

GARLANDS FOR JUDY

Volume One
Issue 2
December 2012

By the Fans, For the Fans

The Judy Garland Christmas Album

Why We Love Judy

Review: Rainbow's End

Interview with Gerald Clarke

Looking for Judy

The M-G-M Records Story

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There are audio files embedded in the PDF version of this webzine. You must have the current version of Adobe Acrobat Reader to play them properly. [CLICK HERE](#) to download it.

Forward

Happy Holidays!

Here is your second issue of *Garland for Judy*. Thanks to your support, the first issue was a huge success. I'm happy to keep it going because I really enjoy making it. Thank you!

This issue could be called the “**Discography Issue**” what with the article about **MGM Records**, the “**Vintage Garland**” section and an article about **The Judy Garland Christmas Album**. Ah, if only. Judy never recorded a Christmas or holiday themed album. She did perform many holiday songs over the years, so I've created



a new compilation album featuring most of Judy's holiday song performances. I hope you enjoy it!

As we close out 2012, let's all be thankful for the good things in our lives, and look forward to a wonderful 2013 that will bring more joy and happiness. And of course, more Judy stuff too!

Happy New Year!

Scott Brogan
Publisher/Editor



News & Notes

The big news of the past six months was the November 9th auction of one of Judy's screen worn Dorothy dresses from *The Wizard of Oz* by **Julien's Auction House**. The dress sold for \$480,000 and made international news. Prior to the auction, the dress was on display at the **Victoria and Albert Museum** in London, England, with a pair of screen used Ruby Slippers on loan to the museum by the Smithsonian. It was the first known pairing of the two since the film was made.



First Hand Records released their second Garland CD, "**Judy Garland in Amsterdam**" featuring the newly remastered and complete concert as broadcast live on Dutch radio in 1960. It's

a wonderful time capsule and a thrilling document of Judy's new one-woman show in the months leading up to the Carnegie Hall concert. The CD is expertly produced and executed and includes a detailed booklet. **CLICK HERE** for details.



Warner Home Video made a few announcements: *The Wizard of Oz* will be released in theaters and on Blu-ray in a new 3D edition. *Easter Parade* will get its Blu-ray debut on February 19, 2013. Also of note is the long-time-coming Judy Garland edition of the **TCM Greatest Classic Legends** collection. The set features four standard DVDs: *The Harvey Girls*, *For Me And My Gal*, *Summer Stock*, and *In the Good Old Summertime*. Additionally, the **Warner Archive** has re-released *The Clock* on DVD and digital download.



All 26 episodes of **The Judy Garland Show** will be up for auction by **The Royalty Exchange**, with a starting bid price of \$1.5 million. The auction began on November 27th with an end date of December 16th. As of the date of this publication, there has been no word about the outcome.



The Judy Garland

Christmas Album

The Judy Garland Christmas Album

“If only.” How many times have Garland fans expressed that query? It would be wonderful to report that a long lost Judy Garland Christmas album had been discovered deep in the vaults at **Capitol Records**. That’s a fantasy of most Garland fans, right up there with her completing *Annie Get Your Gun* or winning an Oscar for playing “Mama Rose” in a film version of *Gypsy*. Alas, “**The Judy Garland Christmas Album**” never happened. That wasn’t for lack of wanting. Capitol Records had attempted to get Judy in the studio to record a Christmas album as late as the mid-1960’s. The label knew that it would be an annual best seller. Judy had a great relationship with them, having recorded some of her greatest albums for them, along with the blockbuster “**Judy at Carnegie Hall**.” A Christmas album would have given her a complete catalog of studio albums.

Judy had already recorded many holiday songs, going back as far as 1937 and her short subject for MGM **Silent Night**, singing the title song. She recorded a few holiday singles for **Decca Records** in 1941 (“**Star of the East**” and “**Birthday of a King**”). 1944’s *Meet Me in St. Louis* gave Judy her greatest Christmas song, “**Have Yourself A Merry Little Christmas**.” Her performance of it in the film is an all-time classic and one of the top five numbers she committed to film. The song has since become the most recorded Christmas standard after “White Christmas.” Five years later Judy committed another Christmas song to film, “**Merry Christmas**” in *In the Good Old Summertime*.



Judy also performed many holiday songs on radio such as a charming duet of “Rudolph the Red Nosed Reindeer” with Bing Crosby, and “Oh Come All Ye Faithful” among others.

An entire episode of her weekly series for CBS was devoted to the holidays. It’s usually referred to as “**The Judy Garland Christmas Show**” and has continued to be popular. The show was the basis for a **Laserlight** CD titled “The Judy Garland Christmas Album.” It wasn’t really a “Christmas Album” in the traditional sense but more a soundtrack album to that holiday special. As late as 1968 she was still performing new material, including John Meyer’s haunting “**After the Holidays**.” Laserlight also produced a CD compilation of Garland holiday songs culled from various sources (Decca, radio, etc.).

So, although we don’t have a specific “Judy Garland Christmas Album” we do have many wonderful Judy Garland holiday songs that make quite the holiday playlist. Perhaps sometime in the future a record label will put them all together on a great sounding CD and/or for digital download.

Members of **The Judy Room’s Facebook Group** contributed their ideas of what songs they would pick if they could go back in time and have Judy record a Christmas album. The responses are as follows, and are quite creative and fun, including some that were written after Judy’s untimely death. Once again, “If Only...”



The Judy Garland Christmas Album

Bobby's Picks

Have Yourself A Merry Little Christmas
I'll Be Home For Christmas
Winter Wonderland
The Christmas Song
Silver Bells
The Christmas Waltz
It's Beginning To Look A Lot
Like Christmas
The Most Wonderful Time of The Year
O Holy Night
Kay Thompson's Jingle Bells *Sigh...if only...*
White Christmas

Alex's Picks

Have Yourself A Merry Little Christmas
Mistletoe and Holly
The Christmas Song
Let it Snow! Let it Snow! Let it Snow!
Here Comes Santa Claus
Sleigh Ride
Blue Christmas
Baby, It's Cold Outside
(duet with Bing Crosby or Frank Sinatra)
Silver Bells
White Christmas

Fred Says

All of Bobby's requests for sure and **After The Holidays** even thou it wasn't written till the 60's later in Judy's life by John Meyer- love that song. Maybe Liza will make a good Xmas CD.



Braden's Picks

Silent Night
Ave Maria
White Christmas
Baby It's Cold Outside
Wonder as I Wander
Jingle Bells
Santa Baby, You're
A Mean One (Mr. Grinch)
Have Yourself a Merry Little Christmas

Ava's Picks

Chestnuts
After the Holidays
Deck the Halls
Emmanuel
The Christmas Shoes
God Rest Ye Merry Gentleman
Have Yourself A Merry Little Christmas
Frosty the Snowman
The Hannukah Song
The 12 days of Christmas

Kristen's Picks

Merry Christmas
Christmas Present
Baby, It's Cold Outside
Winter Wonderland
Mary's Boy Child
I've Got My Love to Keep Me Warm
Let it Snow! Let it Snow! Let it Snow!
White Christmas
The Christmas Song
Have Yourself A Merry Little Christmas

The Judy Garland Christmas Album

Eric's Picks

Two of the songs are from the 1960s, but I would love to hear her rendition of them. I've put the year the songs were written in parentheses.

Here Comes Santa Claus (1947)
The Holy and the Ivy (1710)
Some Children See Him (1951)
Pat-A-Pan (1720)
Santa Baby (1953)
Cantique du Noel (O, Holy Night) (1847)
Dominick the Donkey (1960)
Rise Up, Shepherd, and Follow (1867)
Christmas Time is Here (1965)
Have Yourself a Merry Little Christmas (1944)

Nick's Picks

I put some serious thought into this, and am almost upset this doesn't exist.

Recorded around 1958:

Have Yourself a Merry Little Christmas
In The Bleak Midwinter
Joy to The World
Hark! The Herald Angels Sing
O Little Town of Bethlehem
Jingle Bells (Duet with Frank Sinatra
Christmas Medley
White Christmas/Let It Snow/Winter
Wonderland/It's Beginning to Look
a Lot Like Christmas)]
Blue Christmas
Sleigh Ride
I'll Be Home For Christmas

Bill's Picks

Have Yourself A Merry Little Christmas
Merry Christmas
Blue Christmas (Without You)
I'll Be Home For Christmas
Santa Baby
Baby It's Cold Outside (duet with Bing)
We Need A Little Christmas
Winter Wonderland
It's the Most Wonderful Time of the Year
Merry Christmas Darling (1978 Carpenters)

Meg's Picks

White Christmas
Let It Snow, Let It Snow, Let It Snow
I'll Be Home For Christmas
I can imagine her just RIPPING our hearts out with that song
Ave Maria
Five Pound Box of Money
I think her take on that song would be hilarious
The Most Wonderful Time of the Year
Winter Wonderland
O Holy Night
It's Beginning to Look a Lot Like Christmas
Have Yourself a Merry Little Christmas
Obviously

Conor's Picks

Have Yourself a Merry Little Christmas
Santa Baby

Who wouldn't love to hear Judy purr her way through this?

Winter Wonderland
The Christmas Song

"to see if RAINBOWS really know how to fly..."

It's Beginning To Look A Lot Like Christmas

Drivin' Home For Christmas

This could be excellent, slowed down, I'm sure she would infuse it with pathos not seen before.

White Christmas

I'll Be Home For Christmas

This would be heartbreakingly beautiful from Judy

Rockin' Around The Christmas Tree

Would be something like Purple People Eater I would say!

(There's No Place Like)

Home For The Holidays

Obvious reasons!

Colin Says

Okay, so it's not a Capitol album -- not even any sort of official album (an unofficial soundtrack?) -- and it's not all Judy -- but I ADORE the Judy Garland Christmas Special CD!!!



The Judy Garland Christmas Album



Judy Garland never recorded an album with a Christmas or holiday theme. Here is the best “album” possible, culled from her many performances of holiday songs. Due to the multiple sources, there is some variance in the quality of the sound from track to track.

CLICK HERE to download the album, complete with cover art and detailed track listing. The zip file is large and may take time to download.

TRACK LISTING:

01 - **JUDY'S HOLIDAY WISH** (Taped December 6, 1963)
The Judy Garland Show (CBS TV).

02 - **ALL PURPOSE HOLIDAY SONG** (with Vic Damone and Zina Bethune) (Taped November 1, 1963, aired November 3, 1963)
The Judy Garland Show (CBS TV)

03 - **HAVE YOURSELF A MERRY LITTLE CHRISTMAS**
(April 20, 1944) Decca Records alternate take

04 - **THE CHRISTMAS SONG** (with Mel Torme)
(Taped December 6, 1963, aired December 22, 1963)
The Judy Garland Show (CBS TV) Christmas Episode

05 - **SILENT NIGHT** (November 6 - 8, 1937)
MGM Christmas Trailer shown in Loew's theaters across the nation.

06 - **AULD LANG SYNE** (January 1, 1941)
From the NBC Radio special “Bundles For Britain”

07 - **MERRY CHRISTMAS** (November 16, 1948)
Soundtrack recording for In *The Good Old Summertime* (MGM 1949)

08 - **THE BIRTHDAY OF A KING** (July 20, 1941)
Decca Records

09 - **THE STAR OF THE EAST** (July 20, 1941)
Decca Records

10 - **I'VE GOT MY LOVE TO KEEP ME WARM** (with Count Basie and his Band) (Taped July 7, 1963, aired November 10, 1963)
The Judy Garland Show (CBS TV)

RADIO SPOTLIGHT

11 - **IT CAME UPON A MIDNIGHT CLEAR** (December 24, 1945)
Command Performance (Radio - for the troops overseas)

12 - **RUDOLPH THE RED-NOSED REINDEER** (with Bing Crosby) (December 6, 1950)
“The Bing Crosby Show” (CBS Radio)

13 - **HAVE YOURSELF A MERRY LITTLE CHRISTMAS**
(December 2, 1946)
From the CBS Radio “Lux Radio Theater” presentation of *Meet Me In St. Louis*.

