

2006—2007 SEASON

WU?@therep

THE HEIDI CHRONICLES

by **Wendy Wasserstein**

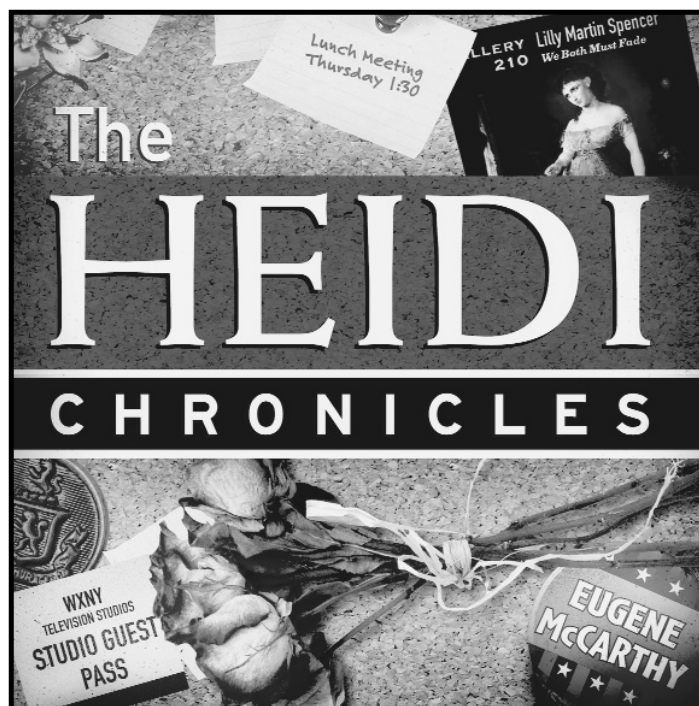
Directed by **Michael Evan Haney**

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CONTENTS

- 2 The 411
- 3 A/S/L & RMAI
- 4 FYI
- 5 RBTL
- 6 B4U
- 8 HTH
- 9 F2F
- 10 IRL
- 12 SWDYT?

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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 more accessible to students and easier for educators to incorporate into the classroom, we have adopted a new, more 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 1, 2, 3, 5, 7; FA 3, 4, 5; SS 1, 2, 6 and Illinois Learning Standards: 1, 2, 4, 5, 14, 16, 18, 25, 27.

MIHYAP: TOP TEN WAYS TO STAY CONNECTED AT THE REP

10. TBA Ushers will seat your school or class as a group, so even if you are dying to mingle with the group from the all girls school that just walked in the door, stick with your friends until you have been shown your section in the theatre.

9. SITD The house lights will dim immediately before the performance begins and then go dark. Fight off that oh-so-immature urge to whisper, giggle like a grade schooler, or yell at this time and during any other blackouts in the show.

8. SED Before the performance begins, turn off all cell phones, pagers, beepers and watch alarms. If you need to text, talk, or dial back during intermission, please make sure to click off before the show resumes.

7. TMI Not to sound like your mom, but "if you need to go now, you needed to go then." Leaving the theatre during the performance is disruptive, so take care of any personal needs before the show starts.

6. RTM When you arrive at the theatre, read the production program. It's like a deluxe version of liner notes and a free souvenir, all in one.

5. P-ZA? NW! Though your ability to eat ten slices at one sitting may impress your friends, no one wants to listen to you chew, slurp, or smack, so please leave all food, drink, and gum outside the theatre.

4. TLK-2-U-L-8-R We know that you will be dying to discuss what you see onstage with your friends, but please wait until intermission. Any talking—even whispering—is very distracting for both the actors onstage and the audience seated around you.

3. LOL Without you, we really wouldn't have a show. It's your job to laugh when a scene is funny or maybe even shed a tear or two in a tender moment. However, since you are not the audience at *The Jerry Springer Show* please refrain from inappropriate responses such as talking, whistling, making catcalls or singing along with the performers.

2. SOP While it's great that you want a celeb picture of your day at The Rep, the theatre is off-limits to the paparazzi. Flash photography interrupts the performance and along with videorecording is prohibited by Actors Equity rules. You can sneak a peek at production photos on our website, www.repstl.org.

