GARLANDS FOR JUDY
By the Fans, for the Fans

Have Yourself a Judy Garland Christmas
The Judy Garland Holiday Album
& More!

Holiday Gift Guide

50th Anniversary!

Photo colorization by Les Pack
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There are a few videos embedded in the PDF version of this webzine. You must have the current version of Adobe Acrobat Reader or Pro to play them properly.
Forward

It’s the Holiday Season again! That means we all break out our DVDs or Blu-rays of Meet Me In St. Louis and In The Good Old Summertime, as well as watch the MGM short Silent Night on YouTube or maybe it’s on our copy of the DVD/Blu-ray of the 1938 MGM version of A Christmas Carol. Turner Classic Movies will no doubt air all of these films throughout the season to the delight of the U.S. fans. Then there’s the Christmas edition of Judy’s TV series The Judy Garland Show, which has become a classic in its own right and has developed a bit of a cult following (anyone remember the homage paid to the special by the TV show “Glee” a few years back?).

Of course, Judy Garland wasn’t just a great actress, she was The Voice of the 20th Century, so we also break out the CDs and MP3s, because no one could handle a holiday song like Judy! And even though she didn’t record an actual “Christmas album” she did perform enough holiday songs to make an album. The special “Judy Garland Christmas Album” premiered here two years ago is again presented for everyone to enjoy.

The pre-holiday season this year saw the 50th anniversary of Judy and daughter Liza Minnelli’s historic concerts at the London Palladium on November 8 and 15, 1964. Most of this issue is devoted to this milestone anniversary.

This issue is also the shortest issue of “Garlands for Judy” thus far. However, since the special “Wizard of Oz” 75th Anniversary Issue last August was a double issue, I don’t think anyone will mind. :)

So sit back, put on a Garland holiday themed movie or music, drink some eggnog, and enjoy this holiday issue of Garlands for Judy. I wish everyone a bright, beautiful, and prosperous 2015.

Scott Brogan, Garlands for Judy & The Judy Room
The Judy Garland Holiday Gift Guide

Here are some gift ideas for the Judy Fan in your life, or for you to spoil yourself with. Click on the product images to go to the web pages to purchase them.

Happy Holidays!

Original artwork by Meg Myers
The Judy Garland Holiday Gift Guide

Two very different books!
2014 has been dominated by the 75th anniversary of The Wizard of Oz. Click on the images here, or check out Sharon Ray’s “Curiosity Corner” for details about ALL the Oz-related goodies out there!
The Judy Garland Holiday Gift Guide

Just a few more!

Special Features
2 Festive Vintage Featurettes: 
Jackie Cooper’s Christmas Party
and Judy Garland Sings “Silent Night”

Classic Oscar®-Nominated
Carrousel Price of Earth
Theatrical Trailer

Garlands for Judy - 2014 Holiday Issue
Judy & Liza at the Palladium - 50th Anniversary

Once In A Lifetime

By Scott Brogan
On the night on November 8, 1964, Judy Garland and Liza Minnelli gave the first of two concerts together at the London Palladium. In the fifty years since, those two concerts have become legendary for fans of both Garland and Minnelli, for a variety of reasons.

1964 was a difficult year for Judy Garland. It started out well enough, with Judy enjoying a holiday break from the tapings of her television series. The series was in its first (and ultimately only) season. It had taken some time for the show to find its footing since it’s premiere the previous fall, but by the end of January 1964 it seemed to be on the right track. The ratings went up after a format change, the critics loved it, but it was too late. In a decision that can best be called a huge blunder, CBS canceled the show. The last taping took place on March 13th (Judy returned on March 26th to tape additional songs that went unused), the final airing was on March 29th. What was planned to end Judy’s financial woes and set her up monetarily for the rest of her life did neither, and she was back where she started.

Judy vacationed in Hawaii (with a new man in her life, Mark Herron) in late April before flying to Sydney, Australia to do what she did best: give concerts. She first appeared at the Sydney Stadium on May 13th & 16th. As the front page of the “Sydney Morning Herald” the morning the first concert reported, Judy was “A Knockout At [The] Stadium.” After the great success of the shows in Sydney, Judy and Mark traveled to Melbourne for Judy’s planned appearance at the Festival Hall on May 20th. The show was a disaster. Judy was exhausted, ill, and fighting vocal problems. As a result of these and other behind the scenes issues, she was an hour late.

This did not sit well with the audience who were (to put it nicely) less than kind. Almost from the moment she stepped out on the stage they began heckling her with “You’re late”; “We can’t see you”; “You’re drunk” and more. After trying to get through the beginning of the second half of the show, Judy left the stage for good. Needless to say, the press was brutal, publishing reviews that painted her as a drunken, drugged out mess.

Judy and Herron fled Melbourne for Sydney, immediately leaving Australia for Hong Kong on May 22nd. Days later, Typhoon Viola hit. Judy took an overdose of pills in the early hours of May 29th and was rushed to the hospital (with the typhoon still raging). Her stomach was pumped and it forever damaged her vocal cords, creating a raspy sound in her voice. She was in a coma for 15 hours and the news went out around the world that she had died. But Judy Garland was a trouper, and she survived, barely. In addition to the damage to her vocal cords, her heart and lungs were also damaged.

Judy recuperated in Hong Kong until mid-June at which time she and Mark traveled to Tokyo, Copenhagen, then finally London. On July 23rd Judy made a “comeback” (her first appearance since Australia) on the “Night Of 100 Stars” at London’s Palladium theater. She also had her last recording session for records at the Capitol/EMI Records studios in London. She recorded four songs from Lionel Bart’s “Maggie May”: “Maggie May”; “It’s Yourself”; “There’s Only One Union”; and “The Land of Promises.” She attended the premiere of “Maggie May” in Liverpool on August 20th. It was at this time that she came up with the idea to give a joint concert with daughter Liza Minnelli at London’s Palladium Theater. Liza originally said “No” but Judy announced it anyway that October 10th. Even

The first Sydney concert, May 13, 1964
Liza couldn’t say “No” to Judy Garland!

In 1964, Liza Minnelli’s career was on a roll and on the rise. Although she was eighteen years old when she joined Judy at the Palladium she was already a seasoned performer. That previous summer, under contract with Capitol Records, she recorded her first solo studio album “Liza! Liza!” which was released that September. It featured her first studio recording of “Maybe This Time” which she would perform to great effect in her Oscar winning role as Sally Bowles in 1972’s *Cabaret*.

Liza had been performing since she was a young child. Born on March 12, 1946 to Judy and director Vincente Minnelli it was only natural that she would end up with a show business career of her own. Her first appearance in front of the public was at the age of two and a half in a cameo at the very end of her mother’s 1949 musical *In The Good Old Summertime*. She made her stage debut during Judy’s 1956 engagement at New York City’s Palace Theater, dancing around while “Mama” sang “Swanee.”

These were followed by her first TV appearance co-hosting the 1956 premiere telecast of her mother’s masterpiece *The Wizard of Oz* on CBS TV, with the film’s “Cowardly Lion” Bert Lahr. Liza’s official professional debut was in 1963 in the Off-Broadway revival of “Best Foot Forward.” Later that year she made two appearances on her mother’s TV series “The Judy Garland Show.”

Liza originally said “No” to Judy when asked to join her at the Palladium, but since it was announced in October 1964 and sold out immediately, necessitating the addition of a second show, she acquiesced. She dearly loved her “Mama” and doubtless needed little pushing to say “Yes” in spite of the assumptions made later by fans that Liza was strongly opposed to the project.

