

Bootycandy Self Care Guidance



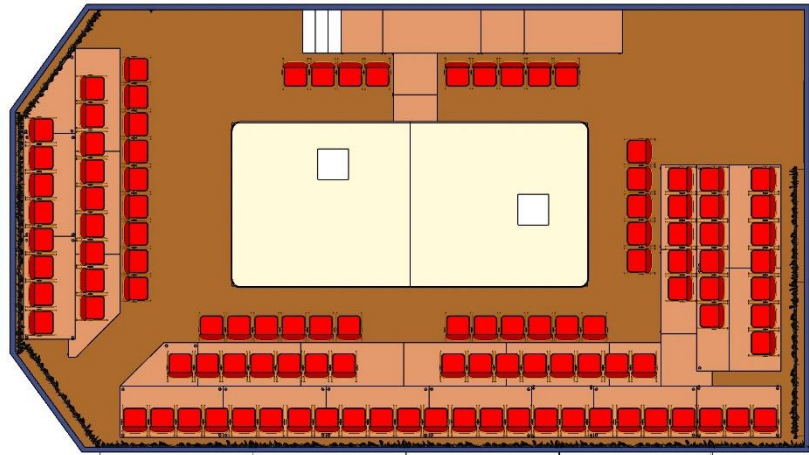
This document contains detailed information about the show in order to describe what you should expect when attending.

This pack contains information about content warnings, plot, space, light, and sound.

Please note that there are detailed descriptions of what happens in the performance as if you would like to avoid these spoilers, please do not read the 'Content Warnings' section.

The show is approximately **2 hours and 15 minutes, including an interval**. We want audiences to feel prepared and safe when coming to watch the production. If you have any questions, please do not hesitate to contact us at boxoffice@gatetheatre.co.uk

The Space



For this performance, our theatre is in the round. We have a capacity of 120 and the first row of seats will be around the main set piece. There are 3 exits in the theatre and you will be able to leave through these exits at any point of the performance.

We operate on a free seating basis but if you have access requirements, we will be able to reserve seats for you. Please contact our box office (boxoffice@gatetheatre.co.uk), should you need this.

Access

We have various access performances on offer and would be happy to switch your tickets to those performances if needed.

Relaxed performance: Mon 27 Feb, 7:30pm

Captioned performance: Tue 28 Feb, 7:30pm, followed by a captioned Q&A

BSL performance: Wed 1 Mar, 7:30pm

Audio-Described Performance: Sat 4 Mar, 2.30pm (a touch tour is available before performance)

You will be able to leave at any point of the performance and you can ask our FOH staff if you need a quiet space. The theatre will remain open for awhile after the performance ends and you will not have to leave immediately.

Sensory Information

Bootycandy will:

- Be loud throughout the performance (this is mainly through the actors' voices, though there may occasionally be loud music and sound effects. A mic is also used in two scenes.)
- Have talking over music and other sounds. More information about our captioned, BSL and Audio-Described performances is above.
- Have static sound effects through transitions.
- Have pulsing light and lights changing color frequently.
- Have a small level of audience interaction

Please note that more detailed descriptions of light and sound will be available closer to the show.

Content Guidance

Please do take note of the following content warnings for this production: swearing; racist, and homophobic language; references to genitalia, sex and sexual acts; references to grooming and to sexual abuse of a young teenager; mention of rape; the threat of murder; graphic description of stabbing; nudity (prosthetic); the threat of sexual assault; discussion of a rape and suicide.

Plot Breakdown and Content Guidance

Scene 1 (Bootycandy)

- YOUNG SUTTER begins the scene topless and in his boxers. YOUNG BLACK MOM and him are getting ready to leave the house and engage in a conversation about what a period is, what a blowjob is and why his penis is referred to as a 'Bootycandy'. The scene ends with static sound effects, light pulsing, and the actors 'glitching'.

Scene 2 (Dreaming in Church)

- In this scene, REVEREND BENSON delivers a speech to a church congregation about homosexuality within the church. It is revealed that the Reverend has received a letter from the congregation about concerns that the choir boys are engaging in homosexual activity. Midway through the scene, REVEREND BENSON reveals he is wearing high heels, puts on a glamorous wig and reveals that he is wearing a dress. This scene is performed over a music track. It has many references to homophobia in a religious setting.

Scene 3 (GENITALIA)

- In this scene, characters engage in a phone conversation around another character naming their child 'Genitalia'. There are references to ADELLA doing drugs as well as strong language throughout. Parts of the

dialogue are sung, and a musical backing track is playing throughout with lines being said over the music.

Scene 4 (Drinks and Desire)

- In this scene, SUTTER and ROY, are in different bars, having conversations around having sex together. In the beginning of the scene, they speak in graphic detail about the different sexual acts they'd like to engage in. ROY asks SUTTER about his experience of losing his virginity and it is revealed that SUTTER was a victim of sexual abuse and grooming, by Roy's Father. There are two moments of choreographed movement sequences depicting the two having sex. Towards the end of the scene, the two get into an argument and begin to wrestle. There is music playing throughout the scene and lines are delivered over it. There are moments throughout the scene where the actors yell at each other.

