

theMumblings

Play Goer Guide for Teachers and Students

September 22 - 8pm - PREVIEW September 23 - 8pm - PREVIEW September 24- 8pm- Opening night!
September 28- 8pm September 29 - 8pm Sept 30 - 8pm October 1- 8pm October 2 - 3pm - MATINEE
October 3 - 8pm- Industry night! October 6 - 8pm October 7- 8pm Oct 8- 8pm- Closing night!

Written by Dan Kitrosser

Directed by Kristin Skye Hoffmann



Dear Educator,

Welcome to the Education Guide for *theMumblings*. Through this guide, we aim to help you create the fullest experience for you and your students. Please note *theMumblings* contains mature content and adult language. This resource guide includes a range of information, discussion topics, and activities. Each activity is designed to meet New York State Common Core Standards, NYC Blueprint for the Arts and will help foster critical thinking and problem solving skills. We hope that you use these materials to prepare your students for the play and to enhance their understanding of the material after the performance.

When seeing the play, please remind your students that this is a live performance and there is certain etiquette that must be followed in order for it to be an enjoyable experience for all. The audience is essentially another character in the play. Just as the actors onstage must listen attentively when onstage, the audience must listen attentively. The actors appreciate your applause and laughter, but can be easily distracted by people talking or getting up in the middle of the show. So please save your comments or need to use the restroom for intermission. Also, there is no picture taking or recording of any kind, and if you have a cell phone, alarm watch or anything else that might make noise, please turn it off before the show begins. We encourage you and your students to share your thoughts with us! If you have comments or suggestions please email us: ldbernstein@gmail.com

Enjoy the show!

Wide Eyed Productions Education Department

Leonora Bernstein & Stephanie C. Cunningham



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Play Synopsis

Gay children's entertainer Allen and straight, sex and gender anthropologist professor Jodie enter into an unlikely marriage influenced by their turbulent pasts. Two actors, playing numerous characters, tell the story of their marriage to each other hoping their relationship is greater than the sum of all these parts.





Meet the Director

KRISTIN SKYE HOFFMANN is the Founding Artistic Director of Wide Eyed Productions. Kristin is a theatre and film director/producer residing in Queens. As a director, her work focuses on the support and development of original works as well as the reimagining of new classics. She is a successful acting/audition coach and her students have been invited into graduate programs and master classes as well as plays and film. She works with artists of all ages and most recently taught high school students in the New School for Drama's Summer Acting Intensive. She holds an MFA in Directing from New School for Drama and a BA from The

University of Northern Colorado where she studied performing arts. She is a two time Overall Excellence in Directing Award from FringeNYC- 2012/16.) Her recent New York City credits; *Dream Ticket* (Fortress Productions, Fringe NYC, winner Overall Excellence in directing award), *Dead Special Crabs* (Wide Eyed Productions), *The Subject Was Roses* (EST), *At The Finish* (Sam French OOB fest), *The Old Forever New Things*, *Red Light Winter*, *Venus in Fur*, (The New School for Drama), *Leah in Vegas* (NYFringeFest), *Animals* (Fringe NYC, winner Overall Excellence in directing award). Film credits include the short film *Isolation* and the webseries *Bar Crossed Lovers*, now streaming. She has explored the work of many emerging playwrights including; Dan Kitrosser, Nick Gandiello, Sam Byron, Bekah Brunstetter, Derek Ahonen, Brian Watkins. Kristin is a prolific theatrical producer, part-time acting coach and full-time artist and lover of life.

Interview with Director: Kristin Skye Hoffmann

Tell us about yourself. Where were you born and educated? When and how did you realize you wanted to become a theatre director? Did you have any teachers who had a profound influence on you?

I'm very lucky because I've lived all over. I was born in Anchorage, Alaska where I spent a significant portion of my early years. I also lived in Hawaii on a coffee farm. And in Wyoming for a couple of years but the state where most of my family lives is Colorado. I grew up in a little town called Pueblo (Spanish for "town") that's a little south of Denver. It is a good town. I love visiting. And it is so exciting to be doing a play here!