Liza arrived in London on October 26 to begin rehearsals. She had just visited Judy and Mark for a week in September, but Judy had not
announced the Palladium show and it’s unknown if the subject was brought up during this visit. The local press noted that Judy and Liza would share a television special later that year, and that Judy and Mark would costar in a television comedy called “It’s Better In The Dark” that would be filmed in London for the American channel ABC-TV. Nothing came of these projects.

Due to the immediate sellout of the November 8th concert, a second November 15 concert was announced on October 29th. The music arrived from the U.S. on November 3rd and rehearsals began at the EMI studios in London.

Judy and Liza only had a couple of days rehearsal before the day of the first concert. They rehearsed for about four hours, from 2:30 to after 6 p.m. The result was that Judy’s voice was worn, hampered already by the incident in Hong Kong. In spite of Judy’s vocal issues, the concert was a huge success and the reviews were as great as anyone could imagine.

On hand for both concerts was Capitol Records. They intended on, and were hoping for, the concert to become another “Judy at Carnegie Hall” on LP. Although the label recorded both shows, ITV British Television was only on hand for the second concert and videotaped the entire 130-minutes. Sadly, only 55 minutes were broadcast, and it’s these 55 minutes that have survived. The rest of the footage is lost. The 55 minute show was released on VHS by LaserLight/Delta Music in 1997. The show was subsequently released on DVD on November 19, 2002 by the White Star company both as a single disc and also packaged in a “The Judy Garland Collection” boxed set along with an abridged version of the PBS documentary “The Concert Years”, the 1963 TV special with Robert Goulet & Phil Silvers, and “Once In A Lifetime”, the 1962 TV special with Frank Sinatra and Dean Martin.

Eight days later, on November 23, Judy and Liza were back at the EMI studios rerecording vocal tracks for the upcoming “Judy Garland and Liza Minnelli ‘Live’ at the London Palladium” LP release. They both sang over the orchestra tracks that had been made mostly from the second concert, so no musicians were present during this session. Judy dubbed new vocals to “Judy Once In A Lifetime” (one take); “His Is The Only Music That Makes Me Dance” (two takes); and, with Liza, new versions of “Hello, Dolly” (one take); “Don’t Rain On My Parade” (three takes); “San Francisco” (three takes); and “Chicago” (two takes; this song used the orchestra tracks from the first concert).
Liza also dubbed new versions of her “Mama” tribute, and “Who’s Sorry Now?”

The main reason for the rerecording of these songs was the fact that ITV’s cameras created a buzzing sound on the Capitol audio recordings. In spite of the work done by Judy and Liza during these rerecording sessions, only the ending of “Hello, Dolly” (the part that occurs after the dialog between Judy and Liza and the audience) was included in the album.

As released on July 26, 1965, the Capitol two-record set was poorly edited, placing Judy’s “The Man That Got Away” at the beginning of the show - something that never happened in a Judy Garland concert. The album was still a big seller, peaking at number 19 on the charts. Read the following article for the complete story about that LP release and its subsequent rereleases.

Career-wise, Judy and Liza went their separate ways after the Palladium concerts. Liza had her Broadway debut in 1965’s “Flora the Red Menace” for which she would win her first Tony Award and continued to record albums for both the Capitol and A&M record labels. Judy continued to give concerts and make appearances on TV. Highlights include dazzling concerts at The Greek Theater in Los Angeles on September 13, 1965 and her return to The Palace Theater in New York on July 31, 1967. Judy was also attached to two high profile film projects, Harlow in 1965 and Valley of the Dolls in 1967, that did not pan out. Liza had her official film debut in Charlie Bubbles (1967) followed by The Sterile Cuckoo in 1969. The latter resulted in her first Oscar nomination for “Best Actress.” She won the Oscar in 1973 for 1972’s Cabaret.

Liza would marry Peter Allen (whom Judy had “discovered” in Hong Kong) on March 3, 1967 (they divorced in 1974). Judy married Mark Herron on November 14, 1965, divorcing him in 1967 and marrying Mickey Deans in 1969. It was Deans who discovered Judy after she had passed away on the night of June 22, 1969. The tragedy was not just that Judy Garland was a mere 47-years-old at the time of her death, but that she was never able to see Liza’s great triumphs in the decades to come. However, they both got to share in something special that November in 1964: The coming together of two legends for two magical nights fifty years ago. Mother and daughter, legend and (future) legend. Once In A Lifetime.
The Plagued History of

JUDY GARLAND AND LIZA MINNELLI "LIVE" AT THE LONDON PALLADIUM


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ARSC Journal XL / ii 2009. © Association for Recorded Sound Collections 2009

By Lawrence Schulman
In overviewing the ill-fated history of Judy Garland’s last Capitol Records album, Judy Garland and Liza Minnelli “Live” at the London Palladium, recorded on 8 and 15 November 1964, the author endeavors to chronicle the long and winding events surrounding its first release on LP in 1965, its subsequent truncated reissues over the years, its aborted release on Capitol in 2002 in its complete form, and finally its aborted release on Collector’s Choice Music in 2009 in its complete form. In telling this story, the article brings to light forces behind the scenes that have contributed to this debacle, including the motivations of The Judy Garland Heirs Trust, mistrust and rivalries involving Scott Schechter, the producer of the 2002 and 2009 sets, a certain part of the fan community’s improbable glee at the cancellations, protection and image issues in a capitalistic society, and finally the problem of what to do with less-than-great last works that do not represent an artist at his peak. What does, in fact, complete mean when multiple overdubs have been recorded that lie dormant in vaults? Is it best to release a mediocre recording in its embarrassing entirety, or to cut it down to its best parts according to one or another individual’s supposed good taste? In the end, should everything be released when major historic figures are involved?

Nineteen sixty-four, the year of this concert, Judy Garland (1922-1969) had been pronounced dead, and I mean literally. Following her artistically successful though commercially ill-fated CBS television series during the 1963/1964 season, she left for Hawaii for a brief break in early May, then on to Australia for some concerts, and Hong Kong. When she arrived in Australia, customs officials confiscated her medication suitcase, and she was forced to find substitutes. The drugs were not the same, nor the doses, and the effects were soon to become world news. After a couple of excellent shows in Sydney and a disastrous one in Melbourne, she flew to Hong Kong, where she encountered Viola, a typhoon that hit the city in late May and swayed the hotel where she was staying. Result: an overdose on the new medication. Local radio announced she had died, and the news was almost immediately relayed around the world. In reality, she had had her stomach pumped and was in a coma for 15 hours, but the news of her death was five years premature. Medical workers did, however, damage her vocal chords during the procedure, and her singing would never again be the same. In mid-June, she announced she had married husband number four, although she had not yet completed divorcing husband number three. She claimed they had been wed by a Buddhist priest on a boat to Japan. In late June, she flew on to London. By mid-July, a few days after newspapers reported she had cut her wrists opening a trunk, an unexpectedly alive Judy Garland upstaged The Beatles at “The Night of 100 Stars.” She also recorded four sides at EMI in August, and publicly announced she would appear with daughter Liza Minnelli (born 1946) in November at the Palladium. Minnelli had not really signed on, but when Garland announced the dates, Minnelli agreed. Such was Judy Garland in 1964.

