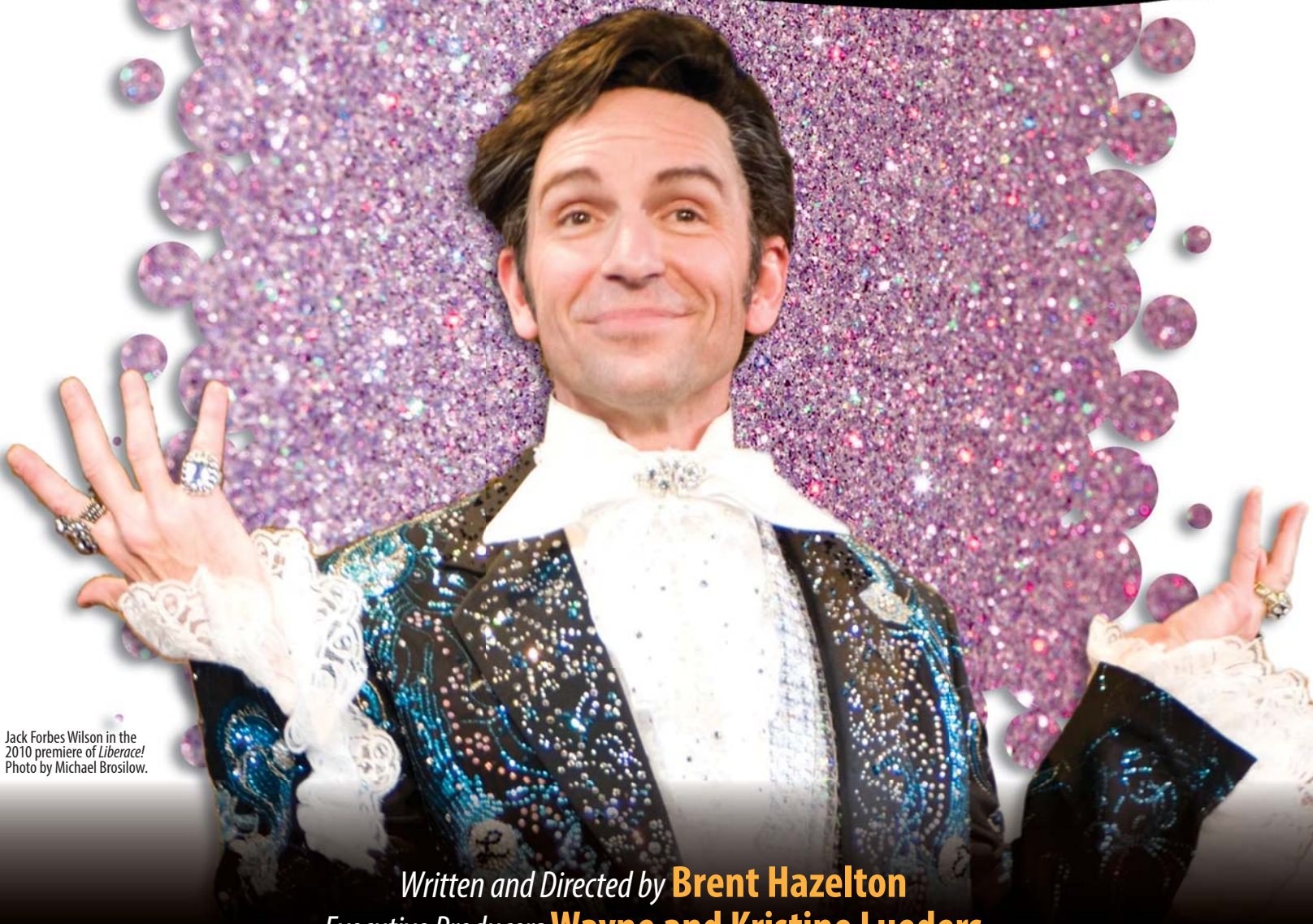


NOVEMBER 7 – JANUARY 11  
STACKNER CABARET

# Liberace!



Jack Forbes Wilson in the  
2010 premiere of *Liberace!*  
Photo by Michael Brosilow.

