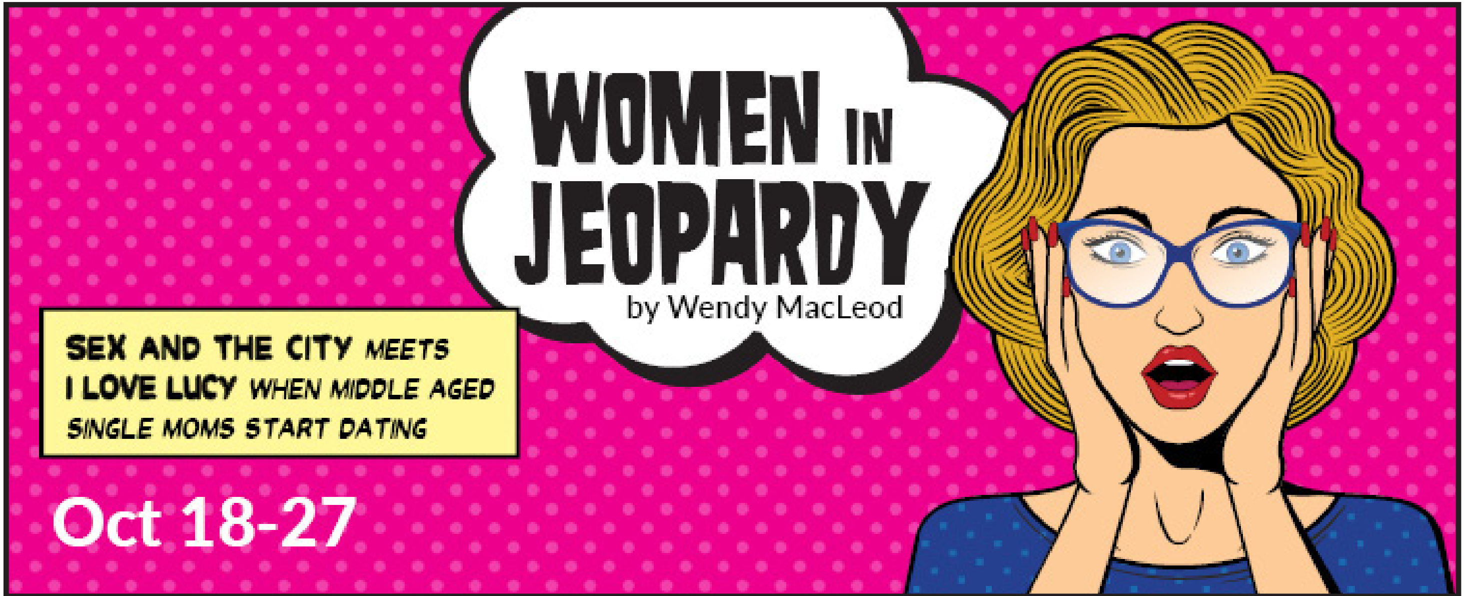
the PUBLIC THEATRE

2019-20 Season - Study Guide #1

A Study Guide by Martin Andrucki
Charles A. Dana Professor of Theater, Bates College



Educational Underwriters

Young Audience Show Sponsors

Mechanics Savings Bank
Norway Savings Bank

Education & Outreach Supporters

Berube's Complete Auto Care
Carrabassett Coffee Company
Hilton Garden Inn Auburn Riverwatch
Key Bank
Liberty Mutual Insurance
Ramada Hotel & Conference Center
Lewiston/Auburn Children's Foundation

Education & Outreach Friends

Allstate Insurance Co. - Patti Gagne
Auburn-Lewiston YMCA
Dirigo Federal Credit Union
Evergreen Printing
Fish Bones Grill
Hammond Lumber Co.
Isaacson & Raymond, P.A.*
Lisa Laliberte State Farm Insurance*
F.X. Marcotte Furniture
Marden's Discount
Roopers Beverage & Redemption
The Italian Bakery
The Malloy Firm, PA
The Vault
YWCA of Central Maine

**Performance Sponsors*

WOMEN IN JEOPARDY

By Wendy MacLeod
Produced by The Public Theatre
October 2019

AN AUDIENCE GUIDE

By Martin Andrucki
Charles A. Dana Professor of Theater
Bates College

THE AUTHOR. Born in 1959, Wendy MacLeod attended Kenyon College in Ohio and The Yale School of Drama. She is the author of some two dozen plays, many informed by what drama critic Kevin Carr called a "spirit of witty and satirical, female-centric humor."

