

# GARLANDS FOR JUDY

*Summer 2015*

*By the Fans, for the Fans*



*Decca*  
RECORDS



*The Discography Issue*



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# Foreword

This issue of *Garlands for Judy* focuses on Judy Garland's recording career. Judy was one of the earliest, and youngest, singers ever signed to a long term recording contract when she signed her first contract with **Decca Records** in 1937. Records had been around for a while, but it wasn't until broadcast radio and sound films came along that the general public began to really get interested in collecting them, and looking at them as more than just a novelty. Why? Well, quite simply, they wanted to hear more from the singing stars they saw in the movies and heard on the radio.

Judy Garland wasn't yet a movie star when Decca Records signed her, but she was definitely on her way. She would stay with the label, recording studio versions of songs from her films as well as many other popular songs, until the contract ended in 1947. That year coincided the premiere release of the newly formed **MGM Records** album of songs from the soundtrack of *Till The Clouds Roll By* (1946), featuring the two solos from Judy's guest appearance in the film.

By default, as a contract star at MGM, Judy was an artist for the label via her soundtrack performances. MGM knew they had a gold mine in her soundtrack recordings, but the MGM Records label began in the last few years of Judy's tenure with the studio. Their cache of Judy Garland performances mixed for release on records was limited. Eventually they would release ever more expanding compilations that included her soundtrack era performances (1946-1950) and pre-soundtrack era studio pre-recordings (1936-1945), plus songs recorded directly from the soundtracks of the pre-soundtrack era films.



Left: U.K. ad for Decca's *The Wizard of Oz* album.



Below: MGM Records promotional photo.





# Foreword

Right: Judy records for Columbia Records in 1953.

Below: The 1967 “Judy Garland at home at the Palace opening night” LP.



During her lifetime, Judy had two major record label contracts: **Decca Records** and **Capitol Records**. She also had a short lived contract with **Columbia Records** in 1953 that is comprised of four singles and the soundtrack album to *A Star Is Born* (1954). **ABC Records** released the final original Garland album released during her lifetime, the single LP of her **1967 Palace Theater** appearance, although she was not under a long term contract with the label.

The December 2012 “**Garlands for Judy**” issue features a special article that goes into great detail about Judy’s **MGM Records** releases. The **2014 Special Wizard of Oz anniversary issue** features the various releases of the movie’s soundtrack on vinyl and CD. Click on those links to download the PDFs of those issues. You can also download the high quality print-ready versions at: [TheJudyRoom.com/GarlandsForJudy.html](http://TheJudyRoom.com/GarlandsForJudy.html).

Featured in this issue are some of the best Garland albums of the LP era, a new CD release, info about an upcoming CD release, and more.

[The Judy Garland Online Discography](#) features extensive sections devoted to the following categories: [Decca Records](#), [Capitol Records](#), [Soundtracks](#), and [Miscellaneous](#). The Miscellaneous section includes radio, concert, and television releases, plus records and CDs that don’t fit in any of the other categories. Each section’s homepage has extensive details and links pertaining to its subject. Click on those links above to go to those pages.





