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*A Dramatugical
Companion Packet
to the Play*

OUT OF STERNO

By Deborah Zoe Laufer

Directed by Paula Plum

Packet by Amelia Dornbush

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Dramaturg's Note

I kind of think of being a dramaturg as being like a prairie dog. For each show, I dive into different interconnected holes. One hole leads to another, even if it may not seem like that on the surface. For this show, I researched (among other things) alpha and beta hydroxys, American feminism over the past 70 years, and the process of distilling alcohol out of a can of sterno. I also learned about the psychology behind abuse and statistics regarding the way in which women are represented in the media.



Emotional Abuse. Stockholm Syndrome. The objectification and sexualization of women.

These are not themes that you would typically associate with a comedic play. Or, if you were to, you might assume that the play would either not be very funny and/or would be very offensive. And yet, Laufer's *Out of Sterno* is an excellent comedy that wrestles with exactly these themes. Its portrayal of navigating the world of gender conventions has caused me to bust my sides laughing in the rehearsal room. Its heightened, exaggerated style creates a sense of joy amongst actors and audience alike.

Indeed, it is *because* of this comedic joy that Laufer is able to so effectively discuss the pressing questions of emotional abuse and misogyny.

The rehearsal room for this show was truly a remarkable place. While writing this note, I found myself laughing at what was happening on stage. Yet, in discussions between scenes, very serious conversations about the cycle of abuse and the nature of feminism take place.

Furthermore, at least for me personally, these conversations continued well after the day's work ended. I was horrified to learn that a 2011 study showed that over 60 percent of women ages 18-35 report being abused, and 29 percent say that they have been in an abusive relationship.

Laufer tackles these issues with subtlety. She specifies very clearly that Hamel should seem more stupid than sinister. This, along with the important role of magazines in the show, places the onus of responsibility not on any particular individual, but on society as a whole. Hamel is not excused from his behavior, but we are also not allowed to believe that the problem only lies with him. Laufer makes us laugh, experience joy, and reflect during this show. By doing so, she poses the question: Have we made our own way out of *Sterno*?

About the Playwright



Deborah Zoe Laufer is an award winning playwright whose works have been performed at over eighty theaters in the United States, as well as in Germany, Russia, and Canada. *Laufer* is a graduate of The Juilliard School. She is also a member of the BMI Lehman Engel Musical Theatre Workshop and The Dramatists Guild. Other plays of hers are: *Informed Consent*, *End Days*, *Levelling Up*, *Sirens*, *The Last Schwartz*, *Fortune*, *Meta*, and *The Gulf of Westchester*

Out of... Where? What?

There is no town in the United States called Sterno. So, why is Sterno the name of the town in this show? While I cannot answer this question definitively, I can provide some information about the associations of the word Sterno that might help you draw your own conclusions.

Sterno is a can of jellied alcohol that is often used to heat catered food or fondue pots.

Drinkable alcohol can be distilled from Sterno by using a sock or a cheese cloth (and probably other ways as well). This type of beverage, which is shown in the 1956 documentary *On the Bowery*, goes by many names, including sock wine and canned heat. It is sometimes deadly. When Sterno created a product with an increased amount of methanol (which is much more dangerous to consume than ethanol), there were 31 deaths in Philadelphia. These deaths occurred because a pharmacist sold this Sterno to men who were planning on using it to drink. The pharmacist was convicted of involuntary manslaughter.



Here are lyrics from a 1928 song, “Canned Heat Blues” by Tommy Johnson

Crying, canned heat, canned heat, mama
 Crying, sure, Lord, killing me
 Crying, canned heat, mama
 Sure, Lord, killing me
 Takes alcorub to take these canned heat blues

Crying, mama, mama, mama, you know
 Canned heat killing me
 Crying, mama, mama, mama, crying
 Canned heat is killing me

Canned heat don't kill me, crying, babe, I'll never die
 I woke up, up this morning, with canned heat on my mind
 Woke up this morning, canned heat was on my mind
 Woke up this morning, with canned heat, Lord, on my mind

