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The Heidi Chronicles

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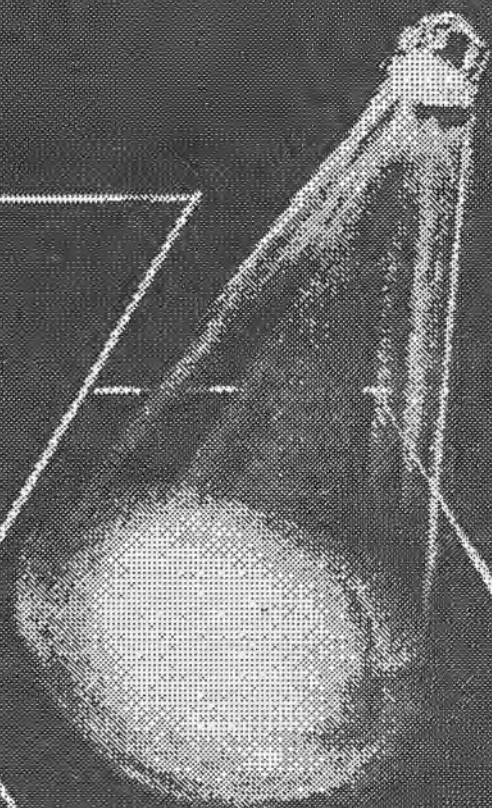
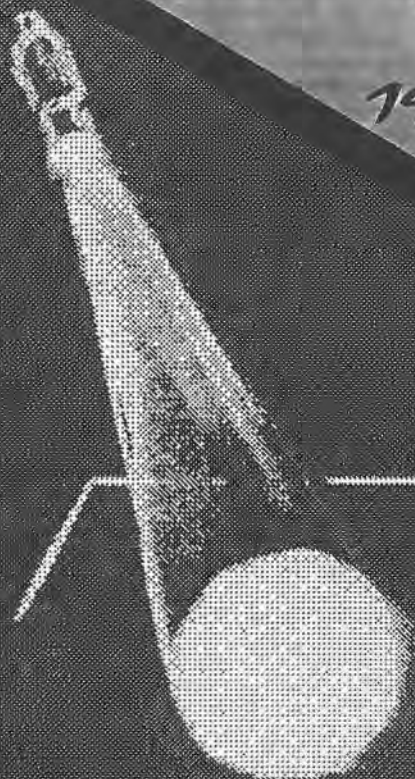
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BY WENDY WASSERSTEIN

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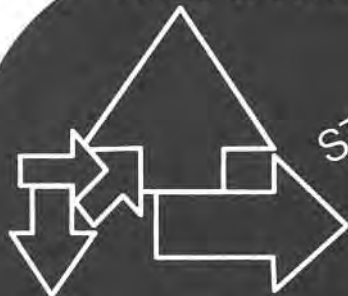
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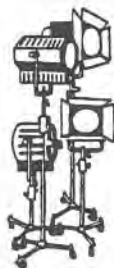
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The Heidi Chronicles

by Wendy Wasserstein

Directed by
Lisa Newkirk-Reimler*

Set Design Tina M. White*
Lighting Design Laura Steib
Costume Design Heather E. Waggoner*
Sound Design J. Gretchen Schreiber
Technical Direction Dan Browder
Stage Manager T. Smith

*MFA Candidate

Playwrights Horizons, New York City, first produced
THE HEIDI CHRONICLES off Broadway in 1988 following
a workshop production by the Seattle Repertory Theatre.

Produced on Broadway by The Shubert Organization,
Suntory International Corp. and James Walsh
in association with Playwrights Horizons.

Composers for Pre-show and Intermission:
Fanny Mendelssohn Hensel, Cecile Chaminade,
Lili Boulanger, Clara Schumann

Cast

(in order of appearance)

Heidi Holland	Mary Jo Curry
Student, Teen, Husband, TV Intern, Patron	Christopher Maher
Student, Teen, Rally Worker, Carol, Patron, Sandra Zucker-Hall	Kimberly Lojas
Student, Hippie's Girlfriend, Wife, Cha-Cha, TV Control Room Worker, Nurse	Regina Siciliani
Student, Chris Boxer, Mark, Hippie, Steve, Waiter, Ray	Randy Kirby
Susan Johnston	Kati Brazda*
Peter Patrone	Robert Caisley*
Scoop Rosenbaum	Mace Archer*
Jill, Debbie, Lisa	Florence Powdermaker*
Fran, Betsy, Molly, April	Joy Jaraczewski
Becky, Clara, Denise	Krista Lally

