Book Review:
The Cinematic Voyage of The Pirate

JUDY GARLAND & Valley of the Dolls, the novel and film

I COULD GO ON SINGING on Blu-ray

THE GARLAND OUTTAKES
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The big news of the first half of 2016 was the release of the newly discovered complete version of “Lose That Long Face” from A Star Is Born (1954). The number originally featured additional lyrics and a short vocal by jazz singer Monette Moore. The silent film footage of this original version of the number survived but until now no one knew what was being sung.

In 2014, collector Rick Smith purchased a set of acetate playback discs that were used during the filming (read The Judy Garland News & Events Blog interview with Rick here). Little did he know that he had the only surviving recording of the original edit of the song. He contacted me and I put him in contact with Garland historian and CD producer Lawrence Schulman and audio engineer John H. Haley. The remastered and restored version premiered as part of the CD set “Judy Garland Sings Harold Arlen” released February 12, 2016 (see page 33 for details). Also released was the premiere video of the song and the missing footage put back together for the first time in 60 years! Click here to see that video.

The missing section of the number, which brings us fun new lyrics (“With your face full of fun, take your place in the sun...”), turns out to be quite charming and makes one wonder why it was cut. My guess is that the focus is shifted from Judy to Ms. Moore, and regardless of its brevity it was decided to keep the focus on Judy as Esther Smith/Vicki Lester.

Thanks to the diligence of collectors like Rick Smith we are able to enjoy previously unreleased and/or “lost” Garland performances. I’m sure that there will be more to come as more rarities surface. That’s part of the fun of being a Garland fan - there seems to always be something new and exciting coming along.

Another wonderful recent release is the Blu-ray edition of Judy’s final film, I Could Go On Singing (1963). The Twilight Time disc is fantastic (see the next page) and a must-have for all fans. It’s a limited issue so get your copy soon before they run out!

The focus of this issue is on Judy’s 1948 classic, The Pirate. The film is not your typical MGM musical and especially not your typical Hollywood musical of the time. And while it’s overlooked in most top ten lists of the best movie musicals ever made, or even the top twenty-five, it’s a classic in its own right and, as has been noted before, ahead of its time. Director Vincente Minnelli’s use of color together with the talents of Judy and co-star Gene Kelly make a one-of-a-kind musical comedy feast. To learn more about the making of the film, check out The Judy Room’s Filmography Pages devoted to the film.

I hope you enjoy this issue of “Garlands for Judy.” Perhaps in the next one I’ll have even more great news to report?

Sincerely,
Scott Brogan
Founder and Webmaster of The Judy Room, Judy Garland News & Events, and The Judy Garland Online Discography
Judy’s final film finally made it to Blu-ray on May 10th. *I Could Go On Singing* (1963) was unintentionally the last film of Judy’s life. It features a semi-autobiographical plot and Judy’s final collaboration with the songwriting team of Harold Arlen and E.Y. Harburg, the men who sent her into superstardom with their score for *The Wizard of Oz* (1939).

Judy’s joined by British actor Dirk Bogarde. The two portray a couple who parted ways so the woman (Judy as “Jenny Bowman”) could pursue a career while giving up the right to be in her son’s life, who doesn’t know this famous American singer is his mother when she comes to visit and attempts to become a part of his life.

*I Could Go On Singing* is not Judy’s best film, nor is it her worst. Directed by Ronald Neame, the plot is standard melodrama but in the hands of Judy and Dirk it’s quite watchable in spite of its rather somber tone, coming alive in several dramatic scenes and “Jenny’s” concert appearances at the London Palladium. “Jenny” sings “Hello, Bluebird,” “It Never Was You,” “By Myself,” and the title song, the latter specifically written for the film by Arlen and Harburg. These are the closest representations of the event that was “Judy Garland in Concert” as we’ll ever get to see.

The image quality of the Blu-ray is crystal clear, making it that much more watchable. The audio track is a solid mono, with an additional alternate “Isolated Score Track (with some effects)” track mostly in stereo including the songs excepting “It Never Was You.” Two trailers, a TV spot, and two audio commentaries (producer Lawrence Turman with film historians Lem Dobbs & Nick Redman; and film historians David Del Valle & Steven Peros) complete the extras. Produced for Twilight Time by Brian Jamieson and Nick Redman, this is one Blu-ray release that’s not to be missed. It’s a limited edition with only 3,000 copies being sold exclusively at the Twilight Time website: www.TwilightTimeMovies.com. Get yours now before they run out!
In a scholarly page-turner that leaves no stone untouched, Earl J. Hess and Pratibha A. Dabholkar’s *The Cinematic Voyage of The Pirate* is not just a phenomenally well-researched dissertation on the 1948 M-G-M musical but more like a meticulously well-explored dissection of this trailblazing film in which every aspect of its history is examined. Not always an easy read, it is the first book devoted to the film, which the authors in their preface call “an underappreciated masterpiece,” and their uncompromising thoroughness should make it required reading in all film studies programs. The most surprising thing about the work is that it debunks the idea that the musical, directed by Vincente Minnelli and starring Gene Kelly and Judy Garland, was a commercial and critical failure. The claims, most notably made by Garland hagiographer John Fricke, that it was the only Garland vehicle not to make a profit are simply not true. While it did not make money on its initial release, it most certainly has made a profit over the years. The sophisticated film, which producer Arthur Freed deemed “twenty years ahead of its time,” also fared well both with contemporary critics, who in large part praised its merits, and the public, which flocked to see it upon release.

Judy Garland let her hair down for *The Pirate*, which could be described as a mix of repressed sexual fantasy, tongue-in-cheek farce, and luxurious gay aesthetics rare even for M-G-M, and the result was a picture that flew over the heads of a public more interested in entertainment than art. Garland was the girl next door, Andy Hardy’s soul mate, a Harvey Girl, not Manuela (played by Garland), who lusts for a pirate to sweep her off her feet, to “unfrock” her, to set her free to live her fantasy. Add to the mix Gene Kelly’s muscular, sexually-drenched dancing and director Vincente Minnelli’s oh-so-über-theatricality and you have a cake that might be too rich for some. Kelly admitted that “whatever I did looked like fake Barrymore and fake Fairbanks.” Not even a score by Cole Porter could help, and even he judged the picture to be “unspeakably wretched, the worst that money could buy.”

That was then. Since then, historians, critics and the public have reassessed this multi-layered musical to the point where some consider it one of Minnelli’s, Garland’s, and Kelly’s best, if not the best. It is rich on many levels. It is certainly a dialectic on art, for which the two-sided revolving mirror the traveling actor Serafin (played by Kelly) uses to...
BOOK REVIEW: THE CINEMATIC VOYAGE OF THE PIRATE
by Lawrence Schulman

Nothing like starting early in life, and that’s what Judy did. She made her first stage appearance at the age of three in Grand Rapids, where she was born, singing Jingle Bells. Thus she started following in the footsteps of her parents, both of whom were on the stage. The family moved to California, and Judy continued her stage work, singing with her two sisters.

Her two sisters married and Judy continued singing alone until 1936, when Metro signed her. Her first movie was a short called “Every Sunday Afternoon” in which she sang with Deanna Durbin, and that started her on the road to stardom. “Broadway Melody of 1938” was her first big picture, followed by many outstanding hits such as “Dixie” collectible card.


Judy is 5’3” tall, weighs 115 lbs., has reddish-brown hair and large brown eyes. For relaxation she paints and writes poetry, and does very well in both.

1948 “Dixie” collectible card.

Check out The Judy Room’s Filmography Pages on “The Pirate” here.
mesmerize is the perfect symbol: that of the two sides of things. To start, take the name Manuela: a mix of man and woman. The sexually-charged film is also a play on the two sides of desire: that is, the dream world of sexual fantasy versus the real world which interdicts realizing that fantasy; the erotic dandy Serafin versus the corpulent homebody Don Pedro (played by Walter Slezak); what we hide versus what we don’t. And in art, that ultimate illusion, what is real, what is not, what is pretend, what is not? The film’s “Be a Clown” finale, in which Garland and Kelly take off the masks of the characters they have been playing and play themselves is the ultimate sleight of hand from make-believe to real. In this game of doubles as depicted in the film, art is a liberating dream that allows us to escape elsewhere, where home is the imagination and all is possible. The Pirate is about the transformative magic of art.

The book’s six chapters are followed by three appendices – Discarded Screenplays for The Pirate, Behrman’s Lines in the Goodrich-Hackett Screenplay and the Film, and Cast and Crew List with Mini-Biographies, followed by Notes, a Bibliography, and an Index. The study is also packed with dozens of pertinent black-and-white photos illustrating the discourse. Those interested in recorded sound will be fascinated by the sections devoted to Cole Porter’s songs, all written in 1946: their conception, recording, and post-production.

Earl J. Hess and Pratibha A. Dabholkar’s book is the culmination of decades of writings— not just filmic, but psychoanalytic and ones related to gay studies – on this flamboyant, revolutionary musical, which is at root a campy joke. For, the whole film is an escapist’s lark not to be taken at face value, but as a play for the pleasure of the viewer. Its “deliberate artificiality,” as film critic Peter Ericsson calls it, is provocative not just as a viewing experience, but as an intellectual experience that is so rich in ideas that it has taken more than half a century to fully grasp them. In other words, the movie is not just a musical, but a film that can be appreciated on all levels. Hess and Dabholkar do honor to this fun musical comedy which bedazzles our eyes and fills our ears. Their book is as ground-breaking as is The Pirate.

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The Garland Outtakes
Outtakes

“Cut (kut), (in motion pictures) to edit film by editing unwanted footage. That remaining “unwanted footage” is referred to as an out take.”

- from the back cover of the LP “Cut! Out Takes From Hollywood’s Greatest Musicals” - Out Take Records, OTF-1, Volume One, 1976

That is the definition given on a trilogy of albums released in the late 1970s titled “Cut! Outtakes from Hollywood’s Greatest Musicals,” produced by Hugh Fordin, author of the definitive book about MGM’s Freed Unit titled “The World of Entertainment! Hollywood’s Greatest Musicals: The Freed Unit of MGM.” The records (a series of three) were the first compilations to solely feature audio tracks of film outtakes. Most of the recordings were taken from studio playback discs that had been rescued and collected over the years by fans. The fact that outtakes from Judy Garland musicals comprised the bulk of the content of the series is no surprise.

Garland was the queen of the MGM musical during its heyday and MGM musicals, with some exceptions, are to date the best film musicals ever made. Garland’s post-MGM career legacy as “The World’s Greatest Entertainer” added another layer of mystique to her legend and these previously unheard outtakes. Any unreleased Garland recording was, and still is, something to get excited about. For the first time, fans were treated to famous and obscure Garland outtakes such as “Voodoo” from The Pirate (1948) and “Mr. Monotony” from Easter Parade (1948), as well as the complete finale medley from Presenting Lily Mars (1943).