Recorded on 8 and 15 November 1964 and first released on 25 July 1965, the concerts Garland and Minnelli gave at the London Palladium have a long and convoluted history. The original 1965 double-LP, Judy Garland and Liza Minnelli “Live” at the London Palladium, had been radically edited down from the full show’s 2 hours 19 minutes to 72 minutes 26 seconds in order to fit on four LP sides (Fig. 1). The two sold-out performances were both recorded, and the second show was videotaped by ITV. As a result of the videotaping, the audio tape of the second show produced a buzz that rendered parts of the audio tape unusable. To make matters worse, Garland was far from her vocal peak for these shows (we will get to this later), and both she and Minnelli had to return to the EMI studios to overdub several numbers. According to Scott Brogan, founder and webmaster of The Judy Room (http://www.thejudyroom.com):
On November 23, 1964 Judy and Liza recorded vocal tracks for the album in Capitol’s London studios, recording these vocals over the orchestra tracks that were made during the November 15th recording. Judy dubbed “Just Once in a Lifetime” (one take); “His Is the Only Music That Makes Me Dance” (two takes); and together Judy and Liza dubbed “Hello, Dolly” (one take); “Don’t Rain on My Parade” (three takes); “San Francisco” (three takes); and “Chicago” (two takes - this song used orchestra tracks from the first concert). Liza dubbed new solos of her “Mama” tribute and “Who’s Sorry Now?”

The LP hit number 41 on Billboard’s Top 150 in the U.S. and charted for 14 weeks. It went to number 19 in Variety’s Top 50. In 1973, a single-LP version of the original LP, butchered to a slim 28 minutes 20 seconds, was released by Capitol, as well as by Capitol Japan, the German label Höruz, and EMI Argentina under the title *En Vivo En El London Palladium*. The original double-LP was reissued in the 1970s first by the World Record Club - Retrospect Series, then in 1987 by Capitol. An emaciated 20 minute 50 second abridgment of the already abridged original LP, called *Judy Garland and Liza Minnelli Together*, was issued by Curb in 1993. In 1994, a 2-CD set based on the double-LP was issued by the German label Public Domain, a new label of ZYX Music. *It Was A Good Time: The Best of Judy Garland & Liza Minnelli*, a 1998 compilation from many sources, marked the first time a never-before-released outtake – “Don’t Rain on My Parade,” a Garland/ Minnelli duet – had ever been issued. Then, finally, in 2002, Capitol announced the full concert would be released on 17 September 2002. Cover art was prepared. Advance press copies went out. It never happened. It was reported that The Judy Garland Heirs Trust blocked it in the name of protecting her rights. Since the deluxe in-full 2-CD set, which was to include all existing tapes, including overdubs, a few rehearsal tracks, and even a phone interview Judy did to plug the album, would have

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**1964 Concert**

| Act I | Overture: Over the Rainbow/Once in a Lifetime/Never Will I Marry/What Now, My Love?/Liza/’The Travelin’ Life’/Smile/’Maybe This Time’/The Man That Got Away Once in a Lifetime/’Maggie May’/’As Long As He Needs Me’/Garden(No. 8 only) Just in Time/’It’s Yourself’/’The Travelin’ Life’/’Minnelli’/’Pass That Peace Pipe’/Minnelli(No. 8 only) The Gypsy in My Soul (Minnelli) How Could You Believe Me When I Said I Love You When You Know I’ve Been a Liar All My Life? (Minnelli) Hello, Dolly (Duet) Together (Wherever We Go) (Duet) Smile (Garden) Never Will I Marry (Garden) What Now, My Love? (Garden)(in Act II on Nov. 15) The Man That Got Away (Garden)(in Act I on Nov. 8) Medley: We Could Make Such Beautiful Music/The Best Is Yet to Come/Bob White/’Don’t Rain on My Parade’/Swanse (in Act II on Nov. 8)(Duet) |
| Act II | Medley: By Myself/’Take Me Along’/’If I Could Be With You’/Me and My Shadow/’That’s Entertainment’/’Tea for Two’/Who?/They Can’t Take That Away From Me/I Love a Piano (Nov. 15 only)’/Mama’/Minnelli Medley: Here’s to Love/’After You’ve Gone’/By Myself/’Wonderful’/’How About You?’/’Lover, Come Back to Me’/You and the Night and the Music/It All Depends on You (Duet) Make Someone Happy (Garden) Joey, Joey, Joey (Garden) The Man That Got Away (Garden)(in Act I on Nov. 15) The Music That Makes Me Dance (Garden) It’s Just a Matter of Time (Minnelli) I’m All I’ve Got (Minnelli) If I Were in Your Shoes (Minnelli) What Now, My Love? (Garden)(in Act I on Nov. 8) Medley: Johnny One Note (Nov. 15 only)/Get Happy – Happy Days Are Here Again/When the Saints Go Marchin’ In – Brotherhood of Man/’He’s Got the Whole World in His Hands/Battle Hymn of the Republic (Duet) (Nov. 8 only) Encores: Rock-a-Bye Your Baby with a Dixie Melody (Garden) Who’s Sorry Now? (Minnelli) Swanee (in Act I on Nov. 8)(Duet) Chicago (Duet on Nov. 8)(Garden) Over the Rainbow (Garden) San Francisco (Duet) |

**1965 LP**

| Side 1 | Overture: Over the Rainbow/ Never Will I Marry/What Now, My Love?/Liza/’The Travelin’ Life’/Smile/’The Man That Got Away’/’The Man That Got Away’ (Garden) The Travelin’ Life (Minnelli) Gypsy in My Soul (Minnelli) Hello, Dolly (Duet) Together (Wherever We Go) (Duet) Medley: We Could Make Such Beautiful Music Together/Bob White (Duet) |
| Side 3 | Medley:’Take Me Along’/If I Could Be With You/’Tea for Two’/Who?/They Can’t Take That Away From Me/I Love a Piano (Nov. 15 only)’/Mama’/Minnelli Medley: Here’s to Love/’After You’ve Gone’/By Myself/’Wonderful’/’How About You?’/’Lover, Come Back to Me’/You and the Night and the Music/It All Depends on You (Duet) Make Someone Happy (Garden) Joey, Joey, Joey (Garden) The Man That Got Away (Garden)(in Act I on Nov. 15) The Music That Makes Me Dance (Garden) It’s Just a Matter of Time (Minnelli) I’m All I’ve Got (Minnelli) If I Were in Your Shoes (Minnelli) What Now, My Love? (Garden)(in Act I on Nov. 8) Medley: Johnny One Note (Nov. 15 only)/Get Happy – Happy Days Are Here Again/When the Saints Go Marchin’ In – Brotherhood of Man/’He’s Got the Whole World in His Hands/Battle Hymn of the Republic (Duet) (Nov. 8 only) Encores: Rock-a-Bye Your Baby with a Dixie Melody (Garden) Who’s Sorry Now? (Minnelli) Swanee (in Act I on Nov. 8)(Duet) Chicago (Duet on Nov. 8)(Garden) Over the Rainbow (Garden) San Francisco (Duet) |

Figure 1. The program of Judy Garland and Liza Minnelli at the London Palladium, left, as performed. The track listing of the 1965 Capitol LP, right, as edited from that program.
been a far cry from the original 1964 product, it allegedly would have violated her Capitol contract, which reportedly stipulated that she (or her heirs) had final approval of album content. In the years between Garland’s death in 1969 and 2002, several of her 1950s Capitol LPs were released on CD with never-before-heard bonus tracks. Furthermore, the live Capitol recording she made at New York’s Manhattan Center in 1962 that was to have been called *Judy Takes Broadway*, although never issued in Garland’s lifetime in view of vocal problems she was having that evening, was eventually released on CD in 1989 under the title *Judy Garland – Live!* The Trust seems to have approved the release of the Capitol bonus tracks and the 1962 vaulted concert because they made the judgment that the unreleased material enhanced her image. The complete 1964 Palladium show, in the Trust’s view, did not enhance that image. In an Internet discussion forum on 30 November 2008, Garland hagiographer and *Wizard of Oz* specialist John Fricke posted that:

[…] Sid Luft [Garland’s third husband and manager for many years] is the one who stepped in and halted release of the Capital two-disc Palladium concert release. As he’d negotiated Judy’s original contract with Capitol in 1955 and at least one of its “renewals” five years later, he was in a position to know that the label wasn’t allowed to disseminate any Garland tracks without her approval…or, after her demise, by those representing her.