Written and Directed by **Brent Hazelton**  
Executive Producers **Wayne and Kristine Lueders**  
Associate Producer **Adlon Partnership**



Milwaukee Repertory Theater Presents

NOVEMBER 7 – JANUARY 11  
STACKNER CABARET



ADMIT ONE

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MILWAUKEE

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Associate Producer **Adlon Partnership**

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## Synopsis

Piano virtuoso and performer extraordinaire Liberace returns to his hometown Milwaukee to indulge audiences in a night of glitz and glamour in the intimate Stacker Cabaret. Crowd favorites "I'll Be Seeing You", "Chopsticks", and "The Boogie Woogie" are among the night's selection from Liberace's repertoire. As he jumps easily from Mozart to Martin, his signature style of blending classic and pop, "high" and "low" music, truly shines. Between—and sometimes while—tickling the ivories, Liberace entertains the audience with recollections of his childhood in Milwaukee, his lavish shows in Vegas, and his undeniable success, while also touching on some of the hardships that have shaped him into the strong icon he is today. Flamboyant and yet heartfelt, Liberace brings the charm, the costumes, and, of course, the songs that defined four decades of music culture.



Jack Forbes Wilson in the 2010 premiere of *Liberace!*  
Photo by Michael Brosilow.

*Liberace*

## Production History

November 14, 2010 marked the world premiere of Associate Artistic Director Brent Hazelton's *Liberace!* in Milwaukee Repertory Theater's Stackner Cabaret. Nearly four years later, the show opens for a second time with Jack Forbes Wilson reprising his role as the famed musician. About Forbes Wilson's original performance, *Express Milwaukee* wrote: "he fills the juicy role with a nonstop, rapid-fire marathon of witty anecdotes and scintillating piano arrangements".

## LIBERACE



**Jack Forbes Wilson**  
*Liberace*



**Brent Hazelton**  
Director

**Scott Davis**  
Scenic Designer

**Alexander B. Tecoma**  
Costumer Designer

**Aimee Hanyzewski**  
Lighting Designer

**John Tanner**  
Sound Designer

**Hannah Greene**  
Assistant Director

**Sarah Deming-Henes**  
Stage Manager

**Audra Kuchling**  
Stage Management Intern





## A BIOGRAPHY

***DON'T BE MISLED BY THIS  
FLAMBOYANT EXTERIOR.***

***UNDERNEATH I REMAIN THE SAME –  
A SIMPLE BOY FROM  
MILWAUKEE.***

**LIBERACE**

### LIBERACE IN WISCONSIN

Born in West Allis, Wisconsin, about five miles from the city of Milwaukee, Liberace had a long history with the area. Milwaukee's strong, traditional German culture combined with a buzzing metropolitan atmosphere made it an exciting cultural center for locals. Liberace was born at 709 51<sup>st</sup> Street, between National Ave. and Beloit Rd., and his family called St. Florian's (on 45<sup>th</sup> St.) their parish church. Even in the early 1920s, Milwaukee had a thriving performance scene. Liberace's father splurged on concert tickets despite the family's low economic status, allowing Liberace the chance not only to visit local theaters, such as the Pabst, but also to meet some of his idols. La Crosse was the location of one of the defining moments of Liberace's career, where he discovered a passion for combining pop and classical music. Though he left Wisconsin in his early twenties and spent the majority of his life living elsewhere, Liberace always expressed a deep devotion to the Midwest, Milwaukee in particular. He returned many times to play at various venues, including the Riverside Theater, the Oriental Theater, Uihlein Hall-Marcus Center for the Performing Arts, and Summerfest. Despite his time spent in Vegas, Hollywood, and New York City, his Catholic upbringing and Midwestern values remained important to him throughout his life.

One of the greatest performers of the twentieth century started his life as Wladziu Valentino Liberace in an unassuming Milwaukee suburb in 1919. Even at the moment of his birth, the man who would later be known to millions by his surname seemed destined for a life of both uniqueness and drama. Born in West Allis, Wisconsin to a strict Polish mother and an artistically-minded Italian father, Liberace's childhood centered on the sometimes conflicting realms of tradition—both domestic and religious—and artistic pursuit. At their father's insistence, all of the Liberace children pursued music fervently. However, young Lee—as he was affectionately called—stood out as the family prodigy. His passion only increased after an inspiring encounter with famed pianist, Ignacy Paderewski, a musician known for crossing both popular and classical music. Liberace saw Paderewski perform at Milwaukee's Pabst Theater in 1927; upon meeting the young talent, Paderewski commented, "Someday this boy may take my place."

