

GARLANDS FOR JUDY

Summer 2017

By the fans, for the fans

**Judy at the Palace
50th Anniversary**

**Annie Get Your Gun
A Lost Classic**

Flashback:
Garlands for Judy 2007



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*Unless otherwise noted, all original text written by
Scott Brogan, © 2017 The Judy Room*



Judy posed with daughter Lorna Luft and son Joe Luft in front of The Palace Theater just before her successful run.

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*Cover image: Warhol-esque artwork
used on the cover of the 1976 re-issue
of the "At Home At The Palace" album.*

Foreword

June 10, 2017, was the 95th anniversary of Judy Garland's birth in Grand Rapids, Minnesota. It's fitting that it was Pride Weekend in Los Angeles because it was also the date of the official unveiling of Judy's new resting place in the Judy Garland Pavilion at the Hollywood Forever Cemetery in Los Angeles. Judy's heir's caused a stir when it was reported that her remains

had been moved to LA from the original resting place at New York's Ferncliff Cemetery. This new location is much nicer and has room for Judy's children and extended family. Although it was controversial among her fans, I think this move was a good one. Now Judy has a resting place that is befitting a star of her stature.

There were no major new home media releases since the last issue of "[Garlands for Judy](#)" (December 2016). Warner Home Video (WHV) has again ignored the Garland catalog and is only repackaging and rereleasing standard DVD boxed sets. These sets are cheaply produced and in this era of streaming and even Blu-rays it's baffling as to why they're still releasing copies of standard definition DVDs. There are some Garland titles available for download/streaming on iTunes and while they're not unwatchable they're far from high definition digital transfers. The Garland catalog is long overdue for true HD restorations/remasterings. The head of the label's classics division, George Feltenstein, who is allegedly a Garland fan himself, must be slowing down in his old age and lost interest. Perhaps he's not even there anymore? Regardless, I don't agree with the argument that discs are not lucrative for the label, not when I see them flood the market with tons of discs of all genres, including classics. Wouldn't it be great if they presented previously unreleased (in HD) Garland classics in a set and as stand alone titles, along with downloadable versions for the more tech savvy fans? Having newly remastered HD editions Garland titles available for purchase or rent via digital download is long overdue. She's one of Hollywood's greatest legends and yet she's treated so shoddily. There's no excuse for this neglect.

On a brighter note, the Garland Capitol Records catalog seems to be hot, at least in the EU where labels are re-releasing her albums. Two CD sets have been released: "Four Classic Albums Plus" and "Five Classic Albums." Both sets feature Capitol albums and the Columbia soundtrack to *A Star Is Born* (1954). The sound quality



on each is negligible, but it's good to see some interest in Judy's Capitol catalogue. August 4 brought us another JSP Records 4-CD deluxe set, "[Classic Duets](#)" which features many new-to-CD tracks culled from Judy's performances in the 1930s, 40s, and 50s. "Duets" came on the heels of the released of the wonderful 2-CD set "[Judy Garland - Soundtracks](#)" which was released in late July and it's everything soundtrack fans have hoped for. Every track has been painstakingly remastered and/or reconstructed using the latest technology. See the [next page](#) for details.

Vinyl is still a popular retro format and a new vinyl release of "[Alone](#)" (1957) is available for pre-order. The cover art is as far away from representing a 1957 Judy Garland as one can get but it's nice to see that Judy Garland is being represented again in the vinyl market.

The long-awaited release of Sid Luft's autobiography, titled "[Judy and I](#)," was released on March 1, 2017 and it's a definite "must have." Whatever your feelings about Luft and his part in Judy's life and career, you'll no doubt enjoy reading his side of things. Fascinating!

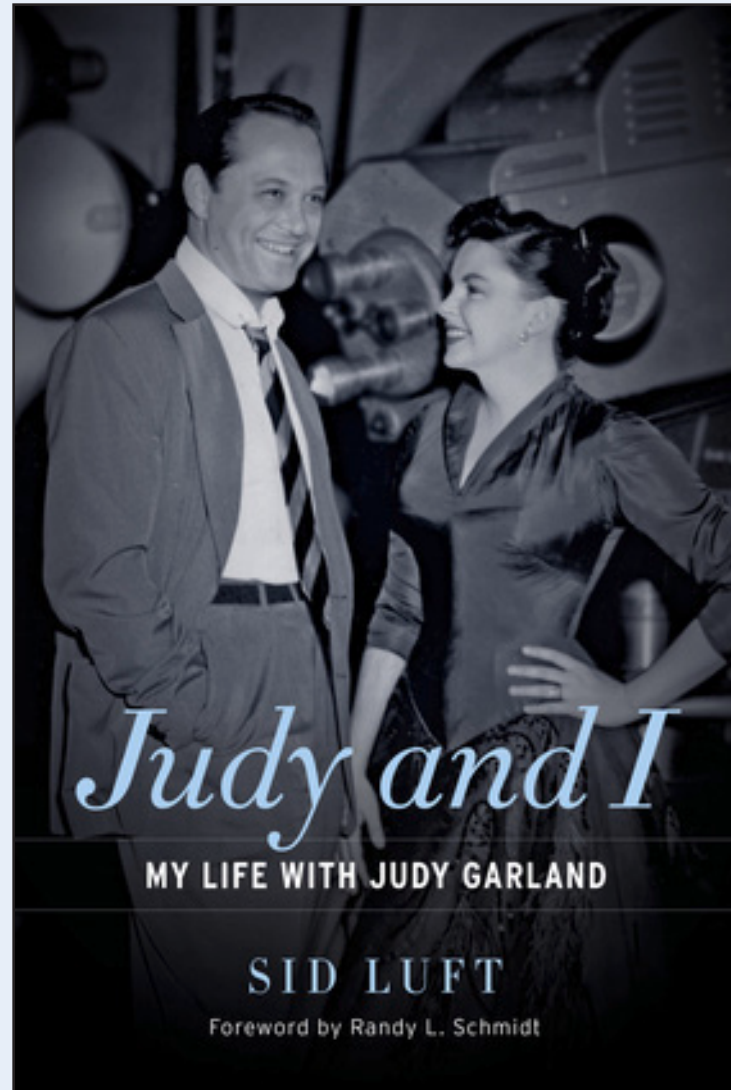
Finally, we celebrate the 50th anniversary of Judy's last appearance at The Palace Theater in New York. Her appearance there was her last big concert event and thanks to the ABC Records LP and fan recordings we're lucky enough to enjoy it for at least another 50 years!

Sincerely,

Scott Brogan

Founder and Webmaster of [The Judy Room](#), [Judy Garland News & Events](#), and [The Judy Garland Online Discography](#)

Latest Releases



Sid Luft's long awaited autobiography was finally published this past spring. Because Luft's manuscript was incomplete, author Randy L. Schmidt provided the balance by using archival documents, Lawrence Schulman's 1993 interview with luft, and more. The book is a must-read for any Garland fan. Luft is open and blunt in the relaying of his life with Judy while also showing us that in spite of it all he truly loved her.

"Judy Garland - Classic Duets" is a new 4-CD set for release in June. The set features 2017 14 new-to-CD tracks. Everything has been remastered to perfection by audio engineer Peter Reynolds. The amazing Raphael Geroni has provided the set's singular design. Check out The Judy Garland Online Discography's "Classic Duets" page for complete details.



"Judy Garland - Soundtracks" is the latest and to date the greatest compilation of Garland film soundtrack performances as yet released on CD. Audio engineer Richard Moore has done wonders. These performances truly do sound better than ever. Check out The Judy Garland Online Discography's "Judy Garland - Soundtracks" page for complete details.



Two multi-disc CD compilations from the EU present "needle drop" versions of several of Judy's Capitol albums plus the original LP version of *A Star Is Born*, "Four Classic Albums Plus" and "Judy Garland - Five Classic Albums."



Annie Get Your Gun

A Lost Classic



Annie Get Your Gun

A Lost Classic

MGM's film version of *Annie Get Your Gun* was intended to be the greatest achievement of Judy Garland's MGM career to date. Unfortunately, that didn't happen. Instead, it became an unhappy experience for Garland and a legend among Garland's fans (and fans of film musicals) as a lost opportunity for another great Garland classic.

Annie Get Your Gun was a triumph for its star, Ethel Merman, and songwriter, Irving Berlin, when it opened on Broadway on May 16, 1946. It ran for 1,147 performances. It was Berlin's first "book" musical and he wrote no less than eighteen new songs, many of which became standards including the show business anthem "There's No Business Like Show Business." MGM producer Arthur Freed purchased the film rights while the show was still going strong for a then-record amount of \$650,000 with the intent of starring the studio's biggest female musical star, Judy Garland. Because the show ran for so long, production didn't start on MGM's version until March 1949.

When Judy Garland reported for her first day of work on *Annie Get Your Gun* on March 7, 1949, she was already worn out. The years preceding the start of production had been difficult and traumatic. From November 8, 1945, to December 6, 1946, she had taken time off to give birth to her first child, Liza Minnelli. At that time she was happily in love with her second husband, MGM director Vincente Minnelli. After Liza's birth, Garland suffered from severe postpartum depression, a condition that was not commonly diagnosed at the time. As the date of her return to MGM got closer, the thought of going back to the daily grind of making musicals at the studio created more stress and angst on her already fragile psyche. She had spent her first ten years at the studio (late 1935 to 1946) working almost non-stop. The effects of the general abuse and exploitation of her talents were devastating. Her fragile condition was compounded by her increasing addiction to prescription drugs, a habit that began in her adolescence.

Garland's MGM contract was up for renewal in 1947 and she had made it clear that she did not want to sign a new contract but instead freelance and possibly star in a Broadway show. MGM had other plans. The studio didn't want to lose one of their biggest assets. Garland was one of a select few stars who could carry a film to success (and big profits) on her own, with just her name above the title. In 1946, MGM persuaded her to sign a new and very lucrative contract well ahead of the previous contract's 1947 expiration date. The conditions of the new contract were almost unheard of at the time in its generosity. Garland was given the following: She would be starred in only two films a year, one of which could be a guest role with top billing; she could keep her makeup artist, Dottie Ponedel, as long as Dottie was "employed by the studio"; and she could continue to make "phonographic records" and radio appearances. Her new salary paid her \$5,619.23 per week for a six day work week with a guarantee of \$300,000 a year (\$150,000 per film). The new five-year contract was worth \$1.5 million. And all that in 1946 dollars! Garland would later state that as soon as she signed the contract, she knew she had made one of the biggest mistakes of her life.



Screenshot of Garland after performing "Doin' What Comes Natur'lly."