14 - **OH COME ALL YE FAITHFUL** (intro by Dinah Shore)
(December 26, 1944)
From the NBC Radio show “Everything For The Boys”

15 - **SILENT NIGHT** (with Dinah Shore, Ginny Simms, Virginia O'Brien, Dorothy Lamour and Frances Langford)
(December 26, 1944)
From the NBC Radio show “Everything For The Boys”

16 - **HOLIDAY MEDLEY** (with Jack Jones and Liza Minnelli)
(Taped December 6, 1963, aired December 22, 1963)
The Judy Garland Show (CBS TV) Christmas Episode

17 - **SILENT NIGHT** (December 19, 1939)
“The Pepsodent Show with Bob Hope” (NBC Radio)

18 - **LITTLE DROPS OF RAIN** (November 1961)
Soundtrack recording for *Gay Purr-ee* (UA 1962)

19 - **HAVE YOURSELF A MERRY LITTLE CHRISTMAS**
(December 4, 1943)
Soundtrack recording for *Meet Me In St. Louis* (MGM 1944)

20 - **TRADITIONAL CHRISTMAS CAROL MEDLEY** (with Jack Jones, Mel Torme, Liza Minnelli, Lorna & Joey Luft, Tracy Everitt and Chorus) (Taped December 6, 1963, aired December 22, 1963)
The Judy Garland Show (CBS TV) Christmas Episode

21 - **AFTER THE HOLIDAYS** (December 17, 1968)
From “The Tonight Show with Johnny Carson” (NBC TV)

22 - **HAVE YOURSELF A MERRY LITTLE CHRISTMAS**
(December 19, 1968)
From “The Merv Griffin Show” (NBC TV)

23 - **THROUGH THE YEARS** (Taped October 18, 1963, aired January 5, 1964)
The Judy Garland Show (CBS TV)

24 - **BONUS: HAVE YOURSELF A MERRY LITTLE CHRISTMAS TAKE 3** (December 4, 1943)
Alternate take from *Meet Me In St. Louis* (MGM 1944)

25 - **BONUS: HAVE YOURSELF A MERRY LITTLE CHRISTMAS TAKE 6** (December 4, 1943)
Alternate take from *Meet Me In St. Louis* (MGM 1944)

26 - **BONUS: LEO IS ON THE AIR - 1941 HOLIDAY BROADCAST**
(November 28, 1941)
Broadcast live from Santa Claus Lane (Hollywood Boulevard).



YOU MADE ME LOVE YOU



WHY WE LOVE JUDY

By Marielle O'Neill



Why We Love Judy

Fans will often say they love a celebrity. None more so than in the case of Judy Garland. However with Judy, her fans really do love her. Now why is this? If I had to use two words to describe Judy Garland they would be: empathetic and real. There was nothing fake about Judy Garland.

When you listen to Judy Garland sing or watch one of her performances, it reaches the very essence of your being. There are no veils, curtains, doors, walls, anything between Judy's true self and the emotional core of every single one of her fans. Long-time Judy fan and Garland expert Joan Coulson, notes "Judy often said, I sing to each person individually and that is why we sense this listening to her."

Judy Garland revealed her true self, her core essence, in every one of her performances. In doing so she held a mirror to the true core of each individual in her audience. Very few performers do this and very few of us do this in real life. We're too scared to reveal our true selves as it leaves us open to judgment and criticism. Perhaps being so emotionally open is one of the reasons Judy received such crap in both her professional and personal lives.

***Judy Garland revealed her true self...
in every one of her performances.***

The Judy phenomenon is best described by Derek Jewell, when reviewing Judy's 1969 Talk of the Town performance in the UK's Sunday Times: "No logic, no analysis, no judgment in the world can explain the phenomenon of Judy Garland's at Talk of the Town. She walks the rim of the volcano each second. Miraculously she keeps her balance. It is a triumph of utmost improbability." That Judy put herself so out there in each performance meant she walks the rim of the volcano emotionally creating an atmosphere of thunderous electricity.



Why We Love Judy

Wayne Lawless of Lawnsdale, California saw Judy in concert about 10 times from 1958 to 1967. Wayne said, "The essence of seeing Judy Garland in person is the word 'electricity.' Without a doubt. Especially during the overture when one's heart beats continuously faster until the moment Judy would appear. And beyond, throughout the show."

Judy Garland is one of the most emotional performers and so listening to her is an emotional experience. She is also the most empathetic of performers.

You can listen to Judy if you're feeling down and it will comfort you, or if you're happy then it will make you feel even happier. Judy herself fully understood this; allegedly, she said to her daughter, Liza Minnelli, "Liza, sympathy is my business." More accurately, it is empathy. Judy's empathy was apparent in real life as well. Brian Glanvill, a founding member of The International Judy Garland Club, met Judy on several occasions over the years. Brian said when Judy spoke to you she had the gift that some very famous people have of making you feel you were the only person in the world who she cared about.

Kristen Rae Johnson, said, "It's so true about Judy's empathy that she showed everyone from her family, friends and audience. I love that televised interview Judy did in Australia in 1964 when asked about her love for her audience, Judy said 'it's like a kind of marriage between the audience and myself.' I know Judy meant every word of that."

The best way to appreciate Judy Garland is to listen to "Judy At Carnegie Hall." Listen to the album in full in one go and you will come to the realization that this woman is a genius. I defy you not to



be moved. In her performances Judy runs the gamut of emotions from A to Z and weaves them with true skill into a subtle, multidimensional whole. Not only was she emotionally raw she was technically brilliant, delivering finely crafted performances. Listening to Judy's Carnegie Hall performance is such an exhilarating experience I can only imagine the thrill of actually being there in person, no wonder it's known as "the greatest night in show business history."

There was nothing fake about Judy Garland.

Judy Garland felt things strongly. In her statement of her mother's death, Liza Minnelli, wrote, "It was her love that carried her through everything. The middle of the road was never for her. It bored her. She wanted the pinnacle of excitement. If she was happy, she wasn't just happy. She was ecstatic. And, when she was sad, she was sadder than anyone." Because Judy felt things strongly, we feel strongly about her. Dani Hisey, Wisconsin, said, "I love Judy because she permits me to feel anything as strongly as I want to."

There was nothing fake about Judy Garland. This is one of the reasons why fans relate so much to her. Kristen Rae Johnson, Hollywood, California, said, "It's hard to express how much or why I love Judy in one quote but I guess for me it's Judy's genuine love that I can feel when I watch her delightful movies and listen to her music. I know she's not a phony and never acted conceited or arrogant in any way throughout her stellar career. Judy Garland is just about the most charismatic woman that ever lived and that tender warmth that was a part of her personality was incomparable to me."





In recent years there has been much focus on Judy Garland's personal demons and addictions and the obvious contrast to her role as Dorothy, the very symbol of innocence. Contrary to the belief fans like to put her on a pedestal, many fans understand Judy's human frailties. Amber Stankoff, of Michigan, summed up the feelings of many Judy fans saying, "I love that she was who she was. I love the fact she wasn't perfect. People get the idea in their minds that celebrities are supposed to be perfect role models and if they do anything that shocks the public, then they're bad."

"To be a true Garland fan, you have to accept all aspects of her life." South African fan, Justine Lottering said, "Even at her worst, she was still the best. Her talent stemmed from another world. She could sing, she could act, she could dance, she was funny, she was awe-inspiring, but above all else she was human."

True art has the power to knock you over and shake you to the core. One of the most moving aspects of Judy's work, which many fans seem to share, is the power she has to make people feel truly alive.

Wayne Lawless, said, "I love Judy because she makes me feel like I'm truly alive, and not just drifting somewhere." Similarly, Dewey Mee of Ellensburg, Washington, said, "She reminds me of what it is like to be fully alive in each moment."

The message of *The Wizard of Oz* is accepting people as they are. Dorothy doesn't care that the Scarecrow, the Tin Man and the Cowardly Lion lack a brain, a heart, and courage; she instinctively accepts them as they are. The ending when they meet the Wizard proves they didn't need his help as they had these qualities all along as shown in their completing the journey to Oz and their love for Dorothy. Judy famously said, "Always be a first-rate version of yourself, instead of a second-rate version of somebody else."

Why We Love Judy

Dewey Mee, said, “Judy Garland remains a muse and daily inspiration to me. Judy inspires me to be my true self, my best self. Judy inspires me to transcend whatever is going on and keep marching on.”

An often over-looked aspect of Judy Garland’s career is what a feminist pioneer she was. When she was fired from MGM, she returned to her roots, with her legendary performance at the London Palladium, and brought vaudeville back to the Palace Theatre in New York.

Judy proved she didn’t need the studio system which had both given her world-wide fame and imprisoned her for so long. Lauren M. McShea, New York, said, “Not many women of her day, or even our day, can transcend time or break social barriers, like her. Judy Garland was ahead of her time yet so right for it. Genius.”

Like every consummate artist she was a searcher with her songs. Judy

Judy Garland was love.

always sought to get to the core of the truth. Judy sang ‘the history of my life is in my songs’. This is true. The best way to understand Judy Garland is to listen to her. Even now 43 years after her death, whether you are listening to her on your iPhone or watching a YouTube video, the strength and sincerity of her emotions leap out of the speaker, across the years, to truly reach you.

Justine Lottering crystallized many fans feelings about Judy, saying, “When I listen to Judy Garland, I listen with my soul. When her voice enters my ears, it possesses my entire being. It goes straight to my heart. Judy Garland is love.” Judy Garland was all about being your true self, being passionate and empathizing with other people. Judy teaches us not to be afraid to be truly alive in every moment. This is why 43 years after her death we still feel so closely connected to this amazing woman and why we love her. **Judy Garland was Love.**



And that laugh that wrinkles her nose...touches my foolish heart

By Kristen Rae Johnson

Those sweet eyes of brown sable
singing "Dear Mr. Gable"
...And that laugh that wrinkles her nose

The luminous way Judy looked in technicolor
when she said, "We're not in Kansas anymore"
and that indelible moment clicking her ruby heels on the floor
...And that laugh that wrinkles her nose

How she dreamed of Andy Hardy
becoming a Ziegfeld Girl along the way
dancing with the best and singing songs that are here to stay!
...And that laugh that wrinkles her nose

Going from Hollywood
to reaching the heights of playing the Palace
and sparkling in the theater's lights
...And that laugh that wrinkles her nose

Dazzling audiences in "A Star Is Born" fame
and that stellar night spent at Carnegie
that none else in show business history can claim
...And that laugh that wrinkles her nose

That superior grace she managed
on a CBS soundstage entertaining without pretention
and always getting much deserved applause and attention
...And that laugh that wrinkles her nose

Restless with desire to be loved by just one true man
lonely at the top ...Judy sojourned through her final days
loving her three children and audiences without stop
...And that laugh that wrinkles her nose



LOOKING FOR JUDY

conclusion



Tinted photo featured in the April 13, 1940 edition of "Picturegoer" magazine.