Among her best-knows works is *The House of Yes (*1990)*,* a play involving the re-enactment of the Kennedy assassination and incest between twins. Described by LA Weekly as an "obsidian-black comedy," the play was made into a film in 1997, starring Parker Posey and Tori Spelling.

First produced in Rochester, New York in 2015, *Women in Jeopardy* has been frequently revived and widely praised by reviewers. *The Laugh Track,* her most recent play, is scheduled to premiere in Seattle in 2020.

Wendy MacLeod is also playwright-in-residence and professor of drama at Kenyon College.

THE SETTING. The action of the play is parceled out over seven scenes, four of them taking place in the kitchen of the main character, Mary Forney. The other three scenes occur in a police station, a ski shop, and at a campsite in the mountains of Utah.

Mary's kitchen and the police station are both in Salt Lake City; the ski shop is at a mountain resort west of town; and the campsite is in Carmel Canyon in Goblin Valley State Park in Utah.

As we can see from the different locations, the play gradually widens out from the snug confines of a suburban home to the immensity of the western landscape. However, despite the radical changes in environment, the characters remain fundamentally the same throughout. Mary on the wilderness trail continues to be the same suburban mom that she was back in her kitchen.

We see the same consistency of character in everyone else in the play: Jo, Mary's wise-cracking sidekick; Liz, her sex-starved friend; Amanda, Liz's airhead daughter, Trenner, Amanda's boyfriend, and Jackson, the problematic dentist.

Aristotle tells us that the essence of comedy is "the ludicrous," a kind of ugliness that does not involve serious pain. Consider the Three Stooges: not only are they physically unattractive, they are also deeply stupid, a kind of intellectual or spiritual ugliness. Many kinds of character faults arise from or produce deformities of behavior: greed, lechery, gluttony, carelessness, ignorance, etc. Each of these is a kind of ugliness, and therefore ludicrous, and therefore, material for comedy.

In *Women in Jeopardy*, two amateur sleuths from the suburbs plunge into the wilds of Utah in pursuit of a serial killer. There they are joined by other friends and neighbors of similar background. Throughout this adventure, as we have noted, the characters remain their suburban selves. Which means they are trying to do what they're not cut out to do, and the result is a series of ludicrous mishaps. One character's flashlight is about to go dark because he forgot to change the batteries; another complains of blisters because she wore the wrong hiking boots; a third twists her ankle because she doesn't expect mountain trails to be obstructed by tree roots. These problems results from carelessness, ignorance, or imprudence—all minor forms of ugliness. In other words, manifestations of the ludicrous.

The change in setting from comfy kitchen to challenging wilderness creates a comic path for the characters, leading them from competence on their home turf to comic misadventures in the great outdoors. They become examples of the fish out of water, one of the enduring comic archetypes.

THE PLOT. Mary, Jo, and Liz are longtime friends who have landed in more or less the same place in life: they are in their forties, divorced, and interested in men. As the play begins, Mary and Jo are in the former's kitchen chewing over their impressions of Liz's new boyfriend, Jackson, a dentist, now sitting in the living room. He behaves oddly, makes inappropriate remarks, and tells embarrassing jokes. And he looks uncomfortably like a popular and off-putting movie star, Christopher Walken or Anthony Hopkins—both known for playing emotionally warped characters.

Mary and Jo worry that Liz has fastened onto this disturbing character out of post-divorce desperation and mind-warping lust. And when they learn that Jackson's dental assistant has been abducted, they immediately suspect that he is the culprit. Liz defends Jackson, explaining that a man had been jumping

©Martin Andrucki / The Public Theatre - 31 Maple St, Lewiston, ME - thepublictheatre.org

out of the greenery in the dentist's parking lot, frightening people, and so Jackson hired an ex-con to cut down some of his trees, for safety's sake. Clearly not the kind of thing a killer would do, Liz points out. But Mary and Jo remain unpersuaded. In their view, Liz is now dating a deeply eccentric, creepy-looking dentist who is probably a murderer.