Most musical films of the golden age of Hollywood had at least one or more numbers that were cut for a variety of reasons. The process of recording for films entailed the musicians and singers all together recording take after take. Multi-track recording as we know it was not yet in existence, although MGM cleverly recorded separate “stems” to then mix into a balanced mono track for the final film prints. Most film pre-recordings were made onto optical film, then transferred to playback discs for the performers to lip sync to during filming, sometimes months later.

The fact that any outtake songs or footage survived over the years is a minor miracle. Most of the studios trashed their unused recordings and film footage, but thanks to a few individuals who worked at a few of the studios (chiefly MGM and 20th Century-Fox) and who had an appreciation for the performances, quite a bit has survived. Lucky for us, most of Garland’s outtake recordings survive. The bulk of her MGM pre-recordings were subsequently released as part of the alternate track bonus features on the 1994 laser disc release “Judy Garland - The Golden Years at MGM.” Many of those have subsequently been released on compact disc but to date the laser set is still the only source for many of these wonderful performances.

HOLD THAT BULLDOG

Pigskin Parade (1936) has the distinction of not only being Garland’s first feature film but it also resulted in her first outtake. The film features 14-year-old Garland in two powerhouse solos and one group number. A fourth solo, “Hold That Bulldog,” was recorded but not used. To date, it is considered a lost recording. It’s high on the “holy grail” list of recordings that Garland fans yearn to hear.

Prior to Pigskin Parade, Judy’s first official film for MGM was the short Every Sunday (1936) co-starring Deanna Durbin. While there are no outtakes (the short features two songs: “Americana” and “Opera vs. Jazz”) there are surviving alternate takes which were released on the 1995 laser disc boxed set “That’s Entertainment! The Ultimate Musical Treasury.” The set featured all three of the films in the “That’s Entertainment!” series as well as many rare pre-recordings. Alternate takes, while not strictly outtakes, sometimes feature outtake material. For instance, the pre-recordings for “Everybody Sing” from Broadway Melody of 1938 (1937) feature extended/alternate versions with additional lyrics that were trimmed from the film prior to release. Additionally, many film performances were comprised of separate takes combined to make one final take. “Over the Rainbow” as heard in The Wizard of Oz (1939) is a good example as it is actually two takes (5 and 6) spliced together. It could be argued that alternate takes of a song are not outtakes even if they contain outtake material. Perhaps the distinction could be made that if a section of a number was filmed and cut, it’s an outtake but if that section was never filmed then it’s an alternate or extended take.
MG songwriter Arthur Freed had wanted to be a producer for quite some time when in 1938 he was given a chance as an unofficial behind-the-scenes producer on the studio’s big budget Technicolor musical *The Wizard of Oz* (1939). Freed was one of the early champions of the studio’s purchase of the book and of Judy Garland as “Dorothy.” As his star rose at MGM with the eventual formation of “The Freed Unit” so did Judy’s as the Unit’s main muse. One could say that Freed wisely hitched his star to Judy’s wagon. Without her, there might never have been a “Freed Unit.”

THE JITTERBUG

“The Jitterbug” was a fast-paced song and dance performed by the film’s principal cast (Judy, Ray Bolger, Jack Haley, & Bert Lahr) after being bitten by a “jitterbug” sent by the Wicked Witch of the West (Margaret Hamilton in an unforgettable performance) to wear them down prior to her abduction of Dorothy.

Recorded on October 6, 1938, “The Jitterbug” was filmed over several weeks in early January, 1939. It was cut after the first preview. The footage has since been lost, but the film’s composer, Harold Arlen, shot some home movies of a dress rehearsal which have survived. When coupled with the surviving pre-recordings we get an idea of how the famous lost number might have looked and sounded. As with anything pertaining to *The Wizard of Oz*, legends have evolved about the reasons for the cutting of the number ranging from: Bert Lahr stealing the film away from Judy via his performance; the studio’s fear that the title (“Jitterbug”) would date the film; the film being too long and its being cut due to time constraints. It’s also been pointed out that the number, being upbeat in tempo, is out of place at that dramatic juncture in the film. The most likely reasons are the latter two: The film was too long and the number was out of place dramatically. In spite of its being cut, Decca Records released a studio version, with Judy again providing the lead vocal, as part of their 1940 album of songs from the film as recorded in the Decca studios. The outtake film version was not released to the public until it was “recreated” using the Arlen film and studio production stills and added as an extra feature on the 1989 50th anniversary video and laser disc releases. It has since become a staple of every subsequent home media version of the film.

OVER THE RAINBOW

Also cut after at least one preview was Judy’s rendition of “Over the Rainbow.” Some executives allegedly complained that it slowed the film down. Freed supposedly went to MGM studio chief Louis B. Mayer and threatened: “The songs stays or I go!” Luckily, it stayed and he didn’t go.

No such drama surrounded Judy’s reprise of “Over the Rainbow” in the Witch’s Castle. She performed the reprise live on the set to piano accompaniment. This was unusual for the time but necessary to capture the raw emotion of the rendition. The music underscoring was to be added in post-production. Due to the switch in directors (and costumes and makeup) early in the production, Judy ended up having to perform this harrowing version twice! The only surviving audio that survives is from the first version filmed on October 10, 1938, which has been paired with the surviving underscoring recorded on May 6, 1939 for the second filmed version. There was no underscoring done for the first version as the film’s score was not recorded until after principal photography was completed, which was (and is) standard practice. Judging from this audio outtake, it’s clear that if the scene had stayed in the film it would have added a depth and tone much too serious and frightening for the children and quite a few adults in the audience.

Outtakes from the Land of Oz

Judy Garland and Margaret Hamilton in the first version of the deleted reprise of “Over the Rainbow” shot in October, 1938.
Throughout the 1940s Judy was MGM's top female musical star and the premier star of Arthur Freed’s “Freed Unit.” She spent the early years of the decade starring in musicals with best friend Mickey Rooney while slowly and gracefully growing up on screen seamlessly making the transition to adult star, which was the exception to the norm. Child stars rarely made that transition with success.

WE MUST HAVE MUSIC

One of Judy’s transition films is the all-star and wildly popular extravaganza Ziegfeld Girl (1941). Judy and co-star Tony Martin recorded and filmed an elaborate production number titled “We Must Have Music.” It was intended as part of the finale sequence but when the sequence was revamped the number was deleted. MGM wisely, and thriftily, utilized some of the footage for a studio short titled We Must Have Music (1942) that gives us a few short glimpses of the number. When watching the short in theaters, Judy fans probably wondered what the footage was from. The audio outtake of “We Must Have Music” first appeared on the 1976 Cut! Out Takes From Hollywood’s Greatest Musicals, Vol. 1 record.

WHERE THERE’S MUSIC

Most musical films had numbers that were deleted for one reason or another and Judy’s musicals are no different. However, MGM was different than most studios in that they had the talent, resources, and money to film elaborate productions numbers only to scrap them and start all over.

Principal photography was completed on 1943’s Presenting Lily Mars and Judy had already begun filming her final co-starring musical with Mickey Rooney, Girl Crazy (1943), when it was decided that the finale, titled “Paging Mr. Greenback,” of Presenting Lily Mars didn’t effectively present Lily Mars as a new Broadway star. Thanks to those immense resources, MGM added more money to the film’s budget and reopened production to create and film a new, more extravagant finale and called Judy back. The original version of this new finale ran a little over nine minutes and included (cut songs in brackets): “Where There’s Music,” [“St. Louis Blues”; “It’s A Long Way To Tipperary”; “In The Shade Of The Old Apple Tree”; “Don’t Sit Under The Apple Tree”]; “It’s Three O’Clock In The Morning”; and “Broadway Rhythm.” This was trimmed down to six-and-a-half minutes for the final release version of the film creating even more outtakes. Although the footage for both the original finale (“Paging Mr. Greenback”) and the bulk of the revised finale has been lost, the audio survives, in multiple pre-recording session takes and in stereo. The audio outtake of the entire revised finale first appeared on the 1976 Cut! Out Takes From Hollywood’s Greatest Musicals, Vol. 2 record. “Paging Mr. Greenback” premiered as one of the alternate audio tracks on the 1995 laser disc release Judy Garland - The Golden Years at MGM.

THE BELLS ARE RINGING

Another finale that was scrapped and reshotted was the finale to 1942’s For Me And My Gal. The original version featured, more or less equally, Judy and her two co-stars Gene Kelly and George Murphy. This was Gene’s first film. His character redeems his selfish ways by the end of the film and gets the girl (Judy) but the original finale didn’t reflect that. A new finale was recorded and filmed that took Murphy out of the proceedings relegating him to supporting player status. In later years Murphy joked that he was relegated to the “schmuck” who doesn’t get the girl, but the change makes sense to the story and gives it an effective denouement. The original finale first appeared on the 1977 Cut! Out Takes From Hollywood’s Greatest Musicals, Vol. 3 record which was the last of the series.
Outtakes

MGM's Golden Girl

The Clock (1945) was Judy's first straight dramatic role for MGM and was heralded as such. But technically that distinction goes to Life Begins For Andy Hardy (1941). Judy pre-recorded four songs for the film: “America (My Country ‘Tis Of Thee)”; “Easy To Love”; “Abide With Me”; and “The Rosary.” None made the final print. Although her role is small and is, again as Betsy Booth, a supporting one, audiences who went expecting to hear Judy sing left disappointed. She did sing a quick a capella rendition of the “Happy Birthday” song. “Easy To Love” first appeared on the 1976 “Cut Out Takes From Hollywood's Greatest Musicals, Vol. 2” record. The other three, plus the complete version of “Easy To Love,” first appeared on the 1995 laser disc release Judy Garland - The Golden Years at MGM.

By the mid-1940s Judy was MGM’s biggest female musical star and all grown up. In her last co-starring film with Mickey Rooney, Girl Crazy (1943), she was the epitome of young womanhood. Of course, even that Gershwin classic resulted in one outtake, the production number “Bronco Busters.” The song is charming but not really missed in what turned out to be arguably the best of the Judy/Mickey musicals. Their charming finale duet of “Embraceable You” was also cut.

BOYS AND GIRLS LIKE YOU AND ME

Meet Me In St. Louis (1944) was Judy’s biggest hit since The Wizard of Oz (1939) and MGM's biggest hit since Gone With The Wind (1939). Hugh Martin and Ralph Blane provided instant classics with “The Boy Next Door,” “The Trolley Song,” and “Have Yourself A Merry Little Christmas.” A minor drama developed behind the scenes when producer Arthur Freed decided to add the Rodgers & Hammerstein song “Boys And Girls Like You and Me” to the score. Rodgers & Hammerstein were already household names while Martin & Blane were not. The unknown duo were concerned that regardless of how good their songs were, the Rodgers & Hammerstein song would get all of the attention. In the film's narrative “Boys And Girls Like You And Me” took place right after “The Trolley Song” when Judy’s character, Esther Smith, and her “boy next door” John Truett walk around the unfinished grounds of the 1904 St. Louis World’s Fair. Martin and Blane’s fears went unrealized. The sequence and the song were cut due to time constraints. “Boys And Girls Like You And Me” was resurrected for the 1949 musical Take Me Out To The Ball Game sung by Frank Sinatra. It too was deleted. The film of the Sinatra version survives but sadly, the footage of Judy's version does not.

