

David Mirvish Presents The Musical Stage Company's
production of



April 13-May 6, 2018
CAA Theatre, 651 Yonge Street
Toronto

To book student tickets to *Fun Home*, please contact Erin Schachter, Executive Director,
Advancement at erin@musicalstagecompany.com or 416.927.7880 x224

Purpose of the Study Guide

This study guide is designed for both teachers and students who will be attending The Musical Stage Company's production of *Fun Home*, presented by David Mirvish as part of the 2017-2018 Off-Mirvish Series. The study guide includes background information to frame this production, such as information about The Musical Stage Company and Mirvish, a history of the graphic novel that the musical is based upon and its author, a timeline of the musical's trajectory, biographies of its creators, and, of course, a thorough synopsis and other readable details about its content. We have also included a list of resources related to some of the show's prominent themes, like LGBTQ+ identity as well as mental health and suicide prevention.

In 2006, Alison Bechdel, a popular American cartoonist, published a graphic memoir called *Fun Home* that was hailed as one of the best books of the year by the New York Times, Times of London and Publisher's Weekly among many. The comic-style novel explores Alison's journey to realizing her queer sexuality at the same time as learning that her father, whom she had a tumultuous relationship with growing up, led a double life as a gay man. Shortly after Alison came out, her father stepped in front of a truck and died. His death leaves her wondering how two people who were so alike could have such a difficult relationship and such distinct ends to their stories.

Following the non-linear structure of the graphic novel, the musical adaptation you will be seeing features three Alisons whose stories unfold on stage at the same time: 43 year old Adult Alison is a cartoonist creating her novel "Fun Home" (the nickname she and her brothers called the funeral home their father ran) grappling with the fact that she is now the age that her father was when he died; 19 year old Medium Alison is a college freshman going through a sexual awakening; 9 year old Small Alison is a little girl who does not want to wear dresses and who is drawn to non-feminine women she sees.

As you hopefully gather by reviewing this resource, *Fun Home* portrays a very personal story – one of a woman's journey to self-acceptance, of an imperfect family coping with numerous dark and troublesome secrets, and of a child coping with a parent's suicide. Through Alison's own experiences, universally relatable themes and feelings arise. This emotional content is further emphasized by an award-winning book, score and lyrics that resonates with diverse audiences from all backgrounds. We aspire to provide fulsome context to best prepare you to see *Fun Home* on stage. If you have any questions before or after seeing the production, please let us know and we will do our best to address your needs.

See you at the theatre!

Sincerely,



Erin Schachter
Executive Director, Advancement
The Musical Stage Company
erin@musicalstagecompany.com

About The Musical Stage Company

The Musical Stage Company is the largest and leading charitable musical theatre company in Canada. Established in 2004 as Acting Up Stage Company, we strive to make Canada a leader in musical theatre by telling our most important stories with music.

We believe *it's better with music*.

We are inspired by music's unique ability to viscerally affect people and are committed to cultivating experiences – onstage and off – that transform lives, build empathy and create community through musical theatre.

We incubate new Canadian musicals from development to production, investing in Canadian musical theatre writers and building national and international partnerships. Our musical productions – including award-winning contemporary musicals, world premieres and concerts – are seen live by 30,000 people over the 80+ nights that we are onstage annually in venues both traditional and surprising. To date, our work has been recognized with 61 Dora Award nominations, 11 Dora Awards and 12 Toronto Theatre Critics' Awards.

Our robust education programs develop the artists and audiences of tomorrow, offering musical theatre training that boosts self-confidence and self-expression for over 200 young people each year without cost to the participants. We also curate innovative musical programs in partnership with diverse organizations, maximizing the resonance of our work across disciplines and communities.

About Mirvish

Mirvish Productions is a Canadian theatre management and production company, based in Toronto, founded in 1987 by David Mirvish. David's father, Ed Mirvish, had made headlines in 1963 when he purchased and saved Toronto's historic Royal Alexandra Theatre, one of the oldest and most famous legitimate theatres in North America, from demolition. For the next 24 years, Ed Mirvish operated the Royal Alexandra - as it had been operated for most of its history - primarily as a "road house", staging short-run touring productions from London and New York and renting the space to local theatre groups, the Canadian Opera Company and the National Ballet. In 1987, David Mirvish assumed the responsibility for the family's theatrical operations and created Mirvish Productions for the purpose of producing original plays and musicals, employing Canadian talent, for the Royal Alexandra's stage, as well as co-producing with such regional Canadian theatres as the Stratford Festival, the Shaw Festival, the Manitoba Theatre Centre and the Citadel Theatre and bringing their works to Toronto.