By Michelle Russell

Author of
"From Tennessee to Oz"

Looking for Judy

[This concludes Michelle Russell's article, the first of which was featured in the premiere edition of *Garlands for Judy*, June 2012]

Attending Bob Chatterton's Parlor Cinema to watch "The Judy Garland Show" was very special to me. Seeing Judy on a screen that made her life size was almost like having her there. But there were those who attended, in this time of "big camp" that liked to laugh at everything Judy did, whether it was funny or not.

Wayne Martin, who had first met Judy when she was a teenager and who adored her, would have none of it. He made clear to Bob Chatterton that he felt people were disrespecting Judy and if that was how it was going to be he was not going to stick around.

Later in 1973, I discovered that one of the girls in my dorm was also a big Judy Garland fan. One night she agreed to give me a ride out to visit Wayne Martin and see one of the Parlor Cinema showings. Arriving at Mr. Martin's small bungalow, he showed us two of Judy's Chinese jackets which Liza had recently given him. Holding them up, he turned to me and said, "Would you like to put one on?"

"Oh, no," I told him as he held it next to me. That seemed too persona; I just COULD NOT put Judy's jacket on. Instead, I put my hand inside the sleeve, where her arm would have been. It was as near as I could ever come to shaking her hand. That was enough for me. That was magic.

In December of 1972, I'd begun singing lessons with a teacher who knew many celebrities. One day, he asked me who my favorite singer was and I said, "Judy Garland." I was thrilled when he told me he had worked with Judy.





Unbeknownst to me, my teacher, Eugene Loring, was a famous choreographer. Obviously, he'd begun his career as a dancer. In 1951, he was working at the Palace with Judy Garland. I don't know if he was one of her guys or in a separate act, but he was there and he knew her.

Late one night after the show, he and some of the fellows were talking about meeting the next day at one of their apartments for breakfast. My teacher heard a small voice say, "Can I come too?" It was Judy. The guys were all shocked. Here was this huge star, a major success on Broadway, asking if she could come to breakfast with them. It was sweet, almost childlike the way she asked. "Of course," they told her. And the next morning, she showed up like one of the chorus.

As you see, I was in search of Judy and I found her. Not all at once, but here and there in unexpected places. In the future, I would meet people who played with her when she was a child, took care of her when she was a toddler and performed with her on film. I met her children and one of her husbands. Each had stories to tell and each revealed the Judy they knew, not always the one known to the public. In New York, there were places that seemed to hold her essence... The Palace and Carnegie Hall, but of all the events I experience and people I met, there is one that stands out.

In 1998, Carnegie Hall celebrated one of the greatest concerts ever held under its roof, Judy Garland's concert. This celebration took place over two nights and included scores of people who had known Judy, including conductor Mort Lindsay and Judy's daughter, Lorna Luft. On the final night, Mort conducted Judy's Carnegie Hall overture, a thrilling event. Then, toward the end of

Looking for Judy

the evening, Lorna sang Judy's arrangement of "The Man that Got Away" with Mort conducting. We could hear strains of Judy's voice and experience what it was like to hear that great orchestra playing that great song with the perfect acoustics of the hall.

Following the song, Lorna said something like, "And now here is this song, sung by the only person who should sing it..." The lights went down and spot was shown on the exact spot where Judy had sat. And then, in the very space where she recorded the song, we heard her sing "Over the Rainbow." I can't tell you how real it was, Lorna had just sung live with Mort at the baton and then Judy singing in the space she recorded in.... I think the audience was stunned. I was crying and in awe.

When it was over, it seemed as if Judy had just been there a minute ago, as if we could grab her as she ran around the corner off the stage. The little girl who played Baby Gumm for me in Grand Rapids, and who adored Judy, was also there and as her mother brought her to my seat, we both collapsed into tears. We sat and cried for a long time. Judy's presence was so real that night that we felt her loss with an immediacy that was sharp and intense. BUT we knew what it was like to see her. We felt we had been in her presence and experienced her incredible artistry. Thank you, Judy, from the bottom of all our hearts.





“TOO SPECIAL” FOR THE CBS NETWORK

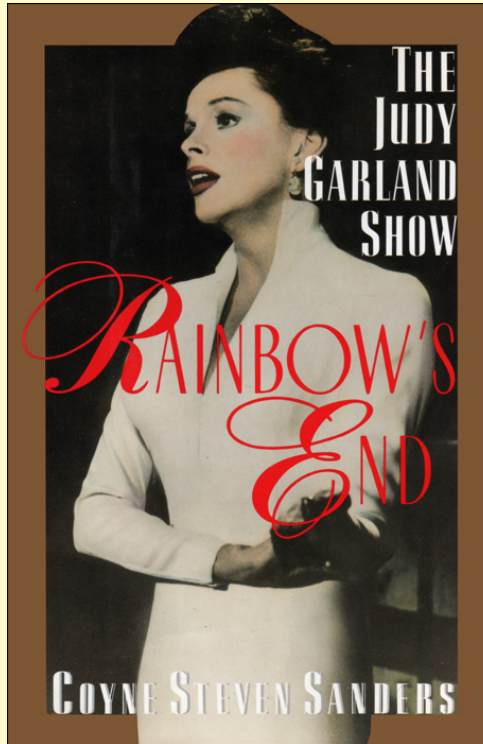
A REVIEW OF
COYNE STEVEN SANDERS’
*RAINBOW’S END -
THE JUDY GARLAND SHOW*

By Dewey Mee

Review: Rainbow's End - The Judy Garland Show

Coyne Steven Sanders' 1990 book "Rainbow's End - The Judy Garland Show" is a riveting, thoroughly detailed account of the chaos and controversies behind the scenes at the ill-fated 1963-1964 "The Judy Garland Show" on CBS. For decades, the "failure of 'SHOW'" has been laid at the feet of "irresponsible, undependable" Judy herself. Sanders, thankfully and finally, sets the record straight here. Judy was quite eager and willing to work. She needed the money badly, and counted on CBS and the series to give her the financial security she never had. Sid Luft, the estranged third husband she was divorcing at the time, comes across as, alternately, extremely concerned and extremely hurtful, here. Sid warned Judy to be wary of Freddie Fields and David Begelman, her agents at the time. Fields and Begelman essentially abandoned her, leaving her to fight the CBS network by herself; but not before they took Judy's money and ran with it.

The other big villain in this saga is the CBS network itself; personified by the evil "smiling cobra" programming president James Aubrey and his henchman Hunt Stromberg, Jr. Incomprehensibly, having signed Judy Garland, the greatest entertainer of the 20th Century, to a



multi-million dollar TV contract, Aubrey and Stromberg did everything in their power to sabotage "The Judy Garland Show" and get it canceled as quickly as possible. Aubrey's first, and most deadly, move was to purposefully place Judy in the Sunday night "death time slot" opposite the #1 rated show on the air, "Bonanza." Aubrey could have easily saved everything by moving Judy to Mondays at 10:00 P.M., but he wanted her to fail. Original producer George Schlatter conceived a "series of specials." After viewing the first five shows,

pairing Judy with Mickey Rooney, Count Basie, Lena Horne, Tony Bennett, and her daughter, Liza Minnelli, Aubrey-Stromberg decided everything was "too special." Schlatter and his writing team were fired, and Show # 6, with Nat King Cole and Gene Kelly, was canceled. Norman Jewison (who had directed Judy's acclaimed special with Frank Sinatra and Dean Martin a year earlier) was temporarily brought in at a hefty price tag to revamp everything.



Review: Rainbow's End - The Judy Garland Show

In another attempt to dilute Judy's potent performance power, Jewison was given orders to transform Judy into an "average TV personality" like Dinah Shore (Oh, Please!).

Schlatter explains the insanity of this approach, "(Judy) was a legend, and it's very difficult when you have a star to remold that star. It's not only difficult, it's unnecessary; and usually unsuccessful. (Jackie) Gleason



was Gleason. Danny Kaye was Danny Kaye. They didn't make them somebody else. They were trying to make Judy somebody else. And she was fantastic just as she was."

Sanders wryly comments on Jewison's first episode, pairing Judy with Donald O'Connor and Jerry Van Dyke, "If CBS wanted 'The Judy Garland Show' to be a middle-of-the-road, standard mold variety series, Jewison delivered exactly that." CBS chose this "standard mold" hour as the premiere episode, instead of the much warmer and exciting Schlatter produced premiere episode with Mickey Rooney (which was bumped all the way to December). Jewison also helmed the infamous, epic disaster episode pairing Judy with George Maharis and hillbilly act The Dillards. The very next week, however, Jewison and all witnessed an epic classic when Judy was paired with Barbra Streisand.

The Streisand hour may be the most remembered episode, but Judy also created musical fireworks with Lena Horne, Bobby Darin, Peggy Lee, Dianne Carroll, Vic Damone, and Jack Jones. Moreover, Judy's solo performances of "Old Man River," "When The Sun Comes Out," "As Long As He Needs Me," "Just In Time," and "Battle Hymn Of The Republic" are positive proof that she



was the most incandescent star on CBS in 1963-1964. By the time Judy began her acclaimed set of "concert format" episodes, Jewison was out. Aubrey had, his wish all along, canceled the show, and Bill Colleran was installed as the third, and final, producer. Sanders account of Judy's struggle and inability, to complete a final 26th episode - and Stromberg's vicious parting shot



Review: Rainbow's End - The Judy Garland Show



ollections of Judy in complete control of her style, her art, and, most importantly, herself. “People will always be affected by her delivery and by her art... Mama could make you see things, smell things, visualize things. She could put you right where she wanted to-- and take you with her. She understood that her vulnerability in performance was something that we all recognize in ourselves. She knew how to portray



at her, is harrowing and heart-wrenching.

Throughout this heady mix of chaos, heart-break, and powerhouse performances, Sanders displays remarkable insights and compassion for Judy as a person and an incomparable performer. These sentiments are warmly echoed by Liza Minnelli, who, throughout the book, offers refreshing rec-

somebody in flux, somebody in pain, very well. She understood that deeply enough to be able to portray it.”

“She created the legend. She DID it,” Liza shares with pride, “and she knew exactly what she was doing... she understood that. That’s hard for some people to understand, too. It takes enormous courage and discipline and patience to understand that about her.”

A Christmas Treasure from Judy Garland

By Dewey Mee



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“**The Judy Garland Christmas Show**” (taped December 6 and aired December 22, 1963) is said to be Judy’s favorite episode from her 1963-1964 CBS musical variety show. It is easy to see why - Judy’s children, **Liza Minnelli** and **Lorna** and **Joey Luft**, are her very special guests. The episode is structured like an “informal” Christmas party, and the set is a facsimile of Judy’s own home at the time in Brentwood, California.

Several songs from Broadway shows (“**Steam Heat**” from “The Pajama Game”, “**Consider Yourself**” and “**Where Is Love?**” from “Oliver!”; and “**Wouldn’t It Be Lovely?**” from “My Fair Lady”) are included alongside traditional Christmas favorites. Young Lorna Luft sings a swinging rendition of “**Santa Claus Is Coming To Town.**” Liza Minnelli, joined by her “beau” dancer **Tracey Everitt**, sings “**Alice Blue Gown.**” Guest **Jack Jones** sings a beautiful ballad titled “**Lollipops And Roses.**” Judy is most magical of all when she sings an emotionally charged version of “**Little Drops Of Rain,**” a song from the animated film ***Gay Purree***, for which Judy provided the voice of the cat Mewsette.

