# GARLANDS

By the Fans, for the Fans 🕶

SPECIAL INAUGURAL ISSUE!

LOOKING FOR JUDY

JUDY IN THE 21ST CENTURY

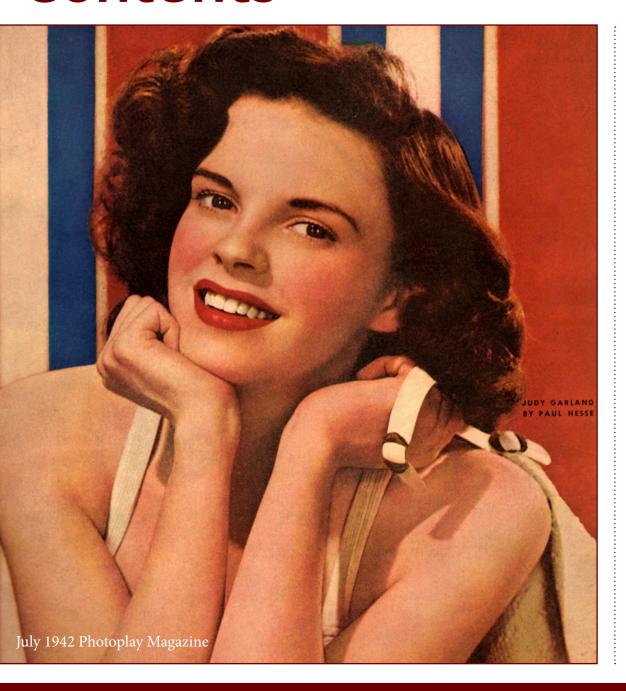
REVISITING "JUDY à PARIS"

JUDY AND THE HUMAN CONDITION



June 2012





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There are a few audio files embedded in the PDF version of this webzine. You must have the current version of Adobe Acrobat Reader to play them properly.

# **Forward**

Welcome to the new *Garlands for Judy* webzine! Why a new webzine? Why now? Well, read on to find out.

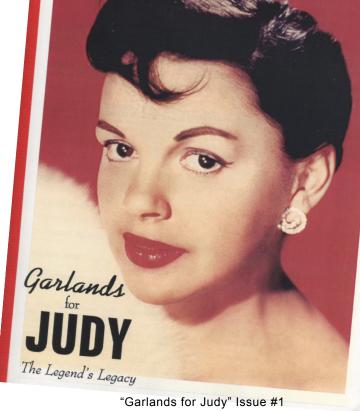
It's been three years since Scott Schechter's untimely death. At that time, he was in the throes of several projects, including working on the latest edition of his "Garlands for Judy" magazine. The magazine was a pet project for Scott and something that he was very proud of.

Scott and I chatted off and on about "Garlands for Judy." He expressed to me his desires to make changes to the magazine, and possibly "take it to the next level." He said that he wished it could be more like *The Judy Room's Year in Review*, mainly because they were (and are) all-color. Printing costs prohibited him from going all-color as he wanted. He didn't want to raise the subscription price of his magazine. I think it was just fine in black and white. We discussed various options for changing "Garlands for Judy," including web pages, PDFs and interactive PowerPoint shows. Obviously none of these ideas saw the light of day due to his death.

Not too long ago, a friend came to me asking if I had thought about doing a magazine type of publication, related to *The Judy Room* and Judy Garland's fans. I immediately thought of Scott and "Garlands for Judy." I told my friend that if I did anything, it would be free and available online in digital format, similar to the *Year in Review*. My reasoning is twofold: 1: There are so many photos and so much information available online, whether through Facebook or other outlets, it seems ridiculous to charge fans for something they can easily access through these outlets whether before or after publication; 2: Having an online "webzine" that's also available in a printable downloadable version erases the limits of a fixed length (number of pages) print publication, and it can be as colorful as we

want it. Finally, I think that something like this should be shared freely among fans regardless of monetary resources.

The first edition of "Garlands for Judy" was published in November 1995. In it, Scott stated: "Whenever



it is warranted, the

majority of the pages will deal with the current audio and video releases (along with other mediums) to preserve and present this legacy today (with the look back at various career activities saved for times when there is not much "new" product being issued)." This new version will do the same.

Highlight from that first issue include: Reviews of the Rhino CD soundtracks of *Meet Me in St. Louis*, *Ziegfeld Follies*, *Easter Parade*, two *Wizard of Oz* sets, the Mickey/Judy 4 CD set and the *That's Entertainment!* boxed set; an essay by John Fricke titled "John Fricke Writes About Rhino (and Capitol)"; an essay about "Garlands Girls"; and much more.

# **Forward**

What's interesting is that first issue of "Garlands for Judy" was one of the last Garland fan publications released before the Internet took over. November 1995 was still a transitional period. Many people did not have email or home computers at all. Thus, "Garlands for Judy" was printed in a mimeograph style (not on a laser printer) and all the contact information was for "snail mail" without any emails or "www...." web addresses. How times have changed!

What hasn't changed is the hope that the new *Garlands for Judy* will be a collaborative effort *by the fans, for the fans* that celebrates the life and legacy of our favorite, and the world's greatest, entertainer: Judy Garland!

If you would like to contribute to an issue, whether by writing an essay or providing photographs or other documents, go to the last page for contact information.

I hope you enjoy this first issue of the new *Garlands for Judy*. It's up in the air as to whether this will be a quarterly or bi-annual publication. Regardless, look for another issue in the fall!

Thank you!

Scott Brogan
Publisher/Editor



# **News & Notes**

The big news this season has got to be the Broadway debut of "End of the Rainbow," Peter Quilter's play starring Tracie Bennett as Judy Garland. The show had a successful run in London's West End and then Minneapolis before opening at the Belasco Theatre on April 2nd, 2012.

"End of the Rainbow" focuses on a brief time in Judy's life: Her 1968 appearances at London's "Talk of the Town" nightclub. The cast consists solely of Judy Garland, husband Mickey Deans and a fictional gay piano accompanist character who is evidently meant to represent Judy's gay icon status, or perhaps her gay audience. Apparently the show takes a very tabloid approach to Judy's life and persona.

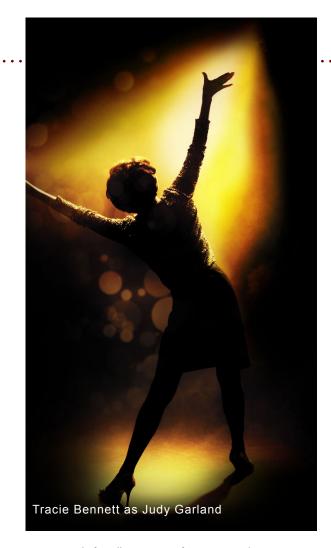
Naturally, the show is polarizing among Judy's fans. It appears that one's enjoyment (or lack thereof) depends on what preconceived notions one brings to the show. At least that's how it appears - I haven't seen the show myself. I almost feel that I have though, judging from the obsessive online documentation of every minute detail of the show and its trek to Broadway. Hardcore Judy fans have practically lit the Internet on fire (and threatened - hopefully good naturedly - to set the Belasco on fire) with their opposition.

Critics are also polarized. Some have loved it, others were in the middle, others hated it. The

majority of the critics have lauded Bennett's performance. Her performance has gotten most of the attention, positive and negative. Judy fans have noted that Bennett's portrayal, and performances of a few of Judy's songs, are nowhere near the real thing (seriously, who could be?). Non-fans have had the opposite reaction.

Judy Garland - like Marilyn Monroe, Elvis, Joan Crawford, and other larger-than-life icons will always be fodder for works that focus on the more sensationalistic aspects of their public images. There will always be works that trade on the name recognition to sell a book, play, movie, TV show, or whatever. In the end, it's Judy's performances that will last longer than any of the recreations no matter how dazzling they may seem. A good example is the lauded 2001 TV mini-series "Life with Judy Garland -Me and My Shadows." It aired to great ratings and featured Emmy winning performances by Judy Davis and Tammy Blanchard as the adult and young Judy, respectively. Now, 11 years later, how many people think of that miniseries when hearing the name "Judy Garland?" The image they get in their minds is that of the real Judy Garland, not someone else's portrayal.

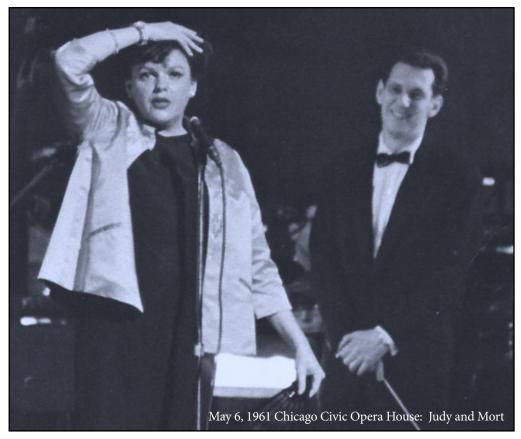
Bennett has garnered a Tony nomination for "Best Performance by an Actress in a Leading Role in a Play" (the show is presented as a play with music rather than a strict musical). It's also



nominated for "Best Performance by an Actor in a Featured Role in a Play" (Michael Cumpsty as the fictional gay character); and "Best Sound Design of a Play" (Gareth Owen). At the time of this printing, the Tony Awards have not been given out. Coincidentally the awards show is scheduled to be broadcast on the night of the 90th anniversary of Judy's birth, June 10th 2012.



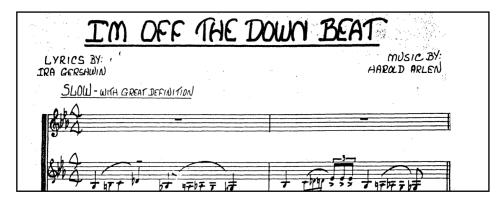
# **News & Notes**



Mort Lindsey passed away on May 4th. He was 89. Mort was Judy's musical mainstay during much of the 1960's, most famously as musical arranger for "Judy at Carnegie Hall" and her T.V. series. We have Mort to thank for the glorious sound of "Judy at Carnegie Hall" and that thrilling overture. He can also been seen on screen conducting the orchestra for Judy's concert scenes (as he did in real life) in 1963's *I Could Go On Singing*. In 1989 Lindsey stated: "I was never able to do a concert with her that I didn't get goose bumps, and I did 150 of them with her."

<u>Click here</u> to listen to the stereo LP version of the "Garland Overture" from "Judy at Carnegie Hall." Learn more at <u>The Judy Garland Online Discography</u>.

