomach and pulls his pants down. AJ begs them not to rape him. They tell AJ not to scream or they will slit his throat, at which point a cellmate slides a wire around AJ's throat. A man penetrates

**Updated:  
06 July 2023**

AJ anally and AJ describes the pain of this. After the man ejaculates inside him, AJ admits to himself he has just been raped before a second man penetrates him and covers his mouth with his hand. AJ begs for them to kill him. The man also ejaculates inside AJ. Two men then sit on top of AJ and tighten the wire at his throat, cutting him and slapping his face. The third cellmate then forces his penis into AJ's mouth, and AJ chokes. He ejaculates in AJ's mouth and slaps him in the face again and pulls him up by his hair. Afterwards AJ describes the pain he feels. He can feel something leaking from his anus 'either blood or cum' and the edges of his mouth are bleeding. Throughout the men call AJ names such as 'baby boy', 'little cocksucker' and 'bitch', and after assaulting him they tell him to say that he is a little cocksucker, which he does. As AJ lays on his bunk, a man tells him that if he snitches, they will kill him.

- A nurse tells AJ he has an anal fissure—he refuses to report the sexual assault because he fears retribution. The nurse takes blood from AJ to check for HIV.
- AJ tells the nurse that she needs to get him out of prison, or he will kill himself. He then speaks about looking everywhere for an item he can commit suicide with, including stealing scissors or a scalpel from the nurse's station.
- John had told AJ that in order to avoid the group sexual assaults in prison he would have to be 'owned' by a man. AJ describes being 'owned' by Sil in prison, and how he is at least grateful that when he performs sexual favours for Sil he is 'quick'.
- AJ is working as a security guard. When Seth touches him without AJ's permission, he has a trauma response and pushes Seth down. Seth hits his head quite hard, he bleeds and it is inferred that he may be dead.

Please see Appendix A for further content advisory specifications by warning.

## **The Space**

The performance will take place in the SBW Stables Theatre. This is accessible via a set of stairs encompassing 15 steps. You will enter the auditorium, up a set of 15 stairs, on each side of the seating bank there are 10 stairs on the prompt side (stage left) and 14 steps on the opposite prompt side (stage right) with each row comprising of bench seating.

## **Seating**

- The auditorium seats 105 patrons.
- Patrons will be seated in the auditorium in general admission seating. This means you can choose your seat when arrive to the theatre.
- Seating is raked from front to back, meaning that patrons in the front row will be on Stage Level, and patrons seated further back will be higher up from the stage.
- The house lights will be on when you enter the theatre. There will also be house music playing.
- There will be an usher present to help you to your seat if you need.
- Once everyone is seated, the house lights will be dimmed.

**Updated:  
06 July 2023**

- If you need to leave at any point during the show, please exit through the same door you entered the theatre by.

## **Amenities**

- There are three (3) all-gender bathrooms on the Lower Ground floor:
  - A bathroom with two cubicles to the right of the bar.
  - A bathroom with urinals and 1 cubicle to the right of the bar.
  - An accessible bathroom to the right of the bar.
- There is a bar in the foyer on the Lower Ground floor. Access is via Nimrod Street.

For venue accessibility, including parking and facilities, please visit

<https://griffintheatre.com.au/about/access/>

## Appendix A

### Content Advisory Specification

- The production features **Blood/gore** in the following ways:
  - Scene 7, in script as “bloody” used colloquially for emphasis
  - Scene 16, in script as “bleeding” in the context of physical violence and threat
  - Scene 18, in script as “bloody” used colloquially for emphasis
  - Scene 19, in script as two uses of “bleeding” in the context of physical violence
  - Scene 19, in script as three uses of “blood” in the context of physical violence
  - Scene 21, in script as “blood” and “bleeding” in a medical context (also see Medical Procedures)
  - Scene 22, in script as “blood” in the context of potential physical and sexual violence
  - Scene 24, in script as “bloody” used colloquially as a derogative
  - Scene 28, in script as three uses of “blood” in the context of physical violence
  
- The production features **Child abuse** in the following ways:
  - Scene 9, in script as “kiddy-fiddling”
  - Scene 13, in script as a character being called “kid” colloquially as a derogative in a prison environment
  - Scene 16, in script as three uses of a character being called “kid” colloquially as a derogative in a prison environment
  - Scene 19, in script as a character self-identifying as a “kid” in the context of physical and sexual violence
  - Scene 28, in script as a character being called “kid” in the context of physical and violence
  