Halfway through the episode, the party is interrupted by dancers dressed as Santa Claus, who dance an odd chorus line to “**Rudolph The Red-Nosed Reindeer**” (twice, actually-- once, joined by Judy). The “Dancing Santas” are soon followed by **Mel Torme** and the **Jud Conlon Chorus**. A “Judy Friend” of mine once referred to Mel Torme as “a frog in a tuxedo”; which sent me into fits of hysterical laughter. Some of Judy’s die-hard fans call him Mel Torment-- because he wrote a very unflatter-



ing book about working with Judy; published after her death. For years, Mel’s account was taken as Gospel Truth about “The Judy Garland Show.” Fortunately, other writers and books (especially **Coyne Steven Sanders’** highly recommended “Rainbow’s End”) offered a more balanced perspective. I love how Judy (intentionally?) flubs the lyrics to Mel’s own classic “**The Christmas Song,**” changing the word “reindeer” to “rainbows.” Mel definitely does not look too pleased.

Judy opens the show with “**Have Yourself A Merry Little Christmas**” from her classic 1944 film ***Meet Me In St. Louis***. She was asked to close the show with another of her signature songs. You know, that one from ***The Wizard Of Oz*** (1939). Because Judy sang “Over The Rainbow” in virtually every one of her countless concert appearances, she did not want to sing it on her TV show. For this Christmas Show, however, she made an exception; singing an extremely warm and relaxed rendition to Lorna and Joey. Just before the final

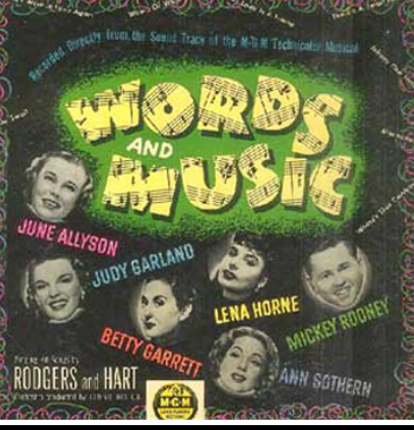
phrase, Joey whispers into Judy’s ear. According to Lorna’s award-winning PBS documentary “**Judy Garland: The Concert Years;**” Joey whispered, asking Judy to stop singing so they can continue talking! Judy’s fans, of course, could listen to her sing forever.

This is one classic, truly special, Holiday Special. I have “The Judy Garland Christmas Show” in heavy rotation in my DVD player from about mid-November through December 31. “The Judy Garland Christmas Show,” like Judy herself, generates genuine warmth regardless of any decade which is why, I’m sure, many Judy fans include it among their most cherished Christmas memories.



Discography Spotlight

The MGM Records Story (Garland Edition)



The MGM Records Story (Garland Edition)

MGM-1. That was the catalog number of the first album released by **MGM Records** in March of 1947. The label was created in 1946 and originally titled “M-G-M Records,” the dashes would disappear later. Not surprisingly, their first release was a soundtrack. Marketed as a “Cast Album” (that term has since been reserved for albums of stage shows), MGM-1 featured selections from the soundtrack of the studio’s 1946 hit *Till The Clouds Roll By* - highlighted by the guest appearance of Judy Garland. The album was not a complete representation of the soundtrack of the film, and was a far cry from the soundtracks we’re accustomed to today. The time constraints of the 78rpm records (approximately 3.5 minutes per side) as well as the limited number of discs in an album (four discs, eight sides) necessitated some heavy editing. For several years each MGM soundtrack highlighted just eight musical numbers from each film. Sometimes the tracks, usually songs but in a few cases instrumentals (e.g. “Slaughter on Tenth Avenue” from 1948’s *Words and Music*), featured outtake material. For example, the *Clouds* album included vocals to Judy’s “Who” that were not in the film. The track begins with the unused opening verse, plus a new ending created specifically for the album. This was meant to create a better aural experience. Click below to listen to the MGM Records version of “Who.”

Judy’s presence on these soundtracks played a big part in the early success of the label. Just as she was front and center in the ads for her films, even



those in which she was simply a guest star, so it was that she was front and center in the MGM Records promotions. Some have assumed that Judy’s part in *Clouds* was one of the major factors for the creation of MGM Records. The story goes that the studio felt so strongly about the music in *Clouds* that they were propelled to create the label. It’s a nice story, but probably untrue. The most likely reason is that MGM saw the increasingly lucrative record business as one that could generate more revenue. Known for their musicals, it’s natural that MGM Records’ first release was a soundtrack.

There were eight Judy Garland movie soundtrack albums released by MGM Records: *Till The Clouds Roll By* (MGM-1), *The Pirate* (MGM-21), *Words and Music* (MGM-37), *Easter Parade* (MGM-40), *In the Good Old Summertime* (MGM L-11), *Summer Stock* (MGM-56) and *The Wizard of Oz* (MGM E-3464). All of these albums, with the

exception of *In the Good Old Summertime* and *The Wizard of Oz*, were originally released in the standard 4-disc 78rpm album format. *Summertime* was released in 78rpm on a mere 2 discs in a foldout sleeve because only four songs from the film were included. Judy sang five in the film, but this would have created an uneven number of sides so the label omitted “**Merry Christmas.**” They didn’t think to include Judy’s outtake version of “**Last Night When We Were Young.**”



The MGM Records Story (Garland Edition)

EARLY RELEASES OF OUTTAKES

The outtake of “*Last Night When We Were Young*” first appeared, without explanation, on the label’s very first Judy Garland compilation album: 1951’s 4-disc 78rpm “*Judy Garland Sings*” (MGM-82). Most fans have assumed that the compilation was created to take advantage of Judy’s stage triumphs at the **London Palladium** and New York’s **Palace Theater**. In reality, the album was part of a series the label created to put the focus on their popular musical stars such as Lena Horne, Gene Kelly, and Kathryn Grayson. According to *Billboard*’s October 13, 1951 issue, “*Judy Garland Sings*” was released just two weeks before Judy’s concert debut at The Palace. “*Judy Garland Sings*” was also released that same year on a single disc 10” 33-1/3rpm version (MGM E-82) and a 4-disc 45rpm version (MGM K-82). From this point forward “*Last Night When We Were Young*” appears on most of the label’s Garland compilations.

“*Merry Christmas*” first appeared on the label’s 1952 compilation “*Merry Christ-*



Above: The first Judy Garland soundtrack compilation album.

Below: Inside the gatefold of the original 2-disc release of *In the Good Old Summertime*



mas” (MGM E-169). This was one of the label’s first themed compilations after the “Sings” series, simultaneously released as a single disc 10” 33-1/3rpm release. The reverse side of the album’s jacket lists other “E” (10”) series releases including “*Kathryn Grayson Sings*” (E-551) and “*Lena Horne Sings*” (E-545), but not “*Judy Garland Sings*” (E-82), even though Judy is featured on the album and both Miss Grayson and Miss Horne are not.

“*Last Night When We Were Young*” and “*Merry Christmas*” were not added to any release of the soundtrack album to *In the*

Good Old Summertime until it was re-released as part of the label’s “**Those Glorious MGM Musicals**” series in 1974.

The Wizard of Oz was the first Judy Garland soundtrack album to premiere on the 12” 33-1/3rpm vinyl format. It was not released on 78 at all, but was released on the 3-disc 45rpm “extended play” format (MGM X-3464 ST).



The MGM Records Story (Garland Edition)

“COMPLETE” SOUNDTRACK ALBUMS

MGM Records’ 1956 soundtrack album of *The Wizard of Oz* was a milestone. It included songs and dialog taken “directly from the soundtrack” of the film to create a unique aural representation of the film’s story. This wasn’t an entirely new concept. In 1951 MGM Records included dialog as part of their soundtrack of the score to *Quo Vadis*. The *Oz* soundtrack was one of the label’s most popular, never out of print in one format or another until the compact disc era began. In 1989 CBS Special Products released a new version on compact disc. That version followed the lead of MGM Records, featuring dialog and songs recorded directly from the soundtrack, this time expanded to take advantage of the CD format’s longer length. That CD also featured the premiere release of an edited version of the outtake “The Jitterbug.”

1974’s unexpected hit film *That’s Entertainment!* created a renewed and enduring interest in MGM musicals. To capitalize on this, MGM Records re-released their soundtrack albums in a new series titled “**Those Glorious MGM Musicals**” with the tag line “2 Complete Original Sound Track Recordings.” There were twelve 2-record sets released selling for \$7.98 each. In the UK the albums were titled “**Silver Screen Soundtrack Series**” and featured a markedly different design aesthetic. The main difference between the two



is that the American series was released in their original mono format while the UK series was “enhanced for stereo.”

In spite of the new “long playing” 33-1/3rpm format, MGM Records did not see the need to take the time and expense to go back and re-edit their soundtrack albums. They simply reissued them, usually with the addition of one or two other soundtracks in the same package.

Complete soundtracks to Judy Garland films would not appear until the 1970’s. These were not official soundtracks from MGM Records but rather “bootleg” releases from small labels, recorded directly from the soundtracks of the films. The Garland bootlegs were all soundtracks to pre-1947 films not available from MGM Records such as *Meet Me in St. Louis* (1944) and *The Harvey Girls* (1946). The one exception was *Till The Clouds Roll By* which had passed into the public domain. For Garland fans, these bootlegs were a blessing, regardless of sound quality. They were the only soundtrack albums for these films until the 1990’s **Rhino Records** soundtrack releases culled from the surviving pre-recording sessions, the film soundtracks and in some cases the original MGM Records albums.



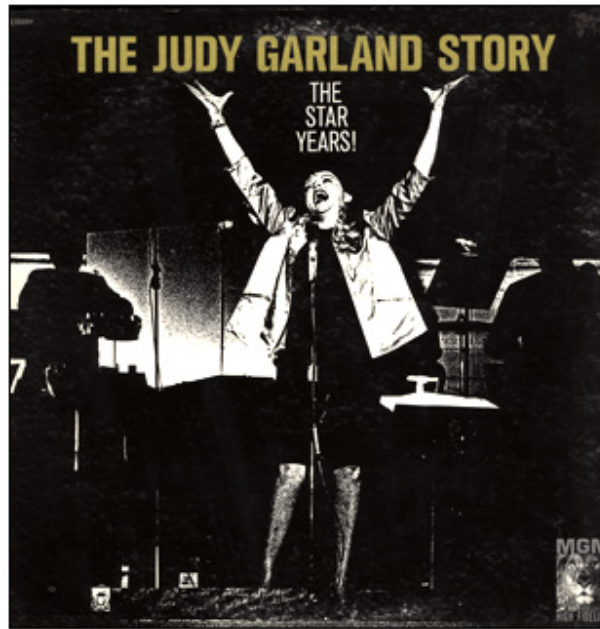
The MGM Records Story (Garland Edition)

JUDY GARLAND COMPILATIONS

Beginning with the aforementioned 1951 release “**Judy Garland Sings**,” Garland compilation albums were always big sellers for MGM Records. While the compilation albums of some of her contemporaries at the studio faded into the collector’s bins, Garland compilation reissues sold well for over three decades. The label continued to re-package and re-release them until “MGM Records” no longer existed.

In 1961 the label released “**The Judy Garland Story Volume One - The Star Years!**” The LP was presented in the gate-fold style and featured a nice collage of photos including one from her non-singing role in **The Clock** (1945). Strangely, the photo inside facing the collage was a promotional pic from 1954’s **A Star is Born**, the masterpiece Judy made after leaving MGM. Even the cover photo was a current photo of Judy in concert that had nothing to do with her MGM years at all. Obviously the label was capitalizing on Judy’s early 60’s career renaissance. The track listing was identical to 1954’s 10” LP release “**If You Feel Like Singing**.”

