

WU?@therep

THE FANTASTICKS Book and Lyrics by Tom Jones Music by Harvey Schmidt Directed by Victoria Bussert

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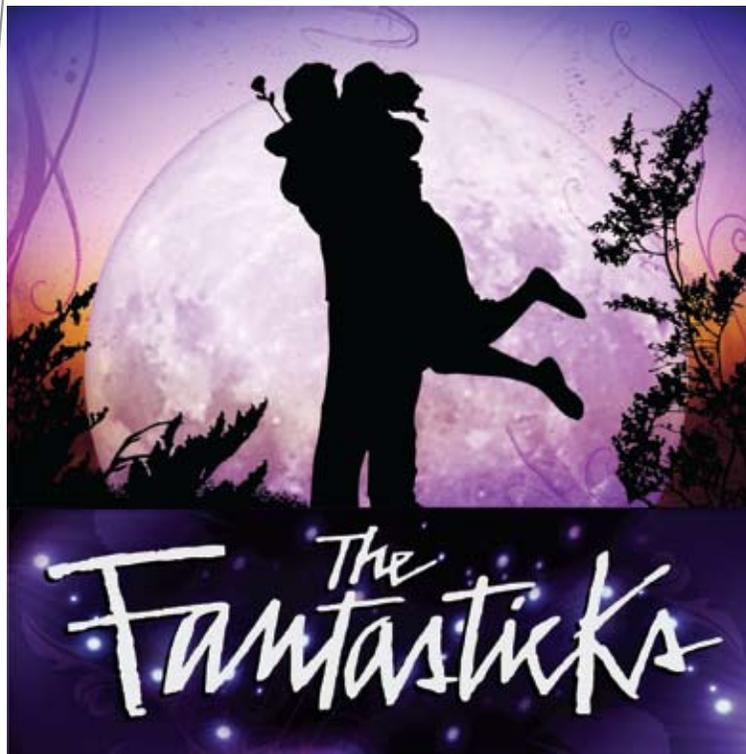
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the 411

At The Rep, we know that life moves fast—okay, really fast. But we also know that some things are worth

slowing down for. We believe that live theatre is one of those pit stops worth making and are excited that you are going to stop by for a show. To help you get the most bang for your buck, we have put together **WU? @ THE REP**—an IM guide that will give you everything you need to know to get at the top of your theatergoing game—fast. You'll find character descriptions (**A/S/L**), a plot summary (**FYI**), biographical information on the playwright (**F2F**), historical context (**B4U**), and other bits and pieces (**HTH**). Most importantly, we'll have some ideas about what this all means **IRL**, anyway.

CU@therep!



The Teacher's Lounge

In an effort to make our educational materials accessible to students and easy for educators to incorporate into the classroom, our study guide is written in a student-oriented format. We hope that you will circulate this guide among your students in the weeks preceding your visit to The Rep, encouraging them to browse it before and after class and as time allows, using it as a launch point for both pre- and post-performance discussions. You may also want to visit our website, www.repstl.org, for additional information including educational games, activity suggestions and behind-the-scenes information. Any materials, either from this guide or from our website may be reproduced for use in the classroom. As always, we appreciate your making live theatre a part of your classroom experience and welcome your feedback and questions.

NEATO!

Show Me Standards: CA 2, 3, 5, 7; FA 2, 3, 4, 5; SS 2, 6 and Illinois Learning Standards: 1, 2, 5, 16, 18, 25, 27.

WELCOME!

The desire to learn, insatiable when awakened, can sometimes lie dormant until touched by the right teacher or the right experience. We at The Rep are grateful to have the opportunity to play a role supporting you as you awaken the desire for learning in your students.

From the first notes of "Try to Remember" the narrator of *The Fantasticks* invites us to follow into a world of young love and callow youth. The moment your students meet Luisa and Matt—two lovers separated by a wall and their fathers' supposed animosity—they will identify the joy and pain of first love. We've all felt life's hopeful abandon, confused enlightenment and emotional betrayal. How much more intense are these feelings when they are first encountered than when remembered from the distance granted by time? The simple set of platforms and lanterns supports a swirling world that reminds us of the universality of the experience. The audience—your students—will have to engage their imaginations to provide walls, fields and a bandit's hiding place. Your students will embrace this theatrical coming-of-age story even as they start on their own journeys.

