***War Paint***

Onstage

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GOODMAN THEATRE

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BEFORE WAR PAINT: EARLY HISTORIES OF THE WOMEN WHO CREATED AN INDUSTRY

By Jonathan L. Green

War Paint explores the infamous rivalry between Helena Rubinstein and Elizabeth Arden during the height of their careers in the early and mid-20th century. But how did these women, once known as Chaja and Florence, respectively, come to positions of such power?

This article provides a brief history of their lives before they became the influential women depicted on stage.

Born in the Kazimierz district of Krakow, Poland at the end of 1872, Chaja Rubinstein grew up the eldest of eight daughters, all known by locals for their beautiful skin. Her several memoirs, which she wrote later in life, “creatively elaborated” on the facts of her upbringing, but research shows that her parents were poor or nearly so. Her father, a kerosene dealer, had Chaja help manage the books for his store. In her mid-teens, the story goes, Chaja fell in love with a fellow student and tried to elope with him, defying an arranged marriage planned by her father and creating a rift between her and her conservative parents. She was banished from the house and sent to live with relatives.

A decade later, Chaja traveled to Australia to live with other family members and listed the name “H elena Juliet Rubinstein” on her visa. Coleraine, Australia, was an unforgiving climate for skin, and Helena drew attention from the local ladies with the nourishing homemade skin creams she brought with her from Poland. Realizing that she had a nearly limitless source of lanolin (a product used in many creams) from the merino sheep nearby, the always-enterprising Chaja started making and selling her own brand of skin creams when she opened her first Melbourne beauty salon in 1903. She called the product Crème Valaze, a made-up but French-sounding name. The idea worked as the preparations practically flew off the shelves. She quickly opened branches in Sydney and New Zealand. Following a research trip to Europe, where she studied treatments at spas and resorts throughout the continent, Helena recruited one of her sisters and a cousin to join her in Australia. Helena always had a flair for fantasy and revision, and her new companions acted, as advertised, as her “two Viennese assistants” trained in massage therapy.

In 1908, Helena’s first European branch opened, the Salon de Beauté Valaze on Grafton Street in London, followed the next year by the Maison de Beauté Valaze in Paris. In Europe, Helena fell in with a chic, artistic crowd and met poets, musicians, painters and more. Already fond of searching and shopping, she began collecting art in earnest, a passion that would continue throughout her life, eventually making her one of the most respected art collectors in the world.

Helena met her first husband, journalist Edward Titus, in 1906. He took over the advertising arm of her business and they had two children in the following years. In 1914, she left her children in the care of Titus and, at the age of 42, set out to conquer America.

Florence Nightingale Graham, named after the British nurse in the Crimean War, was born in

1881 (this date is disputed elsewhere, but that year’s census confirms it) in a small town just north of Toronto, Ontario. She briefly followed in her namesake’s footsteps by going to nursing school, before dropping out after a short time. In 1907, she moved to New York, where her brother Willie lived, and pored over the society pages of the newspapers, fascinated by the lives of the upper echelons. Still unmarried, she started calling herself “Mrs. Graham” and found a job as a cashier at a beauty salon owned by Eleanor Adair. At the salon, she convinced Adair to teach her how to apply skin treatments and give manicures and massages.

She eventually left the job and in 1909 paired with Elizabeth Hubbard, who was looking for a partner with whom she might open her own salon. The salon was quite successful, but the pair parted ways after six months, with Florence retaining the lease on the business with the gold signage reading “Mrs. Elizabeth Hubbard.” She assumed for herself the first name of her erstwhile business partner, and invented a surname—Arden—perhaps inspired by an Alfred Lord Tennyson poem, perhaps by the name of a nearby estate owned by multimillionaire E. H. Harriman. Regardless of the source of the name, it stuck. Initially Arden and Hubbard named the salon’s beauty line “Grecian,” but now in charge of her own products, Arden rebranded the line “Venetian” (like Rubinstein, she knew about the allure of exotic European names). She packaged the creams in exquisite bottles and jars with white, gold and pink ribbons (pink becoming her signature color that would remain associated with her brand the rest of her life). Early in her career, Elizabeth was able to afford her lavish-looking products by making them and packaging them herself and writing her own advertising copy; she even cleaned the salon herself into the late hours.

Though a staunch Republican later in life, a youthful Elizabeth joined the suffrage movement, meeting many high-society doyennes in the process. This societal status would be something she would crave again and again. In 1912, she participated in a march with hundreds of women of all ages wearing bright red lipstick—a bold statement for the day, and an idea which would inspire more Arden products in the future.

In 1914, on a ship traveling across the Atlantic Ocean, Elizabeth met Tommy Lewis, who would eventually become her husband and a great director of marketing and advertising. He would soon propose marriage, though Elizabeth did not accept the proposal until nearly a year later—as it happens, a few months after Helena Rubinstein opened her first New York salon.

\*Please note, *War Paint* is a work of historical fiction; elements of the lives of Helena Rubinstein and Elizabeth Arden have been adapted for this production. For a wholly factual account of the infamous rivalry between these two titans, the creative team recommends Lindy Woodhead’s book *War Paint*.

Beauty is Science, Beauty is Power, Beauty is Money: The Rise of Cosmetics Culture

By Jonathan L. Green

The majority of American women did not wear visible makeup throughout most of the 19th century. Makeup was primarily reserved for two professions: stage actresses and sex workers, neither of which was considered a respectable vocation for young ladies. Workers in both fields wore a painted face to project something artificial. Kohl eye shadow, eye liner and painted lips were for those women.

Skin cosmetics—creams, lotions and dyes whose purposes were to moisturize, tighten, “whiten” and smooth complexions—were, however, in frequent use among Anglo-Americans, who wanted their skin to appear as porcelain and unblemished as possible. The whiter and more pearlescent the skin, the better: a particularly distressing 1903 advertisement for the Richmondbased Crane & Co. featured “A Wonderful Face Bleach— Will turn the skin of a black or brown person four or five shades lighter.” Scented powder was pressed into papers and used to blot an oily forehead; a tired face might receive steam therapy; zinc sulfate cream was used to bleach freckles; violet extract was used to treat dark spots on an aging hand.

As photography became more accessible to the general population and Americans were able to take photographic portraits, opportunities for criticism of one’s own appearance increased as well. As time passed, sitters began to request retouching and tinting of their images to appear younger, thinner, less flawed. Some demanded their photographers apply cosmetics for the portrait sitting—but only for the sitting, never to be worn in public. At the dawn of the film industry in the 1910s, attitudes shifted. When films featured close-up shots projected large, faces required a madeup appearance more nuanced—as least, relatively so—than would be allowed by the greasepaint then used in opera and theater settings. In the next few years, social rules relaxed and modest face-painting” began to be embraced in public and in certain women’s style magazines as well.

As women began to enter the U.S. workforce in greater numbers, their income and sense of self as consumers advanced. Gradually, tinted face powders and lightly colored lip balm became more available at stores and salons. First-wave feminism and the fight for suffrage allowed women to define what feminine self-definition meant. While detractors claimed that “aids to beauty are only shams,” sales continued and more social change was to come. Women became chemists, inventors, makers and distributors of beauty products, an industry in which they were seen as experts and leaders, yielding even wider product assortment and accessibility.

Increased product availability naturally led to marketplace competition. More and more, consumers saw advertisements promising dramatic, magical transformations to their visages. Fear marketing also became more prevalent, with many ads promising to protect skin against damage from the sun, city air and imperfections due to advancing age. Some products were accompanied by small brochures pointing out where one’s face might become too oily, or spots where wrinkles were likely to form. Helen Sanborn asked in an advertisement in a ladies’ journal, “Are worry wrinkles starting and your features beginning to look disfigured?” Susanna Cocroft inquired, “Are there discolorations or blemishes in the skin, which symbolize imperfections within?... Don’t be ashamed of your desire for beauty.”

Many new specialty cosmetics companies emerged during this time in addition to those of Helena Rubinstein and Elizabeth Arden. Max Factor, originally specializing in makeup for film, first capitalized on the glamour of Hollywood and began manufacturing lighter creams and rouges, inspired by those worn by starlets, for everyday use. Maybelline launched a new line of mascara; Revlon started out simply selling colored nail polish; Hazel Bishop invented and sold non smudge, “kissably soft” lipsticks.

In the 1920s, at the dawn of mass media image advertising, corporations encouraged female consumers to free themselves of the constraints of their past by using makeup, and proclaimed cosmetics were symbols of a social and political shift into the image of the “New Woman.” Celebrity endorsements reached far larger audiences, and in an age of celebrity they meant more, suggesting that accomplishment had as much to do with fabricated beauty as anything else.

Photographic images and larger viewing audiences reminded women that they were on display and subject to judgment of their beauty, youth and fresh-facedness. In 1936, *Mademoiselle* magazine created the cultural icon of the makeover— using cosmetics, they turned scores of ordinary women into beauties, with greater hopes for happiness and acceptance.

Many of these same advertising techniques are still in place and working in the market today. Earlier in the 20th century, consumers used how to booklets to perfect a movie-star look. Today consumers turn to YouTube for makeup tutorials, many of them sponsored by cosmetics companies. Still, the psychology of the industry remains the same: when appearance is everything, when looks matter, use the tools of face-painting to create an illusory visage, one which reflects the “you” you desire, not necessarily the one you are.

APPLYING WAR PAINT: AN ACCLAIMED CREATIVE TEAM COMES TOGETHER FOR THE WORLD PREMIERE MUSICAL

By Michael Mellini

Like an army heading into battle, a new musical needs strong leadership to ensure its success. *War Paint*, with its much lauded creative team of book writer Doug Wright, composer Scott Frankel, lyricist Michael Korie, director Michael Greif and choreographer Christopher Gattelli, certainly has its share of talented and dedicated figures behind the scenes. *War Paint* marks a reunion for Wright, Frankel, Korie and Greif, all of whom earned Tony Award nominations for their work together on the acclaimed musical Grey Gardens.

“Great theater feels like the product of a singular voice,” said Wright (a Pulitzer Prize winner for *I Am My Own Wife*) shortly before rehearsals began for the production, “so we’ve all worked very hard to complement each other in order for our contributions to feel truly unified. We all know each other extremely well and have developed a certain shorthand, often with rambunctious and energetic conversations. When the team meets, there are a lot of dramatic hand gestures, voices rise and explosive laughter erupts. Underneath it all, though, there is a real mutual respect for one another.”

The team, joined by Gattelli (a Tony Award winner for *Newsies*), was attracted to *War Paint* not just for the opportunity to collaborate again, but because they found the story about the dueling empires of cosmetic titans Helena Rubinstein and Elizabeth Arden perfectly suited for the stage. “You can certainly imagine how juicy, passionate and theatrical their lives were,” said

Greif (director of the Pulitzer Prize-winning musicals *Next to Normal* and *Rent*). “What makes for such wonderfully dramatic material, though, is not just that they had this rivalry, but how their animosity toward each other actually fueled their creativity.” Though Rubinstein and Arden oversaw their lines and companies from the 1920s to the early ‘60s, the team is confident the impact of the women’s work and their history will resonate with modern audiences. “Together, they not only forged an industry, but a way of life,” said Wright. “Every time you walk into a drug store and see three aisles devoted to cosmetics, that’s the legacy of Rubinstein and Arden. They absolutely shattered glass ceilings as women in industry. In the same breath, they left a legacy that some women adore and others find continually vexing because it invokes basic questions about appearance and beauty and how they function in the world.”

The bold, distinct personalities of Rubinstein and

Arden, who were frequent presences in newspaper headlines and gossip columns during their heyday, allowed the creative team members to craft their contributions in playful ways.“ Rubinstein and Arden both have their own camps of women, so it’s been really fun coming up with two different vocabularies for each set,” said Gattelli. “The Arden girls are tall, leggy, light and fluffy and represent Elizabeth’s vision of beauty. Their dancing is technical, exciting and flashy, but all done without breaking a sweat. With Rubinstein, she was from Poland, and the women who work for her have a more diverse background. Their movements are more down to earth.” Korie also incorporated the women’s varying characteristics into his lyrics. “Their language really had a kind of musicality to it, which I found immensely appealing,” he said. “Arden took expensive elocution lessons, while

Rubinstein peppered her language with all sorts of eccentric, international flavors.”