The following year the label released volume two titled “**The Hollywood Years**.” This album is notable in that it was the first time that MGM Records reached back to Judy’s pre-1946 soundtrack performances. Most of the tracks were taken directly



from the soundtracks of the films rather than the pre-recording sessions. The label also included, without explanation, three outtake performances culled from the pre-recording sessions: “**Bei Mir Bist Du Schoen**” (outtake from *Love Finds Andy Hardy*, 1938); “**Danny Boy**” (outtake from *Little Nellie Kelly*, 1940), and “**You Can’t Get A Man With A Gun**” (outtake from 1949’s aborted *Annie Get Your Gun*). The inclusion of the *Annie* track was a welcome thrill for Judy’s fans. Judy never completed the film but she did complete the prerecordings, and everyone wanted to hear them. The rest of Judy’s *Annie* outtakes would not officially appear for another 32 years (1996’s Rhino Records’ “**Judy Garland Collector’s Gems from the MGM Films**”). Previously there had been several bootleg LPs derived from poor sounding playback discs, with a sound quality that was disappointing - especially when compared to MGM Records’ version of “You Can’t Get A Man With A Gun.”

Throughout the 1960’s and into the 1970’s, MGM Records created sub-labels (“**Metro Records**”) and various series (“**Golden Archive Series**”). Judy Garland compilations were usually a part of the line-up, with the same tracks repackaged with new cover art.

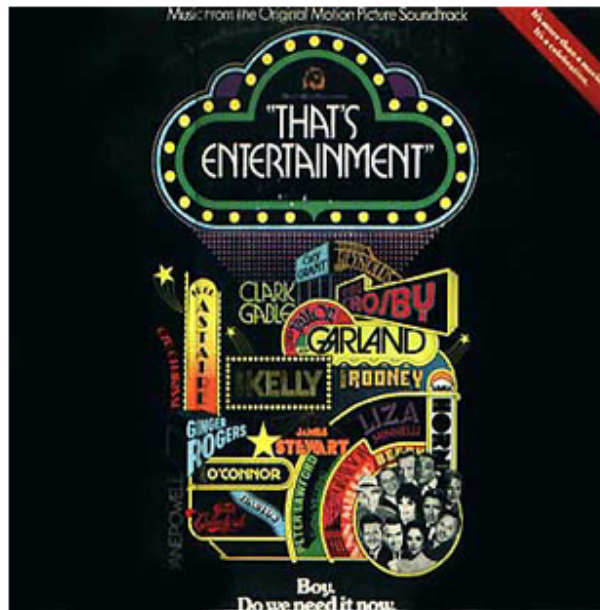


The MGM Records Story (Garland Edition)

In fact, no new soundtrack performances appeared on the label until 1974's double LP soundtrack to *That's Entertainment!* and its 1976 sequel, the single disc soundtrack to *That's Entertainment! Part Two*. The two soundtracks collectively featured: "Under the Bamboo Tree" & "Have Yourself A Merry Little Christmas" (*Meet Me in St. Louis*, 1944); "On the Atchison, Topeka, and the Santa Fe" (heavily edited, *The Harvey Girls*, 1946); "A Couple of Swells" (abridged but featuring the previously unreleased dance section, *Easter Parade*, 1948); "For Me and My Gal" (abridged, *For Me and My Gal*, 1942); and some song snippets in the "Mickey Rooney/Judy Garland Medley."

EARLY STEREO RE-MIX

Astute listeners in 1974 noticed that not only was "On the Atchison, Topeka, and the Santa Fe" on the *That's Entertainment!* album an actual pre-recording but it was in stereo. Real stereo, not that "electronically enhanced for stereo" effect that had been in use for quite some time. No explanation was given for this, leaving fans to ponder if MGM had experimented with stereo recordings back in 1945. Perhaps parts of the original release of the film were in stereo? In reality, the *That's Entertainment!*'s filmmakers had gone back to the surviving original pre-recording session tapes and found that MGM recorded most of their music utilizing an early multi-track system called "stems." These



"stems" were separate vocal and orchestra tracks used to create balanced mono tracks mixed into their pre-stereo-era films. Many of these stems survived, but even the advanced electronics of the 1970's couldn't properly blend them together efficiently. According to the filmmakers, the process was too laborious and time consuming. It would be another 20 years and the advent of the digital age before the recordings would successfully be blended.

BOOTLEGS

By the late 1970's, MGM Records wasn't the only label issuing Judy Garland's soundtrack performances on LP. "Bootleg" albums had been around for a while, but the increased interest in MGM musicals (and all of the Golden Era's musicals) created a cottage industry for bootlegs soundtracks. These albums varied greatly in sound quality, having been culled from prints of the actual films and not from prerecordings. Some actually sounded as though a person had placed a tape recorder's microphone up to their television speaker. It makes sense, that's what most of us fans had been doing for quite some time.

[CLICK HERE](#) to listen to the *That's Entertainment!* LP version of "On the Atchison, Topeka and the Santa Fe" (requires Acrobat Reader)



The MGM Records Story (Garland Edition)



With a few exceptions, the films the bootleg labels focused on were those that were unavailable from the major labels, most likely in hopes of avoiding copyright issues. In the case of Judy's films, this meant anything pre-1946. *Till The Clouds Roll By* was the exception because the film was in the public domain. MGM Records had their original abridged version, "Sunbeam Records" and "Sandy Hook Records" had theirs. These albums were many

a fan's introduction to Judy's films. This was before the days of VCR's and DVD. Fans had to wait for something to be shown on broadcast TV, sometimes setting their alarms for the early morning hours to catch a rare showing. In that respect, and in spite of the sometimes poor quality, these bootlegs were treasures. Some were also quite elaborate, featuring gate-fold packaging and wonderful graphics. A perfect example is Sunbeam Records' 1983 release of *Presenting Lily Mars*. The album was in the gate-fold format and featured photos "from the Garlandia collection of Wayne Martin." The big plus on this album is that it features all the songs and dialog from the film. There weren't enough musical numbers in the film to flesh out an entire LP, so the label decided to included the entire film soundtrack from beginning to end, spread out over two records. Many of Judy's *Lily Mars* prerecordings (most in stereo) have since been released on CD compilations, but to date this is the only *Lily Mars* soundtrack album ever released.



A notable highlight of the late 70's boom in soundtracks was **DRG Records'** three LP series "Cut! **Outtakes from Hollywood's Greatest Musicals.**" DRG Records is not a bootleg label, still going strong today with such CD gems as Judy's "Garland at the Grove" & "Judy Garland and Liza Minnelli - 'Live' at the London Palladium."

The "Cut!" series was put together by **Hugh Fordin**, author of the definitive book about the MGM Musical: "**The World of Entertainment - Hollywood's Greatest Musicals**" ((now titled "**MGM's Greatest Musicals - The Arthur Freed Unit**").



Volume One of "Cut!" was released in 1976 and featured, for the first time, outtake recordings from classic Hollywood musicals. Judy's outtakes were the spotlight, and the series included such previously unreleased gems as: "**Mr. Monotony**" from *Easter Parade*; "**Voodoo**" from *The Pirate*; "**We Must Have Music**" from *Ziegfeld Girl*; "**March of the Doggies**" from *The Harvey Girls*; even "**I'll Plant My Own Tree**" from *Valley of the Dolls*, among others.

Compared to the subsequent Rhino Records restorations, the "Cut!" albums sound almost archaic, most having been transferred from scratchy playback discs. The MGM tracks were transferred from 80rpm discs kept in the Arthur Freed Archives at UCLA in Los Angeles. At the time they were a revelation. The public hadn't heard these wonderful outtakes before. Fans snatched them up with fervor, wondering what else the MGM vaults had in store.



The MGM Records Story (Garland Edition)

The **MGM Records** trademark and label went through several different owners in the 1970's and 1980's. The soundtrack catalog eventually fell under the umbrella of the **Turner Entertainment Co.**, and were licensed by **Rhino Records** beginning in 1995.

PolyGram Records bought MGM Records in 1972, retaining rights to the MGM Records name and logo for ten years. This is why most of the rereleases of MGM soundtracks were still from "MGM Records" (the series "**Those Glorious MGM Musicals**" is a good example). The 1974 soundtrack to *That's Entertainment!* was released on **MCA Records** in the US and on MGM Records in the UK. The soundtrack to the 1976 sequel was released on MGM Records. That same year PolyGram's **Polydor Records** took control of the catalog.

In the mid-1980's, MCA Records re-released the MGM Records soundtracks for the last time in the US on LP under their "MCA Classics Soundtracks" series featuring the MGM Records logo. They were rehashes of the "Those Glorious MGM Musicals" series. Some were also released on cassette and CD. MCA also owned (still does in the US) the **Decca** catalog, resulting in one of the earliest Garland soundtrack compilation CDs, 1987's "**Best of Judy Garland from MGM Classic Films**" featuring a confusing mix of Decca studio and MGM Records soundtrack recordings. No track information was included, resulting in unsuspecting buyers not realizing that most of the performances on the CD were



not from film soundtracks.

In 1989 **CBS Records** began releasing a series of MGM soundtracks on

CD under their "**Special Products**" line. This included the premiere US CD release of *The Wizard of Oz*. The contents of the CDs were similar to the bootlegs of the 1970's and early 80's in that they were "expanded" versions taken directly from the soundtracks of the films and not the MGM Records albums. In addition to *Oz*, the other CBS Special Products Garland soundtracks were: *Till the Clouds Roll By*; *The Pirate*, *Easter Parade*; *Words and Music*; *Summer Stock*; and *That's Entertainment! Part Two*. Quite a few Garland film performances made their CD debut with this series. The 2-CD set of *That's Entertainment! Part Two* released in 1990 included the previously unreleased (on CD): "**Have Yourself A Merry Little Christmas**" from *Meet Me in St. Louis*; "**I Got Rhythm**" from *Girl Crazy*; and "**For Me And My Gal**" from *For Me And My Gal*.

MGM regained the MGM Records trademark in 1997, but the pre-1986 soundtracks catalog stayed with the current owners, Turner Entertainment Co., who licensed the soundtracks to Rhino Records.



The MGM Records Story (Garland Edition)

The last Garland soundtracks released by **MGM Records** were, interestingly enough, two pre-1946 soundtracks newly restored by the **Turner Entertainment Co.**: The premiere release of the stereo soundtracks to

Meet Me in St. Louis and *Ziegfeld Follies*. Both CDs were new, and were only available as part of the deluxe VHS and LaserDisc editions of the films released in 1994. At that point, the films were still being released by **MGM/UA** (via Turner). The CDs were produced by **Rhino Records** as part of a new contract with Turner and they were rereleased the following year under the Rhino label with identical packaging - the only change being the removal of the MGM



Records logo. Rhino was given full access to the myriad of surviving pre-recordings from the early sound films on. The Rhino CD releases subsequently used these, and other sources, to piece together the most complete MGM soundtracks released to the public thus far. The Rhino contract with Turner ended in 2010. To date there is no word as to whether Turner will move the recordings over to another label or not. The non-Garland MGM soundtrack to *The Belle of New York* was released by the **Film Score Monthly** label in 2011. But the label has since ceased production, dashing hope that it might pick up where Rhino left off.

My hunch is that a new label will enter into a contract with Turner and we'll see new releases of old favorites and probably some previously unreleased material, hopefully in time for the 75th anniversary of *The Wizard of Oz*. The MGM Records story is far from over!

WHAT WAS THE FIRST SOUNDTRACK?

There has been debate over who released the first soundtrack, was it Disney or MGM?

