

THE PLAYHOUSE YOUTH COMPANY *presents*

ALIEN 8

a musical about being human

**BUCKS
COUNTY
PLAYHOUSE**

**STUDY
GUIDE**



Bucks County Playhouse

The Bucks County Playhouse is located on the site of a former grist mill on the banks of the Delaware River, 90 minutes from New York City in New Hope, Pennsylvania. The original structure was built in 1790 when owner Benjamin Parry rebuilt the Hope Mills, which had recently burned down. The newly christened New Hope Mills inspired the village to change its name from Coryell's Ferry to New Hope.

Facing demolition in the 1930s, the site was saved when a small band of artists, including Broadway orchestrator Don Walker, and playwright and Bucks County resident Moss Hart, helped rally the local community to renovate it as a theater. The Bucks County Playhouse opened on July 1, 1939, with a production of "Springtime for Henry", featuring Edward Everett Horton.

The BCP quickly became "America's Most Famous Summer Theater" with a veritable who's who of American theatrical royalty including Kim Hunter, Helen Hayes, Kitty Carlisle, George C. Scott, Colleen Dewhurst, Shirley Booth, Lillian Gish, Jessica Tandy, Hume Cronyn, James Daly, June Lockhart, Grace Kelly, Alfred Drake, Bert Lahr, Eli Wallach, Anne Jackson, Leslie Nielsen, Bea Arthur, Walter Matthau, Bob Fosse, Richard Kiley, Angela Lansbury, Jack Klugman, Zero Mostel, Dick Van Dyke, Robert Redford, Howard Keel, Bernadette Peters, Rob Reiner, Alan Alda, Tyne Daly, Mike Nichols, Liza Minnelli, John Lithgow, James Whitmore, Jessica Walter, Kevin Kline, Andrea McArdle, George Segal, Audra McDonald, and many more. The Bucks County Playhouse remained in continuous operation until December 2010.

Thanks to the Bridge Street Foundation, the nonprofit family foundation of Kevin and Sherri Daugherty, this beloved theatrical landmark was beautifully renovated, re-opened and celebrated on July 2, 2012, exactly 73

years and a day from when it originally opened in 1939. Producing Director, Jed Bernstein, revitalized the BCP with the return of professional Equity productions. In 2014, Tony Award-winning producers Alexander Fraser, Robyn Goodman and Josh Fiedler took the helm of the Playhouse, reclaiming its reputation of attracting Broadway and Hollywood artists.

In 2023, Bucks County Playhouse is celebrating the tenth anniversary of its 2012 re-opening and restoration. With more than 75,000 patrons walking through its doors every year, the Playhouse is leading the economic resurgence of New Hope and the surrounding community. Playhouse productions of "Company" starring Justin Guarini, and William Finn's "The 25th Annual Putnam County Spelling Bee" were named by Wall Street Journal to its "Best of Theatre" list for 2015. In 2018, the Wall Street Journal again hailed the Playhouse and Artistic Associate Hunter Foster in its Best of the Year listings for its production of "42nd Street" and in 2019 labeled the Playhouse "one of the best regional theaters on the East coast." Box office records have been repeatedly broken by signature productions of "Steel Magnolias" directed by Marsha Mason, "Mamma Mia!" directed by John Tartaglia and "Buddy: The Buddy Holly Story," "Million Dollar Quartet," "42nd Street," and "Guys & Dolls" (all directed by Hunter Foster). In 2021, the team developed and presented Candace Bushnell's "Is There Still Sex in the City," which the Playhouse then partnered to move to New York.

The creative teams who come to create new productions at the Playhouse are among the most talented artists working in the professional theatre today and relish the opportunity to work on the historic stage where Grace Kelly, Robert Redford, and Jessica Walter began their careers.



BCP Bounce Residency · Morrisville Intermediate School

Education Programs

ABOUT OUR PROGRAM

We believe that quality arts education has a positive and lasting impact on individuals and communities. Bucks County Playhouse Education offers a wide range of classes, workshops, and performance opportunities for students, teachers, artists, and audiences of all ages. Whether you are a seasoned professional, a theater enthusiast, or just looking to have fun while learning a new skill, we are here to help you explore creativity through the arts.