The crowd of those (whether individuals or corporations) who hold the rights to various aspects of Judy’s lifelong workload is a complicated one. In this case, Sid Luft had taken part in semi-regular dealings with various Capitol reps across the decades. When he moved to halt the Palladium release, they listened […]

It could also be that the Trust perhaps wanted a better cut of the profits. Whatever the case, the estate seemed to have had a change of heart after Sid Luft’s death in 2005. For, despite the litigious debacle of this aborted release, in that advance copies had been sent out to journalists, radio stations and the like back in 2002, the album was duplicated and has been sold on the Internet for many years – with no profits going to the estate (Fig.2).

Almost forty years after Garland’s death and forty-five years after it was recorded, the complete *Judy Garland and Liza Minnelli “Live” at the London Palladium* was once again set for release on 19 May 2009. Once again, it never happened. Sadly, on 14 May 2009, Scott Schechter, the set’s producer, died of a heart attack. Collector’s Choice Music, the label which licensed the recording from Capitol for this issue, missed the street date, announced online that they were delaying it, and finally canceled it in early June. In response to a request for information by an internaut at an online forum, Gordon Anderson, Senior Vice President and General Manager of Collector’s Choice Music, replied: “Sadly, we were told that there were no estate problems with this release and at the last second the estate decided to pull the plug. I am doing what I can but right now things look bleak.” Anderson expanded his comments in an email response to another questioner:

[…] we probably should have sent out a more detailed explanation as to why this title has been deleted. The Palladium concert has a history of running into estate issues – it was supposed to be released by EMI years ago but was abruptly yanked on the eve of street date – and I am afraid history has repeated itself. We had been told by somebody close to one part of the estate that this project was free and clear, but right before we were about to manufacture, another part of the estate raised insurmountable objections to its coming out. Therefore, we had to delete the title.

Collector’s Choice Music did not respond to specific questions by the author except to say that “Due to a last minute change of heart,
Scott first mentioned that the CD project was alive again in the earlier part of this year, and I did not question what the new development was, but had to assume it was that Sid was no longer living. It seems clear now that the Collector’s Choice announcement came too soon and Scott had a lot of difficulties once the fan community heard about it. He first told me that Lorna [Luft, daughter of Sid Luft and Judy Garland] (the family) was objecting to use of the radio interview segments and that might have to be deleted from the release. He also mentioned issues about any new photographs and the CD release could only contain the photos it had in 1965. In our last conversation the week of his death he sounded discouraged, cited more problems, and was speculating that the CD could at least be released as it was in 1965. Even adding a few cuts as bonuses was not being approved.

Being Scott, he hoped it would all work out. In none of this did I hear any objection to the material, just legalities about royalties and payments. Per Scott, Liza [Minnelli, daughter of Vincente Minnelli and Judy Garland] heard the CD, had some comments but was not actively opposed to it. But who knows? 35

The Judy Garland Heirs Trust did not reply to the author’s request for a statement regarding the most recent cancellation.
The aborted 2009 Collector’s Choice Music *Judy Garland and Liza Minnelli “Live” at the London Palladium* would almost certainly have used the same master as the aborted 2002 Capitol set (Fig.3). This conclusion can be drawn from the pre-release publicity issued by Collector’s Choice. No advance copies were sent out of the Collector’s Choice reissue, so it is doubtful any bootlegs will emerge. Since advance copies of the 2002 Capitol were sent to the media, one can today fairly easily listen to it either by download at no charge or by purchase online. Since it is unlikely that any bootleg copies of the 2009 Collector’s Choice will emerge, one cannot be completely sure that the 2002 and 2009 sets would have been one and the same.

The 2002/2009 sets would have been a far cry from the original 1965 LP,[36] which although not totally without interest, was a confusing mess. Recorded in what Capitol called “New Improved Full Dimensional Stereo” at the time, it today sounds tinny. Worse, there is little artistic merit to this album. Liza Minnelli is painfully young and Judy Garland in painful vocal condition. Already a performer[37] and with a studio album released just a couple of months prior to the Palladium shows,[38] Liza Minnelli was 18 and unpolished. She attempts to hit some upper register notes she just doesn’t have. The result is more like screeching than singing. As for the then-42 Garland, however valiant, her voice is a far, far cry from some of her stunning performances on *The Judy Garland Show* just a few months earlier, and what seems like light years from her Carnegie Hall shows[39] just three years earlier. Garland’s once resplendent voice is here in ruin. Still, Judy performed “What Now, My Love?,” “Make Someone Happy,” and “The Music That Makes Me Dance” on the LP, all of which were new to her repertoire. The urgency she gives these numbers, especially the last of the above, is gripping, even on an off day. Minnelli, on the tune “How Could You Believe Me When I Said I Love You When You Know I’ve Been a Liar All My Life?,”[40] brings the audience to its feet with her

**Figure 4.** Judy Garland and husband Mark Herron look at the newly released Capitol LP at a press conference at the Mark Hopkins in San Francisco on 25 August 1965. From the collection of Eric Hemphill. Used with permission. Copyright uncertain.
dynamite performance. But overall, the album is unsettling. Judy here is a faded flower; Liza's has yet to bloom. To make matters worse, Capitol engineers edited down the original tape to fit on four LP sides, and in so doing not only shortened the total time, but radically rearranged the song order. After a newly written Garland/Minnelli overture – it too cut from the longer one on the original tape – Garland performs “The Man That Got Away,” a song she never opened with. What follows is a mix of solos and duets that are meant to entertain, but don’t. The fun isn’t funny, but pathetic. The glimmer is gone, the magic faded. These are not classic performances, and are not for the faint of heart. Why revisit them in 2002, then 2009?

Because they’re there! The longer show, as evidenced by the 2002 Capitol advance copy, allows the listener to hear much music not found on the 1965 release (Fig.4). Garland sings “Just Once in a Lifetime,” “Maggie, Maggie May,” “As Long As He Needs Me,” “Just in Time,” “It’s Yourself,” “Smile,” “Joey, Joey, Joey,” and “Rock-a-Bye Your Baby with a Dixie Melody,” none of which was included on the original LP. Minnelli performs “Maybe This Time,” “I’m All I’ve Got,” “It’s Just a Matter of Time,” and “If I Were in Your Shoes,” all cut from the 1965 release. Insofar as duets, “We Could Make Such Beautiful Music”/“The Best is Yet to Come,” “By Myself”/“Take Me Along”/“I Could Be With You”/“Me and My Shadow”/“That’s Entertainment”/“Tea for Two”/“Who?”/“They Can’t Take That Away from Me”/“I Love a Piano”/“My Mammy,” “Johnny One Note,” and “Battle Hymn of the Republic,” all would have been new to CD. The complete overture, with “God Save Our Gracious Queen” as lead in, would have been new to CD too, as would have been five bonus tracks that included a phone interview Judy did in 1965 to plug the album, and, most interestingly, four rehearsal tracks with piano accompaniment of “Together” (duet), “When the Saints Go Marchin’ In”/“Brotherhood of Man” medley (duet), “What Now, My Love?” (Judy), and “He’s Got the Whole World (in His Hands)” (duet).41

The bonus tracks placed at the end of disc one are an annoying interruption in listening to the show; the bonuses at the end of disc two are in their right place. Certain tracks, such as “Smile,” “The Battle Hymn of the Republic,” and “As Long as He Needs Me,” among others, are shadows of earlier Garland performances.42 The duet on “Johnny One Note” is embarrassing. Technically, not all the overdubs are seamless. Judy flubbed the lyrics several times on “As Long As He Needs Me” during the 8 November 1964 show, and this start-and-stop version43 was edited together as best engineers could for the aborted release. In “The Music That Makes Me Dance,” the listener can hear two Judy Garlands singing together at the beginning of the track; the overdubs she did in studio on 23 November 1964 have been mixed poorly, and the two voices one hears at the beginning of the track is sloppy engineering, and could surely have been done better in the 21st century.44 The only light at the end of the tunnel as regards the complete concert as mastered by Capitol in 2002 was that the sound was far richer than the 1965 LP, with deeper bass and greater dynamic, and in 4.0 surround sound to boot!45

In the end, to fully understand why the complete Judy Garland and Liza Minnelli “Live” at the London Palladium, 1965–2009 has now twice been canceled, it is necessary to understand just who Scott Schechter was, what the current role of the Garland fan community is, and what the motivations of The Judy Garland Heirs Trust are.

