
Heidi Chronicles Wendy Wasserstein Full Script

Isn't it Romantic
 Old Money
 Rapture, Blister, Burn
 Elements of Style
 Laughter on the 23rd Floor
 The Heidi Chronicles
 Reading the Plays of Wendy Wasserstein
 Third
 Wendy Wasserstein
 Dead Accounts
 From Aphra Behn to Fun Home
 A Study Guide for Wendy Wasserstein's "The Heidi Chronicles"
 Topdog/Underdog (TCG Edition)
 The White Blackbird
 An American Daughter
 Significant Other
 Uncommon Women and Others
 Conversations in the Wings
 Bachelor Girls
 Seven One-act Plays
 The Heidi Chronicles
 Wendy Wasserstein
 The Heidi Chronicles and Other Plays
 Wendy and the Lost Boys
 Pamela's First Musical
 The Heidi Chronicles
 Uncommon Women and Others
 Sloth
 Shiksa Goddess
 Wendy Wasserstein
 The Heidi Chronicles and Other Plays
 Utopia in Performance
 Shiksa Goddess
 The Sisters Rosensweig
 Lips Together, Teeth Apart
 A Study Guide for Wendy Wasserstein's "Isn't It Romantic"
 A Study Guide for Wendy Wasserstein's "The Heidi Chronicles"
 Top Girls
 Wendy Wasserstein
 A Study Guide for Wendy Wasserstein's "Workout"

*Heidi Chronicles Wendy Wasserstein
Full Script*

Downloaded from ftp.bonide.com by
guest

CONNER KELLEY

Isn't it Romantic Houghton Mifflin Harcourt
 Inspired by the playwright's youthful experience as a staff writer on Sid Caesar's *Your Show of Shows*, with all the attendant comic drama as the harried writing staff frantically scramble to top each other with gags while competing for the attention of star madman "Max Prince."
Old Money Dramatists Play Service, Inc.
 A Study Guide for Wendy Wasserstein's "Workout," excerpted from Gale's acclaimed *Drama For Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Drama For Students* for all of your research needs.
Rapture, Blister, Burn University of Michigan Press
 THE STORY: Comprised of a collage of interrelated scenes, the action begins with a reunion, six years after graduation, of five close friends and classmates at Mount Holyoke College. They

compare notes on their activities since leaving school and t
Elements of Style Hyperion Books for Children
 The authorized biography of Pulitzer Prize-winning playwright Wendy Wasserstein. In *Wendy and the Lost Boys* bestselling author Julie Salamon explores the life of playwright Wendy Wasserstein's most expertly crafted character: herself. The first woman playwright to win a Tony Award, Wendy Wasserstein was a Broadway titan. But with her high-pitched giggle and unkempt curls, she projected an image of warmth and familiarity. Everyone knew Wendy Wasserstein. Or thought they did. Born on October 18, 1950, in Brooklyn, New York, to Polish Jewish immigrant parents, Wendy was the youngest of Lola and Morris Wasserstein's five children. Lola had big dreams for her children. They didn't disappoint: Sandra, Wendy's glamorous sister, became a high-ranking corporate executive at a time when Fortune 500 companies were an impenetrable boys club. Their brother Bruce became a billionaire superstar of the investment banking world. Yet behind the family's remarkable success was a fiercely guarded world of private tragedies. Wendy perfected the family art of secrecy while cultivating a densely populated inner circle. Her friends included theater elite such as playwright

Christopher Durang, Lincoln Center Artistic Director André Bishop, former New York Times theater critic Frank Rich, and countless others. And still almost no one knew that Wendy was pregnant when, at age forty-eight, she was rushed to Mount Sinai Hospital to deliver Lucy Jane three months premature. The paternity of her daughter remains a mystery. At the time of Wendy's tragically early death less than six years later, very few were aware that she was gravely ill. The cherished confidante to so many, Wendy privately endured her greatest heartbreaks alone. In *Wendy and the Lost Boys*, Salomon assembles the fractured pieces, revealing Wendy in full. Though she lived an uncommon life, she spoke to a generation of women during an era of vast change. Revisiting Wendy's works—*The Heidi Chronicles* and others—we see Wendy in the free space of the theater, where her many selves all found voice. Here Wendy spoke in the most intimate of terms about everything that matters most: family and love, dreams and devastation. And that is the Wendy of Neverland, the Wendy who will never grow old.

Laughter on the 23rd Floor Gale, Cengage Learning
Celebrated playwright and magnetic wit Wendy Wasserstein has been firmly rooted in New York's cultural life since her childhood of Broadway matinees, but her appeal is universal. *Shiksa Goddess* collects thirty-five of her urbane, inspiring, and deeply empathic essays—all written when she was in her forties, and all infused with her trademark irreverent humor. The full range of Wasserstein's mid-life obsessions are covered in this eclectic collection: everything from Chekhov, politics, and celebrity, to family, fashion, and real estate. Whether fretting over her figure, discovering her gentile roots, proclaiming her love for ordered-in-breakfasts, lobbying for affordable theater, or writing tenderly about her very Jewish mother and her own daughter, born when she was forty-eight and single, Wasserstein reveals the full, dizzying life of a shiksa goddess with unabashed candor and inimitable style.

