

By **Peter Quilter** | Directed by **Mark Clements**
Ed Seaberg and Patrick Smith, Associate Producers

**End Of The
Rainbow**
PLAY GUIDE

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Milwaukee Repertory Theater presents

End of the
RAINBOW

January 7 – February 9

Quadracci Powerhouse

By Peter Quilter

Directed by Mark Clements

Ed Seaberg and Patrick Smith, Associate Producers



MARK'S TAKE

"A pre-eminent singer and movie star, Judy Garland is a seminal figure in American entertainment and a cultural icon, who still makes a huge impact across generations, even over forty years after her death. *Rainbow*—not a musical, but a play with some classic songs—offers the opportunity for a truly tour-de-force performance that explores the joy and the heartbreak that sum up Judy's life so well."

-Mark Clements, Artistic Director

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SYNOPSIS

ACT ONE

End of the Rainbow opens with Judy Garland's arrival at the Ritz Hotel in London, with her new fiancé Mickey Deans in tow. It is 1969 and Judy is preparing for a limited engagement at London's Talk of the Town cabaret, yet another of her many "comeback" concerts. Already waiting in the room, Judy's gay piano player, Anthony, greets the couple and tension between her old friend and new lover fills the space. Judy reveals her failings quickly, as Mickey curtails her desire for a champagne toast and Judy has to call the skeptical hotel manager to convince him that it will be fine if she does not pay until tomorrow, even though she has a history of not paying her bills.

Later in the week, Anthony enters the room only to see Judy precariously perched on the ledge of an open window drinking a cocktail. Judy stages this stunt to shock the hotel manager into letting her stay, as he has threatened to kick her out due to her outstanding bill. The phone rings, and Judy screams at the hotel manager, getting her way. Judy comes down from the ledge and she and Anthony practice for her upcoming performance. Mickey returns to the suite irate, and he and Judy argue intensely. The scene ends with a transition to Judy performing "Just in Time" at the Talk of the Town.

After her first performances, Judy is in the bathroom ranting about the newspapers' criticism of her concerts. She and Mickey argue again as she gets ready for a radio interview, and a physical struggle ensues over a bottle of pills Judy says she needs. Anthony arrives and supports Mickey's refusal of Judy's need to self-medicate, but in the end Judy convinces Mickey to give her a pill.

At the radio interview, Judy is incoherent and inappropriate, and the interviewer does not know how to respond. The play again transitions to a concert sequence, showing Judy in her best form, engaging her audience and singing her heart out.

After a concert, Mickey and Anthony frantically call restaurants and clubs looking for Judy, who is nowhere to be found. After several unsuccessful calls, the hotel porter arrives, carrying a drunken Judy into the room. Judy and Mickey argue once again, and she hurls a bowl of fruit at him. She does not even notice a large scrape on her forehead, which Anthony then attempts to tend to. Judy refuses to do her next show and storms off to the bathroom. Too late the men realize she has taken Anthony's bag, and ingested the dog medication she has found within it. Judy breaks down, crying about her past, her addictions, and her relationships. Mickey walks out of the suite, and Judy sings "The Man That Got Away."

CHARACTERS



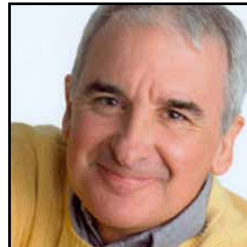
Judy Garland
(Hollis Resnik)



Mickey
(Nicholas Harazin)



Anthony
(Thomas J. Cox)



**BBC Interviewer/
Porter/ASM**
(Jonathan Gillard Daly)

SYNOPSIS *(Continued)*

ACT TWO

Anthony helps Judy put on her makeup for her next performance and the two are able to share a heart-to-heart with Mickey absent. They share an unexpected kiss. The scene transitions to the nightclub where Judy performs “When You’re Smiling” and has trouble remembering which song should be next, so she falters between “Dancing in the Dark” and “Blue Skies.”

