



Audience Choice Award

caff

2025

Best Cinematography

SIFF

2025

Best Documentary

**Stratford Winter
Film Festival**

2026

AWARD WINNER

**Lenses -
Vancouver IFF**

2025

DISCUSSION & EDUCATOR'S GUIDE

BUDDY CHECK FOR JESSE

A facilitator's companion for screenings in schools, libraries, sports leagues, and community organizations across Canada.

RUNTIME

29:24

AUDIENCE

Grade 8 to adult

DISCUSSION

30 to 60 minutes

ACCESS

Captions & transcript

SECTION 01

HOW TO USE THIS GUIDE

There is more here than one session can hold. That is deliberate. Take what your room needs.

Four pages are worth reading before you screen anything: what the film is, what it asks of a room, and what to do if somebody tells you something afterward. Those are pages 3 through 8. The rest you can pick from on the day.

The last four pages are built to be photocopied. Pull them out, run them off, hand them around. Nothing on them needs the rest of the guide to make sense.

Two of them are for other people. Page 18 goes home in a backpack. Pages 19 and 20 go in the hand of whoever is actually running the room, which may not be you.

THE ARITHMETIC

The film runs 29 minutes. A Buddy Check coaches' chat runs about 15. A coach planning a practice can fit the film, the chat and a real conversation inside one hour.

One class period is enough. Setting the room takes five to ten minutes, the film takes 29, and a 60- or 75-minute period leaves you twenty to thirty-five for two or three questions. If you have a second period the next day, use it to come back to what the room said.

In a library or a hall, add ten minutes at the end. People stay to talk.

CONTENTS

- 03** About the Film
- 04** Jesse
- 05** Permission to Screen
Recommended Settings ·
Watching on Your Own
- 06** Content Considerations &
Safety
- 07** Why This Film Is Safe to Show
- 08** If Someone Tells You
Something
- 09** Before You Screen
Setting the Room
- 10** Key Themes
- 11** Post-Screening Discussion
- 12** Discussion, by audience
- 13** Post-secondary & community
rooms
- 14** Activities & Extensions
- 15** Taking Action
- 16** Curriculum Correlations
Credits

TEAR-OUTS

- 17** Crisis Resources
- 18** For Families
- 19** Facilitator Quick Sheet
- 20** The First Five Minutes

SECTION 02

ABOUT THE FILM



STU GERSHMAN, MD, VICTORIA, BC



HOCKEY DAY IN CANADA, WHERE THE MESSAGE WENT NATIONAL

Buddy Check for Jesse is a 29-minute documentary about a grassroots mental health awareness program that helps coaches support youth through the power of sport. After the loss of his son Jesse to suicide, Stu Gershman, a Victoria physician, began a small ritual in a Victoria, BC hockey locker room: a coach-led conversation about mental health, marked by green hockey tape on every stick. That ritual has grown into a national program now reaching more than 18,000 youth athletes across Canada.

The film follows Stu as the program reaches Hockey Day in Canada, and follows first responder Robyn Vandersteen as she takes it to Manitoba, where together they carry it beyond hockey into new sports. Through their voices and those of young athletes like Carson Strom, coaches, and clinicians including sport psychologist Dr. Bruce Pinel, the film makes a quiet argument: that culture change in sport begins with the people kids already trust most.

WHAT THIS IS, AND WHAT IT ISN'T

This is not a suicide prevention session. Coaches and teachers are important mentors, and they are not mental health professionals. The goal is awareness, and giving young people language for noticing when a teammate is struggling.

YOUNGER THAN GRADE 8?

The full film is built for Grade 8 and up. For ages 10 to 12 (U11 and U13 in hockey) and for elementary classrooms, the Society's coaches' chat is the right tool. It is already age-adapted, it runs about fifteen minutes, and the scripts are free at buddycheckforjesse.com/coaches-notes.

SECTION 02, CONTINUED

JESSE

Jesse Short-Gershman is Stu's son and a brother to three: Max, Zak and Ashley.