The Heidi Chronicles Dramatists Play Service, Inc.

"A striking portrait of a woman artist's struggle for life." —Arthur Miller
Margarett Sargent was an icon of avant-garde art in the 1920s. In an evocative weave of biography and memoir, her granddaughter unearths for the first time the life of a spirited and gifted woman committed at all costs to self-expression.

Reading the Plays of Wendy Wasserstein Vintage
Marlene thinks the eighties are going to be stupendous. Her sister Joyce has her doubts. Her daughter Angie is just frightened. Since its premiere in 1982, *Top Girls* has become a seminal play of the modern theatre. Set during a period of British politics dominated by the presence of the newly elected Prime Minister Margaret Thatcher, Churchill's play prompts us to question our notions of women's success and solidarity. Its sharp look at the society and politics of the 1980s is combined with a timeless examination of women's choices and restrictions regarding career and family. This new Student Edition features an introduction by Sophie Bush, Senior Lecturer at Sheffield Hallam University, UK prepared with the contemporary student in mind. METHUEN DRAMA STUDENT EDITIONS are expertly annotated texts of a wide range of plays from the modern and classic repertoires. As well as the complete text of the play itself, this volume contains: · A chronology of the play and the playwright's life and work · an introductory discussion of the social, political, cultural and economic context in which the play was originally conceived and created · a succinct overview of the creation processes followed and subsequent performance history of the piece · an analysis of, and commentary on, some of the major themes and specific issues addressed by the text · a bibliography of suggested primary and secondary materials for further study.

Third Dramatists Play Service Inc

THE STORY: Set in Washington, D.C., *AN AMERICAN DAUGHTER* focuses on Dr. Lyssa Dent Hughes, a health care expert and forty-something daughter of a long-time Senator. When the President nominates Lyssa to a Cabinet post, an indiscretion from her past *Wendy Wasserstein* Oxford University Press

Traces the coming of age of Heidi Holland, a successful art historian, as she tries to find her bearings in a rapidly changing world.

Dead Accounts Gale, Cengage Learning

Playwright Wendy Wasserstein (1950–2006), author of *The Heidi Chronicles*, wrote topical, humorous plays addressing relationships among women and their families, taking the temperature of social moments from the 1960s onward to debate women's rightful place in their professional and personal lives. The playwright's popular plays continue to be produced on Broadway and in regional theaters around the country and the world. Wasserstein's emergence as a popular dramatist in the 1970s paralleled the emergence of the second-wave feminist movement in the United States, a cultural context reflected in the themes of her plays. Yet while some of her comedies and witty dramas were wildly successful, packing theaters and winning awards, feminists of the era often felt that the plays did not go far enough. Wendy Wasserstein provides a critical introduction and a feminist reappraisal of the significant plays of one of the most famous contemporary American women playwrights.

Following a biographical introduction, chapters address each of her important plays, situating Wasserstein's work in the history of the US feminist movement and in a historical moment in which women artists continue to struggle for recognition.

From Aphra Behn to Fun Home Penguin

Elements of Style, the Pulitzer Prize—winning playwright Wendy Wasserstein's first novel, is a scathing comedy about New York's high society facing the post—9/11 world. Francesca Weissman, an Upper East Side pediatrician rated number one by *Manhattan* magazine, floats on the fringes of the upper strata of privilege and aspiration. Through her bemused eyes we meet the thoroughbred socialite Samantha Acton; relentless social climber Judy Tremont; Barry Santorini, an Oscar-winning moviemaker accustomed to having his way; his supermarket heiress wife, Clarice; and more, tossed together in a frothy stew of outrageous conspicuous consumption and adulterous affairs that play out on Page Six. But when Wasserstein's madcap tour of the social lives and mores of twenty-first-century Manhattan veers into tragedy, we finally see the true cost of her characters' choices, and the beating heart of this dazzling novel.

A Study Guide for Wendy Wasserstein's "The Heidi Chronicles"

Gale, Cengage Learning

Roy Harris interviews 13 actors in this entertaining and informative book on the technique of acting.