The 90th anniversary of Judy's birth is June 10th, and there are a couple of celebrations happening. Radio France is offering a live program devoted to Judy's music featuring the debut of the deleted song "I'm Off the Downbeat" from *A Star Is Born* (1954). The Harold Arlen-Ira Gershwin song was written for the film but has never been recorded, and aside from being mentioned in a few books and articles has remained unknown. The tribute will be recorded for later broadcast. Click here for details about the broadcast.



The Turner Classic Movies (TCM) channel is featuring a twenty-four-hour marathon devoted to Judy's films hosted by Robert Osborne, and co-hosted (in part) by John Fricke. This is the first time TCM has devoted a full twenty-four hours to "all Judy, all the time." Go to <u>TCM.</u> com for details.





# SUDY STAPLAND IN THE 21ST CENTURY

By Lawrence Schulman

Judy casts a long shadow in A Star Is Born



#### Judy Garland in the 21st Century

Tudy Garland lived her life in the 20th century, U butwhatdoes she mean in the 21st? A product of the golden era of classic American pop, and a pillar of the Great American Songbook, Garland sold sincerity and vulnerability in an age when such commodities were appreciable. Today, when celebrity and its self-promotion are the motors of an entertainment industry more and more interested in the bottom line, Garland would seem to be an anachronism. She would have loved to fill stadiums (and often did) on multi-city tours in the way Paul McCartney or The Beach Boys do today, but her short-lived career was marked by artistic striving, and not economic success. Judy died broke, and couldn't even cover her own funeral expenses. Although she was able to rent a house in London at the time of her death, she lived a life of a wanderer, sometimes able to own homes, sometimes able to stay in hotels, but often - especially near the end of her life - a house guest of others. Indeed, at the end, she had to count on the kindness of friends. lovers, and strangers just to avoid the street. Homelessness is not a word one associates with celebrity, but Judy, had it not been for her reputation, would have been on the street towards the end. This incongruous situation is sad, and incomprehensible to most, but has meaning in the 21st century, when success is measured by millions in a bank account. No longer a part of the Hollywood machine, and unreliable to the extreme insofar as whether or not she could even show up for a booking,

Garland's vagabond spirit is as much a part of her biography as The Wizard of Oz, A Star Is Born, or Carnegie Hall. It is strange to see her with Duke Ellington, Count Basie or Ray Bolger towards the end of her life because, although once part of the Hollywood elite, she was part of it no more, and very much diminished while on the arm of such famous colleagues and cohorts. On the decline, hooked on prescription drugs, an outcast from the industry, she was barely hanging on. Is this the Judy Garland one wants to know about? How could it be? The recent success of End of the Rainbow depicts the ravages time had inflicted on the once jubilant Judy Garland, but in some quarters microscoping the distasteful end of Garland's life is the equivalent of examining squalor, something better left under the rug. Is squalor open to discussion? Is a wandering soul open to discussion? These are not glamorous discussions, nor are they easy. Like the plague, they are to be avoided. Judy Garland makes people uncomfortable. How could such a talent have wasted away so young? Such wealth squandered? Such innocence wizened? Garland, in the 21st century, attracts us because she doesn't fit the model of success - certainly not financial - as we know it.

Judy Garland did not fit in the mold of 20th century celebrity either. 20th century celebrities died in Beverly Hills, not on toilet seats in modest cottages in London. Had it not been for mismanagement, drug addiction,



and wanderlust, Garland might very well have continued to function. But, she spent herself in a short life that was a long suicide. This is hardly success. Certainly, artistically, Garland in her brief time captured a longing and vulnerability that few artists achieve. Her disheveled success makes Judy Garland a heroic, modern, Don Quixotic hero of some kind of story gone wrong. A story where the happy ending is interrupted by forces beyond the hero's control. But, "the end" is not unhappy either. For, Garland thrived on disorder. Only in disorder was she in her element. She mocked it, tempted it.

# Judy Garland in the 21st Century

Whether things happened to her or she brought them on becomes moot: this was her life. She would have had it no other way. Hers was a life in ruins that, for her, was right as the rain. No comfy Beverly Hills fade-to-black for her. She went her way, by herself, alone. She thumbed her nose at convention, and turned her back to the world if and when she wanted. She wrote the rules. As life galloped out of control, she enjoyed the ride. However the world perceived her was the world's problem. She was a misfit, and proud of it. Such a personality is the stuff that makes us want to learn more about her in the new century.

Intensity is another word that could be applied to Garland throughout her life and career. On screen, on record, or in the concert hall, her voice was like an arrow that broke your heart, or made you rejoice you had one. This direct emotion was far from cool. It was disturbing. It jolted you from the day-to-day into a realm of hyper-emotion, life at its fullest. This hyperemotion fit mid-century American pop, which spoke from the heart in tunes one could hum. This hyper-emotion is too raw for comfort in the 21st century, wherein "I love you" is a common every-day pronouncement that has come to mean nothing. When Garland sang of love and longing, it made you pause. The faster pace of modern life is just the opposite of that pause that Garland gives you. We are stopped in our tracks when listening to her, and this stopping of time is out of sync with



the 21st century. And that is why today we pay attention – surely more than at the time of her death – to Garland. Our fast pace stops as Garland's old-world intensity invades us, and we realize that her soaring voice can stop time itself. We recognize her today for her remarkable difference. Who would even use the word intensity today to describe a mere "entertainer"? Again, Garland is out of step. She was so in the 20th century, and is even more so in the 21st. We are drawn to her even more today than yesterday because her intense inner life is something few today would dare to live. Judy Garland reminds us we are alive.

Finally, we in the 21st century are attracted to Garland because she was more than an entertainer. Today, people need to be entertained. They need to be amused. What they fail to see is that Garland was not a windup doll who could entertain you, and make you get happy. Garland spoke to the soul. She scared you by the power of her artistry. She was not simple, although some of her 21st century admirers are. Garland can indeed be admired for her ability to take our minds off things, but she can also be admired for her ability to speak of the human condition through the songs she interpreted. That today she is still attracting new listeners is the sign that she has something to say, something complex that speaks to the complex 21st century.





By Dewey Mee

#### Judy Garland and the Human Condition

#### I try to bring the audience's own drama - - tears and laughter

they know about - - to them.
-- JUDY GARLAND

#### A DYNAMIC FORCE OF UNEQUALED TALENTS

In writing an earlier tribute to Judy Garland in 1998, I stated, "Judy always transcended the simplistic labels of actress and singer. She was, above all, a superb communicator of human emotion and experience. The emotions she shared made Judy Garland a definite experience. The word transcendent most certainly applies to her."

Although she died just a few months before my fourth birthday (and I, of course, never met her), Judy Garland has always been a part of my life. In fact, I can't imagine my life without Judy being, somehow, in it. Being a Judy fan has been a rich, rewarding, and sometimes wild and crazy experience for me. I became a fan and very quickly absorbed as much of her career as I could. In the beginning, there were movies like *The* Wizard of Oz, For Me and My Gal and Easter Parade. But I responded more strongly and passionately to Judy post-MGM; in her later, edgier, semi-autobiographical films A Star Is Born and I Could Go on Singing. I followed her movies with a seemingly endless barrage



of biographies; with Christopher Finch's Rainbow hinting at complex, dark forces at work behind her persona, and Gerald Clarke's *Get Happy* confirming them once and for all. I fell in love with her Capitol recordings, and thrilled to the discovery of the 1963-1964 *The Judy Garland Show*; first by way of PBS and later DVD. Throughout all these years, Judy, a dynamic force of unequaled talents, always represents for me everything that is honest,

true, and endearing in art and performance. There is definitely art within Judy's artistry, but her artistry is completely devoid of artifice and pretension. Everybody knows I am a proud and happy Judy fan and yet, curiously, I am most often asked, "Why are you so interested in Judy Garland?" Simple, I love talent. And "What is it with Judy Garland and gay men?" That question requires a more in-depth response.

#### **BEYOND STEREOTYPES**

By now, stereotyping Judy as an ultimate gav icon is just as tiresome as stereotyping her as Dorothy in a blue dress or, far worse, a show-biz tragedy lost in drugs, drink, manicdepression, etc.. Still, the fact remains that Judy cannot be separated from her gay fans any more than she can be separated from, well — Dorothy's Ruby Slippers. The reasons for the Garland-gay connection are simple. In performance, Judy couldn't hide and she never did. Her emotions were never hidden in a closet, or anywhere else. She was unable to hold anything back. That was one of the keys to her unique artistry. So Judy's voice became the voice for generations of gay men who could not, or would not, express their own deep, inner feelings. And Judy was never a campy joke. Judy was, and still is, the real thing! But, accepting the fact of Judy's gay fan base, I stress that Judy sang for, and deeply touched, EVERYBODY: man, woman, child, gay, straight, rich or poor.





Judy could break our collective human heart and turn around and invite us to "forget your troubles; come on, get happy." She did it, and when she did it, the rest of (most of) us did it as well. To this day, if you remain indifferent to a Garland performance, chances are your mind, heart, and soul are no longer in good working order.

#### **ART AND HUMOR**

I am totally hooked on to the period where Judy left MGM and began to create her own artistic path; interpreting her material with more nuance; sometimes in radically different ways (roughly 1950-1964). I love the legend surrounding Judy preparing to sing "The Man That Got Away" in 1954's A Star Is Born. Legend has it that when Skip Martin asked Judy to sing this lament of loss, confusion, and regret in her "sweet MGM voice", she flatly refused; stating that she was a woman now, not a little girl. And I am constantly delighted by Judy's humor; especially during her artistic apex at Carnegie Hall in 1961. In between glorious song sets, she tells hilariously self-deprecating stories. Stories about her "chic" friend in Paris who told her, "you must go to my hairdresser because obviously you need somebody" and the aftermath; and the British reporter who followed her around all afternoon; praising her, only to write a lengthy column the next day devoted to the fact that Judy was "fat."

# Judy Garland and the Human Condition

In a later interview with Jack Paar in 1964, Judy casually disregarded her "tragic public image" by saying, "Horrible things happened."