In elementary school I was pretty sure I was going to be a pretty famous actress. I asked my mother to enroll me in acting, singing and dancing classes at our local arts center which she did (thank goodness) and I was off on the track to be a grown up artist. I started touring with theatre sports, based on improv, with a young acting class in middle school. When I got to high school I acted in the plays and musicals produced there as well as summer district wide productions. I learned a lot doing interpretive

categories, such as Duet Acting, Drama interp and Poetry interp on the school Forensics team. I learned a lot doing that.

It was no surprise that when it came time for higher education I applied to the strongest program in my state. I was lucky to be accepted into the University of Northern Colorado's Performing Arts Acting program. It was there I met Wide Eyed founders Liz Latonero and Sky Seals along with many other brilliant artists who have relocated to NYC. (Quite a few alums are Broadway performers now!)

During my time there I was invited into the Selective Directing program so I added that to my degree. I got all the basics of how to be a director at UNC and for the first time I discovered there is a part of theatre arts that I was shocked to find that I loved as much, if not more, than acting. I got my first taste of directing classical work, adaptations, experimental work, a full one-act play and finally the senior class thesis production. I held onto the acting dream for a year or two after moving to New York but it became fairly clear pretty early that directing was where my heart and talents leaned furthest.

I learned so much from the professors at UNC. Heather Hollingsworth, Charlotte Guyette and Tom McNally have given me advice that ring true in my methods even now. I'm very grateful for all I learned.

In my graduate studies I was fortunate to study with amazing professors like Lou Jacob, Elinor Renfield, Valentina Fratti, Daniel Aukin, Doug Hughes and so many more. Their advice has been invaluable.

You have directed a lot of new plays. Why did you choose to direct *theMumblings*?

I'm very happy to say, that I almost exclusively direct new works by up and coming playwrights. It really is rewarding to know that I am being trusted with something so personal from an artist who is still trying to get a foothold in the industry. Most recently I directed *Dream Ticket* by Ryan Bernsten at the New York International Fringe Festival. It was very well received and got some nice attention. At the same time I lent my directing skills to a children's show for FringeJR called *Swashbuckling Sam and the Tale of Blackbeard's Revenge*. It was so much fun and it did my soul good to be cultivating the next generation of theatre fans. I believe cultivating new work is the most valuable thing an indie theatre company can do and I'm so happy to do that and feel it's important work.

My producing partner, Lauren Bahlman, who also stars in the show, went through a very involved process in choosing which show we wanted to bring to Denver. We wanted something we had never seen before, something special and beautiful that presented a challenge to the actors in the cast as well as one that would showcase my work as a director. We wanted something that was inspiring to us and *theMumblings* checked all our boxes. *theMumblings* is so special. I'm so excited to share it.

What do you think *theMumblings* is about? How do you see the relationship between Allen and Jodie?

For me, *theMumblings* is about the perception of our experiences in life, both positive and negative, and how our memories affect our lives. It is also about the ways we allow our own fears to limit our lives.

When we humans are wounded or broken, we are presented with the option to allow those damaging moments to define us. They can influence us to put up protective walls in our minds and hearts.

theMumblings is about pushing past fear and taking risks in our lives. It is also about self-love and fighting to have strength to deal with obstacles.

Jodie and Allen have a non-traditional marriage. He is gay and she is straight and they are very open and honest with each other. They believe that it is possible to have a committed, loving relationship without defining their lives by romantic love. Perhaps they are right? Maybe they have it all figured out, but maybe not.

Can you share a bit about your process: How do you prepare for directing a new work? Do you have to do any research about the world of the play?

Research is the key to any good production. It is important to figure out what it means to be a participant in a particular lifestyle. This play is set in the present so we just had to get into the tone and world of these two people.

What did you look for in casting the actors? What traits did you need?

