

# GARLANDS FOR JUDY



Summer 2016

*By the Fans, for the Fans*

**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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*Garlands for Judy - Summer 2016*



COVER: Publicity photo for *The Pirate* (MGM 1948)





# Latest News

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!



Judy and Monette Moore in the deleted section of “Lose That Long Face” cut from *A Star Is Born* (1954).



Publicity photo of Judy and Gene Kelly for *The Pirate* (1948)

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 super stardom 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](http://www.TwilightTimeMovies.com). Get yours now before they run out!





# BOOK REVIEW: THE CINEMATIC VOYAGE OF THE PIRATE

by Lawrence Schulman







# BOOK REVIEW: THE CINEMATIC VOYAGE OF THE PIRATE

## by Lawrence Schulman

This is the review from the Spring 2015 ARSC Journal Volume 46, N°1.

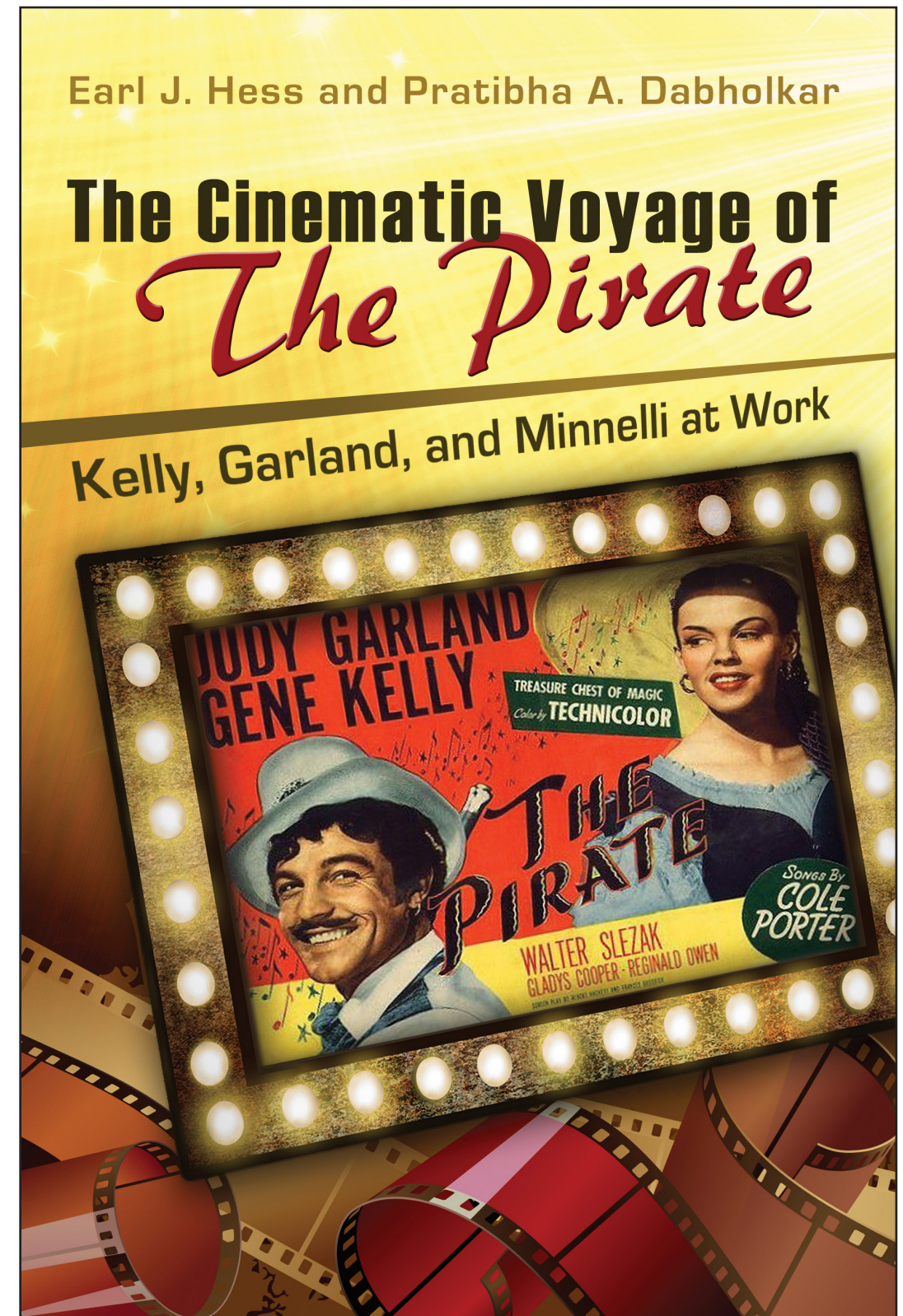
*The Cinematic Voyage of The Pirate: Kelly, Garland, and Minnelli at Work.* By Earl J. Hess and Pratibha A. Dabholkar. Columbia, MO: University of Missouri Press, 2014. 280pp (hardcover). ISBN 978-0826220226. \$60

Jack, you'll never lack if you can quack like a duck –  
Cole Porter, "Be a Clown," *The Pirate*

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



*Purchase from Amazon*



# 🏠 BOOK REVIEW: THE CINEMATIC VOYAGE OF THE PIRATE

by Lawrence Schulman



**Judy Garland**

48

## Judy Garland

*A Metro-Goldwyn-Mayer Star*

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 "Babes In Arms", "Ziegfeld Girl", "Girl Crazy", "Meet Me In St. Louis", "The Wizard of Oz", "The Harvey Girls", and "Till The Clouds Roll By".

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.



Judy's the center of attraction.



That's a beautiful ring Judy has.



Something—or someone—has Judy excited.



Judy's hat is much nicer than Gene Kelly's.

Scenes from Judy's M-G-M Picture "THE PIRATE" in Technicolor. She'll also play in "EASTER PARADE" in Technicolor.



1948 "Dixie" collectible card.





# BOOK REVIEW: THE CINEMATIC VOYAGE OF THE PIRATE

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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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Above left: Judy as Manuela Alva

Above right: Gene and Judy close the film on a high note with "Be A Clown."





# *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 audio 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 performance.

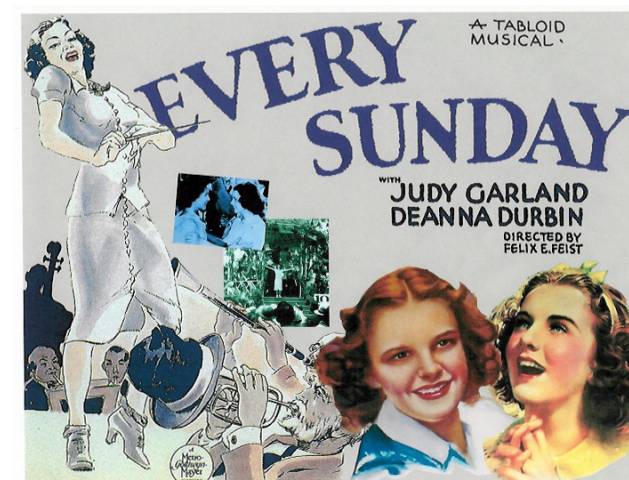
## HOLD THAT BULLDOG

*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.



Judy and Deanna Durbin in their official first film, the 1936 short *Every Sunday*.

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The 1976 “Cut! Out Takes From Hollywood’s Greatest Musicals” album.





Jack Haley and Bert Lahr look on as Judy is readied for another take during the filming of the cut “The Jitterbug” number in *The Wizard of Oz* (1939).

changes before the film’s premiere in August 1939. The most well known of the eventually discarded ideas is no doubt the musical number “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.

MGM 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 had been a “Freed Unit.”

### THE JITTERBUG

*The Wizard of Oz* was MGM’s biggest and most expensive project to date. Its creation and filming has become Hollywood legend. Early in the film’s pre-production the screenplay and song ideas went through many drafts and

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

# Outtakes

## from the Land of Oz

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



Judy Garland and Margaret Hamilton in the first version of the deleted reprise of “Over the Rainbow” shot in October, 1938.

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.





Left to right: Judy is seen filming the deleted original finale for *Presenting Lily Mars* (1943), “Paging Mr. Greenback”; a rare special effects image for a portion of that number; with Charles Walters during the “Broadway Rhythm” finale of the finale medley that replaced “Paging Mr. Greenback” as the finale of the film.

# Outtakes

## Finale Reshoots

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



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 reshot 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.