Crying, Lord, Lord, I wonder, canned heat, Lord, killing me
 Jake alcohol's ruined me, churning 'bout my soul
 Because brown skin women don't do the easy roll
 I woke up, up this morning, crying, canned heat 'round my bed

Run here, somebody, take these canned heat blues

Run here, somebody, and take these canned heat blues
Crying, mama, mama, mama, crying, canned heat killing me
Believe to my soul, Lord, it gonna kill me dead

An Insider's Look: Interviews with the Creators

Q&A with Deborah Zoe Laufer

When I first began thinking about compiling interviews for the dramaturgy packet, I knew that I would ideally like to hear from the playwright, but didn't think it very likely that it could happen. To my genuine surprise and delight, Deborah Zoe Laufer was kind enough to take time out of her busy schedule to respond to my questions via email.

Q. What inspired you to write *Out of Sterno*?

A. When I went to acting school, I didn't own a dress (I wore overalls all the time) I never wore makeup. My movement teacher, on my first semester report card wrote "Debbie needs to dress better, do something with her hair, and wear makeup." So, I went into the city, went to Macy's makeup counter and said, "I don't have anything – what should I have?" The makeup woman was absolutely horrified with me. She asked me what I washed my face with, and when I said "soap" she actually said, "Do you hate your face??" I was mortified, but also thought it was hilarious, and when I started doing stand-up, that experience was a big part of my routine. I wrote *Out of Sterno* in my second year as a playwright at Juilliard, and much of *Zena* came from that encounter.

Q. What do you hope the audience will leave the theater thinking; how do you hope that they will feel afterwards?

A. So much of our culture is about making women feel bad about themselves so that they'll buy products. We're bombarded with images in magazines and movies and internet and TV and billboards designed to make us think that THAT is what a real woman is. I guess I'd like an audience to feel a little pushback next time they're told who they're supposed to be. It's a lifelong journey figuring out who you are, who you're supposed to be, and it's constantly evolving. Don't let random strangers, or even loved ones make that decision. Find it for yourself.

Q. Why did you write this story as a play as opposed to a book, a film, a poem, etc?

A. I write plays. I love characters. I love these characters so much. Dotty is one of my favorites, of all the plays I've written. She needs to live and breath on stage, in real time, in front of people. And it's a very theatrical piece – it needs to be seen to be believed. And there is nothing in the whole world that is as thrilling as an audience witnessing and laughing together. Crying together. I hope people take that ride.

Q. While *Out of Sterno* is a comedy, many of the questions it tackles are deeply serious. What do you think comedy as a genre offers us when dealing with such material?

A. Most of my plays start quite comedically and get more deep and serious. I like to laugh with people before I get serious with them. It makes the serious easier to hear. And this play is about things I care about desperately. If I wrote about them desperately, everyone would leave the theater screaming.

Q. Are there any phrases from your mother that have stuck with you that you would like to share?

A. It's nice to be nice.

Q. Anything else?

So happy to get to see this play again! So happy Gloucester Stage is doing it!

Q&A with Paula Plum

Before rehearsal one day, I spoke with director Paula Plum for a little over twenty minutes about her thoughts and ideas about directing and Out of Sterno.

Q. What about *Out of Sterno* first drew your interest?

A. The fact that it's a fairy tale treatment of a very serious subject and the best way in my mind to communicate serious subjects is lightly and through comedy - often it's more effective.

Q. Why do you think that's the case?

A. When people can laugh in spite of themselves and remember afterwards I think sometimes it sinks in better... I did a Greek tragedy this year, it was *Phaedra*, and I learned a lot about the development of "The Drama" - in quotations - as a way of showing the tribe itself, holding the mirror up to nature. And how the tribe doesn't really want to see itself, the tribe wants to see itself in relief, as a story, as a myth, because the subconscious makes the connections and learns the lessons. The tribe doesn't want to be hit over the head with the lessons, which is kind of what the Greeks do. By the tribe I mean society, culture.

Q. The play was first written in 2009. Do you see any differences between the way in which the play would be received in 2009 and how it might be received today?