Judy storms back to her hotel room in search of a drink during intermission, and though he tries to resist, Mickey succumbs to her wishes and hands her a drink. Judy adamantly insists that she will not be completing the rest of her concert, or any of the other scheduled shows. Mickey gives her some of her beloved pills to persuade her to go on, just as Anthony is entering the room. Anthony confronts Mickey, and Mickey derides Anthony and Judy’s gay fans. Judy returns to Talk of the Town and Anthony questions her about the drugs Mickey gave her and tells her how much he cares for her. Judy heads out onstage and sings “Come Rain or Come Shine” in her drug-addled state.

Judy awakes the next morning feeling miserable without memory of finishing the performance. Mickey forces her to take more pills to help her recover, even after Judy has turned them down. Anthony arrives to check on Judy, and with Mickey out of the room, he paints a picture of a beautiful, safe life he and Judy might have together if she runs away with him. Judy turns him down and Anthony leaves. Mickey returns and it is obvious who is now in control.

Anthony re-enters as the audience hears the opening strains of “Over the Rainbow” and he tells the audience about Judy’s death and her legacy. At the play’s close, Judy shares a few words about her life and fame and sings her signature song.

SONGS IN THE PLAY

**“I Can’t Give You
Anything But Love”**

“I Belong to London”

“Just In Time”

“For Me and My Girl”

“The Man That Got Away”

“When You’re Smiling”

“Dancing in the Dark”

“Come Rain or Come Shine”

**“Somewhere Over
the Rainbow”**



Judy in Concert -- Las Vegas 1962.

PEOPLE MENTIONED IN THE PLAY

End of the Rainbow is full of references to Judy's real life and real people whom she knew from her many years in Hollywood.



Deanna Durbin – one of Hollywood's highest paid young actresses in the 1930s and 1940s. Known for her beautiful singing voice, Durbin walked away from Hollywood at the age of 27.



Cary Grant – one of the most debonair actors to ever appear onscreen. Grant gave iconic performances in films such as *North by Northwest* and *The Philadelphia Story*.



Elizabeth Taylor – an American film icon who appeared in over 60 films and was nominated for eighteen and won two Academy Awards.



Veronica Lake – one of the great beauties of Hollywood's Golden Age who spiraled into obscurity later in life.



Mickey Rooney – an actor whose career has spanned ten decades and over 300 films and television appearances.



Lana Turner – known for her looks, but with acting skills to back them up, Turner is best known for *The Postman Always Rings Twice* and *Imitation of Life*.



Bette Davis – the woman known as "The First Lady of Film" who won two Oscars and numerous other awards during her career.



Ginger Rogers – known best for her films paired with Fred Astaire, Rogers was a versatile actress who won an Academy Award for her dramatic turn in *Kitty Foyle*.



Frank Sinatra – considered one of the greatest singers of the twentieth century. "Old Blue Eyes" was a prolific performer both as a crooner and an actor.



Sammy Davis, Jr. – often billed as "the greatest living entertainer in the world," Davis was a singer, actor, and comedian who broke down racial barriers during his career.



Dean Martin – another classic voice of the era, Martin was considered a leader of the famed "Rat Pack" in the 1960s along with Sammy Davis, Jr. and Frank Sinatra.



Audrey Hepburn – one of the most notable actresses of the 1950s and 1960s, Hepburn starred in such classics as *Breakfast at Tiffany's* and *My Fair Lady*.



James Mason – an acclaimed English actor who worked prolifically on stage and screen throughout his life.



Rudolf Nureyev – a celebrated and talented dancer, Nureyev's dance style was groundbreaking and continues to influence ballet today.

PLACES IN THE PLAY

Garland visited London frequently, and *End of the Rainbow* references some of her favorite places to stay, perform, and dine.



The Talk of the Town Cabaret – the setting of the play's concert sequences. Garland's limited engagement at the Talk of the Town ran for six weeks in early 1969.