Act One

Prologue: A Lecture Hall, New York, 1989

Scene 1: A High School Gymnasium, Chicago, 1965

Scene 2: A Town Hall, Manchester, New Hampshire, 1968

Scene 3: A Church Basement, Ann Arbor, Michigan, 1970

Scene 4: Outside the Chicago Art Institute, 1974

Scene 5: The Pierre Hotel, New York, 1977

— 15 minute intermission —

Act Two (all scenes in New York)

Prologue: A Lecture Hall, 1989

Scene 1: A New York Loft, 1980

Scene 2: A TV Studio, 1982

Scene 3: A Restaurant, 1984

Scene 4: The Plaza Hotel, 1986

Scene 5: A Pediatrics Ward, 1987

Scene 6: An Apartment, 1989

THE HEIDI CHRONICLES

Director's Notes

Not unlike Heidi Holland when she speaks before the alumnae of Miss Crane's School feeling uneasy and unprepared, I, too, feel slightly apprehensive as I attempt to reduce Wendy Wasserstein's play to a page of cogent notes. As a young woman struggling to juggle school, work and family demands as well as coming to terms with various life choices, I find *The Heidi Chronicles* speaks to me on a very personal level. This is part of the play's appeal. Yet, Wasserstein's play also provides universal appeal in a variety of ways. Certainly, it addresses the issue of what it means to be an American woman. Through Heidi's eyes we see the advent and growth of the Woman's Movement and a shift in the attitudes and expectations of women. However, we also see the loneliness and despair that accompany the changes in roles and desires. Like many women, Heidi's opportunities and decisions include wonderful occupational advancements, but at the age of 35 she finds herself alone and lonely. As Heidi confesses, "I don't blame any of us. We're all concerned, intelligent, good women. It's just that I feel stranded. And I thought the whole point was that we wouldn't feel stranded. I thought the point was we were all in this together." At age 42, however, Heidi realizes that she doesn't have to choose between occupational satisfaction and private happiness. She can "have it all" — maybe not in the most traditional sense of the phrase but in a way that fits her life-style and her needs. As Susan Faludi suggests in her recent best-seller *Backlash*, "Feminism's agenda is basic... It asks that women be free to define themselves — instead of having their identity defined for them, time and again, by their culture and their men.

Beyond the feminist issues of the play, Wasserstein also presents the humanist issue of art and its transcendency. Beautiful paintings or wonderful pieces of literature are appreciated by all, regardless of gender, race or nationality. Certainly many of the female artists mentioned in *The Heidi Chronicles* have only recently been rediscovered, and this is indeed due to the fact that art history (like most history) has been chronicled by men. Yet these discoveries reaffirm that through the ages, women, when given the opportunity, are as equally talented and creative as men. And the style and grace provided by these paintings transcend any barriers created by gender. We admire the works not only because they were created by women but because of their beauty and their messages. Certainly the same can be said for Wasserstein and *The Heidi Chronicles*.

A CHRONICLE FOR HEIDI

Prepared by David Richard Jones, New Mexico Repertory Theater.