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



(left) Judy dances up a storm in the deleted “We Must Have Music” number from *Ziegfeld Girl* (1941); (above) George Murphy and Gene Kelly show their love of Judy in a promotional photo for *For Me And My Gal* (1942).





## SMILES

*For Me And My Gal* is full of wonderful songs. So many that a few of those wonderful songs were recorded but unused. Judy pre-recorded a complete version of “Smiles” of which only a portion is used in the “Y.M.C.A. Montage” section. Hugh Martin and Ralph Blane, the duo who would go on to write the classic score of *Meet Me In St. Louis* (1944), provided the patriotic “Three Cheers For The Yanks” that was cut, so it’s assumed, because it was a bit too 1940s sounding for a film firmly rooted in the glory years of Vaudeville two decades before. Both of these outtakes survive and were first released during the “golden years” of laser discs and Rhino Records CD soundtracks in the 1990s.



Judy and Tom Drake (as “The Boy Next Door”) in the cut fair grounds sequence in *Meet Me In St. Louis* (1944).

*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.

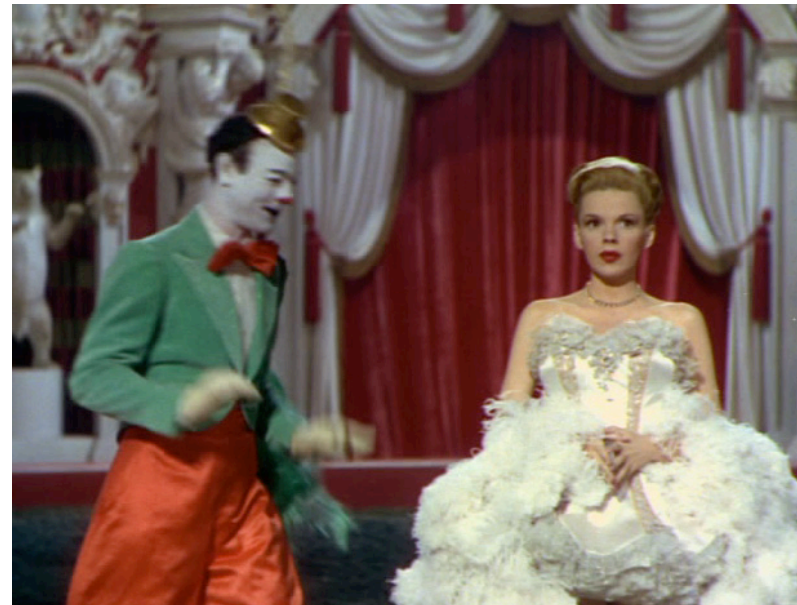
## BOYS AND GIRLS LIKE YOU AND ME

*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

# Outtakes

## MGM’s Golden Girl

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



The deleted “D’Ye Love Me?” from *Till The Clouds Roll By* (1946)

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, “Bei Mir Bist 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 “Bei Mir Bist 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.



### 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.

### 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.

*The last of the Decca Records/Judy Garland "cast albums," The Harvey Girls album was released on November 1, 1945 and was a big success for the label and Judy.*

### 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



(left) Judy helps mark the final shot of the "March of the Doagies" number; (below) How the shot looked when the number was completed.



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.

The Decca 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.

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





# 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 Purmond.

### 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 of 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.

*Above: Judy performs the deleted "Mack the Black" in the trailer to The Pirate (1948); Far left: Judy performs "Last Night When We Were Young," deleted from In The Good Old Summertime (1949); Below: The deleted "Voodoo" number from The Pirate (1948)*







## 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



*Easter Parade* (1948): In the outtake "Mr. Monotony" Judy shows a bit too much leg!



An "outtake" poster for *A Star Is Born* (1954) focuses on Judy in costume for the deleted "Lose That Long Face" number.

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

Am I Here For?" and "Lose That Long Face" disappeared from the film, along with a ton of narrative. The songs stayed on the Columbia Records soundtrack album as that had already been released and has since never been out of print in one format or the other. It wasn't until the early 1980s when the film underwent an exhaustive restoration spearheaded by Ron Haver that the footage for the two numbers was put back where it belonged. So, are they considered outtakes or not? In the true sense of what a film musical outtake is, the answer would be "no." But considering that when the film went into general release they had been

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

# Outtakes

## The Superstar

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.](#)





Judy says "Ah" for co-star Dirk Bogarde in this image featured on a British lobby card.

## 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](#),

# Outtakes

## The 1960s

**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 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.



Judy performs "Where Is The Clown?," deleted from the final episode of "The Judy Garland Show," taped March 13, 1964.





# Outtakes

## In the Studio & Beyond

### IN THE STUDIO

Unused studio recordings that Judy made for the record labels she was associated can't, by definition, be called outtakes. They warrant inclusion here because, like movie outtakes, some are just as well known as the released recordings.

Beginning in 1937 (the year of her first recording contract), Judy had a long association with the recording industry, first 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 with the label. The contract didn't materialize but Judy got to keep the records. They are the first studio recordings ever made by Judy and remained lost for seventy-five years. A third recording, "Moonglow," sung by Judy and her sisters, is still lost. Judy kept her two solo

tests in her possession until vacating her home twenty five years later in 1960. At that time, a woman named Dorothy (yes, Dorothy) found the records in a trash heap outside the home which was then in renovation. The discs, and other collectibles found in the home, stayed with Dorothy's family until 1995 when her husband gave them to their daughter, Cynthia. In 2003 Cynthia began a search to find out if the records were worth anything, a search

which led her to **The Judy Room** where she found out just how rare the records were. On the way, various collectors and even Capitol Records and The Judy Garland Museum had no interest in them, not realizing what they were. In 2006 the records were put up for auction via Bonham's & Butterfields auction house. In an odd turn of events, literally at the 11th hour before the records were auctioned, a

representative for Judy's son, Joe Luft (who of course lived in the vacated home in the late 1950s), tried to stop the auction claiming the records were his. Originally Bonham's was going to pause the auction and play a CD of the recordings for those in attendance, then open the bidding. With a litigious shadow looming from Luft, the records were simply auctioned like any other item in the lot. When bidders failed to meet the reserve price, the discs returned to the family but not until after the Luft claim died, probably because it was realized there was no proof of ownership from

way back in 1960, and the fact that the records had been thrown away. Luckily, producer and Garland historian Lawrence Schulman was able to procure the restoration and release of the records as part of the 2010 JSP Records four CD set titled "**Judy Garland - Lost Tracks 1929-1959**." After seventy-five years Judy Garland's first studio recordings finally made their way to the public.

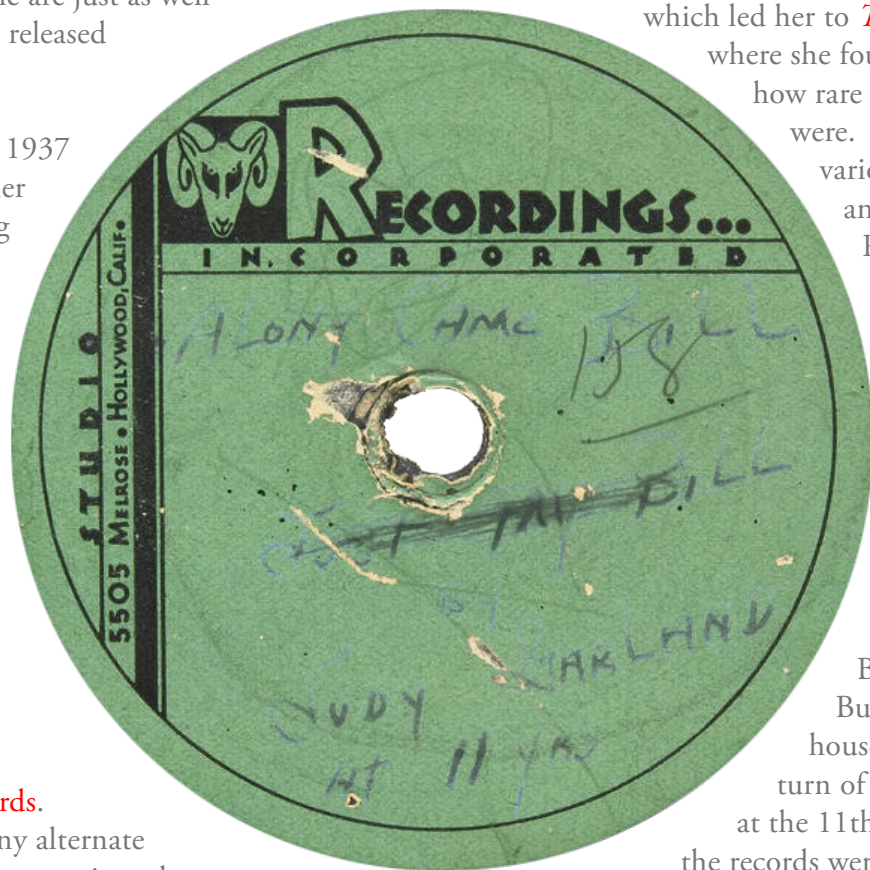
Later in 1935 Judy recorded two more tests for Decca, "All's Well (In Coronado Down By The Sea)" and "No Other One." These were also rejected by the label and to this day remain lost. While in New York in 1936 Judy cut another two records, this time with Bob Crosby and His Orchestra. Decca released them 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 "**Cut!**" 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.