In 1947, Garland pushed the date of her return to the studio out a couple of times, finally returning on December 2, 1946, to begin work on *The Pirate* co-starring Gene Kelly. The film was intended to be MGM's biggest musical to date, a prestige film for Freed's musical unit at the studio commonly called "The Freed Unit," and a triumph for all involved. Kelly relished the idea of paying homage to one of his childhood idols, the silent film swashbuckler Douglas Fairbanks while advancing the art of dance on film. Director Vincente Minnelli went happily mad designing a fantasy world full of fanciful sets and costumes in glorious Technicolor. The studio spared no expense. The screenplay was based on an Alfred Lunt & Lynn

Fontanne satirical play from a few years prior. Garland was insecure about the project and her abilities and instinctively knew that the film might be a bit too high brow for the average filmgoer. Although she had been off her prescription medication during her pregnancy, she turned to them as

her crutch to not only get her through the difficult production but also to lose weight quickly to be "camera thin" which for Garland was a slight 96 pounds, not the ideal healthy weight for her naturally robust figure. The stress and medications resulted in her missing more and more days and even when she was on the set she often stayed in her dressing room. When watching the film today her performance is amazing considering she was absent 99 of the 135 days of production. Garland suffered a breakdown and made an unpublicized suicide attempt. She was admitted to the Las Campanas sanitarium in California before spending a few weeks

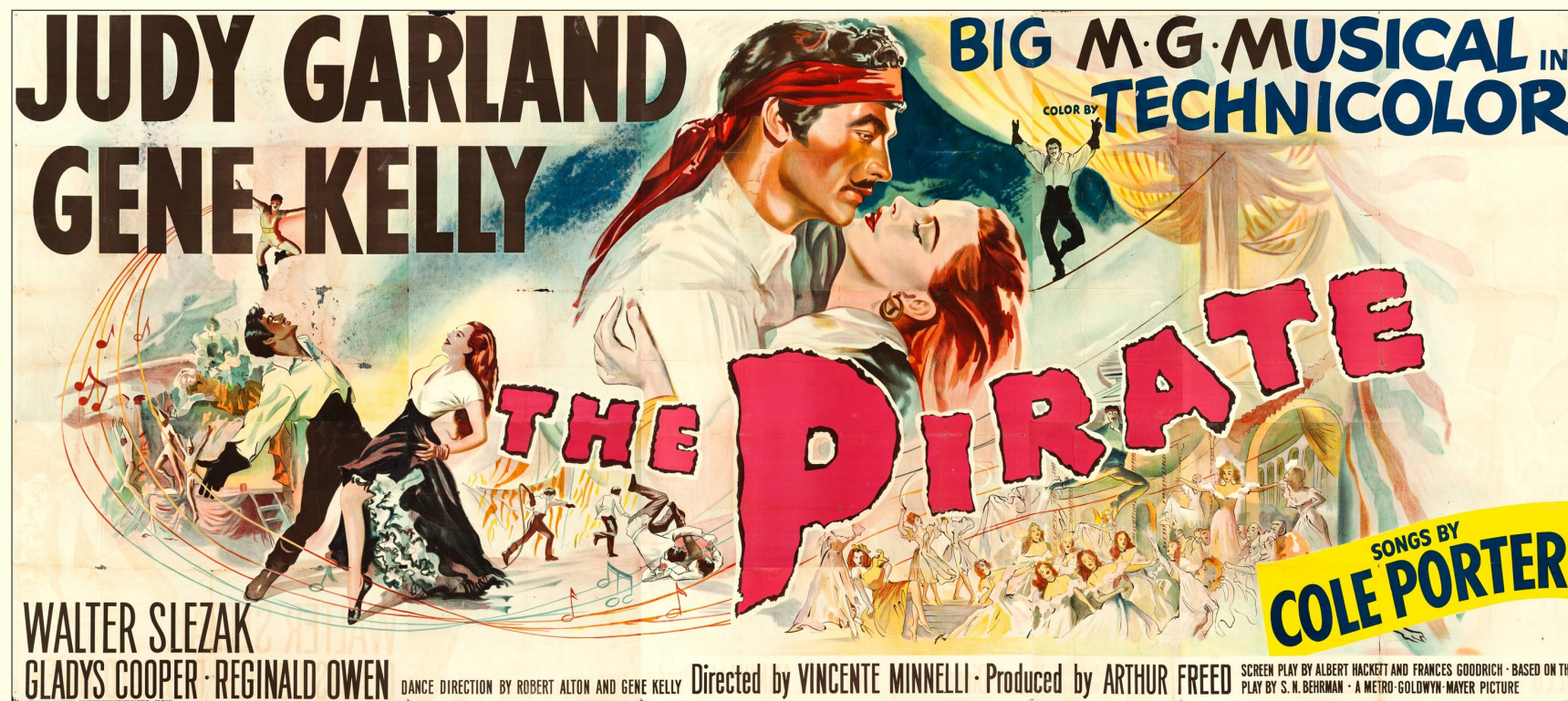
at the Austen Riggs Center in Stockbridge, Massachusetts to undergo treatment for her drug addiction and her increasing mental instabilities. Garland returned home on August 20, 1947.

Weeks later, on September 22, 1947, Garland and Kelly began work on their follow-up to *The Pirate*, *Easter Parade*. After rehearsals and just before they were to start the pre-recording of some of the Irving Berlin songs for the film, Kelly broke his ankle. Fred Astaire came out of a sort-of semi-retirement to replace him. The idea of co-starring with Garland was too good to resist. Cyd Charisse, the first choice for the role of Fred's

ex-partner, "Nadine," tore ligaments in her knee and thus was replaced by Ann Miller.

Production on *Easter Parade* went much smoother than it had on *The Pirate* although not without its own pain points. Garland's husband, Vincente Minnelli, was the film's original director, but the marital strain between the two prompted Garland's physician to

suggest to Freed that the two not work together. Charles Walters took his place. Garland was thrilled to be working with Astaire and was, as much as possible, on her best behavior. The story of *Easter Parade* was not the stylized satire of *The Pirate* but rather a clever show business themed take on the "Pygmalion" story with new and vintage Irving Berlin songs perfectly placed throughout the narrative. Garland was again painfully thin but still able to turn in a solid performance in spite of her personal issues and the fact that for a time during the production she was performing double duty enduring retakes for *The Pirate*.



Easter Parade was a huge hit and became MGM's biggest money maker of 1948, winning the Oscar that year for "Scoring of a Musical Picture" (Johnny Green and Roger Edens). *The Pirate*, released that same year, was not the big hit the studio had hoped it would be. It was a great experiment in advancing the movie musical, though, and has developed its own cult of fans in the intervening decades. It's one of those films that people either love or hate, there's no in-between.

After the strenuous filming of two major musicals in a row, Garland was again worn out but managed to record and film a guest spot (playing herself) in the biopic *Words And Music* (1948) with previous co-star

Mickey Rooney who was the film's star portraying lyricist Lorenz Hart. It was the duo's final film appearance together. They performed "I Wish I Were In Love Again." MGM



Garland belts out "Johnny One Note" in Words And Music (1948)

paid Judy \$100,000 for her work which was the amount of her salary they had withheld from her as a result of the delays she caused on *The Pirate*.

Without a break, Garland went directly into her next big musical, *The Barkleys Of Broadway*, co-starring again with Astaire. The film was planned as the duo's follow-up to *Easter Parade*. Judy suffered through just over a month of rehearsals when she was removed and placed on suspension by MGM. Days earlier *Barkleys* producer, Arthur Freed,

had met with Garland's personal physician who told him that he had given Garland medication to sleep. Freed documented his discussion in a studio memo: "He was of the opinion that if she didn't have to work for a while it might not be too difficult to make a complete cure but that her knowledge of having to report every morning would cause such a mental disturbance within her that the results would be in jeopardy." Freed was forced to take her off the film, the first time in her career that Garland had been fired from a film.

Garland enjoyed a little over two months of rest, gained some much-needed weight, and once again was able to become drug-free. MGM called her back to the studio, this time to record and film an encore to her guest appearance in *Words And Music*, the powerhouse song "Johnny One Note." Preview audiences had practically demanded another Garland song after being teased with her duet with Rooney. Garland breezed through the recording and filming of the number and although it's obvious on screen that she's not the super skinny Garland of just a few minutes before, audiences didn't care and her solo became the highlight of the film.

In spite of the recent drama surrounding her problems over the past two years, MGM's other big musical producer, Joe Pasternak, requested her services for his production of *In The Good Old Summertime*, a musical remake of the 1940 classic, *The Shop Around The Corner*, replacing the original star, June Allyson, who was pregnant. Instead of requiring that she be "camera thin," Pasternak eschewed those demands and, along with co-star Van Johnson and the rest of the cast and crew, showered her with



Cigarette card promoting Easter Parade (1948)

love and support. She responded by giving a wonderfully solid musical and comedic performance. The film was not the type of big dance-heavy production-number-filled musicals of the Freed Unit but rather an intimate story with period songs marvelously performed by Garland. *In The Good Old Summertime* became the last film Garland worked on at MGM without any major problems. Van Johnson later said that MGM's studio chief, Louis B. Mayer, astounded at how well the filming went, asked him how they managed to get a drama-free and swift production out of Garland. Johnson replied, "We made her feel wanted and needed. We joked with her and kept her happy."

By this point, *Annie Get Your Gun* was ready to begin production. The big puzzle is why producer Arthur Freed chose Busby Berkeley to be



With Lillian Bronson in *In The Good Old Summertime* (1949)

the director. Berkeley's style of directing was the complete opposite of the kind of direction that Garland needed and responded to. Garland and Berkeley had clashed years before when he directed her in the "Let's Put On A Show" musicals with Mickey Rooney as well as 1942's *For Me And My Gal*. The two last worked together on 1943's *Girl Crazy*, when Berkeley literally worked Garland to exhaustion and bed rest filming the "I Got Rhythm" production number. He was fired from the film (the number stayed). Freed hired him to direct 1949's Gene Kelly/Frank Sinatra/Esther Williams musical, *Take Me Out To The Ballgame* (another title that Garland had been the first choice for the female lead). Freed wanted to give Berkeley another chance as the director's career was on the wane, this being his first directing assignment in three years. He was in bad shape and it's been noted that Gene Kelly and co-choreographer Stanley Donen took over most of the directorial duties.

In spite of Freed's good intentions towards Berkeley, it's heartless and unforgivable of him to ignore the well-known animosity between the director and Garland. Freed was well aware of Garland's fragile physical and emotional state at that time. His apparent coldness reflects the studio's overall callous treatment of Garland during her last few years at the studio. It's almost as if they were trying to punish her. Addiction to prescription drugs was something that not only wasn't openly talked about but was also very misunderstood. People simply didn't understand why Garland couldn't just quit her addictions and get better.