- Heidi Holland, aged 16, goes to a high school dance.** ➤ 1961 John F. Kennedy names Eleanor Roosevelt to chair the President's Commission on the Status of Women, the first such commission in U.S. history and the first federal inquiry into women's issues since suffrage amendment.
- Heidi Holland takes time off from college to campaign for Eugene McCarthy in New Hampshire.** ➤ 1963 Betty Friedan, *The Feminist Mystique*.
- Heidi Holland, graduate student in Art History at Yale, attends her first woman's group.** ➤ 1964 1964 Civil Rights Act includes Title 7, forbidding employment discrimination on the basis of sex as well as color, race, religion.
- 1965 U.S. Supreme Court, citing constitutional right to privacy, overturns Connecticut law banning contraceptives.
- 1966 National Organization of Women (NOW) is founded.
- 1968 "Sisterhood is Powerful" becomes slogan of New York Radical Women's demonstrations entitled "Burial of Traditional Womanhood."
200 radical women protest the Miss America pageant — not burning bras, but carrying signs saying, "Women are People, Not Livestock."
- 1969 First accredited courses offered in women's law (NYU Law School) and Women's Studies (Cornell University). By 1971, over a hundred universities have courses in Women's Studies.
- Feminist caucuses form within professional groups: American Sociological Assoc., American Political Science Assoc., Modern Language Assoc., and National Council of Churches.
- 1970 Hawaii, Alaska, and New York liberalize state abortion laws.
San Diego State University offers first multi-course program in Women's Studies.
- Betty Friedan, on the 50th anniversary of women's suffrage: "This is not a bedroom war. This is a political movement."
- 1971 Linda Nochlin writes "Why There Are No Great Women Artists" for *Art News*, inaugurating a new phase of feminist art history.
Ms. magazine debuts, saying, "Eliminating the patriarchal and racist base of the existing social system requires a revolution, not a reform."
Germaine Greer, *The Female Eunuch*.
- 1972 Congress passes Equal Rights Amendment, 84-8 in the Senate, 354-23 in the House. In the next five months, 20 of necessary 38 states ratify the amendment.
New York's Whitney Museum responds to discrimination charges by devoting its 40th Annual to women and blacks. Women's art workshops inaugurated in New York and Los Angeles.
- 1973 U.S. Supreme Court, in *Roe v. Wade*, liberalizes abortion during first trimester of pregnancy.
Billie Jean King defeats Bobby Riggs in "Battle of the Sexes" tennis match.
- Heidi Holland demonstrates for "Women in Art!" at the Art Institute of Chicago.** ➤ 1974 Erica Jong, *Fear of Flying*; Marabel Morgan, *The Total Woman*; Molly Haskell, *From Reverence to Rape* (women on film).
- 1976 "Women Artists: 1550-1950," a major retrospective exhibition, curated by Linda Nochlin and Ann Sutherland Harris for Los Angeles County Museum (and museums in Austin, Pittsburgh, and Brooklyn).
Shere Hite, *The Hite Report: A Nationwide Study of Female Sexuality*.
Women's firsts: Rhodes scholarship winner, president of *Harvard Law Review*, astronaut in NASA training, keynote speaker at national political convention.
- Heidi Holland, author of essays about women and art published as *And the Light Floods in From the Left*, takes a position in Art History at Columbia University.** ➤ 1977 20,000 people and three first ladies (Carter, Ford, and Johnson) attend National Women's Conference in Houston.
- 1980 Ronald Reagan, running for President against the ERA, splits the women's vote with Jimmy Carter, whose party embraces the amendment.
- Dr. Heidi Holland addresses East Coast Alumnae Assoc. of Miss Crane's School on the topic, "Women, Where Are We Going?"** ➤ 1981 Fulfilling a campaign pledge, Reagan nominates Sandra Day O'Connor to U.S. Supreme Court.
- 1982 After a four-year extension, the ERA dies, three states short of ratification.
- 1984 The Democratic Party nominates Geraldine Ferraro as Vice-President, the first woman running for national office on a major ticket.
- 1986 Death of Simone de Beauvoir, author of *The Second Sex*.

Production Staff

Assistant Director	Mike Mitchell
Assistant Stage Manager	Leigh Jolley
Properties Master	Abigail Baker
Master Electrician	Shawn Malott*
Asst. Costume Designer	Susan L. Hayes
Vocal Coach	Pam Klarup
Scene Painter	Jon Kusner

Production Crews

Set Crew: Tim Ahlberg, Karen Bernstein, Donna Bliven, Kelly Dyer, Amanda Lifvendahl, Sarah Manley, April Metz, Denis O'Shea

Costume Crew: Pat Caldwell, Lida Dexter, Katie Duffield, David Durbin, Josh Fecht, Bill Grebner, Rebecca Gyarmathy, Toni Howell, Heather LeBurkien, Tom Lentz, Katy McDermott, Doug Nagel, Renée Perreault, Erin Rome, Tajuane Taylor, Christopher Thomas, Kathryn Thompson, Dena Trotti, Erik Uppling, Melissa Weiner, Greg Wolf, Scott Zematis

Light Prep Crew: Brandi Baker, Carolyn Brady, William Martin, Phyllis McElroy, Ryan Presern, Solomon Rutzky, Vernon T. Smith, Shuntua Stonewall, Cecilia Suarez, Rachael R. Yager