As a kid he kept a running tally of every stair he ever climbed, into the hundreds of thousands. He golfed, well enough to be good at it and clear-eyed enough to decide that being in the top hundred was plenty. He won bags, balls and trophies at tournaments and flipped them on eBay for a profit. He went on to work at Google. He was warm, funny, talented, and much more than his worst moment. *Learn more about Jesse in the film.*

In June of 2014, Jesse had told his family he was struggling. They heard him. They went and brought him home, and he spent time in hospital at his own request. He died by suicide on October 29, 2014, at age 22.

With Buddy Check for Jesse, Stu built a reason to keep saying his son's name out loud. It started when he saw the need and took a few minutes in the dressing room of a team Jesse's brothers played on, because their teammates deserved to know something was going on with one of them. Every green-tape talk since has been another room full of people who never met Jesse, hearing about him.



STU AND JESSE SHORT-GERSHMAN, FAMILY ARCHIVE

"He had a huge heart. He has a huge heart."

STU GERSHMAN, IN THE FILM



JESSE, IN RED, AT HOME WITH HIS SIBLINGS

If your group asks you what happened to Jesse, all of that is the honest answer, and it is enough. You do not need the details and neither do they.

SAYING JESSE'S NAME IN THE ROOM

DIED BY SUICIDE. Not "committed," not "successful attempt." Nothing about how.

PRESENT TENSE IS ALLOWED. Stu says "he has a huge heart." A person is more than the day they died.

NO THEORY OF WHY. If someone offers one, say honestly that nobody in the film answers that, including his father.

HE IS NOT A LESSON. Jesse is not an example, a warning or a case study. Say his name the way you would want yours said.

SECTION 03

PERMISSION TO SCREEN

You don't need to ask, and there's no fee.

Buddy Check for Jesse can be screened free of charge anywhere in Canada, non-commercially, by schools, libraries, sports teams and leagues, community organizations and workplaces. Play it from the film site, or email for a file if the wifi is bad. Please play it complete and unedited, credits included.

Charge nothing at the door. Donations go to the Buddy Check for Jesse Society. One request in return: tell us where you screened it, when, and roughly how many people were in the room. We keep count.

To report a screening, use the form at buddycheckfilm.com/discussion-guide, or email buddycheckfilm@gmail.com.

RECOMMENDED SETTINGS

Schools. Grade 8 and up. Best with a counsellor or mental health professional in the room.

Libraries and community groups. A brief introduction and a clearly identified support person.

Workplaces. Employee Assistance Program or practitioner involvement strongly encouraged.

WATCHING ON YOUR OWN

Most of this guide assumes someone is running a screening. If you are watching on your own, this part is for you.

Go at your own pace. The film sits with a family's loss and it doesn't rush, so give yourself the same room. Pause it, come back to it, watch it in two sittings. Taking your time with it is a way of taking it seriously.

Talk to someone after. The film is about what happens when people say things out loud. Text somebody. It works on you too.

If it brings something up, the numbers are on page 17 and on the film's website. 9-8-8, call or text, any time.

Sports organizations. Coach- or staff-led, ideally season-long rather than a one-off. The film runs 29 minutes and a coaches' chat about 15, so both plus a discussion fit inside one hour.

Post-secondary. Coaching certification, kinesiology, social work, education, media studies. Fits a 50- or 80-minute class. Varsity questions on page 13.

Not assemblies. This film needs a room small enough for a conversation to follow, and for a facilitator to see faces.

SECTION 04

CONTENT CONSIDERATIONS & SAFETY

Some people in your room have lost someone. Some are carrying something right now. Nothing below is about managing risk you are introducing. It is about being ready for what is already there. The research behind showing this film is on [page 7](#).

ON TIMING

Do not screen this in the weeks following a suicide or an attempt in your school, team or community. Grief in a room changes what a film does in it. Talk to your counselling team or your organization's crisis response lead about timing before you book a date.

BEFORE YOU SCREEN, PLEASE

Have crisis resources visible and accessible before, during, and after the screening. Photocopy the crisis resource sheet on page 17 and post it in the room. Identify a trusted adult or counsellor who is available for any participant who needs to step out or talk afterward.