Paderewski's words proved to be prophetic. By age seven Liberace out-played his local piano teacher, and was directed to music instructor Florence Bettray-Kelly, a fierce and talented woman who would be his mentor for most of his early years. Thirteen years later, at the age of twenty, Liberace followed in his idol's footsteps by soloing the Litz A Major Concerto with the Chicago Symphony at the Pabst Theater. Between these fateful days, Liberace played any venue that would pay, from Polish weddings to strip shows at bachelor parties. Though some of these performances upset both his conservative family and community, already Liberace was gaining an understanding of the role of the audience, as well as a desire to please with his performance.

Though classically trained, Liberace made a startling discovery about his own showmanship when he played a request for "Three Little Fishies" after an all-classical performance in La Crosse. Playing the popular radio tune in the style of Bach, Liberace glowed in the light of both the audience's and critics' praise. This blending of styles defined Liberace's music for the rest of his career. His move to New York City in 1940 prompted a greater awareness of his performance and his persona. He began incorporating dialogue into his performances, as well as audience participation, and started simply going by his last name.

For a decade he traveled coast to coast, playing supper clubs and fancy hotel dining rooms, with his stops in Vegas becoming increasingly more important. Liberace thrived in the limelight, seeking bigger audience and all the perks that came with greater fame. His fear of never making a name for himself pushed him to

## A SELECTION FROM TONIGHT'S PERFORMANCE

Scott Joplin's "The Entertainer" • Rachmaninoff's "Prelude in C Sharp Minor" • Chopin's "Minute Waltz" • Charvanka's "A Polish National Dance" • Cole Porter's "Night and Day" • Ernesto Lecuona's "Malaguena" • Paderewski's "Minuet" • Bach's "Prelude in C Minor" • Dean Martin's "That's Amore"

seek alternate media forms, namely Hollywood. Hollywood symbolized many ideals Liberace had: a hierarchy of fame, a glamorous rise from nothing to something, and a world of idolization. There he filmed his first of a handful of movies, *South Seas Sinner*, a glorious flop. Despite the failure, Liberace's career rose. He gained a valuable manager in Seymour Heller, who helped him create *The Liberace Show* which first aired on February 3, 1952. The show followed his supper club formula which presented the simply but sharply clad pianist and his candelabra-topped piano. The stint was so successful that his Hollywood Bowl performance six-months later brought in twenty thousand fans, an achievement yet to be surpassed. In 1953 he took home two Emmys, one for outstanding local television show and one for outstanding male television performer.

Liberace's appeal greatly stemmed from his domestic intimacy, his combination of Midwestern conservatism and liberal style. Women felt drawn to his "good boy" persona which hid a subtle sex appeal. Younger generations admired his flourish; older generations admired his adherence to his Wisconsin traditional roots. In both his televised and live performances, regardless of audience size, Liberace brought everyone in with the homey aspect of his show. Throughout his career Liberace maintained a belief that those who worked hard would receive and rightly deserve their reward. He never apologized for his later fame or wealth, though audiences appreciated that he never lost his awe and gratefulness for his success. It was the American Dream, after all.

His success soon became international as he toured worldwide in the mid-1950s. Though adoring fans met him wherever he went, critics did not look so kindly on the musician. In 1956, during an English tour, the London *Daily Mirror* published a scathing, personal attack on not only Liberace's performance, but the man himself, most notably his sexuality.

He eventually brought a case of libel against the tabloid newspaper and the article's author. Lasting over three years, the case marked the beginning of Liberace's fight against media slander and suspicion.

1953-1956 defined the height of Liberace's success, but the case against the *Daily Mirror* preceded a popularity decline. The tabloid's article had raised the question of Liberace's sexual orientation. His flair for fashion, exuberant performance style, and equal devotion to his music and his mother, led to finger pointing and labeling. Hollywood gossip sheets began selling stories of Liberace's homosexuality, the 1957 *Hollywood Confidential* tabloid being the most controversial. Shortly after, Liberace





sued again. Though he won the suit, the damage had been done. Despite his successes onstage and off, during the time homosexual exposure meant professional ruin.

These public allegations encouraged Liberace to turn to other pursuits. He returned to his roots, playing smaller venues to enraptured audiences, including one at Milwaukee's Oriental Theater in 1961. Liberace always had a dedication to children and young performers, and spent a great deal of time and energy sponsoring young musicians, playing concerts at high schools, and promoting music to the next generation.