Above: The label to the original acetate record of the Decca test of "Bill" which incorrectly lists Judy's age as 11-years-old.







# Outtakes

## In the Studio & Beyond

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.



What to do with Judy Garland? That question was certainly prevalent in the minds of M-G-M executives in 1937. The 15-year-old girl had already impressed audiences and critics alike when loaned out by Metro to 20th Century Fox for a small role in *Pigskin Parade*, as well as from several Decca recordings and radio appearances. Finding the right properties to develop around this talented adolescent was not an easy task. The studio gave her a featured role in *Breakaway Melody* of 1938, and even before that film was released, Garland had been assigned leading roles in *Thoroughbreds Don't Cry* as well as *Everybody Sing*. (For a time, she was working on both films simultaneously.) *Thoroughbreds* marked her first of ten screen appearances with Mickey Rooney and the principal cast was rounded out by a young Australian child actor named Ronald Sinclair. The latter was a hasty replacement for Metro child star Freddie Bartholomew, as for Judy wryly explained later, “Freddie's voice was changing.” (As evidenced in the promotional trailer on this disc, M-G-M hoped to bridge the transition between the two actors by utilizing Bartholomew to introduce Sinclair to audiences.) The film, little more than an 80-minute programmer, was blessed with typical M-G-M sheen and a stellar supporting cast, including Sophie Tucker, C. Aubrey Smith, Helen Troy and Forrester Harvey.

Judy was given two songs in *Thoroughbreds*, both rejects from *Breakaway Melody* of 1938. “*Got a Pair of New Shoes*” had been a deleted Eleanor Powell solo (bits of the song can still be heard in *Breakaway's* finale), and “*Sun Showers*” was intended as a showcase for Igor Gorin. Garland's version of “*Sun Showers*” would be cut from *Thoroughbreds* as well, but her surviving vocal soundtrack is released here for the first time, accompanied by nearly a score of rare publicity and promotional stills taken between 1936 and 1938. Preparation for *Thoroughbreds Don't Cry* began in August of 1937, and the film was on screen by November of that year. Reviewers joyfully responded to its pace and expert performances.

*Listen, Darling* had been planned as a Garland vehicle since August 1937. It took two and one-half months to prepare and film (from August to early October, 1938), and it was rushed into production as a stop-gap in Garland's schedule when pre-production on *The Wizard of Oz* stretched into its ninth month. The film boasts the kind of cast that made even M-G-M's secondary efforts among the most memorable in Hollywood. Garland finally co-stars with off-screen friend Freddie Bartholomew, as well as the legendary Mary Astor who plays the widowed mother for whom Judy attempts to find a husband. (The task is made easier when an impromptu family trailer trip parks them next to Walter Pidgeon.) The film took an extra four weeks to complete due to Astor's unfortunate fall from a horse, but the screen veteran delighted in working with Garland, remembering her as “sheer joy: young, vital, warm, affectionate and ebullient.”

*Listen, Darling* is especially enhanced by Garland's songs. “*Zing! Went the Strings of my Heart*” had been her audition piece at Metro three years earlier. The number was recorded at several lengths and tempos including a “hot” swing version, but was cut to a gentle chorus and a half for the final print. The analog tracks of side three of this disc feature the audio for all of Garland's takes of the number, and have been mixed for stereo from the multi-channel recordings made in September of 1938. Presented here as well are the pre-recordings of “*On the Bumpy Road to Love*” featuring Garland, Bartholomew, Astor and Scooby Beckett. This is the first release of this musical material.

*Listen, Darling* was released in October of 1938, and the *Hollywood Spectator* summarized popular reaction: “Metro at last seems to have awakened to a realization of what it has in Judy Garland.” Indeed, a month later M-G-M elevated Judy to full star status on its acting roster. The highlight of the ceremony came when M-G-M presented her with her own trailer dressing room during a break in filming of *The Wizard of Oz*.

These films were part of the foundation on which Garland's screen legend would be built. In her mid-teens, she displays all the virtuosity which would bring her great fame in the decades to come — a fame which remains unequalled to this day.



**CHAPTER SEARCH**  
**THOROUGHBREDS DON'T CRY**  
Side One  
1. Main Title  
2. Cast of characters  
3. Going to America  
4. At sea  
5. Timmie - a big-time guy  
6. To see Mr. Donovan  
7. GOT A PAIR OF NEW SHOES, meeting Cricket & Co.  
8. Timmie's apology  
9. Instructions  
10. Timmie the masseur  
11. GOT A PAIR OF NEW SHOES  
12. Visiting father  
13. Mother Ralph gets “ushed”, Timmie's task  
14. General Hospital  
15. Roger comes to bid farewell  
16. Cricket on the trail  
Side Two  
17. Betrayal discovered  
18. Turning down an offer  
19. Getting even with Dad  
20. RICH HANDICAP TODAY  
21. “Keep your fingers crossed.”; Timmie troubled  
22. Snelling something rotten  
23. Telling off the lizard  
24. Roger rides the pookah  
25. GOT A PAIR OF NEW SHOES (Finale)  
26. End Credits  
**LISTEN, DARLING**  
27. Main Title  
28. Cast of characters  
29. Webster J.H.S. graduation  
30. ZING! WENT THE STRINGS OF MY HEART  
31. Declining a proposal  
32. Breakfast banter  
33. Buzz comforts Pinkie  
34. ON THE BUMPY ROAD TO LOVE  
Side Three  
35. Facing problems;  
**TEN PINS IN THE SKY**  
36. ZING! WENT THE STRINGS OF MY HEART  
37. Potential  
38. ZING! WENT THE STRINGS OF MY HEART - last chorus  
39. ZING! WENT THE STRINGS OF MY HEART - last chorus  
40. ZING! WENT THE STRINGS OF MY HEART - last chorus  
41. A matter of life and death  
42. ON THE BUMPY ROAD TO LOVE  
43. Striped beavers  
44. ON THE BUMPY ROAD TO LOVE - alt. version  
45. ON THE BUMPY ROAD TO LOVE - finale  
46. ON THE BUMPY ROAD TO LOVE - finale alt. tag  
47. ON THE BUMPY ROAD TO LOVE - finale alt. tag  
48. De-skunking Billie  
49. Dottie receives an apology  
50. Dining at Slatery's, caught in a storm  
51. TEN PINS IN THE SKY  
52. TEN PINS - auto acappella reprise  
53. Pinkie prods Mother; Buzz sorts it out  
54. Pinkie's passionate plea  
55. Setting things straight  
56. ON THE BUMPY ROAD TO LOVE - Finale reprise  
57. End Credits  
58. *Thoroughbreds Don't Cry* Original Theatrical Trailer  
59. *Listen, Darling* Original Theatrical Trailer  
60. SUN SHOWERS - deleted musical sequence

Songs listed in bold are music tracks found only on the Analog left and Analog right channels. There is no audio for the film soundtrack on these channels for Side 3 of this set. The film soundtrack can be found only on the Digital channels for this side.