It would be a good idea to take a minute on the bus to give your students these quick theatre etiquette reminders:

- This show has an intermission; there will be time for bathroom breaks before the show and partway through.
- The actors can hear the audience and appreciate the laughter, gasps and quiet attention to action. However, talking, moving around and eating is very distracting to others and can dampen the energy of what is happening on stage.
- Pictures, phone calls and texting are not allowed at any time during the performance.

Live theatre won't allow your students to take a passive role—they must work with us to create the experience which takes the learning deeper. Our unique ability to fuse words and images onstage allows your students to explore new ideas as well as excites their imaginations. We will do our part so your students will be stirred to understandings and self-awareness while delving into new and familiar worlds. You are doing your part by using The Rep to extend your intellectual and aesthetic curriculum. Thank you!

Marsha
Marsha Coplon, Director of Education

A/S/L

Is he the good guy or the bad guy? It's up to us to decide EL GALLO's true role as he instigates and narrates.

LUISA is beautiful and innocent, but very naïve in her search for true love.

MATT thought he knew what he wanted in life, but may have to go out in the world to actually find it.

HUCKLEBEE, Matt's father, is pretending to feud with his friend and neighbor in order to push their children into each other's arms.

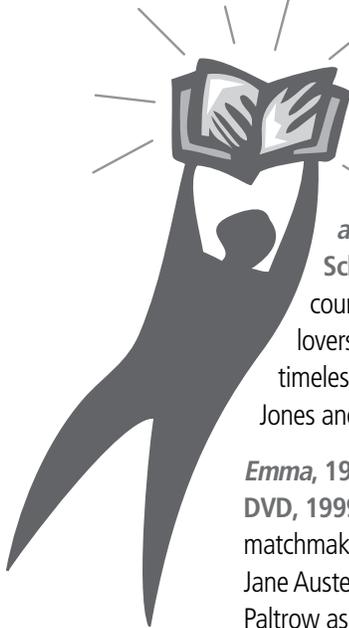
Luisa's button-maker father, BELLOMY, plays his part in the scheme to get the kids together.

As part of their plot, the two fathers hire HENRY, an actor who specializes in reciting Shakespeare, to abduct Luisa.

MORTIMER gets to use his special acting skill, dying, as he assists Henry with the abduction.

READ MORE ABOUT IT

We encourage you to explore the following books, movies and websites for more information.



Shakespeare, William. *Romeo and Juliet*. Simon & Schuster, 2004. Inspiring countless stories of young lovers, Shakespeare's timeless work contributed to Jones and Schmidt's update.

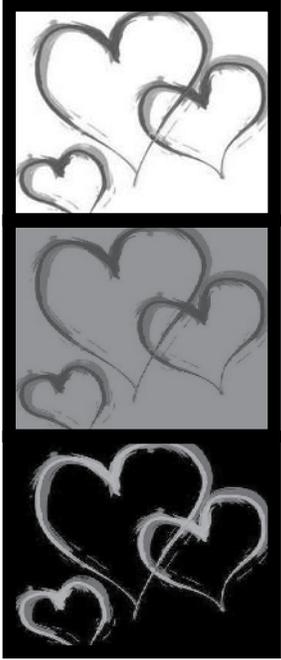
Emma, 191 minutes, Miramax, DVD, 1999. Another story about matchmaking gone awry, this Jane Austen classic stars Gwyneth Paltrow as the title character.

Viagas, Robert and Donald C. Farber. *The Amazing Story of The Fantasticks*. Limelight Editions, 2005. Want to know more about how *The Fantasticks* became Broadway's longest-running musical? Check out this book that gives details about the show's journey.

<http://www.talkinbroadway.com/spot/jonesschmidt1.html>
Nancy Rosati talks with Tom Jones and Harvey Schmidt about their historic collaboration in this detailed interview.

Rostand, Edmond. *Cyrano de Bergerac*. Signet Classics, 2003. Another of Jones and Schmidt's inspirations for *The Fantasticks* was Rostand's *Les Romanesque*. Check out his most famous work in this romance.

EX



THE PLAY BEGINS with our narrator, El Gallo, and the most famous song of the piece, "Try to Remember." El Gallo leads us along a lovely little story of a pretty young girl, Luisa, and the handsome neighbor boy, Matt. They are in love, but forbidden to be together by their fathers, who are feuding. The fathers even built a wall between the two houses to keep the children apart, but it hasn't worked. If anything, the feud and wall have only made the pair's affection stronger.