Oh my, I do love casting. I think I really hit it out of the park this time, if I do say so myself. For any play I really want to put together a great ensemble. I use an intuitive method to put together actors with similar sensibilities, meaning they all “get” the tone and humor of the play, but with different experience levels. I like to put together a group that creates a constant exchange of driving each other to work hard and to learn from each other. This play requires just two actors so an ensemble was less of an issue. It was more about an understanding of the tone and chemistry with one another. Lauren and Matthew are really there for each other. I’m so proud of the work they are doing. It is such a big job, 86 pages of dialogue for two people to handle as a variety of characters. I’m so proud of them, truly.

How will the play manifest itself visually? How are you collaborating with your design team?

We are putting this show up in a non-traditional venue and so we are setting up the space in a cool creative way. The Bakery Arts Warehouse is primarily a music venue with a very high stage. So we have placed the playing area half on the stage and half on the floor. I think it really matches the feel of the play. Intimate and honest but magical and imaginary as well. The design team is made up entirely of Denver based artists, which I love. We are really aiming at accessing a childlike sensibility in adults but also the scary places inside us. I love designers. They make a production soar. Once the design is on a show it boosts everything up. Bless designers. I love them so much.

What other projects are you working on besides *theMumblings*?

Right now I have an upcoming short film I’m slated to direct and I’m working on a staged reading with the WINKS reading series. Very excited about both!

How do keep yourself inspired as an artist? Do you see the work of your peers? Travel? Read? Go to museums?

Yes. I do all of those things. Luckily I'm very inspired by humans. Just day to day people are fascinating to me and there is no end to stories and scenarios that beg to be investigated. Staying inspired has never been an issue for me.

Do you have any advice for young people who want to be stage directors?

See lots of theatre! It is important to figure out what it is you love about theatre and what you want to say as an artist. For me, that came from exposure to the art form. Directing is not about praise or acclaim. It is about telling a story in the most original and effective way. That will always vary from project to project so it is important to have a clear vision of what you want the audience to take away. Something I also think is important is not to lock into any specific methodology. There are too many sensibilities coming together for a director to be overly rigid. Truly finding a balance between commanding a room with confidence and kindness and being open to ideas and collaboration is the biggest trick. If you can do that, you are probably on the right track.





Meet the Actor

Lauren Bahlman

LAUREN BAHLMAN's acting credits since moving to Denver include Jessica in *Hysteria* (BETC), Gloria in *Boeing-Boeing* (Town Hall Arts Center), Emma Joseph in *After the Revolution* (Curious Theater), Belinda in *Noises Off!* (Lone Tree Arts Center), Masha in *Three Sisters* (Spark Theater), and Carly in *Reasons to Be Pretty* (Paragon Theater). Most recently, she was seen as a Woman of Corinth in The Edge Theater's production of *Medea*. Lauren is an alumni member of Wide Eyed Productions. For Wide Eyed she has played Lily in *A Devil Inside*, Hero in *Much Ado About Nothing*. She also enjoys improvising around town with her two lady duo, BAUS. She holds a BA in Theatre Arts from the University of Northern Colorado.

Interview with Actor: Lauren Bahlman

Where were you born? Where were you educated? When did you decide you wanted to become an actor?

I was born in Phoenix, Arizona and grew up in Glendale, Arizona. I took my very first acting class at the age of six, and immediately loved it. I did a lot of community theater as a kid, then got more serious about it once I was in high school. That's where I decided I wanted to pursue it in college and beyond. I graduated with a BA in Theatre Arts, Acting Emphasis from the University of Northern Colorado (which is where I met my co-producer and our director, Kristin Skye Hoffmann). From there, I lived in NYC for five years before making the move to Denver in 2009.

What do you think the play is about? What did you learn as an actress from playing multiple roles? What questions did you ask the playwright, Dan Kitrosser about your role?

