



IGNITING THE  
KINDRED

*A Southern LGBTQ*

FILM SERIES TOOLKIT

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## OVERVIEW

For over 20 years, SONG’s work has centered the leadership development of LGBTQ people of color, working class, and rural Southerners through political education, relationship-building, cultural work and community organizing. Art, music, film and other creative endeavors have been key to building SONG’s kinship network and it is in that spirit that we offer this Film Series Toolkit as a way to pave the road for building community and dialogue amongst our regional membership and with other LGBTQ people in the South.

For many years, SONG co-founder Mandy Carter traveled the South, screening films and having discussions with other LGBTQ, rural, immigrant, and people of color. Many LGBTQ Southerners still call the office and say Mandy Carter was the first ‘out Black lesbian I ever saw.’ This brilliant and simple strategy built base (our numbers, people in relationship to SONG), kinship and conversation - using film as an entry point to reflect on our individual and collective experiences.

In honor of her work, her legacy, and the deep desire and hunger for us to be together, in community, we offer a simple tool for How To plan your own Film Screening (or Series) and Discussion in your town.

We see this as an important opportunity to begin planting seeds of resistance through cultural organizing work that builds beloved community and legacy among LGBTQ Southern people. Film Screenings can offer a space for community building and coming together with our people; it allow us as LGBTQ people to gather and build together, wherever we live, whether we are out or not. Films, like other forms of art and culture, connect to our heart and soul in ways that sometimes a regular conversation cannot.

It is in the spirit of creative resistance that we offer this working toolkit to our members throughout the region. Got questions, feedback or some extra support in setting up a film screening or series? Call us at 404-549-8628 or email [takeaction@southernersonnewground.org](mailto:takeaction@southernersonnewground.org)

# ORGANIZING A FILM SERIES: THE BASICS

- 1) Recruit & Build a Small Crew
- 2) Set a Date & Location
- 3) Get the Word Out
- 4) Logistics: Space, Food, Facilitation
- 5) Following-Up & Next Steps after a Screening

Note: If you're going to organize and run a film series, let us know! SONG can offer support in getting the word out and promoting your film series!



## 1. RECRUIT AND BUILD A SMALL CREW

◇ Ask a friend or two if they are interested in helping with an LGBTQ Film Series! It is still possible to organize and run a film series on your own but it also doesn't hurt to ask someone if they're interested in collaborating!

◇ Decide what roles need to be filled: Outreach & Promotion, Logistics, Facilitation, Follow-Up

## 2. SET A DATE AND LOCATION

◇ Give yourself 4-5 weeks of planning time before your first film screening. You don't want to screen a film 2 days, or even a week, before you decide to do it.

◇ Decide if you will do a series or just a one-time film screening. If a series, we recommend choosing dates for all of the film screenings from the beginning, spreading them out to every two 2 weeks or every month. Decide on number of showings, spacing of showings, dates of showings

◇ Consider a regular date, which is easier in arranging rental as well as easier to remember

◇ End of month showing allows for publicity to build up all month.

◇ Consider possible conflict, e.g., art fairs, holidays, school events, etc.

◇ Think about hosting your film screening on an evening, weekend afternoon, or time that will work for you and your intended audience; we recommend something that starts earlier so you can break bread together and hold discussion.

◇ You should also make a decision about where you will be screening this film.

◇ One thing to think about when screening a film is the question of Legal Rights. Different films have different requirements for public screenings. Check out the section below on the Legal Rights Chart for more information on the different requirements of the films in this toolkit.

## LOCATIONS FOR SCREENING

### Local Library

◇ We recommend reaching out to your local library to see if they are willing to co-sponsor or at least provide a venue for your film screening or series. Libraries are typically good locations because they provide neutral, well-known and often free space.

◇ Libraries can also be helpful in that they may already have legal viewing rights to the films if they already have been purchased. Or, often times they will go ahead and purchase the film.

### LGBTQ-Affirming places of worship

◇ Is there a Metropolitan Community Church (MCC's are known as the 'gay Christian church' in many places across the U.S.) in your town?

◇ Any other LGBTQ-affirming churches?

## In your home

◇ When unsure about screening rights or when it looks like the safest option will be to host the film screening in someone's home, we encourage you to do so. While hosting a film screening in a public setting is ideal, there are some advantages to hosting it in a private home:

◇ You do not have to worry about paying for screening rights or running the risk of coming up against legal challenges.