1. LLTA Let the actors know that you respect their work by remaining for the curtain call at the end of the performance. Show your appreciation through applause.

A/S/L

Author, professor, art historian and activist, HEIDI HOLLAND has spent much of her life trying to find the key to happiness.

Heidi's friend, SUSAN JOHNSTON, has been a giggling schoolgirl, member of a feminist commune and high-powered LA producer, but still struggles to find who she really is.

Successful New York pediatrician PETER PATRONE has been Heidi's best friend since the day they met, and though he tries to be Heidi's constant strength, he has battles of his own to fight.

SCOOP ROSENBAUM may be Heidi's one true love, but he marries another when he admits that Heidi is too strong for him to dominate.

JILL, FRAN and BECKY all attend a meeting of the Huron Street Ann Arbor Consciousness Raising Group with Susan and Heidi.

DEBBIE and CLARA join Heidi in her protest at the Chicago Art Institute.

Scoop's good-girl wife, LISA, tries to give her husband the life he wants, but knows that he is being unfaithful.

MOLLY, another member of the Montana Women's Health and Legal Collective, attends Scoop's wedding with Susan.

BETSY is the managing editor of *Boomer*, Scoop's magazine.

Scoop's sister-in-law, DENISE, is a production assistant on TV's *Hello New York*.

APRIL tries unsuccessfully to control Heidi, Peter and Scoop when they are guests on her TV show.



READ MORE ABOUT IT

We encourage you to examine these topics in-depth by exploring the following books and websites.

The Heidi Chronicles, Mini-Series starring Jamie Lee Curtis, 1989, PBS.

National Organization for Women — <http://www.now.org/>

Code, Lorraine, ed., *Encyclopedia of Feminist Theories*, Routledge, 2003.

Antrobus, Peggy. *The Global Women's Movement — Origins, issues and strategies*, London, Zed Books, 2004.

Equal Rights Amendment — <http://www.equalrightsamendment.org/>

National Museum of Women in the Arts — <http://www.nmwa.org/>

Wasserstein, Wendy. *Uncommon Women and Others*, Dramatists Play Service, 1998.



DRAWING FROM her own experience growing up in America during the feminist movement, in her award-winning *The Heidi Chronicles*, Wendy Wasserstein gives us a trip through the life of art historian Heidi Holland. The play begins with a lecture Dr. Holland is giving on her subject of choice—previously unrecognized female artists. As we hear about a painting by Mrs. Lily Martin Spencer which to Heidi is reminiscent of a “horrible high-school dance,” we are transported back to just such a dance. It is 1965 and sixteen-year-old Heidi is less than enthusiastic about her partnering options, but her friend Susan is ferociously pursuing a boy who can both “twist and smoke.” Left alone, Heidi is soon approached by Peter, a young man with whom she immediately feels comfortable. The two talk, dance and sing, and in the process begin a friendship that will last through both their lives.

THE NEXT SCENE transports us again, as we find Heidi at a 1968 Eugene McCarthy campaign where she meets Scoop Rosenbaum. Political activist, Princeton dropout and all-around cad, Scoop is instantly attracted to Heidi, and the two leave the dance together. At a 1970 women’s consciousness-raising rap group, Heidi admits that she is too easily swayed by Scoop. The other women at the meeting, including the now fiercely feminist Susan, encourage a reluctant Heidi to participate in their movement. She is, however, a bit confused about what they are fighting against. The year 1974 brings us to the Chicago Art Institute, where Heidi is leading a group of women protesting the lack of female artists in the museum’s collection. Joined by best friend Peter, Heidi explains her cause and offers to help Peter find a girlfriend. Peter informs Heidi that not only does he not need her help finding a girlfriend, he doesn’t want a girlfriend. Ever. He’s gay.