The Ritz Hotel – the setting of many scenes in *End of the Rainbow*. The Ritz is one of London's premiere hotels, catering to many of the rich and famous.



The Ivy – a restaurant in London's West End theater district, The Ivy has been a popular spot for theatergoers since it opened in 1917.

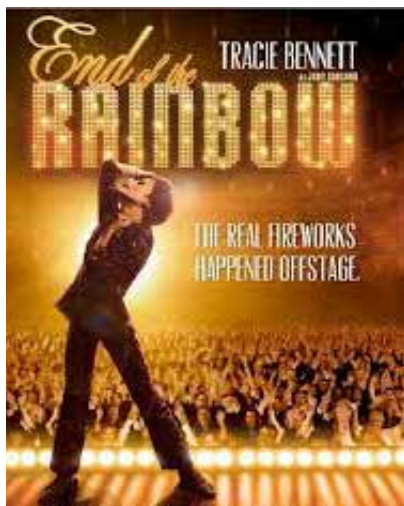


The Coliseum – built in 1904 as a luxury variety theater, The Coliseum has been a movie theater, a concert hall, and a home to numerous acts over its century-long history.



Quaglinos – a favorite restaurant of royals and other celebrities, Quaglinos has been a fixture in London since 1929.

END OF THE RAINBOW PRODUCTION HISTORY



Advertisement for *End of the Rainbow* on Broadway

End of the Rainbow premiered at the Sydney Opera House in 2005, and then moved to the Theatre Royal in Sydney in 2006. That same year it played at the Edinburgh Fringe Festival. Those three productions starred Caroline O'Connor, who has been seen at The Rep in *Bombshells* and *Assassins*. It then premiered in the West End in 2010 and earned four Olivier nominations.

The play made its American premiere at the Guthrie Theater in Minneapolis in early 2012 and moved to the Belasco Theatre on Broadway in March of 2012, then to Los Angeles later that year. Tracie Bennett starred as Judy in the West End, Guthrie, and Broadway productions, earning Olivier and Tony nominations, and winning an Outer Critics Circle Award and a Drama Desk Award for her performance.

The play has since had dozens of productions around the world in the United States, Australia, South America, and Europe.

PLAYWRIGHT, PETER QUILTER, ON *END OF THE RAINBOW*

"There's a natural assumption that I just sat down one day and decided to write a play about Judy Garland. But I didn't. It all sparked off several years ago when I went to visit a friend who worked as an entertainer on cruise ships. I floated about with him for a few weeks, and during that period there was a visiting guest artist, a singer. This guy was quite famous, but he was also quite rough around the edges and drank far too much.

"On one particular night, I was hanging around in the wings while the overture was playing and [an] argument was carrying on, with this guy like a broken puppet slumped against the wall, and [his] wife tearing into him. And it was coming to his entrance, the band building to a crescendo, and he just refused, point blank, to go on. So the wife grabbed him by the collars of his tuxedo and literally threw him through the curtain and on to the stage. I just stood there, motionless, fixed to the spot—it was just so electric. And I just remember thinking, 'Somebody has to write this.' It was so tense, so compelling, ferocious, heartbreaking and I wanted to somehow get that story onto paper. And eventually I did.

"I wrote a fictional play about a singer who was trapped in this kind of situation and we presented the play on the London Fringe. The play got a lot of attention, and a continuing stream of people kept commenting, 'It's very Judy Garland, isn't it?' Well, a couple of years passed and I decided I'd try a draft of the play writing it as Judy. Of course, I soon discovered that this meant changing everything. This was now a real person, real situations. So when people ask me, 'Why did you decide to write a play about Judy Garland?' I say that I didn't. I wrote a play that evolved into Judy Garland."

Excerpted from "*End of the Rainbow* Playwright Peter Quilter on the Danger, Joy, and Electricity of Judy Garland," *Broadway.com*, March 20, 2012.