◇ Hosting a film screening in someone's home also allows for some more intimacy and flexibility in how you set up the space. We encourage you check out our Alchemy of Collective Space tool for more information on how to create a welcoming space.

## 3. GET THE WORD OUT

◇ Make a physical flyer as well as one for social media containing all of the pertinent information: date, time, location, film, logistics; we also suggest using a great, user-friendly app that

allows you to make flyers, memes, and other images: [www.canva.com](http://www.canva.com) For support on using the app contact our communication organizer Hermelinda Cortes at [hermelinda@southernersonnewground.org](mailto:hermelinda@southernersonnewground.org).

◇ Make an explicit decision about 1) if this is a public event vs. a smaller, more intimate gathering at your or your friend's home; and 2) if it's open to LGBTQ people and allies OR just LGBTQ people.

◇ Make an invite list! Include friends, acquaintances, people from your church/place of worship, school, community groups, etc.

◇ Give out physical flyers, make an event on facebook, send personal email invites, make phone calls!

◇ Explicitly ask (and get agreements from) 5 friends to bring 1 friend of theirs that you don't know.

◇ Ask SONG staff if there are other members/SONG family in your area (ex. within 50 miles), and if there are, we can send you the list.

◇ We have found that when saying LGBTQ people and allies in outreach materials, it allows and supports folks that are closeted to more comfortably attend. We also recommend being prepared to encourage more outspoken allies to listen and be quiet instead taking up a lot of space during the conversation.

## 4. LOGISTICAL PREPARATIONS

◇ **SPACE.** Once you've set a location and the word is getting out about your event, we encourage you to start thinking about how you're going to set up the space so that it's warm, comfortable and welcoming [See SONGs Alchemy Tool for more on our reflections on building collective space].

◇ **FOOD.** Make a decision about food logistics. We suggest deciding on one of two options:

1) Make the event a potluck and ask everyone to bring a dish to share, or 2) Ask a local business to donate some food to your event and let them know that, in return, you will promote them during your film screening [contact SONG for more information on getting grassroots donations from local businesses]. This should be decided at the same time you make a decision about location and date so that information about food will already be included in your outreach materials.

◇ **FACILITATION.** Decide the who and how of facilitating discussion during the film screening. We suggest 1-2 facilitators who will be familiar with the film, will prepare the discussion using the guide provided by SONG, and will be able to facilitate a dialogue among the group. We recommend that this be a structured conversation between everyone who came and not necessarily a panel. See attached discussion guides and SONG's Tips on Facilitation below.

## 5. NEXT STEPS

◇ Make sure you collect and keep the sign-in list with everyone's contact information who showed up to the event.

◇ See if there is interest in doing it again! Do people want to work together and help with the planning of the next screening?

◇ Look out for the folks in the room that came early and stayed late, helped out and lent a hand, that did what they said they were gonna do (brought the beans! etc.), and that are leaning in.

◇ Let us know how it went. We should include contact info - and say we are also on deck to support.

◇ Send a follow-up email to the folks that came out. Make sure to include: a thank you note for attending, some highlights of the film discussion, and information about the next film screening, when it will be and how folks can help organize the next one.

◇ Reach out to SONG staff [[kate@southernersonnewground.org](mailto:kate@southernersonnewground.org) // [salem@southernersonnewground.org](mailto:salem@southernersonnewground.org)] to let us know how your event went! We will be happy to troubleshoot, problem-solve or brainstorm future action steps with you!



**THE FILMS:  
SONG'S RECOMMENDATIONS**

SONG staff and key members would like to recommend the following films as a starting point for a film series run by local SONG members in your communities. We spoke with many members and thought long and hard about our criteria for the films, and we believe all five critically engage one or more themes of sexuality, desire, race, economics and organizing:

- i. How To Survive a Plague (2012)**
- ii. Tongues Untied (1989)**
- iii. MILK (2008)**
- iv. Call Me Kuchu (2012)**
- v. Pay It No Mind: The Life and Times of Marsha P. Johnson (2012)**

While we do not want to limit the creativity, imagination and desire of our members to choose and screen any other films, we chose these particular ones because SONG members and staff have specifically watched them in order to vet them and come up with specific discussion guides for each of the films. These guides include: Film Title, Synopsis, Key Quotes, Key Scenes and Discussion Questions. They are attached to the end of this toolkit and should be used as a facilitator's guide for when screening the film and holding discussion. If there are other films that you love and plan on screening, let us know! We are always happy to learn about other films people use so we can incorporate them as well.