Open the screening with a brief acknowledgement: "This film is about loss and about healing. If at any point you need to step out, you can. If you want to talk to someone, here is who is available."

THREE THINGS TO SETTLE IN ADVANCE

WHO IS THE SUPPORT PERSON

Name them out loud before the film starts. A room that knows who to go to uses them.

WHERE DOES SOMEONE GO

A hallway, a library corner, an office with the door open. Somewhere that isn't a punishment.

WHAT IS YOUR POLICY

Every school, district and sport organization has a duty-to-report policy. Find yours before you screen.

If a student in your group has been bereaved by suicide in the past year, talk to them and their family before the screening rather than after. Give them the option to skip it without an audience.

SECTION 04, CONTINUED

WHY THIS FILM IS SAFE TO SHOW

How suicide is portrayed in media is associated with what happens next, in both directions. Detailed, sensational coverage tracks with increased deaths. Coverage that foregrounds survival, coping and recovery tracks with reductions. Both patterns have been confirmed in Canadian data.^{1,2}

***Buddy Check for Jesse* was built to sit with the second pattern: survival, coping and what the people around Jesse did next.**

- **No method is shown or described.** Not in the film, not in this guide.
- **No single cause is offered.** The film does not explain Jesse's death by pointing at one event, because that is not how it works and saying so causes harm.
- **Survival and response carry the film.** Most of the running time is about what people did afterward, and about young people who are still here and still talking.
- **Help is visible everywhere.** Crisis lines appear in the film, on the website, in this guide, and on a page you can print and pin up.
- **It was reviewed for safe messaging** by a mental health professional, against *Mindset: Reporting on Mental Health* and the Canadian Psychiatric Association's media guidelines.

Talking about suicide does not plant the idea.³ Exposure on its own does not put someone at risk. The risk the research describes is a narrower one, concentrated among young people already carrying vulnerability, and it is concentrated in the weeks after a death close to home.^{6,7} Safe messaging and a supported conversation reduce that risk rather than create it.

Take the protocols in this guide seriously for a different reason. A single death touches about 135 people, and roughly a third of them report a serious life disruption from it.^{4,5} In a room of thirty, someone has almost certainly already lost somebody. You are not introducing this subject to your group. You are joining a conversation some of them have been having on their own.

SOURCES · CRISIS RESOURCES, PAGE 17

¹ Niederkrotenthaler T, et al. Werther v. Papageno effects. *Br J Psychiatry* 2010;197:234–43.

³ Dazzi T, et al. Does asking about suicide induce suicidal ideation? *Psychol Med* 2014;44:3361–3.

⁵ Cerel J, et al. Suicide exposure: perceptions of impact and closeness. *Suicide Life Threat Behav* 2017;47:696–708.

⁷ Gould MS, et al. Time-space clustering of teenage suicide. *Am J Epidemiol* 1990;131:71–8.

² Sinyor M, et al. Harmful and protective factors in media reports. *CMAJ* 2018;190:E900–7.

⁴ Cerel J, et al. How many people are exposed to suicide? Not six. *Suicide Life Threat Behav* 2019;49:529–34.

⁶ Swanson SA, Colman I. Exposure to suicide and suicidality in youth. *CMAJ* 2013;185:870–7.

SECTION 05 · DISCLOSURE PROTOCOL

IF SOMEONE TELLS YOU SOMETHING

You are not being asked to counsel anyone. You're being asked to be the person who knows what happens next.

Somebody in the room may tell you they're struggling, or that a friend is. Usually it comes after everyone else has left, in a doorway, in a sentence that sounds like it's about somebody else.

- 1 Listen.** Don't ask for details about method or plan. Nothing you need to do next depends on those details.
- 2 Don't promise to keep it secret.** Say instead that you'll help them find the right person, and that you'll stay with them while they do.
- 3 If you believe someone is in immediate danger, call 911** and stay with them.
- 4 Otherwise, connect them to your identified support person that same day,** in person where you can.
- 5 Follow your organization's own duty-to-report policy.** Every school, district and sport organization has one. Find yours before you screen the film.