Although “Boys And Girls Like You And Me” was cut from Meet Me In St. Louis it was still included in the Decca Records “cast album” of studio versions songs from the film. No explanation was given for its inclusion which again must have confused fans.

OUTTAKE TREASURES

There are some Judy Garland outtakes and alternates that might make one ponder as to why they were deleted in the first place while others are obvious. “D’Ye Love Me?” from Till The Clouds Roll By (1946) is a rare example of a collaboration between Judy and her husband/director Vincente Minnelli that should remain an outtake. The surviving footage presents a number that is poorly staged and slows down an already long and, at times, sluggish film. Happily the Garland/Minnelli collaborations that made the cut (“Who?” and “Look For The Silver Lining”) are two of the brightest parts of the film.

On the other hand, “Be Mir Bis Du Schoen” from Love Finds Andy Hardy (1938) is a great example of a lovely recording showcasing a young Judy’s vocal range. It was cut before it was ever filmed. Perhaps it was one too many Judy songs in a film that focused on Mickey Rooney and his “Andy Hardy” character. Judy’s “Betsy Booth” character is visiting the fictional town of Carvel. In essence it’s a guest spot albeit an important one to the plot. Too many songs might have pulled the focus away from Rooney a little too much.

The outtake recording of “Be Mir Bis Du Schoen” first appeared on the 1962 MGM Records compilation “The Judy Garland Story, Vol. 2 - The Hollywood Years.” The song was not identified as an outtake, and like the other songs in the compilation it was listed with just the song title and name of the film. This no doubt had some fans wondering where it came from and if there were more outtake recordings hidden in a vault somewhere. There were, but it would be over two decades before they would be officially released.
Outtakes

THE HARVEY GIRLS
An elaborate film
An elaborate cast album

Judy’s 1946 hit The Harvey Girls has given us a bounty of great outtakes.

MY INTUITION

Judy recorded and filmed a duet with co-star John Hodiak titled “My Intuition.” The surviving footage is a good example of a song deleted both because it slowed down the narrative and because the film was running too long. The number is charming on its own it’s obvious that it would have been an unwelcome stalling of the flow of the film.

MARCH OF THE DOAGIES

The studio spent a lot of time and money filming the elaborate “March of the Doagies” production number that featured Judy, Ray Bolger, Cyd Charisse and a large cast of extras singing their way across part of MGM’s backlot. The number ended up on the cutting room floor although the audio and film footage survive as does the audio and footage to a slower paced reprise.

HAYRIDE

Judy and Ray Bolger, plus the MGM Studio Chorus, recorded another proposed production number titled “Hayride” that didn’t make it to the filming stage. The song spotlights Ray more than Judy so perhaps that’s one of the reasons it wasn’t used. “Hayride” has the distinction of being one of the few outtakes recycled in a later film. It was given new lyrics and appeared in 1950’s Pagan Love Song as “The House of Singing Bamboo,” sung by Howard Keel.

THE DECCA ALBUM

The deletion of “March of the Doagies” from the The Harvey Girls also affected the Decca Records cast album of songs from the film. The Harvey Girls was the fourth, and last, of Decca’s cast albums of studio versions of songs from Judy Garland films. Actual film soundtrack albums were a few years away, so Decca brought in as many of the people responsible for the film songs as possible and recorded studio versions of the songs. Most of the time the arrangements and performances matched those in the films, with the exception of the Decca cast album for The Wizard of Oz. For their Harvey Girls album, Decca brought in the film’s vocal coach/arranger Kay Thompson and hired a large orchestra to recreate the numbers as closely as possible to those featured in the film. The Oscar winning “On The Atchison, Topeka, And The Santa Fe” took up two sides of one 78rpm record (the standard was four 78rpm records featuring eight performances housed in what looked like a photo “album”). When “March Of The Doagies” was cut from the film Decca removed their version, recorded on May 14, 1945, from the album. This created an uneven number of sides. Decca remedied this by having Judy come in and re-record “On The Atchison, Topeka, and the Santa Fe” on September 10, 1945. The number (as recorded on this date in 1945) had originally taken up one disc (two sides) with a recreation of the elaborate introduction by the chorus on the first side (as it is in the film), then Judy’s entrance into the song beginning on the flip side of the disc with her singing the intro “What a lovely trip...” Decca had Judy re-record the song because they deleted that full chorus introduction, so “What a lovely trip” didn’t make sense. The re-recording had Judy singing “What a lovely day.” The final album featured only three discs with six songs.

Decca’s version of “March of the Doagies” stayed in the vaults until November 12, 1984, when it was released for the first time ever, on the aptly titled “From The Decca Vaults” LP. To confuse things even more, when Decca began re-releasing Judy’s recordings in the LP era, they mistakenly released the outtake “What a lovely trip...” version of “On The Atchison, Topeka, and the Santa Fe.” The later re-recording (“What a lovely day”), which was the originally released version, had its LP debut on that same 1984 “From The Decca Vaults” LP.
Outtakes
The Superstar

A COMPLETE SCORE

The premiere release of Judy’s outtake recording of “You Can’t Get A Man With A Gun” from the film she famously did not complete in 1949, *Annie Get Your Gun*, was also included on that 1962 MGM Records compilation “The Judy Garland Story, Vol. 2 - The Hollywood Years.” Fans had hoped that perhaps MGM Records would begin releasing outtakes. That did not happen, although LPs of poor sounding copies of all of Judy’s *Annie* pre-recordings were released on various bootleg records in the late 60s and 70s in varying levels of poor sound quality before they were finally remastered (some in stereo) and “officially” released in the 1990s.

*Annie Get Your Gun* is a rarity. It’s the first time a star of Judy’s caliber pre-recorded an entire score and then did not appear in the final film. But Judy fared better than fellow MGM singing star Mario Lanza. At least she didn’t have to suffer the indignity of having someone else lip sync to her recordings as Lanza did when MGM fired him from *The Student Prince* (1954) then used his pre-recordings as the singing voice of the actor who took over, Edmund Purdom.

EARLY OUTTAKE RELEASES

Judy’s original unused recording of “Love of My Life” was released on the 1948 *The Pirate* soundtrack album. MGM Records chose the outtake because it was a complete recording (the film version is too short) that helped fill the album which consisted of three 78rpm records with six sides. Because of this, “Love of My Life” became the first Garland film outtake ever released on record, even though it wasn’t listed as such. This must have confused fans at the time.

MGM Records confused matters even more when they included the outtake “Last Night When We Were Young” on long playing re-releases of the 1949 soundtrack to *In The Good Old Summertime*. Originally the label did not include the outtake due its not being in the final cut of the film and for the same reasons as the Decca *Harvey Girls* deletions: the number of sides on the 78rpm records. With long playing records, an uneven number of songs per album was no problem. The film footage survives, showing just how perfect Judy was at conveying utter heartbreak which is probably why it was deleted. It’s too serious for the lighthearted tone of the rest of the film. The fact that MGM added the outtake to their soundtracks reflects the apparent impact of the recording.

**VOODOO**

One of the most famous, or infamous, of all the Garland outtakes is the legendary (among Judy fans) “Voodoo” that was recorded, filmed, then cut from *The Pirate* (1948). The song was recorded on April 10, 1947 and filmed a few days later. Judy was in no state to be filming this or anything else. She had been struggling with postpartum depression after the birth of daughter Liza Minnelli, and her addiction to prescription medications. She allegedly stopped the filming of one take, stared into the fire that was part of the scene, and screamed: “I’m going to burn to death! MGM studio head Louis B. Mayer saw the footage, with the highly charged sexuality between Judy and co-star Gene Kelly and allegedly ordered the negative burned. A re-recording of “Mack the Black” which was originally filmed to open the movie (a clip is seen in the trailer), took “Voodoo’s” place in the narrative.
MR. MONOTONY

Judy’s immediate follow-up to The Pirate was a proposed reunion with her Pirate co-star Gene Kelly centered around the song catalog of Irving Berlin, the marvelous Easter Parade (1948). Fred Astaire took Kelly’s place after the latter broke his leg. Garland and Astaire made a great pair and Easter Parade was an immediate classic. Included in the line-up was a song originally written for Judy by Berlin titled “Mr. Monotony,” Judy wore the top-half of a man’s tuxedo and looked very chic. The number was cut allegedly because the costume showed too much leg to be in keeping with the fashions of the era in which the film is set (1912). Judy famously wore the outfit again two years later for her final MGM musical number, “Get Happy” in Summer Stock (1950). “Mr. Monotony” was first released on the 1976 Cut! Out Takes From Hollywood’s Greatest Musicals, Vol. 1. The footage has survived and has been edited into two different versions: One that first appeared on the Easter Parade laser disc released in the early 1990s and the other released first in the theatrical release That’s Entertainment! III (1994) and its subsequent VHS and laser disc releases. “Mr. Monotony” is also the only Garland outtake in which all of the existing takes of the number have been made available to the public. Just over 21 minutes of various shots from all angles of the number, plus multiple versions of her bows, were included first in the DVD special edition and then the Blu-ray edition of the film. They’re a real treat and show the hard work involved in filming a seemingly simple routine.

LOSE THAT LONG FACE

A Star Is Born (1954) is unusual in that two of the film’s most notable songs became outtakes after the film premiered. The story is well known: After premiering to rave reviews from critics and audiences, Warner Bros. studio head Jack Warner ordered cuts to trim the film down therefore allowing more showings per day in theaters and a faster return on the studio’s investment. As a result, “What cut then the answer is “yes.” Consider as well that they were on the soundtrack album and everyone knew why they were on the album and not in the film, then the answer would again be “no.” It’s up for interpretation. Regardless of whether these can be considered true outtakes or not, the

Another song that was a victim of that horrible cutting by Warner is the charming “Trinidad Coconut Oil Shampoo” commercial ditty. It’s a brilliant take on the silly, but extremely catchy, television commercial tunes that most of us can’t get out of our heads. When it comes to advertising, some things never change.