ANOTHER FLASHBACK, this time to 1977 and Scoop’s wedding reception at the Pierre Hotel. Heidi and Peter, along with Susan who has joined them from her new home at the Montana Women’s Health and Legal Collective, have gathered outside the main ballroom to

discuss Scoop’s choice in a life partner. Soon Scoop and his new wife, Lisa, find the group of friends that Scoop has been searching for. When the music for the first dance begins playing in the adjoining ballroom, the groom cannot be convinced to accompany his bride, so Peter and Susan leave to dance with Lisa. Left alone, Scoop questions Heidi about her life and informs her that while he couldn’t marry her because she is too strong for him, Heidi is still an A+ while Lisa is a lowly A-. Scoop tells Heidi he’ll always love her as the two share his first wedding dance.

ACT II brings us to a 1980 baby shower at Scoop and Lisa’s apartment. Heidi attends, late because she has been at the Central Park memorial for John Lennon. Through the ladies’ discussion we find that Peter is a successful pediatrician and has just been named the Best Pediatrician in New York Under Forty by Scoop’s *Boomer* magazine. When Lisa leaves the room to take a phone call from Scoop, we also find out a bit about her husband. Apparently Scoop has been seeing another woman for quite some time, a woman who he introduced to Heidi in the park that morning while his wife hosted a party to celebrate the impending birth of their first child.

TWO MORE YEARS pass and we see Heidi, Peter and Scoop as guests on the television show *Hello New York*. The three are representatives of the baby boom generation, and are directed to talk about politics, relationships, careers and sexuality. Heidi wants to talk about her new project—“Woman’s Art”—but Scoop and Peter completely dominate the conversation. In 1987 Heidi plans to leave New York for Minnesota to finish her book and accept a teaching position at Carleton College. Peter, shocked and upset, rails at Heidi for being unhappy for no reason and leaving him just like everyone else does. A final scene brings us to 1989 where Heidi introduces Scoop to her newly adopted daughter. Scoop praises Heidi for finally getting everything she wants, but she’s left wondering if that can ever be true.



FEMINISM

THE EVOLUTION of the women's movement and its effects on the lives of its participants provides a central theme and structure for *The Heidi Chronicles*. We begin with a girl who must behave in a certain way to attract a man, move on to protests and a feminist commune, and end with fiercely strong career women who are successful but alone. Seeing the changes in society, friends and herself through this social reform, Heidi is left wondering what has been gained and what has been lost.

FRIENDSHIP

HEIDI'S RELATIONSHIPS with Susan, Scoop and Peter provide three examples of the importance and influence of friends on a person's life. While Heidi and Susan begin as the best of friends, Susan quickly becomes someone who abandons Heidi for whatever is the latest fad. Heidi cannot rely on Susan, but cautiously continues the relationship anyway. Scoop is far more than a friend, and to Heidi's own admission, his approval controls much of the way she sees herself. There is no question that Scoop has equally strong feeling for Heidi, but he is unwilling to allow himself to rely on her or to commit to someone he knows he cannot dominate. Perhaps the best and most unwavering friend to Heidi is Peter. While he does have his moments of selfishness, he is the most devoted person Heidi could hope for, and his friendship is the only constant presence in her life.

ACHIEVEMENT

THE CHARACTERS in this play are all wildly successful—at least in the area of their careers. Heidi is a prominent art historian and writer, Scoop owns his own magazine and has great ties to politics, and Peter is one of New York's best young doctors. Why is it then that each of these characters has moments of doubt, loneliness and sadness about the state of their lives? While an outsider would probably see each of these people as someone to be envied, one of their greatest struggles is to find happiness. No matter what they accomplish or how many credits and titles they accumulate, all are still searching for something to make them feel valid and truly alive.

BALANCE

HEIDI'S QUEST to have it all leaves her wondering how to balance a career and a personal life with the new avenues that are open to women after the feminist movement. As Scoop points out, people who try to "have it all" are very often left disappointed if they can't achieve it. Susan lives her life without balance, jumping wholly into whatever cause or trend she decides to become for a time. Even though she conquers nearly every obstacle she faces, Susan ends up wondering who she really is. Struggling to find this necessary balance and finding what she truly needs to be happy leaves Heidi lost and searching through much of her life.