For some, Scott Schechter was considered a black sheep (Fig. 5). Passionate about Judy Garland and Liza Minnelli, he was disdained for being egocentric, lax in his research, and completist in his approach. He was also liked because, throughout his short life, he pushed ahead despite the low esteem of some of the very same people who bought his products. Many a recording would not have been released if it had not been for him. His insanely detailed 438-paged register of Garland’s day-to-day life, Judy Garland: The Plagued History of Judy Garland and Liza Minnelli “Live” at the London Palladium, 1965–2009 continued

continued

Day-by-Day Chronicle of a Legend, as well as the myriad number of CD and DVD projects he worked on, forced one’s admiration for his devotion to getting everything out. What some called absolutism he called availability. Whether scraps of information or outtakes from recordings, Schechter wanted it all. His fanaticism was the badge of a true historian who strove to unearth nuggets, and let the public judge for itself whether they were granite or gold. Schechter produced both the 2002 Capitol and 2009 Collector’s Choice Music sets.

Schechter’s relationship with part of the Garland fan community was strained, to say the least, and his sudden death was met with near indifference by some, for whom the cancellation of the Palladium set was not greeted with regret. How did this come about? Since the advent of the Internet, four websites have been predominant in archiving and discussing the life and career of Judy Garland. The first was The Judy Garland Database (http://www.jgdb.com), which was founded in 1995 by Jim Johnson and is still going today, albeit without updates for many years. This extensive source of information is accurate though outdated, and the forum there is a mere shadow of what it used to be. The Judy List (judylist.com), founded by Mark Harris in 1996, ceased to exist in 2001. This was primarily a by-member-only emailing list for discussion, although the site contained discographic data too. The Judy Room, founded by Scott Brogan in 1999 and ongoing, is a vast archive of information, constantly updated, and houses a message board. The Judy Garland Experience (http://movies.groups.yahoo.com/group/thejudygarlandexperience/), founded in 2006 by Daniel (a.k.a. clothedambition) and ongoing, is a by-member-only site, with discussion, and audio and photo files. Over the years, Schechter never participated in discussion at any of these sites, although he did work with Scott Brogan in providing information at The Judy Room. Schechter was persona non grata at The Judy Garland Experience, where members dismissed him as an amateur. Schechter’s complete Palladium set was pooh-poohed by this group as a product spearheaded by an outsider to the group. They also did not agree with his completist aesthetic philosophy. What’s more, in their view, the revised Schechter version of the original 1965 LP did not present Garland in the proper light. Coyne Steven Sanders, a journalist, author, and member of The Judy Garland Experience, supervised the release of the before-mentioned 1989 CD Judy Garland live!, a 1962 concert, originally set for release in 1962 under the title Judy Takes Broadway, but aborted at the time for reasons discussed earlier. On 7 June 2009, Sanders compared the Schechter Palladium set to his own earlier work:

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My conviction [is] that the Broadway tapes do nothing to diminish, and only enhance Judy’s reputation, and the Palladium tapes, if released in their entirety as Scott envisioned it, would seriously undermine the gains Judy has made in reputation and stature since her death. It’s not because I produced the ‘62 CD release and Scott was producer on the aborted Palladium CD release. I do feel that comparing the Palladium tapes, unedited, to the release of the Broadway tapes is apples and oranges, as they say.

Also, please keep in mind that the Broadway tapes were NOT released unedited. The entire session lasts about 90 minutes, plus orch tracks and some rehearsal numbers add up to about two hours. The CD as released is only about 35-40 minutes in terms of the ‘62 session. [...] None of these things would reflect badly on Judy (and I cannot say that about an unedited Palladium CD), but judicious editing made for a better listening experience, while still being honest and authentic. I’m not saying the Palladium tapes shouldn’t be released in some expanded or different version than the ‘65 LP, but I’m suggesting that if it were to be done, it should be crafted with care, intelligence and a sense of showmanship, while also being respectful (and protective) of Judy’s reputation. As one of the people who have happily worked very hard for many years to restore Judy to her proper standing, I would be most unhappy if a slapdash release, fueled by ego and haste – and the desire by some fans to have “everything” [...] – purged into the general marketplace.49

The marketplace is also the concern of The Judy Garland Heirs Trust, one of whose members, Garland’s second daughter Lorna Luft, was reportedly on poor terms with Scott Schechter. In Incongruous Entertainment: Camp, Cultural Value and the MGM Musical, Steven Cohan discusses “the gay thing” in relation to Judy Garland and her fans. Referring to an appearance by Luft on the public television program In the Life, Cohan states: “...Luft singled out the unwavering dedication throughout the past decades of these same fans who, she stated with gratitude, had ‘protected her [mother’s] image and protected her memory.’”50

Protection and image: these are the reasons why the complete Judy Garland and Liza Minnelli “Live” at the London Palladium has been canceled twice. Be they individuals in the industry, fans, or the Heirs Trust, these guardians of the gate to her legacy have the power of shaping the public’s perception of Judy Garland through what they produce, write, and litigate about. This latest brouhaha is as good as any publicity stunt in that it creates buzz around a product, whether released now or later, thereby advancing private commercial interests. It also dramatizes the slim line between authority and authoritarianism. That slim line has been breached in this latest snafu over the release of the complete concert, which, one might add, is Garland’s very last recording at Capitol Records. Far from the heights of her majestic 1961 Carnegie Hall shows, Garland’s 1964 Palladium shows pose the dilemma of what to do with a minor work by a major artist. Release it or abridge it? Scott Schechter’s Don Quixotic efforts, however flawed, to see this concert issued in its entirety had the merit of elevating Judy Garland to her rightful place as a historic figure in American popular music, and as such, one the public should be free to hear. Sweeping under the rug what’s supposedly unappealing to the public in the name of any one individual’s supposed good taste, self-proclaimed know-it-all-ism, or personal animosity is a violation of fundamental rights in a democracy, where information circulates. Good or bad, Judy Garland’s recorded legacy does not need the world’s greatest lighting to be appreciated, even in this crepuscular opus.

In mid-June, against all expectations, it was announced that the complete Judy Garland and Liza Minnelli “Live” at the London Palladium would finally be released on 23 June 2009, that is exactly forty years and one day after Judy Garland’s death. Had this all been a commercial ploy to profit from that anniversary?
None of the parties involved commented publicly on the reasons for the resurrection. Collector’s Choice Music did not sell the set at its website on the new street date of release, although the Amazon, Tower, Best Buy, and Barnes & Noble websites did. On 23 June, the CD was dropped. Amazon US announced that the set was “temporarily out of stock” but “usually ships within 1 to 2 months,” Amazon UK that it was “unavailable,” CD Universe and Best Buy reclassified it to “back ordered,” Tower had it “currently unavailable,” Collector’s Choice Music stated that it was being “phased out,” et cetera…

This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but a whimper.