When Garland reported for work on *Annie Get Your Gun* that March 7th, she was on time at 10 am for some wardrobe tests and a song rehearsal, her day ending at 2:40 pm. It's not noted which song was rehearsed, but it was most likely her solo "You Can't Get A Man With A Gun" which she rehearsed over the next few days along with duets with co-star Howard Keel. Everything seemed to go fairly well, although Garland's pre-recordings were not up to her usual sparkling genius. Lela Simone (who was a mainstay in The Freed Unit and MGM's music department, working closely with musical director Roger Edens) reported about the sessions to Hugh Fordin for his excellent book on Freed, "The World of Entertainment! Hollywood's Greatest Musicals": "In the monitor booth,



Costume, makeup, and wig tests from March 24, 1949 (photos at left) and April 20, 1949 (below), show the fatigue in Garland's eyes.

All photos from the collection of Kim Lundgreen.

for the first time Roger and I smiled each other into a more or less artificial enthusiasm, 'that was very nice, wasn't it?' we said, 'nice' was a term we had never used for Judy before."

Continuing through April 1, Garland and Keel rehearsed and recorded:

"Anything You Can Do"; "They Say It's Wonderful"; "The Girl That I Marry"; "You Can't Get A Man With A Gun"; "Doin' What Comes Natur'lly"; "There's No Business Like Show Business"; "Let's Go West Again"; and "I Got The Sun In The Morning."

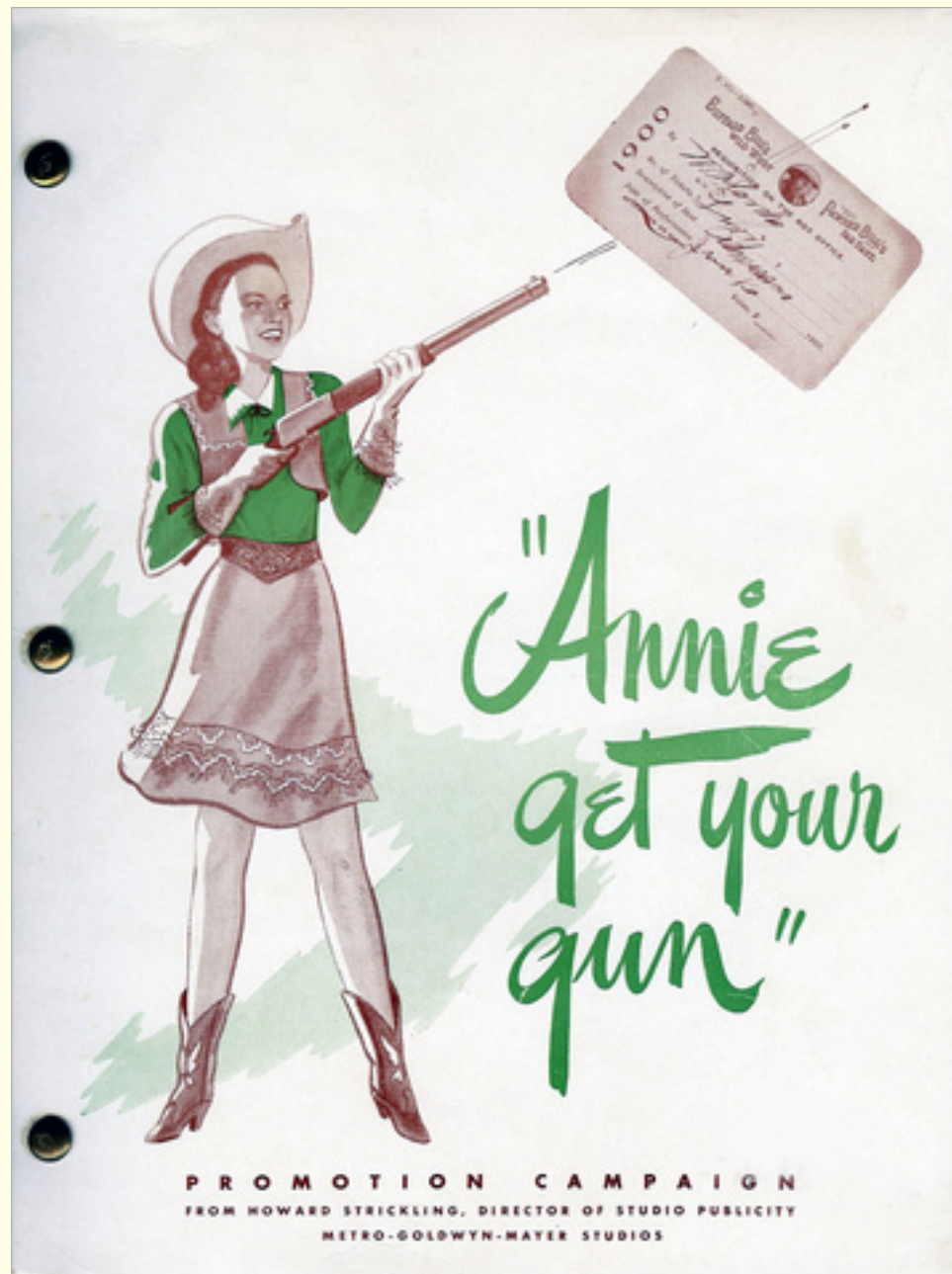
Garland's first day of filming took place on April 6, 1949. As Fordin pointed out in his Freed book, the production apparently tried to keep Garland and Berkeley away from each other as long as possible, having her work with choreographer Robert Alton for her rehearsals. This is backed up by a statement made by the assistant director, Al Jennings, who said "We shot Judy with [Robert] Alton. We shot Judy with Peter Balbush, a second unit director. But every time we tried to get Judy and Buzz [Berkeley] together, Judy would go home ill." Garland and Berkeley did eventually work together. At one point during one of the days of filming, Berkeley began shouting at the crew which sent Garland to her dressing room and then home for the day feigning illness.

Just a day prior, on April 5th, the second day of filming, Howard Keel broke his ankle after falling off a horse. The shooting scheduled had to be rearranged to accommodate the fact that he wouldn't be able to walk normally for a few months. This put extra pressure on Garland.



Filming on "Doin' What Comes Natur'lly" lasted for four days followed by a couple of days rehearsing and filming scenes on the "Interior Pullman Car" set plus scenes for the "U.S. Travel Montage" and "European Montage" sequences, including the scenes of Annie's little brother teaching her how to read. Alton staged and directed "Doin' What Comes Natur'lly" with Berkeley, much like *Take Me Out To The Ballgame*, apparently relegated to directing mostly non-musical scenes.

The surviving footage for "Doin' What Comes Natur'lly" and its surrounding dialog is not up to Garland's usual standard of brilliance. She manages to sparkle a bit while performing the song but there's no denying the fatigue in her eyes. The number, while lackluster, was deemed passable for the time being, and the production moved on to the next big number, "I'm An Indian, Too." "I'm An Indian, Too" turned out to be the breaking point.



*The cover of an early studio promotional campaign book created while Garland was still "Annie."
From the collection of Kim Lundgreen.*

For "I'm An Indian, Too" Garland was back working with Robert Alton instead of Berkeley, at least for the time being. The records are unclear but it's been noted that by May 3rd she was possibly working again with Berkeley, probably on the dialog scenes surrounding the number. Filming on "I'm An Indian, Too" began on April 27, 1949, which was two days after Garland had pre-recorded the song. The surviving pre-recording reflects

Garland's fatigue, her voice becoming quite strident at times.

Garland's attendance record for the filming of "I'm An Indian, Too" was not good. On May 3rd, two conflicting reports exist: 1) Garland was ill and did not work and 2) She and Berkeley had a serious argument. On this same day Freed viewed the footage that had been shot and urgently called Charles Walters, who prior to a contract dispute and Freed's hiring of Berkeley, had originally been slated to direct Annie.

Walters recounted for "Films and Filming" magazine: "Arthur asked me to come in and look at the Annie footage. So in I went - and my God - it was horrible! Judy was at her worst. She couldn't decide whether she was Ethel Merman, Mary Martin, Martha Raye or herself. She didn't know who the hell she was. 'I want you to take over the picture,' Arthur said. 'Okay. But first I must have a long talk with Judy.'" Walters also explained, "Nothing Buzz [Berkeley] shot was usable. He had been very theatrical in shooting the whole thing - like a play. Everyone would come out of the wings, they'd say their lines then back away 'upstage' for their exists. It was such a waste."

The next day (May 4) was intended to include the filming of scenes for the "U.S. and European Montage." Garland showed up on the set on time, Berkeley did not show up at all. She went home ill at 11:50 am and felt bad enough about leaving that she called the production manager, Walter Strohm, at 2:15 pm and asked that she not be paid for the day. Strohm detailed the situation in a memo to [studio executive] J.J. Cohn, [studio executive] Eddie Mannix, and Freed:

Subject: JUDY GARLAND - REQUEST FOR SALARY DEDUCTION
From: Walter C. Strohm
Date: 5/4/49

Mr. Cohn:

Miss Garland called me at 2:15 p.m. today and was very upset that she was unable to continue working for the day and had caused us so much inconvenience and said that she would personally feel better if we would not pay her for today.

Miss Garland had a 9 a.m. call with the Ballbusch [sic] unit to shoot montage scenes in the "Int. Royal Box." She arrived on the stage at 8:45 a.m. and worked until 11:45 a.m., at which time she notified the assistant director that she was feeling ill and could not continue working the balance of the day.

For your information, the scenes we were shooting this morning required \$1,240 worth of "bits" and "extras." When Miss Garland returns to work it will be necessary to call back eighteen people at \$15.56 each and one bit at \$100 and will require approximately two hours to complete this sequence in the "Int. Royal Box."

On May 5, 1949, Berkeley was fired and replaced by Walters. Garland spent 3:30 to 6:20 pm on May 5th discussing the film with him. She said, "It's too late Chuck. I haven't the energy or the nerve anymore." He was able to persuade her to continue.

Garland resumed work on the film on Sunday, May 8, 1949, rehearsing "Doin' What Comes Natur'llly" which was being restaged and reshot by Walters. Two days later she was again with Alton rehearsing and dancing more of the "I'm An Indian, Too" number.

On May 10, 1949, all hell broke loose. The following sequence of events are taken from the very detailed memo documenting the events of the day that assistant director Al Jennings sent to Strohm, dated May 10, 1949:

At 7:30AM today Miss Garland called me and said that she had overslept. She also complained that she wasn't feeling well and had spent a very bad night, and didn't know whether or not she would be able to come to the studio. After fifteen minutes of conversation with her she said that she was feeling better and would come in to the studio but that she might be a little late.