Inside the gatefold of the 1995 MGM-UA double feature laser disc presentation of *Thoroughbred Don't Cry* (1937) and *Listen Darling* (1938)



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



**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

**Embraeable 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

**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



ORIGINAL MOTION PICTURE SOUND TRACK

# JUDY GARLAND



## The Harvey Girls

RAY BOLGER  
JOHN HODIAK  
ANGELA  
LANSBURY  
MARGORIE  
MAIN  
VIRGINIA  
O'BRIEN  
KENNY BAKER  
CYD CHARISSE  
CHILL WILLS

### SONGS

"ON THE ATCHISON,  
TOPEKA AND THE  
SANTA FE"  
"OH YOU KID"  
"IN THE VALLEY"  
"SWING YOUR PARTNER  
ROUND AND ROUND"  
"THE WILD, WILD WEST"  
"IT'S A GREAT  
BIG WORLD"  
"MY INTUITION"  
"HAYRIDE"  
"MARCH OF THE  
DOAGIES"  
"WAIT AND SEE"

*Lyrics by  
JOHNNY MERCER  
Music by  
HARRY WARREN*

*The 1980 Hollywood Soundstage LP of the soundtrack to “The Harvey Girls.” The LP featured the playback disc outtakes originally presented on the “Cut! Outtakes from Hollywood’s Greatest Musicals” 3-LP series.*



**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



*Late 1970s bootleg LP version of **Annie Get Your Gun** (1949) presented by the Star Screen label. Although it notes "never before on LP" the reality is that by the time this LP was released there had already been releases of the soundtrack on LP, all bootlegs.*

**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 into 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

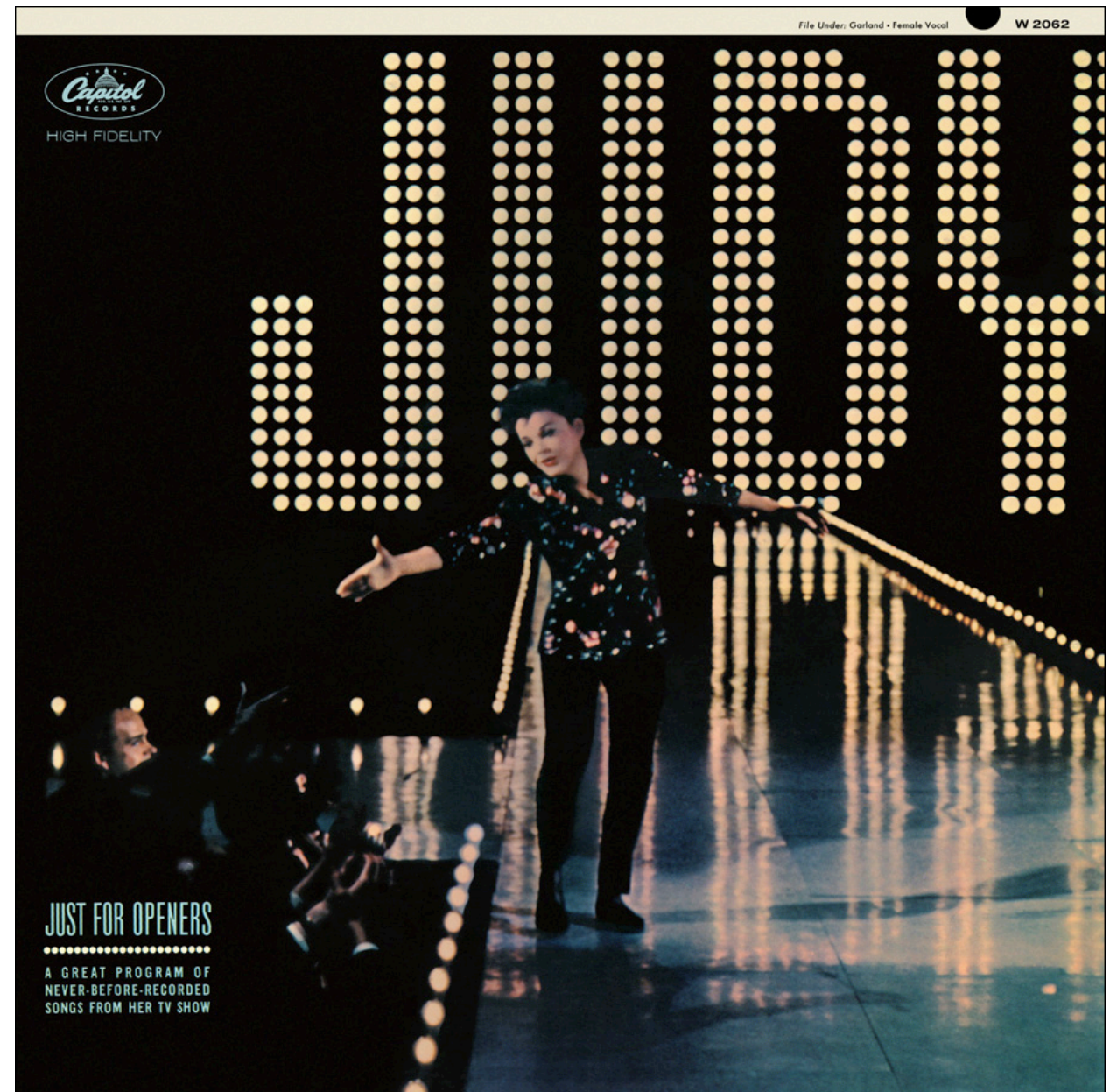
Love

*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*



THE FILMS OF JUDY GARLAND M-G-M presents "LITTLE NELLIE KELLY" starring JUDY GARLAND as NELLIE KELLY and LITTLE NELLIE KELLY • 11/34



THE FILMS OF JUDY GARLAND M-G-M presents "PRESENTING LILY MARS" starring JUDY GARLAND as LILY MARS • 16/34



THE FILMS OF JUDY GARLAND M-G-M presents "THE PIRATE" starring JUDY GARLAND as MANUELA ALVA • 24/34

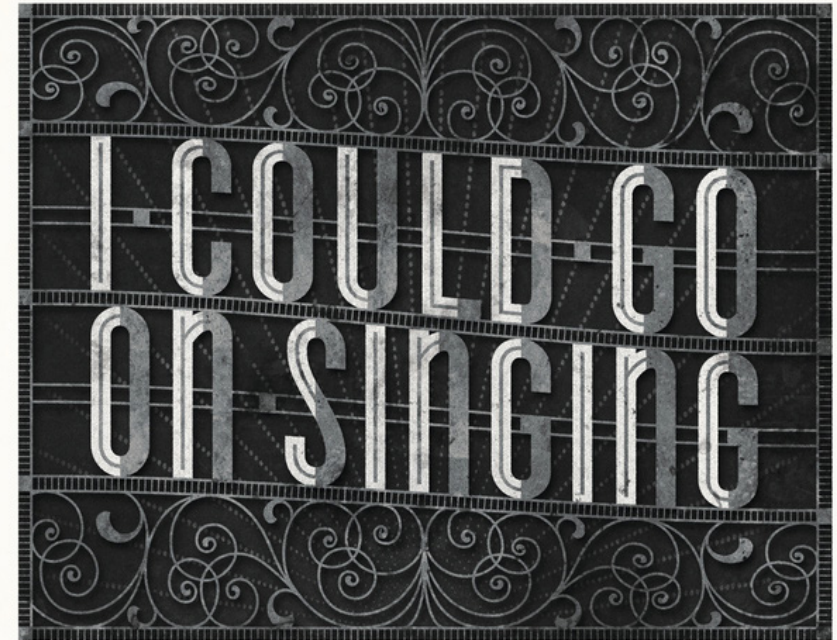
[Purchase here](#)



THE FILMS OF JUDY GARLAND M-G-M presents "EVERYBODY SING" starring JUDY GARLAND as JUDY BFLAIRE • 4/34



THE FILMS OF JUDY GARLAND M-G-M presents "IN THE GOOD OLD SUMMERTIME" starring JUDY GARLAND as VERONICA FISHER • 27/34



THE FILMS OF JUDY GARLAND Barbican / United Artists presents "I COULD GO ON SINGING" starring JUDY GARLAND as JENNY BOWMAN • 34/34



🏠 *JUDY GARLAND and “Valley of the Dolls,” the novel and the film*  
by Randy Henderson

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

# Valley of the Dolls



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



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



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



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

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

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

STARRING

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

Produced by DAVID WEISBART 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 sings "Valley of the Dolls" theme PANAVISION COLOR by DeLUXE ORIGINAL SOUNDTRACK ALBUM AVAILABLE ON 20th CENTURY-FOX RECORDS

*This faux poster was created severaly 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!*





# JUDY GARLAND and “Valley of the Dolls,” the novel and the film by Randy Henderson

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 seamier side of show biz. According to Jackie,



*Judy on the set of Valley of the Dolls*

“Mount Everest” was the fame young women might aspire to, but waiting below was the “Valley of the Dolls” – Pills (“Dolls”), Booze, Breast Cancer, backbiting, Gay and/or Hereditarily Insane Husbands, Breakdowns, Abortions, Predatory Lesbians, Overdoses, Trips to the Nuthouse, etc. It remains one of the all-time best-sellers, and although unlikely to shock a modern 8th grader, was considered very hot stuff at the time.