A. The answer is no... I think it's a very contemporary 21st century story. For example I think you would have had a difficult time putting this play on in 1950, it might have worked in 1960 and onwards, but it's perfect for the 2000s, for the 21st century.

Q. What was the biggest challenge you encountered while directing this show? How did you respond to it?

A. The technical aspect of the show is just insane... The second hardest thing is monitoring the tone of the show. Because the playwright makes very clear at the beginning, on the very first page almost on the title page that the play moves in tone. This is going to be my challenge right up until opening. "As Dotty verges further from her confines the tone gets darker and more realistic," - that is the challenge, what are all of us doing, the actors, the designers, to make the audience embrace the ending. The ending is something that you're going to have to embrace. And I don't want to give it away the ending by saying what it is.

Q. Do you have any sources of inspiration as a director?

A. Well, my teachers, I hear them all the time. I had incredible teachers at BU... Four people I would say inspire me, Robert Woodruff from the A.R.T., Joe Gifford who is sort of a spiritual guru as well as a brilliant movement teacher, he still teaches conductors, Rose Shulman who was *the* acting teacher sort of for everyone at BU of my generation, and then the fourth person is someone who died recently, his name was Ted Kazanoff. All four of those people still sort of speak to me in my mind, the really great teachers do all your life, you know, they're with you. Joe has taught me that we were meant to go into the unknown - which is what every rehearsal is about. We go into the unknown with the actors and if you're a competent leader they will go with you.

Q. In addition to being a director, you are also a celebrated actor. How do you find that your acting experience informs your directing?

A. Oh my God - completely and utterly. I consider myself much more of an actor than a director, and I will say that openly and to the world. I know exactly what these guys are going through. Last night we ran a sound cue at the end of act one, and Amanda has found such a delicate and fragile and beautiful ending to that monologue, and we played the sound cue. And she was completely disconnected from her center and herself having that sound cue underneath it, and I can't tell you how many times that has happened to me with a sound cue. So, I felt what she was going through. She couldn't get there because the sound cue was so distracting, and I kind of know what the actor's feeling, so that's how my acting informs my directing. I'm going through it with them sort of as they're doing it. But, by the same token I would never give them a line reading or tell them how I would do it. I will make suggestions, and say this word, I suggest you look at the punctuation and perhaps consider emphasizing this word in that sentence because that's the way I'm kind of hearing it, but if you don't like it that way, that's fine. Because the thing is, I always say this - the actor always knows. And if you cast good people, the actor will know what the truth is. And yesterday we had this incredible run through of the scene "you weren't here. I came home and you weren't here" and I asked Noah to take it to a really violent place and it was scary and it was wrong for the tone of the show and we all knew it. But *he* knew and Amanda knew, they knew inside, that that wasn't where it could be. Now a director who doesn't act might go: "hmmm I wonder if we could do it." But I knew too because I'm feeling it with them. I don't know how you can be a director and not act - I honestly don't. I think it's a

real drawback not to have acted if you're a director. That's my own opinion. There are many directors who've never acted.

Q. I was struck by what an amazing, supportive rehearsal room you created. How do you create that atmosphere?

A. Well, I was a middle school teacher from '78 - '84 and the principle, the core philosophy of the school was Group with a capital G. I continue to be a teacher on the university level and it is also the core of my teaching philosophy that you need to bring people together as people and not as employees, that there has to be fun, that people have to be comfortable and willing to break up and willing to self disclose. And the way that happens is if *I* share stories and anecdotes too... yesterday what actually might have loosened Noah up a little was I admitted to having come from a violent family that I used to throw egg timers because I couldn't hit my father back... so a lot of times its you opening up as a director that allows your actors to open up... Because personal anecdotes sometimes enrich the material. And always finding something good, you try to find something good in every day. And not taking it too seriously. I have another favorite director that I work for in radio and he says if it's not fun why do it... You kind of have to put yourself on the same footing with your actors, too, I mean, you can't be a tyrant or a dictator. Also being super prepared... if you're prepared and your actors know that you're prepared and it's not all loosey goosey then they feel more relaxed to create. With discipline comes freedom.