The Hollow Men (1925), by T. S. Eliot

Lawrence Schulman produced and wrote the liner notes for the 2-CD set Judy Garland: Classiques et inédits: 1929-1956, released by Frémeaux & Associés in 2008; Judy Garland à Paris: Olympia, 28 Octobre 1960, first released by Europe1/RTE in 1994 and re-released by RTE/Europe 1/Laserlight Digital as Judy Garland: Live in Paris in 2005; and Judy Garland: Child of Hollywood – Great Original Performances 1936-1942, first released by CDS Records Limited in 1993 and re-released by Nimbus as Judy Garland: 21 Hollywood Hits in 2000. He lived in Paris for 27 years, where he was a producer and host on France Musique and France Culture, two stations of Radio France, the French public radio. His programs were the subject of articles in Télérama, Libération and Le Monde. He has written sound recording reviews for the ARSC Journal since 1994 on Garland and recordings related to classic American popular music. He currently translates for the website OpusHd.net, which is devoted to classical and jazz SACDs and DVDs, and has translated from French into English a book on computer engineering as well as many articles on diverse subjects over the years. His course on Judy Garland in 1997 is believed to be the first time she had been studied in an academic environment, and was the subject of an article in The Bar Harbor Times. He was interviewed by Maine Public Radio (MPBN), WABI-TV, and France Culture regarding his Frémeaux box-set, which contained 23 never-before-released Garland tracks. His 2008 multi-media talk, “The Importance of Judy Garland,” in Northeast Harbor, Maine, highlighted the Frémeaux anthology as well as Garland’s entire life and career. In June 2009, to commemorate the 40th anniversary of the death of Judy Garland, he collaborated with the movie theater Action Christine in Paris to put together a Garland film festival, and also contributed to a gala benefit at The Palace in Paris. Born in the Bronx, he received his Bachelor of Arts from the State University of New York at Stony Brook and the Sorbonne, and a CERIS degree in film studies from CREAR, in Gouvieux, France. He currently lives on Mount Desert Island in Maine.

NOTE: On April 20, 2010 DRG Records released an “official” version of Judy Garland and Liza Minnelli “Live” At The London Palladium on CD. The release was not the complete concert, but rather a single disc, expanded edition of the original album. It added “Once In A Lifetime” and “Just In Time” to the line up, as well as moving “The Man That Got Away” to its proper place (why the original album began with Judy soloing on “The Man That Got Away” never made any sense, Judy never started off a concert with such a serious song!!)
Footnotes


2. Mark Herron (1928-1996)

3. Sid Luft (1915-2005)


5. “Judy Garland Rocks the Palladium” was the headline in a newspaper in Miami, where I was at the time.

6. That would turn out to be her last studio sides. The four tracks she recorded on 5-6 August 1964 were “Maggie, Maggie May”, “It’s Yourself,” “There’s Only One Union”, and “The Land of Promises,” all composed by Lionel Bart.

7. The 8 November show began at 8 PM. The 15 November show began at midnight, so it has often been written that the second show occurred on 16 November.

8. Capitol SWBO 2295 (stereo); Capitol WBO-2295 (mono)

9. LaserLight/Delta music released a truncated 55-minute VHS version of the 15/16 November show in 1997 (LaserLight 80 538). White Star released the same version on DVD 2002 (Kultur D2249). To date, the rest of the footage has never been found.

10. These overdubs constitute the last time Garland stepped into a Capitol/EMI studio.


12. Andreas Bauer of Hamburg, Germany owns a golden record of the 1965 LP set, but it cannot be confirmed that the release has grossed $1 million. According to Murrells, Joseph. *The Book of Golden Discs* (London: Barrie & Jenkins, 1974), only Garland’s “Over the Rainbow” (Decca 78 rpm, 1939), “The Man That Got Away” (Columbia 78 rpm, 45 rpm, 1954), and *Judy at Carnegie Hall* (Capitol LP, 1961) were golden discs. The RIAA website currently shows *Judy at Carnegie Hall* with a certification date of 27 June 1962, but contains no information regarding the Garland/Minnelli/Palladium LP. Thanks to Andreas Bauer for sharing this information, and to John Walther for sending me scans of a photograph of the golden record and a certificate of authenticity.

13. Capitol ST-11191

14. Capitol ECP-930590

15. Hörzu(SHZE 406)

16. EMI 6387

17. WRC S3180/3181 (Canada); T 764/765 (U.K.)

18. Capitol EM 1249

19. Curb D2-77587


21. Curb D2-77777

22. In a phone conversation with the author on 11 June 2009, Christian
Matzanke of Berlin, Germany claimed that a quadraphonic LP of the original LP was released in the 1970s. Nevertheless, Jon Urban, Board Operator at QuadraphonicQuad Forums, posted there that: “In the US, Capitol never released any “real” quad LPs. They did release some lame orchestral samplers in SQ, but no actual titles. They only did Q8’s, presumably because they were waiting to see what LP system “won.” They only released a handful of Q8s, in two batches, and this title was not one of them. However, in the UK, EMI did release quad titles in SQ and Q8 that were not released here. However, I have never heard of this title being mentioned - ever!” (http://www.quadrophonicquad.com/forums/showthread.php?p=96447&posted=1#post96447)

23. According to the website of the London- based Judy Garland Club: “JudyGarland.org: Lorna Luft, Liza Minnelli & Joe Luft, in liaison with Paul Brownstein Productions, Inc. and the former Judylist website have formed The Official Site of The Judy Garland Heirs Trust.” (http://www.quietstars.com/clients/judygarlandclub/site/resources/) The website Geometry.net has a 2001 copyright next to The Judy Garland Heirs Trust and Paul Brownstein Productions, Inc. (http://www.judygarland.org/). (http://www.geometry.net/celebrities/garland_judy_page_no_4.php) The website JudyGarland.org, as of July 2009, was under construction. According to a poster at The Judy Room: “Judy Garland’s image is monitored by the Judy Garland heirs trust that is managed or overseen mainly by Lorna [Luft] with the agreement of the other 2 siblings. Her children are very protective of her image and this can create real or perceived layers of difficulties for potential licensees that simply do not want the hassle.” (http://judyboard.webprime.de/viewtopic.php?f=1&t=4528&start=15)

24. The estate had already tried to block the release of a double-CD called Judy Garland Speaks! Celebrities... at their Worst Volume in 2000. The set, issued by “Mad Deadly Worldwide Communist Gangster Computer God,” contains tapes Garland made during the 1960s that were to have been used for an eventual autobiography (never completed) for Random House. They were never meant for release. Garland is often embarrassingly drugged, crude in her language, and brutally honest. This full-monty bootleg is still today rather easily available on the Internet.

25. Garland’s 1956 LP Judy (Capitol T-734) was issued on CD in 1989 (Capitol CDP 7 92345 2) with the never-before-released “I’m Old Fashioned.” Her 1957 LP Alone (Capitol T835), on the 1989 CD reissue (Capitol CDP 7 92346 2), contained the outtake “Then You’ve Never Been Blue.” Outtakes from the 1958 LP Judy Garland at the Grove (Capitol T-1118 (mono); Capitol ST-1118 (stereo)) were first issued in the 1991 3-CD Capitol box-set The One and Only (Capitol D 217007), namely “Day In, Day Out” and “I Can’t Give You Anything But Love.” CD 3 in The One and Only, entitled The London Sessions, were 20 tracks Garland recorded there in 1960. The London Sessions had been released integrally on the 1972 LP Judy in London (Capitol Records Club SBQE 94407) and the 1978 Judy in London (Capitol Records, Inc./Capitol Records Special Markets SLB 8099), but never on CD. The London Sessions were sold separately as a single unit in 1992 (Capitol CDP 7 99618 2). “Do It Again,” another outtake from The Grove, was released in 2002 in Classic Judy Garland – The Capitol Years:1955-1965 (Capitol CDP 7243 5 39282 2 3).