- The production features **Death/dying** in the following ways:
  - Scene 1, in script as “fuck me dead” used colloquially for emphasis
  - Scene 1, in script as “you’re dead...and your mum’s dead too” as a threat (also see Murder)
  - Scene 2, in script as “I thought the big one was going to kill me” as fear/concern (also see Murder)
  - Scene 8, in script as “choke to death”
  - Scene 10, in script as “Don’t want me hanging myself with the tie” (also see Death/dying)
  - Scene 16, in script as “She’ll be gagging for them to kill her” as a threat (also see Murder)
  - Scene 19, in script as “they’re going to fucking kill me” as fear/concern (also see Murder)

**Updated:  
06 July 2023**

- Scene 19, in script as “I want to die”, “Please god let me die”, and “don’t let me die” as suicidal ideation in the context of physical and sexual violence (also see Suicide)
  - Scene 19, in script as “they’re going to fucking kill me” as fear/concern in the context of physical and sexual violence (also see Death/dying)
  - Scene 19, in script as “Just kill me” and “Kill me” as suicidal ideation in the context of physical and sexual violence (also see Murder and Suicide)
  - Scene 19, in script as “gonna wind up hanging from your fucking bunk” as threat (also see Murder)
  - Scene 21, in script as “what I could steal from medical – scissors? I’m dreaming of a knife”, and “Look around for a knife, a beautiful sharp knife I can grab. A scalpel” and further references to self harm and suicidal ideation/intention (also see Self-harm and Suicide)
  - Scene 21, in script as “I’ll kill myself” as suicidal ideation/intention (also see Suicide)
  - Scene 22, in script as “will you just kill me” as suicidal ideation (also see Murder and Suicide)
  - Scene 22, in script as “I kill ‘em” as threat to third party (also see Murder)
  - Scene 23, in script as “So we don’t hang ourselves” and “I’d give anything to be able to hang myself” as suicidal ideation/intention (also see Suicide)
  - Scene 28, in script as “killing” used colloquially to reference earning money
- The production features **Disability prejudice** in the following ways:
    - Scene 5, in script as use of the slur “dumb”
    - Scene 7, in script as “I want him retested for autism, and maybe other things” which is responded to with “He’s just a weird kid”, in context of presumed disability due to behavioural presentation.
    - Scene 7, in script as “if he had a real diagnosis” in context of legitimising disability through pathologising.
    - Scene 7, in script as “A report would also mean he gets extra marks in the HSC exams with special consideration”, which may cause concern regarding stereotypes regarding the minimisation of access needs, and advantage taken of access by non-disabled people, particularly in this context of wealthy people.
    - Scene 12, in script as “when I took Ritalin last year my Maths grades were so much better, But I stopped taking the Ritalin and now my grades are ...”, which may cause concern regarding stereotypes of neurodivergent people and medication
    - Scene 18, in scene as a conversation about a character selling Ritalin to schoolchildren, which may cause concern regarding stereotypes regarding the minimisation of access needs, and advantage taken of access by non-disabled people, particularly in this context of wealthy people.
    - Scene 19, in script as use of the slur “dumb” (see also Slurs)
    - Scene 28, in scene as a character referencing selling Ritalin to schoolchildren, which may cause concern regarding stereotypes regarding the minimisation

of access needs, and advantage taken of access by non-disabled people, particularly in this context of wealthy people.

- Scene 28, in script as use of the ableist term “crazy”
  
- The production features **Drug use** in the following ways:
  - Scene 1, gesture of snorting coke
  - Scene 1, in script as “Coke still running through my body”
  - Scene 12, 18 and 28, references to recreational use of Ritalin
  - Scene 13, references to drug smuggling in prison
  
- The production features **Homophobia** in the following ways:
  - Scene 4, in script as “the gay one” and references to homophobic stereotypes of nightclubbing
  - Scene 8, in script as “doesn’t mean you’re gay or nothing”, “Doesn’t make you gay”, and “I’m not fucking gay” exchanged between men
  - Scene 8, in script as “just as well, the gay kids get it so much worse”
  - Scene 8, in script as use of the slur “pooftas” (see also Slurs)
  - Scene 16, in script as use of the slur “poofta”, used as a derogative (see also Slurs)
  - Scene 19, in script as three uses of “cocksucker”, used as a derogative in the context of sexual violence
  - Scene 24, in script as “I’m not a fucking faggot” in context of male-to-male sexual interaction (see also Slurs)
  - Scene 26, in script as “faggot coach” used as a derogative directed at a gay man (see also Slurs)
  - Scene 28, in script as use of the slur “poofta” used as a derogative (see also Slurs)
  - Scene 28, in script as use of “cocksuckers” used as a derogative in the context of physical violence and trauma
  