BUT WAIT, maybe things aren't as they seem. Hucklebee and Bellomy, the love birds' fathers, are actually not feuding at all! Instead they are great friends (who share a love of gardening), and have only built this deception to try and urge their children together. Their scheming has worked, but now they have a new problem—they can't decide how to end the feud so they can all be one big happy family.

THE FATHERS COME up with a new plan to hire a man to "abduct" Luisa. She will never be in any real danger, of course, with the hired help, but Matt will certainly spring to her rescue and thus end the feud. They hire El Gallo, Henry and Mortimer to play the parts of the abductors, and soon the plan is in action. The bumbling actors only flub their job a bit as they kidnap Luisa and allow Matt to defeat them and rescue her with his wooden sword. Everyone is delighted! The two fathers and their children all embrace in a group hug, thrilled with their happy ending. The four freeze in this tableau to end the Act.

THE SECOND ACT begins with everyone still locked in their pose, though now they are getting a little weary of their bliss. They are all irritated with each other, and the fathers finally let it slip that the little abduction was all planned. El Gallo arrives to collect his payment and when Matt tries to fight him (for real this time), the young lover is easily defeated. Matt is embarrassed

and Luisa is less than thrilled with his loss, so the two begin bickering. He's put off by her immaturity and she makes fun of his mock heroics. Finally they separate—the romance is over. Matt decides to follow the road to adventure beyond their garden and Luisa vows to find someone new.

TIME PASSES and El Gallo informs us that it is October. Hucklebee and Bellomy are both in their gardens working to strengthen the wall, when they begin to reminisce about the good old days when they met to scheme and play poker. They talk about their children, how Matt hasn't been seen in so long and how Luisa does nothing but daydream. The fathers find that they both much prefer their dependable vegetables, and before long they find themselves friends again.

ALSO OUT IN the garden, Luisa is lost in a fantasy when she sees her bandit, El Gallo up in a tree. She finds him very handsome and asks him to take her away. He gives her a paper mask through which she sees Matt on his journey. In reality, Henry and Mortimer are with him and they are harming him. He is burned and beaten, but as long as Luisa sees him through her mask, she finds him unharmed. El Gallo directs her to the house to pack and she rushes inside, excited for her new adventure. Meanwhile, Matt comes home. He has seen the two together, but wishes only for Luisa to be happy. He asks El Gallo not to hurt or leave her, but El Gallo once again defeats Matt and leaves. Luisa returns, heartbroken at her lover's flight, but she is comforted by Matt, who is very changed. They find each other quite different, both having learned a lot. Perhaps now, much wiser, they can try again, and succeed.



CALLOW: immature, lacking adult sophistication

BILLOW: a great wave or surge; a rolling mass

MONOTONOUS: sameness of pitch or intensity; tediously uniform or unvarying

JULIET: the heroine of Shakespeare's *Romeo and Juliet*, who dies for love

HELENA: beautiful daughter of Zeus; abducted by Paris which began the Trojan war

CASSANDRA: in Greek mythology, the princess of Troy, granted with the gift of prophecy and admired by Apollo

CLEOPATRA: ruler of Egypt, known for seducing Caesar and Mark Antony

BEATRICE: Dante's inspiration for and guide through the *Divine Comedy*

GUINEVERE: wife of King Arthur, most famous for her affair with his chief knight, Lancelot

POLARIS: the North Star; the brightest star in Ursa Minor (the Little Dipper)

RAPE OF THE SABINE WOMEN: a story in the history of Rome in which the first generation of Roman men acquired wives for themselves by abducting women from the neighboring Sabine families

PROLONGATE: to extend in space or time

DISTINGUE: distinguished, especially in manner or being

AMALGAMATED: to unite or merge into a single body

PANTALOON: a buffoon

POSEUR: a person who pretends to be what he or she is not; an insincere person

BTW

Rape: to seize and take away by force; despoil

In *The Fantasticks*, the word "rape" is used very differently than we may be used to hearing it today. When the two fathers hire El Gallo to abduct Luisa, El Gallo insists on calling the act a rape saying "The proper word is Rape. It's short and businesslike." In this

instance, El Gallo is using the word in its original sense which meant to capture and enslave a person—an act that was common in ancient warfare. Though today the word is used in a very different way, it is also still used in its original context and is listed with that definition first in Merriam-Webster's dictionary.