A brush with death due to kidney failure in 1963 led to a new and rejuvenated Liberace. He frequented *The Tonight Show*, reminding audiences of his charming mastery. The earlier community concert circuit combined with talk show success led to more time in the spotlight, notably television appearances on such shows as *Saturday Night Live*, *Batman*, and *The Muppet Show*. Renewed contracts in Las Vegas led to the true development of the persona for which he would later come to be known: Mr. Showmanship. A greater attention to glitz, glamour, and style marked the creation of this role. A move to a new hotel—The Riviera—started the inclusion of Liberace's now famous costume changes, a hint at the extravagance that was to come. Vegas thrived on spectacle, and Liberace rose to meet its demands. Liberace strove to make his performances more sensual—sensuous certainly—but also appealing to the senses: the sound of his music, the look of his costumes, and even touch, which he encouraged by inviting audience members onstage to feel his clothing or carousing with them

post-show, offering handshakes and kisses. This inclusive performance stemmed from his life-long dedication to family and a desire to please others.

1977 marked the arrival of a figure that would prove to be a source of both devotion and destruction in Liberace's life: Scott Thorson. At this point Liberace had long been incorporating his lovers into his act as chauffeurs who drove his cars onstage. Liberace and Thorson had a dramatically close relationship even from the start, but promiscuousness on Liberace's side and an addiction to drugs on Thorson's, led to a crashing end and another court case, this one for palimony. Once more Liberace was uncomfortably in the media spotlight for his sexual liaisons.

Despite the Thorson affair, and Liberace's 1982 diagnosis of HIV (which he kept secret from the media until his death), Liberace's appeal to national audiences did not diminish. The disease took a toll on his body, but Liberace refused to show any outward sign of decline during his public performances. He interviewed on *The Oprah Winfrey Christmas Show* in 1986—the last interview before his death in 1987—and completed his one major dream by performing at the Radio City Music Hall multiple times in his final years. Though nowadays most people focus on his public and private struggles, Liberace remains a phenomenally talented pianist who bridged the gap between "high" and "low" art, turning average Joes into classical music lovers, and making even the staunchest musical purists stand up in their seats, dancing.

Jack Forbes Wilson in the  
2010 premiere of *Liberace!*  
Photo by Michael Brosilow.

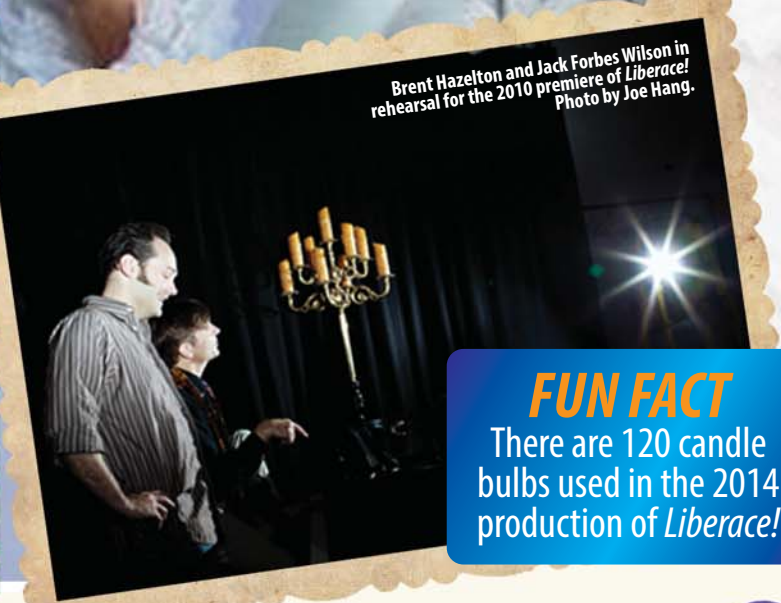




# Liberace in Popular Culture



Brent Hazelton and Jack Forbes Wilson in rehearsal for the 2010 premiere of *Liberace!*  
Photo by Joe Hang.