At 8:30AM Dorothy Pondell [sic], makeup woman for Miss Garland, called me and said that Miss Garland just spoke to her on the phone and said that she would be late for work at the studio but that she would be in.

At 9:20AM Mr. Alton had finished rehearsing the dancers in new routine for the shot to be made with Miss Garland, and we were not waiting for Miss Garland as there was nothing else to shoot. Had Miss Garland been on the set on time Mr. Alton could have rehearsed with



May 2, 1949: A studio photographer took photos on the "I'm An Indian, Too" set that mask the behind-the-scenes drama. Garland is here seen with an extra in "Indian" costume.

her.

At 10:10AM Miss Garland checked thru the gate and went to her dressing room to be made up.

At 10:30AM Miss Garland called me and said that she would be right



down on the set.

At 11:03AM it was decided to Line and lite a closeup of J. Carrol Naish [who was playing Sitting Bull] who had an 11AM call. Meanwhile, Miss Garland arrived on the set made up but not wardrobe at 11:18AM. She complained of severe migrain [sic] headache, and she said she did not know whether or not she would be able to do the number. She further stated that she was certain that she would be unable to do the dialogue scene which was scheduled to be shot immediately after completion of the number.

Mr. Alton rehearsed dance with Miss Garland from 11:18AM to 11:55AM.

At 11:55AM Mr. Freed called and said to dismiss the company for lunch and that after lunch we should shoot the closeup of Mr. Naish. He also said that he would discuss the remainder of the day's shooting after lunch.

At 1:13PM company finished shooting closeup of Mr. Naish.

From 1:13 to 1:22PM company set-up for original shot with Miss Garland.

At 1:20PM I called Miss Garland and she said she was leaving for the set immediately. As I hung up the phone Mr. Hendrickson arrived on the stage and asked for Miss Garland. Mr. Woehler took him to Miss Garland's dressing room. A few minutes later Miss Pondell [sic] called me and said Miss Garland was very upset about something and was trying to locate Mr. Freed.

At 2:00PM, pursuant to your instructions, I again called Miss Garland and told her the company was waiting for her. Miss Garland said, "She had received a very nasty note from the front office and that she was not coming back to this picture now or ever again."

At this time you and I left the stage and went to see Mr. Freed who instructed us to dismiss the company and there as there was nothing else that could be shot without Miss Garland.

Company was dismissed at 2:10PM.

The Mr. Hendrickson that Jennings mentioned was a studio lawyer. After entering Garland's dressing room he handed her a letter from L.K.



Above, two screenshots from the surviving footage of "T'm An Indian, Too."

Sidney, Vice President of MGM. The letter chastised Garland for being "responsible for substantial delays" and placed her on suspension. According to Fordin's book, Strohm rushed onto the soundstage and exclaimed: "My God, he shouldn't have delivered the letter!" A while later hardly anyone was left when, according to Fordin, Garland's hairdresser came out of her dressing room and said to Jennings, "Where is everybody? Get them all back - Judy is on her way." Garland appeared, but everyone had left.

Garland was able to get the studio to apologize for the letter, but the damage was done. Plus it was clear that she was in no shape to continue. She was removed from the film that same day. On May 29, 1949,

Garland was admitted to the Peter Bent Brinham Hospital in Boston for treatment. MGM chief Louis B. Mayer had the studio pay for the stay and he personally loaned her \$9,000 to help pay her bills. It's hard to believe, but at this point in her life, Garland was broke. An article about Garland's financial issues appeared in some English papers in the summer of 1949: "Judy Garland is not only ill; she's broke. The young star admitted this in a recent interview, confessing she was so hard up that when MGM suspended her that it was forced to give her a weekly allowance so that she could live while out of work. This news has shocked Hollywood, for it is estimated that Judy has earned more than 1,000,000 dollars in the last 13 years. She had been earning about 5,000 dollars a week for several years before Metro was finally forced to discipline her for late arrivals on the set."

MGM eventually paid over \$42,000 for her three months of treatment. This generosity by the studio must have seemed hollow to Garland



Screenshot showing Garland apparently passing out on the set just after the director yelled "Cut!" - she instantly recovered and made the incident into a joke.

considering the not-so-generous treatment she had been subjected to in recent years.

Annie Get Your Gun resumed filming in September of 1949, four months after Garland had been dismissed. Betty Hutton was given the role of Annie after the studio briefly considered Betty Garrett, June Allyson, and even Betty Grable. In 2000, Hutton was interviewed by Robert Osborne for the Turner Classic Movies cable channel. She reported that it was the worst professional experience of her life. According to Hutton, most of the cast and crew treated her as an interloper, ensuring that she was well aware that she had replaced the studio's biggest female musical star.

All of the surviving footage for "Doin' What Comes Natur'lly" and "I'm An Indian, Too" was released in the late 1980s on video cassette. The image quality wasn't the best but it showed just how difficult the filming was for Garland, especially on "I'm An Indian, Too" with all the starts and stops. At times Garland seems to be under the influence of drugs and barely able to stand. The footage was restored and most of it was included on the Warner Home Video DVD release of the film although it was severely edited, cleverly eliminating the negative shots, presenting an abridged version of the sequence that almost completely hides how sick Garland truly was. Almost.

There were a lot of reasons for the failure of the Garland version of *Annie Get Your Gun*. But if one is to point the finger of blame, and while it can be pointed at quite a few people and the studio in general, it can most definitely be pointed at two people: Dore Schary and Arthur Freed.



Photos from the set: All of the photos of Garland on the "I'm An Indian Too" set most likely taken on May 2, 1949, when a studio photographer was on hand snapping photos for possible use in promotional materials. Top row (L-R): Garland with an extra; Judy with longtime make-up artist Dottie Ponedel, and Joan Blondell; Garland with Robert Alton.

Bottom row (L-R): Garland on set; In costume with Frank Morgan on the backlot; Co-star Keenan Wynn entertains Garland and crew members.



Dore Schary had been placed in the studio by the parent corporation, Loew's Inc., in 1948 as the studio's new vice president in charge of production. He was told to trim the fat. He was a realist and did not like musicals at all but begrudgingly allowed them to continue, even with their large budgets, because for the time being they made money. Schary and Mayer clashed in almost everything, including their personal tastes. Mayer preferred the glamor and fantasy that MGM was known for. Schary preferred realism and "message pictures." The animosity between the two would eventually result in Mayer being fired from the studio that bore his name and creating a definite split at the studio, with the staff taking sides. Schary was unfeeling to Garland and her plight, even years later when he was interviewed about her he showed no compassion. At least Mayer stood up for her by forcing the studio to pay for her treatment.

Freed had hitched his wagon to Garland's star right after she signed with the studio in 1935. He was one of the key players in shaping her career. It was due to his uncredited work on *The Wizard of Oz* (1939) that he was promoted from songwriter to producer. His "Freed Unit" turned out an impressive number of stellar musicals, ushering in a golden age of movie musicals that has remained unsurpassed. Freed was a genius at choosing the right talent for his unit and his sense of what would make a great film musical was usually 100% spot on. He was also known as someone who was rather brusque and uncouth. On one of the days of the "I'm An Indian, Too" filming Freed visited the set but Garland was in bad shape. According to Fordin: "Alton was trying to set up a take with [Garland] when Freed came to the set. The camera started rolling and after a few feet Judy's knees buckled and she fell down. At this point, Freed jumped up and, totally out of control, started shouting at Judy to the embarrassment of the cast and crew. Tactfully, people moved away." This doesn't paint Freed in a positive light. He previously turned a blind eye to Garland's treatment by Berkeley during the early 1940s and must have known how fragile she was and that above all she needed rest - yet he placed her in strenuous film after film until she finally broke.



*Costume Test
Photo from the collection of Kim Lundgreen.*



Costume Test
Photo from the collection of Kim Lundgreen.

Freed's decision to hire Berkeley for *Annie* wasn't just callous towards Garland, it was also a deliberate and vengeful slap in the fact to Charles Walters. Freed and Walters had an understanding that Walters would direct *Annie* when it was ready for production. In the interim, Walters and his agent entered into heated contract negotiations with the studio. They held out for a more lucrative contract. When Walters found out that Berkeley was *Annie's* director, he confronted Freed, "I thought *Annie* was mine." Walters reported that Freed looked at him and said, "Well, you got greedy. You didn't sign the contract, so you don't get the picture." The contract that Freed was talking about was the initial, insultingly low offer that MGM made to Walters which was understandably turned down.

Walters was actually removed from *Annie* a second time, finding out by reading Hedda Hopper's column that George Sidney would be the film's director when shooting resumed with Hutton. Sidney had the inside track at the studio, being the son of studio vice president Louis K. Sidney and married to one of Mayer's closest staff members, the studio's drama coach Lillian Burns. Between the two of them influencing Mayer, they were able to snatch the film from Walters. Sidney hoped for an Academy Award nomination for Best Director, which didn't happen. He was a good director and although *Annie* went on to become one of MGM's biggest hits of 1950 it wasn't groundbreaking. It did receive nominations in four categories: Best Art Direction-Set Decoration, Color (Cedric Gibbons, Paul Groesse, Edwin B. Willis, Richard A. Pefferle); Best Cinematography, Color (Charles Rosher); Best Film Editing (James E. Newcom); and Best Scoring of a Musical Picture (Adolph Deutsch, Roger Edens). It won only the latter.

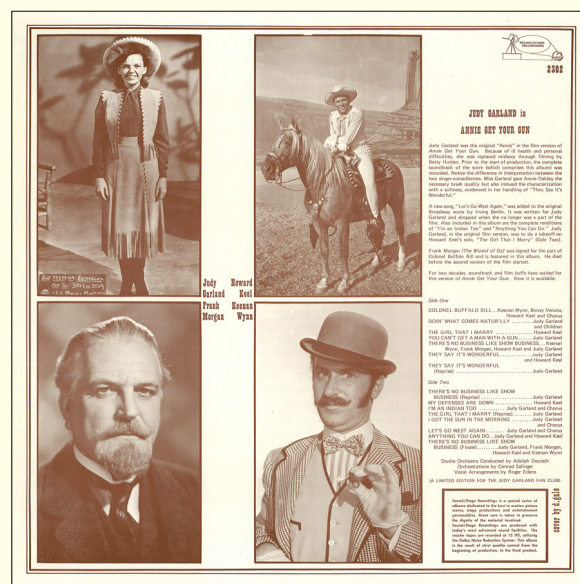
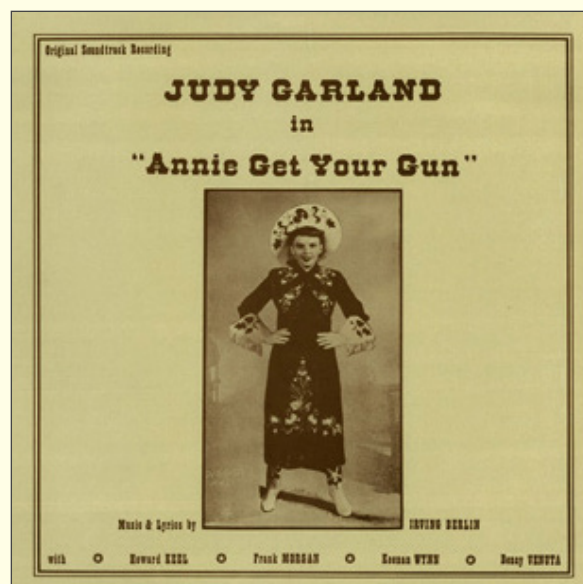
Garland returned to MGM in October of 1949. It's tempting to think that if the studio had only held *Annie* for her return after her treatment and rest, she would have been able to successfully complete the film after re-recording the songs. But the studio didn't work that way and it's doubtful and she would have even wanted to return to the role. Instead, Garland was again assigned to the Pasternak unit, co-starring with Gene Kelly in *Summer Stock* (released in 1950). It was her final film for MGM.