WORDS THAT WORK

"You have seemed a bit off this week. What is going on?"

"Thank you for telling me. I will stay with you while we work out who you talk to next."

"This sounds heavier than a rough week. I want to get the right person in here with you."

You do not have to ask about mental health directly, and you are not expected to assess risk.

Naming what you notice and staying until the right person arrives is the job. If you have safeTALK or ASIST training, use it.

And tell someone yourself. Sitting with this takes something out of the person running the room too.

SECTION 06

BEFORE YOU SCREEN

Take five to ten minutes before the film to set the room. You are not lecturing. You are making space.

SETTING THE ROOM

Before the film starts, agree on how the room will work. Ask the group for their own rules rather than reading a list at them. They'll come up with most of these, and the ones they name themselves are the ones they keep.

- What's said here stays here. Names don't leave the room.
- Nobody has to talk. Passing is a full answer.
- You can leave. No explanation needed, and no one follows you out unless you want them to.
- Speak for yourself, not for someone who isn't here.
- This is a conversation, not a debate. Nobody is trying to win.

Write them where everyone can see them. Leave them up for the discussion.

OPENING QUESTIONS

1. *What do you already know about mental health in sports?*
2. *Who is someone, a coach, teammate or family member, who has been a "buddy" to you?*
3. *What's something you wish people talked about more openly?*



GREEN TAPE, BEFORE THE WHISTLE

SECTION 07

KEY THEMES

GRIEF AND MEANING-MAKING. How does a parent carry an unbearable loss? What does it mean to honour someone by building something in their name?

PRESSURE IN SPORT. Locker rooms have long been spaces where athletes are taught to perform toughness. What changes when players are asked, out loud, how they are actually doing?

THE ROLE OF THE COACH. Why do coaches occupy a unique position in a young athlete's life, and what responsibility does that carry?

LANGUAGE AS CARE. A central idea in the film: the next generation is finding new words for old feelings. What does "buddy checking" actually look like?

SYMBOL AND RITUAL. Green tape, coaches' chats, conversation cards. Why does a movement need objects?

MENTAL HEALTH IS INVISIBLE. Nobody tells someone with a broken leg to get over it. Why do we still say a version of that to someone whose injury doesn't show?

BUDDY CHECK THE OFFICIALS TOO. The referees and linespeople are usually teenagers. They take abuse from the stands, from players, sometimes from coaches, and almost nobody checks on them. Who in your rink or gym might be overlooked as someone affected by the stress in the environment?



ONE NAME, WRITTEN ON TAPE, BEFORE A GAME

SECTION 08

POST-SCREENING DISCUSSION

CHOOSE TWO OR THREE

The questions here are more than any one session can hold. Pick two or three that fit your group and let those go somewhere. One question reached honestly is worth more than nine got through.

Let the silence after the credits run before you open the discussion. Audiences often need a moment to gather themselves before they can speak.

FOR ALL AUDIENCES

1. *What moment in the film stayed with you the most? Why?*
2. *Stu answered his own loss by building something for his surviving kids and 18,000 others. How is honouring someone through action different from remembering them?*
3. *Why do you think Stu chose a hockey locker room as the place to start? What is it about that space?*
4. *Robyn says that in her generation, they "didn't have the dialogue to ask for help." What is different about the language your generation has? Where did you get it?*
5. *Green tape, laces, a wallet card. Each one is a reminder that makes a hard conversation easier to start. Why does a ritual do work that an announcement cannot?*

FOR YOUNG ATHLETES

1. *"I am fine" is the first answer almost everyone gives. What would someone have to do to get a real answer out of you?*
2. *Have you ever wanted to check in on a teammate and not known how? What would have made it easier?*
3. *Who is the adult you would actually go to? Does that person know it?*
4. *If you were the one struggling, what would you want a teammate to do about it?*

SECTION 08, CONTINUED

DISCUSSION, BY AUDIENCE

FOR COACHES & EDUCATORS

1. *What signals, visible or invisible, do you use to read your athletes' or students' wellbeing?*
2. *How do you balance pushing for performance with checking in on the person?*
3. *What's one specific thing you could carry from this film into your next practice, class, or shift?*

FOR FAMILIES & PARENTS

1. *How do you talk to the young people in your life about hard feelings?*
2. *What barriers exist in your own household to those conversations?*
3. *Stu started talking about the hardest thing in his life in front of rooms full of strangers. What would make that possible for you?*

IF THE ROOM GOES SIDEWAYS

Nobody talks. Ask everyone to write one line instead, then read a few aloud without names. Silence is not failure. It usually means the film is still working.