**FUN FACT**  
There are 120 candle bulbs used in the 2014 production of *Liberace!*

As with any phenomenally popular performer, Liberace has been the subject of numerous films and books both before and after his death in 1987. Liberace himself dabbled in both art forms. His credits include starring in six films, appearing on numerous television and talk shows, writing three autobiographies, and helping put together a cookbook, *Liberace Cooks!* With the complicated and fascinating details of both his public and private life constantly under scrutiny, Liberace's death prompted a surge in the number of works created around the musician's life. Scott Thorson's infamous (auto)biography *Behind the Candelabra: My Life with Liberace* came out just a year after Liberace's death, and has recently been turned into an award-winning Steven Soderbergh HBO film of the same name, starring Michael Douglas and Matt Damon as Liberace and Scott Thorson. Just a year after his death two films about the star's life came out: an ABC television film, *Liberace*, starring Andrew Robinson, and a Canadian-US made-for-TV biography, *Liberace: Behind the Music*, featuring Victor Garber as the lead. The early 2010s marked Liberace's life story broaching another genre, theater, with the premiere of *Liberace: Live from Heaven* in London and, of course, Brent Hazelton's 2010 premiere of *Liberace!*

## Recipe

### LIBERACE'S PIEROGI

[THIS RECIPE SHALL BE KNOWN AS]

FROM THE KITCHEN OF:

DIRECTIONS

#### INGREDIENTS

- 1 egg
- 3½ cups flour
- ½ teaspoon sugar
- 1/8 teaspoon salt
- ¼ to ½ cup milk
- ¼ to ½ cup water
- 1 pound cottage cheese
- 2 tablespoons sour cream
- 1 egg yolk
- 1 tablespoon sugar
- ½ teaspoon salt
- ¼ cup plumped seedless raisins (optional)
- 3 tablespoons melted butter

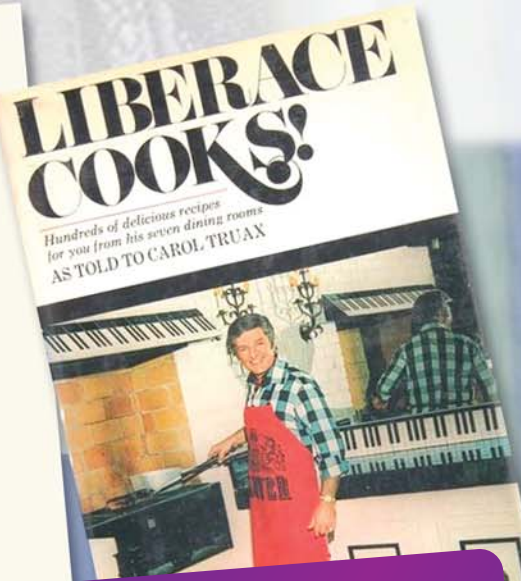
Mix the egg with 3 cups flour and the ½ teaspoon sugar and 1/8 teaspoon salt. Add a mixture of milk and water to make a smooth, thin dough. Roll out as thin as possible, using a little of the remaining flour. Cut into 2½-inch squares. Smooth the cottage cheese with sour cream. Add the egg yolk, remaining sugar and salt, and fold into triangles or into an envelope shape. Pinch the edges together. Drop into boiling salted water for 5 minutes. Serve with melted butter. You may sauté these in the butter if you wish, turning once. Cook 2 minutes on each side.

THIS RECIPE SERVES:

6

ENJOY!

From *Liberace Cooks* By Liberace (1970)



[FOOD AND MUSIC] ARE THE  
**TWO BEST THINGS  
IN LIFE.**  
LIBERACE

Michael Douglas and Matt Damon  
in *Behind the Candelabra* (2013).  
Photo courtesy of HBO.





# Liberace's

## STYLE & COSTUMING

### FUN FACT

The 2010 *Liberace!* Costume Shop order called for nearly 8,000 rhinestones. There are even more used in the 2014 production!



Besides his musical accomplishments, fashion and costuming stands out as the most significant part of Liberace's showmanship. Liberace's early years performing classical concerts were reflected in the clean and refined black tails he often wore (*left*). Later, in response to the ever-increasing demand of Vegas performances for more, more, *more*, Liberace's style expanded to the flamboyant costuming with which we associate him today. Though he may have added more flair, feathers, and festivity over the years, the classic shapes and influences from his early days can still be seen in the design of his clothes (*right*).

Jack Forbes Wilson in the 2010 Rep production of *Liberace!*  
Photos by Michael Brosilow.