26. (Capitol CDP 7 92343 2), recorded on 25 April 1962.

27. John Fricke has written numerous books about The Wizard of Oz, Judy Garland, and contributed to many CD and DVD releases concerning both. He is also a consultant for The Land of Oz Preservation Company and The Judy Garland Heirs Trust.

28. https://groups.yahoo.com/neo/groups/thejudygarlandexperience/conversations/messages/23664

29. On one of the two occasions the author met Sid Luft in 1994 and 1995, he told me that “Judy Garland makes more money dead than alive.” In reaction to the suicide just days earlier (8 August 1995) of Garland’s agent in the early 1960s, the highly controversial David Begelman, Luft said that “he killed the right person.” For a discussion of Begelman, see McClintick, David. Indecent Exposure. (New York: William Morrow, 1982).

30. Born on 26 February 1961, Scott Schechter produced, wrote the liner notes for and collaborated on numerous CDs and DVDs devoted to Judy Garland and Liza Minnelli over the years. His Garland CD credits include: Judy (32 Records, 1998); Judy at Carnegie Hall: Fortieth Anniversary Edition (DCC, 2000); The Show That Got Away (Hip-O, 2002); Classic Judy Garland – The Capitol Years 1955-1965 (Capitol, 2002); Miss Show...
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Business • Judy (Collectables Records, 2002); That's Entertainment • I Could Go On Singing (Collectables Records, 2002); Judy In Love • Alone (SP Records, 2002); The Letter (DRG, 2007); Judy Garland at the Grove (DRG, 2008). His Garland DVD credits include: The Judy Garland Show (Pioneer Artists, 1999-2003). His Minnelli CD credits include: The Ultimate Collection (Hip-O, 2001); The Complete Capitol Collection (Collector's Choice, 2008); The Complete A&M Recordings (Collector's Choice, 2008). Schechter was the author of Judy Garland: The Day-by-Day Chronicle of a Legend (Cooper Square Press, 2002) and The Liza Minnelli Scrapbook (Citadel Press, 2004), publisher of the quarterly Garlands for Judy, and managing director of Minnelli’s official U.S. website. At the time of his death, Schechter was working on Liza Minnelli Live at the Winter Garden, and the reissue on DVD of the special collector’s set in thirteen volumes of The Judy Garland Show by the Infinity Entertainment Group, of which Volume One was released on 28 July 2009.

31. Email posted on 4 June 2009 at https://groups.yahoo.com/neo/groups/thejudygarlandexperience/conversations/messages/27982.
32. Email without date by unnamed sender, forwarded to the author.
33. Email to the author dated 7 June 2009.
34. Email to the author dated 8 June 2009.
35. Email to the author dated 9 June 2009.
36. Capitol SWBO-2295. The original Capitol/EMI LP was produced by Simon Rady. The London Palladium recording was supervised by Norrie Paramor. The orchestra was conducted by Harry Robinson. Cover and liner photos were by Terry O’Neill, and notes were by Rory Guy.
37. Who, at the age of 2, can be seen in the arms of Garland at the end of the 1949 MGM film In the Good Old Summertime. Minnelli and Garland also performed together on The Judy Garland Show, taped on 16 July 1963.
39. 23 April and 21 May 1961
40. Which Garland was to have sung in the 1950 MGM film Royal Wedding, which she was released from. She was released from her MGM contract shortly thereafter. She did get to sing it on radio with Bing Crosby on 21 March 1951.
41. Other rehearsal tracks, not to have been included in the 2002/2009 release, survive: “Just in Time” (Judy), “Once in a Lifetime” (Judy), “Hello, Liza!” (duet), and “Hooray for Love”/“After You’ve Gone”/“By Myself”/“‘S Wonderful”/“How About You?”/“Lover, Come Back to Me”/“You and the Night and the Music”/“It All Depends on You” (duet).
43. Extant in Capitol’s vaults and private collections.
44. The 1965 LP contains the un-overdubbed version of this song that is far superior.
45. Thanks to Alain Falasse for pointing this out.
47. Ibid., p.1.
48. A totally different CD of the same name, Judy Takes Broadway! (Savoy Jazz SVY 17693), containing Broadway tunes Garland performed on her TV series The Judy Garland Show, was released in 2008.
49. http://movies.groups.yahoo.com/group/thejudygarlandexperience/message/28042
Have Yourself
A Judy Garland Christmas

Judy Garland’s Christmas Music

by Scott Brogan
Judy Garland performed many Christmas songs throughout her career in film, on records, on television, and in live performance. However, in spite of extensive contracts with the Decca and Capitol record labels, she never recorded a Christmas album. Such is the pity. Lucky for us fans though, many of her holiday performances survived and *The Judy Garland Holiday Album*, featured in this webzine, brings most of these performances together.

Two songs in particular were written specifically for, and are identified with Judy: “Have Yourself A Merry Little Christmas” (premiered in 1944’s *Meet Me In St. Louis*) and “Merry Christmas” (premiered in 1949’s *In The Good Old Summertime*). Both songs are hopeful yet melancholy and are performed at crucial spots in the film’s plots. Of the two, “Have Yourself A Merry Little Christmas” has become an all-time Christmas classic and has been covered by more singers than any other Christmas song after Irving Berlin’s “White Christmas.”

On December 4, 1943, Judy Garland gave her first “public/professional” performance of “Have Yourself A Merry Little Christmas” when she pre-recorded the song on the MGM recording stage for *Meet Me In St. Louis*. She recorded another soon-to-be-standard “The Boy Next Door” during this same session. At the time of this recording session, “Have Yourself A Merry Little Christmas” already had a bit of history attached to it.

Years later, Hugh Martin (who co-wrote words and music with Ralph Blane but in this case claims to have written both words and music), relayed the story of the original lyrics to the song. The original lyrics were:

*Have yourself a merry little Christmas*

   *It may be your last*
   *Next year we may all be living in the past*

*Have yourself a merry little Christmas*

   *Pop that champagne cork*
   *Next year we may all be living in New York*
Pretty somber stuff. As Martin later noted, it fit the plot of the film but was horribly sad. After Judy heard it, as played by Martin, she told him she loved the song, but not the lyrics. As Martin later stated, Judy said “If I sing that to that sweet little Margaret O’Brien, they’ll think I’m a monster! And she was quite right, but it took me a long time to get over my pride. Finally, Tom Drake [Judy’s love interest John Truett in the film], who was a friend, convinced me. He said, ‘You stupid son of a b----! You’re gonna foul up your life if you don’t write another verse of that song!’”

In 1947, Frank Sinatra recorded a version of the song singing the revised lyrics as heard in the film. Ten years later he went to Martin and asked for some more upbeat lyrics. That version went:

Have yourself a merry little Christmas
Let your heart be light
From now on, our troubles will be out of sight

Have yourself a merry little Christmas
Make the yuletide gay
From now on, our troubles will be miles away

Here we are as in olden days
Happy golden days of yore
Faithful friends who are dear to us
Gather near to us once more

Through the years we all will be together
If the fates allow
Hang a shining star upon the highest bough
And have yourself a merry little Christmas now

Both versions of the song grew in popularity over the years, becoming an all-time Christmas classic. In 2009 ASCAP (The American Society of Composers, Authors and Publishers) announced the most performed holiday songs of that decade. “Winter Wonderland” came in at #1 spot, with “Have Yourself A Merry Little Christmas” coming in at #4. Interesting enough, Irving Berlin’s “White Christmas” made #6 although it’s still the most recorded Christmas song of all time.