#### A SONG FOR MY FATHER: "I LOVE YOU VERY MUCH. GOODNIGHT, GOD BLESS."

I could never share the depth of my Judy Garland connection with my family. But one day, several years ago, a PBS Station was showing a classic episode of The Judy Garland Show when Judy sang "Battle Hymn Of The Republic" as an emotional response to President Kennedy's recent assassination. CBS didn't want her to sing it. But she did, and her performance made history. My father quietly came into the room, sat down, and watched. After Judy had finished this tour-deforce, my father casually remarked that Judy was "real talent;" also kindly acknowledging that I seemed to like singers like Judy, who "really know how to sing" — and that was a very good thing. The week that my father died in 2009, I played Judy's "Battle Hymn" over and over and over again. The driving beat of Mort Lindsey's arrangement and Judy's voice triumphantly proclaiming that "our God is marching on" helped me to transcend my despair. The emotional message was that I may be living a tragedy, but tragedy would never destroy me. This is why Judy remains a muse and daily inspiration to me. She reminds me of what it is like to be fully alive in each moment. She inspires me to be my true self, my best self. She inspires me to transcend whatever is going on and to keep "marching on." I recently read an online article that upset me very much. The article asked the question, "Is Judy Garland still relevant in today's society?" Well. I can only speak for myself. For me, Judy remains as relevant, vital and necessary as oxygen.









By Michelle Russell

Author of "From Tennessee to Oz"



#### **Looking for Judy**

Three years after Judy Garland's passing, I moved to Hollywood to attend Los Angeles City College Theatre Arts program. I was an aspiring actress and singer and this was my first time on my own. But besides my chosen goal, I had another goal. I wanted to meet someone who had known Judy Garland. I had missed the chance to see Judy perform live onstage, or look into her eyes and tell her all she meant to me, but I just had to meet someone who had done those things.

In those days, before cell phones, the Internet, videos and DVDs, one lived a rather isolated life in fandom. You could not watch a film just because you wanted to. You had to wait for it to be shown on television or in a retro theater. In addition, meeting other fans was not easy either. Placing ads in Rona Barrett's magazine was a popular means of connection, and later the Judy Garland London Club. Once we found a "pen pal," we wrote letters - because long distance phone calls were a luxury, far too expensive to make.

There was one book about Judy Garland that was a great source of information for me: The Films of Judy Garland. I discovered it on one of my many trips to the library and



Snapshot of Wayne Martin in the early 70's

borrowed it numerous times. That book was a treasure trove for me and I valued every photo and every quote in it. It never occurred to me that I could own this book, and in those days we didn't have copy machines. If you wanted a quote, you wrote it down by hand.

That said, while I never dreamed I could

speak to any of Judy's co-stars, there was one person in this book I thought I might be able to speak to -- a man known as "Judy Garland's greatest fan," Wayne Martin. I had no idea how to find him, but one day I looked in the phone book and got up the nerve to make a call. I'll never forget the voice on the other end-- after I explained I was looking for the man who collected Judy



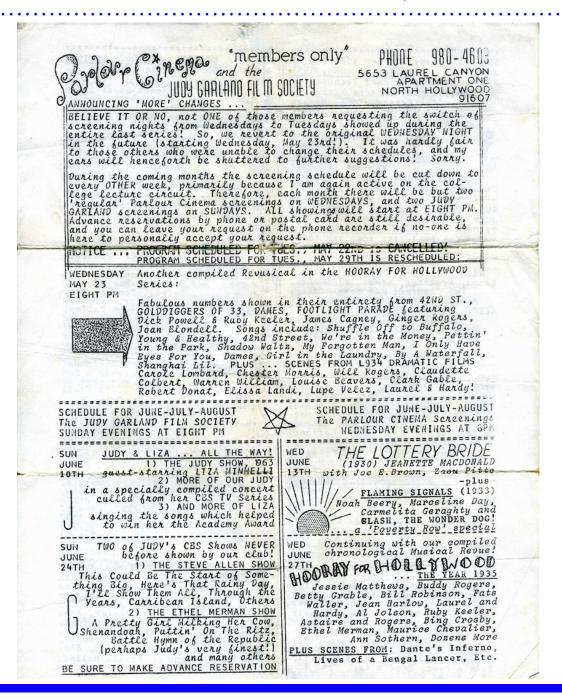
# **Looking for Judy**

Garland and I hoped he was the one-- "You must be kidding!" Well, I had the wrong Wayne, but I didn't give up. I wrote a letter to another Wayne Martin, and one day got a postcard that said, "You've found me!"

Finally, on July 8th, 1973, a friend drove me to North Hollywood to meet Wayne Martin. I was so nervous and excited because it seemed the closest I'd ever get to Judy. At this time, Wayne, then in his 50s, lived in a small memorabilia-packed bungalow with his dog, Heathcliff. My friend and I were greeted at the door by life-size cutouts of Dorothy and the Scarecrow and a tall, well-built man with lots of energy. Behind the door was a hanger with a cardboard head of Judy and two of Judy's favorite Chinese jackets. More on them later.

While we were there, Wayne went through stacks of mounted photos, including some of a very young Judy and one signed to him by her. I was rather speechless, being very shy at the time, but my friend, Ria, spoke enough for both of us. Wayne also showed us a photo of Judy's father, one that Sid Luft had made for him from Judy's own scrapbook. (This was the first photo I ever saw of Judy's father.)

Later, Wayne made a copy for me. He told me that one time he had found a photo of Judy as a child. When he gave it to her in the hall at CBS, "She jumped up and down like a little girl and said, "Oh, are you really giving this to me?" She described the dress she wore for her debut at 2 ½, saying, "It had a funny top."



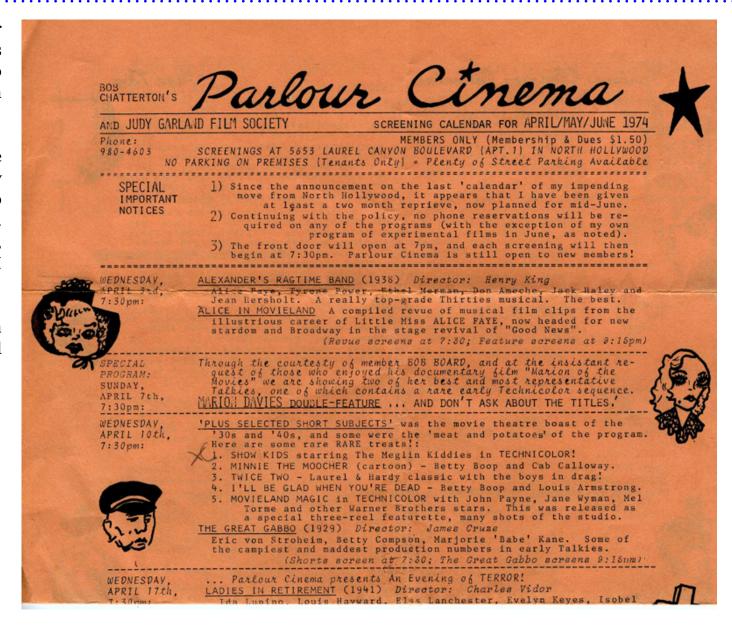
#### **Looking for Judy**

Following our visit with Wayne, or "Uncle Wayne" as he always signed his letters, we went across the way to Bob Chatterton's, who had in his living room what was called "Parlour Cinema."

Every Wednesday a film would be shown and twice a month, the "Judy Garland Film Society" would meet to watch either a film or television show. This was a "Membership Only" event, though Wayne, of course, got me in. I still have one of the flyers for it.

More on this and other diary notes on the people I met who knew Judy Garland later.

To be continued in the next issue



All images in this section provided by Michelle Russell



# ZING LISTEN, DARLING ON DVB





# Review: Listen, Darling on DVD

March 2012 saw the welcome release of *Listen, Darling*, the last of Judy's MGM films to reach DVD, from the Warner Brothers Archive Collection. As young Judy's sixth film, made just prior to and even overlapping the production of *The Wizard of Oz*, it is a charming, minor-key delight.

Judy plays a small town adolescent whose widowed mother, Mary Astor, is considering marriage to a pompous older banker as a way to provide security for Judy and her bratty little brother. Judy and sort-of beau Freddy Bartholomew conspire to kidnap mom in the family trailer and bring her to her senses in the hope that the open road will turn up a more appropriate spouse. Since we are in an MGM picture made in 1938, all of this happens. Complications may ensue, but once the trailer pulls up next to that of the young Walter Pigeon, a handsome, single attorney, the die is pretty much cast.

Listen, Darling was made at a time when there was a Loew's Corporation niche for gentle, 75-minute black-and-white features. The main purpose here was to further expose and define MGM's new teenage star, Judy. She is given three songs in this one that emphasize the sweet rather than swing side of her developing style: "Zing! Went the Strings of My Heart,"



"The Bumpy Road to Love," and "Tin Pins in the Sky." Playing MGM's version of an average young girl, Judy is quietly endearing in all of her scenes, though it looks as though some experimentation with makeup and costuming is still going on to present her to her best advantage. After *Everybody Sing* and her first Hardy appearance, it's refreshing to see Judy portray a natural kid with a slight love interest, without an in-between or ugly-duckling line reference in sight.

Having been off the screen for a time over contract issues, a noticeably more teenaged Bartholomew plays effectively with Judy. Though this is hardly a romance, his character is very gentle and caring with her throughout, providing a much different dynamic than in the Judy-Mickey pictures.

The strong supporting cast includes not only Astor and Pigeon, but Gene Lockhart, Alan Hale (Sr.), a bit of "Uncle Henry" Charles Grapewin, and little Scotty Beckett. Adorable in some Our Gang comedies, Beckett is anything-but as the obnoxious baby brother. Someone really needed to take little Billie in hand.

Like all titles in the Warner Archive series, this is a bare-bones release, with no special features other than the trailer. Advertised as

# Review: Listen, Darling on DVD

a remastered edition, this 74-year-old print is perfectly crisp and watchable. *Listen, Darling* is valuable not only as an example of MGM Americana in the late 30's but as documentation of Judy's screen image developing before the eyes of the audience. MGM, I'm sure, must have been very pleased with what they saw, especially as *Oz* was on the horizon.



















# Discography Spotlight

# Judy Garland à Paris







Judy Garland gave only four concerts in Paris, all of them in October 1960. Two were at the Palais de Chaillot on October 5th & 7th, and two were at the Olympia on October 28th and 29th. It's the October 28th show that was partially recorded by the radio station Europe 1 and broadcast on November 3rd 1960. This recording is what is featured on the 1994 CD release (re-released in 2005).

The show as originally presented on the radio in 1960 and later on the CD release is a kind of anomaly. Judy never began a concert with "Zing! Went the Strings of My Heart," including the Paris concerts. In fact, with a few exceptions, the show as broadcast was comprised of songs from Act II of her standard concert line-up at that time. When Europe 1 broadcast the show that November, they placed "Zing!" at the beginning and altered the line-up.