OUR EXPERTISE

All Bucks County Playhouse teaching artists are professional artists, educators, and theater-makers with years of teaching experience.

GIRLSPEAK/BOYSPEAK

These educational programs for young women and men between the ages of 13 and 18 provide a safe space for discussion and exploration of issues facing teenagers and through the lens of devised theater, storytelling, and writing techniques. Fall | Ages 13-18

STUDENT THEATER FESTIVAL

A multi-day festival for students across the region that includes workshops taught by BCP theater artists as well as the opportunity to perform on our historic stage and receive feedback from a panel of theater professionals and educators. Spring | Middle and High Schools.

BUCKS COUNTY PLAYHOUSE INSTITUTE

Our pioneering conferences give educators and emerging artists opportunities to learn from experienced professional artists. Professional artists help participants learn how to utilize theater skills to inspire creativity and spark innovation in the classroom and on the stage. The Playhouse Institute is an Act 48-approved provider. Adults | Select dates year-round

BOUNCE RESIDENCY

Our partnership with the Morrisville School district brings arts programming into the classroom and Morrisville school children to the Playhouse to watch live theater. Select dates year-round | 4th grade and up

From the historic Student Theater Festival to the Playhouse Youth Company and professional development to group acting lessons, we offer many ways to leap into the performing arts.

QUESTIONS? Contact us at
info@buckscountyplayhouse.org
215.862.2121

www.BucksCountyPlayhouse.org



ALIEN8 · Playhouse Youth Company (2022)

Playhouse Youth Company

Now in its 9th year, Playhouse Youth Company is a 5-week tuition-free intensive training program for students with a serious interest in theater to receive valuable theatrical instruction from working professional artists. Comprised of some of the most talented teenagers in the Delaware Valley Region, Bucks County Playhouse's rigorous training program includes daily rehearsals for a professionally produced production; master classes with artists from the Playhouse's main stage; and outreach performances throughout the area. For the past 8 years, 1000s of theater lovers of all ages have enjoyed the Playhouse Youth Company productions of *Beauty and the Beast Jr*, *Aladdin Jr*, *Getting to Know... The Sound of Music*, *Seussical the Musical Jr*, *Rodgers + Hammerstein's Cinderella for Young Audiences*, and *Dream Awake*. In 2019, Playhouse Youth Company performed for more than 3,100 people on the Playhouse mainstage and in outreach performances at local libraries, museums, and festivals.

Auditions for the Playhouse Youth Company are held each spring with the five-week intensive including, training, rehearsal, community outreach and main stage performances beginning at the end of June through the first week of August. The schedule is rigorous and is designed to emulate the daily routine of professional equity rehearsal and performance guidelines. While demanding, the young artists are supported and encouraged by the Playhouse artists to fully experience the challenges and the joys of a professional production. Many former Youth Company members have gone on to pursue careers in the theater—2018 summer apprentice Michael O'Hara first appeared on the BCP stage as Gaston in *Beauty and the Beast JR*. and 2022 summer apprentice Olivia Andrews, who performing in our 2018 *Cinderella*, joined the cast of *Kinky Boots* earlier this summer.

ABOUT THE SHOW

THE PLAYHOUSE YOUTH COMPANY *presents*

ALiEN8

a musical about being human

This summer, our 2022 Youth Company will perform a production that is very dear to the heart of the organization: ALiEN8, a new musical about what it means to belong.

A buried secret and a community determined to keep it that way, when a catastrophic event twists, breaks, and reshapes every facet of their lives, a mysterious stranger appears who seems to know them better than they know themselves.

Introducing ALiEN8, a new contemporary musical written in the style of Dear Evan Hansen, Be More Chill, and Heathers, tells the story of a wounded town reckoning with their shame and finding connection through forgiveness. Featuring a beautiful contemporary score performed by our Youth Company Orchestra and a diverse cast of characters, ALiEN8 challenges us to think deeply about who we really are, who we want to be, and how to reconcile differences between our present and future selves.