TOM JONES AND HARVEY SCHMIDT never planned on being writers. So how did they end up creating the longest-running musical in the history of American theater? Sometimes things just fall into place.

GROWING UP in Texas during the Depression, Schmidt became enamored with radio when he was young. He loved the music he heard on weekend symphony broadcasts and loved to learn about music. However, he never learned to read or write music, so in his mind that closed the door to music as a career. Instead he began to concentrate on art, spending time drawing while listening to his favorite music in the background.

TOM JONES ALSO grew up in a small town in Texas, where he spent his summers enjoying traveling tent shows. These live shows were a mixture of drama and vaudeville in a circus-like atmosphere and captured the young man's interest. Intrigued by the possibility of becoming someone other than himself, Jones began pretending and performing at local talent shows. He was a bit of an oddity in his small Texas town, but when he got to college and met what he calls the other "crazy people" in theatre, he found his niche.

JONES AND SCHMIDT began their relationship in 1950 at the University of Texas, where they worked together to create *Hipsy-Boo!*, a revue of the first 50 years of American music. Jones was a drama student intent on studying play production. Schmidt was thinking of art, and hoped to become a commercial artist. Once they came together, however, both men had to start rethinking their plans. *Hipsy-Boo!* was so successful that Jones and Schmidt began work almost

immediately on an original musical. After that, they began writing songs together regularly, a practice that they continued after graduation and even by mail while they both served in the Army in Korea.

COMPLETING THEIR SERVICE, the two decided to move to New York and try their luck at the theatre scene. They contributed some material to revues including Julius

Monk's Upstairs-Downstairs shows and Ben Bagley's *Shoestring Revues*, but they spent most of their time on a new musical based on the Edmond Rostand play *Les Romanesques*. This little known work spoofed *Romeo and Juliet*, and Jones and Schmidt aimed to turn it into a large, major Broadway hit. They worked on their idea for several years, planning a lavish production taking place on a Texas ranch and including

everything, right down to real horses on stage. But it just wasn't quite coming together.

AT THIS POINT, a former classmate (and the director of *Hipsy-Boo!*), Word Baker, asked Jones and Schmidt to pare down their project to one-act size to include in a summer theatre season he was directing. They jumped at the chance, slashing much of their work and creating the basis of what is now *The Fantasticks* in a mere three weeks. The production received a lot of attention and it wasn't long after that their one-act project was getting offers from producers, soon to be launched at the Sullivan Street Playhouse where it would then run for 40 years.



CHOICE

Matt and Luisa each feel that they are capable of making the right decisions for themselves, even at their early ages. Their fathers, however, feel that they are the ones who are more capable of making choices for their children. The interesting thing is that both the children and the parents make mistakes. Though parents may be more experienced about the world, there comes a certain time when they must let go and allow their children to make their own way in the world. When does that time come? And how can parents prepare their kids to make the right choices once they leave the nest?

EXPERIENCE

Matt has been to college, and has therefore discovered more of what the world has to offer than the younger Luisa. Still he doesn't know everything and learns a few new lessons when he makes his way out alone. He comes back quite changed, and therefore his relationships with both his father and Luisa are changed as well. Luisa has a similar learning experience when she is jilted when Matt leaves and again when El Gallo woos and then leaves her. How do these experiences change the young lovers? How do their experiences help them?

SIGHT

First in the dim light of the moon, later behind the wall, then behind the mask, our young lovers each have times when they do not see the true world, or at least do not see

it clearly. Opening our eyes to new sights and new knowledge is a prevalent theme throughout the play with many characters experiencing different views of life at different times. What is it that hampers our vision at times? What can we do to clear the path and see the truth?

THE WALL

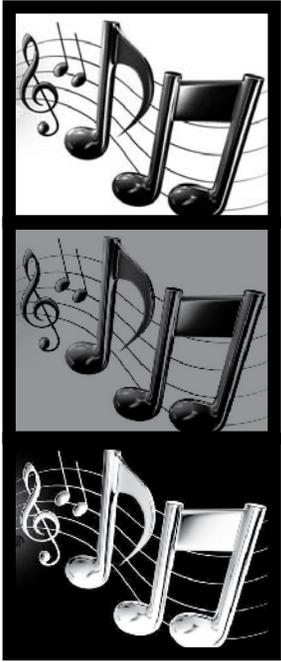
In the beginning of the play, the wall is merely a scheme created by the two fathers, yet its presence creates a barrier which makes the kids' love affair seem more romantic and therefore more real. Once they are allowed to be together, the shallowness of their affection becomes evident—perhaps it was only the wall that helped it along. Later, even after the two have discovered how to build a real relationship, El Gallo urges them to keep the wall up. Is this merely as a reminder of their past trials, or can you think of other reasons the wall should remain?