The CD's producer Marc Exiga did an exhaustive search of Europe 1's archives and found the surviving master tape. That tape is the show as broadcast in 1960, with altered song line-up as presented on the CD. The rest of the concert, if recorded at all, did not survive. Luckily we have these fifteen songs from the show. Judy's performances of "I Love Paris" and "April

in Paris" are the only times she soloed those two songs. She had previously sung "April in Paris" as a duet with Bing Crosby on the radio in 1951. Although not recorded, Judy sang "Bonjour Paris" (from the film *Funny Face*) to open her shows in Paris, the only time she performed this Roger Edens song in concert.

By the time Judy arrived in Paris for her four shows, she was already enjoying the fame and adulation of her early 1960's renaissance, the apex of which was the April 23, 1961 Carnegie Hall concert. Judy had been told in 1959 that due to her hepatitis she would never work again. But just a few months after her January 5, 1960 release from the hospital she was back at work. She recorded the song "The Far Away Part of Town" for the film Pepe in April, her first return to professional work. This was followed by a three day recording session at Capitol Records in June, completing the album "That's Entertainment!" In July Judy returned to London and recorded more studio tracks for Capitol on August 2nd and 9th (these became "The London Sessions"). She returned to the stage at the Palladium on August 28th with a new concert format: A one-woman show of just Judy singing her heart out for two hours, assisted by "the boys in the band." The Vaudeville format



was gone, replaced by Judy and "two hours of POW" as she famously described it. From there, Judy embarked on a swift European tour that included the first two Paris concerts; an October 28th appearance in Wiesbaden, Germany; a trip back to Paris for the two shows at the Olympia; a return to the Palladium in London on December 1st to be a part of the Royal Variety Show; then Amsterdam, Holland on December 10th. The Amsterdam concert was her last in Europe before returning to the U.S. The complete Amsterdam concert (sans "Over the Rainbow") was released on CD in 1996. When listening to both shows it's obvious that Carnegie Hall that following spring was no fluke. Judy Garland was at the top of her game, cementing her status as "The World's Greatest Entertainer."

The following is reprinted from the 1994 CD release:

#### Sid Luft Remembers

Sid Luft, producer of the 1954 A Star Is Born and Judy Garland's husband between 1952 and 1965, accepted to be interviewed for this disc at his Los Angeles home on September 15, 1993. A highly controversial figure throughout the life and career of Garland, during the 1950s Luft provided the stability and ramparts which allowed Garland the time to launch her stage career and make her greatest studio recordings. Still opinionated and

frank, Luft here offers his views on a variety of subjects.

The French and Judy. "The French really don't know Judy. Judy's main thrust was during the war from 1939, when she was at MGM, to 1946, which is war times. During those periods Judy made her best films, which is Meet Me in St. Louis, all the Mickey Rooney pictures, and so and so. They were shipped to England, so the British knew Judy. They grew up with her. The French didn't. No pictures of Judy were playing [in France]."

The French and A Star Is Born. "The French are always thinking in terms of directors. The French

think intellectual. First of all, a director's job is minimal in one sense. Because I've seen the same director make the most horrible mistakes and bombs: George Cukor. So he's not infallible. It's not up to a director to make a successful picture. It is the choice of material that maybe the public is going to buy tickets to go and see. George Cukor gets paid a salary. That picture was not made by George Cukor. It was made by - starting way, way back - Freddie March, Janet Gaynor, Willie Wellman. This

was proven material. The only thing I did was distort it for my benefit, for me, to make it work. George did a wonderful job directing it; Moss [Hart] did a wonderful job writing it; Sam Leavitt did a great job on the choreography. It was a joint effort. And it was Judy's invention, and mine, to do that number with the freckles, "Lose That Long Face," that was cut from the picture. So it was a team effort. George's work was excellent, but he had a blueprint: this was the third version. So, it's proven material as far as material is concerned, but that doesn't mean the public's going to go and see it. Now, if the intellectuals say it was a Cukor movie, it was not a success financially. You know why? I never thought it was the ultimate thing to



do; it was the only thing to do because it was available. And I made it available to me. And I knew that Judy loved the story because she had already performed it on radio. I knew it would work. I knew that there was some idiot like Jack Warner who needed film. All he had was some bricks, some wood, a roof and money in the bank. Because he had to sell all their theaters and was looking for property. So, George did a good job. The job was so good Judy lost the Academy Award. I knew she wasn't going to get it. What chance did she have [opposite Paramount, MGM, Bing Crosby]? Number two: Jack Warner was persona non grata to the Academy. Jack Warner was the most despised man in this town. By voting against Judy people were voting against Jack Warner too. So, she had everything going against her. And by the way, it was still close."

Judy Garland and Sid Luft. "Judy was always a person who did what she wanted to do. People used to say that I was the Svengali. That's a lot of crap. I was no more a Svengali than any other husband. I was just a husband, that's all I was. I didn't tell her what to do or what not to do. I was in love with her, she was in love with me, and that's the way it was. She respected my notions and thoughts about this business. I had proven myself to her by the things that I had done for her career. She knew what she wanted to do, but I invented things for her. I invented the Palace Theater [in 1951]. It wasn't her idea at all. It was me."

Her near death in late 1959. The 1960 tour. "I told her that she had to take it real easy. Because they told me that she would be a semi-invalid. And I did not tell her that she would be a semi-invalid because there was no purpose. But, what I was observing was a woman who was getting better much, much more quickly than I had been told. [In June 1960] she took a trip by herself. She wanted just to get away from everything. I could not go. We couldn't afford to go. But she wanted just to get away. And no sooner had she gotten there that she said, come and join me. She was very lonely. She was disappointed in the initial landing in London. All the people that she knew there were out of





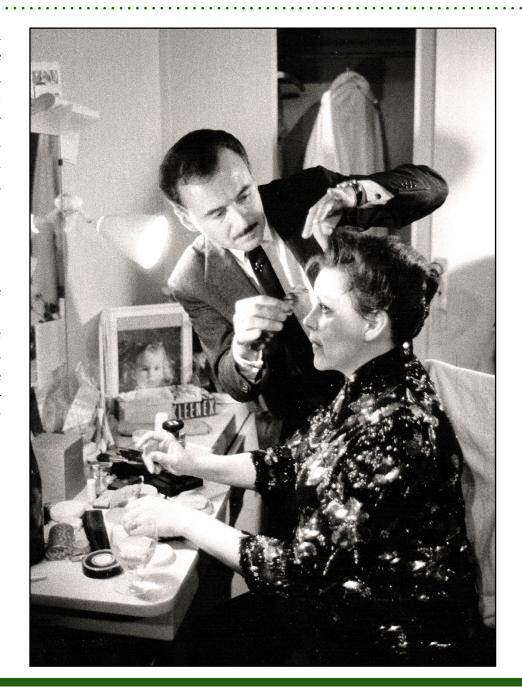
town in June. So she went down to Capri, stayed there for about a week, and called me and said, "I'm lonely, baby. Meet me in London. I'd love to live there. Let's talk about it." So I flew to London. [About the story that she found that she still had a voice while singing under the shower in London in 1960]: "That's very romantic. First of all, there was no shower in London for her. My bathroom had a shower and a tub, but did you ever hear about a shower in England? Then they had tubs. They didn't have showers. That sounds like an American movie. Shower, my ass. That tour, Judy was never in better voice, never healthier, never happier than on that tour. [Concerning the Paris show] She was in great voice that night, vocally and spiritually."

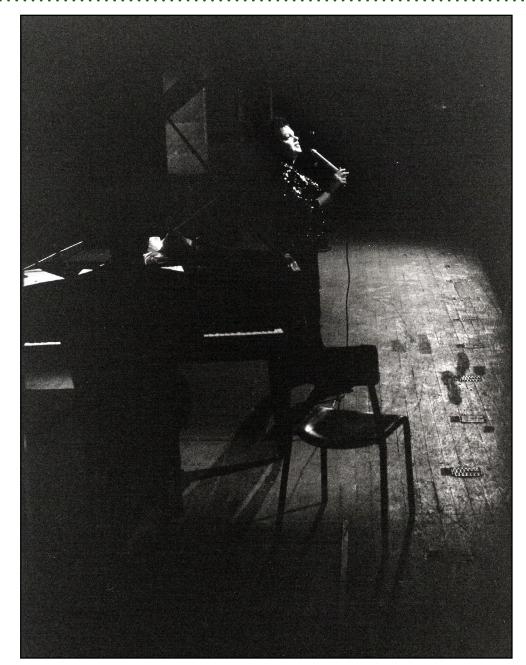
Her last years. "Totally burnt out, wiped out, destroyed. I couldn't save her. If anybody had a chance to save her, I could have. But, I'm a survivor type of guy, which is my nature. I wasn't going to be dragged down by anybody. I warned Judy, I begged her. She says, get out. I got out. I'll never forget the phone call I got in 1966. "You're selling my house, I have no money." This is after 27 [sic] [TV] shows, 50 or more successful concerts, 3 times in Vegas, the Carnegie Hall album, earning over \$10 million - and she's broke. And I knew she would be. She didn't realize what she was doing. It's a fascinating story."

Interview by Lawrence Schulman

All images in this section provided by Lawrence Schulman

<u>Click here</u> to listen to Judy's hairdresser story, as told to her Amsterdam audience December 10, 1960. Use the controls on the pop-up video to play, pause and resume (you must have the recent version of Adobe Acrobat Reader for the audio to play properly).











Label: Europe 1 RTE

Catalog Number: RTE 2001-2

Release Date: November 23, 1994

Type: CD

Discs: 1

Length: 59:36

Availability: Out of print

#### TRACK LISTING

Introduction

Zing! Went The Strings Of My Heart

Medley: You Made Me Love You/For Me And My Gal /The Trolley Song

I Can't Give You Anything But Love

Come Rain Or Come Shine

San Francisco

The Man That Got Away

When You're Smiling (The Whole World Smiles With You)

Stormy Weather

You Go To My Head

That's Entertainment

Medley: I Love Paris/April In Paris

Rock-A-Bye Your Baby With A Dixie Melody

After You've Gone

Over The Rainbow

Swanee







# Flashback: Garlands for Judy 1999

Reprinted from the Summer/Fall 1999 issue of Garlands For Judy

# The Show That Got Away The Saga of the Series (1966-1999) by Scott Schechter

The above title I came up with is truly an accurate description of "The Judy Garland Show." These 26 episodes really did pretty much "get away" from the general public since their final (and only) network airings over 35 years ago. Now with Pioneer Entertainment and Classic World Productions releases of these historic documents, the world can at last see the best OF the bets ON the best home video format – DVD. I thought you'd like to know the journey that Judy's series has taken from CBS to DVD, and how these Digital Video Discs are TRULY a Miracle.