With *War Paint*’s storyline spanning four decades, the artists pulled from the culture of the differing eras as well. “I’m a huge fan of music from the 1930s, ‘40s, ‘50s and ‘60s, and without making it a pastiche, I soaked my brain in the fluids of those periods to see what absorbed naturally,” said Frankel. “Both women have a very brassy presentation, literally and figuratively, but there are also some beautiful ballads. The [music] really rides a roller coaster of styles and tones.” Gattelli used a similar approach for his choreography.

“The ‘30s, ‘40s, ‘50s and ‘60s were such exciting times for dancers, so we’ve been able to showcase styles from each decade,” he said.

While Rubinstein and Arden provided plenty of inspiration, the team has been further galvanized by the musical’s two-time Tony Award-winning leading ladies:

Patti LuPone and Christine Ebersole. “Rubinstein and Arden were unquestionably larger- than-life personalities and we have the great fortune to have two larger-than-life personalities playing those roles,” said Frankel.

“[LuPone and Ebersole] are the foremost singing actresses of their generation and to be able to tailor this piece for their many, many skills is an extraordinary luxury.” Greif agreed, noting, “I’ve never looked forward to a rehearsal process so much just to see how these two women will tackle these roles and how they will inspire one another.”

Even with the wealth of rich material available to help the team shape the musical, a stern determination has emerged within the group, perhaps inspired by Rubinstein and Arden’s own tough work ethic. “We’ll be tinkering with the show until the day it opens,” noted Korie. “You have to go in working toward the best possible version and then make it even better.”

“WOMEN’S WORK”: FEMALE ENTREPRENEURSHIP IN THE LATE 19TH AND EARLY 20TH CENTURIES

by Jonathan L. Green

At the end of the 19th and beginning of the 20th centuries, wage work for women blossomed as the Civil War ended, the culture of professionalism grew and new industries were forged in the United States. The country’s economic scale started to shift from small agriculture and sales towards big business, banking and major retail. As the country headed into World War I, women were able to leave their jobs as secretaries and waitresses, at least for the moment, and move into roles traditionally filled by men—machinists, bus drivers and accountants. It was a time of opportunity and growth never before seen in the country, and one that would allow Helena Rubinstein and Elizabeth Arden to forge their paths as titans of industry. While women launched and ran their own companies, Rubinstein and Arden, due to a mix of their marketing genius and business savvy, became the faces of their brands in a spectacular manner that eluded others, fascinating the public in the process.

In the first years of the new century, a number of other female entrepreneurs made their mark on the business world. Maggie Lena Walker focused her energies on the advancement of African American women in her hometown of Richmond, Virginia. She chartered and served as the president of the St. Luke Penny Savings Bank—she was the first female president of any bank in the nation—which merged with other financial institutions into the Consolidated Bank and Trust Company. Inspired by the Independent Order of St. Luke, a social organization that emerged in the years following the Civil War to provide medical and insurance services to African Americans, Walker worked to empower the black community to become self-sufficient, opening savings accounts for workers of all income levels and approving loans for aspiring African American homeowners.

Growing wealth in America and trends towards urbanization brought people closer to salable goods, both financially and geographically, creating a wealth of opportunities for business. It was still unusual for women to start and manage major companies, but these national and economic changes made it more possible than in the past. As America grew more distant from the Victorian Era, new companies focusing on women’s luxury products sprang up across the country.

The American department store, the fixture for mass distribution of goods, was born at this time. In San Francisco, Mary Ann Magnin opened the enormously successful I. Magnin (named after her husband Isaac, though he had little to do with the business) in 1877. Thirty years later, Carrie Marcus Neiman opened the first Neiman Marcus in

Dallas, Texas, with her brother and husband. (Her two business partners were far more involved in the running of the corporation than Isaac Magnin was at I. Magnin.) Together, they sought to persuade wealthy women to buy well-made, ready-to-wear apparel, rather than the custom-made goods to which they were accustomed, and Neiman found a built-in audience in oil-rich Dallas. In Hartford, Connecticut, Beatrice Fox Auerbach took over the presidency of G. Fox & Co., the largest department store retailer in New England.

Immigrant and minority communities also saw a boom in invention and entrepreneurship. The Belarusian Ida Rosenthal invented the Maidenform brassiere and incorporated Maidenform in 1922, and the Lithuanian

Lena Bryant (née Himmelstein) literally made a name for herself when a bank teller misspelled her first name on an application for a loan to create a clothing line focused on maternity wear: Lane Bryant.

In Rochester, New York, the Canadian Martha Matilda Harper opened the first of what would become over 500 salons—in fact, hers is considered the precursor of the modern-day hair salon, and she is credited as the inventor of the reclining shampooing chair. She also manufactured and sold several lines of hair care products, using her own nearly six-foot-long tresses as the centerpiece of her advertising.

Annie Turnbo Malone, an Illinois native born in 1869, was fascinated with chemistry as a child and as an adult released a line of hair care products aimed at African American women, focusing on products that were far easier on the hair and scalp than most others at the time. Especially popular was her “Wonderful Hair Grower.” In the first decade of the new century, she moved to St. Louis and sold her goods door-to-door as well as at a small store. Convinced to change the name of her line to Poro (a West African word meaning “growth”) by a sales agent, she and her husband later opened Poro College, a beauty school that served the African American community in St. Louis.

The sales agent who convinced Turnbo to rename her company was Sarah Breedlove. Later known as Madame C.J. Walker, she was an entrepreneur and philanthropist, often called the first female self-made millionaire in America. As a young adult she experienced scalp irritation and hair loss because of the harsh chemicals then used in care products. Growing up the sister of barbers and later a part of the Turnbo company, Walker started her own product line and quickly became Turnbo’s greatest industry competitor. During the height of her career, Walker employed many thousands of African American women and made an effort to teach them how to budget and become financially independent. Though Walker’s company closed in 1981, Sundial and Sephora released a product line earlier this year bearing Walker’s name, inspired by her mission of healthy care for many different hair types.

When the Great Depression struck at the end of 1929, this specific period of American ingenuity slowed greatly, and the number of new woman- run corporations fell. For the 50 years prior, however, women made history in the factories, offices and boardrooms of America, paving the way for the working women of today.

INSIDE THE EMPIRES OF HELENA RUBINSTEIN AND ELIZABETH ARDEN: A SET DESIGNER’S PERSPECTIVE

By David Korins

One of the unique challenges of designing *War Paint* is that we are depicting two incredibly specific, elegant, powerful and iconoclastic women at the same time. Helena Rubinstein and Elizabeth Arden created and cultivated totally different worlds, but within one time period. Each had distinct personal styles that directly translated into the types of marketing that they employed and the spheres in which they worked and lived. Rubinstein was a self-styled scientist, with modern tastes that bordered on sterile. She sold glamour as a science. She was also a great collector of art and beautiful objects, which she displayed in modern, streamlined spaces. Arden was a master marketer and a genius at branding. She focused on treatments and pampering the women who frequented her salons. Her salons were feminine spaces, decorated with pinks and flourishes, meant to be warm and inviting for her clients.

For the overall [stage bordering] of the show, we chose a dark monochromatic surround so that specific scenic elements introduced into the space could instantly define the locations in the storytelling. We wanted to be able to see a wall or a piece of furniture and, through color and architectural details, be able to note instantly that it was a Rubinstein location or an Arden location. For Arden, we chose pink on pink and florals to convey warmth, beauty and voluptuousness, while the Rubinstein world uses wood and steely tones in clean lines almost reminiscent of a laboratory setting. We also wanted to create an almost blank-slate environment to allow Kenneth Posner’s lights and Catherine Zuber’s costumes to be able to explode off of the stage.

Another challenge with this design, aside from the large time span, is that we go to countless locations, all with seamless transitions. I knew we were going to have to create some sort of theatrical metaphor where we riffed off of the architecture of the time. That translated into these panels that track along an arc to create a myriad of different, architecturally interesting locations. The Art Deco-inspired panels, the shelving filled with product bottles and jars and the super surround [the bordering that frames the stage on the top and sides of the stage] is one that lets us know we’re within the context of a theatrical metaphor. The inundation of bottles and products literally become a towering metaphorical representation of the worlds these two women have created for themselves.

There is power in this dark void that we’ve created— one that can deliver unending permutations in the way that the prospect and the promise of makeup can deliver unending permutations. But, with the flip of a switch, it can all become either stoic and sad, or effusive, wonderful and celebratory.

Why *War Paint*?

Few tales of fiction can match the improbable rags-to-riches stories of cosmetic giants Helena Rubinstein and Elizabeth Arden. Emerging from modest means, each would find initial success in the still-nascent industry of women’s skincare products by promising eternal youth and beauty to respectable women of the middle class—women already intrigued by other signs of post-World War I emancipation. Along the way, Rubinstein and Arden reinvented themselves as icons of glamour and feminine power, using these personas (along with tireless research and innovative marketing) to create what would become one of the most lucrative industries of the 20th century. In a business world dominated by men, these ambitious women achieved almost unimaginable wealth and public success—fueled by professional instincts which surely provided the blueprint for many of today’s business titans. And although they were bitter rivals and lifelong enemies, their names remain inextricably linked as the twin forces behind a revolution that would significantly alter the ways in which women would think, look and act, affording them, according to Lindy Woodhead in her book *War Paint*, a “freedom of expression analogous to their gaining the right to vote.”

The saga of Rubinstein and Arden is a quintessential American success story, made more irresistible by the vast differences between the women themselves. Arden became the picture of self-styled chic, swathing herself in her trademark pink (a color she even dyed her diamonds) and lavishing her wealth on the race horses she lovingly had groomed with Ardena skin tonic. Rubinstein brought bag lunches to work but adorned herself with top-line gowns, furs and jewels, and used her riches to acquire the works of such artists as Picasso and Miró, buy rooms full of the best contemporary furniture and fund a variety of philanthropic causes.

All of their incredible success, however, came at a considerable cost to their personal lives. The women each lured the other’s right-hand man to their own company (and in the case of Rubinstein, Arden’s husband), a fact that would seem utterly implausible if it weren’t deliciously true. Such intense competition may well have led to greater heights of success for each—but might it also have distracted them, hindering them, in the end, from fulfilling all that they could have achieved?

The titanic struggles, outsized rivalries and magnetic allure of their lives and careers are the stuff on which great musicals are built—and *War Paint* boasts a creative team as storied as its subjects: multiple Tony Award-nominated director Michael Greif (*Rent, Next to Normal, Grey Gardens*); Pulitzer Prize-winning playwright and librettist Doug Wright (*I Am My Own Wife, Grey Gardens*); the celebrated creators of the scores for Grey Gardens and Far From Heaven, composer Scott Frankel and lyricist Michael Korie; and Tony-winning choreographer Christopher Gattelli (*Newsies, The King and I* and the Goodman premiere of *The Jungle Book*). And bringing to life the legendary characters of Rubinstein and Arden are two incomparable legends themselves: two-time Tony Award winners Patti LuPone (*Evita, Gypsy*) and Christine Ebersole (*Grey Gardens, 42nd Street*).

I am thrilled to welcome these amazing artists to the Goodman for what promises to be a truly extraordinary event. *War Paint* is a fascinating look at a time that saw, for better or worse, seismic changes in American culture and values and the two dynamos whose outsized passions, ambitions and energies gave it its face.