When Jackson does appear on stage, he confirms everything Mary and Jo have been saying about him. He makes off color wise-cracks, barks and growls at Liz, whom he calls "Boobs," and treats the disappearance and possible murder of his hygienist flippantly. All of which make Mary and Jo even more persuaded of his guilt.

Jackson departs leaving Liz behind, who proceeds to tell Mary and Jo that her gorgeous young daughter, Amanda will be going camping with her new boyfriend over the coming weekend—unaccompanied by mom. Mary and Jo are horrified by this idea, and when Liz leaves they formulate a plan to stop what they see as a piece of parental idiocy:

> MARY. First we get Amanda out of that camping trip.
> JO. Then we undermine the relationship.
> MARY. We save Liz from the relationship (29).

As with all plans, obstacles arise. When Mary invites Amanda to come over for Bundt cake, intending to talk the girl out of her camping trip, it turns out that she is completely happy with her mother's relationship to Jackson. In fact, Amanda finds Jackson's eccentricities deeply appealing, gushing approvingly over the fact that he's "like *fourteen* on the inside" (33). She also loves the collection of antique dental equipment he keeps in his basement, which is "like a torture chamber" (34). So there will be no persuading Amanda to cancel the trip.

The next option for Mary and Jo is to alert the police to their suspicions, which brings us to their encounter with Sgt. Kirk Sponsüllar, a character played by the same actor who plays Jackson. Which means, of course, that the two look exactly alike. Ironically, Mary, who found Jackson so creepy and unappealing, is immediately attracted to his double, and proceeds to flirt with him through the rest of the play. Love can't be much blinder than that.

They fill Kirk in on what they think are the significant bits of evidence that point to Jackson as the perpetrator: the fact that he lent his assistant the movie, *The Silence of the Lambs,* on the night of her disappearance; that he hired an ex-con to clear trees from his parking lot; that he has a collection of scary dental instruments in his basement. Kirk's response to the revelations and questions the ladies bring him is evasive and equivocal, in many ways as bizarre as Jackson's strange behavior. When Mary, noting his resemblance to Jackson, quickly declares that, "of course," he has a "totally different personality" (50), Jo's mordant response is, "What personality" (50)?

Having gone to the police, Mary next attempts to involve Amanda's former boyfriend, Trenner, in the plot to disrupt the camping trip. Her idea is to talk Trenner into joining Amanda and Jackson on the trip, thus providing a protective presence for the girl.

Somehow, their conversation gets absurdly misconstrued by the none-too-bright teenager, who insists in thinking that Mary is inviting him to become her lover. They blunder through their conversation, misunderstandings piling up, until Trenner agrees to join the camping trip while also looking forward to doing the erotic "job" he thinks Mary is offering him. On which note, the play's first act ends.

The second act brings us back to Mary's kitchen. Trenner, looking forward to his imaginary romp with Mary, appears unannounced. The two proceed to have another conversation filled with misperceptions, until Liz arrives to upbraid Mary for interfering with the camping trip. In a panic, Mary instructs Trenner to hide in the pantry.

She and Liz quarrel about the camping trip, and about Mary's suspicions that Jackson is a serial killer. In the middle of their confrontation, Trenner bursts out of the pantry, thus convincing Liz that he is, indeed, the boy-lover of her middle-aged friend.

Liz exits in a huff, and soon thereafter Amanda shows up, sees Trenner, and also jumps to the conclusion that he and Mary are lovers. The ensuing brouhaha ends in a quarrel between Trenner and Amanda about her right as a woman to get herself killed if she wants to. Upon her indignant departure, Trenner decides that Amanda, not Mary, is the woman for him, and he follows her out the door, intent on a reconciliation with his ex-girlfriend.