Judy's agents had predicted in interviews at the time of the show that the series would easily fetch \$4-5 million when sold in syndication, and the trade papers mentioned major interest in the series in foreign

markets in '63-'64. Despite all these rumors (including a report that CBS would rebroadcast the shows in daytime

TV in the '65-'66 season), the series' first attempt at syndication would not begin until more than two years after the show's final broadcasts. In mid-September 1966, Judy – along with Sid Luft – signed a deal with Bernard Glassman of Pathe News (aka Pathe Pictures) to handle the distribution of the series and the '62 and '63 specials (the deal was announced in the September 19, 1966 edition of the

Hollywood Reporter; Luft was a part of the deal as he had been awarded a percentage of the rights to the TV series in the Luft's 1965 divorce settlement/ agreement). The shows would begin airing in Australia in November 1966, and in Los Angeles in January 1967, before quickly being pulled after only

one or two episodes were

shown. Apparently Judy's production company (Kingsrow

Enterprises, Inc., who had produced the series for its CBS run) had not secured permission from guest stars for airing past

Summer/Fall 1999 · Issue #10

JUDY'S

**SERIES** 

TV

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the standard two airing allotments on CBS (which must explain the circa '66/'67 lawsuit filed by guest Donald O'Connor, which was reported in the trades). Additional lawsuits would soon be filed between Judy/Sid vs. Glassman, with the two sides claiming ownership. Glassman was one of the many parties making claims on Judy's income for the rest of her life, which she was well aware of. On a "Things To Do" note pad she kept to



TV Series DVD volumes 1-3



· A STAR

IS BORN

Remastered

New VHS &

/D Releases

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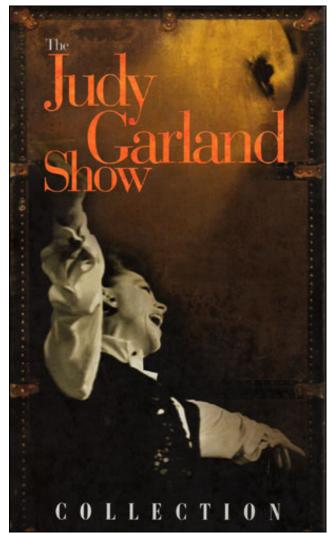
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THE WIZARD

make notes/reminders herself, Judy wrote on one circa early-mid 1968 note "ask about Barnard Glassman lien on Garden engagement; he slapped Group 5 (with suite). Demand the return of the CBS tapes to me, because I, alone, am Kingsrow Enterprises Ins. And paid for each show. The contract with CBS guarantees my owning said TV shows to be shown at my own integrity." Apparently Glassman had tried to collect monies from Judy's aborted Christmas week 1967 concert series at Madison Square Garden's Felt Forum, placing a lien on any funds that might have been paid to Group 5, who had Judy under contract from June 1967 - December 1968). As Glassman had the original 2-inch videotapes in his possession (they were given to him in the September 1966 deal with Judy and Sid), he proceeded to arrange deals for the release of music from the series on LPs, starting in 1967 (such as the Radiant label series of the albums, and the 1974 2-LP set on Trophy Records called "Judy Garland in Concert" sold exclusively at the Woolworth/Woolco discount department store chain). In 1974 Glassman also sold 6 episodes to 7 Metromedia-owned TV stations; Luft then stepped in with an injunction before they could all be broadcast, and spend the next 5 years fighting against Glassman to retain/regain the rights to Judy's TV series, which Luft won in 1979, finally legally owning 100% of the series' rights (and the '62 & '63 specials), after 12 years of court battles. Luft proceeded to release various compilations on home video, starting in 1981-1982 (including a highly acclaimed 1982 Pioneer Artists laser disc), as well as allowing broadcast of a few episodes through certain PBS affiliates.

However, all of these efforts were culled mostly from film prints made of the shows (and a few from video copies Luft was able to find), as Glassman still had not returned the original 2-inch videotapes which the series had been shot on, those as in Glassman's widow's garage in Florida, instead of in a proper storage facility, these were then



Cover of the first "trunk" boxed set.

later transferred to either a relative or an associate of Glassman's in New Jersey, upon Glassman's passing. In an interview for a 1999 article in the "Jersey Journal" newspaper, Luft mentioned these transfers, and said he was initially blackmailed for the return of his property, before wiser heads prevailed and Luft was finally told where the tapes lay - in a crawl space in a New Jersey home. On her December 16th 1968 appearance on ABC-TV's "The Dick Cavett Show" videotaped in color at ABC n NYC on

Friday, December 13, 1968 - Judy quipped that her series was "buried in Newark: all 26 shows," not knowing that she was actually predicting the future. We can now add "psychic" to the list of Judy's astounding talents!

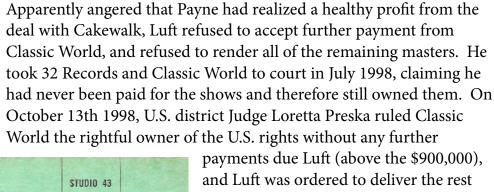
#### The Show That Got Away - The Saga of the Series (1966-1999)

While implying that this was a recent "find" in the newspaper article, in actuality the tapes had been "uncovered" in NJ circa 1993, not 1999. Luft then had the tapes transported back to California, where MGM/UA Home Video did restoration work on them circa '93/'94. The company perhaps desired to release the shows on video, but other than a minute worth of clips on the documentary that accompanied their 1994 Meet Me in St. Louis reissued tape and laser disc, the shows

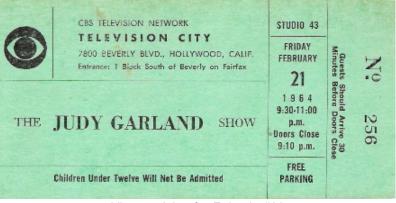
remained unreleased. Rumors also circulated circa 1995 or so that MCA then desired to release the series on home video, but that deal never transpired as well. There were some 1995-96 video and audio releases on the label LaserLight/ Delta Music, but most of those used materials seen in previous compilation (and some of the LaserLight/Delta releases still opened with the Warner/ Reprise Home Video logo used in that

company's 1991-92 releases), and all this series material was still being drawn from the inferior film prints (except for the Christmas show, which used the circa '93-discovered/remastered 2-inch "air" master tape as its source), and the CDs often used '55-'60 Capitol Records tracks, instead of songs from the TV series.

According to the November 1998 issue of "Entertainment law & Finance," on July 7th 1997, Sid Luft sold the worldwide audio, video, and broadcast rights to music producer Darryl Payne of Classic World Productions, Inc., for \$1.65 million, of which \$900,000 was agreed upon as an initial payment. Classic World then resold them to Cakewalk Productions Inc. (dba 32 Records) for \$3 mission.



payments due Luft (above the \$900,000), and Luft was ordered to deliver the rest of the tapes or be subject to sanctions. Classic World had been given the option of retaining the worldwide rights for the additional \$750,000 balance of the deal, but chose not to complete further payment to Luft, as in doing so they would still retain the U.S. rights. The Manhattan court also issued an injunction barring Luft from claiming ownership of the U.S.



Vintage ticket for Episode #23

rights to the tapes. Following the October 13th 1998 release of 32 Records' "Judy" box and a February 1999 limited edition VHS of Show #24, 32 Records sold the U.S. video and broadcast rights back to Classic World, while retaining the audio rights, but to date have not made decisions or announcements about any further audio releases from the TV series. As 32 Records had not bought the DVD rights anyway, Classic World was free to seek a company to license the material for release on this format. Starting in the Summer of 1998, I began talks with Pioneer to see if they'd have any interest in releasing Judy's TV series on DVD. By October 1st, the talks became detailed letters, and then negotiations began between Classic World and Pioneer.

#### **The Show That Got Away** - The Saga of the Series (1966-1999)

In January 1999, Classic World Productions began an exhaustive digital overhaul and restoration of the original tapes. First, the 2-inch tapes returned "home" to CBS Television City in Hollywood, where they CBS Laboratory of Restoration Technology Transferred them to the new Digital Beta format (the technicians were known as "Jurassic Park," having been named after the hit movie franchise due to their years of expertise; in fact, many had worked with the tapes back in '63-'64). Pioneer's team – notably Jim Westerbach at IVC – then did their further digital restoration and re-mastering, and the brilliant 5.1 Surround Sound was created from the original mono track by Ted Hall and his associates at POP Sound.

Finally the discs were authored, pressed, and packed, and "The Judy Garland Show Volume One" was released on June 15th 1999; followed by "Volume Two" on September 7th; and "The Judy Garland Christmas Show" on November 23rd.

The big news, of course, is the "The Judy Garland Show Collection," the deluxe DVD boxed set that Pioneer Entertainment and Classic World Productions released on November 2nd, 1999. The current

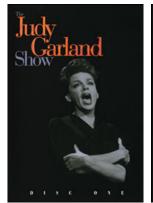
plans for next year call for the remaining 11 shows to be released, on further single volumes and in a second DVD boxed set to be issues, most likely in Fall 2000, although there is not definite release schedule ready to be announced as this issue goes to press. [Garlands for Judy Note: The second boxed set was released on April 15, 2003).

I can't tell you how exciting it is to be a part of this project, to have helped make it possible for Judy's best body of work to get released on the best home video format. It's been a thrill to be a consultant on the



project, and to see how the media I've contacted on Pioneer and Classic World's behalf have responded to the idea of covering this EVENT (a selection of the review we have gotten to date will follow this article). [Garlands for Judy Note: A section of reviews following this article in the original 1999 publication.) I'd also like to take a

The four discs included in the first boxed set.









moment to thank some of the key people involved in making this project happen: Jim Gallen, Matt Friedman and Brian Swart at Pioneer for believing in the project from the moment I approached them, and for their endless kindness and caring for these shows. Similar thanks to Julia Jones and David Grumme,

By Scott Schechter





also at Pioneer, for their handling the day-to-day production aspects of the DVDs. The biggest thanks of all must go to Darryl Payne and his staff at Classic World Productions, Inc. The last 2 years of working with CWP on this historic material has been a joy both professionally and personally. We must all realize that none of Judy's TV series would have been heard of or seen these last 2 years if Darryl Payne hadn't believed in the material – and CONTINUED to believe in it, through it all – to make it happen.