Light Board Operator: Christine Paun

Sound Board Operator: Aaron Van Koningsveld

Acknowledgments

Steven Alexander, Mace Archer, Eric Bramlett, Dan Browder, Scott Cavin, Connie deVeer, Cec. Hardacker, Art Iorio, Carolyn Gordon, Peter Guither, John Kirk, Cal MacLean, Harlan and Dorothy Newkirk, Patrick O'Gara (Advisor), John Reimler, John Stark, Dan Wilhelm, Stu Wynecken, Scott Zematis
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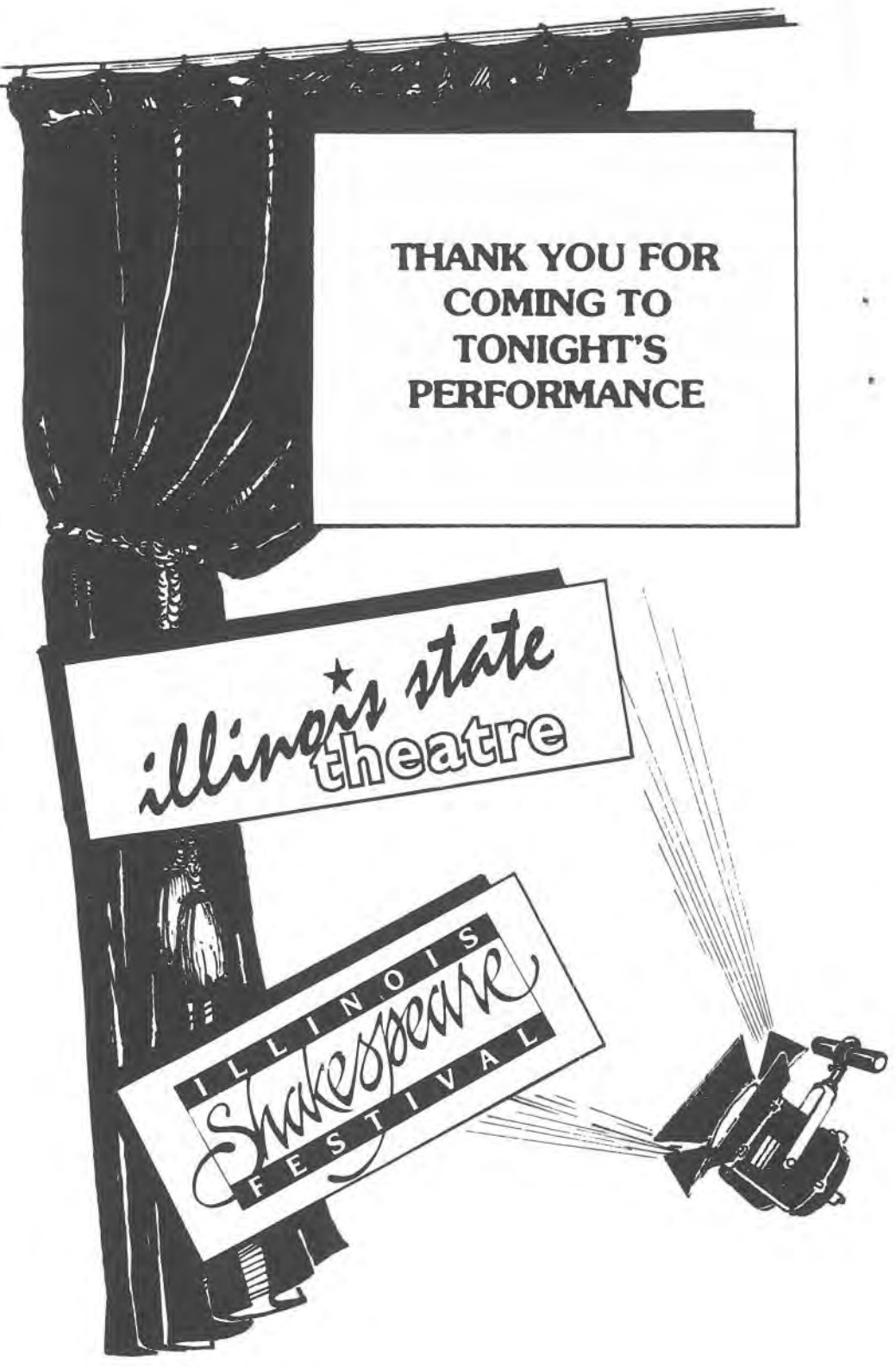
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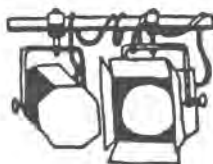


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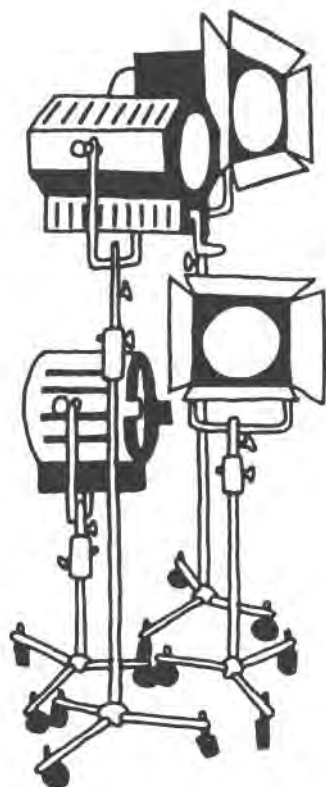
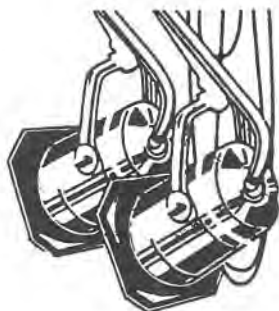
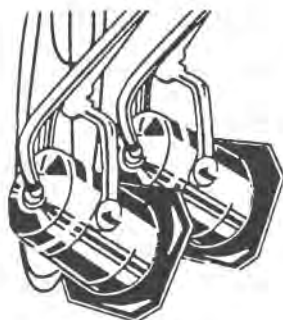

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