History of *Fun Home*

ALISON BECHDEL AND FUN HOME, THE GRAPHIC NOVEL

Alison Bechdel is a cartoonist and graphic memoirist known for exploring the complexities of familial relationships in multilayered works. Her novels use word and image to weave sophisticated narratives. Bechdel created the long running comic strip *Dykes to Watch Out For* (1983–2008). This comic realistically captured the lives of women in the lesbian community through important cultural and political events of the day. The comic strip amassed a devoted and diverse following and became a precursor to Bechdel's book-length graphic memoirs.

In 1981, Alison Bechdel graduated with a B.A. from Oberlin College. She is the editor of *Best American Comics* (2011), and her comic strip work has been collected in numerous volumes, including *The Essential Dykes to Watch Out For* (2008). Her work has also appeared in such publications as *Slate*, the *New York Times Book Review*, *McSweeney's*, *Granta*, and *The New Yorker*.

Fun Home: A Family Tragicomic is Bechdel's 2006 graphic novel and her first extended work. It is "a fresh and brilliantly told memoir from a cult favorite comic artist, marked by gothic twists, a family funeral home, sexual angst, and great books." The work received massive acclaim upon its release and was recognized for pushing the forms of both graphic novels and memoirs. Created from memory and referring to the detailed journals Bechdel kept since age 10, the work is praised for its detailed account and accurate illustrations.

The Bechdel Test:

Bechdel popularized a measurement of gender equality applied to film and other media in her comic strip *Dykes to Watch Out For*. While originally intended as a joke, the test has since been popularized. Today this test is called 'The Bechdel Test'.

The Bechdel Test measures gender equality in works of fiction based on three requirements: 1) does the work have at least two women in it, who 2) talk to each other, about 3) something other than a man.

Additional Resource:

Drawing on Life: An interview with "Fun Home's" Alison Bechdel.

<http://www.metroweekly.com/2017/04/drawing-on-life-an-interview-with-fun-homes-alison-bechdel/>

ABOUT THE MUSICAL AND ITS CREATORS

Musical History:

In 2009, Lisa Kron (book & lyrics) and Jeanine Tesori (score) began adapting Alison Bechdel's graphic memoir into a musical. The musical was originally workshopped at the Ojai Playwrights Conference in 2009 followed by further development at the Sundance Theatre Lab. In 2012, the musical was further developed by the Public Theater's Public Lab in New York City. The first full production opened Off-Broadway in September 2013 at the Public Theater. Considered "the first mainstream musical about a young lesbian," the production required multiple extensions to meet high ticket demands and earned a place as finalist for the 2014 Pulitzer Prize for Drama. It was recognized with numerous accolades including the Lucille Lortel Award for Outstanding Musical, the New York Drama Critics' Circle Award for Best Musical and the Obie Award for Musical Theater.

Fun Home opened on Broadway in April 2015 at the Circle in the Square Theatre staged in the round. The Broadway production won five Tony Awards in 2015 including Best Musical.

Women on Broadway

Fun Home was an undeniable hit on Broadway in the 2015-2016 season, winning the Tony Award for Best Musical and Best Score in 2015. This was the first time an all-female writing team won either honour. Additionally, *Fun Home* is the first musical to feature a lesbian protagonist. Overall, this show was a milestone for representation on Broadway, both on and off the stage.

Additional Resource:

"The Revolutionary "Fun Home" Ends Its Broadway Run" by Shoshana Greenberg:
<https://blog.womenandhollywood.com/the-revolutionary-fun-home-ends-its-broadway-run-34b5b84b474>

About *Fun Home*

CHARACTERS

Adult Alison, 43 years old, a cartoonist: Laura Condlin

Medium Alison, 19 years old, a college freshman: Sara Farb

Small Alison, around 9 years old: Hannah Levinson

Bruce Bechdel, Alison's father: Evan Buliung

Helen Bechdel, Alison's mother: Cynthia Dale

Christian Bechdel, Alison's brother, around 10 years old: Jasper Lincoln

John Bechdel, Alison's brother, around 6 years old: Liam MacDonald

Joan, a college student: Sabryn Rock

Roy, Mark, Pete, Bobby Jeremy: Eric Morin

SYNOPSIS

"My father and I grew up in the same small Pennsylvania town and he was gay and I was gay and he killed himself and I became a lesbian cartoonist."