“Have Yourself A Merry Little Christmas” wasn’t the first time Judy appeared in movie theaters singing Christmas music. In 1937 MGM’s holiday short “Silent Night” featured Judy singing the title song backed by the St. Luke’s Episcopal Church Choristers of Long Beach, California.

Judy introduced another Christmas classic in the 1949 film In The Good Old Summertime. This vintage MGM Technicolor musical was a remake of the 1940 Ernst Lubitch classic The Shop Around The Corner starring James Stewart, Maureen O’Sullivan, and Frank Morgan. The 1949 musical remake stars Judy with Van Johnson and S.Z. “Cuddles” Sakall, and features a switch in location and era from contemporary Budapest to turn-of-the-century Chicago. Victorian costumes always looked great in Technicolor, as did Judy.

The change in eras also gave Judy a chance to sing some great vintages songs such as “Put Your Arms Around Me, Honey” and Eva Tanguay hit “I Don’t Care.” The latter became another song that Judy made her own.

1940 MGM promotional record features the “Leo Is On The Air” broadcast, recorded 11-28-1940 “live” from “Santa Clause Lane” (Sunset Boulevard in Los Angeles, California) with Judy and Mickey Rooney speaking to the crowds. Included is the 1937 recording of Judy singing “Silent Night” made for the 1937 MGM holiday short of the same name.
Written specifically for the film by Fred Speilman & Janice Torre, “Merry Christmas” did not have the immediate impact that “Have Yourself A Merry Little Christmas” did, but it has since become a classic in its own right, having been covered by artists such as Johnny Mathis and Bette Midler.

Judy Garland’s weekly television series aired for one season from 1963 to 1964. Videotaped on December 6, 1963 and aired on December 22, 1963, the episode commonly called “The Christmas Show” is the most known episode of the series to the general public. The episode is popular with Garland fans because she sings quite a few holiday songs that hint at what an actual studio recorded Christmas album might have sounded like. Then there are big pluses like stellar guest stars (including all three of her children: Liza Minnelli, Lorna Luft and Joey Luft) and a fabulous set meant to represent her living room. Audio transfers of the show on record and CD were popular “Judy Garland Christmas Albums” over the years. The episode has become so iconic that as recently as 2011 the popular singing TV series “Glee” paid homage to the special by recreating the set and placing its main characters on that set in retro-60 garb, and all in sparkling black & white.

Rounding out our hodgepodge of Garland Christmas performances are:

Decca Records: On July 20, 1941, Judy recorded two Christmas songs, “Star Of The East” and “The Birthday Of A King.” They’re a bit on the obscure side, but nevertheless they give us a chance to hear Judy take on songs of a more religious nature. The songs were released in December 1941, Decca single #4050.

Radio and TV: Surviving air check and episode discs from various radio archives that have preserved Judy performing many holiday songs from the 1930s into the 1950s. Perhaps the most popular, certainly one of the most enjoyable, is her duet with Bing Crosby on “Rudolph, The Red Nosed Reindeer.” It’s delightfully infectious. We also have “Oh Come All Ye Faithful,” “It Came Upon A Midnight Clear” and more.

In one of her final performances on television, Judy sang John Meyer’s melancholy “Till After The Holidays” on “The Tonight Show” starring Johnny Carson. This December 17, 1968 show is the last of Judy’s TV appearances known to exist in video format and the last Garland holiday recording.

The following pages feature the major LP and CD releases of Judy Garland Christmas songs on various compilations, as well as the “new” “The Judy Garland Christmas Album” as previously featured in “Garlands for Judy” holiday editions.
JUDY GARLAND HOLIDAY ALBUMS

Here is a gallery Judy Garland holiday/Christmas albums, including some compilations. Today, Judy is included in many, many CD compilations that usually feature her Decca or soundtrack recording of “Have Yourself A Merry Little Christmas.”

These, as well as other Garland holiday/Christmas songs, can be found on iTunes or any other online music app. Click on the images to visit The Judy Garland Online Discography pages for each of those albums.

The first two Christmas compilations (1942 & 1946) to feature Judy both included “Star Of The East” & “The Birthday Of A King”

All albums in the top row are from Decca Records

Early 1950s album features “Star Of The East” & “Have Yourself A Merry Little Christmas”

1958 & 1972 compilations both feature “Have Yourself A Merry Little Christmas”

1952 MGM Records compilation features the soundtrack version of “Merry Christmas”

Early 1980s release of “The Christmas Show” episode of “The Judy Garland Show”

1983 release of selections from “The Christmas Show”

1995 CD release of the complete “The Christmas Show”

1995 CD compilation of Decca, Soundtrack, and TV performances
The Judy Garland
Christmas Album
For the third year in a row, I’m including the Judy Garland Christmas Album, specially culled from a variety of sources. Judy never recorded an actual album of Christmas music, so this is the closest we’ll ever get.

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

TRACK LISTING:

1. JUDY’S HOLIDAY WISH
2. ALL PURPOSE HOLIDAY SONG
   (with Vic Damone and Zina Bethune)
3. HAVE YOURSELF A MERRY LITTLE CHRISTMAS
4. THE CHRISTMAS SONG
   (with Mel Torme)
5. SILENT NIGHT
6. AULD LANG SYNE
7. MERRY CHRISTMAS
8. THE BIRTHDAY OF A KING
9. THE STAR OF THE EAST
10. I’VE GOT MY LOVE TO KEEP ME WARM
    (with Count Basie and his Band)
11. IT CAME UPON A MIDNIGHT CLEAR
12. RUDOLPH THE RED-NOSED REINDEER
    (with Bing Crosby)
13. HAVE YOURSELF A MERRY LITTLE CHRISTMAS
14. OH COME ALL YE FAITHFUL
    (intro by Dinah Shore)
15. SILENT NIGHT
    (with Dinah Shore, Ginny Simms, Virginia O’Brien, Dorothy Lamour and Frances Langford)
16. HOLIDAY MEDLEY
    (with Jack Jones and Liza Minnelli)
17. SILENT NIGHT
18. LITTLE DROPS OF RAIN
19. HAVE YOURSELF A MERRY LITTLE CHRISTMAS
20. TRADITIONAL CHRISTMAS CAROL MEDLEY
    (with Jack Jones, Mel Torme, Liza Minnelli, Lorna & Joey Luft, Tracy Everitt and Chorus)
21. AFTER THE HOLIDAYS
22. HAVE YOURSELF A MERRY LITTLE CHRISTMAS
23. THROUGH THE YEARS
24. BONUS: HAVE YOURSELF A MERRY LITTLE CHRISTMAS
25. BONUS: HAVE YOURSELF A MERRY LITTLE CHRISTMAS
26. BONUS: LEO IS ON THE AIR - 1941 HOLIDAY BROADCAST
Judy’s Crossword

Across
3. Title character of anniversary film.
6. Joan ________ Coulson
7. It’s now a part of China.
8. Once in a ________
10. 1949 costar
12. First label to feature Garland Christmas songs
15. She was a red menace.
16. A ________ Carol
18. She’s the main topic.
19. Nineteen
20. He wrote “Maggie May”

Down
1. ______ Drops of Rain
2. Judy’s nickname.
4. Santa Clause ________
5. Scott ________
7. He wrote a Christmas song
11. Network
12. Hello, ________
13. Liza’s record label.
14. He edited a recent book
17. Irving’s holiday color

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

Found in this issue

CLICK HERE to play the online interactive version
Acknowledgments

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

For more details about Judy Garland, click on the following links:
The Judy Room
The Judy Garland Online Discography
Judy Garland News & Events
The Judy Room on Facebook
The Judy Room on Twitter
Curiozity Corner

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