

Sheep!

AUDIENCE GUIDE

Sheep! Is a play written and performed by Jenni Nikinmaa, directed by Sarah O'Toole.

This document contains detailed information about the show. It's meant to give you some insight into what you can expect and support you with the possibly difficult themes that are part of the show.

You can enjoy the show without reading this guide. This is not a necessity, but an additional caretaking measure for audience members who feel they need to know more before they attend.

This includes information about the content warnings and audience participation (SHOW INFORMATION) – THE PHYSICAL SPACE where the event happens – SELF-CARE AND RESOURCES in case the play nudges something within that requires caress and gentle fluffiness.

This document also contains a play synopsis, which prepares you for what is coming up in the play in more detail. You may or may not wish to know this beforehand.

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PAGE 2: SHOW INFORMATION

Running Time: approx. 60 minutes

Content warnings: Discussion of sexual assault. References to violence, substance misuse. Based on autobiographical material.

Production warnings: A little bit of fake blood is used.

Audience interaction: The performer will interact with the audience during the show.

The forms the interaction take are as follows:

- You will be asked to bleat as a group. You can choose to bleat or remain quiet.
- You will be offered an option to sing along with the performer as a group. You can sing or choose not to do so.
- You might be asked to fold a sheet as an individual with the performer. You can remain seated while doing this. You can tell the performer you wish not to do it.
- You might be asked to hold an object during the show as an individual. The object contains sheep wool, and you will be asked if you are allergic to them before it is handed to you. If you are, please express this. If you don't want to hold the object, you can choose not to do so.

Audience and themes of sexual nature:

- There are some comments directed at the audience, which are of sexual nature. If they make you feel uncomfortable and you wish to express this during the play, you are encouraged to do so.
- There is a short, exaggerated masturbation moment in the play where the performer plays a man who masturbates in public as a power move. The body part that is masturbated is imaginary and invisible.
- We feel these comments and actions are necessary to explore the whole depth of our themes of connection and how sexual assaults affect that. If they are directed at you and you want to get out of the situation, you can lift your hand to a gesture of no to express this.



If, at any point during the show, the themes of it become overwhelming, please feel free to step outside and return when you feel comfortable.

Age recommendation: 16 years +

THE PHYSICAL SPACE

Please check in with Artbox Fargani for more details on the physical space.

SELF-CARE AND RESOURCES

If difficult feelings arise during or after the show, do reach out to:

IRIDA CENTRE

<https://iridacenter.org/>

Address: 59 Venizelou Street, Thessaloniki 54631, Greece

WHATSAPP

For English :

+306907289836

لغة العربية: +

306985703972

برای فارسی زبان ها: +

306985704128

Для української:

+30 698 570

3827

Pour le français:

+30 698 285

6569

PHONE:

Phone:

+30231129

6392

To support viewing possibly distressing material:

Before the show: Read this document. It may help you decide if you are comfortable with the content and also help you gauge if there are points you may not be comfortable with.

During The Show: Watch With Someone. Attending the show with someone who you trust, who knows you and your connection to the subject of the play, may help with the experience.

Step Away:

It is important to know in yourself when it is time to step away, and there is nothing wrong with deciding that the show is not for you or is too much. You may also take a break in the foyer and return to the audience at any time.

Structured breathing

Try breathing in for four seconds, holding your breath for four seconds, then exhaling for four seconds. Repeat this as long as you need. This is called Box Breathing.

Ask For Help

If you found the content distressing, try talking to someone you trust or contacting one of the organisations listed above.

THE PLAY DESCRIPTION

The play consists of a prologue, eight episodes and an epilogue. The following contains revelations of the play content – we recommend you read it only if you are okay with knowing beforehand what happens.

The short descriptions of each episode include key elements and possibly distressing moments that one might want to be prepared for.

See next page if you wish to do so:

1. PROLOGUE

Sheep! Enters the space, distressed, but calms down quickly and begins to talk to the audience. She talks about flocks, belonging and languages, and asks you to bleat as a group. You may do so or remain silent.

In the beginning of the scene, Sheep is fully covered. Towards the end of it, she is in her underwear for a moment.

2. EPISODE 1

Sheep creates a peaceful atmosphere that is broken by a dog barking. Her hands get bloody as a lamb dies. She describes the actions necessary when skinning a dead lamb. She licks her bloody hands. At the end of the episode, she asks one audience member to hold a sheep skin.

3. EPISODE 2

Sheep sings a drinking song and asks the audience to join if they want. Sheep tells two stories from her past while holding sheep shearers. One of the stories contains possibly distressing material about substance misuse. She experiences an emotional loss and proceeds to blame the audience for letting the dog in the space and then asks them to forgive her.

4. EPISODE 3

Episode three contains a story from the chronicles of sheep.

5. EPISODE 4

Sheep abandons herself, becomes mean and slaughters a sheep.

6. EPISODE 5

Themes of cooking lambs, the children of sheep. The character of Sheep presents herself in a sexual way. A sheep gets eaten by the performer.

7. EPISODE 6

Autobiographical scene where the playwright discusses how the play came to be. While thinking about it from all angles, she tries being the perpetrator which results in comments of sexual nature toward the audience, as well as a moment of public masturbation.

8. EPISODE 7

Sheep goes to space.

9. EPISODE 9

This episode is about rage. There is a lot of yelling, Sheep undress back into her underwear. Her hands become bloody with fake blood.

10. EPILOGUE

Autobiographical scene where the performer delivers a description of an assault she experienced. The audience are asked to bleat but can refuse to do so. We end with a note of vicarious resilience.