Prior to 1947 the only soundtrack performances available to the public were a couple of 78s released by RCA Records in 1938 that featured a few songs from the soundtrack of Walt Disney's *Snow White And the Seven Dwarfs* (1937). These were the first commercially released "soundtrack" records. In 1933 several commemorative 78s showcasing parts of Max Steiner's ground-breaking score for *King Kong* (RKO 1933) were given to lucky theater patrons but were not released to the general public. Although the two Disney records are considered to be the first soundtrack recordings commercially released on records, it was MGM Records that pioneered albums of songs "recorded directly from the soundtrack" of films, featuring as many songs from the featured film as the time constraints of 78s would allow, beginning with their first release: *Till the Clouds Roll By*.



As early as 1928, MGM was sending out discs (manufactured for them by Columbia Records) of music for theaters to play before, after, and during intermission of its films. These were short lived, but could be argued as the very first "MGM Records."

Beginning in the 1930's the major Hollywood studios released promotional records to radio stations. These records were usually 12" 33 1/3 rpm discs that featured dialog, music, and songs from their films. They were "for promotional use only" but of course many have survived. MGM's discs were titled "The M-G-M Hollywood Reporter" (see image above) and were called "Air Trailers" because they were similar to film trailers but for the "air" (radio). These discs are fun to listen to because they also feature out-take or alternate material. This was due to the discs usually being released prior to the final edit of the films.

In the end, the answer to the question of "What was the first soundtrack?" depends on what one considers an actual soundtrack. The first soundtrack records released to the public would be the two *Snow White* discs, the first "soundtrack album" would be *Till the Clouds Roll By* from MGM Records.



Flashback: Garlands for Judy - June 2000



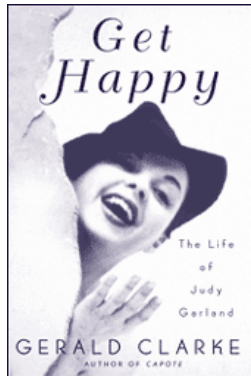
INTERVIEW

Gerald Clarke

Author of “Get Happy - The Life of Judy Garland”

by Scott Schechter

Reprinted from the June 2000 issue of *Garlands For Judy*



In 2000 Gerald Clarke's much anticipated biography of Judy Garland was published. It became a best seller and received mostly positive reviews. In the intervening years the biography has been a bit controversial for Garland fans. Some seem to either love it, like it, or vilify the book and Clarke himself.

The following is a reprint of Scott Schechter's interview with Clarke at the time of the book's

publication, as it appeared in the June 2000 issue of "Garlands for Judy."

Scott Schechter: Long before you began work on your book, would you say you considered yourself a Judy Fan?

Gerald Clarke: I consider myself a Judy admirer. I'm old enough to remember "A Star Is Born," and saw the uncut version, and was very disappointed when she lost the Academy Award to Grace Kelly. I saw nearly everything she did, but I wasn't a collector. I didn't collect every version of every song. I think there are degrees of fandom. I never did get to see her "live." I wish I had.

When and why did you choose Judy as a subject?

When i finished my book on Truman Capote I was looking around for a subject of equal interest to me, someone who's live was also dramatic, and who had also achieved what I thought to be great things, and someone mentioned Judy to me, and something inside me clicked. But before going into it, because writing a biography is



a big project, I read the other books that have been written about her. At that time there were three biographies. I did not want to write a book if THE book, meaning the definitive book had already been written. The books were the ones by Anne Edwards, Gerald Frank, and Christopher Finch. I thought that Frank and Finch were good writers, and were good books. I felt Frank's book was very complete: he had talked to lots and lots of people, many who are now dead, and who were dead when i began my book, so he had that advantage, and he also had the cooperation from Judy's estate, her family. I felt Finch's book was "thin," and to my mind neither one brings Judy to life.

Interview with Gerald Clarke, June 2000

By Scott Schechter



I felt Frank did a better job in that than Finch did. The problem I had with Frank's book was I felt that Judy got lost in a welter of detail.

There were lots of details and lots of facts, particularly in Frank's book, but Judy didn't come alive in any of the books, for me, as a reader. That's when I felt I had a book to write, that the definitive book had not yet been written.

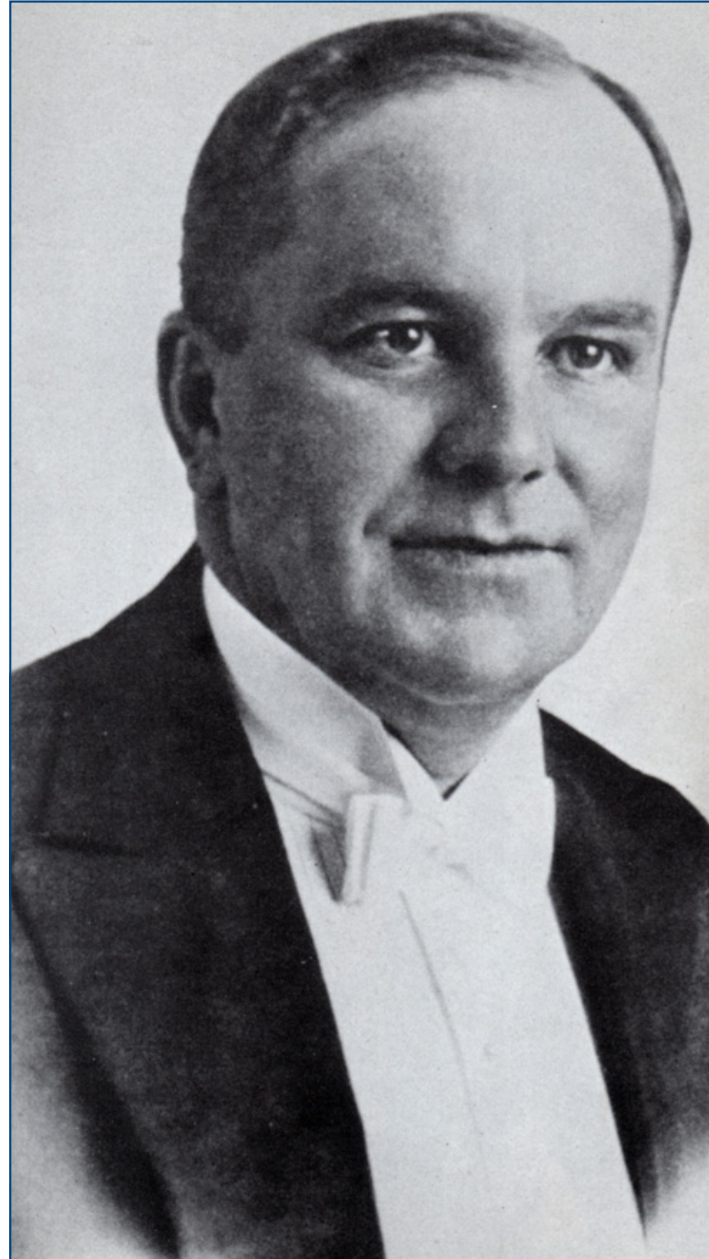
One of the advantages I had over the three previous biographers was that I had a lot of documents available to me, included, to begin with, the Freed Collection at USC, which has the production notes of most of Judy's movies, including the one's with Joe Pasternak. (The MGM production notes, the MGM files, were thrown out by James Aubry when he was president of MGM, they were just discarded.) Production notes have minute-by-minute accounts of what was happening during the making of a movie. Since time was money, every minute was accounted for. If a light blew, or if Mickey Rooney dropped an ice cream cone on his shirt, or if the hot lights blew and actresses hairdo, all that was recorded. They're very accurate and very complete. The only other biographer who used those notes was Finch, and he didn't seem to use them very extensively. I did. I sat there at USC with a laptop computer for weeks, and I copied most of the production notes word for word, because I didn't know what I would want later on. The "Star Is Born" notes were not available until the late 70's, so none of the three biographers used those. Those were extremely valuable. Armed with that information I could then go on interviews with facts that I would not otherwise have. So I could go to an assistant director, and say "at 2 minutes after 2, this happened," and that would unleash a flood of memories, and I could even use the production notes to check their memories. You're talking about a great deal of time ago, 50 years ago, and memories start to fade, even people with very good memories.

I interviewed many, many people who were at MGM, and in Lancaster. Of course, Judy knew everyone. I tried to interview people I thought were essential. I tried to be complete, but selective at the same time. It's important to interview people in person. For instance, Mugsy, Ina Mary Ming Miller, had been interviewed by Gerold Frank. In talking with her, I spent two full days with her



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in Nevada, and she told me the story about Judy and she discovering Judy's mother with Gilmore in the pump house, which I felt was very important. I said 'why didn't you tell Gerold Frank that?,' and she said "oh, he was always calling me when I was making dinner," and that proved to me what I knew, which is that you really have to try to get to people in person and get them to concentrate. Also, many of the facts about Frank Gumm's early life are not true, among other facts, so documents are important. I was the first to go to Tennessee where he grew up and lived till he was a young man. Why nobody else bothered to go down there I don't know. He had left in about 1905, and when I went down there it was 1990, so 85 years had elapsed. I visited the house he grew up in which is still there. Then I went to the courthouse, and I discovered many documents in a 4 or 5 inch thick file, covered with dust, that nobody looked at for 90 years. They really laid out Frank's background, where his family had been living. So, to get his background was important, and to flesh out this mysterious person. I tried to get confirmation from as many different places as possible. I didn't want to print rumors as fact. There were rumors in other books that I could not find



evidence for and I did not print them.

People might say "TEN YEARS to write a book?!"

When you begin a book you're like a detective and you really have to follow the trial to its end. It's impossible to know where the evidence will lead you. If you keep an open mind, once you're in, you're in, and you have to go to the conclusion, however long it takes. I knew it would take a substantial period of time, but I didn't know it would take as long as it did. There was never a time where I got tired of Judy Garland.

You traveled many miles in doing research, and I'm wondering if you thought of the multitude of miles which Judy traveled in her lifetime, from Grand Rapids to London?

I took an apartment in Los Angeles for a year and a half in the beginning, and commuted between New York and Los Angeles. I criss-crossed the country many times. I traveled to Tennessee where Frank Gumm had been born; to Grand Rapids, Minnesota, where Judy had been born; to Wisconsin where her parents had been married; all over California to interview people; to Nevada; to Ohio; to Florida; to England a couple of times.



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I even got the Palladium to let me stand on the stage where Judy had been to see what it felt like, and this may sound a little silly, but actually it did tell me something. It's an embracing theater, and I could feel that Judy, when she walked out there in April, 1951, felt a kind of embrace. It's a huge theater, yet it seems much smaller than it is. Of course I thought of Judy's travels, and I still am, as I'm traveling around the country on promotion for the book. It's a very difficult thing to do, to go to sleep in hotels night after night, and to go from airport to airport. To be away from your family, and the things you're accustomed to for week after week and month after month. It's a very difficult life that she led in that regard, or for any performer. Then to know that you always have to perform, to have to be "on" all the time, aware of what you're doing, aware of your health. I could understand how Judy felt, living that type of life.

What are your favorite works from Judy's career?

I love "The Wizard of Oz," "Meet Me in St. Louis," "A Star Is Born." I have a fondness for "Easter Parade," a couple of scenes in "Summer Stock." There are many wonderful scenes, such as the ones with Sophie Tucker, and the ones with Fanny Brice, although the movies themselves are not very good. I like some of the TV shows from the series. The one she did with Ethel Merman and Barbra Streisand is spectacular, and I'm just sorry it was not in color, and they could have shot that series in color, if they had wanted to, color was around in those days, and I think it would have made all the difference, actually. She would never have beaten Bonanza," and they never expected her to, really, but if she had come in close, it would have been a great thing. A favorite recording would be, oh, there are many out of them. Carnegie Hall. I like some of the early songs from the MGM years. I love her doing "Danny Boy," and I'm sorry it was not used in the movie. I did not like "A Pretty Girl Milking Her Cow," which she



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apparently loved, but it's not one of my favorites.