Also included in this toolkit is a document on SONG's suggestions for Best Practices for Facilitation in order to support our members in holding these discussions after screening the films. Our hope is that we will be able to evaluate and get feedback with and from SONG members who use this toolkit and organize a Film Series in their town and communities.

# *How To Survive A Plague*

David France, 2012, 110 minutes

**WHERE IT CAN BE FOUND:** Netflix Streaming; Amazon Instant Video (\$3.99)

## **SYNOPSIS / OVERVIEW**

*How to Survive a Plague* is a documentary, with footage from the late 1980's through the mid 1990's, paired with current interviews, that examines organizing within New York based ACT-UP (AIDS Coalition to Unleash Power). ACT-UP worked to gain public recognition of AIDS as an epidemic; pushed the drug industry to release much-needed drugs and change the process around drug trials; helped educate others on their options within the confines of the drug industry and current political landscape; and force politicians to put AIDS/HIV in public light. The film follows the lives of several members, as well as strategies and tactics used both by ACT-UP, and later TAG (Treatment Action Group), in confronting power. Additionally, the film looks at the reality and difficulty of grassroots organizing, especially when the work is such a life or death issue.

## **KEY DISCUSSION QUESTIONS**

1. What were the barriers to this campaign outside of the ACT-UP community? What were the barriers inside of the ACT-UP community?
2. ACT UP, as well as TAG, used a variety of strategies and tactics throughout their fight to gain recognition and treatment for the AIDS epidemic. Create a list of these strategies, tactics, & their impact.
3. Who do we not see portrayed in the film? What are the intersections between AIDS/HIV and class and race?
4. "My first arrest was a year later, and on TV I was identified as 'Peter Staley, AIDS victim.'" How can we complicate the way media portrays individuals, as people with multiple identities? Why is that important in our work?

## **KEY QUOTES TO USE**

"Who represents the patient on this panel? Who represents the person of color on this panel?" (and the following reflection on the gaps in the current focus on AIDS) (33:10)

"The AIDS crisis knows no borders!" (35:30)

"United States has the most discriminatory immigration policies regarding HIV" – David Barr (52:35)

"The anger just mounted and mounted and mounted the more people who were dying." (1:07:10)

"We're dying in this state, what are you going to do about AIDS?" – Rafsky "I feel your pain" (1:15:30)

“Every single drug that’s out there is because of ACT UP, I am convinced. We had the brainpower and the streetpower. The government didn’t get us those drugs. We got us those drugs. It is the proudest achievement that the gay population of this world can ever claim.” –Larry Kramer (1:41:55)

## KEY SCENES TO USE

- ◇ “Healthcare is a right” sit-in protest blocking traffic at city hall around breakdown of municipal hospitals & un-diagnosis of HIV patients (3:00)
- ◇ Hospital Kiss-In (9:40) to force St. Vincent’s hospital to make a statement to condemn lesbian and gay violence
- ◇ FDA protest and hearing (25:50 & 32:00) to increase speed around the release of drugs
- ◇ Marches, Die-In at Golf Course, & Condom over Jesse Helms’ house (59:25)
- ◇ Sit-in at the headquarters of Daichi Pharmaceutical Company (1:04:45)

## OPTIONAL: 201 KEY QUESTIONS

1. How to support each other post-campaigns, when energy shifts or post-trauma: “How do I do something else that is as fulfilling as that work has been?” // “I feel very fortunate, and there’s probably a lot of complicated reasons why, but I still find it very difficult to plan for the future and/or accept that I will have a long life. Which is unfortunate because I’ve had a long life and have been living with AIDS for 20 years. But it’s hard for me to relax into life.”
2. Why we connect/How to connect with larger, more funded coalitions; International AIDS Conference: “At times we may be offended, but remember, like you, ACT UP has worked to prolong the life of thousands living with HIV/AIDS” 53:15
3. Discussions around Intersectionality: 52:35 “United States has the most discriminatory immigration policies regarding HIV”; 33:10 “Who represents the patient on this panel? Who represents the person of color on this panel?” (and the following reflection on the gaps in the current focus on AIDS)
4. Using Bob Rafsky’s interactions with Bill Clinton, how can we push our politicians past a liberal stance, and force them to engage with the issues most important to us?