Robert Falls

Artistic Director

ROBERT FALLS, ARTISTIC DIRECTOR ROCHE SCHULFER, EXECUTIVE DIRECTOR

Presents

*WAR PAINT*

Book by

DOUG WRIGHT

Music by

SCOTT FRANKEL

Lyrics by

MICHAEL KORIE

Inspired by the book War Paint, by Lindy Woodhead

and the documentary film The Powder & the Glory, by Ann Carol Grossman and Arnie Reisman

Directed by

MICHAEL GREIF

Choreography by

CHRISTOPHER GATTELLI

Music Direction by

LAWRENCE YURMAN

Set Design by

DAVID KORINS

Lighting Design by

KENNETH POSNER

Hair Design by

DAVID BRIAN BROWN

Orchestrations by

BRUCE COUGHLIN

New York Casting by

TELSEY + COMPANY

CRAIG BURNS, CSA

Production Stage Manager

TRIPP PHILLIPS\*

Costume Design by

CATHERINE ZUBER

Sound Design by

BRIAN RONAN

Makeup Design by

ANGELINA AVALLONE

Voice and Dance Arrangements by

SCOTT FRANKEL

Casting by

ADAM BELCUORE, CSA

ERICA SARTINI-COMBS

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Elizabeth Arden.. . . . . . . . . . . . . . . . . . . . …Christine Ebersole\*

The Society Doyenne.. . . . . . . . . . . . . . . . . . . . . . Mary Ernster\*

The Grand Dame.. . . . . . . . . . . . . . . . . …… Barbara Marineau\*

The Countess.. . . . . . . . . . . . . . . . . . …………..Joanna Glushak\*

The Heiress.. . . . . . . . . . . . . . . . . . . . . . . . . . . . …. Angel Reda\*

Arden Girls.. . . . . . .Leslie Donna Flesner\*, Mary Claire King\*, Steffanie Leigh, Stephanie Jae Park\*, Angel Reda

Tommy Lewis.. . . . . . . . . . . . . . . . . . . . . . . . . . . . John Dossett\*

Miss Beam.. . . . . . . . . . . . . . . . . . . . . . . . . . . Mary Claire King\*

Beatrice Gould (Reporter).. . . . . . . . . . . . . … Joanna Glushak\*

Harry Fleming.. . . . . . . . . . . . . . . . . . . . . . . . . …..Douglas Sills\*

Rubinstein Beauty Technicians.. . . . . . . . . ..Mary Ernster\*, Joanna Glushak\*, Barbara Marineau

Stephanie Jae Park\*, Angel Reda

Freddy.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .David Girolmo\*

Dorian Leigh.. . . . . . . . . . . . . . . . . . . . . . . . . . . Steffanie Leigh\*

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Miss Teale.. . . . . . . . . . . . . . . . . . . . . . . .Leslie Donna Flesner\*

Eleanor Roosevelt.. . . . . . . . . . . . . . . . . . . . . . . . ..Angel Reda\*

Mr. Simms.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Chris Hoch\*

William S. Paley.. . . . . . . . . . . . . . . . . . . . . . . . . David Girolmo\*

Hal March.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . … Chris Hoch\*

Miss Smythe.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Angel Reda\*

Mr. Levin.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .David Girolmo\*

Mr. Baruch.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .Chris Hoch\*

Auctioneer.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . .Erik Liberman\*

Tulip.. . . . . . . . . . . . . . . . . . . . . . . . . . . . .Leslie Donna Flesner\*

Doormen, Porters, Workmen, Reporters,

Bergdorf-Goodman Customers, Waiter,

Cotton Club Patrons, Bartenders, Sailors,

Bar Patrons, Cop, Factory Workers,

WACs,Flag Bearers, Television Personnel,

Mirror Girls.. . . . . . . . . ..Mary Ernster\*, Leslie Donna Flesner\*

David Girolmo\*, Joanna Glushak\*, Chris Hoch\*, Mary Claire King\*, Steffanie Leigh, Erik Liberman\*, Barbara Marineau\*, Stephanie Jae Park\*,

Angel Reda\*

Orchestra

Music Director/Conductor.. . . . . . . . . . . . . . .Lawrence Yurman

Associate Conductor/Keyboard.. . . . . . . . . . . . . . Paul Staroba

Keyboard.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Austin Cook

Reeds.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Dominic Trumfio

Reeds.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Michael Favreau

Reeds.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Matthew Wifler

Violin/Musician Contractor.. . . . . . . . . . . . . . . Heather Boehm

Cello.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Mark Lekas

Trumpet.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Matt Comerford

Trumpet.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . B.J. Levy

French Horn.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . .Sharon Jones

Trombone.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Michael Joyce

Bass.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Jeremy Attanaseo

Drums/Percussion.. . . . . . . . . . . . . . . . . . . . . . . . . . Phil Martin

Dramaturg: Jonathan L. Green

Associate Director: Johanna McKeon

Associate Choreographer: Mark Myars

Associate Music Director: Paul Staroba

Voice and Dialect Coach: Deborah Hecht

Music Copying: Emily Grishman Music

Preparation: Emily Grishman and

Katharine Edmonds

Literary Assistant: Eli Newell

Music Assistant: Vinny Stodder

Associate Set Designer: Rod Lemmond

Assistant Set Designer: Amanda Stephens

Associate Costume Designer: Ryan Park

Assistant Costume Designers:

Wilberth Gonzalez and Elivia Bovenzi

Associate Lighting Designer: Paul Toben

Assistant Lighting Designer: Greg Hofmann

Associate Sound Designer: Cody Spencer

Understudies never substitute for a listed player unless an announcement is made at the beginning of the performance.

Helena Rubinstein: Joanna Glushak\*, Joy Hermalyn\*;

Elizabeth Arden: Patti Cohenour\*, Mary Ernster\*;

Tommy Lewis: Tom Galantich\*, David Girolmo\*;

Harry Fleming, Charles Revson: Chris Hoch\*, Rod Thomas\*;

The Grand Dame, The Society Doyenne, The Countess, The Heiress:

Barbara Jo Bednarczuk\*, Joy Hermalyn\*;

Senator Copeland, Mr. Simms: Tom Galantich\*, Rod Thomas\*;

Miss Smythe, Miss Beam, Tulip: Barbara Jo Bednarczuk\*;

Dorian Leigh: Barbara Jo Bednarczuk\*, Mary Claire King\*

Dance Captain: Barbara Jo Bednarczuk\*

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

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Goodman Theatre is a constituent of the Theatre Communications Group, Inc., the national service organization of nonprofit theaters; the League of Resident Theatres; the Illinois Arts Alliance and the American Arts Alliance; the League of Chicago Theatres; and the Illinois Theatre Association. Goodman Theatre operates under agreements between the League of Resident Theatres and Actors’ Equity Association, the union of professional actors and stage managers in the United States; the Stage Directors and Choreographers Society, Inc., an independent national labor union; the Chicago Federation of Musicians, Local No. 10-208, American Federation of Musicians; and the United Scenic Artists of America, Local 829, AFL-CIO. House crew and scene shop employees are represented by the International Alliance of Theatrical Stage Employees, Local No. 2.

\*Denotes member of Actors’ Equity Association, the union of professional actors and stage managers in the United States.

Scenes and Songs

Act One

Prologue: Two Vanity Tables

“A Woman’s Face”.. .Helena Rubinstein, Elizabeth Arden,

Society Doyenne,Grand Dame, Heiress & Countess

Scene 1: The Red Door Salon, New York City, 1937

“Behind the Red Door”.. . . .Arden Girls, Society Doyenne,

Grand Dame, Heiress, Countess & Elizabeth

Scene 2: Ocean Liner Gangplank | Outside Rubinstein Salon | Beauty Laboratory

“Back on Top”.. . . . . . . . . . .Helena & Beauty Technicians

Scene 3: Arden’s Office | Rubinstein’s Office | Bergdorf Goodman

“Hope in a Jar”.. . . . . . . . . . Harry Fleming, Helena,

Society Doyenne, Grand Dame,

Heiress, Countess, Elizabeth, Tommy Lewis, Arden Girls & Bergdorf Goodman Customers

Scene 4: Arden’s Office

“A Working Marriage”.. . . . . . . . . . . . .Elizabeth & Tommy

Scene 5: A Restaurant at the St. Regis Hotel

“My American Moment”.. . . . . . . . . . . Helena & Elizabeth

Scene 6: Arden’s Office

Scene 7: The Red Door Salon | Rubinstein Salon | Two Nightclubs | Red Door Sauna

“Step on Out”.. . . . . . . . . . . . . . . Arden Girls, Miss Beam,

Tommy & Harry

Scene 8: Arden’s Office | Rubinstein’s Office

“If I’d Been a Man”.. . . . . . . . . . . . . . . Elizabeth & Helena

Scene 9: Outside and Inside Arden’s Office

“Better Yourself”.. . . . . . . . . . . . . . . . . . . . . . . . .. Elizabeth

Scene 10: Rubinstein’s Boudoir | Hearing Room in the Senate, 1938

“Oh, That’s Rich”.. . . . . . . . . . . . . . . . . . . .Tommy, Helena,

Harry & Elizabeth

Scene 11: Two Vanity Tables

“Face to Face”.. . . . . . . . . . . . . . . . . . . . . . . Helena & Elizabeth

Act Two

Scene 1: Salon Offices | America’s Homefront, 1942

“War Paint”.. . . . . . . . . . . . . . . . . . . . . . Helena, Elizabeth,

Women Factory Workers,

Eleanor Roosevelt, WACs & Flagbearers

Scene 2: Fifth Avenue Near the Salons

Scene 3: Post-War American Branch Salons

“A Woman’s Face” (Reprise).. . . . . . . . . . . . . . Countess,

Society Doyenne, Heiress, Grand Dame,Young Mother & Other Branch Salon Clients

Scene 4: Restaurant at the St. Regis Hotel, 1951

“Now You Know”.. . . . . . . . . . . . . . . . . . . . . . . . . . Helena

Scene 5: Arden’s Office | Rubinstein’s Office, 1955

“No Thank You”.. . . . . . . . . . . . . . . . . . . . Harry, Elizabeth,

 Tommy, Helena & William S. Paley

Scene 6: CBS Studio | Salon Offices

“Fire and Ice”.. . . . . . . . . . .Charles Revson, Dorian Leigh,

Mirror Girls,Helena, Elizabeth, Harry & Tommy

Scene 7: Two Vanity Tables

“Face to Face” (Reprise). . . . . . . . . . . Helena & Elizabeth

Scene 8: The King Cole Bar of the St. Regis Hotel

“Dinosaurs”.. . . . . . . . . . . . . . . . . . . . . . . Tommy & Harry

Scene 9: Arden’s Office, 1963

“Pink”.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Elizabeth

Scene 10: Rubinstein’s Park Avenue Triplex

“Forever Beautiful”.. . . . . . . . . . . . . . . . . . . . . . . . . Helena

Scene 11: The Barclay Hotel, 1964

“Beauty in the World”.. . . . . . . . . . . . . Helena & Elizabeth

Epilogue: The Hall of Mirrors

“A Woman’s Face” (Reprise).. . . . . . . . . . . . . . . Company

Artist Profiles

PATTI LUPONE\* (*Helena Rubinstein*) was recently seen as Dr. Seward on the Showtime television series *Penny Dreadful* after appearing in the series’ previous season as a different character, Joan Clayton, for which she was nominated for a Critics Choice Award. She returns to Chicago after a string of annual appearances at the Ravinia Festival, where she starred in concert versions of *Sweeney Todd: The Demon Barber of Fleet Street*, *A Little Night Music, Passion, Sunday in the Park with George, Anyone Can Whistle, Gypsy and Annie Get Your Gun*. A two-time Tony Award winner for her performances as Madame Rose in the 2008 Broadway revival of *Gypsy* and Eva Peron in *Evita*, her recent New York stage credits include *Douglas Carter Beane’s Shows for Days* (Lincoln Center Theater), Anna 1 in *The Seven Deadly Sins* (guest soloist with the New York City Ballet), *Company*

(New York Philharmonic), David Mamet’s *The Anarchist* and the musical *Women on the Verge of a Nervous Breakdown* (Tony, Drama Desk and Outer Critics Circle Award nominations). Her previous credits include John Doyle’s production of *Sweeney Todd: The Demon Barber of Fleet Street* (Tony, Drama Desk and Outer Critics Circle Award nominations), *Passion, Candide, Can-Can, Noises Off*, a concert version of *Sweeney Todd: The Demon Barber of Fleet Street* (New York Philharmonic debut), *The Old Neighborhood*, *Master Class, Patti LuPone on Broadway* (Outer Critics Circle Award), *Pal Joey, Anything Goes* (Tony Award nomination, Drama Desk Award), *Oliver!, Accidental Death of an Anarchist, The Woods, Edmond, The Cradle Will Rock, Working, The Water Engine and The Robber Bridegroom* (Tony and Drama Desk Award nominations). In London, she created the roles of Fantine in *Les Misérables* (Olivier Award) and *Norma Desmond in Sunset Boulevard* (Olivier nomination) and reprised her Broadway performances in *Master Class* and *The Cradle Will Rock*. Opera credits include the Los Angeles Opera’s productions of John Corigliano’s *The Ghosts of Versailles* and Brecht-Weill’s *The Rise and Fall of the City of Mahagonny* (debut), Jake Heggie’s *To Hell and Back* (San Francisco’s Philharmonia Baroque Orchestra and Ravinia Festival) and Marc Blitzstein’s *Regina* (Kennedy Center). Film credits include *Parker, Union Square, City by the Sea, David Mamet’s Heist and State and Main, Just Looking, Summer of Sam, Driving Miss Daisy* and *Witness*. Television credits include *Girls, American Horror Story: Coven, Ugly Betty, Will & Grace, Passion, Sweeney Todd, Oz, Monday Night Mayhem, Evening at the Pops with John Williams* *and Yo Yo Ma, Frasier* (Emmy Award nomination), *Law & Order*, *The Water Engine, L.B.J*. and *Life Goes On.* Recordings, in addition to many original cast recordings, include *Patti LuPone Live, Matters of the Heart, The Lady with the Torch, Patti LuPone at Les Mouches* and *Far Away Places*. Ms. LuPone is a founding member of the Drama Division of The Juilliard School and of John Houseman’s The Acting Company. She is the author of The New York Times best-seller, *Patti LuPone: A Memoir*.