– "It All Comes Back", *Fun Home*

Based on lesbian cartoonist Alison Bechdel's graphic memoir, *Fun Home* retrospectively traces Bechdel's formative years and journey to self-acceptance. The musical also strongly focuses on her complicated relationship with her closeted gay father, Bruce.

As Adult Alison, a successful cartoonist in her 40s, is working on her memoir, we bounce back and forth from current day to memories of Alison's childhood and young adulthood. On stage, three actresses play Alison at these three phases in her life: Small Alison is about 10 years old, Medium Alison is a college freshman (19 years old) and Adult Alison is 43.

Alison grows up in a small town in Central Pennsylvania. Her father, Bruce, teaches high school English and also runs the Bechdel family's business, a funeral home which Alison and her two younger brothers (Christian and John) nickname the 'Fun Home'.

We learn that Bruce is leading a secret life and has numerous sexual encounters with different young men. Helen, Alison's mother, makes her best effort to ignore her husband's infidelity (and illegal behavior) and disregards the ongoing tension among family members. She hides her pain behind her piano and continuously strives to create a "perfect" family image. In the meantime, Small Alison is demonstrating qualities that distinguish her from other girls her age, like the fact that she prefers not to wear dresses and an attraction to a butch female stranger.

Medium Alison is a freshman in college. During this period, she begins to more actively explore her sexuality. She meets Joan outside of the college's Gay Union. Joan eventually kisses her which makes Alison deliriously happy.

Four months after coming out to her parents in a letter, Bruce is killed by a truck in an apparent suicide.

Now in her 40s, nearly the same age as her father was when he died, Adult Alison is unpacking her complicated relationship with her father growing up, attempting to better understand who her father really was and why he killed himself.

Fun Home is portrayed non-linearly and may be considered a memory play. The musical's bookwriter and lyricist, Lisa Kron, has explained that in this show, the past always understands itself as the present. Although the characters in the past are unaware of their futures.

SONG LIST

- 1. It All Comes Back (Opening)** Small Alison, Bruce, Alison & Company
Alison remembers herself, as a child, demanding that her father play "airplane" with her, while Bruce sorts through a box of junk and valuables he has salvaged from a barn.
- 2. Sometimes my Father Appeared to Enjoy Having Children...** Alison, Bruce & Helen
- 3. Welcome to Our House on Maple Avenue** Helen, Alison, Small Alison, Christian, John, Bruce & Roy
Bruce tells the family that a visitor from the local historical society is coming to see their ornate Victorian home that he has restored, and his wife Helen, a homemaker and aspiring performer, prepares the house to Bruce's demanding standard.
- 4. Not Too Bad** Medium Alison
In a phone call with her father and a journal entry, Medium Alison expresses her anxiety about starting college.
- 5. Just Had a Good Talk with Dad...** Alison, Medium Alison, Bruce, Pete, Small Alison, John & Christian
- 6. Come to the Fun Home** John, Christian & Small Alison
At the Bechdel Funeral Home, Small Alison and her brothers, John and Christian, hide in caskets while Bruce talks to a client. The children perform an imaginary advertisement for the funeral home.
- 7. Helen's Etude** Alison, Roy, Bruce, Small Alison, Helen, John, Christian & Medium Alison
Bruce invites Roy, a young man whom he has hired to do yard work, into the family's home. Bruce seduces Roy in the library while Helen plays the piano upstairs, trying her best to ignore it.
- 8. Thanks for the Care Package...** Medium Alison, Joan, Small Alison & Bruce
- 9. Party Dress** Small Alison, Bruce, Medium Alison, Alison
Bruce orders Small Alison to put on a dress, but she would rather wear a jean jacket. Bruce tells her that she would be the only girl without a dress and that the other children would laugh at her; she leaves on the dress.