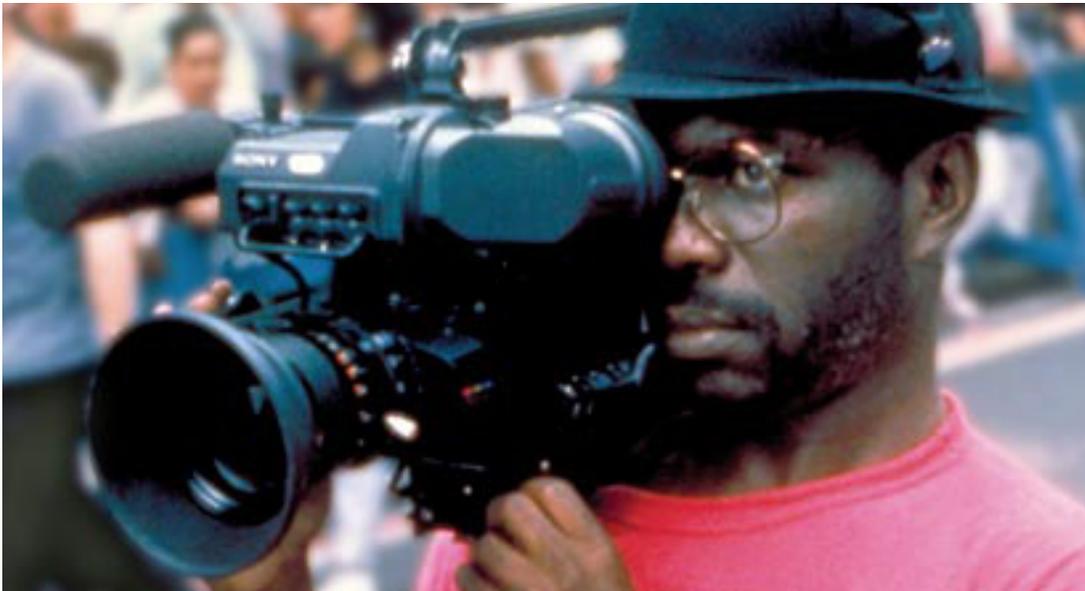


# *Tongues Untied*

Marlon Riggs, 1989, 54 minutes

## **SYNOPSIS / OVERVIEW**

*Tongues Untied* is a documentary and collection of personal stories about the intersectional experiences of living in the US as a Black, gay man. It features the poetry of Essex Hemphill, interviews, and personal reflections. The film discusses the Black, gay communities and cultures of San Francisco, New York, and coming out in the South. It aims to undo the silencing of Black, gay voices. *Tongues Untied* offers a poetic portrait of the survival, community making, mourning, and activism within the context of the AIDS epidemic. The film was produced through a National Endowment for the Arts grant and came under attack by conservative lawmakers and media for its treatment of gay sexuality. It was a groundbreaking film that was part of a broader upsurge in organizing, visibility and art by Black gay men in the 1980s. At turns angry, loving, hopeful, sexy, open, and memorializing, it is an indictment of the silencing effects of homophobia and racism, and a powerful call to the radical act of loving one another in Black, gay communities.



## **KEY DISCUSSION QUESTIONS**

1. How does the film deal with the issues of silence and breaking silence? How can silence be a weapon in struggle and self-protection? And how is breaking it important? What does the film want to exorcise with breaking silence? Why is finding voice an important step in collective, queer liberation?
2. What is the role of anger in this film? What are its effects?
3. How does the film celebrate bodies? What is important about this celebration?
4. How does this film think about community? What are the spaces and ways through which it takes place, and how do folks make it? How does it support and/or thwart anger, hostility, and silence?
5. What is the role of ancestors in this film and Riggs' experiences? Who are they? Who does he invoke? Why is it important that he invoke them?
6. What is the role of class in this film? How about urban and rural spaces?

## KEY QUOTES TO USE

“Black men loving Black men is a revolutionary act.”