Q. On the first day of rehearsal you spoke about being inspired by *Harold and the Purple Crayon*. Can you explain the connections you see between *Out of Sterno* and this book?

A. Well, in the book Harold creates his world. In Sterno, Dotty creates her world. She builds things and makes her life out of art. She has a big fat purple crayon and draws (not literally but figuratively). And in our concept she is the one who sort of changing the environment in the beginning and the universe sort of intervenes to give her a push.

Q. How do you want the audience to experience the show? Is there any message you want them to take away from this?

A. I always want people to enjoy being told a story that has depth despite the frivolity, despite all the bells and whistles and fun and games. There is a story that we're telling and we do this for a reason. Was it Tina Packer who said: "Every story is liturgy. It's your liturgy for your life and when you're doing the play it has meaning"? So you know whenever a play is given to you or a script is handed to you it's for a reason in your life, it means something. And so each of these actors needs to decide what this play means to them in their lives and they will be bringing that onto stage with them, and the audience will get that subliminally.

Q. How do you think the style of the play - bordering on magical realism - connects to the larger themes?

A. Well, the larger theme is that you don't have control. You have to surrender to... to the light. I mean, you really do have to surrender. There's this great thing somebody sent me called "She Let Go" And it's just like - if you just let go, and let things happen, they will. Joseph Campbell who was a great mythologist said you have to follow your bliss, you don't beat it over the head and drag it behind you. It's a kind of surrendering, allowing what you love to lead you.

Q. Do you have any words from your mother that stick with you?

"Dear you're not wearing enough lipstick."

"It takes a man."

"Oh, Paula, all I want is to dress up to the nines and go out to dinner, dear."

"Whenever I get into the bathtub I say: thank god for water."

Q&A with Amanda Collins

Q. When did you first start acting?

A. My first time on stage was in sixth grade. I was Molly in a production of *Annie* at our middle school. But professionally I started acting after I graduated from college. I had a double major in history and theater.

Q. How would you describe your character?

A. She's almost indescribable. She's quite lovely. I love her very much. She's innocent, she's curious, she's passionate, she's very trusting - which is not always a good thing in her situation.

Q. How do you connect with Dotty as an actor?

A. I do a lot of crafting in my personal life. The last few Christmases everyone in my family has had something that's been either knit by me, or hot glued by me, or painted by me. So, I definitely respond to her in that way - just that outlet for creativity and her curiosity. I really admire and I connect with that - trying to learn more and asking questions. And I wish I was able to be more like her and not feel stupid. I think she just will go out there and ask a question if she doesn't know the answer and is willing to make self-improvements, which I admire.

Q. While clearly a comedy, there are certainly more serious parts of *Out of Sterno*. How do you strike that balance?

A. I think for me it came pretty intuitively just through the audition process. Paula had me read the first monologue and then the end of the first act, so it really was the two halves. We had

discussed at the time the differences between that happy, joyful, innocence and then that crushing realization that everything is falling apart. I love that those two things go hand in hand because they enhance one another. The comedy can really exist because the tragedy, and vice versa. But, as far as striking that balance, Paula's been super helpful, and it's really going to be up to her to make sure we're walking that fine line and to guide us through that, which she definitely is. And all the research is super helpful. Just thinking about Stockholm syndrome and what keeps you there. Those aren't even things I really thought about when I first came into the rehearsal process, so it's been great to have those shades.

Q. What has been your favorite part of working on this show?

A. Oh, I like everyone, everyone is so awesome in our cast, in our crew, in our team, the whole team is just great. And it's really hard to keep a straight face because Noah and Jen and Richard are so funny that I can't look at them without laughing. So that's been the best and the worst part of it.

Q. Have you learned anything from Dotty? Do you think she has things to teach us as the audience?

A. Yeah, I think I've learned a lot from her - she's so open and she's so ready to experience things, but is also willing to grow as a person and admit when she's wrong and admit when she's going down the wrong path. And she's also willing to take a look, a deep look, inside herself and make real, brave choices and I really admire that. She does some scary stuff in this play - just leaving the apartment -and at then at the end... well, I don't want to give away the end, but then at the end makes a really big leap. And I totally admire that. I hope to be as brave in life and take as many chances.