- The production features **Medical procedures** in the following ways:
  - Scene 9, staged as a psychiatric therapy session, using language with a medical-contextualised formality
  - Scene 9, in script as “you’re the doctor”
  - Scene 12, staged as a psychiatric therapy session, using language with a medical-contextualised formality
  - Scene 12, in script as three uses of “Ritalin” and two uses of “prescription”
  - Scene 21, staged as a rectal exam
  - Scene 21, in script as use of “Medical”, “antibiotics”, “laxative”, “defecating”, “bowel movement”, “medical notes”, “HIV” and language with a medical-contextualised formality
  - Scene 21, staged as “puts a sticky thing on the side of AJ’s mouth”
  - Scene 21, in script as “I’m just taking blood” in the context of a medical procedure (also see Blood/gore)



- The production features **Mental illnesses** in the following ways:
  - Scene 10, in script as “Don’t want me hanging myself with the tie” (also see Death/dying and Suicide)
  - Scene 19, in script as “I want to die”, “Please god let me die”, and “don’t let me die” as suicidal ideation in the context of physical and sexual violence (also see Death/dying and Suicide)
  - Scene 19, in script as “Just kill me” and “Kill me” as suicidal ideation in the context of physical and sexual violence (also see Death/dying, Murder and Suicide)
  - Scene 21, in script as “what I could steal from medical – scissors? I’m dreaming of a knife”, and “Look around for a knife, a beautiful sharp knife I can grab. A scalpel” and further references to self harm and suicidal ideation/intention (also see Death/dying, Self-harm and Suicide)
  - Scene 21, in script as “I’ll kill myself” as suicidal ideation/intention (also see Death/dying and Suicide)
  - Scene 22, in script as “will you just kill me” as suicidal ideation (also see Death/dying, Murder and Suicide)
  - Scene 23, in script as “So we don’t hang ourselves” and “I’d give anything to be able to hang myself” as suicidal ideation/intention (also see Death/dying and Suicide)
  - Scene 28, in scene as a triggered trauma response/PTSD when a character is reminded of previous violence in a different setting resulting in him being physically violent.
  
- The production features **Murder** in the following ways:
  - Scene 1, in script as “you’re dead...and your mum’s dead too” as a threat (also see Murder)
  - Scene 2, in script as “I thought the big one was going to kill me” as fear/concern (also see Death/dying)
  - Scene 2, in script as “I’m going to kill them” as hyperbole
  - Scene 16, in script as “She’ll be gagging for them to kill her” as a threat (also see Death/dying)
  - Scene 19, in script as “they’re going to fucking kill me” as fear/concern in the context of physical and sexual violence (also see Death/dying)
  - Scene 19, in script as “Just kill me” and “Kill me” as suicidal ideation in the context of physical and sexual violence (also see Death/dying and Suicide)
  - Scene 19, in script as “gonna wind up hanging from your fucking bunk” as threat (also see Death/dying)
  - Scene 22, in script as “will you just kill me” as suicidal ideation (also see Death/dying and Suicide)
  - Scene 22, in script as “I kill ‘em” as threat to third party (also see Death/dying)

- The production features **Rape** in the following ways:
  - Scene 8, in scene as references to potential rape in a prison setting (see also Sexual abuse)
  - Scene 19, in scene as a textual description of anal and oral rape by the lead actor who is the victim. Two other actors represent the two offenders, who make physical gestures and movements to add to the text (see also Sexual abuse)
  - Scene 19, in script as “I’ve been raped” (see also Sexual abuse)
  - Scene 24, in script as inference of frequent sexual violence male-to-male in a prison setting (see also Sexual abuse)
  
- The production features **Self-harm** in the following ways:
  - Scene 21, in script as “what I could steal from medical – scissors? I’m dreaming of a knife”, and “Look around for a knife, a beautiful sharp knife I can grab. A scalpel” and further references to self harm and suicidal ideation (also see Death/dying and Suicide)
  
- The production features **Sex scenes** in the following ways:
  - Scene 15, in script as “Pull out my cock and imagine Dani’s mouth on it”, in scene as a sonic/gestural simulation of masturbation
  