B4

IN *THE HEIDI CHRONICLES* we are introduced to characters who live through the feminist movement of the 1960s and '70s, coming out on the other side with new concerns. While it is true that these years were crucial in the advancement of women in American society, the women's liberation, or



feminist, movement actually had its beginnings hundreds of years prior.

BEGINNING WITH Christine de Pizan, who advocated feminism against attempts to restrict female inheritance in the 1300s, women began struggling for and reaching new landmarks of equality. Feminism as a movement and cohesive philosophy may be dated back to the first women's society, founded for women in science in 1785. As early as 1792 and Mary Wollstonecraft's *A Vindication of the Rights of Woman*, feminist writers were producing works and making their cause known. While advancements were being sought around the world, in the newly formed United States of America, women started in society exactly where they had been in Britain—at the bottom. In 1769 the American colonies summarized the status of women as "...the very being and legal existence of the woman is suspended during marriage, or at least is incorporated into that of her husband under whose wing and protection she performs

everything." So were uttered the words that would begin a struggle in the new nation.

NOT LONG AFTER the formation of the United States, women began their fight for equality. In 1789 the new constitution was ratified including terminology such as "persons" and "electors" which allowed for interpretation of citizens to include men and women. Three-hundred men and women signed the Declaration of Sentiments in 1848, which included a plea for the end of discrimination against women in all classes of society. This fight was met with a change for the worse, however, when the 14th Amendment was passed in 1866 defining "citizens," and more specifically, "voters," as male. Women had little or no rights in the states; they weren't even allowed to own property without their husband's permission.

WITH THE NEW stipulations in the Constitution denying women basic rights, the fight for equality became much more urgent. Just three years after the 14th Amendment was passed, the first women's suffrage law was passed in the territory of Wyoming. In 1870 the 15th Amendment made a clarification saying, "The right of citizens of the US to vote shall not be denied...on account of race, color or previous condition of servitude." Though the wording stated that women were not specifically excluded from the vote, individual states continued the practice of barring anyone but white males from the polls. The movement was dealt another blow in 1875 when the Supreme Court declared that a state could prohibit a woman from voting because though women did count as "persons" they, along with other minorities, were considered a "special category of nonvoting citizens."

THOUGH IT SEEMED any progress made was immediately countered, the women of the United States did not give up. Suffrage parades, group meetings and new organizations such as the National American Women Suffrage Association began to give

**EQUAL RIGHTS
AMENDMENT:
EQUALITY
OF RIGHTS
UNDER THE
LAW SHALL
NOT BE
DENIED OR
ABRIDGED BY
THE UNITED
STATES OR
ANY STATE
ON ACCOUNT
OF SEX.**

women hope of change. Leaders such as Elizabeth Cady Stanton and Susan B. Anthony tirelessly led the crusade, urging their fellow women to work in jobs that were traditionally male dominated or to speak out in public forums. After years of fighting, in 1920 the work of these pioneers finally paid off when the 19th Amendment was ratified giving women the right to vote.

WITH THE FIGHT for the vote won, women began a new mission—to secure equal rights for women throughout the country. In 1923 the National Woman’s Party first proposed a Constitutional Amendment assuring that “Men and women shall have equal rights throughout the United States....” This equal rights amendment was introduced in almost every session of Congress between 1923 and 1970, though it never reached the floor for a vote. Because of pressure from opposition in powerful labor unions, the bill was lost in committees for decades. Finally, thanks to the second wave of strongly active feminism in the 1960s and ‘70s, the Equal Rights Amendment was presented to Congress for ratification in 1972. A deadline of March 22, 1979 was set for the Amendment’s

ratification, and by the end of the seven year time limit, only 35 of the 38 necessary states had ratified it.

OPPONENTS OF the Amendment began winning support with what were considered radical arguments. They argued that traditional gender roles would be obliterated, women would be required to register for the draft, male sports teams would have to accept women and same-sex marriages would become commonplace. These arguments were refuted again and again by supporters of the ERA, but even with votes on ratification as recently as 2005, the Amendment remains defeated. The battle has not been lost, however, as many states have adopted their own equal rights amendments. Many of the issues proposed by the ERA have also been achieved through other judicial acts. Women are enjoying greater freedoms in the workplace, legal settlements and health rights, though they are still discriminated against. Freedom for all people is a change that has been fought for since the beginning of this nation and is important for all citizens, because as Gloria Steinem wrote, “the truth is that none of us can be liberated if other groups are not.”