Playwright Peter Quilter

More by Peter Quilter

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THE LIFE AND TIMES OF “THE WORLD’S GREATEST ENTERTAINER”

The Hollywood Studio System

MGM, 20th Century Fox, Paramount, RKO, and Warner Brothers, also known as “The Big Five,” dominated Hollywood during its Golden Age. Studios invested large amounts of money to recruit and maintain stars who became part of their company. Stars became property of the studios, and were often “loaned” out to other companies to do films and had to do projects that the studio chose, whether they wanted to or not. Stars were usually locked into contracts for seven years.

Contracts for performers were notoriously strict and controlled not only the actors’ onscreen lives, but their off-screen lives as well. The studios dictated how a performer could dress, what he or she looked like, even whom he or she could date or be seen with in public. All aspects of a star’s life were the domain of the studio.

Studios used a practice known as block booking, in which they sold their films in lots of several movies, so they could make more money by pairing a desirable film with lower budget, lower quality films, but still charge movie theaters high prices. Many studios also owned or had stock in their own theater chains in order to increase profitability.

The studio system dissolved in the mid-1950s with the increasing popularity of television and a huge anti-trust lawsuit settled against the studios for their use of block booking.

Early Life

Born June 10, 1922 in Grand Rapids, Michigan, Judy Garland began her life as Frances Ethel Gumm, daughter of vaudeville performers Frank and Ethel Gumm. Frances started performing with her sisters Dorothy Virginia and Mary Jane at the age of two; The Gumm Sisters sang and danced in local productions until the family moved to California in 1926.

Upon the move to California, Frances adopted the stage name Judy Garland and her mother started the process of breaking the girls into big-time show business with the name “The Garland Sisters.” The girls performed throughout California and nationally in vaudeville and appeared in several short films, but the act broke up when Mary Jane decided to get married.



Mary Jane, Frances Ethel, and Dorothy Virginia Gumm

The Road to Stardom

In 1935, after unpromising auditions at most of the major studios, Garland was summoned to a second audition at MGM. Although the executives seemed disinterested during the audition, afterwards Louis B. Mayer offered her a seven-year contract without a screen or sound test. Garland was a very talented teenager, but her girl-next-door appearance led executives to constantly compare her to other more glamorous stars, leading her to be self-conscious about her looks and weight for most of her life.

MGM loaned Garland out to Twentieth Century Fox for her first feature-length film *Pigskin Parade* (1936). Her breakthrough performance of “You Made Me Love You” sung to a photograph of Clark Gable appeared in the film *Broadway Melody of 1938* (1937). Garland starred in her first leading role, opposite Mickey Rooney, in *Thoroughbreds Don’t Cry* in 1937, scoring a hit with their soon-to-be trademark “let’s put on a show” format.



Garland in *Broadway Melody of 1938*

In order to keep Garland working and looking adorable, the studio gave her stimulants to keep her going, and her mother, in turn, gave her pills to help her sleep. Studio executives also controlled how she looked, putting her on strict diets, and giving her caps for her teeth and a rubber device to reshape her nose. Controlling every aspect of a star’s life was common practice for movie studios at the time.

The Young Hopeful Becomes a Star

In 1939, Garland landed two roles that garnered her the recognition towards which she had been working. Starring opposite Mickey Rooney for the third time, *Babes in Arms* solidified Judy's place at MGM and made her one of the studio's most promising moneymakers. It was the other film that would make her an absolute icon of American cinema: *The Wizard of Oz*.

MGM cast Garland, then a teen starlet, as Dorothy Gale in *The Wizard of Oz*, one of her most notable roles. Critics loved the film, but the high budget and lower-priced tickets for children made *The Wizard of Oz* less of a financial success, and audiences did not respond the way the studio had hoped. Garland's role in the film would later become her most famous, as *The Wizard of Oz* was reintroduced to generations of young people through rereleases, television airings, and the invention of home video. Judy earned a special Academy Juvenile Award from the Oscars in 1940 for her contributions to cinema.