“I know the anger that lies inside me like I know the beat of my heart and the taste of my spit. It is easier to be angry than to hurt. Anger is what I do best. It is easier to be furious than to be yearning. It is easier to crucify myself in you that to take on the threatening universe of whiteness by admitting that we are worth wanting each other.”

“Anger unvented becomes pain unspoken becomes rage released becomes violence. Cha-cha-cha.”

“Whatever awaits me, this much I know, I was blind to my brother’s beauty and now I see my own. Death to the voice that believed that we weren’t worth wanting, loving each other. Now I hear. I was mute, tongue tied, burdened by shadows and silence. Now I speak and my burden is lightened, lifted, free.”

## KEY SCENES TO USE

- ◇ “What is he first, black or gay?” 23:00- 28:00 (silence and confronting racism)
- ◇ Drag houses and performance 31:40- 37:40 (Community spaces, “I have found freedom in this village”)
- ◇ “Times are lean, baby” 44:12-35:15 (class and love)
- ◇ “Timebomb ticking inside me.” 48:00-51:12 (AIDS and ancestors)

## OPTIONAL: 201 KEY QUESTIONS

1. The film uses (and interrogates) lots of different art forms and performances- poetry, snap diva performance, voguing, and even stand-up comedy. What are the different kinds of histories, stories, and ideas that we get from them? What can we learn from them, especially for our movement(s)? How might they be important to queer liberation?
2. The film moves between single voices speaking as well as choruses of voices? What is the effect of this? Why would they use these different forms at different times?
3. How does the film address different spaces of racism- internal and external to Black community? What is the role of black men loving black men in fighting racism?

## SUPPLEMENTARY TOOLS & RESOURCES

Marlon Riggs, No Regret and Why Sacred Black Gay Cultural Production is Crucial  
<http://www.musedmagonline.com/2015/05/marlon-riggs-no-regret-and-why-sacred-black-gay-cultural-production-is-crucial/>

Joseph Beam, In the Life: A Black Gay Anthology

# MILK

Gus Van Sant, 2008, 128 minutes

## SYNOPSIS / OVERVIEW

This is a feature film about Harvey Milk, a white gay man who was the first openly gay person to be elected to public office in California and the US. Harvey Milk's political career centered on making government responsive to individuals, gay liberation, and the importance of neighborhoods to the city. He became politically active in 1970, ran for office three times, and was elected to the San Francisco City Supervisors in 1977; he was murdered in 1978 by another city supervisor, Dan White.



## KEY DISCUSSION QUESTIONS

1. Milk's politics spoke of the importance of LGBTQ people representing all of ourselves and our communities. Do you think that is a strong strategy? Why or why not? If so, why are we stronger when we gather our entire communities?
2. Milk believed that hope and liberation of the most oppressed people meant liberation for everyone. Why is this key? Where do you see hope for oppressed communities right now? For LGBT communities, specifically?
3. Milk believed everyone should come out their family in order to build an LGBT liberation movement. Do you agree? Why or why not?
4. Historian John D'Emilio said, "The legacy that I think he [Milk] would want to be remembered for is the imperative to live one's life at all times with integrity". What does living with integrity mean to you?

## KEY QUOTES TO USE

“We don’t want sympathetic liberals, we want gays to represent gays ... I represent the gay street people—the 14-year-old runaway from San Antonio. We have to make up for hundreds of years of persecution. We have to give hope to that poor runaway kid ... They go to the bars because churches are hostile. They need hope!”

“And the young gay people... The only thing they have to look forward to is hope. And you have to give them hope. Hope for a better world...hope for a better place to come to if the pressures at home are too great...Without hope, not only gays, but the blacks, the seniors, the handicapped, the us’es, the us’es will give up...hope to a nation that has given up, because if a gay person makes it, the doors are open to everyone.”

## KEY SCENES

- ◇ When Harvey Milk and his partner are outside of their brand new business and a neighboring business owner comes out and spouts homophobic insults; the next scene is Harvey saying that he needs to start organizing all gay business owners one by one, block by block
- ◇ When another business owner asks Harvey to organize ‘his people’ against the beer company that is trying to get into the local businesses. A great scene to talk about unlikely alliances
- ◇ When Harvey Milk says that all gay people need to come out of the closet and tell their parents, friends, and family that they are gay. He makes his friends pick up the phone and make the call to their parents on the spot.