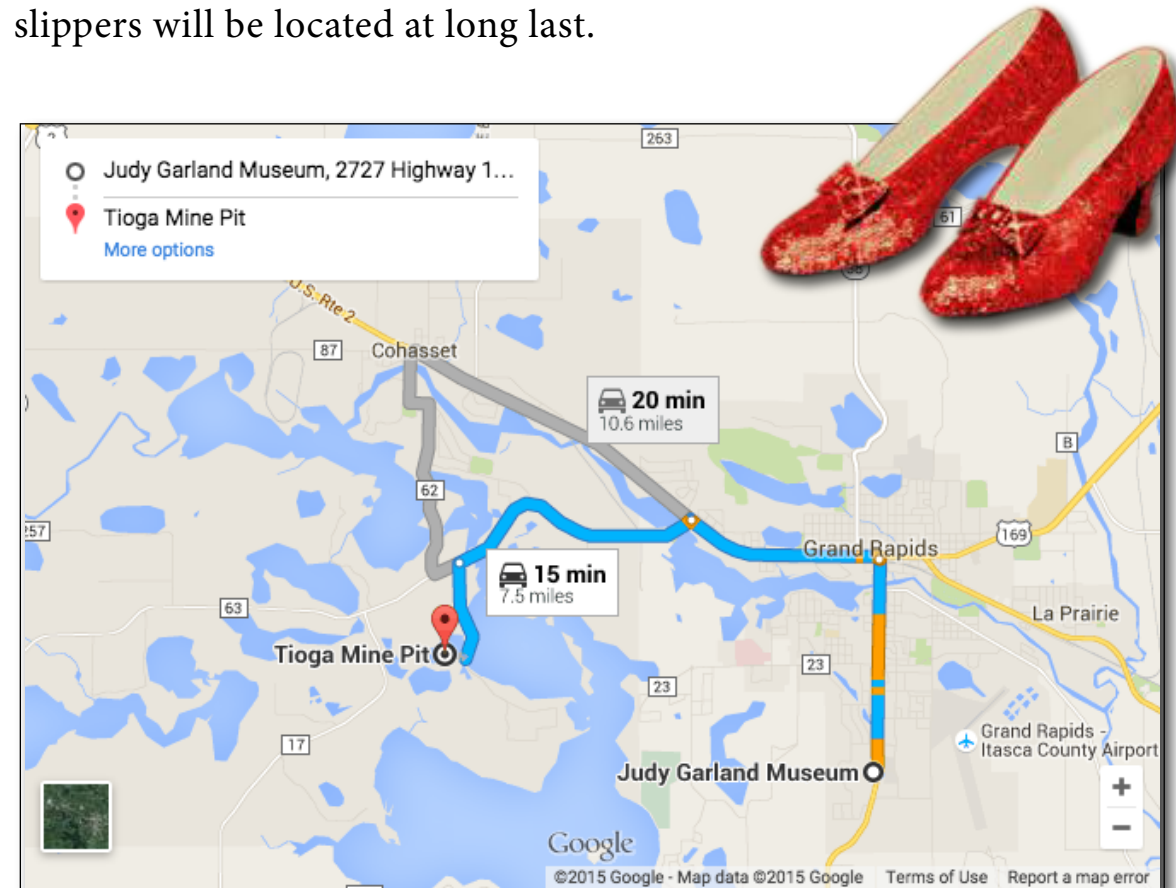
# News & Notes



Coming at the end of the year: *A Child is Waiting* on Blu-ray. No release date or cover art have been announced yet. This will be the first major Judy Garland Blu-ray release since 2013's re-release of *The Wizard of Oz*. It's also the first premiere release of a Garland film in the Blu-ray format since *Easter Parade* made its premiere, also in 2013. Since that time, we've seen two Warner Archive standard DVD re-releases, but nothing new and especially nothing new on Blu-ray. It appears that Warner Home Video's Blu-ray crew has abandoned Judy Garland!

On June 11th & 12th, divers with the Itasca County Dive Team searched the abandoned (and flooded) Tioga Mine Pit just west of

the Judy Garland Museum in Grand Rapids, Minnesota, for the pair of ruby slippers stolen from the museum in 2005. The story now told is that the slippers were stolen as "a prank" by some teens who panicked when the theft immediately made national headlines. In their panic, they put the slippers in some kind of container (what kind is unclear) and sunk them in the mine. One story states that the container was put in a duffel bag and then sunk. Sadly, the divers did not find the slippers. Judging from the size of the mine pit, it looks like it would be a miracle if the divers found them. Now that the statute of limitations has passed and the perpetrators are not in danger of going to jail, the real story will come out and, perhaps, the slippers will be located at long last.





# News & Notes

My new blog series, [\*The Judy Garland Wars\*](#), premiered on March 2, 2015 over at the news blog [\*Judy Garland News & Events\*](#) (www.JudyGarlandNew.com). This ongoing blog series details my adventures, and misadventures, in the wacky world of Judy Garland fandom.

Since first getting online when just about everyone else did in the mid-1990s, I've been exposed to all kinds of, well, wacky experiences. Some are wonderful, some are ponderous, and some are downright insane. These experiences offer an insight into the world of Garland fandom both online and in real world. "You can't make this stuff up!" as they say.

Most of what I relay is minor fan stuff that's more amusing than anything, comprised of bickering over endless minutia and a log of ego posturing. At times, the actions of more than a few people can be considered criminal and make things very histrionic, to say the least.

As I write in the series, there are Garfans and Garfreaks. I came up with those titles to quickly convey the differences between the normal fans and the over zealous, over indulged, and crazy fans out there. As the blog series progresses, you'll see how some people become more and more sucked into the underside of fandom. That dark, scary place where reason and reality don't exist.

As nutty as things can get, the series is presented in a tongue-in-cheek manner. Why? Well, if it were as serious as some of the Garfreaks take things, it would be a total drag to read. Enjoy!





# *Swan Songs, First Flights*

The release of the 3-CD boxed set *Swan Songs, First Flights* was a phenomenal success. First available in the U.K. on December 8, 2014 and then in the U.S. on February 10, 2015, the initial pressing of 1,000 copies sold out so quickly that a second and third pressings were required.

It's no wonder the set is so popular. *Swan Songs, First Flights* presents, for the first time, newly restored and remastered versions of Judy Garland's later career performances. Most of the performances had been traded around for years by collectors, but those versions were horrible sounding duplicates of duplicates. To make matters worse, many were copied at the wrong speed, altering the pitch (and therefore enjoyment of) the recordings. Some of these poor versions found their way on a few CDs in the 1990s and still show up today on line. For over three decades, these bad copies helped to perpetuate the myth that Judy was incapable of giving a good performance in those last few years, in spite of eyewitness accounts to the contrary.

For *Swan Songs, First Flights*, audio engineer extraordinaire John H. Haley expertly restored and remastered these historic recordings, allowing Judy's voice and talent to shine through. He has also restored the tracks for the "First Flights" section of the set, including three new-to-CD soundtrack recordings.