One person talks for everyone. "Let me hear from someone who has not gone yet." Then wait longer than feels comfortable.

Someone jokes it away. Let the laugh land. Deflection is how a lot of rooms survive hard subjects. Return to the question once, and let it go if it does not take.

Someone discloses in front of everyone. Thank them, do not ask for details, move the room gently on, and find them afterward. Page 8 covers what comes next.



SOMEONE HAS TO START THE CONVERSATION

SECTION 08, CONTINUED

POST-SECONDARY & COMMUNITY ROOMS

A lecture hall, a varsity dressing room and a library screening hold a wider range of ages and reasons for being there than a classroom does. Pick from whichever set matches the room in front of you, and still take only two or three.

FOR POST-SECONDARY & VARSITY ATHLETES

University and college teams, kinesiology and coaching classes

- 1. Carson heard this message as a kid and now carries it to other players. Who passed something to you that you would be willing to pass on?*
- 2. Varsity sport asks you to be tough in public. What does that cost, and who pays it?*
- 3. Dr. Bruce Pinel puts it at about 35% of elite athletes dealing with mental health issues, and says the real number is higher because that is only the people who report it. Does that surprise you, thinking about the athletes in the sports you follow?*
- 4. Attention follows whoever is playing well. Who on your team is easiest to overlook, and who would notice if they went quiet?*
- 5. You are older than the athletes who look up to you. What are you modelling for them, whether you meant to or not?*

FOR ADULT & COMMUNITY ROOMS

Library screenings, staff rooms, workplace and service groups

- 1. The program started with one locker room and reached 18,000 athletes without a marketing budget. What made it travel? What would stop it in your own field?*
- 2. Stu built this as a father, not as a mental health professional. Where does peer support end and clinical care begin, and what is the role of our community and relationships in supporting one another?*
- 3. The film argues that culture change in sport starts with the people kids already trust. Who is that person in your profession, and what would it take to equip them?*
- 4. The film never shows the loss itself. What does that restraint make possible, for the audience and for the family?*

SECTION 09

ACTIVITIES & EXTENSIONS

CHECK IN ON ONE PERSON

Five minutes, privately, to one person they want to check in on. Let the form be whatever your room allows and whatever they would actually use: a text they send when the bell goes, a message on an app, a note on paper. Nobody has to share it and nobody has to send it. If devices stay away, hand out paper and envelopes.

GREEN TAPE PLEDGE

For sports teams: end the session with each athlete taping a small piece of green tape to their stick, glove, helmet, or wrist. The tape faces outward, and that is the point: it tells the rest of the room this is someone you can talk to. What it stands for beyond that is theirs to decide. For some it is a commitment to one specific teammate that season. For others it stands for what mental health means to them, or someone they have already lost. Say all of that out loud, then leave them to it.

THE LANGUAGE INVENTORY

In small groups of four to six, participants list every word or phrase they've heard for "I'm not okay": slang, metaphors, silences. Discuss: which feel safe? Which feel limiting? What's missing?

MOVEMENT MAPPING

Older students or community groups: research and map other peer-to-peer mental health movements, such as Bell Let's Talk, R U OK? or Headstrong. What's similar? What's distinct about Buddy Check for Jesse's locker-room model?

SAY IT BACK TO STU

Older audiences: tell Stu Gershman what you would say to him, having just watched the film. A letter, a paragraph, a message you draft and never send, a voice note to yourself. Not for grading and not for sending. The point is putting into words what the film asked of you.



A COACHES' CHAT, MINUTES BEFORE WARM-UP

SECTION 10

TAKING ACTION

If your group is moved to do something, here is what already exists to use.