What's even more exciting than having played a part in getting the shows – and the rare outtakes – released to the public, for me, is the fact that this IS nothing less than a true MIRACLE. Just stop and think for a moment about the above "Saga of The series." Think of how all the shows SURVIVED being literally BURIED for ALL those years, first in a garage in Florida and then in a crawl space in a house in New Jersey, and you'll have to agree – as you watch these sparkling performances that really DO finally sparkle brighter than any diamonds or any "buried treasure" – that "miracle" is truly the only word for "THE SHOW THAT GOT AWAY."



# Judy's Oz

# Memories of *The Wizard of Oz* - What it Means to Me



Ever since I was young, The Wizard of Oz was always a special film to me personally. Because of this film, I have been able to connect with and make wonderful close friendships with those in the Oz community. The film is a classic movie in nature. I believe it will NEVER grow old or boring, and in the film industry it will only shine among a few very that can live up to that kind of standing. It's interesting to me because the song "Over The Rainbow" has been a personal favorite of mine for many, many years...and it still is. I even have over 25 different versions of the song on my computer. The remarkable special effects in the film, alongside the storyline in the film are amazing. It makes anyone who is remotely interested in seeing and/or learning more about this amazing film want to do just that. I have been able to collect many different memorabilia on this film for my personal collection and it has turned out to be a fun and entertaining venture. I have a large online presence involving Oz which can see by going to <a href="https://www.thewizardofozfilm.com">www.thewizardofozfilm.com</a>.

I look forward to being a part of this online newsletter, sharing with you more about my thoughts on Judy and Oz, and bringing to you the "Oz

section" of this wonderful newsletter devoted to Judy Garland. This film would not be the same if it weren't for her being cast as the role of "Dorothy" in this marvelous film. This month, she would have turned 90. I can't think of a better way to spend it by celebrating her life and work by watching her movies, and learning more about her through books and on the Internet. Those desiring to contact me personally can email me directly at <a href="mailto:aaronpacentine@gmail.com">aaronpacentine@gmail.com</a>. I'd love to hear from you and about your interest in our new online webzine, and/or about my interest in Oz. If you haven't seen Wizard of Oz in a long time or maybe you have never seen it....today is the day to go and rent, or buy, the DVD or Blu-ray. I don't think you will be disappointed. I know I haven't been....and I have seen it over and over again. It truly, in my opinion, never gets boring.







## Judy's Oz

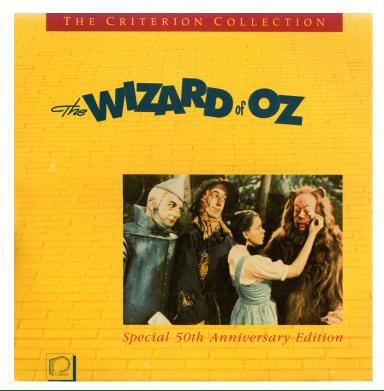
#### A look back at the 50th Anniversary in 1989

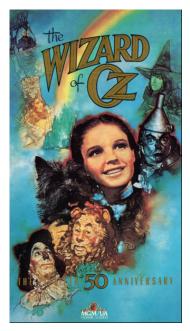
It's already been twenty three years since the 50th anniversary of *The Wizard of Oz* in 1989 at which time fans were treated to a seemingly endless supply of delights. For example, the special video release featured, for the first time, Ray Bolger's cut dance sequence plus a new transfer of the film from a fresh Technicolor print. It was very high tech for its day, being one of the first films "restored" specifically for release on home video. Inside the cover flap was a nice booklet plus a special \$5 rebate offer from Downy and "The Royal Bank of Oz." Many other collectibles were released,





some were wonderful, some weren't. The Franklin Mint scored with a beautifully detailed figurine collection. The company originally sold the figurines singularly in 1988, but then offered the remaining pieces in 1989, as a group, for customers to complete the set during the 50th anniversary year. This page and the next highlight these fun collectibles.











# Judy's Oz

#### THE FRANKLIN MINT

It's a great pleasure for us to send you the delightful Dear Collector: hand-painted figurines that will complete your Wizard of Oz Portrait Sculpture Collection...together with a specially written commentary about each of the characters enclosed.

Like the sculptures you have already acquired, each of these fabulous figurines is a remarkably detailed likeness of one of the marvelous characters from that timeless film, officially authorized by Metro-Goldwyn-Mayer and Turner Entertainment and crafted under their supervision.

And now...at last...you can showcase the complete collection on its enchanting "Emerald City" hardwood display rack! Dorothy. Toto. The Cowardly Lion. The Scarecrow. The Tin Man. Even the wonderful Wizard himself. Together again, in your home! Ready to follow the yellow brick road...all the way over the rainbow!

Best of all, this special early completion service will not cost you anything extra. We've noted your instructions and will be happy to bill you in the manner you've chosen.

In closing, I'd just like to say that I hope this collection will bring you and your loved ones just as much joy as the classic American film which inspired it has done -- for many long years to come.

Elizabeth Jennings

Elizabeth Jennings Franklin Mint Customer Service

EJ:sl

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### ...in a single exciting shipment! All your figures, in their enchanting "Emerald City" bardwood display. ow, for a very brief time, brought to life as you can acquire all of never before. your remaining sculptures... portraving the most fascinating cately detailed miniature Shown approximately actual size of 4¾" tall cast of characters ever assembled painted for you by band, in all the on the silver screen...in a single vivid colors from the movie! Tocomprehensive shipment, at no gether at last-in the premier And if you do elect to com-

50th Anniversary collection carryplete your set now, you may Fill out and return the en- ing the official authorization of continue to pay for it on the closed Option Form and soon Metro-Goldwyn-Mayer and same convenient and systematic monthly basis as before!

additional charge to you.

you'll greet all the familiar faces, Turner Entertainment.

#### Vintage Garland - Trading Cards









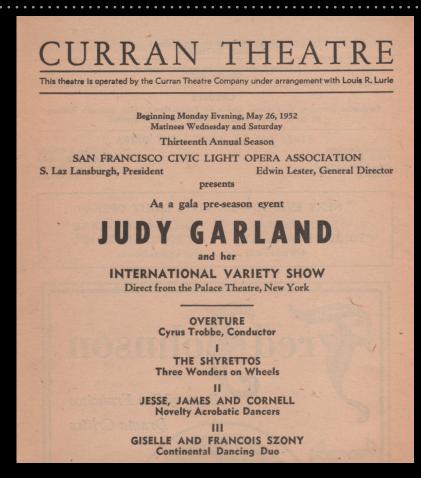






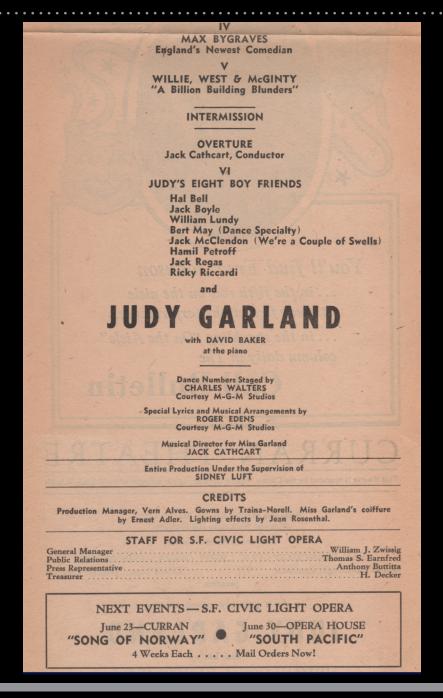


#### Vintage Garland - Judy at the San Francisco Curran Theatre



Theater insert ad, giving details about Judy's June 1952 appearances at San Francisco's Curran Theater (the theater is still there). The show opened on May 26th and continued through June 22nd. The June 22nd closing show was released on the 1993 CD "Judy Garland: The Beginning and the End."

Judy took a break from the show to travel up to Hollister (just north of San Francisco) to marry Sid Luft on June 8, 1952 at 6 p.m.



#### Vintage Garland - The Garland Gazette, September 1956

The following is a reprint of the letter dated August 15, 1956 sent from Judy's secretary to the Official Judy Garland Fan Club. The letter was first printed in the September 1956 issue of the Club's publication "The Garland Gazette." Al Poland was the Club's president and the Gazette's editor.

August 15, 1956

Dear Members:

I have just returned from a wonderful week at the New Frontier Hotel in Las Vegas, and I bring you greetings and best wishes from all the Lufts.

With a few exceptions -- people wearing more casual clothes than I have seen in a town before, and alot of machines everywhere, even i gas stations -- Las Vegas seemed to me like almost any other city. It is on the "strip" that is begins to look like you might imagine it. The wide boulevard is lined with huge, bright, modern hotels, every bit as glamorous as the pictures you have seen of them. There are so many-- the Sands, the Flamingo, the Dunes -- I could go on and on, but the one you are most interested in is the New Frontier.

In front of the main entrance to the New Frontier is a large picture like the one you see on the cover, with "Judy Garland" printed in big, bold letters on the top. She is now playing an extra week, but in spite of the increased minimum charges for the show, many people, hoping for last minute cancellations, are turned away every night. They say Judy have broken all the records-- from weekly salary to "house receipts".

Judy is staying in a large, beautiful suite in the hotel. It has several modern rooms, facilities for the children (they are up there now) and a TV set. Few people see her in the daytime, because the two shows at night (7:30 and 12:30) without a day of rest is a grueling task for anyone, particularly a performer who puts as much into each show as Judy does.

Because of the hot, dry air of the desert, and the cold, dry air of the ventilating systems (not to mention the combination of the two) most singers who play Las Vegas have trouble with their throats. This particular brand of laryngitis has come to be regarded as practically unavoidable, and has caused more than one performer to miss a show or two. On my arrival I found that Judy was having this type of trouble, and you can imagine how my friends and I felt at the prospect of not being able to see her perform. We needn't have worried though, because Judy did not let this keep her from appearing, even though she could hardly utter a sound.