Written by David Lee White and Kate Brennan, ALiEN8, developed with and written for teenagers, speaks to intergenerational views of gender, identity, and inclusion within an anthem of belonging, love, and acceptance.

The 2022 Youth Company production, ALiEN8, runs August 4 through August 6 with performances daily at 11AM and 7PM. Perfect for ages 12 and up!

Cast of Characters

Students

- **HAYLEY**, female. Straight-A student.
- **EMILY**, female. Bit of a goth.
- **ANNA**, female. Daughter of Pastor Warren/Janet, Abby's older sister.
- **ETHAN**, male. A bit of an internet conspiracy theorist.
- **ZACH**, male. Whatever his sexuality is, he hasn't figured it out yet.
- **ALEX/ABBY DANCER**, any gender. Presents female, still considered a newbie at school.
- **8**, genderless. The character of 8 may be played by an actor of any gender, or by multiple actors trading scenes. In previous workshops and productions, 8 has been played by a single actor, two actors and eight actors.

Adults

- **TANNER**, female. Literature teacher. Well-liked by the students.
- **BRASFIELD**, male. Guidance counselor. Tries to do the right thing.
- **PASTOR WARREN**, male. The moral compass of the town of Festial.
- **JANET WARREN**, female. Warren's wife and Anna's mom.
- **RAY BERRY**, male. Zach's father, used to be a semi-famous rock star.
- **LINDA FOSTER**, female. Principal of Festial High.

Ensemble

- **MAYOR**, adult, any gender.
- **CHIEF**, adult, any gender.
- **BEN**, adult, male.
- **SUZANNE**, adult, female.
- **COACH WEBER**, adult, any gender.
- **SANDERS**, adult, any gender.
- **WALTER**, adult, male.
- **CLARA**, adult, female.

Setting

ALIEN8 takes place in a high school gym in the town of Festial, Missouri. Although the story occurs in many different locations, it is being performed by the characters in the high school gym, using various props and set pieces to denote different locations.

Cast of Characters

MUSICAL NUMBERS

"Intro/Underscore"	Ensemble
"End of the World"	Ensemble
"Fallen Angels"	Anna, Janet
"Symptoms of Being Human"	Ensemble
"A Mother Knows"	Janet
"What I Mean"	Zach, Emily, Anna & Ensemble
"Ready for Her"	Anna & Ensemble
"Rockstar"	Ray, Emily
"On My Way"	Tanner, Hayley, Brasfield & Ensemble
"Co-Creators of the 21st Century"	Tanner, Brasfield
"Inside Out"	8, Zach, Anna, Emily, Alex
"Civil War"	Janet, Ethan, Anna, Warren & Ensemble
"If Only"	Warren & Ensemble
"Is Anybody Out There?"	Ethan, Hayley, Zach & Ensemble

A NOTE ON 8'S LANGUAGE, THE GESTURES

While the character of 8 learns to speak English throughout the show, 8's original language is made up of 8 gestures symbolizing complex feelings and ideas. This language can be created by a choreographer, the ensemble or a combination of both. In workshops and production, we have found that gestures created in collaboration and discovered organically to be the most effective. The gestures appear in the text as follows:

- G1-(Intimacy)—a series of gestures that open the various characters up to one another. The final gesture is a fist slowly coming to rest on someone else's heart.
- G2-(Desire-Connection)—signifies the desire to make a connection with someone that goes beyond simple language.
- G3-(Missed Connection)—signifies a missed connection.
- G4-(Peace-Connection)—signifies the feeling of peace that comes with finally connecting with someone after multiple attempts.
- G5-(Impatience-Misunderstanding)—signifies extreme frustration at the inability to be understood.
- G6-(Terror-Guilt)—signifies the terror of being punished for a past sin.
- G7-(Embrace-Welcome)—signifies the desire to embrace someone or something that you don't completely understand.
- G8-(Rebellion-Conflict)—signifies the desire to do the exact opposite of what a voice of authority tells you.