The next scene finds us again in the kitchen, as Mary and Jo are suiting up for their foray into Carmel Canyon, site of the controversial camping trip. As they make ready, Liz arrives, eager to reconcile with Mary, and to get the old threesome together for a night's fun. Mary and Jo invent excuses for turning Liz down, eventually admitting that they are actually going to Carmel Canyon. Liz then informs them that Amanda has pulled out of the trip with Jackson and instead is heading for the canyon with Trenner. The Sergeant then shows up to inform them that the dismembered body of the missing hygienist has been found, together with the likely murder weapon: an antique dental tool.

Although that seems to establish Jackson's guilt, Liz still refuses to believe it. In fact, as the scene ends, she rushes out the door, presumably on her way to join Jackson in the wilderness.

As the play's last scene begins, Mary and Jo have made their way to Jackson's campsite, where, indeed, they do find Liz. They urge her to leave before the dentist carries out his undoubted intention of killing his next victim. Jackson arrives, peaceably bearing water for tea and still being his odd self, but showing

no symptoms of criminal insanity. Before long, he and Liz retire into their tent for an intense session of fresh-air love-making.

Amanda and Trenner then show up, bickering about head-lamps, flashlight batteries, glowing stones, rest-rooms, and other concerns that afflict hikers. Trenner stomps off to the famous cave he has come to visit—though actually getting to see it with his flashlight about to die will be a problem. Meanwhile Amanda, standing outside her mother's love-tent, dissolves into a pool of self-pity, begging Liz to emerge and console her. Liz, otherwise occupied, declines, so Amanda decides to descend the mountain herself, and head back to the comforts of home.

As she disappears into the darkness, Trenner returns, bemoaning the fact that his flashlight expired just as he was entering the cave. Liz emerges from the tent, having been frightened by Jackson's brandishing of a dental instrument. At this point, the Sergeant arrives, bearing on his shoulder Amanda, who has twisted her ankle while descending the trail. Kirk also brings an evidence bag containing the weapon used in the hygienist's murder, and news that Jackson is definitely not the killer.

A flurry of activity ensues: Trenner and Amanda reconcile; Trenner identifies the murder weapon as a device for boring into trees, not a dental instrument; Jackson disappears and returns with a glowing rock from the special cave; and Mary, Jo, and Liz settle their differences. As various characters depart, and quiet settles over the campsite, Mary and Jo have a Sherlock Holmes moment: the murder weapon is a tool used by "tree guys," which means that the killer is probably the ex-con hired by Jackson to do tree-removal from his parking lot. Eureka! "We've cracked this," says Mary. "We have to tell the sergeant" (120). The amateur sleuths have solved the crime, and Mary has acquired an excellent excuse for seeing Keith again.

THE CHARACTERS. The three women at the center of the plot are divorcees in their 40s, and much of what they say and do is related to those facts. Their friendship, decades long, is also a key factor in the direction of the action. Will their loyalties to each other survive the disruptive arrival of new men in their lives, or will the old gang be broken up?

Aristotle tells us that character is determined by the choices an individual makes or rejects. More broadly, we generally understand character in a play to be most fully expressed by the objectives pursued by those fictional people on stage. "What does she want, and what is she willing to do to get it?" These are the fundamental questions asked by actors and directors about characters in a play at the outset of every production, and re-asked throughout the rehearsal process.

So what does **Mary** want? She has the first line in the play, "Who *is* this guy" (2), a question about Jackson that sits atop a cluster of unexpressed thoughts and suspicions lurking beneath her spoken words. Her opening line is not a straightforward inquiry about facts such as name, profession, age, or

physical appearance. All that would have been apparent to Mary upon her being introduced to Jackson. Instead, it's a question about a host of intangibles implied by the facts. Who is he *really*, behind the socially visible exterior? Is there something fishy, off-kilter, even threatening about him? As the first scene proceeds, we see that the answer to that question is an emphatic "yes." And before the scene ends, Mary is thinking about calling the police to report her suspicion that Jackson is a murderer. And so it is that her initial uneasiness turns into her overriding objective: to reveal who Jackson *really is*—a serial killer.

This widens into related objectives: to break up Liz's relationship with Jackson, to abort Amanda's camping trip, and eventually to go into the wilderness herself to prevent more murders.