As a personal favor, Jerry Lewis did the show with herwithout rehearsal completely ad-lib. He sang, told some of the cleverest off-the-cuff jokes I have heard, talked to members of the audience, made them sing, and danced with Judy. He was wonderful. All this time, with the exception of a few costume changes, Judy was on the stage, reacting to the things he said, and being the most entertaining "silent partner" you could imagine. Finally, though the doctor had told her not to say a thing, she sang "Come Rain or Come Shine" in a way that brought down the house. Both performers were great, in spite of the difficulties they had to overcome, and it was a show that no one who was lucky



#### Vintage Garland - The Garland Gazette, September 1956

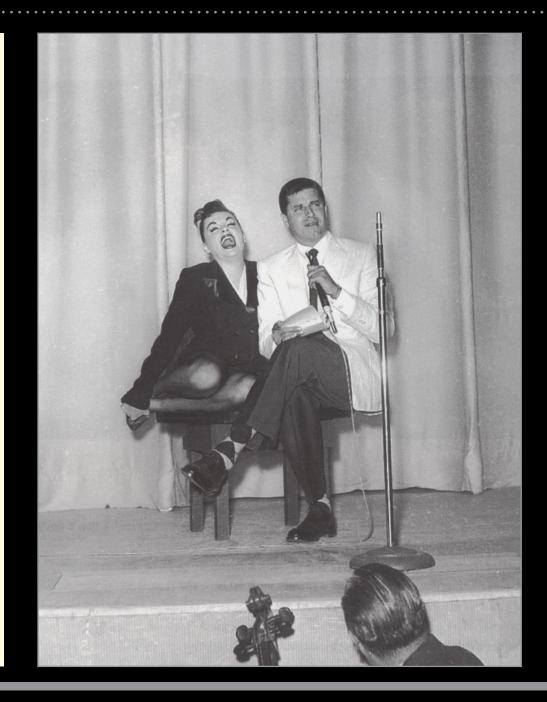
enough to be there will ever forget.

Equally unforgetable, though, was her show as I saw it the next night. She was as strong and vital as if she had not been ill at all. I will try to describe it as i remember it.

The Venus Room is the largest of its kind in Vegas, and i thought it the most comfortable. It is spectacularly decorated on a space theme, the dusty blue of the walls making the air-conditioning seem even cooler. The people sit either a dining tables or in boothes (there is no serving allowed during the actual performance), and the floor is terraced to avoid sightline problems.

The orchestra struck up the fan fare, and started rising out of the pit on a slowly elevated section of the stage, and while they were playing a medley of Judy's most familiar songs, the show was announced. The opening act was the Amin Brothers, an acrobatic-balancing team that had the audience gasping. When they were through they got a wonderful hand, and then the orchestra played another fan fare, and the eleven boys in judy's troup came running down the aisles, cheering and waving streamers. They ran up on teh stage and picked up signs, each a letter of Judy's name-- J U D Y G A R L A N D -- and sang and danced a very clever opening number, describing her in adjectives made up from the letters of her name; they used words like D A N D Y , L A D Y , etc., and finally ran out, ending with G N U.

Then she entered and started to sing -- songs from her pictures, old favorites, new songs -- each received thunderous applause. She did some wonderful dance routines, and wore



#### Vintage Garland - The Garland Gazette, September 1956





some beautiful costumes. Finally, the show ended, though no one wanted it to, with (you guessed it) "Over the Rainbow". Everyone in the audience was with her from the moment she started until the moment they realized they had to leave the Venus Room, because the show was over.

After that, I went to her dressing room. There were only a few friends who stayed a while, talked, and then left so she could rest until the second show. She was very warm and gracious, and it was a perfect end to a wonderful evening.

The next evening the show was the same.. it was hard to believe that she had played it before, so many times, and at the end of the week that was to be her last, the New Frontier ran a full-page add [sic] on the back of the Hollywood Reporter, saying "Thank you, Judy Garland".

Regards,

Phyllis Secretary to Judy Garland

#### And the Oscar goes to...

Seven songs that Judy introduced in her movies were nominated for Academy Awards. Two ("Over the Rainbow" & "On the Atchison, Topeka and the Santa Fe") won.

Here are Judy's "Oscar Songs."



Over the Rainbow



Our Love Affair



How About You?

#### CLICK ON THE IMAGES FOR DETAILS - CLICK ON "BACK" TO RETURN TO THIS PAGE



The Trolley Song



On the Atchison, Topeka and the Santa Fe



The Man The Got Away



The Faraway Part of Town

#### The Wizard of Oz - 1939

Music: Harold Arlen Lyrics: E.Y. Harburg

Winner! Best Song of 1939

very Garland fan knows the story of how "Over the Rainbow" was written. How the melody came to Harold Arlen while driving ✓ (his wife was at the wheel) down Hollywood Blvd near Schwab's soda shop. How the song was almost cut from The Wizard of Oz. The funniest is Judy's take on that scenario in which, as she told it, the moguls didn't want time wasted with "this little fat girl singing."

What's lesser known is that Ira Gershwin had a hand in writing the lyrics. Several decades after the song became national institution, Gershwin admitted that both he and Harburg wrote the last few lines of the song together. Gershwin stated he didn't want any writing credit because he just "wanted the evening to be a quick one." In 1953 Gershwin co-wrote the

lyrics to the Oscar nominated "The Man

That Got Away" for Judy's masterpiece A Star is Born.

"Over the Rainbow" has been recognized by the Recording Industry Association of America (RIAA) as the number one song of the 20th century. The American Film Institute named it the greatest movie song of all time. The song was even featured on a 2005 USPS stamp dedicated to Yip Harburg.

The other nominees in 1939 were: "Faithful Forever" from Gulliver's Travels (music: Ralph Rainger, lyrics: Leo Robin); "I Poured My Heart into a Song" from Second Fiddle (music and lyrics: Irving Berlin); "Wishing" from Love Affair (music and lyrics: Buddy De Sylva)



Strike Up The Band - 1940

Music: Harold Arlen Lyrics: E.Y. Harburg



rlen and Harburg were back in the "Best Song" category for a second year in a row Awith this gem from Strike Up The Band, Judy and Mickey's second "Let's Put on a Show" musical. The song lost to Disney's "When You Wish Upon A Star" (music: Leigh Harline, lyrics: Ned Washington) from Pinocchio. Not bad company at all. In fact, Disney's winning song isn't unlike "Over the Rainbow" with its wistful, fantasy infused melody and lyrics.

The other nominated songs were: "Down Argentine Way" from *Down Argentine Way* (music: Harry Warren, lyrics: Mack Gordon); "I'd Know You Anywhere" from You'll Find Out (music: Jimmy McHugh, lyrics: Johnny Mercer); "It's a Blue World" from Music in My Heart (music and lyrics: Chet Forrest and Bob Wright); "Love of My Life" from Second Chorus (music: Artie Shaw, lyrics: Johnny Mercer); "Only Forever" from Rhythm on the River (music: James V. Monaco, lyrics: Johnny Burke); "Waltzing in the Clouds" from Spring Parade (music: Robert Stolz, lyrics: Gus Kahn); "Who Am I?" from Hit Parade of 1941 (music: Jule Styne, lyrics: Walter Bullock)



AND ORCHESTRA

JUNE PREISSER WILLIAM TRACY

Original theater glass slide

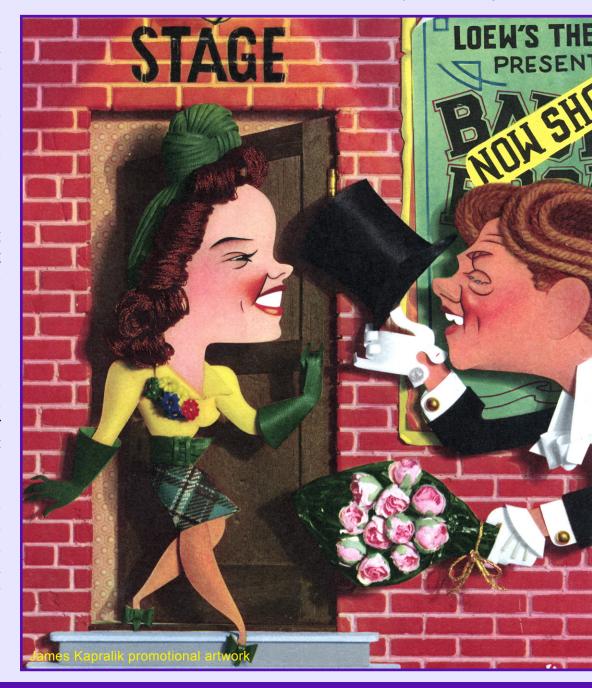
Babes on Broadway - 1942

Music: Burton Lane Lyrics: Ralph Freed

A lthough "How About You" from Judy and Mickey's third "Let's put on a show" musical didn't win the Oscar, it became one of the most popular standards to ever come out of Hollywood. The tune was featured in several subsequent films whether with lyrics or as an instrumental. It also became a staple in nightclubs and with band leaders. It's still popular today, and why not? It's beautifully written. The lyrics fit perfectly with the melody to create a catchy yet lovely song.

The winner that year was Irving Berlin's "White Christmas" sung by Bing Crosby in *Holiday Inn* which has had quite the long history as well and ranks up there with "Over the Rainbow" as one of the all-time greatest songs ever written for a film. In fact, "White Christmas" became to Bing what "Rainbow" is to Judy: Identified exclusively with them.

The other nominated songs were: "Always in My Heart" from Always in My Heart (music: Ernesto Lecuona, lyrics: Kim Gannon); "Dearly Beloved" from You Were Never Lovelier (music: Jerome Kern, lyrics: Johnny Mercer); "I've Heard That Song Before" from Youth on Parade (music: Jule Styne, lyrics: Sammy Cahn); "I've Got a Gal in Kalamazoo" from Orchestra Wives (music: Harry Warren, lyrics: Mack Gordon); "Love Is a Song" from Bambi (music: Frank Churchill - posthumous nomination, lyrics: Larry Morey); "Pennies for Peppino" from Flying with Music (music: Edward Ward, lyrics: Chet Forrest and Bob Wright); "Pig Foot Pete" from Hellzapoppin' (music: Gene de Paul, lyrics: Don Raye); "There's a Breeze on Lake Louise" from The Mayor of 44th Street (music: Harry Revel, lyrics: Mort Greene)



Music: Ralph Blane Lyrics: Hugh Martin







The Trolley Song" is identified with Judy almost as much "Over the Rainbow." It's infectious. It's fun. It's everything a movie song should be, especially if that song is meant to convey the sheer joy and excitement of new love. Hugh Martin and Ralph Blane provided not one but three instant classics for Judy's biggest hit to date, *Meet Me in St. Louis*. In today's world, the other two classic songs, "The Boy Next Door" and "Have Yourself a Merry Little Christmas," would also have scored nominations. But in 1944 there was no shortage of great songs written for the movies. The winner that year was the second Bing Crosby song to take the prize from a Garland song: "Swinging on a Star" (music: James Van Huesen, lyrics: Johnny Burke) from *Going My Way*. "Have Yourself A Merry Little Christmas" is as well known today as "The Trolley Song," perhaps even more so to the general public, thanks to its being performed and recorded by every major singer since 1944. Most people are surprised to learn that it didn't score a nomination. Ditto that sentiment for "The Boy Next Door," at least in our opinion.