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.

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.

20th Century-Fox bought the movie rights even prior to publication. The studio had great success in turning racy pop novels of the moment – Peyton Place, The Best of Everything, etc. – into sanitized, profitable films, and there was no reason to think Dolls would not continue the tradition.

Candace Bergen turned down the role of Anne, just as Raquel Welch declined to play the doomed, Marilyn-ish Jennifer, but virtually every young actress in town wanted Neely. We can chuckle today, but the part of a perfectly nice young singer turned into a falling-down pill head bitch marrying gay (“fag” in Susannland) husbands, committed to the loony bin, etc. was considered the height of drama in 1966, and not only Patty Duke and Sally Field but several others were hoping for the chance to (sort of) play Judy Garland. If you had been there, you would have wanted to play Neely, too.

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





# JUDY GARLAND and “Valley of the Dolls,” the novel and the film by Randy Henderson

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.

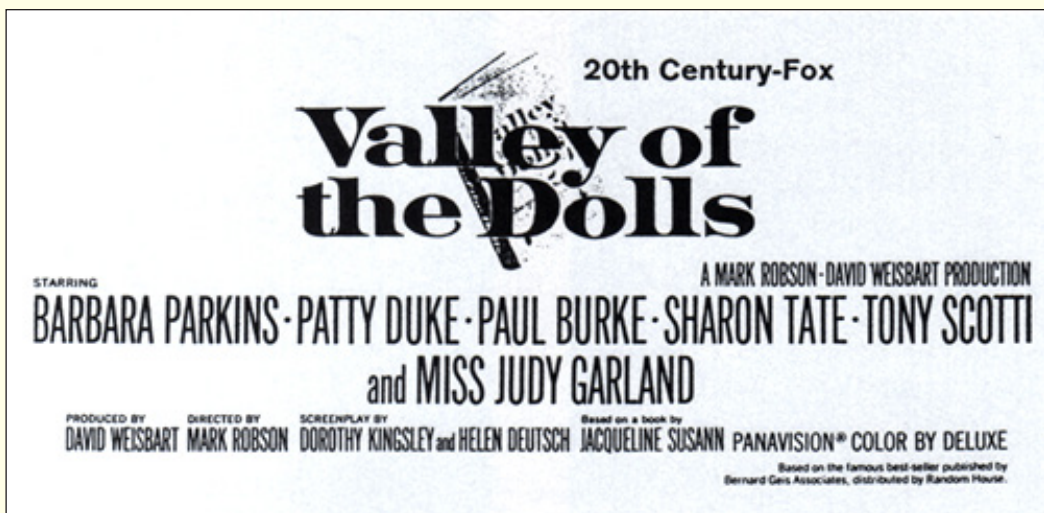
Offered the role just after her divorce from Mark Herron and soon to lose her home, Judy, sadly, may well have considered it her best option at the time. Released in December of 1967, the film made the novel seem like Portrait of a Lady. Seldom have so many bad decisions been made in the production of 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.

*Left: Barbara Parkins and Judy during the only scenes Judy shot for the film. The footage no longer exists.*





# JUDY GARLAND and “Valley of the Dolls,” the novel and the film by Randy Henderson



Original Valley of the Dolls (1967) pre-release ad announcing the film, created and published prior to Judy's departure from the film. This is what the faux poster on [page 26](#) is in part based on.

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 à 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.



Costume test of Judy in the dress planned for the “I'll Plant My Own Tree” number.

Below: VOTD costume sketches







# Discography Spotlight: *The Pirate*

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.





# Discography Spotlight: *The Pirate*



Rare 1948 album carrying bag given out at record stores.

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 Side1.

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.

1987 - **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.)



Top to bottom:

1955 12” LP version of the soundtrack, paired with “*Summer Stock*.”

Late 1970s MGM/ Polydor double feature.

1990 Sony Music Special Products CD release, the first appearance of the soundtrack, and the deleted “Voodoo” on CD.







# 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 Records/"MCA Classics" CD release of the 1974 MGM Records double LP set, complete with typo in the *Pagan Love Song* title.

M-G-M PRESENTS SOUND-TRACK RECORDINGS OF COLE PORTER'S

**"LES GIRLS"** starring **GENE KELLY · KAY KENDALL MITZI GAYNOR · TAINA ELG** co-starring **JACQUES BERGERAC** Directed by **GEORGE CUKOR**

**"THE PIRATE"** starring **JUDY GARLAND · GENE KELLY** Produced by Arthur Freed Directed by Vincente Minnelli

Band 1: LES GIRLS ... Gene Kelly, Kay Kendall, Mitzi Gaynor, Taina Elg  
Band 2: YOU'RE JUST TOO GOOD ... Gene Kelly and Kay Kendall  
Band 3: CA, C'EST L'AMOUR ... Taina Elg  
Band 4: LADIES IN WAITING ... Kay Kendall, Mitzi Gaynor, Taina Elg  
Band 5: WHY AM I SO GONE (ABOUT THAT GAL) ... Gene Kelly  
Recording first published 1957

Conducted by **ADOLF DEUTSCH**

THE M-G-M STUDIO ORCHESTRA

Conducted by **LENNIE HAYTON**

JUDY GARLAND and GENE KELLY in "THE PIRATE"

THE INCOMPARABLE COLE PORTER comes through with another scintillating new score in "LES GIRLS". It's his second written within a year especially for a film musical (the first was "HIGH SOCIETY"), and again his songs have that certain Porter something that makes them sound better and better with every re-hearing—a highly unusual quality in popular music.

Also very much out of the ordinary is the story they embellish in "LES GIRLS". It revolves around a libel case tried in the London Law Courts. Not a very promising basis for a gay musical? Don't go away—it gets gay and more musical every minute. For the case involves the giddiest song-and-dance team in Europe, consisting of Gene Kelly and his three partners, whose romantic antics off-stage are revealed to be as startling as their numbers on.

Les Girls are Kay Kendall, scoring a sensational hit in her first Hollywood film; Mitzi Gaynor, reaching a new peak in her career; and Taina Elg, a beautiful Finnish dancer whom M-G-M has long been preparing for this star-making rôle. Kelly himself is in top form, too, having a great time with such clever Porter inventions as "Why Am I So Gone About That Gal?" and "You're Just Too-Too!". The verve that all four stars give this record indicates why the picture won the big honour of 1957—The Royal Film Performance.

Messrs. Kelly and Porter also display their unique talents on the other side, which brings "THE PIRATE" to a long-play disc at last. This collectors' item is equally a treat for Judy Garland fans, as the comedy of a sheltered girl who falls wildly in love with a dashing adventurer was an M-G-M film triumph for her and Gene in 1948. Its sound-track contains a rich batch of ditties, ranging from the impassioned to the impudent.

**LONG PLAY 33 1/3 R.P.M. RECORD**  
E.M.I. RECORDS LIMITED  
(CONTROLLED BY ELECTROGRAPHIC & MUSICAL INDUSTRIES LIMITED)  
HAYES · MIDDLESEX · ENGLAND  
MADE AND PRINTED IN GREAT BRITAIN

The use of "EMITEX" cleaning material (available from Record Dealers) will preserve this record and keep it free from dust.

Mardona







# Discography Spotlight: Judy Garland Sings Harold Arlen

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 ya!

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!