Q. Do you have any words from your mother that stick with you?

A. Always write your thank you notes.

Beneath the Surface: Themes of *Out of Sterno*

Media Representation

Source: <http://therepresentationproject.org/resources/infographics/repinfo3/> - While the website does not offer dates for these statistics, the film aired in 2011.

- * The average teenage girl has seen 77,546 commercials by the time she is 12.
- * 56 percent of commercials that market to women use beauty as a reason to buy a product.
- * The average US teenager consumes 10 hours of media (including TV, social media, music, newspapers, etc) a day.
- * The average models weighs 23 percent less than the average woman. Twenty years ago, that number was only 8 percent.
- * 3 out of 4 girls report feeling “depressed, guilty, and shameful” after spending 3 minutes looking at a fashion magazine.
- * Nearly half of girls, 48 percent, wish that they were as thin of models.
- * Nearly a third, 31 percent, say that they have starved themselves to lose weight.
- * Twice as many girls are clinically depressed as boys.
- * There has been a 1) 300 percent increase in cosmetic surgery 2) 400 percent increase in liposuctions, and 3) 600 percent increase in breast augmentations in women under 18 between 1997 and 2007.
- * Only 21 percent of girls think that they have what it takes to be leaders.
- * Eight is the peak age of girls wanting to be leaders, when the number is at 44 percent.
- * Women hold 18 percent of leadership positions in the US.

American Feminism: A (Very Brief) Overview

“*We Can Do It!*” During World War II, when much of the male work force was drafted, many women went to take jobs previously conceived as being masculine. This is often symbolized by the iconic poster of Rosie the Riveter saying “We Can Do It!” Interestingly, Dr. Maureen Honey notes that the marketing around this was very carefully constructed to preserve the perceived ideal of stay at home motherhood while still allowing for women to work in factories. The same advertisements were later used to encourage women to leave their jobs. Even still, by 1960, the percentage of women in the work force was the highest it had ever been in the US.



“*The Problem That Has No Name*” Betty Friedan’s 1963 book, *The Feminine Mystique*, comments on the malaise of affluent suburban house wives who are dissatisfied by a life of cooking, cleaning, family, and no work. Friedan describes this as

the “problem that has no name”. Friedan’s activism pushes back against this malaise of the trapped, Suburban housewife that we view as being iconic of the 1950s.



Miss America Protest 1968 - A protest of the Miss America Pageant in Atlantic City that is considered one of the beginning points of the second wave feminist movement. Writing in *Time*, Jennifer Lee describes it as: “an important protest about standards of beauty for women and a contest tied into capitalism, war, and race.” In this protest, items such as bras, make-up, false eyelashes, and other things perceived as being male-enforced beauty standards were thrown into a trashcan.

“The Personal is Political” - In 1970, an essay under this name by Carol Hanisch was published, though Hanisch did not claim authorship for the phrase. The essential idea behind “the personal is the political” is that personal experiences are informed by political realities. This phrase is considered an important aspect of second wave feminism. Second wave feminism, contemporaneous with the civil rights movement of the 1960s, anti-Vietnam war protests, and other forms of social action, focused on the ways in which oppression of women was linked to class oppression and racial oppression. This articulation was made by the Black Feminist collective, the Combahee River Collective in 1977. Rather than thinking of experiences at home as being individual, the feminism represented by this phrase sought to contextualize these experiences in a broader societal framework.

Roe v. Wade - In 1973, the Supreme Court of the United States ruled that a woman has a right to an abortion because of the right to privacy that is included in the due process clause.

Equal Rights Amendment Not Ratified - In 1982, the Equal Rights Amendment fell three states short of ratification. The text of the amendment stated:

Section 1. Equality of rights under the law shall not be denied or abridged by the United States or by any State on account of sex.