The outtake snippet of “When My Sugar Walks Down The Street” that was intended for the extensive “Born In A Trunk” production number. Miraculously, especially considering the amount of still-missing footage, the footage for this outtake survives. The audio was first released on the 1977 Cut! Out Takes From Hollywood’s Greatest Musicals, Vol. 3. An “outtake within the outtake” of “Lose That Long Face” recently surfaced. It had been known that a portion of the song was sung by jazz singer Monette Moore. She and Judy filmed the segment as part of the original filming of the number. Later it was decided to excise this mid-portion of the song. For decades only the silent outtake footage survived, with no one knowing what was being sung or even what the lyrics were. That all changed when collector Rick Smith purchased some playback acetates that unknown to the seller included the complete version of the song. He shared them with The Judy Room and producer Lawrence Schulman who had master audio engineer John H. Haley restore the disc for inclusion on the 2015 two-CD set Judy Garland Sings Harold Arlen, released by JSP Records. The silent film footage has been added and now fans can see the complete number, with “new” lyrics, as it was originally intended. Click here to see it.
I COULD GO ON SINGING

Judy didn’t make another live-action musical until 1963’s *I Could Go On Singing*, which turned out to be her last film. The only outtake from this film is the novelty number “Please Say ‘Ah’!” performed by Judy and the film’s vocal arranger, Saul Chaplin. The demo recording was discovered in the vaults at the Capitol/EMI Studios in London in 2010 and released as part of the double CD set “Judy Garland - The London Studio Recordings 1957-1964.” On the demo recording, Chaplin stood in for Judy’s co-star Dirk Bogarde, who had already left the production for another project. An orchestra accompaniment was recorded to apparently add to Judy’s vocal and an intended Bogarde vocal. But that was not to be.

It’s doubtful that the song was ever seriously considered for placement in the film. The scene in which it’s assumed to have been written for is a very serious one. The song would have been out of place. Even so, it’s a cute number and its discovery proves that as late as the “2000-teens” there are still Judy Garland outtakes and rarities to be discovered.

VALLEY OF THE DOLLS

The camp classic *Valley of the Dolls* (1967) almost became Judy’s final film. She was originally cast as “Helen Lawson” and pre-recorded her one solo, “I’ll Plant My Own Tree.” After Judy left the project, the song stayed, re-recorded by Margaret Whiting for the new “Helen,” Susan Hayward, to lip-sync to. Judy’s recording went unreleased until it was included on that 1976 LP “Cut! Out Takes From Hollywood’s Greatest Musicals, Vol. 1.” The stereo version and the vocal-only version have been released online, but not in any remastered official release. Judy hated the song, and wanted to sing “Get Off Looking Good” instead. One can see why. The song is supposed to show the film audience what makes the “Helen Lawson” character a Broadway legend. It fails miserably, which isn’t helped by Hayward’s awkward performance of it. Judy would have been able to make the number seem great in spite of itself as she had done many times before during her MGM years. Read more about *Valley of the Dolls* in Randy Henderson’s article on page page 26.

TELEVISION

After *I Could Go On Singing* in 1963, the focus of Judy’s career shifted from films and concerts to concerts and television. She had already had success in the 1950s with two specials (“Ford Star Jubilee” in 1955 and “The Judy Garland Show” in 1956). On February 25, 1962 “The Judy Garland Show” co-starring Frank Sinatra and Dean Martin aired to great acclaim and ratings. This was followed by “Judy and Her Guests, Phil Silvers and Robert Goulet” which aired on March 19, 1963. Variety series were incredibly popular in the 60s with many big stars of the 1940s and 50s finding renewed success on TV. Judy’s career renaissance was at its peak when she signed with CBS and “The Judy Garland Show” became a reality. Sadly, it only lasted a year in spite of being acclaimed by the critics and popular with the public. Luckily, the show’s 26 episodes survive and give us an incredible record of Judy (usually) at her early 60s best, and featuring some of the biggest names in show business as her guests. Naturally there are some outtakes, most of which survive. Only a show starring Judy Garland could have a bounty of outtakes of which many are better than much of what aired. You can watch them on the increasingly rare DVDs (most found now via eBay) or on YouTube. See the end of this article of a listing of the outtakes from the show.

Judy was a guest herself on other star’s shows which resulted in a few more outtakes. The oddest of these would have to be Judy’s never- aired walk-on appearance on “The Soupy Sales Show” on March 6, 1966. Judy was taping her second appearance on “The Sammy Davis, Jr. Show” across the hall from the Sales show. Sales’ guest was Ernest Borgnine, and the two engaged in a skit in which Sales announces Judy (complete with “Judy” in lights and a runway) but it’s Borgnine who comes out. The two decide to pretend that Borgnine is Judy. The real Judy appears at the very end of the skit, as herself.

In the Studio & Beyond

Judy Garland - Lost Tracks 1929-

In the Studio & Beyond

OUTTAKES

In the Studio & Beyond

IN THE STUDIO

Used studio recordings that Judy made for the record labels she was associated with. Many of these recordings were made in the late 1920s and early 1930s, before she became a star at MGM. Some of these recordings were lost or destroyed, but others were preserved and eventually released on CD or vinyl.

Beginning in 1937 (the year of her first recording contract), Judy had a long association with the music industry, both with singles produced by Decca Records and later albums produced by Capitol Records. There are many alternate takes from these sessions, but few that went completely unused. The famous “Lost Decca Tests” recorded on March 29, 1935 (“Bill” and a medley of “On The Good Ship Lollipop/The Object Of My Affection/Dinah”) were test records Judy recorded, solo, with her mom, Ethel, at the piano for Decca Records and a possible contract rejected by the label and to this day remain lost. While in New York in 1936 Judy cut another two records, this time with Bob Crosby and His Orchestra. Decca released them in July of 1936, and they became the first Judy Garland records released to the public. After signing her contract with the label in 1937, Judy recorded a wide variety of songs until their association ended in 1947. The only unused recording (outside of alternate takes of released songs), was from Judy’s very last recording session on November 15, 1947, “Falling In Love With Love.” The recording was not discovered until 1992 when the producers of the MCA (Decca) CD “Judy Garland - Changing My Tune - The Best Of The Decca Years Vol Two” found it in the Decca vaults and included it in that CD. It is also available, newly remastered, on the 2011 JSP Records 4-CD release “Smilin’ Through - The Singles Collection - 1936-1947.”

After Judy left MGM in 1950, she cut four singles for Columbia Records before entering into a contract with Capitol Records in 1955. That year, Capitol released the first Judy Garland long-playing album, “Miss Show Business.” The album featured Garland standards such as “Over The Rainbow” and “After You’ve Gone.” According to studio records, Judy also recorded “On The Atchison, Topeka & The Santa Fe” on August 30, 1955. It was given the “matrix” number 14366, meaning it was planned to be positioned after “A Pretty Girl Milking Her Cow.” To date the recording is still lost.

HOME MEDIA

Although some of Judy’s outtake performances showed up on a few records, most notably that “Cue!” trilogy of LPs released in the late 1970s, it wasn’t until the late 1980s that outtakes and alternates began to appear on various home media releases, both legitimate and bootleg, which made for desirable collectibles for fans of classic musicals. In 1993 "The Ultimate Oz" laser disc boxed set was released. The set was revolutionary for its time and set the standard for “special editions.” It’s no wonder. The set presented every conceivable piece of Oz related video, test footage, a stills gallery, outtake recreations, and more. But the real treasures were the hours of audio content.

Garlands for Judy - Summer 2016

Above: The label to the original acetate record of the Decca test of "Bill" which incorrectly lists Judy’s age as 11-years-old.
Miraculously, MGM saved a seemingly endless array of pre-recording sessions from *The Wizard of Oz* and most of their other films, musical or otherwise. For the first time, fans got a peek behind the curtain experiencing how movie magic was made. The recordings also shed light on how much work went into creating every bit of music. These were the days before digital, when everything was recorded live. After the success of "The Ultimate Oz," pre-recording sessions and other fun alternate audio tracks began to pop up on most MGM/UA laser disc releases of MGM films. Even Disney got into the act, re-releasing their classic animated films in laser disc packages just like "The Ultimate Oz."

The theatrical film *That's Entertainment! III* (1994) included, for the first time, several previously unseen Garland outtakes from *The Harvey Girls, Easter Parade, and Annie Get Your Gun*. The subsequent laser disc release included even more previously-unreleased audio and video content. The same year that *That's Entertainment! III* hit theaters, the MGM/UA laser disc boxed set "Judy Garland - The Golden Years at MGM" was produced (released in 1995). The set is, to this day, the best home media presentation of Judy's career at MGM. The films included were *The Harvey Girls* (1946); *The Pirate* (1948); and *Summer Stock* (1950). The alternate audio tracks were on the same level as "The Ultimate Oz" set, featuring hours upon hours of pre-recording sessions from almost all of Judy's MGM films. The set also included, among other treasures: Radio performances; audio of Judy’s very first film shorts from 1929/1930; and a newly discovered print of the 1930 short “Bubbles” which features the very first Judy Garland film close-up. The late addition of this footage was the reason the set was delayed to a 1995 release date.

More special edition laser disc sets followed, all featuring outtakes and alternates, most notably: *Meet Me In St. Louis* (laser released in 1994); and the double feature of *Thoroughbreds Don’t Cry* paired with *Listen Darling* (laser released in 1995). When DVDs and Blu-rays came along, some of the laser disc extras were transferred over, but not all. Selected outtakes were released on various Rhino Records CD soundtracks in the 1990s and early 2000s. The "Golden Years" laser set has yet to be duplicated. The current state of the home media disc industry is such that we probably won’t get a comprehensive presentation like the “Golden Years” ever again. That hasn’t stopped fans from transcribing the audio from the set and sharing it with each other online, much like the cassette and reel-to-reel trading by fans (sometimes charging incredibly high dollar amounts) in the pre-home media years. The transfers are 20 years old now, and are ready for new restorations using 21st Century technology.

The recent discovery of the complete "Lose That Long Face" and other previously-thought-lost recordings over the past decade bring up the question, “What else is out there?” It appears that Judy Garland outtakes are out there waiting to be discovered and shared with fans around the world.
The following is a list of known Judy Garland outtakes. Alternate recordings of numbers/sequences that ended up in the final film are not included. Song titles are followed by the film title or label and the recording date.
* indicates a lost recording.

**Decca Records Test Recordings**

- **Moonglow** (with her sisters Virginia & Mary Jane)
  - March 29, 1935
- **Bill**
  - March 29, 1935
- **Medley: On The Good Ship Lollipop/The Object Of My Affection/Dinah**
  - March 29, 1935
- **No Other One***
  - November 27, 1935
- **All's Well***
  - November 27, 1935

**Hold That Bulldog**
*Pigskin Parade*, July 1936

**Your Broadway and My Broadway**
*Broadway Melody of 1938*, March 14, 1937

**Yours and Mine**
*Broadway Melody of 1938*, April 16, 1937

**Who Knows?***
*Rosalie*, August 27, 1937
Note: Judy did not appear in *Rosalie*, but the MGM music department records note that she recorded this song for the film on this date.

**Sun Showers**
*Thoroughbreds Don't Cry*, September 11, 1937

**Bei Mir Bist Du Schoen**
*Love Finds Andy Hardy*, June 21, 1938

**Meet the Beat of My Heart**
*Love Finds Andy Hardy*, June 24, 1938 (only the latter half of the song is used in the film).

**The Jitterbug** (with Ray Bolger, Jack Haley, Buddy Ebsen, Bert Lahr)
*The Wizard of Oz*, October 6, 1938

**Over the Rainbow** (reprise)
*The Wizard of Oz*, October 17, 1938 (recorded live on-set, re-recorded live on-set in early 1939, also deleted).