Topdog/Underdog (TCG Edition) Vintage

Theatre has long been considered a feminine interest for which women consistently purchase the majority of tickets, while the shows they are seeing typically are written and brought to the stage by men. Furthermore, the stories these productions tell are often about men, and the complex leading roles in these shows are written for and performed by male actors. Despite this imbalance, the feminist voice presses to be heard and has done so with more success than ever before. In *From Aphra Behn to Fun Home: A Cultural History of Feminist Theatre*, Carey Purcell traces the evolution of these important artists and productions over several centuries. After examining the roots of feminist theatre in early Greek plays and looking at occasional works produced before the twentieth century, Purcell then identifies the key players and productions that have emerged over the last several decades. This book covers the heyday of the second

wave feminist movement—which saw the growth of female-centric theatre groups—and highlights the work of playwrights such as Caryl Churchill, Pam Gems, and Wendy Wasserstein. Other prominent artists discussed here include playwrights Paula Vogel Lynn and Tony-award winning directors Garry Hynes and Julie Taymor. The volume also examines diversity in contemporary feminist theatre—with discussions of such playwrights as Young Jean Lee and Lynn Nottage—and a look toward the future. Purcell explores the very nature of feminist theater—does it qualify if a play is written by a woman or does it just need to feature strong female characters?—as well as how notable activist work for feminism has played a pivotal role in theatre. An engaging survey of female artists on stage and behind the scenes, *From Aphra Behn to Fun Home* will be of interest to theatregoers and anyone interested in the invaluable contributions of women in the performing arts.

The White Blackbird McFarland

THE STORIES: In *BETTE AND ME*, the author and the legendary Bette Midler get their hair done, try on makeup, and row a boat on the Hudson River. They finally end up at Radio City Music Hall, where Wendy rises from the orchestra pit on a half-shell w

An American Daughter Routledge

"Jill Dolan is the theatre's most astute critic, and this new book is perhaps her most important. *Utopia in Performance* argues with eloquence and insight how theatre makes a difference, and in the process demonstrates that scholarship matters, too. It is a book that readers will cherish and hold close as a personal favorite, and that scholars will cite for years to come." ---David Román, University of Southern California What is it about performance that draws people to sit and listen attentively in a theater, hoping to be moved and provoked, challenged and comforted? In *Utopia in Performance*, Jill Dolan traces the sense of visceral, emotional, and social connection that we experience at such times, connections that allow us to feel for a moment not what a better world might look like, but what it might feel like, and how that hopeful utopic sentiment might become motivation for social change. She traces these "utopian performatives" in a range of performances, including the solo performances of feminist artists Holly Hughes, Deb Margolin, and Peggy Shaw; multicharacter solo performances by Lily Tomlin, Danny Hoch, and Anna Deavere Smith; the slam poetry event Def Poetry Jam; *The Laramie Project*; *Blanket*, a performance by postmodern choreographer Ann Carlson; *Metamorphoses* by Mary Zimmerman; and Deborah Warner's production of *Medea* starring Fiona Shaw. While the book richly captures moments of "feeling utopia" found within

specific performances, it also celebrates the broad potential that performance has to provide a forum for being human together; for feeling love, hope, and commonality in particular and historical (rather than universal and transcendent) ways.

Significant Other Bloomsbury Publishing

A Study Guide for Wendy Wasserstein's "The Heidi Chronicles," excerpted from Gale's acclaimed *Drama For Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Drama For Students* for all of your research needs.

Uncommon Women and Others Dramatists Play Service, Inc.

Provides a critical introduction and a feminist reappraisal of the significant plays of Wendy Wasserstein, a contemporary American playwright.

Conversations in the Wings Concord Theatricals

Wendy Wasserstein: A Casebook contains in-depth discussions of the playwright's major works, including her recent play *1 An American Daughter*. Wasserstein's plays and essays are explored within diverse traditions, including Jewish storytelling, women's writing, and classical comedy. Critical perspectives include feminist, Bakhtinian, and actor/director. Comparisons with other playwrights, such as Rachel Crothers, Caryl Churchill, and Anton Chekhov, provide context and understanding. An interview with the playwright and an annotated bibliography are included.

Bachelor Girls Dramatists Play Service, Inc.

THE STORY: His name is Woodson Bull III, but you can call him Third. And Professor Laurie Jameson is disinclined to like his jockish, jingoistic attitude. He is, as she puts it, a walking red state. Believing that Third's sophisticated essay on

Seven One-act Plays Vintage

Celebrated playwright and magnetic wit Wendy Wasserstein has been firmly rooted in New York's cultural life since her childhood of Broadway matinees, but her appeal is universal. *Shiksa Goddess* collects thirty-five of her urbane, inspiring, and deeply empathic essays—all written when she was in her forties, and all infused with her trademark irreverent humor. The full range of Wasserstein's mid-life obsessions are covered in this eclectic collection: everything from Chekhov, politics, and celebrity, to family, fashion, and real estate. Whether fretting over her figure, discovering her gentile roots, proclaiming her love for ordered-in breakfasts, lobbying for affordable theater, or writing tenderly about her very Jewish mother and her own daughter, born when she was forty-eight and single, Wasserstein reveals the full, dizzying life of a shiksa goddess with unabashed candor and inimitable style.