Judy spent the next few years constantly working, with six of her films released from 1940-1943. Off-screen, Judy began a relationship with married bandleader David Rose, and he proposed to her on her eighteenth birthday. The two wed in 1941 once his divorce was final. In 1942, Garland became pregnant. The studio, her mother, and Rose forced her to abort the baby as they believed it would ruin her girl-next-door image and make it more difficult for her to continue to play younger roles. In 1943, the couple separated and then divorced in 1944.

In 1944, Judy starred in another of her most memorable films: *Meet Me in St. Louis*, as Esther Smith, and met her second husband, Vincente Minnelli. *Meet Me in St. Louis* became another classic. Minnelli and Garland wed in 1945, and Judy gave birth to their daughter Liza in 1946. After taking time off with her new baby, Garland returned to the screen in 1948 with the films *Easter Parade*, *Words and Music*, and *The Pirate*. During the filming of *The Pirate*, Garland suffered a nervous breakdown and was placed in a mental institution. She recovered enough to finish the film, but attempted suicide by cutting her wrist with a broken glass.

A Star Starts Over

Garland's professionalism spiraled downward due to her prescription drug use, her mental health issues, and stress. She would often arrive late, unprepared, or even unable to work. This led to her being replaced by other actresses in *The Barkleys of Broadway* (1949), *Annie Get Your Gun* (1950), and *Royal Wedding* (1950). In 1950, MGM dropped Garland from her contract, leaving her lost and without work for the first time in her life. In 1951, she and Minnelli divorced, and in 1952 she married her new manager Sidney Luft.

Luft turned Garland towards live concerts, and she began the second part of her career with powerful performances at London's Palladium



Bert Lahr, Ray Bolger, Judy Garland, and Jack Haley in *The Wizard of Oz*



David Rose and Judy Garland



Judy Garland with Vincente and Liza Minnelli



Judy Garland with Joey, Lorna, and Sidney Luft

THE LIFE AND TIMES OF “THE WORLD’S GREATEST ENTERTAINER” (Continued)



Judy Garland performs at Carnegie Hall



Judy Garland and Mark Herron



Mickey Deans and Judy Garland

and at Broadway’s Palace Theatre. Garland’s appearance at the Palace broke attendance records and earned her a special Tony Award. Garland gave birth to her second child, Lorna Luft, in 1952. In 1954, Garland gave a tour-de-force performance in the film *A Star is Born*, a story that was dear to her heart. Garland earned a Best Actress Oscar nomination for the film, but was unable to attend the ceremony after giving birth to her son, Joey Luft. A favorite for the honor, Garland lost the award to Grace Kelly by the smallest margin in Academy Award history: six votes.

Unfortunately, Garland’s renewed film success was short-lived and she returned to performing live. The grueling schedule took a toll on Garland, and several years later, she collapsed and was hospitalized with hepatitis. Doctors told her she would never perform again, but Garland would not listen and resumed her busy tour schedule.

The Legend Returns

The year 1961 brought two triumphs for Garland, as she returned to the screen for the first time in seven years and gave a legendary concert performance. Cast as a concentration camp survivor, Garland earned another Oscar nomination for her dramatic performance in the film *Judgment at Nuremberg*. She also performed her legendary Carnegie Hall concert, which was lauded as a huge success and one of the greatest live concerts of the twentieth century. The two-album recording *Judy at Carnegie Hall* went on to win four Grammys and remained a best-seller for years.