THE MASK

El Gallo gives Luisa a paper mask that alters the way she sees the world. It is comfortable for her to hide behind the mask and therefore avoid the pain and hurt that the outer world can cause us. Lost in her daydreams, Luisa has been hiding behind her own sort of mask for a long time. What masks the way we see the world?



B4



THE FANTASTICKS currently appears in the *Guinness Book of World Records* as the world's longest-running musical; however, songs, dances and musical numbers have been a part of entertainment since the time of ancient Greek theatre, exhibiting a musical tradition that dates back over 2,000 years. Storytelling ballads, stories in song form passed down orally through generations, also contributed to the development of musical theatre. A direct descendent of these forms, opera also told stories through music but furthered the form by writing down the script and moving to a stage setting. In 1597, *Dafne* emerged as the first recognized opera, and from opera came operetta, literally meaning "little opera." It was not until *The Black Crook*, which premiered in 1866, that we find the first theatre piece that resembles the modern definition of a musical.

THE FIRST MUSICALS ignored plot in favor of a focus on star actors, big dance routines and popular songs. In fact, throughout the first half of the 20th century, popular music was dominated by theatre writers. Lighthearted fare such as *No, No, Nanette* and *Funny Face* may have had forgettable plots, but they produced standards from George Gershwin, Cole Porter, and Rogers and Hart. The first major revolution in musical theatre came in the complete integration of book and score in *Show Boat*. This show featured popular jazz and gospel music, a consistent plot line and well-developed characters, all aspects that separated it from both operetta and the musicals that had come before. Premiering in 1927, this stunning production immediately thrilled audiences with a new concept and ran a total of 572 shows.

AFTER THE SUCCESS of *Show Boat*, creative teams began following the new format of a hit. In 1931, *Of Thee I Sing*, a political satire with music by Gershwin, became the first musical to be awarded the Pulitzer Prize. The first of the Rodgers and Hammerstein

hits, *Oklahoma!*, earned musical theatre the status of a significant American art form and after opening in 1943, began a national tour that would last ten years. The work that was produced in the years immediately following *Oklahoma!* are generally considered to be the "golden age" of the Broadway musical. Inspired by the success of Rodgers and Hammerstein's blockbuster, Irving Berlin developed *Annie Get Your Gun* and Cole Porter used Shakespeare's *The Taming of the Shrew* as inspiration for his own *Kiss Me, Kate*.

THE 1950S AND '60S saw another evolution in musical form. As popular music began to change with rock 'n' roll becoming mainstream, musicals began to feature the new style. *West Side Story*, *Jesus Christ Superstar*, *The Wiz* and *Hair* embraced this movement, tailoring their music and storylines to the younger generation.

Another ground-breaking change came when *Cats* premiered in 1982, showcasing opulent sets, extravagant costumes, fantastic makeup and thrilling special effects. Influenced by the European trend of "mega-musicals" which featured a pop-influenced score and special effects, many notable works such as *The Phantom of the Opera*, *Beauty and the Beast*, *The Lion King* and *Sunset Boulevard* enjoyed huge popularity when adapted for the stage.

CURRENTLY, MUSICAL THEATRE is being pulled in many different directions. With the enormous cost of a Broadway show, many producers are joining forces and remounting previous productions to secure a hit. There are some, however, who are still willing to take a chance, as evidenced in the new and unusual *Avenue Q* which uses puppets. Some shows, like the popular *Wicked* which first opened in San Francisco, are even taking their productions outside the traditional home of New York to find further success.