**I HAD TO KEEP TOPPING MYSELF,  
ALTHOUGH IT WAS BECOMING  
MORE AND MORE EXPENSIVE.**

**FINALLY, I HAD WHAT I HOPED WAS THE  
ULTIMATE IDEA:**

**A JEWELLED SUIT OF TAILS,  
ALL BEADED  
AND WITH DIAMOND BUTTONS.  
AND THE BUTTONS SPELLED OUT MY NAME!**

*LIBERACE, THE THINGS I LOVE*

Costume Shop  
Fabric Swatches



**WHAT CAN WE EXPECT FROM  
THE REVAMPED COSTUMES?**

**Alex Tecoma** [Costume Designer]:  
More feathers, more rhinestones.

**Brent Hazelton:** More is the objective. More.

**PRESENTATION IS EVERYTHING IN A  
STAGE PERFORMANCE.**

**THERE WOULD BE NO POINT IN ARRIVING  
DRESSED IN JEANS AND A SHIRT,  
WOULD THERE?**

*LIBERACE, THE THINGS I LOVE*



**I HAVE NO IDEA HOW MANY  
COSTUMES I HAVE ALTOGETHER.  
I SUPPOSE I MUST HAVE  
OVER FIVE HUNDRED.**

*LIBERACE, THE THINGS I LOVE*

**BUT IN MOST OF THE PLACES I PLAY,  
SUCH ELABORATE STAGING  
WOULD BE IMPOSSIBLE.**

**AND THAT'S WHEN  
MY COSTUMES  
COME INTO THEIR OWN.**

**MY COSTUMES ARE FREQUENTLY THE  
ONLY THINGS THAT SET THE MOOD—**

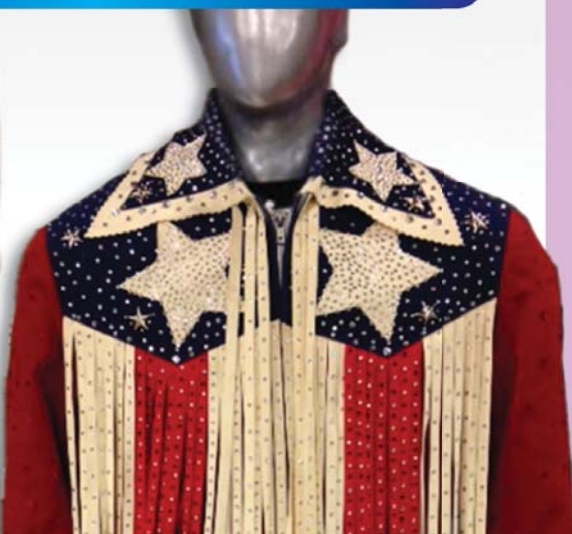
**AND THAT'S NOW A MAIN REASON WHY  
THEY HAVE TO BE  
SO SPECTACULAR.**

**AS LONG AS THEY ARE EYE-CATCHING,  
THE AUDIENCE DOES NOT NOTICE THE  
LACK OF OTHER WINDOW DRESSING.**

*LIBERACE, THE THINGS I LOVE*

**[M]Y FAMOUS HOT-PANTS OUTFIT.  
LIKE MANY OF MY COSTUMES,  
IT BEGAN AS A JOKE;  
BUT I SOON DISCOVERED THE JOKE GAVE  
OTHER PEOPLE PLEASURE BESIDES MYSELF,  
AND THAT AFTER ALL IS  
WHAT'S IMPORTANT.**

*LIBERACE, THE THINGS I LOVE*



## *Kathryn Dunham* **PROPS CRAFTS ARTISAN**

What happens when you need a prop for a show that you cannot find or will take a long time to make? "You just print one," says Props Crafts Artisan Kathryn Dunham. Her arrival in the Props Department at the beginning of the season encouraged The Rep to purchase a MakerBot 3D printer. Kathryn, who received her BA in Sculpture and Theater from the University of South Carolina, and her MFA in Stage Properties from the North Carolina School of the Arts, was the perfect person to initiate this technology. After all, she did her thesis in 3D printing and scanning.



Though Kathryn originally thought she might pursue a course in science, she says, "I am pretty technically minded, but realized I was going to go crazy if I could not actually build with my hands." Since coming to The Rep, she has kept busy with technical projects such as helping with the casting and painting of the new Scott Thorson mannequin for *Liberace*! When asked how she ended up at The Rep, she cited the theater's strong props department: "I wanted to work with Jim [Guy, Properties Director]. I could not think of anybody else in the country that I would rather learn from." But with the arrival of the 3D printer, it seems as if Kathryn will be the one doing the teaching.