These gestures must gradually manifest in the choreography as the show progresses. The gestures indicated within the text should be treated as dialogue, not stage directions. While there are moments within scenes where additional gestures can be added, they should not disrupt the flow of the dialogue and/or music.

VOCABULARY

- **Alien**- Belonging or relating to another person, place, or thing: STRANGE an alien environment; relating, belonging, or owing allegiance to another country or government: FOREIGN alien residents; coming from another world: EXTRATERRESTRIAL; differing in nature or character typically to the point of incompatibility.
- **Alienate**- to cause to be estranged: to make unfriendly, hostile, or indifferent especially where attachment formerly existed.
- **Compassion**- sympathetic consciousness of others' distress together with a desire to alleviate it.
- **Conformity**- behavior in accordance with socially accepted conventions or standards; compliance with standards, rules, or laws.
- **Empathy**- the ability to understand and share the feelings of another.
- **Forgiveness**- A conscious, deliberate decision to release feelings of resentment or vengeance toward a person or group who has harmed you, regardless of whether they actually deserve your forgiveness.
- **Gender**- the behavioral, cultural, or psychological traits typically associated with one sex. Gender is much bigger and more complicated than assigned sex. Gender includes gender roles, which are expectations society and people have about behaviors, thoughts, and characteristics that go along with a person's assigned sex. For example, ideas about how men and women are expected to behave, dress, and communicate all contribute to gender. Gender is also a social and legal status as girls and boys, men, and women. It's easy to confuse sex and gender. Just remember that biological or assigned sex is about biology, anatomy, and chromosomes. Gender is society's set of expectations, standards, and characteristics about how men and women are supposed to act.
- **Gesture**- A movement usually of the body or limbs that expresses or emphasizes an idea, sentiment, or attitude.
- **Ideation**- the formation of ideas or concepts. The term ideation is especially used in the context of psychology to refer to thought processes focusing on a particular action, as in phrases like suicidal ideation (suicidal thoughts) and violent ideation (thoughts about committing violence).
- **Identity**- the distinguishing character or personality of an individual.
- **Marginalized**- (of a person, group, or concept) treated as insignificant or peripheral. Also: Marginalization, refers to social exclusion, occurring when certain groups of people get denied access to areas of society. Many factors can lead to this denial of access to institutions and opportunities, including historical bias and lack of funding.
- **Personal Pronouns**- In English, gender pronouns are gender identifiers for the third-person singular. In the past, gender pronouns were separated into masculine (he/him/his) and feminine (she/her/hers). This separation of masculine and feminine is called gender binary and only recognizes men and women. Many people identify outside of the gender binary. Gender-neutral pronouns such as they/them or xe/xer/xers allow individuals to use pronouns they feel fit with their identities.
- **Redemption**- an act of redeeming or atoning for a fault or mistake, or the state of being redeemed.
- **Shame**- a painful feeling of humiliation or distress caused by the consciousness of wrong or foolish behavior. We feel shame when we violate the social norms, we believe in. At such moments we feel humiliated, exposed, and small, and are unable to look another person in the eye.
- **Stigma** - Stigma involves negative attitudes or discrimination against someone based on a distinguishing characteristic such as a mental illness, health condition, or disability. Social stigmas can also be related to other characteristics including gender, sexuality, race, religion, and culture.
- **Transgender (Trans)**- a term used to describe people whose gender identity differs from the sex they were assigned at birth. Gender identity is a person's internal, personal sense of being a man or a woman (or boy or girl.) For some people, their gender identity does not fit neatly into those two choices. For transgender people, the sex they were assigned at birth and their own internal gender identity do not match.
- **Xenophobia** -The fear or hatred of that which is perceived to be foreign or strange.

VOCABULARY

What is the role of the book writer for a musical?

DAVID: In general, the book writer is responsible for creating the overall story of the musical and writing the dialogue. Sometimes, book writers are responsible for the lyrics as well, although Kate and I work a little differently. While Kate does generate all the music and lyrics and I write the scenes, we tend to work in tandem. We don't really decide what the story is about. We tend to discover it along the way, by combining lyrics, bits of dialogue and music. We explore themes and images for a long time before actually committing to a story. Our favorite method for creating these pieces is in the rehearsal room, with young theatre artists. Sometimes story elements will come from their improvisations. Sometimes they'll create characters that will wind up as characters in the show.