**The Curse Of The Aching Heart**
*Strike Up The Band*, April 23, 1940

**Bud's Won't Bud**
*Andy Hardy Meets Debutante*, March 14, 1940

**All I Do Is Dream of You**
*Andy Hardy Meets Debutante*, May 10, 1940

**Danny Boy**
*Little Nellie Kelly*, September 10, 1940
Outtakes The List

We Must Have Music (with Tony Martin)
*Ziegfeld Girl*, December 22, 1940

Finale Medley (with Tony Martin)
*Ziegfeld Girl*, December 22, 1940

*Life Begins for Andy Hardy*
*America (My Country ‘Tis of Thee)*
May 19, 1941
Abide With Me
June 4, 1941
Easy to Love
June 4, 1941
The Rosary
June 4, 1941

*For Me And My Gal*
Don’t bite the Hand That’s Feeding You
May 26, 1942
Smiles (complete version)
May 26, 1942
Three Cheers for the Yanks
May 27, 1942
For Me and My Gal (with Gene Kelly & George Murphy)
May 27, 1942

Paging Mr. Greenback
*Presenting Lily Mars*, October 16, 1942

Finale Medley (with Judy Carol and Charles Walters)
*Presenting Lily Mars*, March 5, 1943

Bronco Busters (with Mickey Rooney and Nancy Walker)
*Girl Crazy*, January 2, 1943

Embraceable You (with Mickey Rooney, original end credits version)
*Girl Crazy*, April 15, 1943

Boys and Girls Like You and Me
*Meet Me in St. Louis*, November 3, 1943

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The Harvey Girls
My Intuition (with John Hodiak)
February 16, 1945
March of the Doagies
February 17, 1945
March of the Doagies (reprise)
February 17, 1945
Hayride (with Ray Bolger)
February 17, 1945
In The Valley (Where The Evening Sun Goes Down) (reprise)
February 17, 1945

Outtakes

March of the Doagies
*Decca Records, May 14, 1945*

Who? (complete version)
*Till the Clouds Roll By, October 9, 1945*

D’Ya Love Me?
*Till the Clouds Roll By, October 15, 1945*

*The Pirate*

Love of My Life (original version)
*December 27, 1946*

Mack the Black (original version)
*December 28, 1946*

Voodoo
*April 10, 1947*

Falling in Love with Love
*Decca Records, November 15, 1947*

Mr. Monotony
*Easter Parade, November 21, 1947*

Last Night When We Were Young
*In the Good Old Summertime, October 16, 1948*

*Annie Get Your Gun*

Doin’ What Comes Natur’lly
*March 25, 1949*

You Can’t Get A Man With A Gun
*March 25, 1949*

They Say It’s Wonderful (with Howard Keel)
*March 28, 1949*

They Say It’s Wonderful (reprise)
*March 28, 1949*

The Girl That I Marry (reprise)
*March 28, 1949*

Let’s Go West Again,
*March 30, 1949*

There’s No Business Like Show Business (Howard Keel, Frank Morgan, Keenan Wynn, Bill Seclar & Mac McLain)
*March 31, 1949*

There’s No Business Like Show Business
*March 31, 1949*

I’ve Got The Sun In The Morning
*April 1, 1949*

Anything You Can Do (with Howard Keel)
*April 1, 1949*

I’m An Indian, Too
*April 25, 1949*

When My Sugar Walks Down the Street
*A Star Is Born, June 16, 1954*

On The Atchison, Topeka, and the Santa Fe*
*Capitol Records, 1955*

Please Say ‘Ah’! (with Saul Chaplin)
*I Could Go On Singing, July 9, 1962*
The Judy Garland Show

Note: Outtakes from one episode that were used in other episodes are not included.

Keep Your Sunny Side Up, taped June 24, 1963
I Believe In You (with Jerry Van Dyke), taped June 24, 1963
Unseen Audience (sketch)/Exactly Like You (Judy, Mickey Rooney and Jerry Van Dyke), taped June 24, 1963
Tea For Two segment (with Steve Allen), taped July 29, 1963
If Love Were All, taped July 30, 1963
Tea For Two segment (with Henry Fonda), taped September 20, 1963 (footage is lost
Football Medley (with The Mighty Mites), taped November 30, 1963
- The medley included “Jamboree Jones” which was included on the only official album release of any of the audio from the show, Capitol Records’ 1964 LP "Just For Openers."
Magazine Sketch (with Shelley Berman), taped December 13, 1963
My Fair Lady (Judy’s intro to the sketch), taped December 20, 1963
Something Cool, taped March 13, 1964
Where Is The Clown, taped March 13, 1964
Here’s To Us, taped March 13, 1964
Born In A Trunk, taped March 26, 1964

The Sammy Davis, Jr. Show, taped March 6, 1966
If Love Were All
Love

The Soupy Sales Show, taped March 6, 1966
Judy’s brief walk-on during a segment that was a continuation of a running gag in the episode between Sales and guest Ernest Borgnine.

I’ll Plant My Own Tree
Valley of the Dolls, March 27, 1967

1964 Capitol Records LP of songs from Judy’s series. This was the only official release of soundtracks from the series, and included the outtake “Jamboree Jones” although it’s not listed as such on the album.
Raphael Geroni’s

The Film Title Project

Raphael Geroni is a designer, illustrator, and typographer extraordinaire. He's also a big Judy Garland fan. He designed all of the graphics and artwork for the amazing “The Wizard of Oz: The Official 75th Anniversary Companion” book that came out a few years ago.

Among his other projects (just check out his site to see the range of his versatility) he devised “The Film Title Project” which focused on creating new title cards for all of Judy's films. He posted his progress on his blog, with fans anxiously awaiting each new entry.

The poster at right is the finished product. And now, fans can purchase the poster by going to this link.

As if that isn't enough, each title card is also available as lobby cards, complete with detailed backing (see image below). Click here to purchase all 34 of them!

Thank you Raphael for all your wonderful work on continuing the celebration of the legacy of Judy Garland!

Each "lobby card" is printed on high quality paper, with information about the film printed on the back. Order your copies here!

Order this poster here!
Examples from Raphael Geroni’s

The Film Title Project

Purchase here
THE MOTION PICTURE THAT SHOWS
WHAT AMERICA’S ALL-TIME
#1 BEST-SELLER
FIRST PUT
INTO WORDS!

Valley of the Dolls

20th Century-Fox Presents
A MARK ROBSON-DAVID WEISSBART PRODUCTION

STARRING
BARBARA PARKINS · PATTY DUKE · PAUL BURKE · SHARON TATE · TONY SCOTTI
and MISS JUDY GARLAND

Produced by DAVID WEISSBART · Directed by MARK ROBSON · Songs by DORY and ANDRE PREVIN · Screenplay by DOROTHY KINGSLEY and HELEN DEUTSCH · Based on the Book by JACQUELINE SUSANN
DIONNE WARWICK · "Valley of the Dolls" theme · PANAVISION · COLOR by DeLUXE · ORIGINAL SOUNDTRACK ALBUM AVAILABLE ON 20TH CENTURY-FOX RECORDS

Anne... good girl with a million dollar face—and all the bad breaks. She took the red pills.

Jenifer... international sex symbol—victimized by everyone. She took the blue pills.

Jennifer... who was a gut, fingernail and claw fighter—and went down swinging. She took the yellow pills.

Neely... who was such a nice kid—until they put her name in lights. She took the green pills.

Any similarity between any person, living or dead, and the characters portrayed in this film is purely coincidental and not intended.

This faux poster was created several years ago by me, Scott Brogan of The Judy Room, to show what a poster might have looked like had Judy completed the film. It has since been mistaken on social media as a real poster put out by 20th Century-Fox when in fact it was just something done for fun!
In 1966, Jacqueline Susann’s “Valley of the Dolls” was published to simultaneous critical loathing and huge popular success, swiftly becoming a pop culture sensation. Susann, a minor actress and TV hostess married to former network executive turned (her) agent Irving Mansfield, wrote to “rip the lid” off the seamiest side of show biz. According to Jackie, readers not only with “dirty” language and sexual situations almost unprecedented in popular fiction but with characters bearing a near-libelous resemblance to real life stars, giving the impression that an insider was spilling the beans about wicked Hollywood. “Three decades of gossip columns distilled into one fat novel” is how one writer described it. And, truth to tell, Susann had been around for many years and did know the most sordid stories.

Readers might quibble about some characters, but few missed that aging, vulgar Broadway legend “Helen Lawson” was Ethel Merman, nor that ruined-by-fame, drug-and-booze addled movie musical star “Neely O’Hara” sure seemed like Judy Garland. Portraying Merman unflatteringly as a foul-mouthed truck driver was one thing, but dragging the idea into the open that everyone’s beleaguered Dorothy, Judy Garland, took drugs and had for many years was clearly another. The subject of uppers, downers, “goof balls”, etc., was just beginning to hit the pop culture radar, and famous stars were still somewhat protected from exposure in those pre-TMZ times.

Susann titillated readers not only with “dirty” language and sexual situations almost unprecedented in popular fiction but with characters bearing a near-libelous resemblance to real life stars, giving the impression that an insider was spilling the beans about wicked Hollywood. “Three decades of gossip columns distilled into one fat novel” is how one writer described it. And, truth to tell, Susann had been around for many years and did know the most sordid stories.

Sources vary on who originally suggested Judy for the Lawson role. Susann seems unlikely, she wanted Bette Davis and in the end, would have almost no control. In any case, Judy was an odd, tasteless choice, and odder still, the fact she accepted. Judy kept up with popular books of the day and was no fool. Yet officially she remained the only person in America who seemed to see no similarity between her own story and the fictional Neely O’Hara’s. True, Susann’s Neely followed another path to Hollywood, but once she was a star making musicals, she was no one else but Garland: taking pills, married to an at least quasi-gay husband, fired from her studio for being unphotographable and difficult, committed to institutions where she gained weight but scored concert comebacks shouting, “I’m fat, but my heart is big and fat too”, doing TV specials, having an affair with her agent who would throw her over to sign a Streisand-like newcomer — oh yes, it was Judy, all right.

Daughter Liza and others tried to convince Judy that the project was offensive and uber-trashy but Judy needed the money, was glad to get a new film offer that involved a glamorous comeback in a supporting role, and agreed. Privately, she might say that she hadn’t read the book, that she couldn’t finish it, that the book was awful but the script better, etc., but publicly, she remained fairly silent. As did, may it be noted, Ms. Merman.

The deal for her services was finalized in February of 1967, and the famous press conference with Susann announcing her casting came in early March. Judy claimed to see the Helen role merely as “an old pro over 40” and none between Neely O’Hara and herself. Although she and the reporters danced humorously around the subject of pills, the one elephant-in-the-room question went unasked: Don’t you think Neely seems a lot like, well, you?