Section 2. The Congress shall have the power to enforce, by appropriate legislation, the provisions of this article.

Section 3. This amendment shall take effect two years after the date of ratification.



The failure of the ERA was part of a larger rightward tilt in American politics marked the election of Ronald Reagan as President and the creation of “The Moral Majority”, a right-wing Christian organization that campaigned against the ERA. This backlash against the women’s liberation movement is distilled by British Prime Minister Margaret Thatcher’s quote: “The battle for women's rights has largely been won. I owe nothing to women's lib.”

“Glass ceiling” - While this term was used as early as 1979, and there was discussion of it in the 1980s, in 1991 the US Labor Department issued a report called the “Glass Ceiling Initiative”. A 1995 Labor Department report on the same topic defines the glass ceiling as: “the unseen, yet unbreachable barrier that keeps minorities and women from rising to the upper rungs of the corporate ladder, regardless of their qualifications or achievements.”

3rd Wave feminism - A feminist movement usually viewed as starting in the 1990s. Gender studies scholar Martha Rampton notes the following difference between third wave and second wave feminism: “An aspect of third wave feminism that mystifies the mothers of the earlier feminist movement is the

readoption by young feminists of the very lipstick, high heels and cleavage proudly exposed by low cut necklines that the first two phases of the movement identified with male oppression. Pinkfloor expressed this new position when she said; ‘It’s possible to have a push-up bra and a brain at the same time.’” Rampton also notes that Third Wave feminism is very much rooted in post-modern and post-colonial thought - it is interested in breaking down categories (including gender) and opposing imperialism. Rebecca Walker, who created the Third Wave Fund, which sought to support young activists, defined Third Wave Feminism in an article in *Ms. Magazine* when she said that: “To be a feminist is to integrate an ideology of equality and female empowerment into the very fiber of life. It is to search for personal clarity in the midst of systemic destruction, to join in sisterhood with women when often we are divided, to understand power structures with the intention of challenging them.” Third wave feminism is also associated with choice feminism, more on this below.

Choice Feminism - Linda Hirshman, through critiquing the phenomena, coined the phrase “choice feminism” in 2007. The idea behind “choice feminism” is that what makes one a feminist is not the choices one makes (whether to stay at home or to work, for instance), but the very act of choosing them.

Equal Pay - In 2015, women still make approximately \$0.78 for every \$1.00 a man makes. For women of color, the differential is even greater.

Intersectional Feminism - A 2013 article in *The Guardian* by Kira Cochrane discussing the possibility of fourth wave feminism has the following passage: “The majority of activists I speak to define themselves as intersectional feminists – or say they try to live up to this description – and when I mention this to Kimberlé Crenshaw, the US law professor who coined the term intersectionality in 1989, she’s genuinely surprised. The theory concerns the way multiple oppressions intersect, and although, as Crenshaw says, it can be interpreted in a wild variety of ways, today’s feminists generally seem to see it as an attempt to elevate and make space for the voices and issues of those who are marginalised, and a framework for recognising how class, race, age, ability, sexuality, gender and other issues combine to affect women’s experience of discrimination.”

Mother Phrases

In Out of Sterno, Dotty repeats phrases from her mother and Hamel repeats advice from his father. For this packet, I thought it would be interesting to compile a list of quotes from the parents of the cast, crew, and creative team of Out of Sterno as remembered by their children.

From the Mom of Deborah Zoe Laufer (Playwright)	“It’s nice to be nice”
From the Mom of Paula Plum (Director)	“Dear you’re not wearing enough lipstick.” “It takes a man.” “Oh, Paula, all I want is to dress up to the nines and go out to dinner, dear.” “Whenever I get into the bathtub I say: thank god for water.”
From the Mom of Megan Leddy (Stage Mananger)	“Always wipe your FEET.”
From the Mom of Amanda Collins (Dotty)	“Always write your thank you

notes.”

From the Mom of Jennifer Ellis (Zena):

“Did you say a prayer to St. Anthony?”

From the Mom of Amelia Dornbush (Dramaturg):

“Be careful what you wish for.”
“Never say never.”