At its' heart, this play is about a not-so-typical relationship and what makes it work...or not. I think it says a lot about love, fear, and the risks we do or do not take based on which of those two elements we allow to rule our lives. Playing multiple roles has been such a gift from our playwright. By tapping in to those "memories" in Jodie's life, I can learn a lot more about them by actually playing them out, rather than observing. My biggest question to Dan was why he chose to include certain characters in certain moments, and how to make them flow from one to the next. He was very insightful with his answers, and I'm thankful I had the opportunity to talk to him about the show. Most actors don't get the luxury of speaking directly with the playwright!

Why did you choose to play the role of Jodie in *theMumblings*?

When Kristin and I first started talking about wanting to produce together in Colorado, we read a bunch of plays. I, of course, had to keep myself in mind, as part of the point of doing a show was for her to direct and for me to act in it. The moment I read *theMumblings* I knew it was the perfect show for us. I wanted a role that I found challenging, and boy did I find one. As an improviser, I was certainly drawn to the multiple character aspect as well. But Jodie herself is a complicated animal. I looked forward to the opportunity to play such a complex human being, who on the surface looks pretty normal.

What aspect of your role is most challenging? Which is the most fun?

That's the same answer: the multiple characters. The switches happen so fast that attention to detail is paramount, but it was important to us from the beginning that these are all real people, not caricatures. So finding that balance, and the ability to switch, has been a huge challenge. However, it's also very fun to visit different worlds and people for 10 or so minutes at a time. It's not too often you get to do that as one actor.

Will you talk about how you perceive the relationship between Jodie, and her husband Allen?

They're best friends. That's what they come back to. They definitely love each other, and it may not be a romantic or sexual love, but it is love. So, how do we define that? Do we need to? These are some of the questions I love about the play. That maybe marriage doesn't have to be just one thing. That you can marry someone based on the fact that they make you feel safe and loved, even if you aren't sexually attracted to each other.

What do you look for from a director?

Honesty, first and foremost; the director is my eyes, since I can't see what I'm doing, or how it reads to an audience. I also gel well with directors who speak the same theater language as me, which isn't something you can define per se, but you know it when you see it. I think it's one of the reasons Kristin and I work so well together, our education came from the same place.

How do you keep yourself inspired as an artist? Do you see the work of your peers? Travel, read?

All of the above! I try to go to as many other shows as I can, and I'm fortunate that the community in Denver is thriving, and there's always something interesting to see. Being involved in improv is a great way to keep my skills fresh in between productions, too. It's amazing to me how many actors are afraid of improv! I highly recommend it.

Do you have any advice for a young person who wants to enter the profession of acting?

Keep yourself well-rounded. It's easy, especially in college, to become immersed in theater and not branch out to other areas. But being a "student of life" is just as important as what you learn in acting class. Read. Travel. Talk to people who are different from you. Expand your horizons. You never know what piece of information you acquire could be valuable to your work in the future. And make room for

disappointment and how to handle it, because it's going to happen. Those who can shake it off and move on to the next thing are stronger than those who wallow. I had to learn that lesson very early on.



Discussion Topics



Questions: To Open Up Discussion

For you what was the most memorable moment from the play? Why did you find this moment memorable?

Were there any particular parts of the production that you did not understand or found unclear? Please explain why.

Do you personally identify with any of the characters? If so who, and how?

What is marriage to you? Why get married?

Questions: Plot and Text

What are the pleasures of watching one actor embody multiple characters?

Do you think Jodie and Allen are able to experience intimacy? If so, what kind?

What do you think “the mumblings” represent?

An epigraph is a quotation – often taken from another work of literature- that an author or a playwright places at the beginning of a literary work to suggest a theme. Dan Kitrosser chose the following epigraph for *theMumblings*:

“A story has no beginning or end: arbitrarily one chooses that moment of experience from which to look back or from which to look ahead.”--Graham Greene, *The End of the Affair*

Why do you think he chose this epigraph? What theme does it suggest? How does it affect your understanding of the characters?

What questions would you like to ask the playwright?