What is the role of the composer and lyricist for a musical?

KATE: As songwriters, we are trying to share a story, yes, but we are also trying to share an experience. We are striving to conjure an atmosphere and build a world. But also, we hope to invite the audience to become participants in that world so that they practice big emotions in a safe space along with our characters. We are opening the door to empathy, to understanding, to new perspectives, to discussion. A character breaks out into song is because the moment is too emotional for speech. The music bursts forth to convey the magnitude of the moment. The songs of The Infinity Trilogy are less about advancing the plot and more about revealing the rich emotional life of the characters - their secrets, wishes, hopes, dreams, fears. The songs are the heightened language of the piece - the method that allows the work to become universal and transcendent. Music is a part of all of us, from the heartbeat in the womb to the constant thrumming inside our own chests. Grand ideas, to be sure. But also, sometimes, the composer/lyricist role is about simply solving the problem: "how do we cover this scene change?!"

How is writing a musical different than writing a play?

KATE: Plays can be extremely lyrical. They have music and rhythm even if there are no notes. Practically, though, a musical has many more moving parts. There are so many possibilities for types of songs, placement of songs, vocal parts, instrumentation... All of that takes time and work. It feels like the difference between wrestling a marlin or a whale into your boat. You always need a good crew. But you are gonna need a lot more help to get that whale into the boat. And you're probably gonna need a bigger boat.

DAVID: When I write a play, I'm typically by myself, with my computer. The process of trying out material, experimenting with dialogue and things like that, generally happens in my head. Until I've written a full draft of a play, it's a pretty solitary experience. But because Kate and I like to bounce ideas off of one another and our collaborators, the process for these musicals is very group oriented and active. While we still have to occasionally retreat to our own corners to write or compose, the essential creative activities take place with a large group of artists in a rehearsal room.

Tell us about how you work together as writing partners. Does the story come first, the music?

KATE: David knows craft and I know chaos. I often generate a bunch of random dissociated material and David comes in with a golden thread to weave the story together. Then once we have a loose fabric, we patchwork more together until we craft the whole tapestry of the show. I will bring a handful of songs and David will bring a handful of scenes and we collage the piece together with the ensemble. From that ensemble work, we start to discover the missing puzzle pieces. As the ensemble brings themselves to the piece, the piece begins to take shape. Every time we start working with the ensemble, we do a talent show, which allows everyone to bring a special skill to the process - poetry, dance, ukulele playing, baton twirling, you name it. Through this group collaboration, we create something entirely original that was not possible before we came together.

DAVID: Yes. What Kate said.

You wrote ALIEN8 through workshops students. Tell us what that writing process was like and why you wanted to work with young people to tell this story.

KATE: ALIEN8 is the first in a show cycle developed with and for young artists called The Infinity Trilogy. David and I are lifelong theatre artists and educators. We longed to see the funny, weird, joyful, whacky, searching, lost, compassionate, questioning roles that we never had in theatre growing up. There has long been a dearth of opportunity for young women, for actors who do not fit the role of ingenue or sidekick, and we felt strongly about remedying all of that. But even more than this, we wanted to create a meaningful ensemble experience, to listen, to connect, to forge community through our work.

DAVID: Most theatre education begins with acting. Young people are put into a show as performers, and from there they might find other things in theatre to pursue. I've always felt very strongly that students should study theatre from the very beginning - writing and devising. Usually, by the time actors get involved in the process, the show is either finished or well on its way to completion. I think this gives students an incorrect idea of how theatre is made. So even though our first workshop for ALIEN8 was only three weeks long, we wanted to give the artists the experience of watching - and taking an active part in - creating a show from the beginning. On the very first rehearsal, the only things we had to work on were a couple of vague scenes and a few songs that Kate had based on essays the students had written prior to the program.