More costume tests.



Annie Get Your Gun has grown in legend over the decades since its release. Fans have long debated whether Garland could have been successful in the role even if she had been performing at her best. The role was definitely a departure for her but her brilliantly natural instincts would have most likely led her to creating a very human and vulnerable Annie Oakley. We have her pre-recordings, which were released on middling to poor sounding bootleg records for several decades before being professionally released on CD in the 1990s. Garland's not at her best but they're not horrible, and coupled with the footage that has survived, we can at least see a hint, however slight, of what might have been a great Garland classic musical instead of a lost classic.



The Garland pre-recordings for *Annie Get Your Gun* were first released on bootleg records in the 1960s. The sound quality ranged from horrible to "not bad." It wasn't until the 1990s that the recordings were remastered and released on CD.

The album shown above was the first "official" version, having been made specifically for The Judy Garland Club in the early 1980s by the "Sound/Stage Recordings" label, given out to the club's members. The album in the middle row at right is the 1981 "Sandy Hook" version, which was one of the more deluxe releases (even if it shows Garland in 1943's *Girl Crazy*) with info on the back, most albums were blank on the back. The album at the top left of the top row at right is a clever 1960s bootleg made to look like a legitimate MGM Records release complete with the MGM Records label.



Cover Story

Judy at the Palace

50th
Anniversary



Judy at the Palace 50th Anniversary

Fifty years ago, on July 31, 1967, Judy Garland opened for the last time at The Palace Theater in New York. It was her third run at the theater the site of the launch pad for her legendary concert years in 1951, then a return in 1956. This final engagement ran through August 26, 1967. Joining Judy for this engagement were her two youngest children, Lorna and Joey Luft as well as dancer John Bubbles, comedian Jackie Vernon, and juggler Francis Brunn. The last three opened the show, followed by Judy and eventually Lorna and Joey.

The concert run was produced by Sid Luft which may have seemed odd at the time as Luft was Judy's third husband and had been out of the picture, more or less, since the mid-1960s. Luft had previously managed Judy's career but was removed when she signed with Freddie Fields and David Begelman as her new agents. By the fall of 1966 Fields and Begelman were out of the picture. Their mismanagement of her money resulted in Judy owing money almost everywhere, with 100k in personal debt and 400k owed to the government. The IRS put a lien on her home, her Capital Records contract, and any other business dealings that might pay her. With Luft back in the picture, Judy left CMA (Creative Management Associates) and filed suit against Fields and Begelman for \$2.5 million (the two had created CMA).

20th Century-Fox came calling. They wanted Judy for the role of Helen Lawson in their big screen adaptation of the mega-hit novel, "Valley of the Dolls." Unfortunately it turned into a fiasco for Judy and her reputation. She was let go, with stories going around that she was wasted, fired, stormed off, never showed up, you name it. Decades later Patty Duke, who played the character thinly based on Judy, Neely O'Hara, stated that the director, Mark Robson, treated Judy horribly by making her come in early but not requiring her for



anything until the end of the day, thereby making her idle all day. Duke said, “She just folded.” In the end, Judy got to keep the spangled pantsuit designed for her, and Fox generously paid her half of her negotiated salary, \$37,500. After paying \$3,700 to her agent (John F. Dugan, who negotiated the deal with Fox) and \$23,500 to the government Judy ended up with just 10k for herself. It was better than nothing.

As if the *Dolls* fiasco wasn’t enough, to make matters worse and in spite of a short reprieve that Luft finagled, the IRS finally took control of Judy’s home. She was, for all intents and purposes, homeless. Judy joked about it, which was her greatest coping mechanism when things were going bad, quipping, “I never really liked it. It looks like a Gloria Swanson reject. I say good riddance!”

Luft managed to get Judy back on tour beginning with a triumph at the Westbury Music Fair on Long Island. The show was notable for being Judy’s first time on stage in almost a year, and the concert in which she’s first seen wearing the now famous pantsuit designed for her for Valley of the Dolls. This was followed by The Sorrowtown Music Circus in Springfield, Massachusetts on June 26th through July 1st, then The Camden County Music Fair in Camden/Haddonfield, New Jersey on July 10th



*Backstage at
The Palace*

through July 15th, followed by her return to New York where she started rehearsals for the Palace show on July 20th.

Judy’s return to The Palace generated a lot of excitement. The word was out that Judy was on a roll and performing better than ever. When opening night came, Judy did not disappoint. The reviews were ecstatic. Vincent Canby in “The New York

Times” said, “That magnetic talent is alive once again in New York, and so is one of the most remarkable personalities of the contemporary entertainment scene.” Jerry Tallmer of “The New York Post” said, “An aging critic, shuddering happily with tears coursing down his cheeks as talent and the times are once again, beyond belief, reborn. Judy, for the thousand and first time, has come all the way back.” All the critics and

audiences agreed that Judy was indeed back and in a big way.

Judy's eldest daughter, Liza Minnelli, joined her on stage the next-to-last night, chatting with Judy and dancing while Judy sang "Chicago." On closing night, Liza joined Judy again and sang "Cabaret" accompanied by her husband Peter Allen and again dancing while Judy sang "Chicago." In the audience that final night were Harold

Arlen and Roger Edens. Those two men, more than any other, were the two most influential people in Judy's career, musically speaking. Arlen, of course, composed (among other Garland hits) "Over the Rainbow" and "The Man That

Got Away." Edens had been influential from the time Judy, at 13 years of age, auditioned for MGM and was signed to a contract.

The concert also generated the last new Judy Garland album ever released, "At Home At The Palace" on the ABC Records label. See the Discography Spotlight in this issue for details. Since that time, quite

a few recordings have surfaced of several nights of the run as recorded by fans in the audience. These recordings can be heard, and downloaded, at The Judy Room's "Judy Sings! In Concert" pages.

Judy made \$277,602 out of the \$303,470 that the run grossed. The first week grossed \$64,730; the second week: \$75,952; the third week: \$79,861; and \$82,927 for the final week. The top ticket price was \$9.90

which seems so cheap now but was standard "high" price for a New York show in those days. On closing night, Judy's net earnings were seized by federal tax agents.

Judy followed The Palace with more stops on her tour, first appearing

at The Boston Commons in Boston, Massachusetts, garnering more great reviews. Judy was in concert throughout the rest of 1968:

- September 8, 1967 and September 9, 1967: The Merriweather Post Pavilion, Columbia, Maryland
- September 14, 1967 to September 16, 1967: The Civic Opera House, Chicago,



Illinois

- September 19, 1967: The Public Auditorium, Cleveland, Illinois
- September 27, 1967: The Kiel Auditorium, St. Louis, Missouri
- September 29, 1967: The Cobo Hall, Detroit, Michigan
- October 1, 1967 and October 2, 1967: Clowes Hall, Indianapolis, Indiana
- October 7, 1967: Veterans Memorial Auditorium, Columbus, Ohio
- October 20, 1967 and October 21, 1967: Bushnell Auditorium, Hartford, Connecticut
- November 3, 1967 and November 4, 1967: Seton Hall, South Orange, New Jersey
- November 30, 1967 to December 6, 1967: Caesar's Palace, Las Vegas, Nevada
- December 25, 1967 to December 31, 1967: The New Felt Forum, Madison Square Garden, New York, New York

Judy continued to appear in concert throughout 1968 and 1969, until her final concert in Copenhagen, Denmark at The Falkoner Centret on March 25, 1969. The intervening two years had seen a lot of ups and downs for Judy, but through it all she always gave her best to her audiences as evidenced in the wonderful 3-CD set, "Swan Songs, First Flights" which proves false the legend that Judy had lost it in those final years. She always had it, and thanks to our multi-media age, she always will.

IT WAS FIFTY YEARS AGO TODAY...

Judy Garland at the Palace, Opening Night, July 31, 1967, or The Cult and I By Lawrence Schulman

I was appalled. Seventeen and working my first job in a camp for mentally handicapped people in upstate New York, I surreptitiously snuck down to the city for the opening without my parents' knowing – with to boot two orthodox Jewish women from McKeesport, Pennsylvania who loved Judy Garland! I haven't a clue how I got the tickets or where I stayed that night. Even then, I never called myself a fan. I had gotten up at all hours of the night to watch obscure Garland films on "The Late Show" and "The Late, Late Show," and of course watched *The Wizard of Oz* and *A Star Is Born* every time they were programmed. But, even then, I watched Garland as an amazing artist whom I was infinitely curious to know more about. Her work, her life. I was too young to have attended Carnegie Hall, but the double-LP was an earth-shattering experience. I remember her 1962 special with Frank Sinatra and Dean Martin. I had of course seen her television series in 1963-1964, and also remember running to see *I Could Go On Singing* at the Allerton Theater in the Bronx, not far from my parents apartment. I can't say that at this point I had seen the two specials from the 1950s. Nor did I know much about her Decca sides. The Capitol LPs were available, and I listened to them. Then, in 1965 my mom agreed to take me to see her for the first time at the Forest Hill Tennis Stadium, where it rained but I was in heaven. (Our seats were also in heaven, inexpensive and far, far away from the lady on stage.) In short, Garland was a musical experience for me. I always considered her a great artist. There was so much there, I had to know more. I was hooked. Searching for Garland's name in Earl Wilson's daily column in *The New York Post* would never be enough. Even the



Outside The Palace Theater. Photo provided by Jon Perdue.

name – Judy Garland – seemed to the young me to be an important name, and I needed to learn more and more about this important artist. The importance of Judy Garland became a given, and the desire to know everything I could about Garland became a quest, one that would be life-long.