Questions: Sexual Consent/Sexual Orientation

What is sexual consent? (Please refer to page 19 of this guide to help with this discussion.) How are you an ally to someone who is coming out to their family? (Please refer to page 22 of this guide.)



Pre-Show Activity

Actors and Multiple Roles

Creating Tableaus and Characters with Friendship Story

Grade Level: 8-12

Purpose: - Introduction to Actors Playing Multiple Roles
- Evolution of Friendship

Objectives: Students will gain a better understanding of how actors create roles.

Materials Needed: paper, pens or pencils

Prior Knowledge: none

Standards Addressed:

NYC Blueprint for the Arts:

1. Theatre making
2. Developing theatre literacy
3. Making Connections

Common Core State Standards:

1. Demonstrates Independence
2. Build strong content knowledge
3. Respond to the varying demands of audience, task, purpose and discipline
4. Comprehends as well as critique
5. Value evidence
6. Come to understand other perspectives and cultures

Duration: 1 hour

Procedure:

1. Prompt students with: In a moment we are going to do a short activity on the nature of friendship. For now, I want you to visualize someone you have been very close with for what you consider a long time.
 - a. How has that friendship grown and changed since you first met them?
 - b. What is something that only you two would find funny?
 - c. What was a hard moment you helped each other through?
 - d. Was there ever a moment of conflict between you?
 - e. How did it resolve?

2. I now want you to take just five minutes, to write down or sketch details of four ideas/moments in your friendship:

- a. The moment you met
- b. A moment of conflict, tension, or a tough circumstance
- c. How that moment was resolved
- d. Three words or images that capture the feeling of this particular friendship

3. Split students into groups of two however you see fit, it is beneficial for this activity if they are not with their usual partners.

4. For this activity, we are going to share and build a stage picture of these relationships. It important that we keep them as anonymous if possible, so that the tableaus we will create will be abstract.

To review the definition of a tableau:

- a. A stage picture that is three dimensional (we, the audience will move around it, so think about your entire body)
- b. motionless
- c. wordless
- d. you should be able to be in this position comfortably for a minute or two

So please no names to your partner. I want you to take two or three minutes each and share with your partner as many details as you feel comfortable about your four things. And then reverse and be the listener.

5. Now I will ask that you to activate them. With your partner, choose one of your stories and create a tableau for all four of those moments. (10 minutes)

Here is the challenge: You must each take turns playing both characters in this friendship. It can be alternating, or not, but for two of the tableaus you must play one person, and another two a different person. So that each student can explore playing multiple people. Use whatever tools you an actor would to make that distinction.

6. Displays and Observations: (30 min)

- Have students do their full sequence with you indicating when to change

- Then have students return to their first tableau and have the rest of the group look around and ask for each one:

What do you notice? (Should be non-interpretive facts about the piece)

Who is playing who and how do we know? (Props, body language, etc)

What are your interpretations (story-building based on what they see)

-Then ask the group performing any clarifying questions about the piece

Modifications: For Scaffolding:

Up: Have students theorize physical interpretations for all the pieces first, and discuss similarities between all the groups.

Down: Have students do only three tableaux, and brainstorm ahead of time how to help them change characters (what might an actor use? props? costumes? body language? Facial expression?)

Assessment/Reflection:

Where students able to come up with characters? Where they able to learn each other stories?



Post Show Activity

How Does a Playwright use Title?

Title & Metaphors

Grade Level: 8- 12 Grade

Purpose: Students explore metaphors and how this is used in *theMumblings* .

Objectives: Students will create their own metaphor title for their own friendship play.

Materials Needed: Legal size paper, crayons or markers or colored pencils

Prior Knowledge: Have seen or read *themumblings*, also helpful to have prior knowledge of metaphors but not necessary as can be taught in this activity.