- 10. Changing My Major** Medium Alison
Medium Alison reflects on her previous the night with Joan.
- 11. I Leapt out of the Closet...** Alison, Small Alison, Bruce & Helen
- 12. Maps** Alison
Small Alison has a homework assignment to draw a map of places her family has lived, but Bruce aggressively takes over, drawing it the way he thinks it should look. Alison realizes that despite having traveled and lived in Europe, her father's place of birth, life, work and death can all be placed in a small circle in Beech Creek, Pennsylvania.
- 13. Read a Book...** Bruce, Small Alison, Alison & Helen
- 14. Raincoat of Love** Bobby Jeremy & Company
- 15. Clueless in New York...** Alison, Small Alison & Bruce
- 16. Pony Girl** Bruce
Alison remembers a time when Bruce took her and her brothers to New York City and stayed in a borrowed Greenwich Village apartment. After a long day, Small Alison, Christian and John settle into sleeping bags. Small Alison wakes up and catches Bruce sneaking out. Bruce sings a lullaby ("Pony Girl"). He reassures his daughter that he's just going out for a paper, but he leaves to go cruising.
- 17. A Flair for the Dramatic...** Alison, Joan, Medium Alison & Bruce
- 18. Ring of Keys** Small Alison & Alison
At a luncheonette with her father, Small Alison notices a butch delivery woman and feels an inexplicable kinship with her.
- 19. Let Me Introduce you to my Gay Dad...** Joan, Medium Alison, Alison, Bruce & Small Alison
- 20. Shortly After We Were Married...** Helen & Medium Alison
- 21. Days and Days** Helen
Medium Alison returns home for vacation, and brings her girlfriend Joan. Helen confesses to Medium Alison her devastation at spending her life in an unfulfilling marriage with Bruce.
- 22. You Ready to Go for That Drive?...** Bruce & Alison
- 23. Telephone Wire** Alison & Bruce
Medium Alison, Joan and Bruce have an unexpectedly pleasant evening around the piano. Bruce asks Alison if she'd like to go for a drive, and (adult) Alison realizes that Medium Alison is gone; she joins her father in the car, breaking the boundaries of time. On the drive, she and Bruce struggle to express themselves to each other.
- 24. It was Great to Have You Home...** Bruce & Alison
- 25. Edges of the World** Bruce
Bruce, manically engaged in a new restoration project, tries and fails to find a way to hold his life together. He steps in front of a truck and is killed.
- 26. This is What I Have of You...** Alison
- 27. Flying Away (Finale)** Alison, Medium Alison & Small Alison
Alison, newly reconciled to her past, remembers and draws a moment of perfect balance: playing "airplane" with her father, while reminiscing about the past with the other Alisons.

INTERVIEW WITH THE DIRECTOR, Robert McQueen

About Robert:

Director, teacher and dramaturge, Robert McQueen has worked across Canada, the US and internationally. He is currently Director of New Musical Development for The Musical Stage Company, a position from which he influences all original musical projects. Robert has worked on the development of new musicals and opera in Canada and the US for companies that include Yonge Street Theatricals, The Arts Club Theatre, Vancouver Opera, The Canadian Opera Company, CAP21 (New York), and The O'Neill Centre (Connecticut).

Robert has directed numerous original productions of canonical works at The Musical Stage Company including *The Light in the Piazza* (2010), *Caroline, or Change* (2012), *Falsettos* (2013), and *The Wild Party* (2015). Furthermore, Robert has staged original musicals for The Musical Stage Company including *REFRAMED* in partnership with the Art Gallery of Ontario (2016), *You Are Here* in association with Thousand Islands Playhouse (2016) and *Life After* in partnership with Canadian Stage and Yonge Street Theatricals (2017). Robert's other recent directing credits include the New York premiere of *Forest Boy*, a new work by Scottish writing team Claire McKenzie and Scott Gilmore (2016); *The Immigrant* for The Harold Green Theatre (2015); *Man of La Mancha* for the Stratford Festival (2014); *The Magic Flute* for Vancouver Opera (2007 and 2013); *Carousel* for the Galaxy Theatre in Tokyo (2009); *Where Elephants Weep* at the Chenla Theatre Phnom Penh (2008); and *La Boheme* for the Canadian Opera Company (2005).

The interview:

What interested you in this project? Why did you want to direct Fun Home?

RM: I saw *Fun Home* several years ago during a workshop production down at the Public Theater in New York City. The piece was in a fairly early stage of its development but it was already clear that the material, including its book, lyric and score, were something extraordinary.

At the end of the performance I had Mitchell [Marcus, The Musical Stage Company's Artistic & Managing Director] on the phone before I had left the lobby of the theatre. I told him about this remarkable new work I had just seen, and how it was something perfect for The Musical Stage Company.

How do you describe your directing aesthetic?

RM: I think/hope that my aesthetic changes based on the nature and demands of the material being produced.

But in general, what interests me most about directing is the exploration and revelation of the narrative of the material and the arc of each character's journey, through the staging and movement of the text, music and lyrics. I am interested in exploring, and revealing, the depth of humanity in each piece I direct as profoundly as possible. I am very curious about why characters do what they do, why they say what they say and what they are really saying beneath the words they use.