The first challenge for the Props Shop was making a matching piano ring and watch set for *Liberace* to wear. The props, however, would take too long to make and seemed impossible to find. Enter the MakerBot. The printer takes a material (in this case, the incredibly durable ABS plastic), runs it through heat at 230 degrees Celsius, and layers it to build an object. As soon as the plastic cools by five degrees, it hardens and takes shape. How long did it take to make the watch? "Thirty-four minutes," Kathryn says. "Ten for the ring." She notes not only the speed of the machine, but the precision. The 3D printer builds off of a digital image made in software. If the object does not come out as planned, they can easily rework the image and reprint it.

While some may have given up when they could not find the jewelry, Kathryn notes how important these elements are to the show: "Those of us who know *Liberace*'s story or those people in the audience who paid attention, they will notice it." So keep an eye out!





# INTERVIEW WITH *Brent Hazelton & Jack Forbes Wilson*



## **FUN FACT**

Jack Forbes Wilson plays approximately 712,000 musical notes during the show.

*Education Intern, Deanie Vallone, sat down with Liberace! playwright/director and Rep Associate Artistic Director, Brent Hazelton, and actor-musical director, Jack Forbes Wilson, to learn more about the show's creation, Liberace's legacy in Milwaukee, and all those glamorous costumes.*

**Deanie:** Why did you decide that this year would be the year to reprise your role as Liberace?

**Jack:** I think enough time had gone by, and they gave me lots of warning. When they brought it up, it was almost a whole year before we started rehearsing.

**D:** You are also bringing this show to the Walnut Street Theater in Philadelphia. Was that arranged before this Milwaukee production?

**Brent:** Once we knew we were doing it here, Mark [Clements, Rep Artistic Director] talked to Bernard [Havard, Walnut Street Artistic Director] because he thought it would be a pretty good fit for them. We are going to take it out there for a few weeks in March. I am curious to see how it plays for an audience that is not Milwaukee. So many of the

local jokes can be local jokes there, we just need to figure out what their local equivalent is. But Liberace had a huge appeal, so he should be just as familiar there as he was here, and, I hope, at least the way we are telling his story is universal.

**D:** Do you think the show holds more appeal or meaning for audiences in Milwaukee rather than any other city?

**B:** I think it does, though probably only to a small degree. But we do like our local stories, and we do like our hometown people made good.

**J:** But I think a lot of people do not know that until they see it, because I still think there are lots of people, even here, who say, "Oh, I did not know he was from here."

**B:** We are a generation removed now from that strong awareness of him. But he came back home all the time, even after he was internationally famous. He played here, he visited. Home was really important to him. But he was everywhere. He toured for something like forty-five weeks a year for the majority of his career. When he was in a place, he was really in a place. He made time for people wherever he went. People got to know him on a personal level, and while it is certainly good business for him to do that, I think he genuinely enjoyed it and made a point of doing it wherever he went. Hopefully, we will run into people out there who have connections to him, just as



we have here.

**D: *Behind the Candelabra* came out recently, and I think for a lot of younger generations this may be their first experience with Liberace. Do you think in some ways it is more important now to bring back this particular story, *Liberace!*, to present another side?**

**B:** He is a really important guy in pop culture history. All the 80s hair metal bands, they are antecedents of the larger-than-life pop performance he was doing. I do not think there is a Lady Gaga album that does not have a Liberace reference on it. It is always cool to know your history, to trace the roots of things to see where they came from, especially for a guy who had such a huge, huge impact on American pop culture. But as a specific response to the movie, I do not think so.

**J:** In the movie you get to watch him privately, but you do not get to experience what it is like to be in the audience, which is what this whole play is about. They are the real audience for whom he is really performing all night long. So the movie cannot accomplish that no matter how hard it tries.

**D: Could you briefly tell us how this story developed from idea to production?**

**B:** When [Mark] got here he was thinking about what local stories we could tell. This was the first one that came to mind for him. He asked me if I wanted to create something. I said, "Sure!" and I got to work. Then Mark saw Jack play [at that year's Gala] and thought, that is the guy! I was able to shape the thing to what I knew Jack's strengths were, and then we discovered a whole lot of new strengths along the way, and were able to build and amplify according to that.