Did your perception of Judy as a performer change during the course of your work?

Yes. As time went on I had a much greater appreciation of her qualities as a performer. As I studied her I saw the magnificent artistry she employed. I think that it's clear that I did admire her as a performer. I think she was an incomparable performer. People often mention Al Jolson, but I don't have any basis for comparison. Nobody does, except for a few very old people who saw Jolson "live."



We only have a couple of ancient movies with Jolson, so it's hard to compare the two. Jolson himself said that she would be the greatest female performer, ever, and she was. With Judy, even when you haven't seen her "live," we have so much available, and with Jolson we don't. Streisand doesn't touch me the way Judy does, although I like her. I'm a great fan of American popular music, from Ella Fitzgerald, to Peggy Lee. I like Frank Sinatra too, but he's never touched me the way Judy does. Judy had something that no one else has had, and that is a vulnerability, she touched your heart in a way the others didn't. Unless people's ears change, or their hearts change, I don't see how Judy's appeal will perish. I think it will go on and on and on. She just touches a cord in many people, and sometimes a different cord. She touches different people in different ways. When she was good she just effected people in immeasurable ways.

Did your perception of Judy as a person change?

Yes. I appreciated her much more as a person and realized what she had gone through. I don't think people really quite appreciate the courage and the persistence, and the perseverance that woman demonstrated time and time and time again. That's one of the reasons I can't understand why some of the fans think I've denigrated Judy by reporting some of the bad spots in her life. If you don't know those, you don't appreciate how much effort it took to do what she did again and again. How much effort it took to overcome and to do the things she did. If you don't understand that this was a woman who had suffered wrenching physiological blows as a child and as a young woman, then you don't understand how much will it took to overcome all that. Things that happened to her that would have knocked most of us down, she came up again and again and again and again. Where that persistence, and that courage and that strength came from we can't really say for certain. That really was in her.



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It wasn't given to her by her mother or anybody else, it was just in her.

Did you have an idea of the story you wanted to tell when you started?

No. I had to let the facts lead me to the story. I think you always have to do that. You can't prejudge. I knew the basic outlines of her life, of course. Everybody does. But I didn't know exactly where it would lead me, or exactly how I would tell the story.

Was the editing process difficult? Were there a great number of pages that you had to cut from your manuscript?

Well, I did it all. Nobody told me I had to. I wanted a book of about the length that it is now. I did not want a door stopper. I think it's exactly the right length for what I wanted. I wanted a book that would be accessible to readers. I think very often, in lots of biographies, the subject is lost in detail. In non-essential detail. Now, sure, there were lots of additional facts and stories I could have put in. There were lots of good stories I cut out. In the end I would up cutting about a hundred pages. I cut out 50,000 words. When I was writing, I was selective in what I put in and what I left out. I wasn't trying to write a Judy Garland



Encyclopedia. I was writing for the general reader who didn't know Judy, not for people who did know Judy. I think you have to tell the story as you see it, and that's what I tried to do. There are lots of 800-page biographies, and I do think the subject tends to get lost. The essential stories about Judy are told here, I believe.

What seems to be the response from the public to Judy Garland, in the year 2000, as you tour the country?

There's a lot of interest in Judy, everywhere I've been, 8 cities so far, and 4 or 5, or even more to come. A universal interest. It shows her presence is still felt across the country, and in England too. I've got a publisher

in England, where it will be out in August, and it looks as we'll have sales in other countries, including Japan.

Do you feel the media has accurately represented Judy, and your book?

If I'm given any time on TV, if it's live and not edited, I do try to let the know that there were many happy times in Judy's life. That she had a wonderful sense of humor. She was, however, either very happy or very unhappy.



Interview with Gerald Clarke, June 2000

By Scott Schechter

Some people have felt there was not enough of Judy's humor in the book.

I don't feel that Judy's humor was not the kind of humor what was easy to convey in print. Her humor was not of the one-liner. It was more in the telling of a story, the way that she told it. It almost has to be seen. In my estimation, I tried to do it. She did have a few one-liners I used.

One of the other criticisms people have had has been the use of...

Sex?

Yes

I thought about the sexual incidents very carefully, whether I should put them in or not, and there were many I left out, believe me. I didn't throw in sex. I don't believe, gratuitously. You have to remember several things. First of all, Judy was not a prude. She was very nonjudgmental about sex. I talked with many people about this. Indeed, (she was) almost clinical in some of her descriptions of things she did. She seemed to have no sexual hangups whatsoever. Which, to my mind, is good. Other people may disagree. It seems to me we're in a more puritanical era than we were 10 or 15 or 20 years ago. I find it odd that many people didn't object to the Starr Report which was published by the House of Representatives of the United States, and goes into gruesome detail about the President's

[Bill Clinton's] sex life. Secondly, sex had a lot of physiological dimensions (for Judy) that it doesn't have for a lot of other people. Judy always considered herself ugly, so if she was able to entice a good looking man into bed, which she did, it was an affirmation of her desirability as a woman. She considered it a victory. Indeed, she was

very aggressive about it, as many people told me. To have left out some of Judy's affairs, would have robbed the book of some meaning. Thirdly, Judy had a tremendous inferiority complex, and she would humiliate herself often with men. Therefore, I put in the incident of her singing "Over the Rainbow." It's an ugly, unpleasant incident, certainly, but that's exactly why I put it in: it's very telling of her willingness to humiliate herself by singing what she considered her holy song, while performing a sex act, at the request of the man on whom she was performing it. I thought about it long and hard because it is so ugly and so unpleasant. A lot of people have



criticized me for putting the sex in, some of the reviewers, and many of the fans. But I did it for that reason. The incident with Tom Green, I could have left out. I guess, sure I could have. But as Tom says, he didn't see anything wrong with it. Judy didn't see anything wrong with it. I don't see anything wrong with it.



Interview with Gerald Clarke, June 2000

You've also gotten criticism from two family members. First, a report circulated that Sid Luft supposedly said Tom Green had confessed to him that he (Tom) had lied to you during your interview for "Get Happy," in order to get back at Lorna for what she had said about him (Tom) in her book.

I interviewed Tom Green long before Lorna's book came out. At least a year before. He had no idea, nor did I, what Lorna was going to say in her book. We didn't know what was going to be in it, it was long before galleys came out, it was long before anything came out. We had no idea what was going to be in it.

The other claim comes from Lorna Luft, who says you never contacted her (to be interviewed for your book).

Well, I did contact her. I wrote Sid, and Lorna, and Liza, almost identical letters, saying what I was going to do, that I was going to write a book about Judy that would be serious, honest, yet compassionate, and that it would be very much like my book on Truman Capote, and I sent each of them a copy of my book "Capote." Liza's publicist responded, very politely, and said no, that Liza did not want to talk about her mother anymore, but it was nothing against me. I have the letter. It was very polite, and I understood perfectly, and did not press any further. I called Sid. He was very cordial and said he would not sit down for a formal interview because he was writing his own book, but that he would have dinner with me. We did have dinner in Los Angeles, at a restaurant of his choice, a very nice restaurant, about a block from where he lived. The dinner went on from the usual time, 7:30 or thereabouts, to like 1:30 in the morning. Sid was charming. We had a very good time, but he wanted to continue talking. After paid the bill then he bought me an after-dinner drink. Then he didn't was the evening to end. He took me to his apartment house, which, as I said, was about a block away,

to show me a black Mercedes Benz that he said he had bought for Judy in the 50's, which was sitting in an underground garage in his apartment building. Then I said "goodbye," and wheeled myself away, totally exhausted. I subsequently talked to Sid a couple of times over the telephone to ask him some questions. Since I knew he didn't want to talk about Judy, I did ask him questions about his own history, just to confirm what had been in Gerold Frank's book, which he was very nice enough to answer. I mentioned to him that Lorna had not responded, and he said that she had gotten my letter, but she said to him, "Daddy, I just don't want to talk about Mama." So I'm puzzled that she would now claim that I did not try to reach her.

Finally, what would you hope people would feel after reading "Get Happy?"

I hope that Judy comes alive for them in my book, and I hope they feel that they are in the presence of an extraordinary performer and a remarkable woman. (4/4/00)



Judy's Oz



This is a traditional 3D image. To view it in 3D, you must use "blue & red" 3D glasses, easily obtainable online. Glasses from modern 3D films won't work.



Wizard of Oz fans know that **Warner Home Video** (WHV) no doubt has plans for the 75th anniversary of *The Wizard of Oz* in 2013. To kick things off a little early, WHV has announced that next fall (“September or October”) they will re-release Oz in theaters and on Blu-ray in a newly remastered **3D edition**. The Blu-ray release will most likely include the film in high definition and standard DVD.

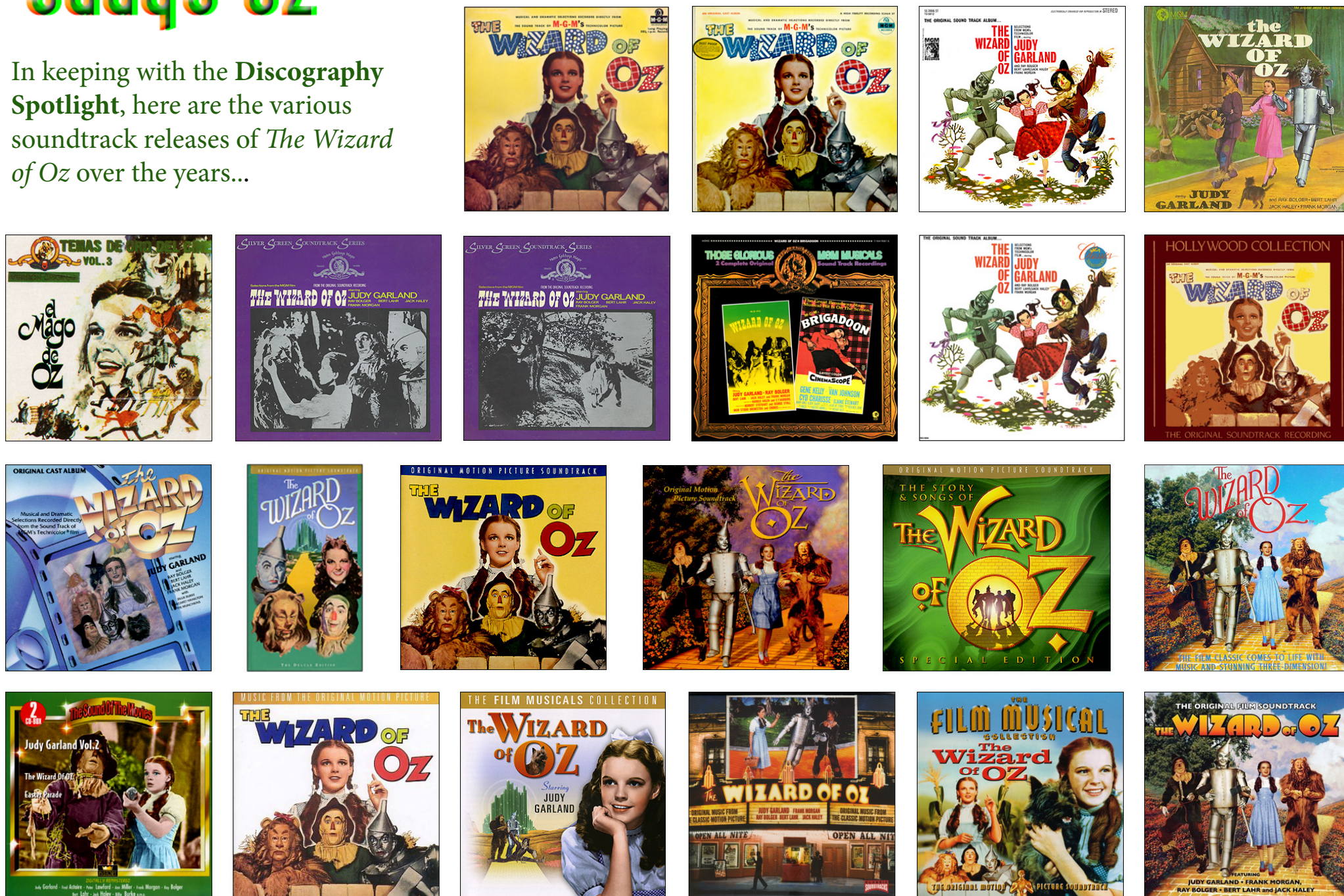
The Oz 3D edition will be a part of the Warner Bros. 90th anniversary celebration. Oz will also be a part of two newly announced collections: A 100-film collection on DVD and a 50-film collection on Blu-ray, plus several 2-film, themed DVD collections (musicals, comedies, etc.) and several themed Blu-ray collections.