Then, in 1967 I was plunged into the opening night at the Palace. I, of course, knew I was gay, but cannot say I was out. To confront "the cult," as they called it then, when you're gay and not out was a daunting experience. Not even my two orthodox Jewish women from McKeesport knew I was gay, although I suspect they suspected. For

me, the late 1960s was an era of rock and roll, revolution, drugs, the East Village, San Francisco, long haired boys and girls. It was an era when I left for Stony Brook University, and experienced the thrill and solitude of being on my own for the first time. Vietnam was the issue of the day, and Judy Garland wound up on the back burner of my interests in the late 1960s. But, I left for Stony Brook in the Fall of 1967, so in the Summer of 1967 I was still obsessed with Garland, and not life at Stony Brook. The Summer of 1967 was the prelude to the rest of my life, which Garland was definitely a part of. I had already “lived with” her since the early sixties. At that time, I was unaware that people older than I had “lived with” Garland since the

late 1930s. These people had worshiped Garland and her talents for decades, and they were predominantly gay. But “the cult” did not exist for me at this stage; only Garland’s immense talents based on her records, films, and television appearances. It was that incredible voice that deeply affected me. Then, on Monday, July 31, 1967 I found myself in the lobby of The Palace.

The kindest way of putting my memory of the crowd in the lobby is to say, as Jerry Herman later would, that it was a “Cage aux Folles,” and as a gay young man who wasn’t yet out I was horrified. Clearly, the crowd was a

community who appreciated each other’s company. Almost everyone was gay, so there was no fear in letting it all hang out. I had never considered the fact that those who loved and appreciated Judy Garland might be living in a ghetto. These men were not cruising for other men in the least (although I never dared go to the men’s room); it was just a safe place to be oneself without fear of societal judgment (or the police: see Stonewall, 1969). This all seemed like an aberration that had nothing to do with me. I was there for the music, not to be part of some kind of group culture that had clearly developed around Garland for decades.

I felt apart in an era when defining one’s preferences was becoming something of a necessity. To be apart in an era of defined camps made me feel even more apart. Need one be “campy” in order to be one with the Garland crowd? This was all new to me, and would require many years of digesting in order for me to understand it all. I was lost in the crowd.

We three arrived at our seats. We could not afford better than the highest balcony, but still had a clear view of the stage. I remember the electricity in the house. People were abuzz with excitement. When the famous Garland overture began – the same one from Carnegie Hall –



Judy and John Bubbles.

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Painted by Roberto Gali, exhibited for the Museum of the City of New York

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Judy, with son Joey, at the press conference that Judy gave prior to the run.

people could barely breathe. The house was hushed. Each note was a build-up to Garland's entrance stage left, from which she traditionally entered. Conductor Bobby Cole had a good group of musicians, and the music overwhelmed us. Each song in the overture was applauded, and one couldn't help wonder whether the great lady would be in great vocal shape, or not. Earlier in 1967, she had been in New York for daughter Liza Minnelli's wedding, and while there appeared on the TV show *What's My Line?*, in which she promoted her recent signing with 20th Century Fox to do *Valley of the Dolls*. She told the TV panel and the public that in the movie she was "the only one not on pills." The film role of Helen Lawson fizzled out pretty much as quickly as it fizzled in, although she had the time to record "I'll Plant My Own Tree" by André and Dory Previn in fairly good voice (a fact no one of course knew at the time, and the track, although long available on bootleg, has still to be legitimately released in 2017). Whether she was fired from the film or withdrew from it is a matter of discussion.

In any case, her departure after a few days on the shoot made headlines. She did walk away from the Fox debacle with a check for \$35,000 and the shimmering paisley pants suit Travilla designed for her and gifted to her. The day after her *What's My Line?* appearance, she was interviewed by Barbara Walters for *The Today Show*; she was hoarse and wearing her daughter Lorna's outfit. She recounted that every time she eavesdropped on someone through a key hole, the said someone was on the other side of the door eavesdropping on her. Those of us who followed Garland knew that she was indeed very shaky on a recent Jack Paar special, recorded at Rockefeller Center in New York. She barely seemed able to walk, and didn't attempt to sing. Her words were slurred the point that it was sometimes hard to make out what she was saying. She was obviously "over medicated" and perhaps had been drinking. In short, although she had gotten rave reviews, and looked well, for her stint at the Westbury Music Fair a few weeks earlier, the audience at The Palace that July 1967 night did not exactly know what to expect. It was not my impression that, contrary to what has been written over the years, people expected the worst from her. Rather, they expected her to be reborn despite the weight of the past. She had always risen out of the ashes, and they expected the same that night. They demanded no less than a miracle.

After the overture, no Judy Garland appeared from stage left. But, the house, especially those in the orchestra sets, was going crazy, although those of us in the balcony were bewildered by the mix of rapturous applause from below and an absent Garland from above. This went on for perhaps ten minutes. Then... she appeared. From so far above, we could finally understand that she had made her entrance from the theater lobby in the front of the building, and strolled to the stage through the orchestra aisle. Hands outstretched, howling with approval, the orchestra audience had given her the love she needed. When she mounted the stage, which we up above could see, the roaring applause continued, as did her kisses to the crowd and her thank yous. "I think I'll go out and come in again – it's too good

to have missed,” she blithely told the audience after her entrance. She launched into “I Feel a Song Comin’ On,” and although the voice was not of the caliber of Carnegie Hall, it was there. Her “now” on the line “And now that my troubles are gone” was such that she repeated it five times. She clearly was enjoying the now of life. There is no song list of her complete performance that night, but I do remember that her next effort was the medley of “Almost Like Being in Love/ This Can’t Be Love,” sung with gusto, if not the voice of 1961. She had been singing “What Now My Love” since 1964, but by 1967 the audience knew that there was a final note – on “good-BYE” - that Garland could perhaps no longer reach. Could she tonight? The air was thick with electricity one could cut with a knife. The audience was hushed in anxiety and anticipation. Angst would be the best word. The song lasted some 3 minutes 20 seconds. Then... she did it. Perfection. Bliss. Empowering. The house rose as one to cheer. It was an earthquake, a 747, a home run. The roar was like a subwoofer’s boom going right through you. Garland had a knack for hitting those high notes in the best of times – think DA as in Idaho: “I was born in a trunk in Pocatello, I-DA-ho;” or less best – think the 1964 Palladium: “... After the night and the music died, we’ll ALL have you....” But, I will always remember that particular note on that particular night. It was pure Garland. Unforgettable! A cosmic moment that incites respect. A miracle! It seemed like she would go on forever...

But, she didn’t. She would die two years later. An album of the show – in fact, the LP is from the first three nights, with Side 1 being from the opening night and Side 2 the next two – came out in August 1967, but ABC Records had massacred the show. The LP was a pallid reflection of the actual evening. Worse, as of 2017 the full recording is thought to no longer exist, only the LP master. No doubt, Sid Luft, who was managing Garland again at the time, had a hand in including children Lorna Luft and Joey Luft on the album, thereby resulting in there being less Garland and more children on the release. This was to be Garland’s last album in her lifetime, and it is sad that she went out in a whimper, not a bang.

As I left the Palace Theater that night, the thrill of having heard Judy Garland in person vastly outweighed my discomfort with the people I had seen there. That’s what listening to Garland can do: cleanse you of the present and plummet you into another sphere. I have chosen to ignore the Garland cult and live in that other sphere for the last fifty years.



Judy with the greatest love of her life, her audience.

Flashback: Garlands for Judy - June 2007

DVD Debut: CHEERS for THE CLOCK

by RANDY HENDERSON

In her 15 years at MGM, Judy Garland made full-out musicals, backyard musicals, "all-star" musicals, and a few that were essentially family programmers with a number or two dropped in. Only one of her films at Metro offered her a true, full-blown dramatic part. That was in **THE CLOCK**, released in 1945.

