



## CONTENT GUIDE

This production of *The Almighty Sometimes* by Kendall Feaver contains **course language, flashing lights and light effects, references to and depictions of suicide, mental illness, prescription drug use.**

*Anna is a young woman living with a mental illness. For as long as she can remember, she has lived her life hand-in-hand with her medication.*

*After discovering her childhood journals, filled with captivating and imaginative stories, Anna decides to take control of her life and her treatment, hoping to reclaim her identity, creativity and independence. But when Anna's world begins to spiral out of control, those closest to her start to question the wisdom of her decision.*

*The Almighty Sometimes shines a light on the complexities of living with a mental illness and the difficult decisions a parent has to make to save their child. It is a profound, funny, magical and moving portrait of a young woman striving to find herself and her place in the world.*

We recommend this show for students in years 11 & 12, or those aged 16+.

### **Notes on this guide:**

While some of the content in this play explores the difficult nature of mental health as a young adult, when seen in context, they form a key part of the story being told on stage.

Mental health is often something we do not feel comfortable discussing but it is only through an honest depiction of mental illness on stage (including the systems in place to help people living with a mental illness and the treatment they receive), that we can reduce the stigma associated with mental illness and begin to have open and honest conversations around its impact - particularly in young people - and how it can be treated.

The creative team are working with psychologist Adan Richards, who is acting as an advisor on the production. Adan will be present at the post-show Q&A after our school's performance on Thursday 26 September, to answer any questions the students may have regarding the production.

*If this guide or production raises issues with yourself or someone you know, please contact the following services for support:*

[Lifeline](#), 131 114

[Kids Helpline](#), 1800 55 1800

[Headspace](#), 1800 650 890

[Beyond Blue](#), 1300 224 636

***If someone is an immediate danger to themselves or others, please contact emergency services on 000***

**If you have any further questions about the content of *The Almighty Sometimes*, contact us: [producer@theatrerepublic.org](mailto:producer@theatrerepublic.org)**



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### **Coarse language used in the production:**

- Frequent use of the words 'fuck', 'fucking', 'bullshit', 'shit'.
- Infrequent use of the words 'arse', 'dick', 'bitch', 'bastard', 'dickhead', 'shithead', 'wankstain'.

*The Almighty Sometimes* includes conversations around **prescription drug use in the treatment of mental illness**. There are discussions between characters regarding Anna's history with her medication and treatment as a young person with a serious mental illness. Conversations include side effects of this medication, Anna's mother Renee hiding this medication in her food when she was a young child, and Anna's choice to go off her medication.

**Suicide** is a theme in the play, with Anna having attempted suicide as a young child by jumping out of a window, and a discussion about suicide via prescription medication with Anna's psychiatrist Vivienne. There is a depiction of a suicide attempt by Anna via the use of prescription medication later in the play, however we learn that Anna knowingly takes medication that would not have killed her.

References to **self harm** include a fictional story written by Anna describing cutting one's own skin open, skin picking/scratching and a character hitting their own head. These depictions are highly choreographed and are fictional.

Anna frequently describes her fascination with **death and dying** throughout the play, however there is no death depicted on or offstage.

**Violence** is mentioned and depicted throughout the play. Anna is violent towards her mother Renee, and is also violent towards her boyfriend Oliver. In both of these instances, Renee and Oliver physically respond. These sequences are highly choreographed under the direction of a fight and intimacy coordinator.

**Sexual references** are mentioned, including reference to STIs. There is no sex depicted on or offstage. Anna and Oliver engage in a kiss during the play - this is a moment which is choreographed and overseen by the Intimacy Coordinator, with informed consent from both actors and professional boundaries adhered to.

**Ableist language** is used once in the play to describe an offstage character.

The matinee **at 11am Thursday 26 September** is included in Adelaide Festival Centre's centrED school program.

Schools' pricing:

Equity schools: \$20 per student

Other schools: \$25 per student

\*Complimentary tickets issued according to teacher/student ratio: Yr7–Yr12 1:15  
Additional teachers/adults above complimentary ratios are charged at the same rate as students.

Transaction fees apply.