Bring the program to your team. Buddy Check for Jesse runs free of charge for teams across Canada. Sign up at buddycheckforjesse.com.

Use the coaches' chat scripts. The Society writes them to be read aloud, and they run about 15 minutes. Download them at buddycheckforjesse.com/coaches-notes.

Hand out the BUDDY card. A printed wallet card each athlete keeps. Ask the Society for a set for your team.

Get the green. Tape, laces, wristbands and bag tags. The Society can help you source them.

Donate to the Society. The program is run by a registered charity. Direct donations support kits, coach training, and outreach.

Host another screening. Pair the film with a follow-up event: a coach panel, a Q&A, a counsellor visit.

Check in. Today. On one specific person. By name.

ANY TIME OF YEAR

The program runs year round. Teams and schools book their chat whenever it fits their season, so any month is the right month for a screening. If you want a peg to hang it on, the start of a season, a schedule break, or a wellness week all work.



SOCCER, VICTORIA



SOFTBALL, THE SAME MESSAGE

APPENDIX

CURRICULUM CORRELATIONS

Grade 8 and up. The strands below are where the film and this guide fit most directly. Treat it as a starting point for cataloguing and confirm against your province's current revision.

PROVINCE	COURSE	STRAND OR OUTCOME AREA
ONTARIO	Health & Physical Education, Gr. 8; Healthy Active Living Education, Gr. 9 to 12	Strand A, Social-Emotional Learning Skills (Emotions, Coping, Relationships). Healthy Living: mental health literacy, help-seeking, substance use and related behaviours
BRITISH COLUMBIA	Physical & Health Education 8 to 10; Career-Life Education	Mental well-being: signs of mental illness, strategies to support others, sources of help. Big idea: advocating for the health of others connects us to our community
ALBERTA	Health & Life Skills, Gr. 8 and 9; Career & Life Management, Gr. 10	Wellness Choices: emotional and social health, help-seeking and support networks. Relationship Choices: communication, conflict, supporting others
MANITOBA	Physical Education / Health Education, Gr. 8 to 12	GLO 4, Personal and Social Management: mental-emotional development, help-seeking. GLO 5, Healthy Lifestyle Practices. Gr. 11 and 12 Active Healthy Lifestyles: mental health
ALL PROVINCES	English Language Arts; Social Studies; Media Studies	Writing for a real audience through the letter activities. Community action and civic participation. Documentary form, point of view and ethical representation through the craft questions on page 13
POST-SECONDARY	Kinesiology; Coaching; Education; Social Work; Film Studies	Coach as first responder, scope of practice, community-based program design, documentary ethics

CREDITS & REVIEW

Written by Michael Anthony. Developed with the Buddy Check for Jesse Society.

Reviewed for safe messaging by Stu Gershman, MD, August 16, 2026.

Buddy Check for Jesse is produced with the support of TELUS STORYHIVE and is available for free on demand on TELUS Optik TV, Stream+ and STORYHIVE's YouTube channel.



A documentary by Michael Anthony / Third Man Media. 29:24, closed captions, full transcript at buddycheckfilm.com/transcript. Guide © 2026. May be reproduced for non-commercial educational and community use. Institutions wanting a catalogued, captioned, curriculum-tagged copy hosted on their own platform can license it through McIntyre Media, mcintyre.ca. Inquiries: buddycheckfilm@gmail.com

YOU ARE NOT ALONE

Free help, 24 hours a day, anywhere in Canada.

SUICIDE CRISIS HELPLINE

Call or text, 24/7, English and French

9-8-8

KIDS HELP PHONE

For young people, 24/7. Text CONNECT to 686868

1-800-668-6868

HOPE FOR WELLNESS HELPLINE

Indigenous-led, 24/7. Cree, Ojibway and Inuktitut on request

1-855-242-3310

PROVINCIAL & TERRITORIAL SERVICES

Find local mental health support

canada.ca/mental-health

IF SOMEONE IS IN IMMEDIATE DANGER, CALL 911.