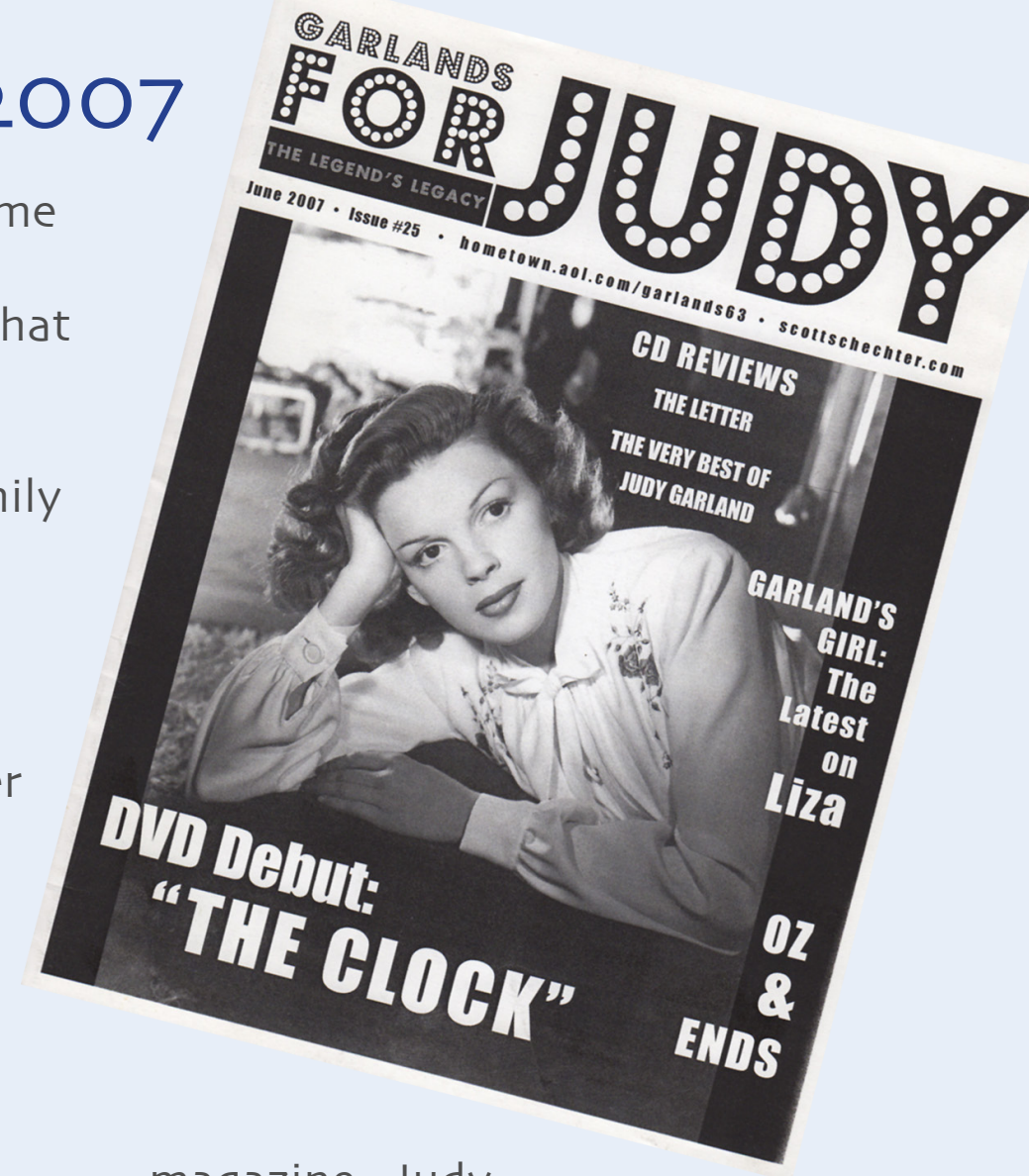
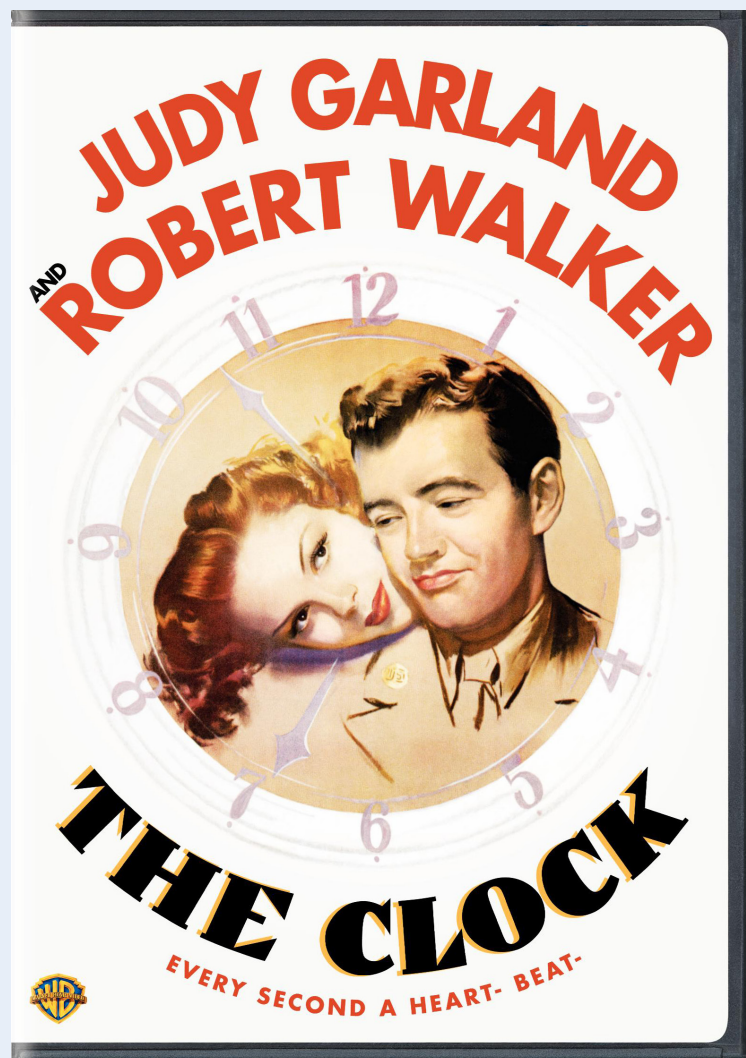
Making its DVD debut February 6, 2007, from Warner Home Video, the film can stand on its own merit as

one of the most memorable wartime love stories, regardless of its stars. Judy's performance just makes it that much better.

Director Vincente Minnelli had made a success out of a "small family story" with "Meet me in St. Louis" the previous year; in **THE CLOCK**, his canvas was even smaller. By 1945 MGM standards, this was stark realism. However simple, it was a story being lived out by many couples during World War II, which gives it a depth and sincerity even today.

The script by Robert Nathan and Joseph Shrank is particularly intelligent, with many wry and well-observed moments. The stars, Garland and Robert Walker, have actual chemistry - - one believes in their attraction to each other.

The film's production history is probably known to readers of this



magazine. Judy was displeased with the original director, Fred Zinemann, and also with the script - - the story was so small, as to seem uneventful. The same objections had been originally raised over "Meet me in St. Louis," and it was believed that Minnelli could work similar magic. Much has been made over the years of Minnelli's making "the city itself" a character in the film. Using the same basic script, he heightened

tick

tick

tick

every



second

a heart-beat

the emphasis on the supporting characters, creating moments and character vignettes that added to the sense of wartime New York. Accord to Minnelli, it was the economies of wartime, not MGM, which precluded location shooting and dictated that process shots stand in for much of Manhattan, an effect probably more jarring to our jaded eyes today than it was in '45.

At this stage in her career, the never-more-glamorous Judy Garland was perhaps not the most logical choice to play a somewhat drab, ordinary secretary, showing just how far she had come from her Betsy Booth days of a few years before. In his autobiography, Minnelli described trusting her innate acting talents to carry her through.

The film has many highlights. The lost-in-the-subway sequence still has the power to move an audience, and perhaps no film has captured the sense of an uncaring bureaucracy in following the characters as they meet one obstacle after another in trying to get their marriage license.

The entire "milk run" segment is charming, and the morning after scene remarkably sensual for its

"Only one of her films at Metro offered her a true, full-blown dramatic part."

time, especially given the fact that it is completely underplayed and largely pantomimed. Minnelli recalled using pantomime or implication throughout, to move away from sentimentality toward something more effective.

Also, take note of the number of African American actors as soldiers in crowd scenes - - a nice Minnelli touch in an era

that usually presented an all-white America on the screen.

Named by the National Board of Review as one of the Top 10 movies of 1945, the film seems to have been pretty universally well-received, as was Judy's performance ("she need never sing again" was one assessment). In hindsight, it seems a perfect career move for Judy at that time: a beautiful, well-received dramatic performance that might change any perception of her as a performer exclusively for musicals.



So, the question remains, why didn't MGM or Garland show much interest in other dramatic roles for her? If the biographies are correct, at this stage in her life, both Judy and Minnelli were thinking of expanding her professional horizons. An occasional drama or comedy

could have offered variety and less pressure than full-blown Technicolor musicals, one after another. Garland contemporaries like June Allyson sagged nicely into period and dramatic parts, and certainly, Judy could have played anything Jennifer Jones or Anne Baxter were playing at other studios. It's another "what if?" regarding the Garland career that may never be answered.

As for the quality of the DVD, there have been some criticisms that the picture quality could have been

"...the morning after scene remarkably sensual for its time..."

"scrubbed" for the disc. Yet the somewhat grain image and even the occasional speckle or blemish makes it appear as if you're watching a film, as opposed to a digital disc. This is likely something easier to accomplish with black-and-white as opposed to color. Special features include a vintage Peter

Smith Specialty short, the theatrical trailer, and the radio adaptation of the film as an audio-only bonus.

THE CLOCK has never really gotten its due. Perhaps this DVD release will help bring its charm to a new generation.

Check out The Judy Room's Filmography Pages devoted to *The Clock* here.

Since this article was published in 2007, *The Clock* was re-released on DVD via the Warner Archive Collection in 2012.



Discography Spotlight: At Home At The Palace



This is the last legitimate original release of a Garland concert. Recorded during the first three nights of The Palace engagement, the album was rushed out by ABC Records on August 15, 1967, while Judy was still enjoying her successful run.

The album states that it's "Opening Night", which is partly true. All the tracks on Side One are from opening night, while the tracks on Side Two are culled from the recordings made the second and third nights.

Judy had recently signed a contract with ABC Records, through the Sid Luft Production company "Group Five" (or "Group V" as shown on the album cover). Group Five was a production company Judy and Sid formed in June of 1967. Judy thought the "Five" would be herself, Sid, and Liza, Lorna and Joe. In fact, the "Five" were Sid, Ray Filiberti and three of Filiberti's associates. "Group Five" listed Judy and Sid as employees, for tax purposes, but the company did not provide Judy with the financial security she had hoped it would.

Sadly, the master tapes from the three nights of recording are lost. Only the master tapes of the final album are known to exist. MCA currently holds the rights but has yet to release the album on CD.

Download John H. Haley's expert restoration of the album here:
Judy Garland At Home At The Palace (zip file)

Listen to highlights of the restoration at
The Judy Room's YouTube Channel:



Discography Spotlight: At Home At The Palace

Yes, there is an
original cast album...
and it's on ABC Records!

JUDY GARLAND AT HOME AT THE PALACE OPENING NIGHT

ABC 620

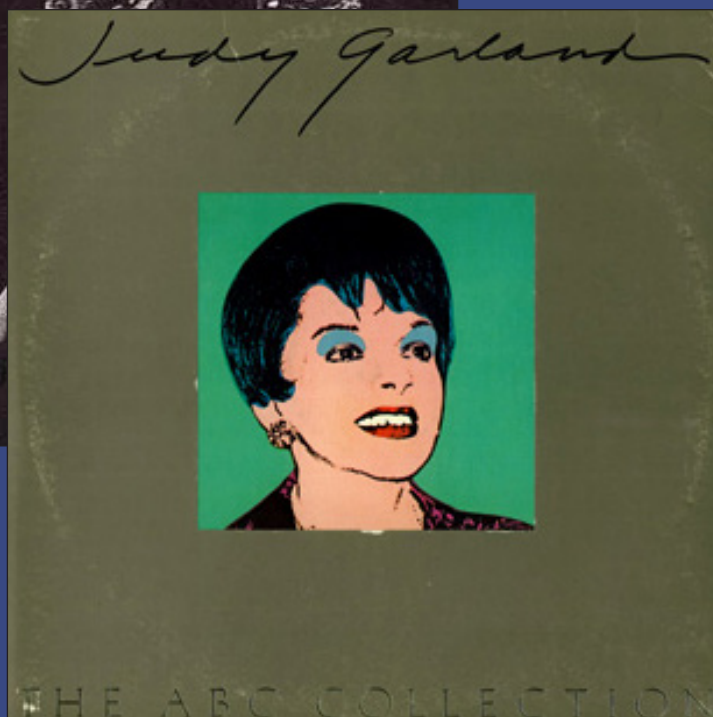


Recorded Live July 31, 1967,
Palace Theatre,
New York City.



Above: ABC Records ad provided
by Fred Hough.

Right: The ABC Records 1976
re-release.