How the characters' actions intersect with and support, derail, alter and heighten the actions of the other characters in the piece, is of great interest to me and an aspect of each show that I aspire to illuminate for its audience.

What do you hope audiences gain from experiencing the world of Fun Home?

RM: That they are enveloped by the story, that their hearts fly open to the journey of each of the musical's characters and that by the end they have been captured and fully engaged by its extraordinary book, composition and lyrics.

Glossary of LGBTQ terms

Thank you to the Flynn Center for allowing us to include this glossary from their study guide created for Vermont Stage's production of Fun Home

Ally: someone who advocates and supports a community other than their own.

Asexual: Asexuality, also called the Ace Spectrum, can be defined in a variety of ways, including as an umbrella term. It can describe the absence of sexual attraction (or not experiencing a desire to act upon sexual attraction).

Bisexuality: An umbrella term for people who experience sexual and/or emotional attraction to more than one gender (pansexual, fluid, omnisexual, queer, etc).

Butch: An identity or presentation that leans towards masculinity. Butch can be an adjective (she's a butch woman), a verb (he went home to "butch up"), or a noun (they identify as a butch). Although commonly associated with masculine queer/lesbian women, it's used by many to describe a distinct gender identity and/or expression, and does not necessarily imply that one also identifies as a woman or not.

Cis (gender): Adjective that means "identifies as their sex assigned at birth" derived from the Latin word meaning "on the same side." A cisgender/cis person is not transgender. "Cisgender" does not indicate biology, gender expression, or sexuality/sexual orientation. In discussions regarding trans issues, one would differentiate between women who are trans and women who aren't by saying trans women and cis women. Cis is not a "fake" word and is not a slur. Note that cisgender does not have an "ed" at the end. In most cases, "trans" and "cis" by themselves are sufficient descriptors.

Drag: Exaggerated, theatrical, and/or performative gender presentation. Although most commonly used to refer to cross-dressing performers (drag queens and drag kings), anyone of any gender can do any form of drag. Doing drag does not necessarily have anything to do with one's sex assigned at birth, gender identity, or orientation.

Femme: An identity or presentation that leans towards femininity. Femme can be an adjective (he's a femme boy), a verb (she feels better when she "femmes up"), or a noun (they're a femme). Although commonly associated with feminine lesbian/queer women, it's used by many to describe a distinct gender identity and/or expression, and does not necessarily imply that one also identifies as a woman or not.

Gender Expression/Presentation: The physical manifestation of one's gender identity through clothing, hairstyle, voice, body shape, etc. (typically referred to as masculine or feminine). Many transgender people seek to make their gender expression (how they look) match their gender identity (who they are), rather than their sex assigned at birth. Someone with a gender nonconforming gender expression may or may not be transgender.

Gender Identity: One's internal sense of being male, female, neither of these, both, or other gender(s). Everyone has a gender identity, including you. For transgender people, their sex assigned at birth and their gender identity are not necessarily the same.

Genderqueer: An identity commonly used by people who do not identify within the gender binary. Those who identify as genderqueer may identify as neither male nor female, may see themselves as outside of or in between the binary gender boxes, or may simply feel restricted by gender labels. Some genderqueer people are cisgender and identify with it as an aesthetic. Not everyone who identifies as genderqueer identifies as trans.

Heteronormative / Heteronormativity: These terms refer to the assumption that heterosexuality is the norm, which plays out in interpersonal interactions and society and furthers the marginalization of queer people.

Intersex: Describing a person with a less common combination of hormones, chromosomes, and anatomy that are used to assign sex at birth. There are many examples such as Klinefelter Syndrome, Androgen Insensitivity Syndrome, and Congenital Adrenal Hyperplasia. Parents and medical professionals usually coercively assign intersex infants a sex and have, in the past, been medically permitted to perform surgical operations to conform the infant's genitalia to that assignment. This practice has become increasingly controversial as intersex adults speak out against the practice. The term intersex is not interchangeable with or a synonym for transgender (although some intersex people do identify as transgender).

LGBTQQIAPP: A collection of queer identities short for lesbian, gay, bisexual, trans, queer, questioning, intersex, asexual, pansexual, polysexual (sometimes abbreviated to LGBT or LGBTQ+). Sometimes this acronym is replaced with "queer." Note that "ally" is not included in this acronym.