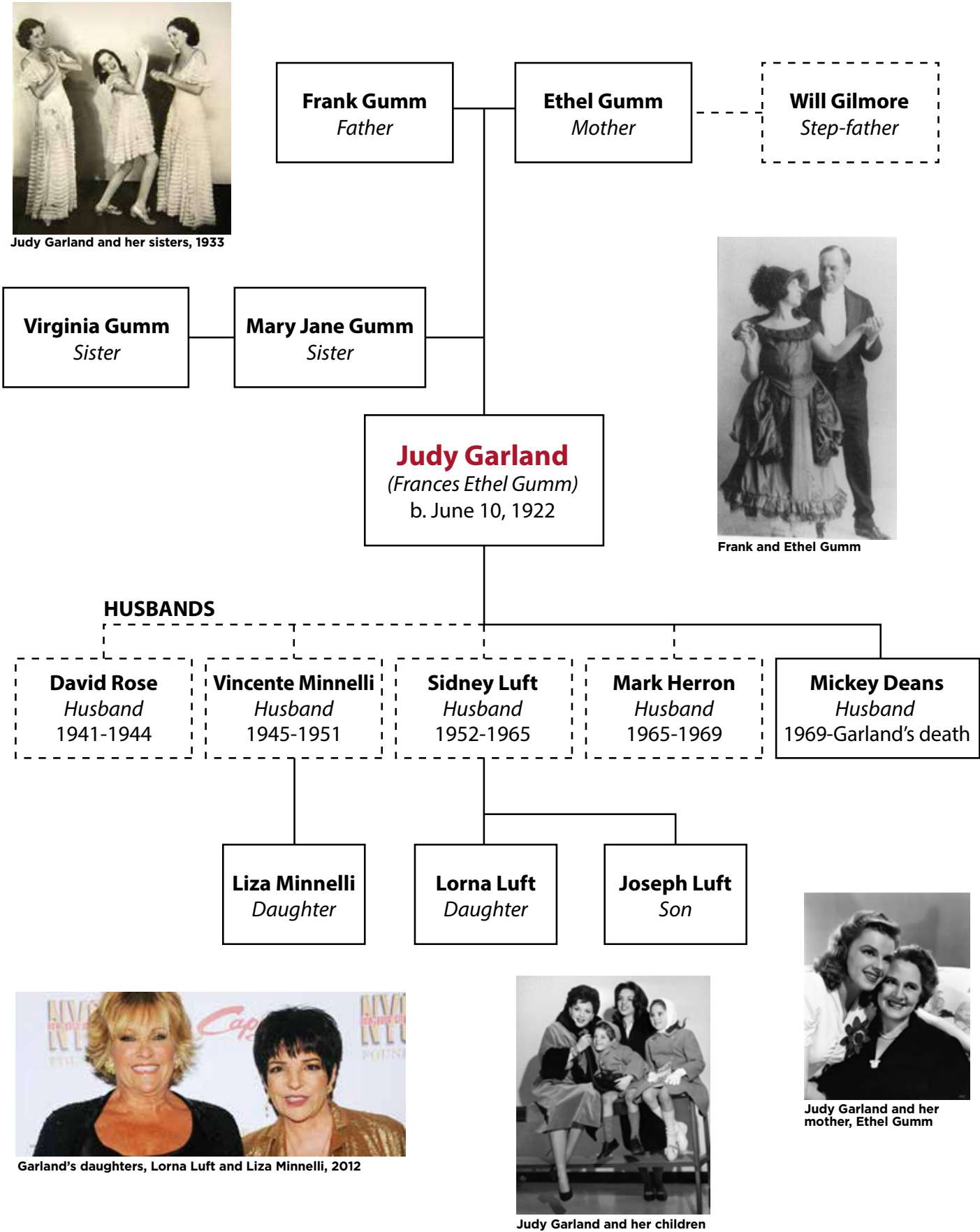
Garland only made three more films: *A Child is Waiting* (1962), *Gay Purr-ee* (1962), and *I Could Go on Singing* (1963). She headlined some classic television specials as well as her own variety show, *The Judy Garland Show*, from 1963-1964. She continued to perform onstage, but the quality of her concerts fluctuated greatly due to her continuing addictions. In 1965, she married Mark Herron, but the two separated after only a few months, and finalized their divorce in 1969.