Scene 5 (Mug)

- In this scene, CLINT drunkenly delivers a stand-up comedy set about being mugged. In it, he goes into violent detail about hurting his mugger. He speaks about stabbing his mugger and stomping on his face and body. All dialogue for this scene is delivered using a mic and there is a small level of audience interaction with Clint asking an audience member for their name.

Scene 6 (Conference)

- In this scene, a white MODERATOR, facilitates a discussion with 4 black Writers. Throughout, MODERATOR perpetuates microaggressions towards the black writers. Toward the end of the scene, SUTTER says he wants the audience to choke on his work. This prompts the other writers to go into graphic details about choking. The WRITERS and SUTTER begin to chant "Choke Muthafucka Choke" over loud music, while MODERATOR physical chokes on stage. There are moments in this scene where actors shout loudly.

Scene 7 (HAPPY MEAL)

- In this scene, TEENAGE SUTTER, MIDDLE AGED MOTHER, STEPFATHER and YOUNG SIBLING, are around the table having dinner. In the beginning of the scene, MIDDLE AGED MOTHER is ranting about a co-worker she despises. In this rant, MIDDLE AGED MOTHER calls her co-worker the N-word and uses other explicit language. TEENAGE SUTTER interrupts her rant to reveal that a man followed him from the library and has done so multiple times – referencing the grooming described in Scene 4. While MIDDLE AGED MOTHER and STEPFATHER are visibly concerned, they put the blame on SUTTER, suggesting that he brought it upon himself because he was engaging with traditionally feminine activities. Throughout the scene, MIDDLE AGED MOTHER and STEPFATHER yell at Sutter. There is strong and homophobic language throughout.

Scene 8 (CEREMONY)

- In this scene, GENITALIA and INTIFADA – a Lesbian couple- are in a non-commitment ceremony. They recite vows in which they declare their hatred for one another and solidify their separation. Within their vows, they use explicit language towards one another, and the scene ends with them engaging in an exaggerated fight scene.

Scene 9 (THE LAST GAY PLAY)

- This scene represents a fantasy of SUTTER and is performed in an abstract manner. Throughout, SUTTER narrates the events of the scene through a mic and controls the other actors in the scene. The scene begins with SUTTER and LARRY being interrupted by a drunk CLINT, asking if they are gay. CLINT asks to join their table and SUTTER allows, suggesting to LARRY that he wants to mess with him. The trio engage in a game of truth or dare in which they discuss sexual acts and make references to genitalia. At one point, SUTTER dares CLINT to show his penis. At this moment, CLINT places a green dildo on stage. At another point, SUTTER dares CLINT to kiss LARRY, despite LARRY asking SUTTER not to do so. LARRY attempts to leave but SUTTER controls him to return to the scene and CLINT kisses him on the lips briefly.
- CLINT invites the pair back to his hotel room and despite LARRY not wanting to, SUTTER bullies him into coming, saying that he intends on humiliating CLINT and suggesting a rape. At the hotel room, we see CLINT appear wrapped in a hotel towel, suggesting he is naked. The towel is stained with fake blood and body fluids. CLINT has a breakdown and reveals that he hasn't been on his medication. He asks to be held and touched and SUTTER hugs him from behind. The scene then jumps, with SUTTER AND LARRY revealing that CLINT has committed suicide and that they raped him. They get into an argument in which SUTTER denies any wrongdoing.
- The scene then jumps to the present day, with all the characters now being ACTORS. The actors stop the scene and begin questioning it, discussing how the scene is problematic. They begin confronting SUTTER and they begin glitching, with lights and sound pulsing.

Scene 11 (IPHONE)

- In this scene, SUTTER visit OLD GRANNY in a nursing home. SUTTER begins playing old tapes to OLD GRANNY that he recorded in the past. As these old tapes play, we see flashbacks from SUTTER'S childhood, which includes explicit language. In one flashback, we see WHITE MAN appear, who was the person the groomed and sexually abused Young Sutter and is the father of ROY. In the flashback, he has come to SUTTER'S house to ask OLD GRANNY if SUTTER is well. In another flashback, SUTTER asks OLD GRANNY about his Bootycandy. They engage in a conversation about penises and make references to a pornographic magazine that SUTTER found. The scene ends in the present day with OLD GRANNY asking SUTTER to dance. The transitions to flashbacks involve light pulsing and static sound.

Helpline and Support

If you're affected by the show's themes and need support, or just want someone to chat to, you can call Samaritans on **116 123** any time 24/7 for free. If you prefer to text, the UK has a free 24/7 service: just text **SHOUT** to **85258**.

If you don't need immediate help and want to learn more about mental health services for yourself or someone you know, we recommend looking at these resources.

Black Minds Matter

- <https://www.blackmindsmatteruk.com/>

The Black, African and Asian Therapy Network (BAATN)

- <https://www.baatn.org.uk/>

BLKOUT UK

- <https://blkoutuk.com/>

House of Rainbow

- <https://www.houseofrainbow.org/>

Black Trans Foundation

- @BlackTransUK on Twitter