BTW

Want to learn more about the women’s movement? Choose some of the many women who broke new ground for equal rights (Susan B. Anthony, Harriet Tubman, Billie Jean King, Coretta Scott King, Amelia Earheart, Sandra Day O’Connor, Betty Friedan and many more) and research their contributions.

- What was special about what these women did?
How might they have been treated during their lifetimes?
What is happening today that can compare?





FEMINISM: a movement organized around the belief in social, political and economic equality of the sexes.

SOFONISBA ANGUISSOLA: (1532-1625) Italian portrait painter, the first internationally known female artist.

CLARA PEETERS: (1594-1657) Baroque era female painter.

LILY MARTIN SPENCER: (1822-1902) English-born American painter famous for genre paintings and portraits.

HULLY GULLY: a type of unstructured line dance originating in the 1960s which consisted of a series of steps that are called out.

*C'EST TRISTE,
N'EST PAS:* (French)
It is sad, is it not?

CE N'EST PAS BON:
(French) It is not good.

CHARISMA: personal magnetism or charm.

QUAALUDE: trademark used for the sedative and hypnotic drug methaqualone.

DYSPEPTIC: displaying a morose disposition

CAUSTIC: harsh, biting or corrosive in tone.

COMMUNE: a small, often rural community whose members share common interests, work and income and often own property collectively.

BOBBY KENNEDY: Attorney General during John F. Kennedy's presidency, democratic senator for New York.

EUGENE MCCARTHY: unsuccessfully sought the 1968 democratic presidential nomination, to succeed the incumbent Lyndon B. Johnson.

"NEAT AND CLEAN FOR EUGENE": informal slogan during McCarthy campaign which developed when some anti-war students who had the appearance of hippies chose to cut their long hair and shave off their beards in order to campaign for McCarthy door-to-door.

NORMAN MAILER: author of *The Naked and the Dead*, based on his own experiences in World War II.

PAUL NEWMAN: Academy Award-winning actor and director.

JANE WYATT & ROBERT YOUNG: actors on the 1950s sitcom, *Father Knows Best*.

DONOVAN: 1960s folk musician with the hit song "Mellow Yellow".

MERCE CUNNINGHAM: innovative dancer and choreographer, founder of the Merce Cunningham Dance Company.

LAURA NYRO: influential 1960s female singer and songwriter.

DAVID CASSIDY: actor known for his role on the 1970s sitcom *The Partridge Family*.

LILLA CABOT PERRY: (1848-1933) one of the first American artists to embrace impressionism.

MARY CASSATT: (1844-1926) American painter, exhibited in impressionist shows as well as experimenting with other styles.

BERTHE MORISOT: (1841-1895) American impressionist painter, exhibited work in all of the original impressionist shows.

JONAS SALK: American researcher and physician best known for inventing the first polio vaccine.

BURT LANCE: budget director for President Jimmy Carter.

REGANOMICS: a term used to describe the economic policies of President Ronald Regan.

BERTRAND RUSSELL: British philosopher, writer, liberal and anti-war activist.

BETSY BLOOMINGDALE: internationally known socialite and the author of a book on entertaining; best known as a friend of Nancy and Ronald Reagan.

DILETTANT: one who dabbles in the arts in a superficial way.





Face 2 Face



WITH A FATHER who owned a textile factory where he invented velveteen, a mother who was a dancer after escaping the Nazis in Poland, and a name taken from the adventurous girl in J.M. Barrie's *Peter Pan*, Wendy Wasserstein seemed destined for a creative life. Not long after she was born in 1950 Brooklyn, Wendy's parents began her artistic education by encouraging their young girl to attend plays, musicals, variety shows and movies both with them and her siblings. While the Wasserstein family lived in Brooklyn, Wendy attended Yeshiva of Flatbush for primary school and later transferred to the Brooklyn Ethical Culture School where she enjoyed dancing. Later, when the family moved to Manhattan, she continued her dance lessons on Saturday mornings and followed that with a matinee with her parents. All those afternoons on Broadway immersed the youngster in a world of drama, song and dance, and first gave Wendy the idea that theatre could be a career, not just an entertainment.