Judy reported to Fox at the end of March for wardrobe and hair tests, and to pre-record her one, terrible song, “I’ll Plant My Own Tree.” It appears that now, when she was actually into the project, she finally read the novel and/or finalized script, looked around at what she had gotten herself into, and thought OMG. Her candid thoughts about Valley, presumably in just this period before actual shooting began, were conveyed to Garland fan Wayne Martin in a recorded telephone conversation. Judy confides to Wayne that she “doesn’t do much in the picture”, that the novel is “filthy”, “just terrible” and that “I can’t read it.” (Note: She should have.) She claims that she has objected to the first song submitted by Andre and Dory Previn, and if the second one is poor, she (Judy) will be fired. She and Wayne enjoy a joke that perhaps Patty Duke will lip-sync to old Garland soundtracks, so, at long last, she appears to finally understand who “Neely” is supposed to be. She asks for some moral support and signs off to go “do this dirty picture.” The truth behind Judy’s subsequent dismissal from the film may
never be entirely clear. The timeline is simple: on March 27 she reports for pre-production chores, filming of her scenes begins on April 19, and by April 24 she is out. Her entire involvement with the production lasted not quite a month, her actual shooting days a mere five. The one scene she attempted, in Helen’s dressing room, produced several unusable takes.

Over five decades, almost every book or article about her has offered a variation on just why she was released from Valley of the Dolls:

1) She was not sufficiently made welcome or given proper respect by the director and lost her confidence;

2) Terrified, she stayed in her dressing room drunk and on pills until she was fired;

3) She asked for changes with the song and particular scenes that were not made;

4) Director Robson was unduly harsh with her in the one scene she actually filmed, they differed in the interpretation of Helen, and he kept her waiting for lengthy periods of time without reason;

5) On the first day, Judy and Tom Green stumbled upon a “nude scene” being filmed (Jennifer’s French movie?) and decided the film was going to be pornographic;

6) Judy – HELLO?? -- finally recognized how exploitative and trashy the movie was going to be, how much of her story was indeed in Neely, how vulgar the role of Helen was, and simply wanted out, SO…

7) Judy engineered her own dismissal since, if she simply quit the movie, she would not be paid, but if she were to be “fired”, she would be. In some versions, she has already been fired when it is suggested that she not say otherwise for the same reason.

Is it possible that answers 1 through 7 are all true? Fox’s own press release, that Judy withdrew for “personal reasons” pretty much says it all. It is clear in her disillusioned comments to Wayne that there are difficulties, that the experience is not turning out as she hoped it would, and that she making certain requests that may or may not be granted. If Judy indeed decided to get out of the picture and yet be paid, getting fired might have been a means to that end. On the other hand, several people close to the situation insisted that she did want the part, was crushed when she lost it and wanted it back, but simply could not deliver.

Had she wanted the part or hadn’t she? Judy: “I didn’t like the role. I thought I could do it, but I couldn’t – I couldn’t force myself to use that kind of language.” Had she actually listened to her friends and read the book, she would very early on have understood the Garlandish elements of Neely, the vulgarity of Helen Lawson, and the general crappiness of the whole project. It is, after all, the book’s Helen who says things like “There’s nothing like a wop in the kip” and – a personal favorite - “What should an ingénue look like? A f---ed out redhead with big tits?” What on earth did Judy think the role was going to be? And who did she imagine that Neely, tap dancing and swallowing pills at the same time, was going to be? In a sensible world, Judy should have seen Susann and 20th Century Fox not at press conferences, but in court.

Offered the role just after her divorce from Mark Herron and soon to lose her home, Judy, sadly, may well have considered it her best option at the time. Released in December of 1967, the film made the novel seem like Portrait of a Lady. Seldom have so many bad decisions been made in the production of a major Hollywood film, which is why, of course, it is so much fun today. Fox dramatically changed the story line, minimizing the relationship of the three young women and giving it a relatively happy ending that destroyed Susann’s whole point. Instead of taking place over a 20-year period, offering a kind of mini-history of show business between 1945 and 1965 (let’s have Martin Scorsese for the remake), the movie seems to occur over three weeks in 1967. By the end of the novel, all its characters have been destroyed, burnt out, or compromised by show biz; the movie softens and sentimentalizes at every turn. In the book, Helen Lawson (an “old bag” somewhere in her 40’s) has moved on to crap roles in TV; in the movie, she is still a star, suddenly wise and philosophical. Whatever Susann’s talents as a writer, her whole theme, Show Business Destroys, was tossed.

Read more about the making of Valley of the Dolls here.
Pills, specifically sleeping pills, take on a life of their own in the book. Part of the sleazy fun is in following each girl as she discovers them, talks about them, combines them, depends on them, almost caresses them, debates green ones vs. blue ones, etc. The movie can’t even get this right – everyone takes the same generic red jelly beans! Despite being a first class production for its day, there is an overall sense of TV-ish cheapness about the movie, its $4 million cost presumably spent on towering hairpieces and awe-inducing costumes. Everything and most everyone else is pure Fox back lot.

Ironically, such poor decisions virtually eliminated any resemblance the movie characters had to real life people, so Ethel and Judy need not have worried. Generations of audiences who have seen it since may be unaware of the roman a ‘clef aspects so publicized in 1966. Had the film been better, of course, it would likely be much less remembered than it is. Judy likely would have gotten the same polite, nice-to-see-again-even-in-this-trash reviews that Susan Hayward received; but few, then or now, would argue that Judy was well out of it — she just did it the hard way.

Jackie Susann died from cancer in 1974, and Irving Mansfield wrote a worshipful biography of her in 1983. He describes a final meeting between Judy and Susann on the streets of New York, presumably in 1968, claiming his wife loaned Judy several hundred dollars to get back into her hotel. He also tells us that Susann would be aware of Hayward again when both were in the same hospital being treated for cancer. Dramatic, but true! We will likely never know.

Post-script: Grove Press has announced that on July 4, 2016, a new 50th anniversary edition of Valley of the Dolls will be released, partially as an effort by Susann’s heirs to recreate the pop phenomenon. Liza Minnelli was asked to write a foreword, and declined. According to her publicist, “Liza’s mother was famously fired from the movie of ‘Valley’, causing her a lot of stress. “ Here’s to VOTD – still offering the worst of taste since 1966.
MGM Records first released the soundtrack album to *The Pirate* in 1948 on Record Number MGM-21 which quite literally meant that the album was the label's 21st to be released. It was also their third soundtrack (after *Till The Clouds Roll By* and *Good News*, both released in 1947). MGM Records pioneered the soundtrack album market when, in 1947, they released MGM-1, the soundtrack album to *Till The Clouds Roll By* (1946). Previously, in the late 1930s, Disney had allowed RCA Records to release a few songs from the soundtrack of *Snow White and the Seven Dwarfs* (1937) which were the first film soundtrack performances to be commercially released on record. In spite of that RCA release, soundtrack albums were not released by any labels until MGM’s *Clouds* album. It was customary for musical stars such as Judy to record studio versions of songs from their films for a record label. Movie companies were not in the business of selling records, yet.

*The Pirate* was a short album even by the standards of the 78rpm albums of the period. Each album was usually comprised of four records with eight sides (songs). *The Pirate* didn’t have enough songs to fill that eight-song standard so it was released on three records with six sides. The original track listing was:

- The Pirate Ballet (MGM Studio Orchestra)
- Be A Clown (Judy Garland & Gene Kelly)
- Love Of My Life (Judy Garland)
- You Can Do No Wrong (Judy Garland)
- Nina (Gene Kelly)
- Mack The Black (Judy Garland)

The time constraints of the 10-inch, 78rpm records necessitated some clever editing on the part of MGM’s sound engineers. Most numbers in musical films ran more than the standard three minutes allowed per side on the 78s. The development of the “microgroove” in 1948 and the new “Lp” (“Long Playing” later changed to “LP”) vinyl format (the vinyl material replaced the fragile shellac) 10-inch, and later 12-inch, records allowed for more time per song and more songs, but the 78 album format was still the standard. This affected the release of all of the MGM Records Garland soundtracks as they all were originally formatted and released between 1947 and 1950. Unfortunately, when 12” LPs replaced all but the 45rpm format, MGM Records never went back to the original pre-recordings to remix newer, longer versions of the performances, choosing instead to simply re-release their existing soundtrack masters.

1950 10” “long playing” release which was the first reissue of the 1948 soundtrack album.
With the new microgroove format came new sizes, including the 45rpm single (one record with two songs), and the 45rpm "extended play" (multiple 7” records with two, sometimes three, songs per side). The 45 replaced the 78 as the format of choice for singles, while the 10" and 12" (33 1/3rpm) records eventually replaced the 78 albums, retaining the name "album" which is no doubt lost on today's buyers.

The Pirate soundtrack was not reissued as much as the studio's more popular musicals like Easter Parade (1948) and Singin' In The Rain (1952). For instance, The Pirate was never issued in the 45rpm "7" format. 45s first appeared in 1949 in two formats: the "single" (one 45 with one song on each side) and "EP" (extended play) 45s that usually came in a small box with multiple discs featuring two, sometimes three, songs per side. These were originally intended to compete with the 78rpm albums but instead, the 45 replaced the 78 as the format of choice for singles releases. For a while collectors had a lot to choose from: 78rpm singles and albums, 45 singles, 45 EP sets, and 10" & 12" long playing records. The following is a list of the various releases of The Pirate soundtrack album.

1948 - MGM-21 - 78rpm album
1950 - MGM E-21 - 10" LP
1955 - MGM E-3234 - 12" LP
Paired with Summer Stock (1950)
1957 - MGM-C-763 - 10" LP
Released in England by E.M.I. Records Limited.
Paired with Les Girls (1957) on Side 1.
1973 - 2-SES-13-ST - 12" LP
Two records with The Pirate on Record 1, Side 1. The other sides were the soundtracks to Pagan Love Song (1950) and Hit The Deck (1955).

Late 1970s - MGM Select 2353 076 - 12" LP
Released in England by MGM, marketed by Polydor.
Paired with Easter Parade (1948) on Side 1.
1973 - MCA-39080 - 12" LP
Released via MCA Records' "MCA Classics Soundtracks" series of reissues of MGM Records soundtracks.
Paired with Pagan Love Song (1950) on Side 2.
1987 - MCAD-5950 - Compact Disc
Premiere CD release via MCA Records' "MCA Classics Soundtracks" series of reissues of MGM Records soundtracks.
Paired with Pagan Love Song (1950) and Hit The Deck (1955).
1990 - AK 48608 - Compact Disc
Released by Sony Music Entertainment Inc./Sony Music Special Products, by Agreement with SBK Records Productions Inc. This is the first release the "complete" soundtrack as heard in the film, recorded directly from the film soundtrack as all the MGM soundtracks in this Sony series were. Added as bonus tracks are the premiere CD release of “Voodoo” taken from the playback disc similar to the "Cut! Outtakes From Hollywood’s Greatest Musicals, Vol. 1" LP from 1976, and the MGM Records version of “Love of My Life” (the only MGM Records track to be included.)
Discography Spotlight: The Pirate

1994 - ML104869 - Laser Disc
Extant pre-recording sessions for *The Pirate* were included as part of the audio extras on Sides 6 & 7. The film itself was one of the three featured films along with *The Harvey Girls* (1946) and *Summer Stock* (1950).