If you are unsure whether someone is at risk, ask them directly. Asking does not plant the idea. It opens the door.

Photocopy this page and post it where people wait: the locker room, the hallway, the staff room, beside the door of the room you are screening in.

FOR FAMILIES

Your child watched a film today about a young man named Jesse, and about what his father did afterward.

They may want to talk about it. They may not want to for a week. Both are normal.

IF THEY BRING IT UP

Listen more than you talk. You don't need the right words. "That sounds hard, tell me more" is enough, and it's usually better than advice.

IF THEY DON'T

You can open the door without pushing. "I heard you watched something at school. What did you make of it?" Then let the answer be short if it's short.

WHAT THE FILM ASKS FOR

Something small and repeatable. Notice when someone seems off. Ask. Ask twice, because the first answer is usually "I'm fine."

IF YOU'RE WORRIED

9-8-8, call or text, any time.

Kids Help Phone, 1-800-668-6868, or text CONNECT to 686868.

If someone is in immediate danger, call **911**.

More at buddycheckfilm.com · The program at buddycheckforjesse.com

FACILITATOR QUICK SHEET

One side of one page. Everything you need in the room.

ROOM AGREEMENTS

What's said here stays here.
 Nobody has to talk. Passing is a full answer.
 You can leave, no explanation needed.
 Speak for yourself, not for someone absent.
 A conversation, not a debate.
Ask the group for theirs first. Write them up. Leave them up.

RUN OF SHOW

5 to 10 min Set the room. Name the support person.
 Post the crisis sheet.
29 min The film, complete and unedited.
A beat Silence after the credits. Let it sit.
15 min A coaches' chat, if you are running one.
Rest of the hour Two or three questions, no more.

OPENERS · PICK ONE

What do you already know about mental health in sports?
Who has been a "buddy" to you?
What's something you wish people talked about more openly?

CLOSERS · PICK ONE

What is one thing you will do differently this week?
Who are you going to check on, by name?
What do you want the person beside you to know?

IF SOMEONE TELLS YOU SOMETHING

1. Listen. Don't ask about method or plan.
2. Don't promise secrecy. Promise to stay with them.
3. Immediate danger: call 911 and stay with them.
4. Otherwise, connect them to your support person that same day.
5. Follow your organization's duty-to-report policy.
6. Tell someone yourself afterward.

HAVE THESE VISIBLE

9-8-8 Suicide Crisis Helpline, call or text

Kids Help Phone 1-800-668-6868, or text CONNECT to 686868

Immediate danger 911

AFTERWARD

Tell us where you screened it, when, and roughly how many were in the room. buddycheckfilm@gmail.com. We keep count.

THE FIRST FIVE MINUTES

Fill in the two blanks before the room comes in. Everything in brackets is for you, not for them.

BEFORE YOU PRESS PLAY

"We are about to watch a 29-minute film called *Buddy Check for Jesse*. It is about a father named Stu Gershman, his son Jesse, and what Stu started doing in hockey dressing rooms after Jesse died. It talks about suicide. It does not show it."

"Two things before we start. If you need to step out at any point, go. You do not need to ask me and you do not need to explain. And _____ is here today if you want to talk to someone afterward. You can find them _____."

THEN ASK THEM, DO NOT TELL THEM

"Before we start. What do we need from each other to talk about something like this? What are the rules in here for the next hour?"

[Write what they say where everyone can see it. If the room is quiet, offer these and let them add to them.]

"What is said here stays here. Nobody has to talk, and passing is a full answer. You can leave. Speak for yourself, not for someone who is not here. Nobody is trying to win an argument."

WHEN THE CREDITS END

[Wait. Ten seconds is longer than it sounds. Do not fill it.]

"Take a second." Then pick one of these and ask only that one.

"What stayed with you?"

"What surprised you?"

"Who were you thinking about while you watched that?"

IF SOMEONE TELLS YOU SOMETHING AFTERWARD

"Thank you for telling me. I am going to stay with you while we work out who you talk to next."

Then follow the six steps on page 8. Do not promise secrecy, do not ask for details, and tell someone yourself afterward.