**D: Was it very collaborative then? Especially the music side? Being able to say, this is what I know, this is what—**

**J:** This is what I can do. This is what I will enjoy practicing. [Liberace] played so much and everything we ended up choosing I love.

**B:** I sort of had music suggestions in there and Jack would say, "Nah, you do not want that. This is what you want." And I would go, "Yes, of course! You are absolutely right."

**D: What are you hoping this play will be able to say about Liberace's life and legacy?**

**B:** I knew next to nothing about him when I sat down. The first thing I did was jump on YouTube, and I saw a guy in a tuxedo playing straight up renditions of classical music. I had no idea that that was ever a part of his life or performance vocabulary. The instant question for them was: how does that guy become the feathers and seashells guy? The play is an answer to that question, among other things, not only the how but also the why. And then what impact did that transformation

have? Was it successful? What did it get him? What did it cost him? That was my hook into the story. As for the audience, people started applying their own experiences to the play. I think that is when you know you have created something that lives in the world of metaphor instead of just straight biography. So, I suppose, the contribution to life and legacy would be to create something that honors him and features memories of him, that at the same time tells us something about our lives today.

**D: Jack, do you have a piece of music that you particularly like or that was particularly engaging for you to learn?**

**J:** No. [laughs] But I can say that to you. I really like *all* this music. I am not tired of any of this. I was not tired of it when we did it the first time, and that was all that time ago. I am not tired of any of it, not one bit of it.

**B:** We can assume Liberace loved everything he played, too.

**J:** Somebody like that who just lives for that audience response... You never get tired of doing something as long as the audience loves it.

**D: What is it like as an artist to be so actively involved and engaged with the audience throughout the show?**

**J:** Well, there is one part where we bring somebody up onstage. Everybody always loves it. I loved it every night. And it totally worked every night partly because it was not even our idea, it was Liberace's idea, and he had everything down to a science. It is the most fun part. Liberace was always in tune with the audience.

**D: Let us talk about the costumes because alongside the music, it is the element that audiences are most expecting. It is probably quite an interesting element to work with in the show.**

**J:** I tried on the costume I wore last time, and then I turned around and looked in the mirror and thought, "Oh my God!" because I realized I had never seen it. The fanciest costume I put on onstage and then take off, so I never saw myself in the mirror. If I were going to change costumes the way [Liberace] did, then I would either have to be naked onstage or I would have to leave, and we do not have Rockettes or an animal act to come out to cover that time. So the playwright had to come up with tricks, how to present all these costumes without me leaving the stage.

**D: The use of mannequins onstage is really interesting. Was that your solution to the problem of costume changes?**

**B:** Not only is it a utilitarian solution to get more clothes onstage and tell that part of the story, but, going back to the metaphor, there is this notion of revealing layers that I think is interesting and reflective in terms of the way we are exploring his own journey. Getting to the guy that is under the literal rhinestones to see what is really there.



# Visiting The Rep

Milwaukee Repertory Theater's Patty and Jay Baker Theater Complex is located in the Milwaukee Center downtown at the corner of Wells and Water Streets. The building was formerly the home of the Electric Railway and Light Company.

The Ticket Office is visible on the left upon entering the Wells Street doors. The Stackner Cabaret is located on the second level and can be accessed via the escalator or elevator.

## The Rep Values Your Support

### Financial support enables The Rep to:

- ★ Advance the art of theater with productions that inspire individuals and create community dialogue;
- ★ Provide a richer theater experience by hosting Rep In Depth, Talkbacks, and creating Play Guides to better inform our audiences about our productions;
- ★ Educate over 20,000 students at 200+ schools in the greater Milwaukee area with Rep Immersion Day experiences, student matinees, workshops, tours and by making connections with their school curriculum through classroom teaching programs such as Reading Residencies and Scriptworks;
- ★ Maintain our commitment to audiences with special needs through our Access Services that include American Sign Language interpreted productions, captioned theater, infrared listening systems and script synopses to ensure that theater at The Rep is accessible to all;
- ★ Educate the next generation of theater professionals with our Artistic Intern Program which gives newly degreed artists a chance to hone their skills at The Rep as they begin to pursue their theatrical careers.

We value our supporters and partnerships and hope that you will help us to expand the ways Milwaukee Rep has a positive impact on theater and on our Milwaukee community.



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