AFTER GRADE SCHOOL, Wendy attended the Calhoun School, a private school in Manhattan, where she began her writing with scripts for fashion shows, which also got her out of gym class. For college, she moved to Mount Holyoke, the oldest institution of higher learning for women in the United States. Here Wendy was introduced to a world of many different women, and by her own account, a women's history class changed the way she saw the world. This new setting so influenced the young writer, that it would find its way into her first widely-known play, *Uncommon Women and Others*. Published in 1978, this play follows several alumnae of Mount Holyoke College through the years and back to their seven-year reunion. The story reveals much of its creator's burgeoning ideas about women and feminism.

LEAVING MOUNT HOLYOKE with a bachelor's degree in 1971, Wendy became one of the first students in a creative writing program at New York's City University. Studying under the likes of Joseph Heller and playwright Israel Horvitz, Wendy thrived. Soon after receiving her master's degree in 1973, the play that was her thesis, *Any Woman Can't*, was produced by Playwrights Horizons, beginning Wendy's long association with the group. Deciding to continue her study, Wendy applied to both Columbia Business School and the Yale School of Drama. Opting to follow her heart, she went to Yale where she received her master of fine arts degree in 1976 and wrote what would become *Uncommon Women and Others*.

FINDING HER FIRST success in theatre, Wendy continued her writing. Her next major work, *Isn't It Romantic*, premiered in 1981 and explored women's dilemma of choosing a traditional life and marriage or the newly opened avenue of career development. This and other feminist and women's issues became a running theme throughout Wendy's work. Her most famous play, *The Heidi Chronicles*, featured a woman's struggle to find happiness in a life she's not sure has followed the path she wanted. In the play, like in its playwright's life, a woman discovers activism in the 1960s, feminism in the '70s and a career-driven lifestyle in the '80s. The play was hailed as a poignant reflection of the generation and earned Wendy, among other acclaim, a Tony Award and Pulitzer Prize.

IN ADDITION to her plays, Wendy Wasserstein has written collections of essays, magazine articles and a novel. She wrote the screenplay for the 1998 film *The Object of My Affection*, featuring Jennifer Aniston and Paul Rudd, in addition to other works for film and television. After a bout with cancer, at the age of 55, Wasserstein passed away in January of 2006.

IRL

THOUGH MANY people may think the struggle for gender equality is over, there are others who realize there is still a difference to be made. Here are the facts:

- Woman make up less than 1/5 of the members of Congress and state governors
- Women hold top positions at less than 3% of the Fortune 500 companies
- Females represent more than 85% of all US rape and domestic violence victims
- More than 90% of eating disorders are found in girls, and women make up 85% of cosmetic surgery patients
- A woman has NEVER been President of the US, nor been nominated by a major party



WITH NUMBERS LIKE THESE it is quite clear that there is still a battle raging for sexual equality in the United States. Following are several of the numerous national women's organizations fighting for rights today.

Started in 1966, the **National Organization for Women (NOW)** is an organization devoted to bringing about equality for all women. NOW works to eliminate discrimination and harassment in the workplace, schools, the justice system and all other sectors of society; secure reproductive rights for all women; end all forms of

violence against women; eradicate racism, sexism and homophobia; and promote equality and justice in our society. NOW is the largest women's rights organization in the United States, with a membership of over 500,000 contributing women and men in more than 550 chapters in all 50 states and the District of Columbia.

The **National Women's History Project** strives to recognize the historical contributions of women which have been previously eliminated from history books. Since its inception in 1980, this organization has worked to promote a multicultural women's perspective by including women of diverse cultural, ethnic, occupational, class, racial and regional backgrounds. In 1987, NWHP successfully campaigned to have the entire month of March recognized as National Women's History Month.