The End of the Rainbow

In 1968, she met Mickey Deans when he delivered her an order of prescription drugs, and the two started dating and then became engaged, marrying in 1969. Early that year, Garland performed in a concert series at The Talk of the Town cabaret in London. Garland gave her final performance in Copenhagen, Denmark in March of 1969.

On June 22, 1969, Garland died of an accidental overdose of barbiturates in her Chelsea apartment. More than 20,000 people paid their respects at her funeral in New York. Over forty years after her death, she continues to be one of the greatest stars of Hollywood’s Golden Age and an icon of American cinema and music.

GARLAND FAMILY TREE



JUDY'S FAMOUS CO-STARS AND "LEADING MEN"

The list of Garland's co-stars reads like a Who's Who of stage and screen legends. A list of just a few:

Fred Astaire

Burt Lancaster

Marlene Dietrich

Spencer Tracy

Gene Kelly

Buster Keaton

Lena Horne

Lucille Ball

Jimmy Stewart

Hedy Lamarr

Lana Turner

Jackie Cooper

Fanny Brice

Sophie Tucker

Betty Grable

James Mason

Frank Sinatra



Judy Garland and Gene Kelly
in *Summer Stock*



Burt Lancaster and Judy Garland
in *A Child is Waiting*



Fanny Brice, Allan Jones, and Judy Garland
in *Everybody Sings*



Jackie Cooper and Judy Garland in *Ziegfeld Girl*



Judy Garland and Sophie Tucker in *Broadway Melody of 1938*



Lana Turner, Hedy Lamarr, Tony Martin, and Judy Garland in *Ziegfeld Girl*

Mickey and Judy

Mickey Rooney was one of Garland's first on-screen leading men, and the person she appeared with most often in films. Judy and Mickey made ten feature films together, but most notable was their close off-screen friendship. Mickey presented Judy with her honorary Oscar, appeared with her on the first taped episode of *The Judy Garland Show* and remained her dear friend until her death. In a 1992 documentary, Rooney described his relationship with Garland:

"Judy and I were so close we could've come from the same womb. We weren't like brothers or sisters but there was no love affair there; there was more than a love affair. It's very, very difficult to explain the depths of our love for each other. It was so special. It was a forever love. Judy, as we speak, has not passed away. She's always with me in every heartbeat of my body."



Mickey Rooney and Judy Garland at Walk of Fame ceremony

Garland was linked to several of Hollywood's most famous men. She married five times and her various love affairs filled the gossip pages and scandalous tell-alls of her life. Besides her marriages, Garland was rumored or confirmed to have had relationships with:



Yul Brenner, *actor*



Frank Sinatra, *singer and actor*



Tyrone Power, *actor*



Joseph Mankiewicz, *producer*



James Mason, *actor*



Orson Welles, *actor, director*

JUDY'S MOST NOTABLE FILM PERFORMANCES

Esther Smith

Meet Me in St. Louis, 1944



While Garland did not want to portray a teenager again at the age of 22, this performance is one of her most iconic with the classic songs "Have Yourself a Merry Little Christmas" and "The Trolley Song."

Dorothy Gale

The Wizard of Oz, 1939



Dorothy is Garland's most recognizable role and the one that made her a genuine star, earning her a Juvenile Oscar. The film has been a family classic for over seventy years.

Hannah Brown

Easter Parade, 1948



Co-starring Fred Astaire, this Irving Berlin musical allowed Garland to do what she did best: light up the screen with her singing and personality. Pairing two of the greatest musical stars of Hollywood's Golden Age made *Easter Parade* a seasonal classic.

Vicki Lester / Esther Blodgett

A Star is Born, 1954



One of Garland's greatest triumphs, *A Star is Born* earned six Oscar nominations, including one for Garland as best actress. Garland lost the Oscar, but won the Golden Globe for Best Actress. Garland reportedly called the film "the story of my life."