CHRISTINE EBERSOLE\* (*Elizabeth Arden*) A native of Winnetka, Illinois, Ms. Ebersole received virtually every off-Broadway award and her second Tony Award for Leading Actress in a Musical for her dual performance as Edith Beale and Little Edie Beale in *Grey Gardens*. Other Broadway credits include her Tony Award-winning performance as Dorothy Brock in *42nd Street*, *Dinner at Eight* (Tony and Outer Critics Circle Award nominations), *Steel Magnolias*, *On the Twentieth Century, I Love My Wife, Angel Street, Oklahoma, Camelot opposite Richard Burton, The Best Man* and the 2009 revival of Noel Coward’s *Blithe Spirit*, co-starring with Dame Angela Lansbury. She has starred in five City Center Encores! productions, and received an Obie Award and a Drama Desk Award nomination for her work in Alan Bennett’s *Talking Heads*. Ms. Ebersole has appeared in over 20 feature films including *The Wolf Of Wall Street, Amadeus, Tootsie, Richie Rich, Black Sheep, My Favorite Martian, Dead Again, Folks!, True Crime, My Girl 2* and *The Big Wedding*, which also features an original composition that she wrote and sang for the end credits of the film. Her television credits include being a regular cast member of *Saturday Night Live*’s 1981/1982 season, the First Lady on *Madame Secretary*, *Unbreakable Kimmy Schmidt, American Horror Story: Coven, Royal Pains, three seasons of Sullivan and Son, Ugly Betty, Law & Order: Special Victims Unit, Boston Legal, Will & Grace*, and she starred as Tessie Tura in the television movie *Gypsy* with Bette Midler. Ms. Ebersole has performed in the concert version of the opera *The Grapes of Wrath* at Carnegie Hall, and she appeared with the San Francisco Symphony at Carnegie Hall in a tribute to Leonard Bernstein. She performed at Boston’s Symphony Hall and Tanglewood starring as Desiree Armfeldt in a concert version of *A Little Night Music* with the Boston Pops. In televised concerts, she has often appeared on PBS, including her star turns in *Ira Gershwin at 100: A Celebration* at Carnegie Hall and *The Rodgers & Hart Story: Thou Swell, Thou Witty*. She has performed on the Kennedy Center Honors, for Andrew Lloyd Webber and Jerry Herman. As a recording artist, she has released several albums including *Live at the Cinegrill, Sunday in New York, In Your Dreams, Christine Ebersole Sings Noel Coward* and *Strings Attached*. ChristineEbersole.com

JOHN DOSSETT\* (*Tommy Lewis*) Broadway credits include *Chicago, Pippin, Newsies, Mamma Mia!, The Constant*

*Wife, Democracy, Gypsy* (Tony and Drama Desk Award

nominations), *Dinner at Eight, The Adventures of Tom Sawyer, Ragtime, Prelude to a Kiss, Mastergate, Fifth of July* and *King of Schnorrers*. Off-Broadway credits include *Giant* (The Public Theater/ Dallas Theater Center, Drama Desk Award nomination); *Down the Road* and *White People* (Atlantic Theater Company); *Saved!* (Playwrights Horizons); *Hello Again and The Clean House* (Lincoln Center Theater); *Poster of Cosmos, Sunshine, Reckless, Child Byron* and *The*

*Diviners* (Circle Repertory Theatre) and Trudy Blue (MCC Theater). National tour credits include *Kiss of the Spider Woman*. Regional credits include *Newsies* and *Paper Moon* (Paper Mill Playhouse), *A Little Night Music* (Kennedy Center), Dinner with Friends (Variety Arts*), How I Learned to Drive* (Philadelphia Theatre Company), *Ragtime* (Shubert Theatre) and *Elmer Gantry* and *Captains Courageous* (Ford’s Theatre).

DOUGLAS SILLS\* (*Harry Fleming*) received Tony and

Drama Desk Award nominations for his performance as the title character in *The Scarlet Pimpernel* on Broadway.

Additional Broadway credits include *Living on Love* opposite

Renée Fleming and *Little Shop of Horrors* (Drama League Award). Off-Broadway credits include *My Favorite Year* (York Theatre); *Lady, Be Good!*; *Music in the Air and Carnival* (City Center Encores!); *On the Twentieth Century* and *Mr. Magoo’s Christmas Carol* (The Actors Fund) and *Moonlight & Magnolias* (Manhattan Theatre Club). National tour credits include *The Scarlet Pimpernel* (Ovation Award), *The Addams*

*Family*, *The Secret Garden* and *Into the Woods*. Regional theater credits include *His Girl Friday* (La Jolla Playhouse), *Ride the Tiger* (Long Wharf Theater), *White Noise* (Royal George Theatre), *Peter Pan* (Paper Mill Playhouse), *She Loves Me* (Westport Country Playhouse), *A Little Night Music* (Kennedy Center), *Much Ado About Nothing* (South Coast Repertory), *Mack & Mabel* (Reprise LA) and numerous leading roles for the California Shakespeare Festival. Mr. Sills has appeared on television in recurring roles on *CSI* and *The Close*r, as well as *Numb3rs, Sabrina the Teenage Witch and Will & Grace*. Film credits include the upcoming feature *Erotic*

*Fire of the Unattainable* and *Deuce Bigelow: European Gigolo*. He attended the University of Michigan and the American Conservatory Theater in San Francisco.

MARY ERNSTER\* (*Mrs. Trowbridge-Phelps and others*) returns to the Goodman, where she previously appeared in *The House of Martin Guerre, Another Midsummer Night* and three seasons of *A Christmas Carol*. Ms. Ernster won Jeff Awards for *The King and I* (Marriot Theatre) and *Me and My Girl* (Candlelight Dinner Playhouse), and received Jeff nominations for 1776 and *The Light in the Piazza* (Marriott Theatre), *Wings* (Apple Tree Theatre) and *The Most Happy Fella* (Drury Lane Theatre). Additional Chicago credits include *The Man Who Murdered Sherlock Holmes* (Mercury Theatre), *My Fair Lady* (Paramount Arts Center), *The Merry Widow* (Lyric Opera of Chicago), *The Dead* (Court Theatre), *Beauty and the Beast* (Chicago Shakespeare Theater) and *Much Ado About Nothing* (First Folio Theatre). Television credits include *Normal, Love Hurts* and *Early Edition*.

LESLIE DONNA FLESNER*\* (Tulip and others)* makes her Goodman Theatre debut. Broadway credits include *An American in Paris, Honeymoon in Vegas*, Rodgers +

Hammerstein’s *Cinderella, Chaplin*, Follies and Finian’s *Rainbow*. Off-Broadway credits include Fanny and Finian’s *Rainbow* with City Center Encores! Opera credits include *Die Fledermaus* at The Metropolitan Opera. Television credits include the 68th and 69th Annual Tony Awards, *Boardwalk Empire* and *The Knick*. Regional credits include work with the *Paper Mill Playhouse*, the Muny, Pittsburgh Civic Light Opera, North Shore Music Theater, Portland Center Stage and Ogunquit Playhouse. Ms. Flesner holds a BFA in musical theater from Florida State University.

DAVID GIROLMO\* (Senator Royal Copeland and others)

returns to the Goodman, where he previously appeared in *The House of Martin Guerre, A Christmas Carol* and *A Funny*

*Thing Happened on the Way to the Forum*. Chicago credits include work with Drury Lane Theatre, Chicago Shakespeare Theater, Porchlight Music Theatre, Marriott Theatre, Paramount Theatre, Ravinia Festival, Theatre at the Center, Candlelight Dinner Playhouse, Mercury Theatre, Mayfair Theatre, Metropolis Performing Arts Center and Oak Park Festival. Mr. Girolmo received a Jeff Award for *Phantom!* and is a multiple nominee in both musical and play categories. Broadway credits include *Candide*, directed by Hal Prince. Regional credits include five seasons at Maine State Music Theatre, work with The Fulton Theatre (BroadwayWorld Award winner for And Then There Were None), The Boarshead Theatre (Wilde Award nomination), The Maltz Jupiter Theatre, The Lyceum Theatre, Skylight Opera Theatre and Canadian Stage Company. Film and television credits include *Death of a President, ER, Crisis, Chicago P.D*. and *Empire*. He is a councillor for Actors’ Equity Association.

JOANNA GLUSHAK\* (*Magda and others*) Broadway credits include *A Gentleman’s Guide to Love and Murder*, *Sunday in the Park with George, Les Misérables, Hairspray, Urinetown, Rags, Welcome to the Club, Conversations With My Father* and *Sweet Smell of Success*. Additional New York credits include *A Little Night Music* and *The Most Happy Fella* with New York City Opera. National tour credits include *Young Frankenstein, Xanadu, Evita* and *Fiddler on the Roof*. Ms. Glushak is a graduate of The Yale School of Drama.

CHRIS HOCH\* (*Mr. Simms and others*) Broadway credits include *Amazing Grace, Matilda, La Cage aux Folles, Shrek,*

*Spamalot, Dracula* and *Beauty and the Beast*. Off-Broadway credits include *Far From Heaven* (Playwrights Horizons), *Die*

*Mommie Die!, Play It Cool* and *Face the Music* (City Center Encores!). National tours include *Mary Poppins* and *Beauty and the Beast*. Regional credits include *A Christmas Story* (Paper Mill Playhouse); *Dracula, Zhivago, Palm Beach* and *Private Fittings* (La Jolla Playhouse); *Far From Heaven* (Williamstown Theatre Festival); *Amazing Grace* (Goodspeed Opera); *Next To Normal* (Hangar Theatre); *Spamalot* (The Muny); *Candide* (Prince Music Theatre) and *Picasso at the Lapin Agile* (City Theatre). Television credits include *30 Rock,*

*Guiding Light, All My Children, One Life to Live, The Good Wife, Gossip Girl* and *Braindead*. He received his BFA from Carnegie Mellon University.