YOU'RE SO NAÏVE

"When I was a boy of 14, my father was so ignorant I could hardly stand to have the old man around. But when I got to be 21, I was astonished at how much the old man had learned in seven years."
—Mark Twain

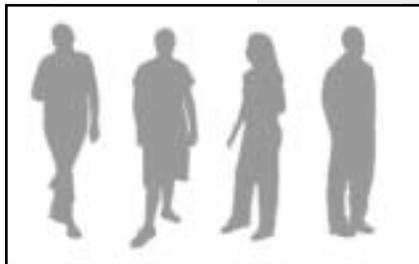
HOW MANY TIMES have you heard that you're naïve or been treated like you didn't know what was best for you just because you're young? It stinks to hear adults tell you that you don't know as much as them, or you don't understand the world. You're living in the world every day just like them right? So why do they think they know so much more?

THE TRUTH IS that wisdom and knowledge are all about experience. It doesn't matter how smart you are—everything you know and will come to know has to be taught to you. Think about it—pretty much no one can teach him or herself to read without some sort of instruction. If you've never been told what that big jumble of letters means, it doesn't matter how capable you are or how many books you have, you're just not going to be able to understand it.

THE GOOD THING for you is that you are at a time in your life when information is available everywhere you turn. When you're a kid, you don't really care much about anything except friends, school and playing.

When you're an adult, your responsibilities, work and family occupy all of your thoughts. But not you—you're in between those times, and because of that you're at a perfect place to learn and do everything you want without worrying about all of the hassles. So where to begin? Well, the first thing to do is to realize that you don't know it all—no one does. Once you realize that there's tons of stuff out there to discover, you can really begin to open yourself up to new experiences.

FOR EXAMPLE, did you know that it costs several thousand dollars to get your first apartment? It's not just about rent—there's utility start up fees, renters insurance, furniture costs and a security deposit. Do you know how to pay your taxes? Or how to obtain an occupancy permit? Yeah, I know, it sounds nuts to have to worry about all this stuff, but just like you, your parents and the other adults you know had to figure all this stuff out at one point in their lives. And lucky for you, that means they can help you figure it out.



- * What do you think? Are we able to learn from people who know more than us, or are we too often sure that we know it all?
- * Has there ever been a time in your life when you had to admit you didn't know best? Have you ever had to try and show someone that you knew better than them? Was this hard?



IRL

SPOOF & GOOF

THE FANTASTICKS was inspired by another play, *Les Romanesques*, which itself was inspired by Shakespeare's *Romeo and Juliet*. This inspiration, however, was not what you might expect. *Les Romanesques* actually spoofed the Bard's classic, poking fun at the star-crossed lovers. Spoofs, or parodies, have always been a popular part of our entertainment—lampooning everyone and everything that needed to be put in its place. Perhaps we don't want to let anyone get too popular without a little ribbing, or maybe we're just a bit vicious and like seeing people made fun of, but whatever the reason, spoofs and satires are going strong. How many of the following are you familiar with? And why are they so successful?

SPOOF: a light, humorous parody

PARODY: a work in which the style of an author, figure or work is closely imitated for comic effect or ridicule

Saturday Night Live

This weekly Saturday night sketch show debuted in New York in 1975. With such illustrious past cast members as Chevy Chase, Steve Martin, Will Ferrell and Tina Fey, the popular show has launched the careers of many stars. A typical *SNL* episode spoofs everything from politics to celebrities to game shows, but its most popular moments usually come from parodies of current events that are themselves big newsmakers. Remember Tina Fey's impersonation of Sarah Palin? It was pretty dead on, and many suggested that pinpointing the Governor's less than stellar moments may have hurt the Republican's chance in the election.

Weird Al Yankovic

Alfred Matthew Yankovic, also known as "Weird Al," is a singer-songwriter, rapper, comedian and satirist who has made his living lampooning popular musical acts. Getting all his source material from other artists, Weird Al has gone on to sell 12 million albums, a feat many traditional artists never match. Some of his most

popular hits spoofed the likes of Michael Jackson's "Beat It" ("Eat It") and Coolio's "Gangster's Paradise" ("Amish Paradise"). Dave Grohl has even been quoted as saying that he really felt like Nirvana had made it when Weird Al turned the band's hit "Smells Like Teen Spirit" into "Smells Like Nirvana." This parody was particularly successful thanks to an accompanying music video which rivaled Nirvana's own video at the 1992 *MTV Video Music Awards*.

Blue Harvest

Many TV shows, movies and comedy acts have used material from George Lucas' mega-hit *Star Wars* series; however, one of the most successful spoofs came in recent years with the *Family Guy* version—*Blue Harvest*. Originally presented as the hour-long premiere to the show's sixth season, *Blue Harvest* used all of *Family Guy*'s best-known characters and was a hit with both fans and critics alike. Gaining popularity after its original showing, the episode was soon released as a DVD and was nominated for a Prime Time Emmy Award.