Why is Mary so urgently driven to expose Jackson's imagined crimes? Here we need to remind ourselves that the members of the triad formed by Mary, Jo, and Liz share the experience of being female, middle-aged, and divorced. "After a divorce, you're *so* lonely" (30) Mary says, a good reason for spending time with lifelong friends. As the old adage tells us, "misery loves company."

The three make a point of participating in a variety of events together—fundraising walks for cervical cancer, classes in Spanish, wine-tasting nights. And it is on just such a night that Mary meets Jackson for the first time. Even more disturbing than his unanticipated presence is the fact that Jackson was invited into the cozy circle by one of its members, who thereby becomes a kind of traitor to the triad. With the addition of Jackson to her life, Liz has stopped being lonely, a change that disrupts the emotional ecology of the group. Thus, late in the play, immediately after Liz tells Mary and Jo that "our friendship is *so* important" (117), we find this stage direction: "Jackson enters. Liz forgets her friends and leaps up to embrace him" (117).

Jackson's disruptiveness, together with his social awkwardness and his embarrassingly bad jokes, would explain some degree of Mary's hostility toward the man, but what accounts for her determination to see him as a criminal, someone with a hidden identity?

Perhaps this has to do with her own marriage, of which we get a glimpse when she and Jo are discussing their attempts to undermine Liz's relationship with Jackson. Jo says that any difficulties they might create probably wouldn't be effective because, "Obstacles just excite men." Mary's experience, however, was quite the contrary. "That didn't work for Daniel," she says; "Obstacles. . . . just distracted him. A baby crying, a dog at the door" (27-28). So Daniel's ardor in bed was easily cooled. And why was that?

> JO. Because he was gay Mary.
> MARY. He wasn't gay yet!
> JO. Ummm…. (28).

The skeptical little sound Jo makes opens a large window into Mary's life with her husband. She was married for years—that crying baby is now in college—to a man she didn't know. Has that experience become a template for thinking about other men? Is this what lies behind her suspicions about Jackson's hidden nature?

If her shocking discovery about Daniel helps to explain her unswerving intention to unmask Jackson, what accounts for her instant attraction to his double, the Sergeant? She begins flirting with him as soon as they meet, and eagerly identifies herself as, "single. Just as single as they come" (88)!

As we have seen, Mary finds Liz's relationship with Jackson emotionally threatening. Perhaps at some level she feels that by snagging a man who is Jackson's mirror image, she can somehow put things back in order, thereby balancing the equation of her friendship with Liz.

And "mirror image" is the appropriate simile. Mirrors reflect, but they also reverse. That is the case with Jackson and Keith. Whereas Jackson is constantly making nonsensical remarks and unsuitably bawdy jokes (at one point he talks about "[getting] lucky with a giant inflatable floss stick" (13), an idea both nonsensical and bawdy), Keith strives mightily to talk the bureaucratic talk of the buttoned-up policeman. What results is a baffling fog of bad cop-speak. "I'm not at liberty to say he's not a suspect but if he *were* a suspect, I would say so" (110) he says—a comment requiring careful parsing by the listener.

So in flirting with Kirk, Mary is trying to pull off a tricky maneuver: she's evening the score with Liz by finding a man who is like Jackson but at the same time entirely different from him.

Like Mary, **Jo** instantly finds something disturbing about Jackson. "We don't really know who this man is" (25) she says to Liz, almost exactly echoing the opening line of the play. A little later on, after having spent no more than 15 minutes in Jackson's presence, she makes a radical suggestion: "Why don't we just tell Amanda we think Jackson's the killer" (29)? When faced with the suggestion that the killer could be a female, she responds, "Women don't kill strangers. They kill husbands" (8).

That remark, almost proverbial in form and tone, reveals a lot about Jo. The play gives no details about her marriage or divorce, but we can infer from her words about killing husbands that her experience was bitter at best. Because her overarching objective is pretty much identical to Mary's, we can assume that her motives are also similar, especially resentment at the intrusion of Jackson into the charmed circle of friends.