2002 - RHM 27762 - CD
Rhino Handmade/Turner Classic Movies Music
The premiere CD release of the complete soundtrack culled from the pre-recording sessions. Also included are demo recordings by Roger Edens, and two interviews with radio personality Dick Simmons.

2007 - 8.120845 - CD
Naxos Musicals, Naxos Rights International Ltd.
The MGM Records version reappears on this European release, along with the 1953 Capitol Records cast recording of Cole Porter’s “Can-Can” and the 1944 Decca Records “cast album” of Porter’s “Mexican Hayride.”

Below:
1957 M-G-M Records/E.M.I. Records Ltd. 10” LP release, coupled with the 1957 MGM musical Les Girls.

Right: CD box cover art to the MCA Record/MCA Classics” CD release of the 1974 MGM Records double LP set, complete with typo in the Pagan Love Song title.
Original CD releases have been on the wane for a while. This is no doubt due to the rise of streaming (that goes for movies, too) and social media. It's almost too easy to find just about anything you're searching for. The odds that you'll find it are high. The downside is quality. A lot of things are thrown up (pun intended) on YouTube, Facebook, and other sites without any regard to sound quality. The pitch might be off or the compression so high that the quality of the recording suffers greatly. On top of that there are numerous amateurs out there who make homemade "restorations" and "remasters" using all kinds of odd software and equipment. Some of it is still analog. Usually the results of their misguided efforts sound worse than the source material ever did. Unsuspecting fans, or fans who have no real ear or no care about quality, are none the wiser. The problem is, these hack sound (and video) files do a real disservice to the legacy of Judy Garland and only make these amateurs look, well, like amateurs. It's too bad that the fans are subjected to this, but that's the online world for you!

The good news is there are still labels that are willing to take the time (and spend the money) to have real professionals remaster recordings that so dearly need it. Even recordings rereleased in the 1990s and 2000s are ready to be remastered using the latest technology. Technology has advanced so much since those recordings were released that some of them now sound like old 78s sounded to stereo buffs in the 1970s. The difference is that pronounced.

JSP Records has released the best Garland CD set to come along in a long time. The idea is wonderful. "Judy Garland Sings Harold Arlen," it's surprising no one has gone with this theme before. Arlen was the most important songwriter in Judy's career, and this CD brings us the best of the best of their collaborations, all expertly remastered and (in some cases) restored by John H. Haley. Lawrence Schulman is to be commended for not only bringing the idea to fruition but also in securing previously unreleased recordings. The cherry on top is the premiere release of the newly found extended, original take of "Lose That Long Face" from A Star Is Born (1954), complete with previously unheard lyrics and vocals by Monette Moore. The additional mid-section of the song is a delight. Watch it here.

There are other treasures as well: The extended "Overture" from A Star Is Born created by the late Robert Parker, the 1968 Arlen tribute recordings finally getting the remastering they needed, and some wonderful radio performances. These augment the newly remastered standards that you'd expect to get from a Garland/Arlen collaboration such as the film version of "Over the Rainbow" which has finally gotten a new restoration and does not include that terrible volume jump flaw in second "SomeWHERE" that has plagued every re-release of the song (excepting one CD) since Rhino Records unleashed the flawed recording in the mid-1990s.

We can hope that with the success of this 2-CD set that perhaps more might be in the works. Maybe "Judy Garland Sings Cole Porter" or "Judy Garland Sings Gershwin" sets. Judy sang them all, as only she could!

**Discography Spotlight: Judy Garland Sings Harold Arlen**

JSP Records
Catalog Number: JSP 4246
Release Dates:
- February 12, 2016 (France & Germany)
- March 11, 2016 (UK)
- March 18, 2016 (US)

Disc Credits:
Produced by: John Stedman
Compiled and Discography by: Lawrence Schulman
New Audio Restorations by: John H. Haley

Sleeve Notes by: Lawrence Schulman, Joe Marchese, Scott Brogan

Designated by: Andrew Aitken

Thanks to: Kim Lundgreen, Mark Carroll, Alain Falasse, David Parker Pengilly, Vincent J. Mazella
Discography Spotlight: Judy Garland Sings Harold Arlen  CD1

^From the collection of Lawrence Schulman
+Audio restoration by Robert Parker
*From the collection of Rick Smith
#From the collection of Steve Gruber
†Audio restoration by John H. Haley
-NEWLY RESTORED FROM ORIGINAL SOURCE
*First time on CD

Overture from A Star Is Born ^+*
Summer/Fall 1954

IN THE STUDIO

Over The Rainbow
Decca Records - DLA-1840-A, 2672-A
07-28-1939

The Jitterbug
Decca Records - DLA-1841-A, 2672-B
07-28-1939

Buds Won't Bud
Decca Records - DLA1973-A, 3174-A
04-10-1940

Blues In The Night
Decca Records - DLA-2799-A, 4081-A
10-24-1941

That Old Black Magic
Decca Records - DLA-3142-A, 18540-A
07-26-1942

Over The Rainbow
"Miss Show Business" - Capitol Records - W-676
08-25-1955

Happiness Is A Thing Called Joe
"Miss Show Business" - Capitol Records - W-676
09-01-1955

Come Rain Or Come Shine
"Judy" - Capitol Records - T-734
03-31-1956

Last Night When We Were Young
"Judy" - Capitol Records - T-734
03-31-1956

Any Place I Hang My Hat Is Home
"Judy" - Capitol Records - T-734
03-31-1956

I Gotta Right To Sing The Blues
"Alone" - Capitol Records - T-835
03-06-1957

Down With Love
"That's Entertainment!" - Capitol Records - T-1467
06-08-1960

Stormy Weather
"Judy in London" - Capitol Records Club - SBQE-94407
08-02-1960

The Man That Got Away
"Judy in London" - Capitol Records Club - SBQE-94407
08-04-1960

Come Rain Or Come Shine
"Judy in London" - Capitol Records Club - SBQE-94407
08-04-1960

Over The Rainbow
"Judy in London" - Capitol Records Club - SBQE-94407
08-04-1960

Happiness Is A Thing Called Joe
"The Garland Touch" - Capitol Records - SW-1710
08-05-1960

SOUNDTRACKS

The Jitterbug
Outtake from The Wizard of Oz (1939)
06-10-1938

Over The Rainbow
The Wizard of Oz (1939)
07-10-1938

Buds Won’t Bud
Outtake from Andy Hardy Meets Debutante (1940)
03-14-1940

Last Night When We Were Young
Outtake from In The Good Old Summertime (1949)
11-16-1948

Get Happy
Summer Stock (1950)
03-15-1950
Discography Spotlight: Judy Garland Sings Harold Arlen  CD 2

I Could Go On Singin’ (Till The Cows Come Home)
I Could Go On Singing (1963)
07-09-1962 & 03-15-1963

ON THE RADIO

God’s Country *
from "The Gulf Screen Guild Theatre" broadcast
09-24-1939

That Old Black Magic
from the "Music For A Sunday Afternoon" broadcast
07-04-1943

Over The Rainbow †*
from the "Command Performance #92" radio show
11-13-1943

Get Happy
from "The Bing Crosby Show" broadcast
10-11-1950

BONUS TRACKS

Over The Rainbow
from the “Greek Resistance Benefit” radio show
02-25-1941

Lose That Long Face (with Monette Moore) *-†*
from Judy Garland’s personal copy of the lacquer playback disc of
the pre-recording
A Star Is Born (1954)
03-01-1954

When The Sun Comes Out
"Judy Garland at The Grove” Capitol Records
08-05-1958

“Tribute to Harold Arlen, Vincent Youmans, and Noel Coward”
at the Lincoln Center, New York City, 11-17-1968

The Man That Got Away #-†
It’s A New World #-†
Get Happy #-†
Over The Rainbow #-†
Flashback:
Garlands for Judy
June 2003
Garlands for Judy - Summer 2016

H an to believe that March 2003 marked the 40th anniversary of "I Could Go On Singing's" London premiere. With its stunning Garland performance, vivid staging of concert sequences and ultimate status as her final film, "Singing" remains highly regarded by fans, even though when first released, according to director Ronald Neame, "It was as if we put signs out in front of the theaters that read, 'Warning: Theater Quarantined.'"

While its autobiographical elements were always recognized, few commentators then or now seem to have found it odd to see Judy Garland playing Judy Garland in a movie where every character gets to say something unflattering, unpleasant and usually true about her. It's as if Janis Joplin had starred in "The Rose." Critic Pauline Kael got it, calling "Singing" "The sort of movie that is usually made about a performer long after the fact and with someone else playing the lead."

In his memoirs, Dirk Bogarde indicates Judy had no confusion as to who Jenny Bowman was supposed to be. "This big, big star goes to London to do a concert at the Palladium and finds the man that got away," she told him. "It's all about me. I guess someone read my lyrics." Later, when he was rewriting certain scenes, she offered to "always help you out with a real Garland line when you get stuck." Sorry, I just find all this peculiar. For all of its ultimate virtues, making the film was a strange career choice for both Judy and those advising her at the time.

The performances of Garland and Bogarde have been justly singled out. The dialogue, rewritten by Bogarde with encouragement -- and input -- from Judy, builds individual scenes of great power, which often make the movie seem better than it really is. Yes, there is that renowned hospital scene, but several other moments in the film qualify as "the genuine article": the entire opening scene between the former lovers, alternatingly tender and brittle; Judy's matchless reading of certain lines, "Nothing I knitted ever fitted," her quiet "No" when asked if she gets home much, a bemused "Well, I was alone then, too" when previous marriages are mentioned. "Impossible" isn't a word that very many people use with me," Judy snaps. "It must come as rather a surprise to you, now," responds Bogarde dryly.

This unsympathetic and well-observed Bogarde dialog, of course, is what makes the character of Jenny Bowman so, well, unsympathetic and well observed. Putting aside the innate empathy that Judy generates in a role, Jenny -- really, why didn't they just call her "Gudy Jarland" and be done with it? -- is not a noble, suffering heroine in the Susan Hayward mold: the makers of this movie don't seem to like her very much. Generally written as a monster of selfishness, she spends the entire film acting on reckless impulse and never taking not of anyone's feelings or well-being but her own. Critics are fond of dismissing the picture as "soap opera," but it doesn't really follow the conventions of true soap and probably would have been more popular if it had. The classic soap themes of romantic complications and female self-sacrifice are there, sort of, but what really gets is a chilly English tug-of-war for a child between two not very likeable people. Where was Ross Hunter when you needed him?