Irene Hoffman

Judgment at Nuremberg, 1961



Her first film role in seven years, Garland's dramatic turn as a concentration camp survivor testifying at the Nuremberg trials earned her an Oscar nomination and showed critics that she could still impact audiences.

JUDY GARLAND, THE ORIGINAL GAY ICON



LGBT Pride rainbow flag

In *End of the Rainbow*, Judy's gay pianist Anthony is her greatest supporter and there are several references to her gay fan base. Judy Garland is considered by many to be the biggest gay icon of them all, trumping Bette Midler, Cher, Barbra Streisand, and other legends. This connection between Judy and the gay community is long-standing, and while some theorize that Judy has lost her appeal for younger

generations of gay men, in a 2009 poll she still topped the list as the greatest female gay icon of all time.

Garland's connections to the gay community were already being discussed in the mainstream media as early as the 1960s, although the tone was often disparaging. Both *Time* and *Esquire* wrote about the gay fans at Garland's concerts using derogatory language and stereotypes. Both during her life and after her death, rumors circulated about the sexual orientation of men close to her such as her father and two of her five husbands.

An anti-gay *Village Voice* writer even made a connection between Garland's funeral and the Stonewall riot, citing the death of the icon as an inciting factor for the seminal event in the modern Gay Rights movement. This connection has been perpetuated for the past forty years, even though historians have found no support for this claim.

Several theories abound surrounding Judy Garland and gay culture. Many say that her appeal comes from a combination of her off-screen role as a tragic figure that many closeted gay men of the past could identify with, her camp appeal, and of course, her immense talent.

Her role in *The Wizard of Oz* has also been lauded as a catalyst for her status as a gay icon. Some film scholars cite Dorothy's acceptance of those who are different than her and her ability to escape her humdrum life in Kansas as symbolic of the struggle for acceptance that many people in the LGBT community have faced. Her song "Over the Rainbow" has also been cited as possible inspiration for the rainbow flag that symbolizes LGBT pride.

Singers, drag queens, and tribute artists have often turned to Garland and her music as inspiration for their performances. Embracing both the camp quality and immense talent of Garland, these performers use their craft to pay tribute to the icon. Singer Rufus Wainwright and tribute artist Peter Mac have both recreated the entirety of Judy Garland's legendary 1961 Carnegie Hall performance, bringing to life the legendary concert for a new generation of fans.

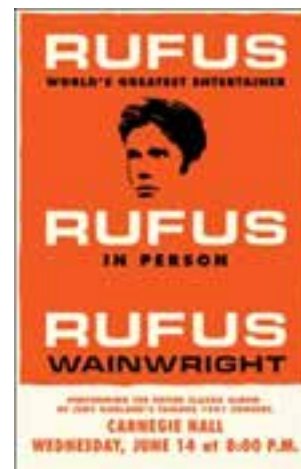
Although many of the specifics of the Garland as a gay icon legend are purely speculative, her status as such continues to be an integral part of the mythos of her life and legacy.

"Friends of Dorothy"

Dating back at least to World War II, the term "Friend of Dorothy" is a phrase used to identify a gay man. It was a way for people to discuss sexual orientation without others knowing its meaning, especially during a time when being homosexual was considered a mental disorder and expressing homosexuality was a crime.

Many say that the term refers to Judy Garland's character Dorothy in *The Wizard of Oz*, as Dorothy is accepting and open to those who are different. Some also say that it refers to writer and critic Dorothy Parker, but the Judy Garland version is the more popular origin tale.

Today, the term is used in the cruise industry to denote gay-friendly activities and also lends its name to an international bell-ringing society.



Poster for Rufus Wainwright Carnegie Hall concert



Peter Mac as Judy Garland

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.



Milwaukee Repertory Theater. Photo by Michael Brosilow.

The Ticket Office is visible on the left upon entering the Wells Street doors. In the central rotunda is a large staircase which leads to The Rep's Quadracci Powerhouse theater and lobby.

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