Liz has her man; Mary sets her sights on Keith; but Jo finds no prospective partner to end her loneliness. The playwright labels Jo as "sardonic" (1), a word denoting a form of humor "apparently but not really

proceeding from gaiety" (Online Etymology Dictionary). In antiquity facial expressions described as "sardonic" were thought to be a form of convulsion resembling laughter, but actually caused by a poisonous plant grown in Sardinia. According to *The American Heritage Dictionary,* to be "sardonic" is to practice a kind of humor founded on cynicism, scorn, or mockery—various forms of bitterness. She is also described as a "publicist," which is to say someone whose job it might be to provide misleading information. Just as sardonic laughter isn't really based on gaiety, so publicity is not necessarily grounded on truth. The contradictions she experiences in herself might well dispose her to look for contradictions in others, maybe in a dentist who could be a serial killer.

What we don't learn from Jo's character description is where she stands in the hierarchy of publicists. Is she the head of a large firm? Someone in a middling position? Or someone closer to the bottom? Since she lives the same middle-class suburban life as Liz and Mary, we can assume that her income and status are also middling, and that she's not at the top of her heap.

It's notable that she is given one of the longer speeches of the play. This occurs when, with Jackson temporarily absent, Liz shows up at Mary's house looking for company. "I was thinking maybe we could watch a chick flick!" she says. "Doesn't that sound fun" (78)? Jo's response is vehement:

> No, it doesn't as a matter of fact. I hate these rom-coms about 24-year old girls who are editors and CEOS living in Soho lofts. There's always that scene where the girl is so despondent she's eating ice-cream right out of the carton even though the actress is some anorexic vegan who weighs less than a feather duster. What does any of that have to do with us (78)?

Here we find Jo's sardonic perspective fully revealed. She mocks Hollywood romantic comedies, seeing in their protagonists bitter reminders of everything she is not: they are CEOS, she's a mid-level drone; they are editors, she's a "publicist;" and they are anorexic featherweights with tiny waistlines, while she is an expanding woman in her 40s.

Can we assume that there was some deeply wounding element in her divorce that aggravated—or even created—her cynical view of the world? Turning again to the dictionary, we learn that cynicism is an "attitude of scornful or jaded negativity, especially a general distrust of the integrity or professed motives of others." Or, as the online etymologists inform us, it's "a perverse disposition to put an unfavorable interpretation upon conduct."

Which is exactly what she does with Jackson.

Jo describes **Liz,** sardonically, as someone who "would rather date a *serial killer* than be alone" (96). Of the three friends, Liz's motives seem the clearest: she wants lots of sex all the time.

As Jackson is the first man since her divorce to furnish that, she wants *him*. And because he fulfills her needs so energetically, she is willing to overlook his social ineptitude and creepy jokes. As the song says, she accentuates the positive. He is, after all, a dentist, which is a kind of doctor—the sort of prize every woman seeks. She finds his jokes not disturbingly odd and off-color or his behavior obnoxious. Not at all. His manner is just "so *out* there"—unconventional, thrillingly daring, even creative (6).

And anyhow, what do a few odd tics matter when, thanks to Jackson, Liz's cup runneth over? As she tells her friends, "My hair is shinier, my lips are plumper, I'm *lubricated . . .* you can actually feel the heat coming off me! . . . There has been a renaissance of my nether parts! My desire has grown so fierce that I can't think of anything else" (7)!

Like Mary, she discovered that her husband, Jim, had been living a secret life—in his case, by conducting a three-year-long affair. But she refuses to allow Jim's long deception to destroy her faith in her fellow man: "Of course I trust people! I was *taught* to trust people. . . . I'm not letting Jim take away my ability to trust" (10)! So, unlike Mary and Jo, she harbors absolutely no suspicions about Jackson's role in the death of his hygienist, a confidence warmly bolstered by Jackson's sexual prowess.

Playwright Ben Jonson, Shakespeare's contemporary, lamented our submission to the powers of the "gullet and the groin," which are among the foremost subjects of comedy. These forces, especially the latter, are the primary drivers of the behavior of three of the remaining four characters of the play: **Jackson, Amanda,** and **Trenner.**

Jackson, as we have seen, is a virtual love-machine, a generator operating constantly to keep Liz aglow. When he takes time off from this labor, he does perform acts of kindness, bringing people tea, and retrieving a lambent rock from the magical cave for Liz's delight—bits of behavior that palliate his off-putting eccentricities.