MARY CLAIRE KING\* (*Miss Beam and others*) makes her Goodman Theatre debut. National tour credits include

*Catch Me If You Can*. Regional credits include Inga in *Young*

*Frankenstein* (BroadwayWorld Award) and *Smokey Joe’s Cafe*

(Theatre by the Sea); *Oliver!* (Paper Mill Playhouse); Lois in *Kiss M*e, Kate and Penny in *Hairspray* (Merry-Go-Round Playhouse); *Sister Act* and *Billy Elliot* (North Shore Music Theatre) and *A Funny Thing Happened on the Way to the Forum* (Flat Rock Playhouse). Ms. King is a member of Range A Cappella, which has been featured on E! Network’s Live from the Red Carpet Countdown to the 87th Annual Academy

Awards and with Kelly Clarkson on her “Piece By Piece” tour at Radio City Music Hall. She received her BFA from Syracuse University. MaryClaireKing.com, on Twitter and Instagram @RangeAcappella

STEFFANIE LEIGH\* (*Dorian Leigh and others*) Broadway credits include *Gigi* and *Mary Poppins*. National tour credits include *Mary Poppins*. New York and regional credits include *Dani Girl* (Exit, Pursued by a Bear), *Jaques Brel is Alive* and *Well and Living in Paris* (Alliance Theatre) and *Into the Woods* and *Seven Brides for Seven Brothers* (Pittsburgh Civic Light Opera). International credits include *Venus in Fur* (Singapore Repertory Theatre). Television credits include *The Mysteries of Laura, The Following, The Good Wife and Members Only.* Film credits include *Easter Mysteries, American Dresser, Progress* *(and unrelated things)* and *They’re Out of the Business*. Ms. Leigh has a BFA in acting and musical theater from Carnegie Mellon University. SteffanieLeigh.com

ERIK LIBERMAN\* (*Charles Revson and others*) Broadway credits include *LoveMusik*. Off-Broadway credits include

*Dani Girl, For Elise, Minnie’s Boys, The Calamity of Kat Kat and Willie, Mabou Mines Dollhouse* (also world tour) and *The Most Ridiculous Thing You Ever Hoid* (New York Musical Theatre Festival Award). North American tour credits include *Fiddler on the Roof*. Regional credits include *The Hunchback of Notre Dame* (La Jolla Playhouse and Paper Mill Playhouse), *Somewhere in Time* (Portland Center Stage), *Into the Woods* (Baltimore Center Stage and Westport Country Playhouse, Connecticut Critics Circle Award), *Merrily We Roll Along* (Signature Theatre, Helen Hayes Award) and *Reefer Madness!* (Hudson Theater, Ovation and Garland Awards). Concerts include Carol Burnett’s *Hollywood Arms* at Merkin Hall with Tyne Daly, and *Raising the Roof* at Town Hall with Chita Rivera and Joshua Bell (also co-conceiver/co-director).

Mr. Liberman is a winner of the Lotte Lenya Competition for Singers, YoungArts and The Moth. Television credits include *Vinyl, The Knick* and *Unforgettable*. ErikLiberman.org and on Twitter @ErikLiberman

BARBARA MARINEAU\* (*Grand Dame and others*) Broadway credits include *A Gentleman’s Guide to Love and Murder, The*

*Women, Beauty and the Beast, King David, A Christmas Carol, The Best Little Whorehouse in Texas* and *Shenandoah*. National tour credits include *My Fair Lady, Pippin, Falsettos, Grand Hotel, Into the Woods* and *The Robber Bridegroom* (Carbonell Award). Off-Broadway credits include *A Man of No Importance* (Lincoln Center Theater), *Donnybrook!* (Irish Repertory Theatre), *My Favorite Year* and *A Time for Singing* (York Theatre) and *Long Island Sound* (The Actor’s Company Theatre). Regional credits include *The Music Man* (Guthrie

Theater), *Sweeney Todd: The Demon Barber of Fleet Street* (Goodspeed Opera, Connecticut Critics Circle Award) and *A Catered Affair* (Farmers Alley Theatre, Oscar Wilde Award). Film and television credits include *Man on a Ledge, The Book of Daniel, Law & Order: Special Victims Unit, Law & Order:*

*Criminal Intent, Third Watch, The View* and a *“That’s on E-Bay”* commercial directed by Sam Mendes. A Western Michigan University Distinguished Alumni Award recipient, Ms. Marineau shares a musical theater scholarship in her name with Marin Mazzie.

STEPHANIE JAE PARK\* (*Arden Girl and others*) makes her Goodman Theatre debut. Chicago credits include *Oklahoma!* (Lyric Opera of Chicago). Broadway credits include *The King and I* (Lincoln Center Theater). National tour credits include *Cinderella*. Regional credits include *The King and I, The Addams Family* and *Joseph and the Amazing Technicolor Dreamcoat* (The Muny); *Legally Blonde* (Arvada Center) and *The 25th Annual Putnam County Spelling Bee* (Showboat Majestic). She is a graduate of the College- Conservatory of Music at University of Cincinnati.

ANGEL REDA\* (*Miss Smythe and others*) is direct from Chicago on Broadway, where she is currently featured in the musical’s new global ad campaign. Last year, she made her debut as Roxie Hart after playing her counterpart,

Velma Kelly, in 2013. Additional New York credits include *No, No, Nanette*. Los Angeles credits include *Wicked* (Elphaba understudy) and *Follies*. National tour credits include *Hugh Jackman in Performance and Sweet Charity*. Regional credits include leading roles in *Victor/Victoria* (Theatre Under the Stars), *Damn Yankees* (Goodspeed Opera House) and *Intimate Apparel* (Pasadena Playhouse). Film and television credits include *The Late Show with Stephen Colbert, Zombeo & Juliecula, Outside the Box-Chinatown, Aexis* and *The Stepford Wives*. Ms. Reda holds a BFA from College-Conservatory of Music, University of Cincinnati and earned the CEA Award for Best Actress in a Musical for The Wild Party.

BARBARA JO BEDNARCZUK\* (*Understudy/Dance Captain*)

Chicago credits include *Legally Blonde* and *For the Boys* (Marriott Theatre). Regional credits include *Les Misérables, The Marvelous Wonderettes, The Music Man* and *Pride and Prejudice* (Utah Shakespeare Festival); *Spamalot* (Phoenix Entertainment) and *Thoroughly Modern Millie* (Prism Theatrics).

PATTI COHENOUR\* (*Understudy*) returns to the Goodman, where she previously appeared in *The Light in the Piazza* and the musical’s subsequent Broadway production at Lincoln Center Theater. Additional Broadway credits include *Big River* (Theatre World Award and Drama Desk Award nomination), *The Mystery of Edwin Drood* (Clarence Derwent Award and Tony and Drama Desk Award nominations, also in London), *The Phantom of the Opera* and *The Sound of Music*. Off-Broadway credits include *Sweet Adeline* (City Center Encores!) and *La Bohème* and *The Pirates of Penzance* (The Public Theater/New York Shakespeare Festival). Chicago credits include *The Sound of Music* (Drury Lane Theatre, Jeff Award nomination). She also appeared in the Toronto production of Hal Prince’s *Showboat.* Regional credits include *Souvenir* (San Jose Repertory Theatre) and *Grey Gardens* (ACT Theatre, Gregory Award).

TOM GALANTICH (Understudy) Chicago credits include *42nd*

*Street, Little Me, South Pacific* and *1776* (Marriott Theatre) and *Anything Goes* and *Little Me* (Drury Lane Theatre). Broadway credits include *Don’t Dress For Dinner, Boeing-Boeing, Dirty Rotten Scoundrels, Mamma Mia!, The Boys From Syracuse, City of Angels* and *Into The Woods*. Off-Broadway credits include *Clinton the Musical, Tail! Spin!, The Preacher* *and the Shrink, Distracted, Ghosts* and *Biography*. National tour credits include *Elf the Musical, White Christmas, Company* and *Dracula*. Film and television credits include *The Lennon Report, Julie & Julia, Chicago Fire, The Affair, Master of None, House of Cards, Person of Interest, Elementary, Smash, Royal Pains, Law & Order, Ed, Law & Order: Criminal Intent, Chappelle’s Show, One Life To Live* and *All My Children*. Mr. Galantich is a graduate of Northwestern University.

JOY HERMALYN\* (*Understudy*) makes her Goodman Theatre debut. Broadway and off-Broadway credits include *Fiddler on the Roof, Candide, Cyrano the Musical, A Christmas Carol,* Baz Luhrmann’s production of *Puccini’s La Bohème,*

*Death Takes a Holiday, Sweeney Todd* (New York Philharmonic for PBS’ Live from Lincoln Center) and numerous City Center Encores! productions. Carnegie Hall performances include *The Sound of Music* and *Kristina* by Benny Andersson and Björn Ulvaeus. Regional credits include *Baby* (Infinity Theatre Company, BroadwayWorld Award for Best Actress in a Musical), *Sweeney Todd* (Casa Manana), *Gypsy* and *Into the Woods* (Utah Festival Opera Co.) and *Fiddler on the Roof* (Goodspeed Opera House). She has performed in operas and concert with companies and orchestras in locations such as Alaska, France, Italy, Oklahoma and Utah. Television credits include *The Sound of Music Live!* and *Easter Mysteries*. Ms. Hermalyn teaches voice and song interpretation at Yale University, Kean University and in private studio. JoyHermalyn.com

ROD THOMAS\* (*Understud*y) last appeared at Goodman Theatre in *Brigadoon*. Chicago credits include *Les Misérables* at Paramount Theater; *Arcadia* and *She Loves Me* at Writers Theater; *Next to Normal, Peter and the Starcatcher*, *Hairspray, Barefoot in the Park* and *Big the Musical* at Drury Lane Theatre; *City of Angels, Mary Poppins, White Christmas* and *Guys and Dolls* at Marriott Theatre; as well as work with Court Theater, Chicago Shakespeare Theater, Lyric Opera of Chicago, Theater at the Center and Light Opera Works. Mr. Thomas performed as a standby in *The Lion King* for the Broadway, national tour and Las Vegas companies. Television credits include *Chicago Fire*. Mr. Thomas is a Jeff Award winner and a graduate of Northwestern University.

DOUG WRIGHT (*Book*) earned the Pulitzer Prize and Tony Award for his play *I Am My Own Wife*. Other stage works include *Grey Gardens* (Tony Award nomination), *The Little Mermaid* and *Hands on a Hardbody*. Film credits include *Quills*, based on his Obie Award-winning play, which was nominated for three Academy Awards. Television credits include *Tony Bennett: An American Classic*, directed by Rob Marshall. Additional honors include the Benjamin Dank Prize, the American Academy of Arts and Letters; the Tolerance Prize, Kulturforum Europa and the Paul Selvin Award, Writers Guild of America. He is the president of the Dramatists Guild, a member of the Society of Stage Directors and Choreographers and on the board of the New York Theatre Workshop.

SCOTT FRANKEL (*Music*) was nominated for Tony, Drama Desk and Outer Critics Circle Awards for his work on *Grey Gardens*, which ran at Playwrights Horizons before moving to Broadway. Since then, the show has been performed regularly across the country as well as internationally. He also wrote the music for *Far From Heaven* (Playwrights Horizons, Williamstown Theatre Festival), *Finding Neverland* (U.K. premiere, 2012), *Happiness* (Lincoln Center Theater), *Doll* (Ravinia Festival, Richard Rodgers Award) and *Meet Mister Future* (winner, Global Search for New Musicals), all with lyricist Michael Korie. Mr. Frankel is the recipient of the ASCAP Foundation Richard Rodgers New Horizons Award and the Frederick Loewe Award. He was the 2011/2012 Frances & William Schuman Fellow at The MacDowell Colony and is a graduate of Yale University.