The **National Council of Women's Organizations** is a nonpartisan, nonprofit umbrella organization of groups that collectively represent over ten million women across the United States. The only national coalition of its kind, NCWO is a tax-exempt organization with 20 years of experience uniting American women's groups.

Founded in 1881, the **American Association of University Women** is committed to making a significant impact on education and equity for all women and girls; removing barriers and developing opportunities to enable women and girls to reach their full potential.





Girls Incorporated is a national nonprofit youth organization dedicated to inspiring all girls to be strong, smart and bold. With roots dating to 1864, Girls Inc. has provided vital educational programs to millions of American girls, particularly those in high-risk, underserved areas. Today, innovative programs help girls confront subtle societal messages about their value and potential, and prepare them to lead successful, independent and fulfilling lives.

As a nonpartisan organization the **League of Women Voters** has fought since 1920 to improve our systems of government and impact public policies through citizen education and advocacy. The League's enduring vitality and resonance comes from its unique decentralized structure. The League is a grassroots organization, working in all 50 states, Puerto Rico, the District of Columbia, the Virgin Islands and Hong Kong.

THESE AND OTHER ORGANIZATIONS have made great strides in influencing social change and equality for all women; however, there is still a long way to go. Simply reading books, watching TV or movies, or listening to the radio can show the strength of stereotypes that still dominate our culture.



Choose some of our most popular magazines as an example and read through them with an eye for how genders are portrayed.

- Are women being represented fairly? Equally? Realistically?
- What can be done to reinforce the change the women's movement fought for?
- What can you change in your daily life to support equality for everyone?



SWDNT?

“Every woman in this room has been taught that the desires and dreams of her husband, her son or her boss are much more important than her own. Now the only way to turn that around is for us, right here, to try to make what we want, what we desire, to be as vital to us as it would undoubtedly be to any man.”

- Much of the feminist movement was prompted by this very idea—that for much of America’s history, women were made to believe that men were more important than them. What do you think of Fran’s statement? Do you think that women were held back by their own view that men were more important?

“I keep allowing this guy to account for so much of what I think of myself. I allow him to make me feel valuable. And the bottom line is I know that’s wrong.”

- Heidi admits a very painful truth to the group with this statement—that she allows someone else to account for her self-worth. While in Heidi’s case it is her relationship with Scoop that is deciding her value, in other cases it may be a child, career or parent that is making someone feel this way. Have you ever felt that some outside factor was making you feel a certain way about yourself? How might you combat influences that change the way you look at your own life and worth?

“...my liberation, my pursuit of happiness and the pursuit of happiness of other men like me is just as politically and socially valid as hanging a couple of ...paintings because they were signed by someone named Nancy, Gladys or Gilda.”

- Peter’s statement to Heidi is a concern that many women battled during the feminist movement. In some cases, when people attempt to build up a specific social group

they may unintentionally be tearing down or ignoring another group to benefit their own. Have you ever experienced this situation? What can you do to make sure that while helping one person you are not hurting another?

“On a scale from one to ten, if you aim for six and get six, everything will work out nicely. But if you aim for ten in all things and get six, you’re going to be very disappointed. And unfortunately, that’s why you “quality time” girls are going to be one generation of disappointed women.... The ones opening doors usually are.”

- In this statement Scoop is able to recognize much of Heidi’s discontentment with her life. Do you believe that he is correct? Is it true that you should aim low in your expectations for yourself in order to make sure you achieve goals and are not disappointed, or should you aim for “ten?”

“She’s a graphics assistant on the magazine. Runs around New York in leather miniskirts and fishnet stockings. And she’s not very bright. She’s like that entire generation.”

- Betsy’s statement about this woman seems a very broad generalization. Do you agree with her that a generation can so clearly define its members? What generation are you a part of? What are the characteristics of your generation? Do you fit the definition?

“By now I’ve been so many people, I don’t know who I am.”

- Susan spent so much of her life following trends and morphing herself into whatever was the popular style at the time that she never took the time to find who she truly is. Do you know anyone like Susan? How would you encourage a person to be his or herself? What are the personal and social obstacles that might prevent this?