## OPTIONAL: 201 KEY QUESTIONS

1. NEIGHBORHOOD ORGANIZING Milk was elected city supervisor in 1977 after San Francisco reorganized its election procedures to choose representatives from neighborhoods rather than through city-wide ballots. All along, Milk was committed to organizing neighborhoods and building through relationships. He was able to win by a neighborhood strategy. What can we learn from this today?
2. Milk’s campaigns were often compared to theater because they were brash and outspoken. Milk believed in frank and honest media work, and telling the truth in our stories. Where do you see the most shame play out in LGBT communities right now? How can we transform that shame?
3. Milk believed in being proud and open about many parts of LGBT communities and lives that are generally scary to straight people. For example, he was known for identifying himself and others as ‘queens’, ‘homos’ and ‘fairies.’ He was also known for generally being open to non-monogamy (in his earlier political years) and gender non-conformity. He felt that we should be proud of who we are and tell the truth to win real support from an unsympathetic majority. Do you agree? If you do, how do you think we could learn from these lessons right now in our work for liberation?

# *Call Me Kuchu*

Malika Zouhali-Worrall & Katherine Fairfax Wright, 2012, 125 minutes



## **SYNOPSIS / OVERVIEW**

This documentary film follows the stories of LGBTQ people in Uganda who are working to live freely and proudly under a government that deems homosexuality as illegal and punishable by law. *Call Me Kuchu* focuses on the late activist, David Kato, Uganda's first openly gay man who fought tirelessly for the liberation of his people. The documentary also reveals the role of the religious right-wing in the U.S. in promoting anti-gay agendas and messages across the Christian community of Uganda.

## **KEY DISCUSSION QUESTIONS**

1. David Kato was known internationally for his LGBTQ activism, why is it important for LGBTQ people in the U.S. to know and learn about his legacy and about the struggles of LGBTQ people in other parts of the world?
2. What is the role of religion throughout the film? How does religion influence, both negatively and positively, the experiences of LGBTQ in Uganda?
3. How are the conditions that LGBTQ people in Uganda live under similar and/or different than those of LGBTQ people in the U.S.?
4. What was the most surprising aspect of the film? What insight did you gain about the struggle of LGBTQ people in Uganda?

## KEY QUOTES TO USE

“They call me the rich one in the village. As if I’m rich--without power!”-David Kato

“So after 6 years, I come back here. I wanted to begin the fight to liberate our people.” -David Kato

“Friends may leave you, parents may leave you, family may leave you, but you stay with your strength. The strength is with you, and its you that makes things possible”-Noemi

“A Lutua Continua”

## KEY SCENES TO USE

◇ One of the characters, Stosh, shares their painful story of how they became HIV positive and surviving suicide. Stosh then explains that they were supposed to “live for a purpose” and that they were going to share their story and “come out no matter what.” It’s a powerful scene that speaks to the importance of story-telling and becoming resilient as LGBTQ people-- At 29:00 mins

◇ Lou Engle, a white evangelical Christian from the U.S. speaks to a crowd of Ugandan people about “the homosexual agenda” that is supposedly hurting youth and schools in “America.” He speaks about Uganda needing to be a “symbol for righteousness” by condemning homosexuality-- At 32:00 mins

◇ The drag ball scene organized at Noemi’s house when everyone is being themselves and celebrating themselves by rejoicing with each other through the art of drag --at 1:00:00 hour

## OPTIONAL: 201 KEY QUESTIONS

1. Despite the harsh conditions that LGBTQ folks in Uganda can live under, all of the activists in the film employed various forms of organizing and resistance. How did the activists challenge homophobia on social, cultural, legal and political levels. What were the different social, cultural, legal, and political organizing strategies?

2. How does White Supremacy & U.S. Imperialism show up in the film? How do these two systems and concepts support the homophobia and transphobia that exists against LGBTQ people in Uganda?