KATE: We would bring an offering of material into the workshops- scenes, songs, and we would play. What would this be like with movement? On its feet? We'd read the material; we'd learn the music. We'd discuss. Then David and I would discover new scenes, characters, songs. In time, the piece starts to take shape - with theme, plot, characters. And then it is our job to serve it. How can we best share this story that needs to be told that was born of our collective subconscious? How can we do justice to these characters

who need to be heard, who are all a part of us? We are not only developing new musicals; we are empowering young artists to use their creative voices to forge their own narrative.

ALIEN8 explores themes like inclusion, exclusion, shame, forgiveness, otherness, and belonging. Why did you want to explore these topics and what do you hope the audience takes away from seeing this show?

DAVID: It wasn't really a choice we made. These were the things on the minds of the students we worked with. But certainly, Kate and I both related to all of these things in our own ways. In creating the show, we tried to create scenarios that would allow the actors to bring their own point of view to the characters they're playing. There's a reason why the events of ALIEN8 don't have a definitive explanation. We wanted the ensemble, and the audience, to bring their own experiences into the story.

KATE: The themes choose us. I think the way that we approach creating our pieces invites what needs to be said to be said through them. We don't start creating a piece because we have a specific premeditated story to tell. We start a piece because we need to create something and there are voices who need to be heard. When we listen, this is what they say.

Our production with the Youth Company is the first time ALIEN8 is being performed by all teenagers. How does that change the story, if at all, and why?

DAVID: We like being able to bring adult artists in to work with young performers to give them that mentorship experience. It also adds something to the generational themes of the piece. On the other hand, ALIEN8 has so much to do with empathy, that it's nice to see young performers step into the shoes of older characters, for a moment.

KATE: We are eager to introduce dynamic, multidimensional characters into the canon who are representative of young people and their experiences. I

am excited by intergenerational casts because it avails an opportunity for mentorship through rehearsal and performance. When entire companies of young artists perform the show, I hope they can develop a real sense of ownership over the work.

What is your favorite moment in ALIEN8? (Or your current favorite if you can't pick just one!)

KATE: During our second workshop of ALIEN8 at Oklahoma Contemporary in Oklahoma City, a child who was maybe 4 or 5 saw the show with his parents. When he got home, his parents sent us a video of him. He was doing the intimacy gesture from the show. That was extremely moving. So I think the gestural world of the show is my favorite part. And it will be an ever-evolving, unique yet universal experience for every production of ALIEN8 because every cast creates their own gestural world. Each new ensemble will take ownership and imprint upon the work by creating their own language to bring to it.

DAVID: As far as the show itself, the finale - "Is Anybody Out There" - sends chills up my spine every time I hear it. As an educator, I also love "Co-Creators of the 21st Century" because it speaks so much to the impact, we hope we have on our students. I also love the scenes in the band room where we see the gestural language travel from person to person.

What was the greatest obstacle you faced while creating this musical? What was the greatest surprise?

DAVID: I think the biggest challenge of creating any musical is just getting people to pay attention to you. There's so much new work out there and work that's in development that it's difficult to catch someone's eye. Thankfully, people seem to have noticed ALIEN8. I think my biggest surprise was the ownership that every ensemble has taken of the show. I've talked to actors who tell me things about the characters that I had never even thought of before. Often, they'll have theories about who 8 is or what 8 represents that we never intended.

KATE: It takes a lot of time, support, and resources to get a musical from a seedling idea to a fully realized, produced, published piece and ALIEN8 went from its first note to premiere in a little over two years. That's actually a very fast trip! I think the challenges for every artist are time, resources, and support. There were so many surprises in creating ALIEN8: the gestural language, the evolution of the characters and storyline, the songs "Co-Creators of the 21st Century," "What I Mean," "Is Anybody Out There" and "If Only" in particular. I am perhaps not surprised, but really interested, in just how much of an ensemble piece it became. It's exciting to see so many different characters with their own stories and hear so many different voices with their own songs. It feels expansive and dimensional. It really reminds me of what it is to be in community. I am surprised by how resonant the material is and how topical the songs seem even though we started the work five years ago. It is a real goal as an artist to create work that is both timely and timeless. I hope that is possible with ALIEN8.