- The production features **Sexual abuse** in the following ways:
  - Scene 8, in scene as references to potential rape in a prison setting (see also Rape)
  - Scene 19, in scene as a textual description of anal and oral rape by the lead actor who is the victim. Two other actors represent the two offenders, who make physical gestures and movements to add to the text (see also Rape)
  - Scene 19, in script as “I’ve been raped” (see also Rape)
  - Scene 24, in script as inference of frequent sexual violence male-to-male in a prison setting (see also Rape)
  
- The production features **Slurs** in the following ways:
  - Scene 1, in script as “bitch” used as a derogative (non-contextual) directed at a woman
  - Scene 5, in script as use of the slur “dumb” (see also Disability prejudice)
  - Scene 8, in script as use of the slur “pooftas” (see also Homophobia)
  - Scene 15, in script as “bitch” used as a derogative (non-contextual) directed at a woman
  - Scene 16, in script as use of the slur “poofta”, used as a derogative (see also Homophobia)
  - Scene 19, in script as use of the slur “dumb” (see also Disability prejudice)

**Updated:  
06 July 2023**

- Scene 19, in script as “bitch” used as a derogative (non-contextual) directed at a man
- Scene 21, in script as “bitch” used as a derogative (non-contextual) directed at a woman
- Scene 24, in script as “I’m not a fucking faggot” in context of male-to-male sexual interaction (see also Homophobia)
- Scene 25, in script as two uses of the slur “faggot”, directed at an out gay man
- Scene 26, in script as “faggot coach” used as a derogative directed at a gay man (see also Homophobia)
- Scene 28, in script as use of the slur “poofa” used as a derogative (see also Homophobia)
  
- The production features **Suicide** in the following ways:
  - Scene 10, in script as “Don’t want me hanging myself with the tie” (also see Death/dying)
  - Scene 19, in script as “I want to die”, “Please god let me die”, and “don’t let me die” as suicidal ideation in the context of physical and sexual violence (also see Death/dying)
  - Scene 19, in script as “Just kill me” and “Kill me” as suicidal ideation in the context of physical and sexual violence (also see Death/dying and Murder)
  - Scene 21, in script as “what I could steal from medical – scissors? I’m dreaming of a knife”, and “Look around for a knife, a beautiful sharp knife I can grab. A scalpel” and further references to self harm and suicidal ideation/intention (also see Death/dying and Self-harm)
  - Scene 21, in script as “I’ll kill myself” as suicidal ideation/intention (also see Death/dying)
  - Scene 22, in script as “will you just kill me” as suicidal ideation (also see Death/dying and Murder)
  - Scene 23, in script as “So we don’t hang ourselves” and “I’d give anything to be able to hang myself” as suicidal ideation/intention (also see Death/dying)
  
- The production features **Vulva/Genital References** in the following ways:
  - Scene 2, in script as “assholes”, used as a derogative (non-contextual) directed toward unknown people
  - Scene 8, in script as “pussy”, used as a derogative (non-contextual) referencing a man
  - Scene 8, in script as two uses of “up the ass” and “asshole” in reference to sexual violence
  - Scene 10, in script as “pussy”, used as a derogative (non-contextual) referencing a man
  - Scene 13, in script as “cake hole” in reference to exposure/described nudity
  - Scene 19, in script as two uses of “cunt”, used as a derogative (non-contextual) directed toward a man
  - Scene 19, in script as “ass” and “asshole” in context of sexual violence

**Updated:  
06 July 2023**

- Scene 26, in script as “cunt” used colloquially as a derogative (non-contextual) directed toward a woman
- Scene 28, in script as “asshole” and “assholes” used as a derogative (non-contextual) directed at a man/men
  
- The production features **Violence** in the following ways:
  - Scene 1, in script as “Thumps me in the back as he shoves past the woman. I bump her, she hits the wall. Goes down hard”
  - Scene 16, in scene as three physical strikes by one actor on another’s head
  - Scene 19, in scene as a textual description of physical violence in a prison setting
  - Scene 19, in scene as a textual description of physical violence in the context of sexual violence
  - Scene 19, in script as “He hits me across the face...Hit like the sort of hit you don’t see coming”
  - Scene 29, in script as “I’m trying to find a footing, but he twists my leg and I think it’s going to snap”
  - Scene 19, in script as “Another punch to the face”
  - Scene 28, in scene as physical violence in a street setting, ending in a potential “king hit” situation
  - Scene 28, in script as “His head hits the ground”