Nonbinary (Also Non-Binary): Preferred umbrella term for all genders other than female/male or woman/man, used as an adjective (e.g. Jesse is a nonbinary person). Many nonbinary people identify as trans and not all trans people identify as nonbinary.

Pansexual: Capable of being attracted to many genders. Sometimes the term omnisexual is used in the same manner. "Pansexual" is being used more and more frequently as more people acknowledge that gender is not binary. Sometimes, the identity fails to recognize that one cannot know individuals with every existing gender identity.

Queer: General term for gender and sexual minorities who are not cisgender and/or heterosexual. There is a lot of overlap between queer and trans identities, but not all queer people are trans and not all trans people are queer. The word queer is still sometimes used as a hateful slur, so although it has mostly been reclaimed, be careful with its use.

Sexual Orientation: A person's enduring physical, romantic, emotional, and/or other form of attraction to others. Gender identity and sexual orientation are not the same. Trans people can be heterosexual, bisexual, lesbian, gay, asexual, pansexual, queer, etc. just like anyone else. For example, a trans woman who is primarily attracted to other women would often identify as lesbian.

Transgender/Trans: An umbrella term for people whose gender identity differs from the sex they were assigned at birth. The term transgender is not indicative of sexual orientation, hormonal makeup, physical anatomy, or how one is perceived in daily life. Note that transgender does not have an "ed" at the end. In most cases, "trans" and "cis" by themselves are sufficient descriptors.

Transition: A person's process of developing and assuming a gender expression to match their gender identity. Transition can include: coming out to one's family, friends, and/or co-workers; changing one's name and/or sex on legal documents; hormone therapy; and possibly (though not always) some form of surgery. It's best not to assume how one transitions as it is different for everyone.

Two Spirit: An umbrella term indexing some indigenous gender identities in North America

LGBTQ Resources in Toronto

The following are a few of the many organizations in Toronto that provide a range of services and programs such as health services, counselling and support groups, trans programs and community activities for lesbian, gay, bisexual, transgendered/transsexual, queer and two-spirited people. For more organizations and additional resources visit www1.toronto.ca.

2-Spirited People of the First Nations

HIV/AIDS education, outreach, support and referrals for Aboriginal gay, lesbian, bisexual, 2-spirited and transgender people

2spirits.com

Access Alliance Multicultural Health and Community Services

Monthly settlement support workshops for LGBTQ newcomers

accessalliance.ca/LGBTQ

Centre for Addiction and Mental Health – Rainbow Services

Rainbow Services provides counselling to lesbian, gay, bisexual, transgender, transsexual, two-spirit and intersex people who are concerned about their use of drugs and alcohol.

camh.ca

Family Service Toronto - David Kelley Services LGBTQ Counselling Program

Short-term individual, couple and family counselling to people who identify as LGBTQ or who are questioning their gender identity and/ or sexual orientation

familyservicetoronto.org

Sherbourne Health Centre - LGBT Health

Health services include trans care, routine physicals, vaccinations and disease screening. Other programs include counselling, parenting network, youth mentoring, support groups and wellness workshops.

sherbourne.on.ca

The 519

Provides a wide range of services and programming for the LGBTQ community including a family resource centre, counselling, newcomer support, queer parenting courses, drop-ins and social groups.

the519.org

Toronto PFLAG

Peer support for parents and families of LGBTQ children and persons considering coming out to their families.

24 Hour Support Line: 416-406-6378

torontopflag.org

Mental Illness and Suicide Prevention Resources in Toronto

Please note: This is not an exhaustive list. It is only a few of the many resources available.

‘what’s up’ Walk-In Clinic

Free walk-in mental health counselling at 6 locations across Toronto for children, youth, young adults and their families and families with infants.

<http://www.whatsupwalkin.ca/>

Mood Disorders Association of Ontario

Regular drop-in peer support groups and helpful online resources.

<http://www.mooodisorders.ca/program/students-and-young-adults>

Self-Help Resource Centre

The intention of the database is to enhance public access to information about self-help/mutual aid groups across the Greater Toronto Area.

<http://www.selfhelp.on.ca/find-a-group-in-toronto/>

Canadian Association for Suicide Prevention

Information, resources and 24-hour support for all across the country.

<https://suicideprevention.ca/need-help/>

Distress and Crisis Support Line

24-hour support in Toronto at 416-408-4357

For more information and for distress lines in other Ontario cities visit:

<http://www.dcontario.org/centres.html#toronto>