



THE HEIDI CHRONICLES

WENDY WASSERSTEIN

• \$ 20 •

APPROXIMATE RUNNING TIME: 2 HOURS & 20 MINUTES
THERE WILL BE ONE 20 MINUTE INTERMISSION

ARTIST NOTE: MICHELLE MONTEITH

In *The Heidi Chronicles* the personal is the political; a story of one woman's journey through a time in history of significant change.

The women who fought for equality in the 1960s paved a road of substantial depth. I owe my life to their sacrifices, their bravery, their desire for change, their belief in possibility.

In 2016, we are fortunate to have choices and to find our worth in countless places: in our jobs, our families, our friends, our communities, our children and in relationship to ourselves. However, we need to be vigilant: despite how far we've come, there are still considerable steps to travel. Wendy's play is vital because it reminds us to support one another; Choosing one road does not make someone else's course any less valid. I'd like to think the women on whose shoulders we stand fought for togetherness, not better-than-ness.

I'm surrounded by an extraordinary dream team, led by a director with a wealth of sensitivity and intelligence. Every day, before rehearsal even begins, we stand around excited to dive deeper and to give more of ourselves than we did the day before. And to laugh!

I hope our offering helps give voice to the quiet in each of us. May it encourage you to gently love and to fiercely celebrate your own worth, while easing the way for others to honour theirs.

MICHELLE MONTEITH,

Heidi Holland in
The Heidi Chronicles.

CREATIVE TEAM

THE HEIDI CHRONICLES

CAST

Damien Atkins
Peter Patrone

Laura Condlin
Fran, Molly, Betsy, April

Raquel Duffy
Jill, Debbie, Lisa

Michelle Monteith
Heidi Holland

Jordan Pettle
Scoop Rosenbaum

Paolo Santalucia
*Chris Boxer, Mark, Ray,
TV Attendant, Waiter*

Sophia Walker
Becky, Clara, Denise

Sarah Wilson
Susan Johnston

PRODUCTION

Gregory Prest
Director

Sophia Fabiilli
Assistant Director

Ken MacKenzie
Set & Lighting Designer

Erika Connor
Costume Designer

Verne Good
Composer & Sound Designer

Shannon Lea Doyle
Video Designer

Kelly McEvenue
Alexander Coach

Diane Pitblado
Dialect Coach

Robert Harding
Production Stage Manager

Sarah Miller
Stage Manager

Emily Mewett
Assistant Stage Manager

Bradley Dunn
Apprentice Stage Manager

SOULPEPPER PRODUCTION

Jacqueline Robertson-Cull
Head of Hair & Makeup

Geoff Hughes
Cutter

Gulay Cokgezen
Karen Donaldson
Sewers

Barbara Nowakowski
First Hand

Isidra Cruz
Sorcha Gibson
Dressers

Grace Eakins
Mattea Kennedy
Jess MacDuff
Scenic Painters

Greg Chambers
Props Builder

Paul Boddum
Head Scenic Artist

ACT ONE

Prologue: A lecture hall, New York, 1989

Scene 1: Chicago, 1965

Scene 2: Manchester, New Hampshire, 1968

Scene 3: Ann Arbor, Michigan, 1970

Scene 4: Chicago, 1974

Scene 5: New York, 1977

ACT TWO (ALL SCENES TAKE PLACE IN NEW YORK)

Prologue: A lecture hall, 1989

Scene 1: An apartment, 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 is presented by special arrangement with Dramatists Play Service, Inc., New York. 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.

From her emergence as a Broadway darling in her 20s to her final essays in her 50s, Wendy Wasserstein's raw material was always her own life: her struggles, her insecurities, her triumphs. In a fascinating twist, the autobiographical candour of her work was matched by a deep, inviolable sense of privacy personally. These polar opposites could perhaps be traced to the influence of her mother, Lola, who filled her full of ambition and undermined her at the same time. As an example, when her daughter won the Pulitzer Prize, Lola referred to it as "the Nobel." She also told her daughter: never mind the awards, nobody can be truly successful if they're fat and unmarried.

Eternally on a diet that never changed her zaftig figure, Wasserstein's big break (and her Pulitzer) came with *The Heidi Chronicles* in 1988. Her trademark wit and beautifully drawn characters underpin an episodic structure that explores how "modern" women respond to new feminist obligations: Fulfill yourself! Have a brilliant career! Pursue your passion! She was among the first to point out that women had not been released from their prior obligations: Be a good wife. Be a great mother. Live for others. Wasserstein's gift was to find humour – and heart – in the ambivalence of these competing forces.

Through the high-achieving, emotionally fragile Heidi Holland and her circle of friends, the play confronts the complex questions that arise as youth gives way to adulthood. Are we happy? Does our

life have meaning? While we laugh at our absurdities, Wasserstein has compassion for all we strive for and do not achieve, all we are certain of that can be eroded by doubt and experience.

When it premiered, *Heidi* was hailed as a pioneering feminist play. Nearly 30 years later, its precision, clarity and huge heart poignantly remind us of the funny and fallible pioneers who blazed the trail for us.

WRITER BIOGRAPHY

Wendy Wasserstein was the quintessential New York girl. She liked cabs, cleaners, doormen, Brooklyn, Broadway, and Bergdorf's. She went to Yale – because her parents were certain she'd find a wealthy husband there – and found her calling: writing. Over her short life (she died at the age of 55 in 2006) she wrote 11 plays, two screenplays, several essay collections and a novel. *Heidi* was her breakthrough, appearing in 1988 and sweeping the Tony Award, the Pulitzer, and the Susan Smith Blackburn Prize the following year. The writer herself was a bundle of contradictions: a major force in Broadway theatre who talked in a baby voice to appear less threatening; a warm woman with a huge circle of friends, none of whom knew she was ill until they read her obituary in the New York Times. She is survived by her witty, tender writing and by her daughter, Lucy Jane.

THANK YOU
FOR ATTENDING!



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MUSIC CREDITS

Imagine

Written by John Lennon
Published by Lenono Music. Performed by John Ciccone
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Respect

Composed by Otis Redding.
Courtesy of Irving Music c/o Universal Music Publishing Canada. Performed by Aretha Franklin. Courtesy of Atlantic Recording Corp. By arrangement with Warner Music Group Film & TV Licensing

You Send Me

Written and Performed by Sam Cooke.
Published by ABKCO Music, Inc. Courtesy of ABKCO Music & Records, Inc. www.abkco.com

The Shoop Shoop Song (It's In His Kiss)

Written by Rudy Clark
Published by Alley Music Corp. and Trio Music Company (BMI) o/b/o By The Bay Music (BMI) c/o BMG Rights Management Published by Alley Music Corp, By The Bay Music (BMI)/Trio Music Company (BMI). Performed by Betty Everett. Courtesy of Vee-Jay Records. Used by permission of Concord Music Group, Inc. All rights reserved.

Piece of My Heart

Written by Jerry Ragovoy and Bert Berns. Published by Sony/ATV Songs LLC/Unichappel Music Inc. (BMI). Performed by Big Brother & The Holding Company feat. Janis Joplin. Courtesy of Sony Music Entertainment. By arrangement with Sony Music Entertainment Canada Inc.

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