Amanda, in the eyes of Mary and Jo, is notable chiefly for her curvy young body, an asset that she is also well aware of. When not thinking and talking about sex and her appearance, she spends much of her time on stage eating and drinking, a textbook illustration of Jonson's point.

Trenner is Amanda's male counterpart, minus the eating. Youth and vanity lead him to believe that Mary is sexually obsessed with him, which leads others to believe the same. This is the kind of misunderstanding that provides the crazy momentum of many "well-made" comedies.

The Sergeant stands somewhat apart from the other characters in the play in that his farcical obsession has little to do with gullet or groin. He's does show some interest in Mary, but compared to his doppelganger, Jackson, he's a sexual glacier—a slow-moving mass. His ludicrous twist is his

determination to be taken seriously as a consummate law-enforcement professional, a role he fails at with hilarious ineptitude.

THEMES. *The American Heritage Dictionary* informs us that "jeopardy" means, "Risk of loss or injury; peril or danger." So who in this play is actually "in jeopardy?"

Mary and Jo believe that Liz and Amanda are in danger of being murdered by Jackson, and when they stalk him to his wilderness lair, they feel the threat of harm to themselves. They also convince Trenner of Jackson's culpability. But, of course Jackson is only guilty of being weird—not an indictable offense. Ironically, it's really Jackson who is in jeopardy, his reputation possibly threatened by false accusations of a heinous crime.

So, on one level, the title of the play is thoroughly misleading. Liz, Amanda, Jo, and Mary are not in any kind of physical peril.

But the three old friends do face another kind of danger: emotional jeopardy. Following their divorces, their lives have settled into a state of loneliness and sexual deprivation. So great is Liz's hunger to replace Jim that she falls on Jackson like a famine victim grabbing a loaf of bread. But isn't that a risky thing to do? Will she wake up one day and see Jackson for the oddball he really is? And what will happen then?

Similarly, we might ask what will happen if the Sergeant returns Mary's romantic interest. Does a happy future await them? Or is it difficult to see hours of bliss between a man who has trouble framing a sentence and an articulate woman referred to by her friends as "ever the English major" (108)? And Jo, as we have seen, has nobody on the horizon. So these women are indeed "in Jeopardy."

Mary and Jo's behavior raises the possibility of another kind of jeopardy in their future. They go to pretty extreme lengths to prove Jackson guilty, including trekking into the wilderness to prevent further crimes. Does this foreshadow further irrationality? Will they survive the difficult patch of middle-aged life they are traversing, or will they turn into crackpots?

***

The figure of the amateur sleuth has been the subject of many detective stories, from Nancy Drew and Miss Marple to Jessica Fletcher. Much of our enjoyment of this genre stems from our pleasure at seeing lay-people beat the official representatives of the law to the solving of crimes. Possibly we find it easier to identify with civilians like ourselves than with armed and uniformed police officers.

©Martin Andrucki / The Public Theatre - 31 Maple St, Lewiston, ME - thepublictheatre.org

Women in Jeopardy gives us two unofficial detectives, both females, and a bumbling cop—all major elements of the amateur sleuth format. But it stands the genre on its head by making the amateurs ludicrously misguided in their wild-goose-chase after Jackson. They're supposed to be smarter than the cops, not obsessively wrong-headed. In the end, they do make a logical leap in the direction of solving the crime, but only because the crucial facts fall into their laps without much investigative skill on their part.

QUESTIONS FOR DISCUSSION.

1. To what extent do you think Mary and Jo's suspicion of Jackson is justified.

2. What attracts Liz to Jackson?

3. What are the major reasons for Mary and Liz's attitude toward Jackson?

4. Why is Mary attracted to Keith?

5. Do you think Mary and Keith would be a successful couple? Why? Why not?

6. Do you think Liz and Jackson will have an enduring relationship? Why? Why not?

7. Why does Jo object so strongly to Hollywood romantic comedies?

8. Why does Trenner assume that Mary is attracted to him?

9. What elements in Amanda's behavior do other characters find most annoying.

10. What attractive elements do you find in Jackson's character?

©Martin Andrucki / The Public Theatre - 31 Maple St, Lewiston, ME - thepublictheatre.org