Standards Addressed:

NYC Blueprint for the Arts:

4. Theatre making
5. Developing theatre literacy
6. Making Connections

Common Core State Standards:

1. Demonstrates Independence
2. Build strong content knowledge
3. Respond to the varying demands of audience, task, purpose and discipline
4. Comprehends as well as critique
5. Value evidence
6. Come to understand other perspectives and cultures

Duration: 1 hour

Procedure:

1. Class Discussion what is a metaphor? (A thing regarded as representative or symbolic of something else, especially something abstract.) Ask them if they see a metaphor in *themumblings* – (If they can't come up with anything- give them a hint: the title.)

2. Read (excerpt on page after this lesson.) Ask students- what do you think this story represents? Do you think it tells us about the relationship between Allen and Jodie?

Think about your best friend. Can you think of a metaphor that would describe your relationship? (List & discuss a few simple examples (we are two peas in a pod, our friendship is like a violin- music plays off and on but the strings stay around forever,)

3. Have student use their metaphors to create a title if they were going to create a “friendship story/play.”
4. Have students design a poster that advertises their play. Include the title and either an illustration or a 1 sentence description to show us what the play is about.
5. Display completed posters around the room and have a in gallery walk.

Assessment/Reflection:

Were the students able to reflect on the metaphor of the play?

Excerpt of Text from *theMumblings*

ALLEN

For years Sophie lived among the dust
And forgot all those she knew
Her mother, father, friends and
She forgot of her self too

'Til one day, as she mumbled by,
She saw a woman in a chair
Her face was worn, her apron torn,
Her skin, both rough and fair

The woman held a picture
Of a girl with a red bow
A tear rolled down this woman's cheek
And stained the floor below.

To Sophie, now the Mumbling Queen,
This tear drop was a sea
And if she were to sail it
What hardship would there be?

The tearful ocean raged with wonder
It beckoned her, "Come Sail!"
And so the Mumbling Queen began
That wearful, tearful trail.

The waves were coarse, the winds blew loud
But the Mumbling Queen sailed on
And bit by bit, the dust wore off
And her Mumblingness was gone.

Sophie sailed to the horizon
Winds of wonder in her eyes
To rage against the raging sea,
To push forth, was Sophie's prize.

Sexual Consent & Warning Signs of Sexual Assault



What is Consent?

Consent is when someone agrees, gives permission, or says "yes" to sexual activity with other persons. Consent is always freely given and all people in a sexual situation must feel that they are able to say "yes" or "no" or stop the sexual activity at any point.

How does consent work in real life?

When you're engaging in sexual activity, consent is about communication. And it should happen every time. Giving consent for one activity, one time, does not mean giving consent for increased or recurring sexual contact. For example, agreeing to kiss someone doesn't give that person permission to remove your clothes. Having sex with someone in the past doesn't give that person permission to have sex with you again in the future.

You can change your mind at any time.

You can withdraw consent at any point if you feel uncomfortable. It's important to clearly communicate to your partner that you are no longer comfortable with this activity and wish to stop. The best way to ensure both parties are comfortable with any sexual activity is to talk about it.

Positive consent can look like this:

Communicating when you change the type or degree of sexual activity with phrases like "Is this OK?"

Explicitly agreeing to certain activities, either by saying "yes" or another affirmative statement, like "I'm open to trying."

Using physical cues to let the other person know you're comfortable taking things to the next level

It does NOT look like this:

Refusing to acknowledge "no"

Assuming that wearing certain clothes, flirting, or kissing is an invitation for anything more

Someone being under the legal age of consent, as defined by the state

Someone being incapacitated because of drugs or alcohol

Pressuring someone into sexual activity by using fear or intimidation

Assuming you have permission to engage in a sexual act because you've done it in the past

Steps You Can Take to Prevent Sexual Assault

CARE

C: Create a distraction.

A: Ask directly.

R: refer to an authority.

E Enlist others.

Everyone has a role to play in preventing sexual assault. There are many different ways that you can step in or make a difference if you see someone at risk. This approach to preventing sexual assault is referred to as “bystander intervention.”