**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**

**Sleeve Notes by:** Lawrence Schulman,

Joe Marchese, Scott Brogan

**New Audio Restorations by:**

**John H. Haley**

**Designed 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* ^+\*

Amalgamation (2002) of two takes by audio restorer, Robert Parker (1936-2004)

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

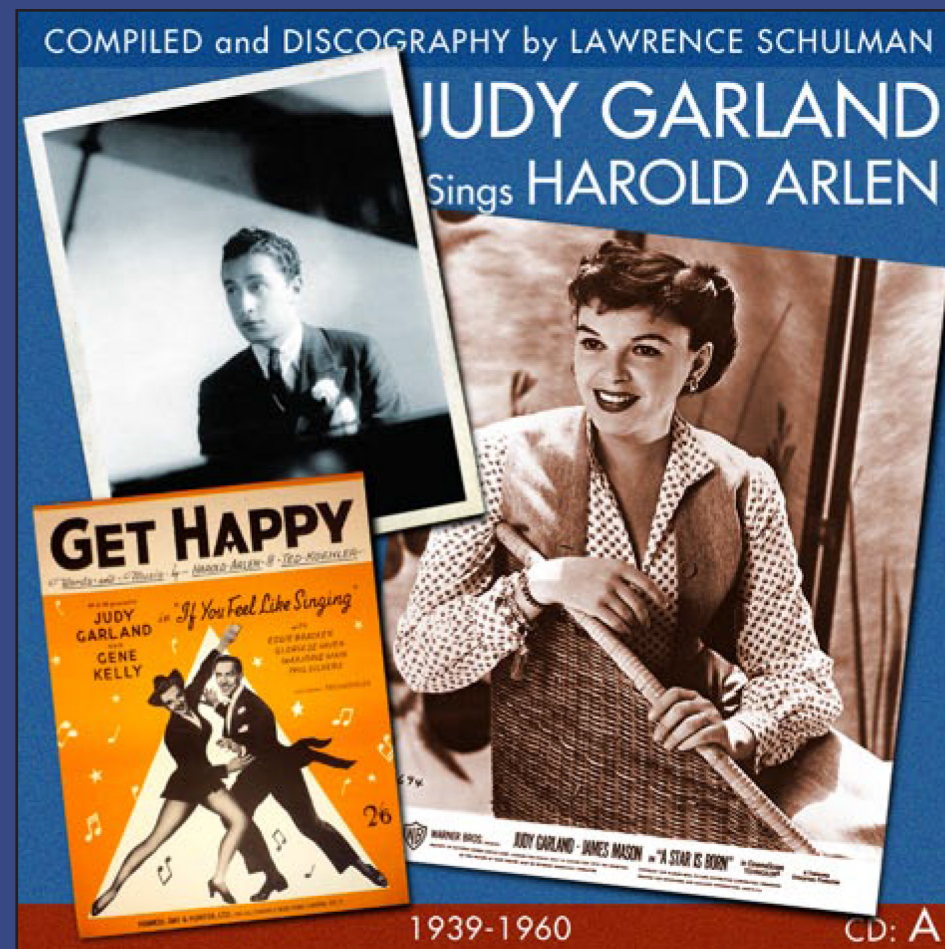
Outtake from *Andy Hardy Meets Debutante* (1940)  
03-14-1940

### 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

^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

## SOUNDTRACKS (continued)

### *A STAR IS BORN*

**Here's What I'm Here For**  
 08-21-1953

**Gotta Have Me Go With You**  
 08-22-1953

**The Man That Got Away**  
 09-04-1953

**Someone At Last**  
 11-23-1953

**It's A New World**  
 11-23-1953

**Lose That Long Face**  
 03-01-1954

### *GAY PUR-EE*

**Little Drops Of Rain**  
 November 1961

**Take My Hand Paree**  
 November 1961

**Paris Is A Lonely Town**  
 November 1961

**Roses Red, Violets Blue**  
 November 1961

**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

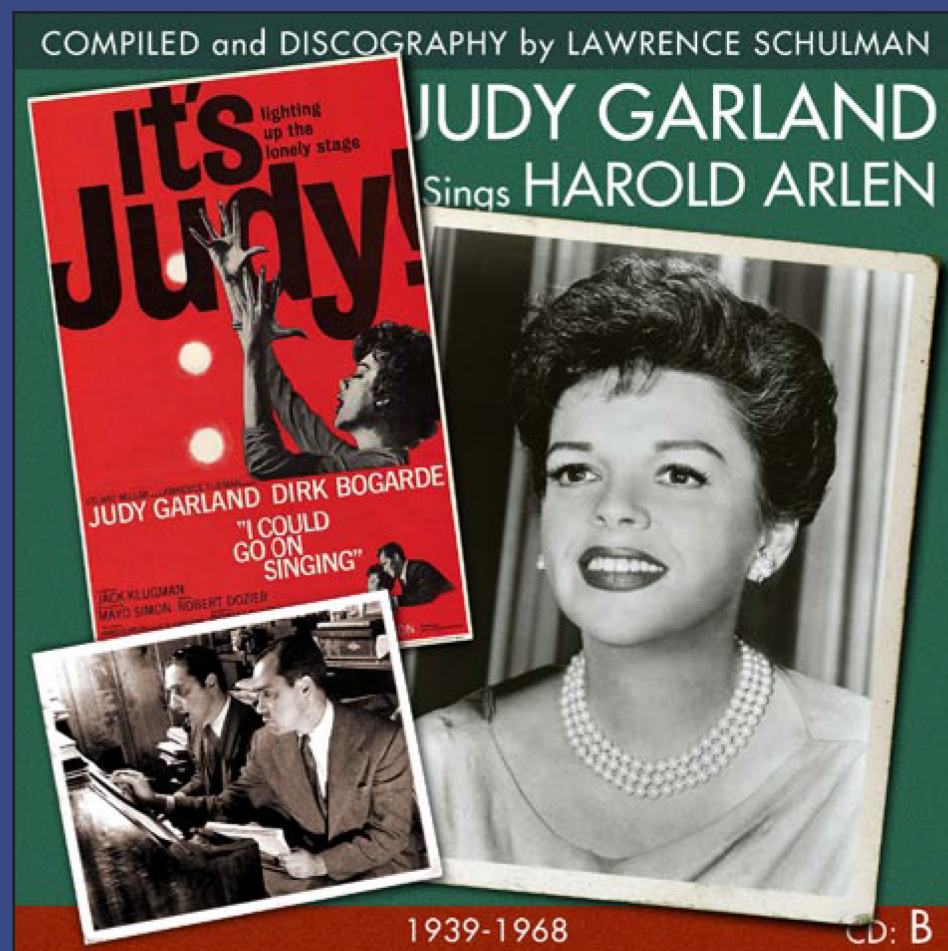
*"Tribute to Harold Arlen, Vincent Youmans, and Noel Coward"*  
*at the Lincoln Center, New York City, 11-17-1968*

**The Man That Got Away** #~†

**It's A New World** #~†

**Get Happy** #~†

**Over The Rainbow** #~†



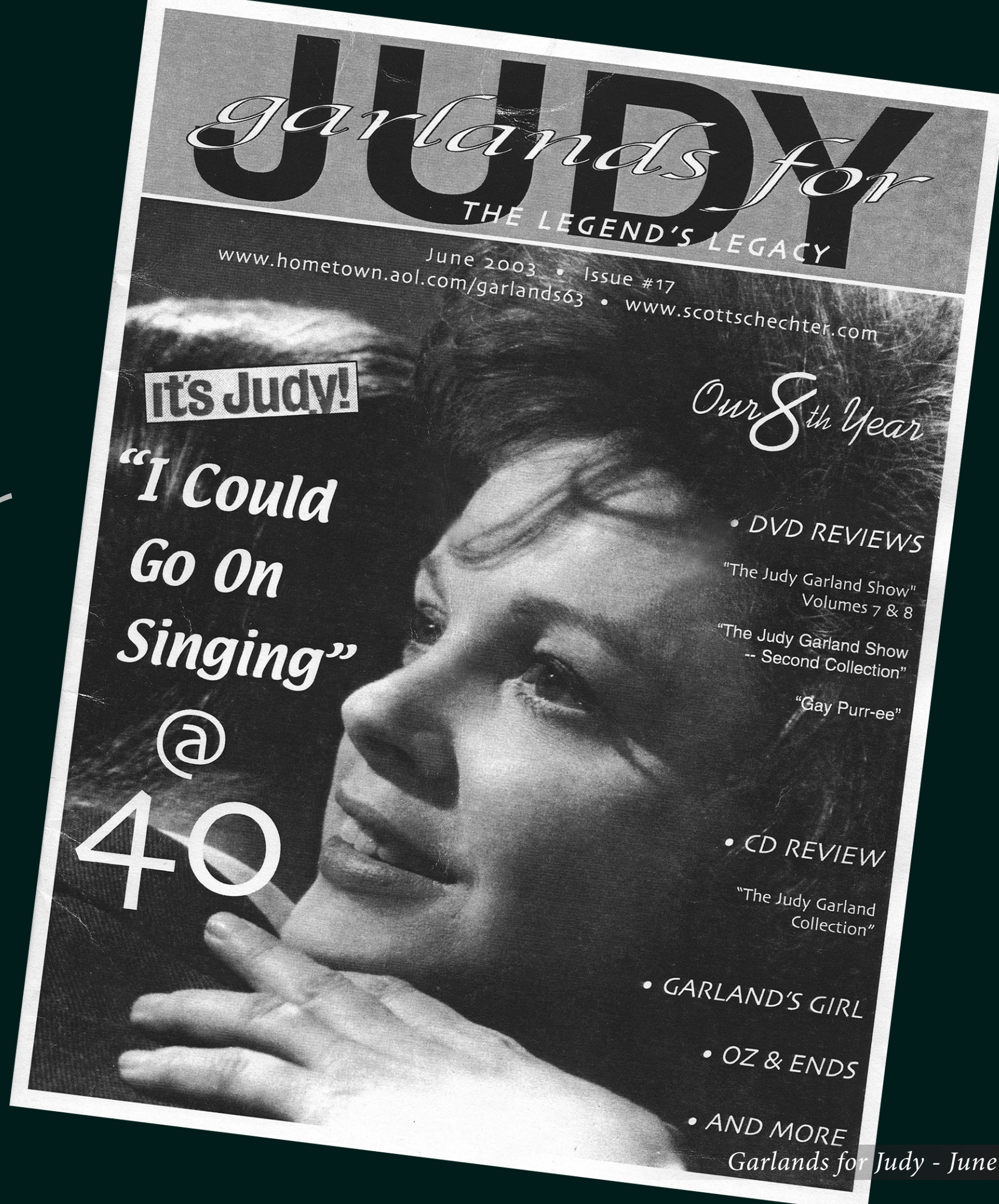




Flashback:

Garlands for  
Judy

June 2003







# Flashback: Garlands for Judy - June 2003

Hard 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

## I COULD GO ON SINGING HITS MIDDLE - AGE by Randy Henderson

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, alternately 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 note 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 we really get is a chilly English tug-of-war for a child between two not very likable

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 be to acknowledge an illegitimate child, something that would finish her career and stigmatize the boy in an era when 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 costuming. "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 than any film costume since Scarlett's green portière gown, none of





# Flashback: Garlands for Judy - June 2003

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





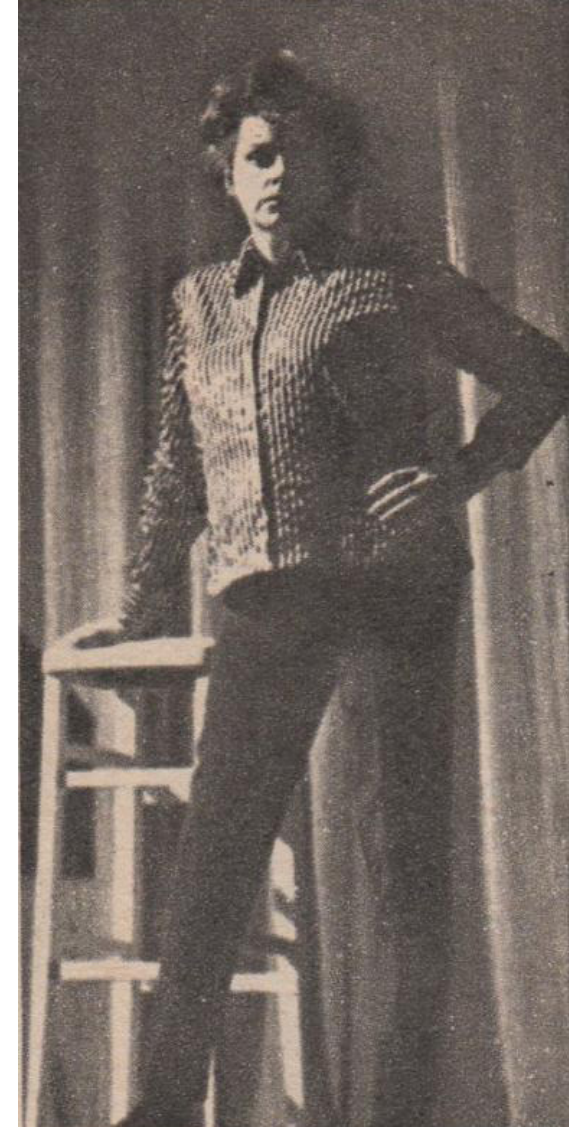
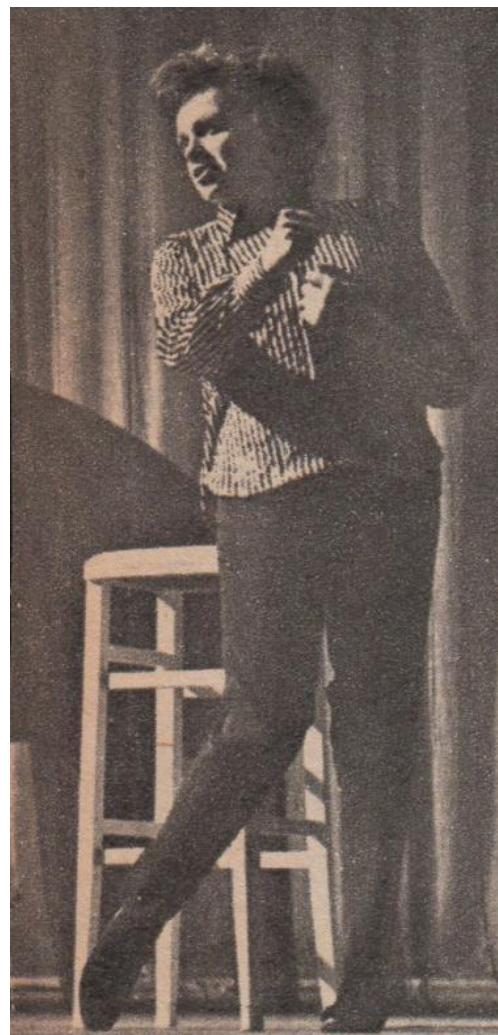


# Flashback: Garlands for Judy - June 2003

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.



Contemporary newsprint clippings





# Flashback: Garlands for Judy - June 2003

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 soundtrack reissue from Turner/Rhino until now.

The film is noted for a troubled production history, which included some deletions and post-preview editing by a nervous MGM. The version 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 film) and Kelly's complete *"Pirate Ballet"* (heard by these ears for the first time) is especially welcome.

The argument can be made that B-grade Cole Porter is a lot better than A-grade somebody else, and this CD release offers many delights.

Democratically, each star gets three solo songs/dances, and then join for the *"Be A Clown"* finale. In

its released version, *"Mack the Black"* has always been 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 aforementioned earlier version of *"Love of My Life,"* always a lovely song as heard on the many MGM releases over the years, benefits from the added instrumentation

heard here. The complete *"Pirate Ballet"* offers the MGM Orchestra in full 1947 bloom. *"Be a Clown,"* of course, became deservedly popular; enough to be liberally borrowed for the melody of *"Singin' in the Rain's"* *"Make 'Em Laugh"* five years later. Of them all, perhaps only *"You Can Do No Wrong"* can be called a truly weak song. Funny how critics over the years have ragged on Porter mercilessly for his *"Caribbean/Carrib-ian"* and *"Nina/neurasthenia"* rhymes but allowed that *"Of them all you're the star/Life is caviar"* lyric to go by unscathed.

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 dance 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 so.

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 nay fan's library, but it's a limited edition, website-available-only treasure, so act fat.

*"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>

Or by calling: 1-800-432-0020 or 1-800-546-3670 (Voicemail)