The move to re-release the film in the modern 3D format has generated some lively discussion amongst the fans. Some are all for it while others are against tampering with the film yet again. One astute fan noted that this George Lucas adding new things to his films, this is the same film simply being shown in a new format. I'm inclined to agree. The film is the same and the magic will always be there. Any enjoyment of the film in 3D would likely depend on one's enjoyment of the process in general and the reformatting of the film by Warner Home Video. Hopefully they'll also do a good job in the theatrical presentation, and we won't have any of the many snafus that plagued the **Fathom Events** showings of the film in 2009.



Judy's Oz

In keeping with the **Discography Spotlight**, here are the various soundtrack releases of *The Wizard of Oz* over the years...



Home icon | L-R, top to bottom: 1956; 1956; 1962; 1969; 1972; 1970s; 1970s; 1970s; 1986; 1986; 1989; 1995; 1995; 1997; 1998; 2000; 2000; 2002; 2003; 2005; 2007; 2009



Vintage Garland - Stereo Review, September 1974

The following is a reprint of the article "Those Glorious MGM Musicals" by Robert Kimball as featured in the September 1974 issue of Stereo Review.

The end of World War II coincided with a release of pent-up creative energies and a surge of joyful expectancy which had a powerful, catalytic effect on the musical offerings of Broadway and Hollywood. While Broadway flourished, MGM, led by the farsighted producer-lyricist Arthur Freed, was at the center of what was for

THOSE GLORIOUS M*G*M MUSICALS

You can have them all
for under \$100 - but
first read the review
by Robert Kimball

many the Golden Age of the Hollywood musical. That great period ended in the late Fifties, and the isolated high-quality film musicals that have followed only remind us of the paucity of outstanding contributions to the genre over the last fifteen years.

Comes now, however, welcome news for film buffs, music lovers, and students of our culturally history, for MGM has recently retransferred, repackaged, and rereleased, in a series

of two-record sets, twenty-nine soundtrack recordings that are immensely enjoyable as sheer entertainment as well as immensely valuable for the insights they provide into the dreams, values, and preoccupations of post-World War II America. Set down for all - young and older - to savor are recorded reflections of the excellence, the extravagance, the excitement, and, above all, the extraordinary exuberance that were then the keynotes of our national hopes and aspirations. But how naive it all seems! Could we *really* have been so full of optimism and self-confidence such a short time ago?

Many talented people helped make these films, scores, and recordings possible, and the John Greens, Vincente Minnelli, and Conrad Salinger all deserve acclaim. So do the performers who were either principal or secondary members of Arthur Freed's MGM stock company of the Forties and Fifties. But on these recordings three supremely gifted artists tower above everyone else: Fred Astaire, Judy Garland, and Gene Kelly.

While Astaire, Garland, and Kelly were unique performers, they also shared certain attributes, evident on these recordings, which contributed to their greatness as interpreters of songs. They all had a remarkable ability to project a song's lyric as effectively as they presented the music. All three had in abundance those indefinable qualities of sensibility and taste. All had excellent diction and phrased their songs impeccably. And they never made themselves more import-



ant than the songs they were singing.

Garland, a great "natural" singer, gave us energy, tenderness, innocence, and vulnerability, even in this last phase of her long career with MGM. While one could argue that most of Garland's best work preceded and followed the period of her final MGM films, what we have here is still pretty terrific.

Astaire certainly did most of his best work long before the years covered by these recordings, but it is always a pleasure to hear this superb perfectionist present a song. His approach is never ostentatious, and he never sounds rushed. His simplicity and elegance in delivery made him the favorite singer of many of our greatest songwriters - even though most of us, including Astaire himself, consider him primarily a dancer.

Vintage Garland - Stereo Review, September 1974

But it is Gene Kelly, with his vitality and versatility, who is perhaps the most important of the three standouts in this series. He was at his peak in this period, and in a number like *Singin' in the Rain* he somehow crystallizes the joyful confidence that characterized the era. The ebullient Kelly can lift the spirits of even the most hard-hearted and make us believe - if only for the duration of the song - that life is perpetual spring and the world is "puddle-wonderful."

Among the many other performers on these records are Debbie Reynolds, Jane Powell, Howard Keel, Kathryn Grayson, Ann Miller, Donald O'Connor, June Allyson, and Lena Horne. There are also a few people whose names you may not know, such as India Adams, who sang for Cyd Charisse in *The Band Wagon*, Carol Richards, who sang for Miss Charisse in *Silk Stockings*, Anita Ellis, who sang for Vera-Ellen in *Three Little Words*, and other who dubbed ("ghosted") for stars whose dancing and glamour were the principal reasons for their stardom (MGM, when it originally issued these records, was the first record company to identify the singers who didn't appear in the films but whose voices were heard on the soundtracks).

One of the most unlikely artists present in this series is opera singer Helen Traubel, and she - not surprisingly - sang for herself, in the film biography of Sigmund Romberg, *Deep in My Heart*. Her performances of *Stout-Hearted Men* or *Auf Wiedersehen!* are not only magnificent displays of singing at its best, but a reminder of what can happen when the barriers between "popular" and "Classical" music come tumbling



down and true artistry transcends the artificial limits we sometimes create.

For those who want only the high spots of MGM musicals, there is the MCA album "That's Entertainment!" reviewed here last month, but for collectors hungry for more, this MGM series is a blessing. And before going on to a capsule, chronological guide to the films represented, I would like to extend my personal thanks to all at MGM who made these reissues possible, especially to John Herardi and Richard Oliver, who compiled and produced the series (Oliver also wrote the detailed, informative notes). Without their efforts we would still be paying \$30 or \$40 or higher for rare, old - and

probably somewhat defective - copies of previous releases of *I Love Melvin* or *Summer Stock*. At \$7.98 per set, these recordings are both a bargain (even by today's wildly inflationary standards) and an impressive document of the glory and grandeur of the MGM musical in its heyday.

[Kimball includes short capsules of each soundtrack, the Garland related entries are copied here]



1946

Till the Clouds Roll By. A musical biography of Jerome Kern. Garland's performance of *Who!* is first-rate. The recording has historical significance as "the first motion picture sound-track album."

1948

The Pirate. Judy Garland and Gene Kelly excel in this Cole Porter score, which happily seems to have improved (it was good to start with) with time. Vincente Minnelli directed.

Vintage Garland - Stereo Review, September 1974



Easter Parade. Judy Garland, Fred Astaire, and a memorable Irving Berlin score (*A Couple of Swells* and *Stepping Out With My Baby*) combine to create one of the very best of the bunch. Judy sang the title song.

Words and Music. A humdrum sort of biography of Richard Rogers and Lorenz Hart. Betty Garrett (*There's a Small Hotel*) and Ann Southern (*Where's That Rainbow?*) sound very good, the rest mediocre.

1949

In the Good Old Summertime. This musical romance set in turn-of-the-century Chicago proved to be an unpretentious, but highly effective, showcase for Judy Garland. The score embraced a potpourri of styles, but Judy was equal to everything from *I Don't Care* to the Harburg-Arlen *Last Night When We Were Young*.

1950

Summer Stock. Judy Garland's farewell to MGM. The songs, mostly by Harry Warren and Mack Gordon, are quite good, but Judy's great moment was her sparkling performance of the Arlen-Ted Koehler evergreen *Get Happy*.



THE COUPLINGS AND TRIPLINGS

(all albums priced at \$7.98)

- **Singin' in the Rain/Easter Parade**, MGM 2-SES-40ST
- **The Pirate/Pagan Love Song/Hit the Deck**, MGM 2-SES-43ST
- **Till the Clouds Roll By/Three Little Words**, MGM 2-SES-45ST
- **Good News/In the Good Old Summertime/Two Weeks with Love**, MGM 2-SES-49ST
- **Summer Stock/Everything I Have Is Yours/I Love Melvin**, MGM 2-SES-52ST
- **Words and Music/Deep in My Heart**, MGM 2-SES-54ST

Outer images are the six albums that make up the original American series. The two images below are Polydor issues from the same series sold in Japan, featuring slightly different couplings of soundtracks.



Judy's Crossword

Each issue of "Garlands for Judy" features a crossword puzzle.
Each puzzle will also have an interactive online counterpart
(see link below) for easier playing. Enjoy!

Across

1. _____ Stock
5. _____ Berlin
7. _____ from the MGM Films
8. _____ stole my heart away?
9. If You _____ Like Singing
12. MGM-1
13. Have Yourself A _____ Little Christmas
14. _____ Mir Bist Du Schoen
15. Judy Garland in _____
18. _____ and Music
19. Golden _____ Series
21. Judy was _____ when she filmed "Who?"
22. _____ Happy

Down

2. _____ Records
3. It Only Happens When I _____ With You
4. _____ Entertainment
6. The _____ at MGM
10. That's _____
11. _____ Judy
13. Those Glorious _____ Musicals
16. The Ultimate _____
17. A Couple of _____
20. Roger Edens and _____ Thompson



[CLICK HERE to play the online interactive version](#)



Judy's Word Search

Find the words listed below. Note that some may be hidden in the puzzle in reverse. Enjoy!

[CLICK HERE](#)
to play
the online
interactive
version



RHINO RECORDS
WORDS AND MUSIC
MGM RECORDS
GOLDEN YEARS

COMPILATION
SOUNDTRACK
TILL THE CLOUDS ROLL BY
SUMMER STOCK

FOREVER JUDY
IN SONG
EASTER PARADE
ALBUM

THE PIRATE
WIZARD OF OZ
OUTTAKE
GATEFOLD



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Thanks go out to everyone on Facebook, Twitter, and the other social networking sites who support *The Judy Room* site and the *Judy Garland News & Events* blog.

Garlands for Judy is **By the Fans, for the Fans**. This means that if anyone would like to contribute ideas, photos, scans of items, reviews, or essays please contact me at: thejudyroom@gmail.com. There's no guarantee that everything will be included, but all input is welcome. The goal here is to provide a fun and informative webzine celebrating the life and career of Judy Garland - **By the Fans, for the Fans**.

For more details about Judy Garland, click on the following links:

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[The Judy Garland Online Discography](#)

[Judy Garland News & Events](#)

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[The Wizard of Oz Film](#)

[Curiosity Corner](#)

[The Judy Garland Database](#)

Unless otherwise noted, all images in this webzine are from the collection of *The Judy Room*.