How can I play a role in preventing sexual assault?

The key to keeping your friends safe is learning how to intervene in a way that fits the situation and your comfort level. Having this knowledge on hand can give you the confidence to step in when something isn’t right. Stepping in can make all the difference, but it should never put your own safety at risk.

Create a distraction

Do what you can to interrupt the situation. A distraction can give the person at risk a chance to get to a safe place.

Cut off the conversation with a diversion like, “Let’s get pizza, I’m starving,” or “This party is lame. Let’s try somewhere else.”

Bring out fresh food or drinks and offer them to everyone at the party, including the people you are concerned about.

Start an activity that is draws other people in, like a game, a debate, or a dance party.

Ask directly

Talk directly to the person who might be in trouble.

Ask questions like “Who did you come here with?” or “Would you like me to stay with you?”

Refer to an authority

Sometimes the safest way to intervene is to refer to a neutral party with the authority to change the situation.



Talk to a security guard, bartender, or another employee about your concerns. It's in their best interest to ensure that their patrons are safe, and they will usually be willing to step in.

Don't hesitate to call 911 if you are concerned for someone else's safety.

Enlist others

It can be intimidating to approach a situation alone. Enlist another person to support you.

Ask someone to come with you to approach the person at risk. When it comes to expressing concern, sometimes there is power in numbers.

Ask someone to intervene in your place. For example, you could ask someone who knows the person at risk to escort them to the bathroom.

Enlist the friend of the person you're concerned about. "Your friend looks like they've had a lot to drink. Can you check on them?"

Your actions matter

Whether or not you were able to change the outcome, by stepping in you are helping to change the way people think about their role in preventing sexual assault. If you suspect that someone you know has been sexually assaulted, there are steps you can take to support that person and show you care.

Help is available

You can find support from a confidential, non-judgmental source.

To speak with someone who is trained to help, call the National Sexual Assault Hotline at 800.656.HOPE (4673) or chat online at online.rainn.org.

Call the National Domestic Violence Hotline at 800.799.SAFE (7233) any time, 24/7, or chat online.



Legal Disclaimer

The Rape Abuse and Incest National Network (RAINN) website provides general information that is intended, but not guaranteed, to be correct and up-to-date. The information is not presented as a source of legal advice. You should not rely, for legal advice, on statements or representations made within the website or by any externally referenced Internet sites. If you need legal advice upon which you intend to rely in the course of your legal affairs, consult a competent, independent attorney. RAINN does not assume any responsibility for actions or non-actions taken by people who have visited this site, and no one shall be entitled to a claim for detrimental reliance on any information provided or expressed.



Be an Ally & a Friend

Allies are some of the most effective and powerful voices of the LGBT movement. Not only do allies help people in the coming-out process, they also help others understand the importance of equality, fairness, acceptance and mutual respect.

You have the opportunity to be an ally and a friend at home, school, church and work. A straight ally can merely be someone who is supportive and accepts the LGBT person, or a straight ally can be someone who personally advocates for equal rights and fair treatment.

1. Be a listener.
2. Be open-minded.
3. Be willing to talk.
4. Be inclusive and invite LGBT friends to hang out with your friends and family.
5. Don't assume that all your friends and co-workers are straight. Someone close to you could be looking for support in their coming-out process. Not making assumptions will give them the space they need.
6. Anti-LGBT comments and jokes are harmful. Let your friends, family and co-workers know that you find them offensive.
7. Confront your own prejudices and bias, even if it is uncomfortable to do so.
8. Defend your LGBT friends against discrimination.
9. Believe that all people, regardless of gender identity and sexual orientation, should be treated with dignity and respect.
10. If you see LGBT people being misrepresented in the media, contact glaad.org.



Resources

These resources were consulted in the creation of this Education Guide.

On the Web:

GLAD resources: <https://www.glaad.org/press>

RAINN resources: <https://www.rainn.org/>

All production photos by Susannah Equality McLeod