# ***Pay It No Mind: The Life & Times of Marsha P. Johnson***

Michael Kasino, 2012, 55 minutes

**WHERE IT CAN BE FOUND:** Youtube <https://youtu.be/rjN9W2KstqE>

## **SYNOPSIS / OVERVIEW**

This is a feature-length documentary on trans-activist, Marsha “Pay It No Mind” Johnson. The film dives into the dynamic Marsha and her life as an Andy Warhol model, a drag queen, sex worker, activist and organizer, and participant of the Stonewall Riot. Learn more about Marsha’s life and work and the LGBTQ community that surrounded her in New York from the ‘60s through the ‘90s.

## **KEY DISCUSSION QUESTIONS**

1. Marsha was active in the 1969 Stonewall Riots and the Gay Liberation Front that helped spark the LGBTQ Liberation Movement, yet many young LGBTQ people have never heard of her or these events. Does this matter for LGBTQ people today? Why or why not?
2. What role did drag play in Marsha’s life and in the LGBTQ community?
3. How did poverty impact Marsha’s life and her activism?
4. What role did HIV and AIDS play to Marsha and her community?

## **KEY QUOTES TO USE**

“I never have done drag seriously, I always just do drag...because I didn’t have the money to do serious drag...I always have to get my dresses donated...that’s not too often because once they see you and see how good you look...they go home and try to come out looking twice as good.”–Marsha P. Johnson (10:10)

“She put her life on the line. People think, oh, the gay community just happened this way. It didn’t. There were people like Marsha, literally in the street, not just celebrating but fighting for rights.” -Michael Musto (39:00)

“She’s someone who gay kids today know nothing about...it’s a shame really because she is one of the reasons they are sitting in a liberated glory today.” -Michael Lynch, Hot Peaches (04:00)

“Homophobia in the gay community. She used to say some of the queens treated dead dogs better than her.” -James Gallagher (14:20)

“They tried to ban transvestites in the [GAY PRIDE] parade in like 1978.” –Randolfe Wicker (37:45)

## KEY SCENES TO USE

- ◇ History, role, and significance of the Stonewall Riots and Marsha's involvement in them. (14:30)
- ◇ The creation of STAR and Marsha's activism (23:52)
- ◇ The criminalization of Marsha as a sex worker and trans person and her interactions with the police (35:20)

## OPTIONAL: 201 KEY QUESTIONS

1. There has always been a history of gender-based oppression in the LGBTQ community from transphobia to anti-femmeness to sexism. How does this manifest in LGBTQ communities today personally, politically, and culturally?
2. Referred to as a "patron saint," Marsha's spirituality is often alluded to throughout the film, from her sacrifices at The Pier to King Neptune (41:45) and her acceptance of Jesus to the various churches she attended. What role did spirituality play in Marsha's life? How might this have impacted her mental health and her interactions with the police? Do we see similar things in our community today?

## SUPPLEMENTARY TOOLS & RESOURCES

Street Transvestite Action Revolutionaries: Survival, Revolt, and Queer Antagonist Struggle  
<http://untorellipress.noblogs.org/files/2011/12/STAR.pdf>



# APPENDIX: LEGAL RIGHTS CHART

The purpose of this chart is to share out the legal information that we as SONG have so that everyone is in the KNOW and can feel confident about organizing a film screening or series in your town. Over the years, SONG has screened many films including, for example, MILK, through sources like Netflix many times; in our homes, at community events and in many other places. One thing we do know is that no matter the film or setting, SONG members should not use film screenings to do any form of fundraising—meaning, you cannot charge any form of entry fee when advertising the film or make any pitches to fundraise as a part of your screening. That being said—this chart provides a little more specific information about the screening rights to each film—many of which we’ve purchased through SONG. For any further questions feel free to contact SONG at [takeaction@southernersonnewground.org](mailto:takeaction@southernersonnewground.org)