THE MATCH GAME

THOUGH ITS STOCK has risen significantly with the advent of popular television shows like *The Millionaire Matchmaker* and *The Bachelor*, matchmaking has never really gone out of style. In one of the most recognizable scenes of *Fiddler on the Roof*, the young girls of the town sing:

Matchmaker, matchmaker,
Make me a match.
Find me a find,
Catch me a catch.
Matchmaker, matchmaker,
Look through your book,
And make me a perfect match!



THE IDEA OF a marital set-up is nothing new. In many cultures, the role of a matchmaker has long been held in high esteem—professionals spend their lives creating couples and often receive more attention at weddings than do the bride and groom. (Conversely, the matchmaker also holds the bulk of the responsibility for the success of the marriage.)

UNTIL MEDIEVAL TIMES, the idea of romantic love (and the assumption that “true love” was a basic human right) did not exist. To that point, most marriages were the result of a matchmaker and were often arranged based on a possible match’s finances and family history.

IN MANY SOCIETIES, the matchmaker is highly esteemed and regarded as possessing an extraordinary gift. In Jewish tradition, arranging three successful matches secures you a place in heaven. In traditional Russian society, a matchmaker’s success rate and reputation was so important that there existed an old Russian proverb: “Choose a matchmaker, not a bride.” Until

the revolution of 1917, almost all Russian marriages were the result of a matchmaker’s work. Seen as one with an extraordinary gift, they would often be hired out or would sometimes offer their service as a gesture of good will. In the event of a possible match, the matchmaker would arrange a meeting called a *smotrini* (from the Russian word for “looking”) where the groom and his family would visit the potential bride’s home.

If the *smotrini* was successful, the couple became engaged and a special matchmaking ceremony would follow, complete with traditional dance and song.

IN THE UNITED STATES and other cultures, matchmaking has existed in less formalized ways. The square dances of frontier days were more than just leisure activities at the end of a grueling day; they were traditions that played a role in determining future spouses. Religious and social gatherings served as early venues for matchmakers, who would attend such events and advise families with children of marrying age of other eligible, available (and possibly compatible) bachelors and bachelorettes.

THOUGH YOUNG PEOPLE are now free to choose their own mates without the help of parents or a professional matchmaker, the trend is making a comeback. One need not look very far to find a professional advertising service to help find true love—for a small fee, of course.

by Mae Klinger, *Cincinnati Playhouse in the Park*





SWDYT?

*"I am special.
I am special.
Please, God, please—
Don't let me be normal!"*

- * Luisa believes herself to be a princess, a special, wonderful person, and is horrified at the idea that she may not be. What do you think of her desire to not be "normal"? What's so bad about being normal? Is anyone really normal?

*"I'm beyond such foolish notions,
And yet—in spite of my knowledge—
There is this girl.
She makes me young again, and foolish,
And with her I perform the impossible:
I defy Biology!
And achieve ignorance!"*

- * Matt understands that in his relationship with Luisa, he often acts in ways that he might not normally act. He is happy to be foolish and ignorant. Is this a good thing? Is it good for love to change us in this way? How are people fools for love?

*"Why did the kids put beans in
their ears?
No one can hear with beans in their ears.
After a while the reason appears.
They did it 'cause we said 'No.'"*

- * You've heard of reverse psychology—getting someone to do something just because you told them not to. That's Hucklebee and Bellomy's plan with their kids. Have you ever been tempted to do something just because it's off limits? Why does that temptation exist?

*"While with children—
It's bewilderin'
You don't know until the seed is
nearly grown,
Just what you've sown."*

- * The fathers are confused at their children's behavior and are much more comfortable with the dependability of their vegetables. What must it be like to be a parent and try to teach your children the right thing to do in life? How will you know if you're getting through to them? How will you know if they've learned right and wrong? Is it okay to let them make mistakes?

*"Matt: Don't leave her like that.
It isn't fair.*

*El Gallo: It's her misfortune.
What do you care?"*

- * Matt doesn't want Luisa to get hurt, even though they aren't officially a couple anymore. Why does he still care about her even after she turned away from him? Have you ever had lingering feelings for someone you're no longer romantically involved with? Just because your relationship changed, does that mean you can't care any more?