MICHAEL KORIE (*Lyrics*) created lyrics to Scott Frankel’s music for *Grey Gardens, Far From Heaven, Doll, Happiness* and *Meet Mister Future*. Their scores have been nominated for Tony and Drama Desk Awards, received The Outer Critics Circle Award and have been produced on Broadway, at Playwrights Horizons, Lincoln Center Theater, throughout the U.S., in Europe and South America. War Paint reunites them with playwright Doug Wright who wrote the book *to Grey Gardens*, which premiered earlier this year in London and opens in Los Angeles this summer. Mr. Korie’s original librettos to operas composed by Stewart Wallace include *Where’s Dick?, Kabbalah, Hopper’s Wife* and *Harvey Milk*. He adapted John Steinbeck’s novel for the libretto to *The Grapes of Wrath*, composed by Ricky Ian Gordon. His opera work has been produced at San Francisco Opera, Houston Grand Opera, Minnesota Opera, New York City Opera, BAM Next Wave Festival, Carnegie Hall and Los Angeles’ Walt Disney Concert Hall. Mr. Korie collaborated with co-lyricist Amy Powers on lyrics to the musical *Doctor Zhivago*, composed by Lucy Simon and produced in Australia, Korea, Scandinavia and on Broadway in 2015. Mr. Korie has enjoyed collaborations with other playwrights including Richard Greenberg, Michael Weller and John Weidman, and with directors Michael Greif, Des McAnuff, Christopher Alden, Susan Stroman and Richard Foreman. For his work in both musical theater and opera, Mr. Korie received this year’s Marc Blitzstein Award from the American Academy of Arts and Letters. His lyrics have received the Edward Kleban Prize, Jonathan Larson Award and the ASCAP Richard Rodgers Award. He serves on the council of The Dramatists Guild, chairs the Opera Librettists Committee and moderates the musical theater division of the Dramatist Guild Fund Fellows Program. He teaches lyric writing at Yale University. MichaelKorie.com

MICHAEL GREIF (*Director*) Broadway credits include Tom Kitt and Brian Yorkey’s *Next to Normal* and *If/Then*, as well as *Never Gonna Dance, Grey Gardens* and *Rent*. Recent work includes Benj Pasek, Justin Paul and Steven Levenson’s musical *Dear Evan Hansen* at Arena Stage and off-Broadway’s Second Stage Theatre; Katori Hall’s *Our Lady of Kibeho* and *Angels in America* at New York’s Signature Theatre; the premiere of *Tony Kushner’s The Intelligent Homosexual’s Guide*... at The Public Theater and *The Tempest, Winter’s Tale* and *Romeo and Juliet* at The Public’s Delacorte Theater. Regional work includes premieres and revivals at Williamstown Theatre Festival (10 seasons), La Jolla Playhouse (artistic director for five seasons), Center Stage, Mark Taper Forum, Dallas Theatre Center and Trinity Repertory Company. Additional off-Broadway credits includes plays and musicals at Playwrights Horizons, Roundabout Theatre Company, Manhattan Theatre Club, MCC Theater and the New York Theater Workshop, where he is an artistic associate. Mr. Greif holds a BS from Northwestern University and MFA from University of California, San Diego.

CHRISTOPHER GATTELLI (*Choreographer*) returns to Goodman Theatre, where he previously choreographed *The Jungle Book* (also at Huntington Theatre Company). Mr. Gattelli received the 2012 Tony, Drama Desk and Outer Critics Circle Awards for his choreography of *Newsies*. Additional Broadway choreography credits include *The King and I* (Tony Award nomination), *South Pacific* (Tony and Outer Critics Circle Award nominations), *Sunday in the Park with George, Women on the Verge of a Nervous Breakdown, Casa Valentina, Amazing Grace, Godspell, The Ritz, Martin Short: Fame Becomes Me, 13* and *High Fidelity*. Off-Broadway credits include *Dogfight* (Lucille Lortel Award); *Altar Boyz* (Lucille Lortel and Calloway Awards); Bat Boy: The Musical (Lucille Lortel Award); *tick, tick...BOOM!; 10 Million Miles* and *Adrift* in Macao. West End and London credits include *South Pacific; Sunday in the Park with George and tick, tick...BOOM!* National and international tour credits include *Altar Boyz, Godspell, Grease* and *Pooh’s Perfect Day* (world premiere by Disney Theatricals). He also choreographed *South Pacific* at the Sydney Opera House. He directed and choreographed

*SILENCE! The Musical* (named in Time magazine’s top 10 theater of 2011) off-Broadway, the world premiere of *Jim Henson’s Emmet Otter’s Jug-Band Christmas, Departure Lounge* (The Public Theater) and *In Your Arms* (New York Stage and Film and The Old Globe). He choreographed the Coen brothers’ film *Hail, Caesar!,* and this summer will choreograph *SpongeBob the Musical* and *My Fair Lady*, directed by Julie Andrews at the Sydney Opera House.

LAWRENCE YURMAN (*Music Director*) is a pianist, arranger and conductor with 30 years of experience on Broadway and beyond. *War Paint* is his third collaboration with Scott Frankel and Michael Korie, having worked on the New York productions of *Grey Gardens* and *Far From Heaven*. He was the music director/arranger of the Broadway revival of *On a Clear Day You Can See Forever*, starring Harry Connick, Jr., and provided similar contributions to the recent Broadway musical *It Shoulda Been You*. Additional Broadway music directing and/or conducting credits include *Thoroughly Modern Millie, Side Show, A Funny Thing Happened on the Way to the Forum, Guys and Dolls, Les Misérables, Marie Christine* and *The Radio City Christmas Spectacular*. He has provided arrangements for and recorded with Lea Salonga, Christine Ebersole, Howard McGillin, T. Oliver Reid, Anne Runolfsson and Sam Harris and Laurie Beechman. He has 11 Broadway cast albums to his credit. Television credits include 12 seasons of playing for the American Idol cast-offs on *Live!* (with Regis, then Kelly and Michael), as well as appearances on *The Late Show with David Letterman* and *The Tonight Show with Jay Leno*. He has been an adjunct faculty member at New York University’s graduate acting program since 1984. Mr. Yurman is a graduate of the Juilliard Prep Division and Oberlin College.

DAVID KORINS (*Set Designer*) most recently collaborated at the Goodman on *Chinglish* (also on Broadway) during the 2010/2011 Season. Additional Broadway credits include *Hamilton, Misery, Vanya and Sonia and Masha and Spike, Motown, Bring It On, Magic/Bird, The Pee-wee Herman Show, Lombardi, Passing Strange, Bridge & Tunnel, Annie* and *Godspell*. Off-Broadway credits include *Why Torture is Wrong*, *and the People Who Love Them* (Drama Desk and Henry Hewes Design Awards); *Hamilton; Here Lies Love; Hamlet* (Shakespeare in the Park); *In the Wake; Yellow Face* and *Passing Strange* at The Public Theater; *Dear Evan Hansen* and *Swimming in the Shallows* at Second Stage Theatre; *When the Rain Stops Falling* (Lucille Lortel Award) and

Stunning at Lincoln Center Theater; *The Marriage of Bette & Boo* at Roundabout Theatre Company; *The Wiz* at New York City Center; *The Receptionist* at Manhattan Theatre Club; *Hunting and Gathering* at Primary Stages; *Jack Goes Boating* at LAByrinth Theater Company; *Fly By Night, Assistance* and *Miss Witherspoon* at Playwrights Horizons; *Found and Farragut North* at Atlantic Theater Company and *Blackbird* (Henry Hewes Design Award) and *Orange Flower Water* at Edge Theater Company. Regionally, his designs have been seen at La Jolla Playhouse, the Alliance Theatre, Center Theater Group, The Old Globe, American Conservatory Theater, the Geffen Playhouse, The Santa Fe Opera, the Guthrie Theater, San Francisco Opera and Lyric Opera of Chicago. Film and television credits include *Grease Live!, Winter Passing, Blackbird* and *The Onion News Network*. He has designed concerts for Kanye West, Sia, Mariah Carey, Andrea Bocelli and the Bonnaroo festival.

CATHERINE ZUBER (*Costume Designer*) returns to the Goodman, where she previously designed *Heartbreak House* and *The Light in the Piazza* (also on Broadway, Tony Award). Additional Broadway credits include *The Father; Fiddler on the Roof; The King and I* (Tony Award); *Gigi; The Bridges of Madison County; Outside Mullingar; Macbeth; The Big Knife; Golden Boy; Dead Accounts; An Enemy of the People; On a Clear Day You Can See Forever; Born Yesterday; How to Succeed in Business Without Really Trying; Elling; Women on the Verge of a Nervous Breakdown; Mrs. Warren’s Profession; Oleanna; The Royal Family* (Tony Award); *Joe Turner’s Come and Gone; Impressionism; A Man for All Seasons; Cry-Baby; South Pacific* (Tony Award); *Mauritius; The Coast of Utopia* (Tony Award); *Awake and Sing!* (Tony Award); *In My Life; A Naked Girl on the Appalachian Way; Doubt; Little Women; Dracula; Frozen; Dinner at Eight; Twelfth Night; Ivanov; Triumph of Love; London Assurance; The Rose Tattoo; Philadelphia, Here I Come!; The Sound of Music* and *The Red Shoes*. Off-Broadway credits include designs for New York Theater Workshop, Theater for a New Audience, The Public Theater, Brooklyn Academy of Music, Playwrights Horizons, Roundabout Theatre Company and Second Stage Theatre, among many others. Regional credits include work with the Kennedy Center, Hartford Stage, the Stratford Festival, Shakespeare Theater, Center Stage, La Jolla Playhouse, American Repertory Theatre, Seattle Repertory Theatre and the Guthrie Theater. Opera credits include *Il Barbiere di Siviglia, Doctor Atomic, Le Comte Ory, Les Contes d’Hoffman, L’Elisir d’Amore* and *Otello* (Metropolitan Opera) and *Carousel, Il Barbiere di Siviglia* and *Romeo et Juliet* (Lyric Opera of Chicago).

KENNETH POSNER (Lighting Designer) previously designed lighting for the Goodman’s productions of *Crowns, Griller* and *A Touch of the Poet* (Jeff Award nomination). Other Chicago credits include *Mother Courage and Her Children* at Steppenwolf Theatre Company; *The Taming of the Shrew, Troilus and Cressida* and *Richard III* at Chicago Shakespeare Theater and *Fidelio and Electra* for the Chicago Symphony Orchestra. He has designed lighting for more than 50 Broadway plays and musicals, including *Tuck Everlasting*; *On Your Feet!; Finding Neverland; Disgraced; If/Then; Pippin; Kinky Boots;* *Rodgers + Hammerstein’s Cinderella; Harvey; Other Desert Cities; The Columnist; The Best Man; Catch Me If You Can; The Merchant of Venice; The Royal Family; A Life in the Theatre; The Coast of Utopia: Shipwreck; The Adventures of Tom Sawyer; Swing!; You’re a Good Man, Charlie Brown; Hairspray; Dirty Rotten Scoundrels; Legally Blonde; The Odd Couple; Side Man; Glengarry Glen Ross; 9 to 5: The Musical* and *Wicked*. He designs extensively off-Broadway, in resident theaters throughout the United States and internationally. He has received Tony, Drama Desk, Outer Critics Circle, Jeff and Obie Awards.

BRIAN RONAN (*Sound Designer*) Mr. Ronan has designed sound for over 30 Broadway shows including *Tuck Everlasting; The Last Ship; Beautiful: The Carole King Musical; Bring It On; Nice Work If You Can Get It; The Book of Mormon; Anything Goes; American Idiot; Promises, Promises; Next to Normal; Spring Awakening; Curtains; Grey Gardens* and *The Pajama Game*. Off- Broadway credits include *Lazarus, Giant, Rent, Everyday Rapture, Saved, 10 Million Miles* and *Bug*. Regional credits include *Bonnie & Clyde* (La Jolla Playhouse), *Dancing in the Dark* (The Old Globe) and *Bleacher Bums* (Royal George Theatre). He is the recipient of Obie, Lucille Lortel, Drama Desk, Olivier and Tony Awards.

BRUCE COUGHLIN (Orchestrator) Broadway credits include *The Wild Party, The Light in the Piazza* (Tony and Drama Desk Awards), *Urinetown, Grey Gardens* (Tony Award nomination), *9 to 5, Annie Get Your Gun, The Sound of Music, Once Upon a Mattress* and *The King and I*, as well as contributing orchestrations for *Big Fish, On the Twentieth Century, Something Rotten!* and *On the Town*. Off-Broadway credits include *Far From Heaven* and *Floyd Collins* (Obie Award) at

Playwrights Horizons; *Happiness* at Lincoln Center Theater and *Giant, First Daughter Suite* (co-orchestrator) and *See What I Wanna See* at The Public Theater. U.K. credits include *Assassins, Urinetown* and *Finding Neverland.* Regional credits include *Amélie* (Berkeley Repertory Theatre), *Children of Eden* (Paper Mill Playhouse), *A Room with a View* (5th Avenue Theatre) and *Tales of the City* (American Conservatory Theatre). Opera credits include *The Grapes of Wrath, 27 and Morning Star*. Film credits *include Hairspray and Fantasia 2000* (principal arranger). BruceCoughlin.com

TELSEY + COMPANY (*New York Casting*) Broadway and national tour credits include *Paramour, Tuck Everlasting, Waitress, American Psycho, Fiddler on the Roof, The Color Purple, On Your Feet!, Hamilton, Something Rotten!, An American in Paris, Finding Neverland, The King and I, Kinky Boots, Wicked, If/Then, The Sound of Music, Newsies, Motown* and *Rock of Ages*. Off-Broadway credits include work with Atlantic Theater Company, MCC Theater and Signature Theatre. Regional credits include work with Alliance Theatre, American Repertory Theatre, Hartford Stage, La Jolla Playhouse, Long Wharf Theatre, New York Stage and Film, The Old Globe, Paper Mill Playhouse and Williamstown Theatre Festival. Film credits include *Into the Woods, Margin Call, Rachel Getting Married, Across the Universe, Camp* and *Pieces of April*. Television credits include *This Is Us, Grease Live!, The Wiz Live!, Flesh and Bone, Masters of Sex, Smash*, The Big C and many commercials. TelseyandCo.com

ADAM BELCUORE (*Casting*) is the associate producer and director of casting for the Goodman. He has cast over 100 productions for the Goodman since 2003. Casting highlights include Robert Falls’ productions of *The Iceman Cometh* and *King Lear*, Mary Zimmerman’s production of Disney’s The *Jungle Book*, Calixto Bieto’s production of *Camino Real*, Philip Seymour Hoffman’s production of *The Long Red Road* and many more. Mr. Belcuore is also a founding member of Serendipity Theatre Collective and served as the artistic director until 2005. He currently serves on the company’s (now named 2nd Story) advisory board. He is a member of the Casting Society of America (CSA).