From the Mom of Jenna Worden (Asst. Stage Manager):

“Wear cute underwear”

Harmless Idioms?

The power that words have is clearly one of Laufer’s themes in this play. In addition to Hamel and Dotty’s repetition of their parents’ phrases, Laufer also shows us the influence that media has on the construction of gender expectations through Dotty’s interaction with magazines. To expand on this idea, I compiled a list of phrases with misogynist origins by crowd sourcing to my Facebook account. I was fascinated by how responsive people of all genders were to contributing to the list.

“Throw like a girl”

“Don’t be a pussy”

“Pussy out”

“Bitch”

“Bitching”

“Bitch slap”

“Bitch seat”

“Hurts like a bitch”

“Grow a pair”

“We got raped in that game” (or anytime rape is used not for rape)

“Man-up”

“Be a man”

“You’re the man”

“Take it like a man”

“Suck it”

“Blow me”

“Takes balls”

“Cocky”

“Cock-up”

“Don’t get your panties in a bunch”

“Calm your tits”

“Who wears the pants”

“Hysterical”

“Wife-beater [an undershirt]”

“Chatty cathy”

“Boys don’t cry”

Emotional Abuse and Stockholm Syndrome

While Stockholm Syndrome was named after a hostage situation in Stockholm in 1973 (the bank robbers’ hostages ended up supporting the robbers as opposed to the rescuers), it can be present in any abusive or controlling situation. Indeed, forming a bond with the person who is harming you either physically or psychologically can be a survival tactic we subconsciously implement. Dr. Joseph Carver defines the symptoms of Stockholm Syndrome as:

*Positive feelings by the victim toward the abuser/controller

*Negative feelings by the victim toward family, friends, or authorities trying to rescue/

support them or win their release

- *Support of the abuser's reasons and behaviors
- *Positive feelings by the abuser toward the victim
- *Supportive behaviors by the victim, at times helping the abuser
- *Inability to engage in behaviors that may assist in their release or detachment

We can see these characteristics present in Dotty's relationship with Hamel, as well as her initial rejection of the taxi driver's offer of help. Helpguide.org compiled the following list of characteristics indicating emotional abuse. I italicized the characteristics that I thought were explicitly applicable to Dotty and Hamel's relationship, though others could be as well.

Do you:

- **Feel afraid of your partner much of the time?*
- **Avoid certain topics out of fear of angering your partner?*
- **Feel that you can't do anything right for your partner?*
- **Believe that you deserve to be hurt or mistreated?*
- **Wonder if you're the one who is crazy?*
- **Feel emotionally numb or helpless?*

Does your partner?

- **Humiliate or yell at you?*
- **Criticize you and put you down?*
- **Treat you so badly that you're embarrassed for your friends or family to see?*
- **Ignore or put down your opinions or accomplishments?*
- **Blame you for their own abusive behavior?*
- **See you as property or a sex object, rather than as a person?*
- **Act excessively jealous and possessive?*
- **Control where you go or what you do?*
- **Keep you from seeing your friends or family?*
- **Limit your access to money, the phone, or the car?*
- **Constantly check up on you?*
- **Have a bad and unpredictable temper?*
- **Hurt you, or threaten to hurt or kill you?*

Glossary

Yoo-hoo (p.8) -
cocoa, among



A nonperishable chocolate soft drink, with whey, corn syrup, and other ingredients.

Mobil Oil Station (p.8) - A gas station.



Peach passion (p.18) -  Described by Sephora as “vibrant peachy pink.”

Facial (p.18) - Different treatments on the face designed to make the face seem younger.

Soaking solution (p.18) - A liquid, often comprised of water and oils, designed to clean and soften the skin before manicures.

Epoxy (p.19) - A strong adhesive or chemical used to apply a coat of pain on metal, among other uses.

Sulfuric Acid (p.19) - A strong, corrosive, acid.

Strengtheners (p.19) - Described by Sephora as: “A restorative treatment that improves weak and brittle nails... Formulated with Nonycosine-E, an ingredient that improves nail strength and flexibility, and enriched with calcium for added resilience, this treatment will revitalize your nails.”