The other nominated songs were: "I Couldn't Sleep a Wink Last Night" from *Higher and Higher* (music: Jimmy McHugh, lyrics: Harold Adamson); "I'll Walk Alone" from *Follow the Boys* (music: Jule Styne, lyrics: Sammy Cahn); "I'm Making Believe" from *Sweet and Low-Down* (music: James V. Monaco, lyrics: Mack Gordon); "Long Ago (and Far Away)" from *Cover Girl* (music: Jerome Kern, lyrics: Ira Gershwin); "Now I Know" from *Up in Arms* (music: Harold Arlen, lyrics: Ted Koehler); "Remember Me to Carolina" from *Minstrel Man* (music: Harry Revel, lyrics: Paul Webster); "Rio de Janeiro" from *Brazil* (music: Ary Barroso, lyrics: Ned Washington); "Silver Shadows and Golden Dreams" from *Lady, Let's Dance* (music: Lew Pollack, lyrics: Charles Newman); "Too Much in Love" from *Song of the Open Road* (music: Walter Kent, lyrics: Kim Gannon).

#### On the Atchison, Topeka and the Santa Fe

Music: Harry Warren Lyrics: Johnny Mercer

The Harvey Girls - 1946



Winner! Best Song of 1946



n the Atchison, Topeka, and the Santa Fe" was written for Judy's 1946 hit film *The Harvey Girls*. It's one of several "train songs" written by Harry Warren. He also composed the music for "Shuffle Off to Buffalo," and "Chattanooga Choo Choo." Mercer had a legendary talent for writing creative lyrics (and sometimes music). He and Judy had a love affair in 1941, effecting Mercer so much that he wrote "I Remember You" and "That Old Black Magic" as reflections of his feelings for her. Judy recorded a lovely version of "Black Magic" for Decca Records in 1943.

"Atchison" proved to be a huge hit. Interestingly enough, Judy's Decca single wasn't the first version released, nor was it the most popular. Mercer released a version in early 1945 that made the number one spot on Billboard. Bing Crosby followed, then Judy. Judy's version (with the Merry Macs) peaked at number ten.

Judy recorded two different versions of "Atchison" for Decca. Actually three if one counts the slight variation of the "cast album" version. Decca recreated the score for a "cast album" of songs from film. The lengthy "Atchison" number was to take up two sides of one record, the first side featuring the chorus intro and the second side featuring Judy's vocal. When "March of the Doagies" was deleted from the film, it meant deleting it from the album. This meant an odd number of sides. So, the chorus intro was taken out and a new version of Judy's vocal section was recorded. Months later, while honeymooning with Vincente Minnelli in New York, Judy recorded the single "pop" version with The Merry Macs.

The other nominated songs were: All Through the Day" from *Centennial Summer* (music: Jerome Kern - posthumous nomination, lyrics: Oscar Hammerstein II); "I Can't Begin to Tell You" from *The Dolly Sisters* (music: James V. Monaco - posthumous nomination, lyrics: Mack Gordon); "Ole Buttermilk Sky" from *Canyon Passage* (music: Hoagy Carmichael, lyrics: Jack Brooks); "You Keep Coming Back Like a Song" from *Blue Skies* (music and lyrics: Irving Berlin)

Music: Harold Arlen Lyrics: Ira Gershwin

The Man That Got Away" arguably ties with "The Trolley Song" for the second place slot of the most identifiable Garland songs. "Over the Rainbow" is in first place, of course. Written for Judy's comeback masterpiece *A Star Is Born*, "The Man That Got Away" is one of the greatest songs ever written for the screen. The fact that it lost the Oscar to "Three Coins in the Fountain" (from the film of the same name) is almost as insane as Judy's loss of the Best Actress Oscar to Grace Kelly.

Johnny Mercer originally wrote the following lyrics to Arlen's tune: "I've seen Sequoia, it's really very pretty, the art of Goya, and Rockefeller City, but since I saw you, I can't believe my eyes." Thankfully, Ira Gershwin came in and changed the lyrics to what we know today. That was a close one!

Judy's performance of the song in the film became an instant classic, and a staple of her concert repertoire. Almost as famous, at least to Garland fans, are the two alternate versions of her performance that didn't make the final cut. The pre-recording (recorded on September 3, 1953) remained the same, but the look, feel and Judy's costumes changed significantly until director George Cukor was happy with the result. The first version was filmed on October 21, 1953. The second version was filmed on October 29, 1953 (with poor Esther Blodgett [Judy] serving coffee to the band as though she's a waitress). The final version seen in the film is much better, placing Esther back as a vital part of band. It was filmed over three days in February 1954.



The other nominated songs were: "Count Your Blessings Instead of Sheep" from White Christmas (music and lyrics: Irving Berlin); "The High and the Mighty" from The High and the Mighty (music: Dimitri Tiomkin, lyrics: Ned Washington); "Hold My Hand" from Susan Slept Here (music and lyrics: Jack Lawrence and Richard Myers).

See all three versions of "The Man That Got Away," synced together, by clicking on the image at left or the globe below right.



#### The Faraway Part of Town

Pepe - 1960

Music: Andre Previn Lyrics: Dory Langdon

The last of Judy's movie songs to be nominated for an Oscar was for a film she never appeared in. The song "The Faraway Part of Town" was written for the film *Pepe*, a curious cameo-laden musical starring the Mexican performer Cantinflas. The film was an attempt to endear him to American audiences as he had previously done with the 1956 Best Picture Oscar winner *Around the World in 80 Days*.

Judy's cameo, if it can be called that, is her recording of "The Faraway Part of Town" that plays on the soundtrack while Shirley Jones and Dan Dailey are dancing. Judy was originally scheduled to appear in the film, which would have been her first on-screen appearance since 1954's A Star Is Born. It was allegedely decided that she was too heavy to appear on screen (this was just after Judy's bout with hepatitis).

"The Faraway Part of Town" lost the Oscar to "Never on Sunday" from the film of the same name (music & lyrics: Manos Hadjidakis). The other songs nominated were: "The Facts of Life" from *The Facts of Life* (music and lyrics: Johnny Mercer); "The Green Leaves of Summer" from *The Alamo* (music: Dimitri Tiomkin, lyrics: Paul Francis Webster); "The Second Time Around" from *High Time* (music: James Van Heusen, lyrics: Sammy Cahn).

Other stars who make cameo appearances include: Billie Burke, Maurice Chevalier, Bing Crosby, Richard Conte, Tony Curtis, Bobby Darin, Ann B. Davis, Sammy Davis Jr., Jimmy Durante, Zsa Zsa Gabór, Greer Garson, Hedda Hopper, Joey Bishop, Ernie Kovacs, Peter Lawford, Janet Leigh, Jack Lemmon, Dean Martin, Jay North, Kim Novak, André Previn, Donna Reed, Debbie Reynolds, Edward G. Robinson, Cesar Romero, & Frank Sinatra.

#### Judy's Crossword

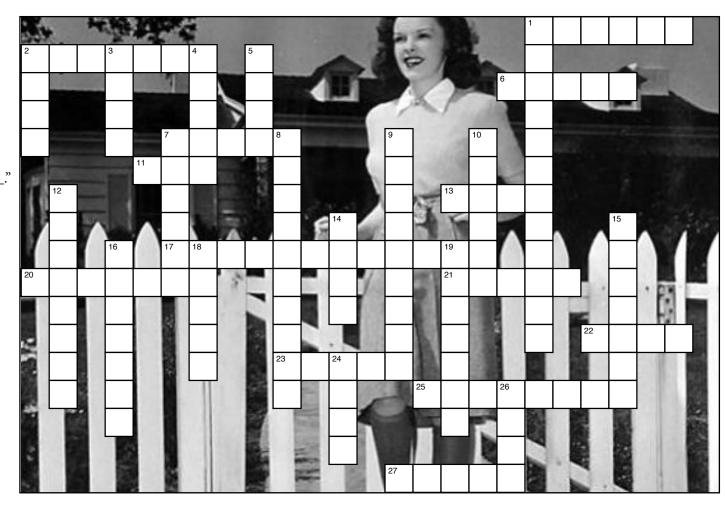
Across

- 1. My Buddy
- 2. My first cloe-up was in this movie
- 6. I lost the Oscar to her.
- 7. I wrote a book of these.
- 11. She was my best female friend.
- 13. We made three films together.
- 17. The joint is really jumpin' here.
- 20. Dad ran one of these.
- 21. I have to get to the \_\_\_\_\_ by seven.
- 22. Sid's son.
- 23. Sophie called me the "last of the red hot \_\_\_\_\_."
- 25. The lady who was heaven sent.
- 27. Fantasy author's middle name.

Down

- 1. Dad hails from here.
- 2. My nickname with my family.
- 3. My earliest studio recording.
- 4. In my first Decca single, I sing about this place.
- 5. Not the Wrigley Sisters.
- 7. I'm proud to play the \_\_\_\_\_.
- 8. In the Good Old \_\_\_\_\_.
- 9. My little friends.
- 10. Fred and I were a couple of these.
- 12. I want to go back here.
- 14. She was my first.
- 15. I was the talk of this.
- 16. This bridge was never filmed for my biggest movie.
- 18. He wrote the music to my biggest hit.
- 19. He kept me dry.
- 24. She played my mom twice.
- 26. The Black!

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



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

Ε R M W D Ζ Ζ O G В M G Ν S В Ε М S В Α G O H A R O D

JUDY GARLAND
VINCENTE MINNELLI
JOEY
CARNEGIE HALL
TROLLEY SONG
METRO GOLDWYN MAYER
NEW YORK

TV SERIES
I COULD GO ON SINGING
FRED ASTAIRE
CHICAGO
OZ
LIZA
KAY

PALLADIUM SWELLS ROGER PARIS FORD STAR JUBILEE ETHEL GUMM GENE KELLY WIZARD LORNA PALACE RAINBOW HOLLYWOOD LONDON AMSTERDAM

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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 imput 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

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The Wizard of Oz Film

**Curiozity Corner** 

The Judy Garland Database

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