JOHANNA MCKEON (*Associate Director*) Broadway credits include *Hedwig and the Angry Inch, American Idiot* and *Grey Gardens*. National tour credits include *American Idiot, Rent* and the upcoming *Hedwig and the Angry Inch*. Directing credits include *Unseen* (The Old Globe and Repertory Theatre of St. Louis workshops), *Tokio Confidential* (Atlantic Theater Company), *I Have Loved Strangers* (Clubbed Thumb), *The Comedy of Errors* and *Schmoozy Togetherness* (Williamstown Theatre Festival), *The Rise* and *Fall of Annie Hall* (Vineyard Playhouse) and *Functional Drunk* (Ontological-Hysteric Theater). Her first feature film, *Auld Lang Syne*, will be released in the fall. Ms. McKeon is the recipient of a Drama League Fall Directing Fellowship, Boris Sagal Fellowship at Williamstown and a Fulbright Fellowship to Berlin. She has worked as a guest faculty member at Bard College and the Strasberg Institute. She received her MFA from the University of Texas at Austin.

MARK MYARS (Associate Choreographer) Credits as an associate choreographer include *If/Then* (Broadway and national tour), *In Your Arms* (The Old Globe) and *Beaches* (Drury Lane Theatre). Mr. Myars has served as the dance supervisor for Wicked on Broadway, for national tours and in London, Japan, Australia and Germany. He also choreographed *Born to Dance!*, a revue that relives and reconceives Broadway’s most iconic dance moments. As a performer he appeared on Broadway in *Footloose*, *Wicked*, *9 to 5*, *Come Fly Away* and *West Side Story*. Film credits include *Center Stage*, *Across the Universe*, *The Producers*, *Rock of Ages*, *Winter’s Tale* and *Life of an Actress*.

**PAUL STAROBA** (*Associate Music Director*) most recently served as the music director and conductor of the Tony Award-winning *A Gentleman’s Guide to Love* *and Murder*, and he continues to act as music supervisor of the show’s national tour. Additional Broadway conducting credits include *A Little Night Music*, *Next to* *Normal* and *Grey Gardens*. Off-Broadway conducting credits include *Dear Evan Hansen*, *Carrie*, *The Blue* *Flower*, *Lucky Guy*, *Happiness*, *Saved* and *Take Me* *Along*. Select Broadway keyboard credits include

*Something Rotten!*, *Aladdin*, *Matilda*, *Newsies*, *Sister Act*, *The Addams Family*, *West Side Story*, *Spamalot*, *In the Heights*, *Wicked*, *Young Frankenstein*, *Legally Blonde*, *A Chorus Line* and *Les Misérables*.

**JONATHAN L. GREEN** (*Dramaturg*) is the Goodman’s literary management associate. As a dramaturg and director, he has worked with Lookingglass Theatre Company, Steppenwolf Theatre Company, Sideshow Theatre Company, Chicago Dramatists, Theatre Seven of Chicago and Pavement Group, among others. Mr. Green is also the artistic director of Sideshow Theatre Company, where his recent projects include *Stupid* *F\*\*king Bird, The Golden Dragon* and *Idomeneus.* He is a graduate of the University of Virginia and serves on the board of directors of the League of Chicago Theatres.

**TRIPP PHILLIPS\*** (*Production Stage Manager*) Broadway credits include *Finding Neverland, A* *Gentleman’s Guide to Love and Murder, Macbeth* (Lincoln Center Theater)*, Born Yesterday*, *Lombardi*, *Finian’s Rainbow*, *Pal Joey*, *Passing Strange*, *The* *Ritz* (Roundabout Theatre Company), *42nd Street*, *Swing!*, *Ring Round the Moon, Dream*, *The King and I*, *A Christmas Carol* and *How to Succeed in Business* *Without Really Trying.* National tour and sit-down production credits include *Memphis, A Christmas Story*, *Jersey Boys*, *White Christmas* and *Princesses.* He has also worked as production supervisor and assistant director of the national tours of *A Gentleman’s Guide...* and *42nd Street* (also European production)*.* Off- Broadway credits include *Tin Pan Alley Rag; The Paris* *Letter; Lone Star Love* and twelve productions for City Center Encores! including *On Your Toes, Fiorello!, Lost* *in the Stars, Of Thee I Sing, Kismet* and *Purlie*. Mr. Phillips holds a BA in theater and an MFA in directing, and has taught courses and seminars at Columbia University, Yale University and Penn State University.

**KATHLEEN PETROZIELLO\*** (*Stage Manager*) returns to Goodman Theatre, where she was previously a production stage manager for *The Matchmaker* and stage manager for *Vanya and Sonia and Masha and Spike, Two* *Trains Running, Brigadoon, Venus in Fur*, *A Christmas* *Carol* (2013, 2014 and 2015), *Sweet Bird of Youth* and *Joan Dark* (performed in Linz, Austria). Other credits include *The Wheel*, *The Birthday Party*, *Time Stands* *Still*, *Sex with Strangers*, *Fake* and *Of Mice and Men* at Steppenwolf Theatre Company; *The Great Fire*, *The* *Last Act of Lilka Kadison*, *Trust*, *Our Future Metropolis*, *Argonautika* and *Nelson Algren: For Keeps and a Single Day* at Lookingglass Theatre Company; *Death of a* *Salesman*, *Avenue Q* and *A Number* at the Weston Playhouse Theatre Company; *Panic* and *Final Curtain* at the International Mystery Writers Festival and the Chicago productions of *Altar Boyz* and *Million Dollar Quartet*.

**ALDEN VASQUEZ\*** (*Stage Manager*) has stage-managed 25 productions of *A Christmas Carol* and more than 70 productions at Goodman Theatre. His Chicago credits include 14 productions at Steppenwolf Theatre Company, including the Broadway productions of *The* *Song of Jacob Zulu* (also in Perth, Australia) and *The* *Rise and Fall of Little Voice*. His regional theater credits include productions at American Theater Company, American Stage Theater Company, Arizona Theatre Company, Ford’s Theatre, Madison Repertory Theatre, Manhattan Theatre Club, Northlight Theatre, Peninsula Players Theatre, Remains Theatre, Royal George

Theatre, Trinity Repertory Company and the Weston Playhouse. He teaches stage management at DePaul University, is a 32-year member of Actors’ Equity Association and a U.S. Air Force veteran.

**LINDY WOODHEAD** (*Author, War Paint*) In 2000, after 25 years working in the fashion industry, Ms. Woodhead retired to write. Her first book, *War Paint: Helena Rubinstein &* *Elizabeth Arden* (2003), received worldwide critical acclaim. Her book *Shopping, Seduction & Mr. Selfridge* (2007) was adapted for ITV and Masterpiece television as the drama series *Mr. Selfridge*. She has recently served as history advisor to Julian Fellowes on his latest book, *Belgravia*. She lives in Oxfordshire, England, where she is completing her next book, due to publish in 2017.

**ANN CAROL GROSSMAN** (*Filmmaker*, *The Powder & The Glory*) has made over 90 films, many of which havewon awards, on the arts, education, the environment, and,of course, entrepreneurial women. For fun, she plays leadguitar in a folk-rock band.

**ARNIE REISMAN** (*Filmmaker, The Powder & The Glory*) is the poet laureate of Martha’s Vineyard andauthor of two poetry books. In 2015, The VineyardPlayhouse produced his play *Not Constantinople*. Since1996 he has served as a panelist on NPR’s *Says You*.

**ROBERT FALLS** (*Director/Goodman Theatre Artistic Director*) Earlier this season, Mr. Falls directed theChicago premiere of Rebecca Gilman’s *Soups, Stews, and Casseroles: 1976* and partnered with GoodmanPlaywright-in-Residence Seth Bockley to direct theirworld premiere adaptation of Roberto Bolaño’s *2666*. Last season, he reprised his critically acclaimedproduction of *The Iceman Cometh* at the Brooklyn

Academy of Music, directed Rebecca Gilman’s *Luna Gale* at the Kirk Douglas Theatre in Los Angeles anddirected a new production of Mozart’s *Don Giovanni* forthe Lyric Opera of Chicago. Other recent productionsinclude *Measure for Measure*, and Beth Henley’s *The Jacksonian* in New York and Los Angeles. His otherGoodman credits include *The Seagull*, *King Lear*, *Desire Under the Elms*, John Logan’s *Red*; the world premieresof Richard Nelson’s *Frank’s Home*, Arthur Miller’s *Finishing the Picture* (his last play), Eric Bogosian’s

*Griller*, Steve Tesich’s *The Speed of Darkness* and *On the Open Road*, John Logan’s *Riverview: A Melodrama with Music* and Rebecca Gilman’s *A True History of the Johnstown Flood*, *Blue Surge* and *Dollhouse*; theAmerican premiere of Alan Ayckbourn’s *House* and *Garden* and the Broadway production of Elton John andTim Rice’s *Aida*. Other New York credits include *The Rose Tattoo*, *The Night of the Iguana*, Horton Foote’s *The Young Man from Atlanta* and Eric Bogosian’s *Talk Radio*.Mr. Falls’ honors for directing include, among others,a Tony Award (*Death of a Salesman*), a Drama Desk Award (*Long Day’s Journey into Night*), an Obie Award(*subUrbia*), a Helen Hayes Award (*King Lear*) andmultiple Jeff Awards (including a 2012 Jeff Award for *The Iceman Cometh*). For “outstanding contributions totheater,” Mr. Falls has also been recognized with suchprestigious honors as the Savva Morozov Diamond Award(Moscow Art Theatre), the O’Neill Medallion (EugeneO’Neill Society), the Distinguished Service to the ArtsAward (Lawyers for the Creative Arts) and the Illinois ArtsCouncil Governor’s Award. Earlier this season, he wasinducted into the Theater Hall of Fame.

**ROCHE EDWARD SCHULFER** (*Goodman Theatre Executive Director*) is in his 36th season as executivedirector. On May 18, 2015, he received the LifetimeAchievement Award from the League of Chicago Theatres.In 2014, he received the Visionary Leadership Award fromTheatre Communications Group. To honor his 40thanniversary with the theater, Mr. Schulfer was honoredwith a star on the Goodman’s “Walkway of Stars.” Duringhis tenure he has overseen more than 335 productions,including close to 130 world premieres. He launched theGoodman’s annual production of *A Christmas Carol*, which celebrated 38 years as Chicago’s leading holidayarts tradition this season. In partnership with ArtisticDirector Robert Falls, Mr. Schulfer led the establishmentof quality, diversity and community engagement as thecore values of Goodman Theatre. Under their tenure, theGoodman has received numerous awards for excellence,including the Tony Award for Outstanding RegionalTheater, recognition by *Time* magazine as the “Best

Regional Theatre” in the U.S., the Pulitzer Prize for Lynn Nottage’s *Ruined* and many Jeff Awards for outstanding achievement in Chicago area theater. Mr. Schulfer has negotiated the presentation of numerous Goodman Theatre productions to many national and international venues. From 1988 to 2000, he coordinated the relocation of the Goodman to Chicago’s Theatre District. He is a founder and two-time chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theater companies and producers. Mr. Schulfer has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacy coalition); Theatre Communications Group (the national service organization for more than 450 not-for-profit theaters); the Performing Arts Alliance (the national advocacy consortium of more than 18,000 organizations and individuals); the League of Resident Theatres (the management association of 65 leading US theater companies); Lifeline Theatre in Rogers Park and the Arts & Business Council. He is honored to have been recognized by Actors’ Equity Association for his work promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance; the Arts & Business Council for distinguished contributions to Chicago’s artistic vitality for more than 25 years; *Chicago* magazine and the *Chicago Tribune* as a “Chicagoan of the Year”; the City of Chicago; Columbia College Chicago for entrepreneurial leadership; Arts Alliance Illinois; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; North Central College with an Honorary Doctor of Fine Arts degree; Lawyers for the Creative Arts; Lifeline Theatre’s Raymond R. Snyder Award for

Commitment to the Arts; Season of Concern for support of direct care for those living with HIV/AIDS; and the Vision 2020 Equality in Action Medal for promoting gender equality and diversity in the workplace. Mr. Schulfer is a member of the adjunct faculty of the Theatre School at DePaul University and a graduate of the University of Notre Dame, where he managed the cultural arts commission.