Even in its day, the storyline did not ring terribly true. Was I the only audience member who quickly decided that, of course Matt should stay with his father then have fabulous school holidays with his "Auntie Mame" mother? What if Matt had chosen to go with Jenny and it was Jenny who said no, having actually grown enough to see that he was best off where he was? What if Dr. Donne's wife wasn't dead but still around, to add a needed triangle complication to the whole proceedings? It would not have taken much to make the storyline a little more involving.

Sexual politics may have also played a role in the film's underwhelming reception. The year of its filming, 1962, was, after all, the same year in which a resolution was suggested in Congress to ban the very naughty Elizabeth Taylor and Richard Burton from entering the country. "Children out of wedlock" was still a very big deal, and something a celebrity did not have. Jenny Bowman is presented as a woman who had a child while unmarried, who has abandoned that child not for movie-type reasons of sacrifice but because of her career aspirations, who has been married twice, who smokes, drinks, etc., etc. By early 60s standards, not a nice lady. It also never occurs to anybody in the film that for Jenny to take Matt would finish her career and stigmatize the boy in an era where the "B" word was still used -- the reality of that situation could also have given the movie some needed drama.

Garland biographers understandably quote from the personal valentines written to her performance by the English critics. American reviews appreciated her, too, but to return to them is to be reminded of their frequent cruelty about her appearance and her costume. "A puffed up Edith Piaf," TIME magazine called her, "merciless photography highlights the bags under the eyes and wringing hands that are the stigmata of Judy in distress." The infamous red "By Myself" dress surely received more press that any film costume since Scarlett's green portière gown, none of
it flattering. NEWSWEEK referred to “one unflattering red number...mak[ing] her look downright potty.” Few fans alive at the time will ever quite forget the reference to “eight great tomatoes [in] a little bitty gown.” (TIME, again.) As pleased as she must have been for her acting notices, such brutal commentary must have been painful for her. It is hardly surprising to hear her venting rage at the press into those tape recorders a few years later.

Perhaps in the end “I Could Go On Singing” only really disappoints because of the baggage it must carry as The Last Film of Judy Garland. Given the shining projects announced for her in her 1961 comeback year, to see the end result in two unsuccessful pictures -- this and “A Child is Waiting” -- is disheartening. Still, Judy went out as a name-above-the-title star in a perfectly entertaining and respectable musical drama. If it wasn’t quite “Gypsy,” neither was it “Trog.” We might have hoped for more, but even the ever snarky TIME came up with a genuine, if backhanded, compliment: “Her acting...may be the best of her career...if the Judy who once stole Andy Hardy’s heart is gone somewhere over a rainbow of hard knocks and sleeping pills, Garland the actress seems here to stay.” Or, as she said to Bogarde, “I’m Good, aren’t I?” “Gooder than you’ve ever been,” he replied.

Scott [Schechter’s] thoughts on “ICGOS” at Forty: “I Could go On Singing” remains one of my Top Five films our Miss Judy Made. Indeed, it usually winds up in third place, with “OZ” and “A Star Is Born” battling it out for first place. As Randy pointed out above, there are too many flaws in “Singing” to have it be the true masterpiece that “OZ” and “Star” are. (While “OZ” has always been more “magical” to me, “Star” may well be the finest motion picture ever made.) Still, ICGOS so seems like a documentary that it somehow allows us to feel as if we “know” Judy Garland/Jenny Bowman (even though, as Randy pointed out above, the character doesn’t come across as “Betsy Booth” to the casual viewer) -- maybe like watching one of the multitudes of reality shows on TV now.

“Singing” was sadly NOT a big hit here in the States, or elsewhere, and there was no Oscar nod -- for playing herself, essentially. The film had its broadcast debut
on December 21st, 1967 -- ironically on CBS ("The CBS Thursday Night Movies"), the network that had canceled her series nearly four years earlier. The movie finally made it to home video -- VHS and Laser Disc -- in 1989, but has yet to appear on DVD. Don't be surprised if you hear of it happening though, with 50 million homes having digital video disc players. The soundtrack LP was issued by Capitol Records in 1963 -- "It's Judy, Judy, Judy, to keep you Selling, Selling, Selling" was the way the presskit hyped the album, although the vinyl version barely made it on Billboard's Top 200 Charts, and could be found for as low as 29 cents in cutout bins by the later 1960s. The album finally made it to CD last year, on the Collectibles Records label -- as a twofer with the "Judy: That's Entertainment" LP on the same disc. My dream is to see a big-screen revival with some digital enhancing -- soften some closeups (why did "A Child Is Waiting" give Garland glamorous softly lit photography, and in "Singing" she's allowed to have gray hair and that BAD red dress? -- that would be softened too). The soundtrack would use the Capitol stereo session tapes to allow for 5.1 surround sound, and 2003 audiences could get to see Miss G in "glowing Technicolor." Hey, it's my dream.

I'll go on singing the "Singing" praises, 'Til the Cows Come Home.
Opinion on the 1948 Garland-Kelly “The Pirate” will probably always remain divided. To its adherents it is Vincente Minnelli at his mad rococo best, a divinely funny musical comedy 20 years ahead of its time, awash in his visionary sets and costume design. To its detractors, it is an arty misfire, too clever by half, seemingly made for an audience that did not exist and presenting neither Judy Garland nor Gene Kelly in the manner their public wished to see them.

General opinions about the film score, alas, has been much more consistent. Neither in 1948 nor since has anyone considered Cole Porter’s efforts on “The Pirate” to be particularly outstanding, and the fact that he sailed from this project to “Kiss Me Kate,” one of his most acclaimed and legendary projects, did not make “The Pirate” score glow brighter in the memory. In his autobiography, Minnelli remembered Porter’s presentiment that the score would not produce any hits, and, in fact, only “Be A Clown” went on to any kind of standard status. Merits aside, “The Pirate” was the least successful of Garland’s major MGM musicals and, coincidentally, the last of those musicals without a Grabber -- Judy’s impassioned ending suggesting the live performance power she would soon demonstrate to the world. Kelly’s “Nina” is a highlight of the film and a dance tour-de-force, losing only a little when reduced to purely aural terms.

The aforesaid earlier version of “Of Them All You’re The One” is a highlight of the film, as originally conceived by Minnelli is apparently lost. Therefore, Rhino’s decision to reinstate some outtake material in chronological order (Judy’s deleted first version of “Love of My Life,” intended for early in the years have ragged on over half a century of (until now) indifference and neglect. The new Turner/Rhino Pirate is a welcome addition to any fan’s library, but it’s a limited edition, website-available-only treasure, so act fast.

“The Pirate” soundtrack CD is available as a limited/numbered edition of 2,500 copies, at $19.98 per copy at: http://www.rhinohandmade.com/browse/ProductLink.lasso?Number=7762

The label has done its usual excellent job in restoration. Offered as well are two Garland solos, intended for the film but dropped, either early on or after the preview. Fans may have heard these in earlier bootleg releases or the Rhino 2-CD Garland “Collector’s Items” from MGM, but it is great too have them here. “Voodoo,” intended to be the heroine Manuela’s ode-under-hypnosis to her dream pirate, Macoco, at least sounds like a dynamite number; some sources indicate it was a bit too much dynamite, and deleted for censorship reasons. The released version of “Mack the Black” later used serves the story point as well. More problematic is the original version of “Mack” included here, an almost atonal, seemingly endless version that was intended to open the picture. It was abandoned early, and wisely.

Included with the score are rare recordings of Roger Edens performing many of the Porter songs, both used and unused, plus contributions of his own for the film. These are definitely a treat, through it’s hard to imagine them getting repeated plays. Filling out the disc are prerecorded interviews with Garland and Kelly, made for promoting the film on radio.

As with the last Turner/Rhino Garland soundtrack release, “In The Good Old Summertime/Summer Stock,” “The Pirate” does not include the wealth of alternate take and background score material fans were lucky enough to get in earlier CD releases such as “The Wizard of Oz,” “Meet Me In St. Louis,” and “The Harvey Girls.” It’s all a matter of luck in what has survived over half a century of (until now) indifference and neglect. The new Turner/Rhino Pirate is a welcome addition to any fan’s library, but it’s a limited edition, website-available-only treasure, so act fast.

Or by calling: 1-800-432-0020 or 1-800-546-3670 (Voicemail)
Fun Stuff - “I Could Go On Singing” - Crossword

Across
4. I write the songs.
9. A river runs through it.
10. Label
12. She was spoofed in “The Incredibles”
15. Junior
16. The film’s PR person.
17. Studio ______
18. Bell ______
19. Judy’s musical mainstay
20. Name of the church.

Down
1. Judy’s son
2. David Donne
3. The ______ of the sea.
5. _____ Neame
6. He helped make Judy a superstar.
7. Oscar
8. London __________
11. Color by __________
13. Jenny can’t be spread like this.
14. Till the ____ come home.
16. The ______ Stage

Click here to download the PDF
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Fun Stuff - “The Pirate” - Word Search

MANUELA
MINNELLI
BE A CLOWN
IRENE
FRANCES GOODRICH
NICHOLAS BROTHERS
YOU CAN DO NO WRONG
LENNIE HAYTON
MUSICAL
SERAFIN
GENE KELLY
ARTHUR FREED
LOVE OF MY LIFE
SYDNEY GUILAROFF
WALTER SLEZAK
GEORGE ZUCCO
VOODOO
CONRAD SALLINGER
TECHNICOLOR
COLE PORTER
MACK THE BLACK
ALBERT HACKETT
JACK DAWN
GLADYS COOPER
NINA
PIRATE BALLET
CEDRIC GIBBONS
BERHMAN

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COMING SOON...

At long last, Sid Luft's story as told by Sid. Culled by son Joe Luft from the papers he wrote in the hopes of publishing his autobiography, this new book, due out in early 2017, is sure to be a fascinating read. More details to come...

Also in 2017: Hologram USA is bringing Judy back to the stage via their hologram technology. The company’s CEO, Alki David, has explained: “It will be a one-hour attraction in the style of a Broadway show. There will be a lot of narrative and a lot of music.” The show will use clips from Judy’s series “The Judy Garland Show” - but not Star Wars as shown in the image at right!

A fabulous new 2-CD release is coming. More details will be posted at JudyGarlandNews.com as they become available.
A huge thanks to the following folks (and groups) who are always so supportive of The Judy Room!
If I missed anyone, my apologies.

Aaron Pacentine
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Bobby Waters
Brian Stamp
Bruce Jasman
David Alp
Dewey Mee
D.J. Schaefer
Doug Brogan
Fred Hough
Jay Scarfone
James O'Leary
John Haley
JSP Records
Julius Mahoney
Kurt Raymond
Lawrence Schulman
Les Pack
Liza Minnelli
Michael Siewert
Michelle Russell
Meg Myers
Peter Mac
Randy Henderson
Randy Schmidt
Raphael Geroni
Rob Feeney
Sara Maraffino
Sharon Ray
Stan Heck
Steve & Rick
Warner Home Video
WordPress

Thank you!

The members of
The Judy Room's Facebook Group

The members of
The Judy Room's Facebook Page

And, of course,
JUDY GARLAND