FILM	LEGAL RIGHTS	SUGGESTIONS FROM SONG
How To Survive A Plague	<a href="http://surviveaplague.com/watch">http://surviveaplague.com/watch</a>  <a href="http://www.rocoeducation-al.com/how_to_survive_a_plague">http://www.rocoeducation-al.com/how_to_survive_a_plague</a>	<p>i. SONG has purchased the legal rights to screen How to Survive A Plague! We purchased a public performance DVD which includes two versions of the film on one DVD (feature-length version as well as a one-hour version) as well as unlimited public performance rights, meaning that SONG can screen the film an unlimited number of times at any SINGLE location.</p> <p>ii. Contact SONG to get a copy a copy of the document that says we have the right to screen the film</p>
Tongues Untied	<a href="http://newsreel.org/video/TONGUES-UNTIED">http://newsreel.org/video/TONGUES-UNTIED</a>  <a href="http://newsreel.org/nav/policypopup.asp?id=36">http://newsreel.org/nav/policypopup.asp?id=36</a>  <a href="http://newsreel.org/nav/policypopup.asp?id=34">http://newsreel.org/nav/policypopup.asp?id=34</a>	<p>i. SONG has purchased the legal rights to screen Tongues Untied! We are entitled to the screening rights for 3 years (til 2018) and you can reach out to us when you are ready to screen.</p> <p>ii. Contact SONG to get a copy a copy of the document that says we have the right to screen the film.</p>
MILK	<a href="http://library.movlic.com/">http://library.movlic.com/</a>	<p>i. You can find/order MILK from Netflix.</p> <p>ii. Reach out to a local organization, community center, public library or university to see if they have a copy of the film or if they would be willing to purchase the legal rights to the film, then make a plan accordingly.</p>
<i>Call Me Kuchu</i>	<a href="http://callmekuchu.com/hostascreening/">http://callmekuchu.com/hostascreening/</a>	<p>i. SONG has purchased the screening rights to Call Me Kuchu and we now have multiple copies available in our library. Reach out to us about getting a copy of the screening rights.</p>
<i>Pay It No Mind</i>	<a href="https://www.youtube.com/watch?v=Bo0nYv9QIj4">https://www.youtube.com/watch?v=Bo0nYv9QIj4</a>	<p>i. Check back with SONG for more updates; we may or may not have purchased the legal rights to screen this film organizationally This film is on available on YouTube and for this reason mostly likely open for public screening with license. Check back again with SONG before formally screening.</p>



# Southerners On New Ground

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## MEETING FACILITATION 101

**SONG** humbly developed this tool with the insight and lessons of many organizers and organizations in this fight for justice. The ideas here are credited to them.

### Preparation:

- Create your agenda and make enough copies for folks
- Mentally prepare for potential questions that might come up
- The facilitator should arrive before others if possible to set up and prepare
- Remember that your energy can make the meeting hot or whack! If your happy to be there then other folks will likely be happy as well – if your bored then your meeting will be boring

### Welcome and Introduction:

- You may want to welcome the people as they enter the room – crack a joke to lighten the mood! It never hurts to make fun of yourself
- Position yourself in a way that allows people to see that you are leading the meeting
- As folks enter you can begin to gauge people and feel out anyone who is nervous or uncomfortable – sometimes it helps to just personally welcome them to the meeting
- Once people are seated you can begin by officially welcoming them to the meeting and briefly state the purpose or the name of the group that is meeting
- Once the meeting has been started you can then go around and have all the people introduce themselves – if needed

### Facilitation Responsibilities:

- Introduce the topic and begin creating a speakers list (called keeping stack) of all the people who would like to speak on the issue – keep track of has spoken and who has not so that you can call on new speakers instead of only the aggressive folks who are fast to raise their hand – the facilitator can mix up the list to ensure participation by all
- Note taking may be the responsibility of the facilitator or a specific person might be designated to take notes.
- Keep the boundaries established by the group – if none exist you should create some guidelines before you get started – one good one is no personal attacks – unless your organization is down for that kind of stuff
- You may need to keep your eye on the amount of time people are taking to speak – if folks are *talking heads* feel free to encourage them to “try to keep their comments brief so others can participate” or you could let them fly and see if they tire out.
- If your meeting includes people who are adversaries then you may want to try to sit in a neutral position – not seeming like you favor one side more than the other – or you may want to utilize the fact that you’re the facilitator to specifically push one side of the debate – you have the power and the choice.



# IGNITING THE KINDRED



A SOUTHERN LGBTQ FILM SERIES

TOOLKIT

## **Acknowledgments**

We want to give a huge thanks and shout out to all of the SONG members who helped develop the content of this toolkit, select the films, develop discussion guides, and format and design the toolkit. This is truly a collective, regional love offering from our political family.

## **Questions?**

Want to talk this out? Have suggestions or ideas? Want to tell us how it went?

Contact us at [takeaction@southernersonnewground.org](mailto:takeaction@southernersonnewground.org)

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