ACTIVITY

Separate students into pairs and have them create a scene where they communicate through gestures only. In the show, 8 uses gestures to express intimacy, desire-connection, terror-guilt, and rebellion-conflict (for the complete list of 8's gestures see page 7).

Pro tip: Specificity is key! Each actor should decide who they are, where they are, what's happening in the scene, what each character wants to happen, and what is preventing that from happening. Each gesture in the scene is an attempt to bring about the desired outcome for that character.

Pro tip: Characters can want the same thing or different things! You decide!

DISCUSSION #1

List the identities that you currently inhabit e.g., student, son/daughter, sister/brother, friend, your heritage, your gender, your occupation, etc.

Which of your identities are constant
(existent in all your worlds)?

Which of your identities are confined to one world?
Why?

What are the factors that either extend or
confine certain aspects of ourselves?

Describe an experience of sharing your
identity(s) that surprised you.

What were you expecting?

What happened?

DISCUSSION #2

Divide students into groups of two or more and have students select from the list of topics below to debate, citing from their experience of seeing ALIEN8 how the production supports these themes and ideals.

Acceptance vs Rejection

Diversity vs Conformity

Connection vs Isolation

POST ALIEN8 ACTIVITIES**Critical Analysis**

Describe your experience of the show.

Describe some of the challenges that the characters faced.

How did the character/s navigate or resolve these
challenges?

Personal Analysis

Describe a time in your life when you either were literally, or
felt that you were, different, other, or alien.

What did you learn about others?

What did you learn about yourself?

RESOURCES

Local Resources

NAMI Bucks County

(The National Alliance on Mental Illness)

NAMI, the National Alliance on Mental Illness, is the nation's largest grassroots mental health organization dedicated to building better lives for the millions of Americans affected by mental illness.

Since 1983, NAMI Bucks County has been a beacon of help and hope to all people affected by mental health conditions. From humble beginnings in a small library to becoming Bucks County's leading voice on mental health and recovery, we have been at the forefront of the mental health movement providing support, education, and advocacy to ensure people in the Greater Philadelphia area get the care they need and deserve.

Call the NAMI HelpLine at 1-866-399-6264, 10AM-10PM EST | Or text "NAMI" to 741741 for 24/7, confidential, free crisis counseling.

In Crisis? Suicide Prevention Lifeline: 1-800-273-8255

The Rainbow Room in Doylestown

Bucks County's center for LGBTQ+ youth & allies ages 14-21. Fun, friends, brave conversations, education, and advocacy.

The Rainbow Room meets every Wednesday from 6:00 p.m. to 8:00 p.m. at 186 E. Court St. in Doylestown, PA. In addition to 14- to 21-year-olds, on the fourth Wednesday of every month, people ages 12 and 13 are also welcome to join.

To get more info, DM The Rainbow Room on Instagram or email mpray@ppkeystone.org.

National Resources

The Trevor Project

The Trevor Project is the world's largest suicide prevention and crisis intervention organization for LGBTQ (lesbian, gay, bisexual, transgender, queer, and questioning) young people.

If you are thinking about harming yourself – get immediate support. Connect to a crisis counselor 24/7, 365 days a year, from anywhere in the U.S. It is 100% confidential, and 100% free.

Text "START" to 678-678 or Call 1-866-488-7386

GLAAD (Gay & Lesbian Alliance Against Defamation)

GLAAD rewrites the script for LGBTQ acceptance. As a dynamic media force, GLAAD tackles tough issues to shape the narrative and provoke dialogue that leads to cultural change.

<https://www.glaad.org/resourcelist>

What are Personal Pronouns?

On this webpage, you will find:

- an explanation of gender pronouns,
- why this topic is important,
- links to scholarly, popular, and Walden University resources,
- information about adding your pronouns to your e-mail signature line.

<https://academicguides.waldenu.edu/diversity-inclusion/pronouns>

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