## "THE PIRATE" -- Original Soundtrack Recording (Available on CD from Rhino Handmade) by Randy Henderson







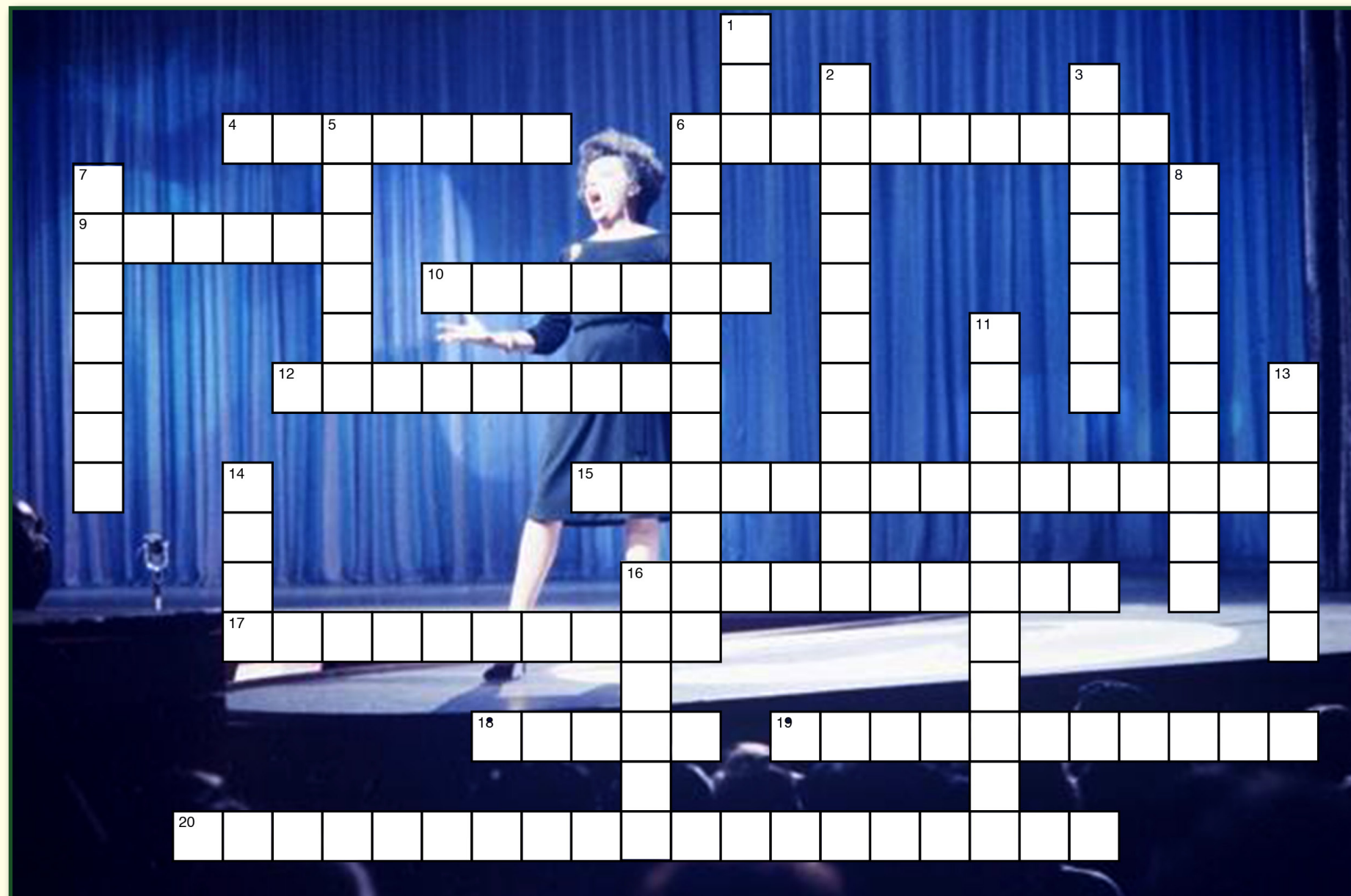
# Fun Stuff - “I Could Go On Singing” - Crossword

## Across

- 4. I write the songs.
- 6. Mode of flying.
- 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



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# Fun Stuff - "The Pirate" - Word Search

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

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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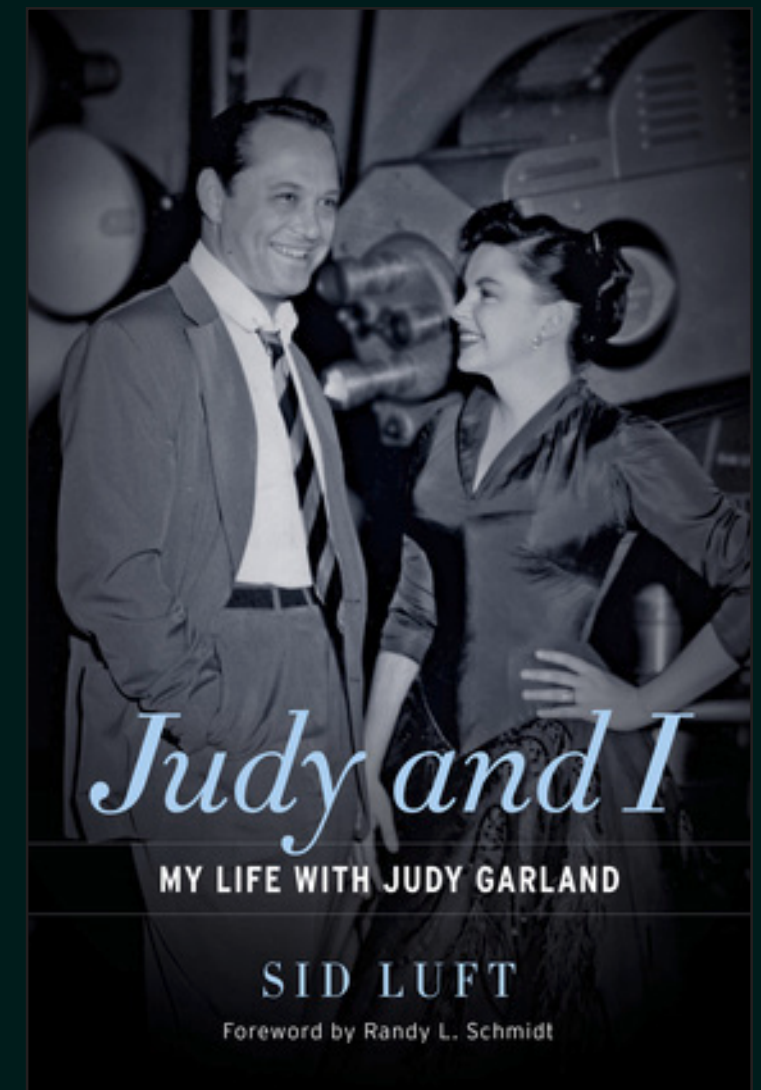


# 🏠 COMING SOON...

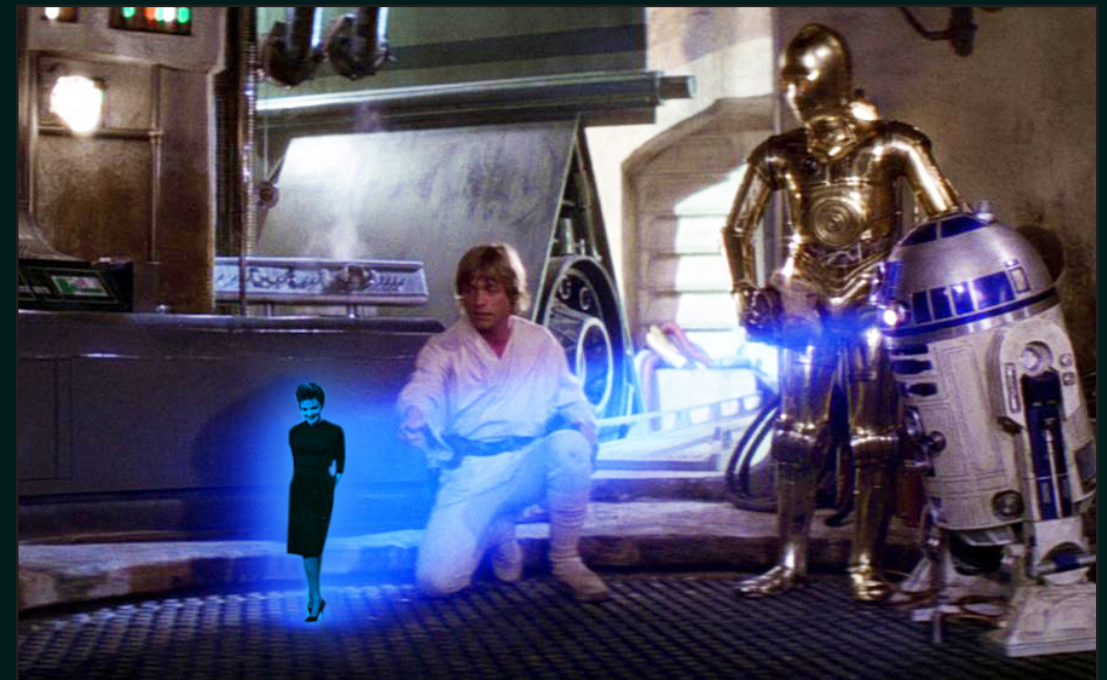
At long last, Sid Luft's story as told by Sid. Culled by son Joe Luft from the papers he wrote in the hopes of publishing his autobiography, this new book, due out in early 2017, is sure to be a fascinating read. More details to come...



A fabulous new 2-CD release is coming. More details will be posted at [JudyGarlandNews.com](http://JudyGarlandNews.com) as they become available.



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 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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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**