Pore (p.20) - Tiny holes in the skin, every hair on one’s body has a pore corresponding to it. When dirt collects around the pores, they can become inflamed.



Hardening Agent (p.20) - An ingredient in most nail polish that is plastic in alcohol. When the alcohol evaporates, the plastic is left as a coating.

Sheen (p.20) - Shine or glow.



Perm (p.22) - Chemically changing the shape of hair to make it re-form in curls.

Amscray (p.22) - Leave quickly. From scam in pig latin.

Exfoliate (p.22) - Removal of dead skin in a facial. Can be done by using a chemical peel.

Pedicure (p.23) - Cleaning and painting feet.

Moisturize (p.23) - Making the skin less dry.

Wax (p.23) - Using wax to get rid of hair on the legs, arm pits, bikini line, eyebrows, etc.

Pluck (p.23) - Using tweezers to get rid of hair, usually eyebrows.

Je ne'sais qua (p.24) - "I don't know what" - from the French "je ne sais quoi."

Aesthete (p.27) - A person who appreciates art and beauty, or says they do.

Anti-oxidants (p.28) - A substance that prevents cell damage. Fallingwatersspa.org says: "The power of antioxidant rich organic products will restore and repair your skin to renew your complexion."

Pore refining cleanser (p.28) - Neutrogena says: "Pore Refining Exfoliating Cleanser helps you visibly reduce the look of pores just by washing your face. In fact, it does so effective [sic] pores can look up to half their size in just one week!"

Volumizing (p.28) - Makes hair look thicker.

Replenishing (p.28) - Sephora says that an "Omega-3 Replenishing Hair Treatment is" - "A nourishing hair treatment that provides hydration and superior shine to rejuvenate hair."

Balancing (p.28) - Trying to balance the pH of hair. Human hair should have a pH between 4.5 and 5.5. Hair products can mess with this pH, and if it is off it can cause bacteria and fungi to grow in hair.

Time released moisturizers (p.28) - A moisturizer that slowly releases its active ingredients into the skin. This can lead to less irritation because smaller amounts are released at a time, and also more uniformly across the skin. Time released moisturizer can also go deeper into the skin.

Alpha and Beta Hydroxys with gentle micro beads (p.28) - Alpha hydroxyl can help with age spots. Beta hydroxyl with acne. Microbes serve to provide extra scrub. A bill banning plastic micro beads at a federal level due to their dangerous environmental impact was proposed in May of 2015. These beads have been ending up in the Great Lakes, which then threatens fish. A study found that there are between 1,500 to 1.1 millions micro beads per square mile in the Great Lakes.

Naturally derived polymer (p.28) A polymer made out of things that can be extracted from the earth, often water based. Some of these polymers are wool, silk, cellulose, protein, etc.

The natural renewal process (p.28) - The skin naturally replaces dead cells with new ones over time.

Holistic (p.28) - The mind-body connection in skin care.

Luminosity-intensifying (p.28) - Making skin brighter, sometimes through removing dead skin cells.

Nyet (p.30) - Means no in Russian.

Kapich (p.31) - Derivative of Italian phrase “capisce” for “understand.

Sea foam (p.32)  - Image from fabric.com

Metallic blue (p.32) From Sephora 



Mah jong (p.33) - A multiplayer game of tiles, originating in China, that incorporates both strategy and luck.

Princess Diana (p.37) - The first wife of Prince Charles with whom she had two children before they divorced. She then died in a car crash. Her funeral was watched by millions.

Carpe diem (p.37) - Latin; usually translated as “seize the day.”

Saccarin (p.44) - An artificial sweetener with almost no energy.

Maori (p.47) - A group of people indigenous to New Zealand.

Padung (p.47) - A group of people indigenous to Burma, also known as the Kayan Lahwi (there is some dispute over the preferred term). The Kayan Lahwi became famous for the traditional practice of women wearing brass neck rings (though many women no longer do this).

Poindexter (p.67) - A person who is socially awkward, but smart.