1. Joan observes that hers and Gricey's life together "now seemed nothing but an elaborate performance." How well can you ever really know someone? Is there always an element of performance when interacting with others?

2. To Joan, and even to himself, Frank Stone is in many ways an empty vessel. How do you think this relates to the acting community as portrayed in this book? Are the best actors indeed empty vessels, and if so, what does that mean, if anything, for Vera?

3. Throughout the novel Vera seems to almost harvest tragedy in order to better inform her performances. By contrast, Frank Stone impersonates others. How much do you think our own experiences inform who we are, when compared to what we observe of other people?

4. Discuss the portrayal of mental health in this novel. Vera is often described as unstable and irrational; Joan frequently relies on 'Uncle Alcohol'.

5. How important do you think total honesty is? There are multiple layers of secrecy within this novel. Frank with Joan, Julius with Vera, Joan with Vera and of course Gricey with Joan. In some instances dishonesty can be seen as an attempt to protect a loved one, in others, to protect one's self.

6. How did you feel about the portrayal of fascism in this novel? Did it take you by surprise?

7. How effective did you find the use of a chorus in the style of a Greek tragedy to narrate this novel? What impressions did this technique make on you?

8. To Joan, her memories are first a blessing, and later a curse, and she reflects that she wishes she had been allowed to grieve for the memory of Gricey as she had known him. Discuss the role of memory in *The Wardrobe Mistress*.