The Theater

GOODMAN THEATRE

170 North Dearborn Street | Chicago, Illinois 60601 | 312.443.3800 | GoodmanTheatre.org

Box Office Hours: Daily 12–5pm

A Brief History of Goodman Theatre

**Called America’s “Best Regional Theatre” by *Time* magazine,** Goodman Theatre has won international recognition for its artists, productions and programs, and is a major cultural, educational and economic pillar in Chicago. Founded in 1925 by William O. Goodman and his family in honor of their son Kenneth (an important figure in Chicago’s cultural renaissance in the early 1900s), the Goodman family’s legacy lives on through the continued work and dedication of Kenneth’s family, including Albert Ivar Goodman, who with late his mother, Edith-Marie Appleton, contributed the necessary funds for the creation of the new Goodman center in 2000. The Goodman has garnered hundreds of awards for artistic achievement and community engagement, including two Pulitzer Prizes, 22 Tony Awards (including “Outstanding Regional Theatre” in 1992), nearly 160 Joseph Jefferson Awards and more. Under the leadership of Artistic Director Robert Falls and Executive Director Roche Schulfer, the

Goodman’s artistic priorities include new plays (more than 150 world or American premieres in the past 30 years), reimagined classics (including Falls’ nationally and internationally celebrated productions of *Death of a Salesman*, *Long’s Day’s Journey into Night*, *King Lear* and *The Iceman Cometh*, many in collaboration with actor Brian Dennehy), culturally specific work, musical theater (26 major productions in 20 years, including 10 world premieres) and international collaborations. Diversity and inclusion have been primary cornerstones of the Goodman’s mission for 30 years; over the past decade, 68% of the Goodman’s 35 world premieres were authored by women and/or playwrights of color, and the Goodman was the first theater in the world to produce all 10 plays in August Wilson’s “American Century Cycle.” Each year, the Goodman’s numerous education and community engagement programs—including the innovative Student Subscription Series, now in its 30th year—serve thousands of students, teachers, lifelong learners and special constituencies. In addition, for nearly four decades the annual holiday tradition of *A Christmas Carol* has led to the creation of a new generation of theatergoers in Chicago.

Goodman Theatre’s leadership includes the distinguished members of the Artistic Collective: Brian Dennehy, Rebecca Gilman, Henry Godinez, Steve Scott, Chuck Smith, Regina Taylor, Henry Wishcamper and Mary Zimmerman. Joan Clifford is Chair of Goodman Theatre’s Board of Trustees, Swati Mehta is Women’s Board President and Gordon C.C. Liao is President of the Scenemakers Board for young professionals.

**SUBSCRIPTION AND TICKET INFORMATION**

Subscriptions and tickets for Goodman productions are available at the Goodman Box Office. Call 312.443.3800 or stop by the box office. All major credit cards are accepted: American Express, Discover, Mastercard and Visa. Tickets are available online: GoodmanTheatre.org

**GREAT GIFTS FROM THE GOODMAN**

You’ll find a number of popular items related to the Goodman and Goodman productions—from posters, T-shirts, pins and mugs to published scripts—at the Goodman Gift Shop in the theater’s lobby. Gift certificates are available in any denomination and can be exchanged for tickets to any production at the Goodman. To order Goodman Gift Certificates, call the Goodman Box Office at

312.443.3800, or stop by the next time you attend a show.

**PARKING**

DON’T MISS OUT ON THE NEW $16.50 PARKING RATE!

On your next visit you can receive a discounted pre-paid rate of $16.50\* for Government Center Self Park by purchasing passes at InterParkOnline.com/GoodmanTheatre. If you do not purchase a pre-paid parking pass and park in Government Center Self Park, you can still receive a discounted rate of $22\* with a garage coupon available at Guest Services. Government Center Self Park is located directly adjacent to the theater on the southeast corner of Clark and Lake Streets. Learn more at GoodmanTheatre.org/Parking.

\*Parking rates subject to change.

**USHERING**

We are looking for people who love theater and would like to share their time by volunteer ushering at the Goodman. Ushering duties include stuffing and handing out programs, taking tickets at the door and seating patrons. If you are interested in becoming a volunteer usher, please call the ushering hotline at 312.443.3808.

**ACCOMMODATIONS FOR THE DISABLED**

The Goodman is accessible to the disabled. Listening assistance devices are available at Guest Services at no charge to patrons. Information on additional services available at GoodmanTheatre.org/Access.

**MEZZTIX**

On the day of the performance, all remaining mezzanine level seats are available at half-price with code MEZZTIX. Tickets are available online beginning at 10am at GoodmanTheatre.org or in person beginning at noon. All MezzTix purchases are subject to availability; not available on Goodman’s mobile site or by phone; handling fees apply.

**10TIX**

On the day of the performance, all remaining mezzanine seats in the last three rows in the Albert Theatre are available for $10 with the code 10TIX. Tickets are available online beginning at 10am at GoodmanTheatre.org or in person beginning at noon. $10 student tickets are available in the balcony of the Owen Theatre for purchase anytime with code 10TIX. Limit four tickets per student ID. A student ID must be presented when picking up tickets at will call. All 10TIX purchases are subject to availability; not available on

Goodman’s mobile site or by phone; handling fees apply.

**GOODMAN PREFERRED PARTNERS**

**HOTEL**

Chicago Kimpton Hotels

Chicago Kimpton Hotels are the exclusive hotels of Goodman

Theatre. The Kimpton Hotels are an acknowledged industry pioneer and the first to bring the boutique hotel concept to America. They are offering Goodman patrons special discounted rates at Hotel Allegro, Hotel Burnham and Hotel Monaco. All rates are based on availability. These rates are not applicable at the Hotel Palomar.

Rooms must be booked through the Chicago VIP reservations desk based at the Hotel Allegro at 312.325.7211. You must mention the code GMT to access the rates.

**RESTAURANTS**

Petterino’s | 150 North Dearborn Street, next to the Goodman

312.422.0150

Bella Bacino’s | 75 East Wacker Drive | 312.263.2350

Catch Thirty Five | 35 West Wacker Drive | 312.346.3500

Chuck’s: A Kerry Simon Kitchen | 224 North Michigan Avenue

312.334.6700

Cochon Volant | 100 West Monroe Street | 312.754.6560

Howells and Hood | 435 North Michigan Avenue | 312.262.5310

Latinicity | 108 North State St. 3rd floor Block 37 | 312.795.4444

Park Grill | 11 North Michigan Avenue | 312.521.7275

Prime and Provisions | 222 North LaSalle Street | 312.726.7777

River Roast | 315 North LaSalle St. | 312.822.0100

Tortoise Club | 350 North State St. | 312.755.1700

Trattoria No.10 | 10 North Dearborn Street | 312.984.1718

**CATERERS**

Paramount Events | 773.880.8044

Sopraffina Marketcaffé | 312.984.0044

True Cuisine Catering/Special Events | 312.724.7777

Union Square Events | 312.472.6970

**IN CONSIDERATION OF OTHER PATRONS**

Latecomers are seated at the discretion of management. Babesin- arms are not permitted. Please refrain from taking video or audio recordings inside the theater. Please turn off all electronic devices such as cellular phones and watches. Smoking is not permitted.

**EMERGENCIES**

In case of an emergency during a performance, please call

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\*As of June 2016

Public Events

Want to learn more about what inspires the work on our stages? Take advantage of these events to enrich your Goodman Theatre experience.

**PlayBacks: *War Paint***

**The Alice Rapoport Center for Education**

**and Engagement at Goodman Theatre**

Following each Wednesday and Thursday

evening performance of *War Paint*, patrons are

invited to join us at the new “Alice” for a postshow

discussion about the play with members

of the Goodman’s artistic staff. **FREE.**

**PlayTalks: *War Paint***

**July 22 and 29**

**The Alice Rapoport Center for Education**

**and Engagement at Goodman Theatre**

One hour prior to select performances, members

of the Goodman’s artistic staff present interactive

talks to give patrons a deeper understanding of

the work they are about to see. **FREE.**

**ACCESSIBLE PERFORMANCES**

**OF *WAR PAINT*:**

**Open-Captioned Performance**

July 30 | 2pm

**ASL-Signed Performance**

August 4 | 7:30pm

**Audio-Described Performance**

August 6 | 2pm

**Touch tour** at 12:30pm

**GoodmanTheatre.org/Access**

**Bring your group of 10 or**

**more to the Goodman for an**

**unforgettable experience.**

**Group perks include:**

»» Savings of 10 to 50% off single ticket prices

»» One complimentary ticket per 50 purchased

»» No handling fees on tickets

»» Recommendations on area restaurants and hotels

»» Prompt service

»» Post-show discussions after every Wednesday and

Thursday evening performance in the Albert Theatre

(extension dates not included)

»» Easy payment plans

\*Groups of 15+ required for A Christmas Carol and War Paint

**Groups@GoodmanTheatre.org**

**312.443.3820**

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Since 1925, Goodman Theatre has used the art of performance to explore the most crucial and challenging issues and ideas that confront us. This past May, it was with considerable pride that we opened the Alice Rapoport Center for Education and Engagement—“the Alice”—a state-of-the-art facility that signals a new era in that exploration. At the Alice, audiences of all ages and backgrounds can participate in classes, lectures, discussions and special performance events which will expand the conversations begun on our stages—and experience the full range and power of theater’s unique ability to confront, engage and educate. For students and teachers, the Alice will provide a laboratory in which the many facets of our art can be used to solve problems, expand vistas and revel in the commonalities which bring all of us together. Third agers (adults 55+) will find new ways of expressing the richness of their lives and journeys, sharing them with generations whose own experiences will blossom as a result. Artists will find the Alice a place to learn new skills, develop new approaches and further strengthen our city’s already fertile creative community. Audiences will gain new insights into the complexities of theater creation and production. And all residents of our city will find a home for their opinions and ideas—a “commons” where we can delve together into the problems that may threaten to divide us, but through the power of theater can unite and strengthen us. The Alice Rapoport Center for Education and Engagement is *your* center: for discovery, for entertainment, for experiencing with others the power and delight of the art and practice of the theater. The Alice is named for the late Goodman Trustee Alice Rapoport and accessible via the Goodman’s second floor lobby. We hope you’ll visit the new space soon and take advantage of all it has to offer.

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*War Paint* presents a marvelous opportunity for the Goodman to honor the memory of its great patron Edith-Marie Appleton. Musical theater was Edie’s first love within the arts, and she took her son, Albert I. Goodman, to many such shows on Broadway. In addition to Edie’s work in advertising and personnel relations at the Appleton Electric Company, she spent a great deal of time supporting Jane Russell’s charity, WAIF (World Adoption International Fund), by working on and even performing in their annual galas in Chicago. Edie sang and played the piano for parties at home, often performing selections from popular Broadway musicals. She would have loved seeing *War Paint*’s story of two independent women and their competition in the cosmetics industry told through song and dance. As Edie would say, “A song in your heart brings love in your life.” Goodman Theatre is grateful to Edie and to Albert for all their extraordinary support.

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