Side One

Overture (Medley Of)
The Trolley Song
Over The Rainbow
The Man That Got Away

I Feel A Song Coming On

(Medley)
Almost Like Being In Love
This Can't Be Love

(Medley)
You Made Me Love You
For Me And My Gal
The Trolley Song

What Now My Love?

Side Two

(Medley)
Bob White (Whatcha Gonna Swing Tonight)
(Duet with Lorna Luft)
Jamboree Jones (Duet with Lorna)
Together Wherever We Go (Duet with Lorna)
Over The Rainbow (Instrumental)

(Medley)
Ol' Man River
That's Entertainment

I Loved Him (But He Didn't Love Me)

(Medley)
Rock-A-Bye Your Baby With A Dixie Melody
Over The Rainbow (Instrumental)

Produced by: Bob Thiele

Liner Design: Joe Lebow

Liner notes by: George Hoefer,
Associate Editor, Jazz & Pop Magazines

Special note by:
Larry Newton, ABC Records

Cover Photo: Ross & Weiss

Cover Design:
William Duevell/Henry Epstein

Engineer: Reice Hamel

Re-recording Engineer: Johnny Cue

Liner Photos: Charles Steward



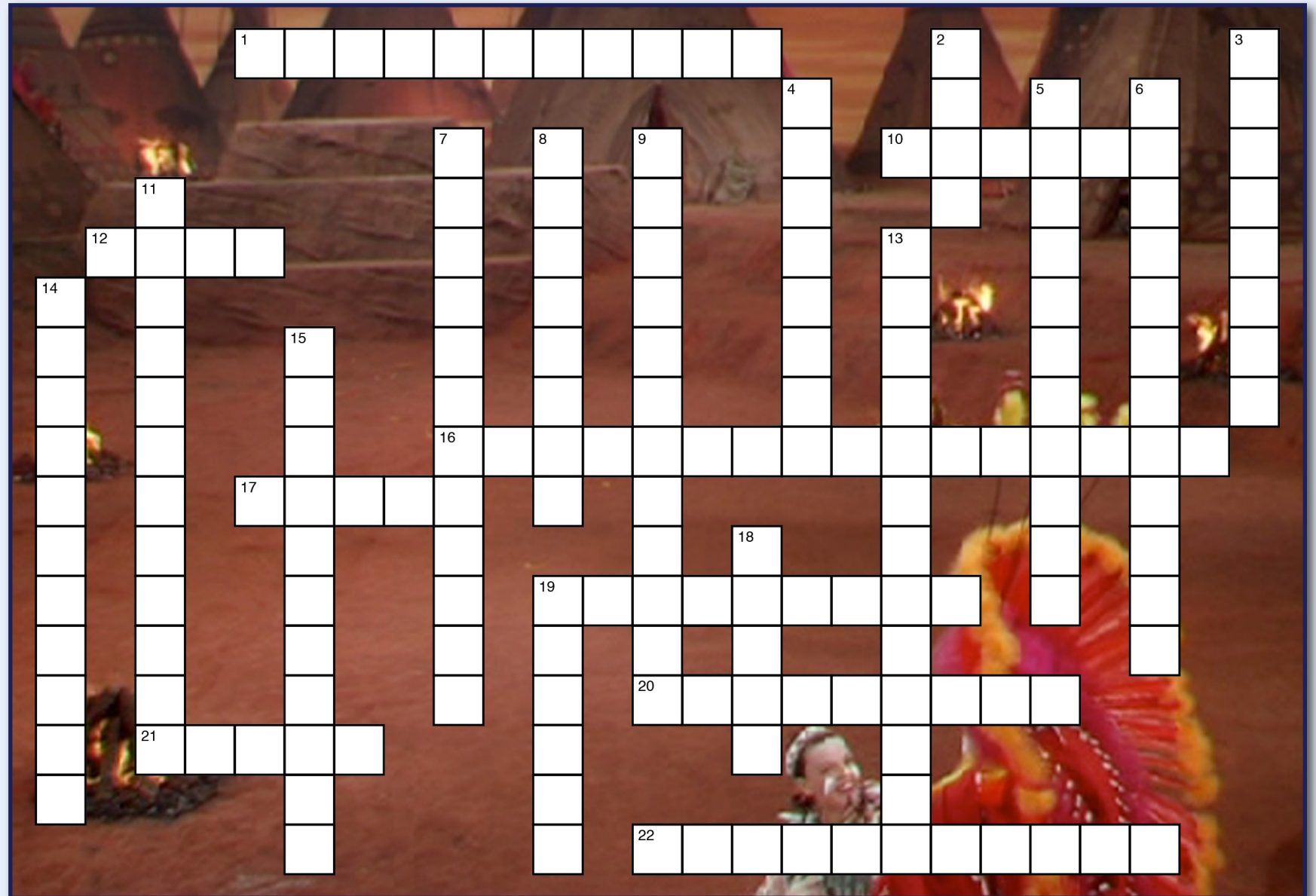
Fun Stuff - Annie Get Your Gun - Crossword

Across

1. "Annie" would have been his on-screen reunion with Judy. (2 words)
10. _____ Sidney
12. Annie hails from here.
16. She starred in the 1999 Broadway revival. (2 words)
17. _____ County
19. The famous _____ at MGM. (2 words)
20. This bootleg label put out an "Annie" soundtrack. (2 words)
21. Sitting Bull's tribe.
22. She was the original. (2 words)

Down

2. He later appeared on "Dallas."
3. She wanted Warners to loan her to MGM or the role. (2 words)
4. "Little _____" (2 words)
5. Annie's man. (2 words)
6. She was in the running for the role. (2 words)
7. He wrote the songs. (2 words)
8. He appeared in "Easter Parade."
9. Technically the first and third director. (2 words)
11. There's no business like it. (2 words)
13. Annie shot the ashes off his cigarette. (2 words)
14. She can't get her man with a gun. (2 words)
15. She later appeared on "Designing Women." (2 words)
18. He won an Oscar for the film.
19. Dorothy _____
20. Sitting Bull's tribe.



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Fun Stuff - Judy at The Palace - Word Search

C	V	C	T	H	E	P	A	L	A	C	E	W	E	S	T	B	U	R	Y	M	U	S	I	C	F	A	I	R	I
J	A	C	K	I	E	V	E	R	N	O	N	S	L	L	O	D	E	H	T	F	O	Y	E	L	L	A	V	Y	H
C	L	B	Y	B	N	A	C	T	N	E	C	N	I	V	I	L	S	D	L	E	I	F	E	I	D	D	E	R	F
I	R	C	A	N	G	H	A	J	X	X	J	R	F	R	A	N	C	I	S	B	R	U	N	N	L	A	N	Z	A
R	I	E	O	R	I	U	L	N	A	M	L	E	G	E	B	D	I	V	A	D	U	L	V	N	S	I	O	P	U
P	A	L	A	C	E	T	O	U	R	Z	I	N	O	G	N	I	M	O	C	G	N	O	S	A	L	E	E	F	I
R	D	O	A	T	K	T	T	H	E	M	A	N	T	H	A	T	G	O	T	A	W	A	Y	O	V	Y	D	W	G
C	Y	G	W	F	I	T	P	Z	R	M	I	H	D	E	V	O	L	I	L	L	E	N	N	I	M	A	Z	I	L
R	O	G	A	J	E	V	O	N	O	J	Q	E	C	A	L	A	P	E	H	T	T	A	E	M	O	H	T	A	W
J	A	M	B	O	R	E	E	J	O	N	E	S	M	C	B	T	S	E	L	B	B	U	B	N	H	O	J	K	H
P	L	B	U	P	Z	T	W	M	G	Z	O	V	E	R	T	H	E	R	A	I	N	B	O	W	X	Q	S	N	T
T	O	G	E	T	H	E	R	C	A	P	I	T	O	L	R	E	C	O	R	D	S	Y	R	G	Y	B	R	T	A
N	X	X	W	L	I	T	W	M	J	N	W	Y	O	U	M	A	D	E	M	E	L	O	V	E	Y	O	U	D	O
A	B	C	R	E	C	O	R	D	S	K	A	J	Q	V	O	L	M	A	N	R	I	V	E	R	R	D	R	D	R
W	C	P	E	S	I	D	L	U	F	T	O	G	E	T	H	E	R	V	N	E	L	R	A	D	L	O	R	A	H
B	O	B	W	H	I	T	E	E	N	F	T	N	E	M	N	I	A	T	R	E	T	N	E	S	T	A	H	T	O
E	V	O	L	Y	M	W	O	N	T	A	H	W	G	M	Y	F	R	O	G	E	R	E	D	E	N	S	U	U	X
X	N	E	E	L	Y	G	L	J	H	K	R	O	Y	W	E	N	O	S	W	A	L	N	E	L	E	H	W	U	K
T	H	E	T	R	O	L	L	E	Y	S	O	N	G	M	Y	N	V	L	O	R	N	A	L	U	F	T	W	N	V
F	O	R	M	E	A	N	D	M	Y	G	A	L	V	F	K	T	T	S	A	T	Z	T	J	E	R	M	S	E	I

THE PALACE
 NEW YORK
 VALLEY OF THE DOLLS
 JOHN BUBBLES
 SID LUFT
 JACKIE VERNON
 THE TROLLEY SONG
 FRANCIS BRUNN
 PALACE TOUR
 CAPITOL RECORDS
 HELEN LAWSON
 LIZA MINNELLI
 ABC RECORDS
 CREATIVE MANAGEMENT
 FREDDIE FIELDS
 DAVID BEGELMAN
 WESTBURY MUSIC FAIR
 VINCENT CANBY
 TOGETHER
 CHICAGO
 OVER THE RAINBOW
 I LOVED HIM
 HAROLD ARLEN
 ROGER EDENS
 CABARET
 LORNA LUFT
 NEELY
 I FEEL A SONG COMING ON
 FOR ME AND MY GAL
 WHAT NOW MY LOVE
 BOB WHITE
 JOEY LUFT
 JAMBOREE JONES
 TOGETHER
 THAT'S ENTERTAINMENT
 OL MAN RIVER
 THE MAN THAT GOT AWAY
 AT HOME AT THE PALACE
 YOU MADE ME LOVE YOU

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A huge thanks to the following folks (and groups) who are always so supportive of The Judy Room! If I missed anyone, my apologies.

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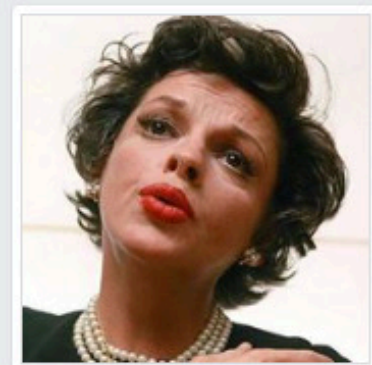


Thank you!

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