To say that this set is long overdue is an understatement. Too many times have those with the resources to have rare recordings remastered (at the correct speed) not taken the time to try. They've eschewed any work on these recordings because they felt the



# *Swan Songs, First Flights*

recordings don't "present Judy in a good light," that she was "vocally sub-par," or "If these were the first exposure for a new fan, they might be turned off and not be a fan." That last statement is driven by the pseudo-religious cult mentality of some Garland fans. They want to bring everyone into the cult, and will do everything this side of murder to try to ensure that nothing gets in the way of that, no matter how ridiculous.

Lucky for us, there still are people out there willing to take a chance on making previously unreleased recordings public, in the best possible way. The success and accolades accorded this set are proof of that, and proof that there *IS* a market for rare recordings - even in this "cloud computing" age! Hopefully we'll see more of these performances get the remasterings they deserve, and released in sparkling professional releases.

## **Highlight of this release:**

**Judy's concert performance on March 25, 1969 at the Falkoner Centret**, Copenhagen has been remastered from the original reel-to-reel tapes) and presented on CD for the first time.

**John F. Kennedy Stadium**, Philadelphia, July 20, 1968 (first time on CD)

**Rehearsal with John Meyer**, New York, October 1968 (first time on CD) (Re-edited based on "Heartbreaker" CD)

**Lincoln Center**, New York, November 17, 1968 (first time on CD)

**Talk of the Town**, London, December 30, 1968 – February 1, 1969 (first time on CD in the complete show)

**Talk of the Town outtakes** (first time on CD)

**Sunday Night at the Palladium**, London, January 19, 1969 (first time on CD)

**Falkoner Centret**, Copenhagen, March 25, 1969 (first time on CD with voiceover removed - based on a 2-reel ¼" 15-IPS copy of the master tape provided by Danmarks Radio)

**Interview by Hans Vangkilde of Danmarks Radio**, Copenhagen, March 26, 1969 (first time on CD)

**Rehearsal at Half Note Club**, New York, June 15, 1969 (first time on CD)

**Judy's earliest films recorded** in November & December 1929 and January 1930

**The "Lost Decca" tracks** (first time on CD in new remasters based on the original transfer from acetates)





# Swan Songs, First Flights

## Technical Notes - by John H. Haley

The goal of this release has been to present both the earliest and the latest recordings of the inimitable Judy Garland in the best possible state-of-the-art sound, employing sophisticated modern restoration techniques that have been more usually applied to the restoration of historical classical recordings. Before now, the earliest recordings from her youth have not been available in painstaking restorations, and countless hours have been spent in striving for a natural sounding presentation of the vocals in these rare 1929-1937 recordings while minimizing their substantial noise, not all of which has been removed in the interest of preserving the musical content.

With respect to the recordings of live performances from the last year of Garland's too-short life, she has no doubt been judged unfairly as to the state of her performing abilities due primarily to the crude sound in which such live performances could be heard, when they could be heard at all. Listeners accustomed to hearing the mature Judy Garland in carefully crafted studio recordings or in commercial live-performance recordings made under highly controlled conditions

(e.g., Carnegie Hall in 1961 or "At Home at the Palace" in 1967) have been understandably dismayed to hear her in non-commercial live

recordings that have mostly presented her in rough, off-pitch, highly distorted, fake stereoized sonic disasters. In contrast, the present release will readily demonstrate that Garland remained in full command of her extraordinary voice and riveting performing ability in her final year.

As heard in the live Copenhagen recording presented here, which occurred less than three months before her untimely accidental death, her voice remained generally supple, steady and fresh, fully capable of a broad range of dynamics and expression. As happens in most live concert performances by any performer, and as probably happened in live concert performances from all phases of Garland's career, there is an imperfect note here or there, but this fact is more than offset by the spontaneity and genuine excitement of a masterful unedited live performance, the building of a cathartic emotional experience by one of the canniest performers who ever stepped out on stage before an audience. This exquisite live Copenhagen show is surely the crown jewel of this set. A remarkable concert, it has been sourced



and restored from a very high quality Danmarks Radio tape prepared for

# *Swan Songs, First Flights*



John F. Kennedy Stadium, Philadelphia, July 20, 1968.  
Photo from the collection of Kim Lundgreen.

broadcast several days later. This “Swan Song” performance is caught in wide-ranging, sparkling stereo sound having impressive dynamic range, a blessedly excellent signal-to-noise ratio, and very few spots of noticeable distortion by Falkoner Centret’s sound system. Another plus is that the balance between orchestra and soloist is mostly ideal.

The other substantial live show, here presented in excerpts from different evenings some three months earlier, was a five-week run at The Talk of the Town, which was the old Hippodrome Theatre in Leicester Square, London, refurbished as a night club. Garland had probably given a number of shows already, and while there are many remarkable performances, here she is hampered by a sound system sometimes driven into distortion in an attempt to “stay up” with the overly aggressive, brassy orchestra; we can hear why she was reportedly dissatisfied with the conductor who was so obviously ignoring his soloist’s needs. I have minimized that sound system distortion as much as possible while attempting to present as lifelike a presentation of what occurred at these concerts as possible, avoiding the gimmickry that drastically changes the quality of her voice heard in prior incarnations of this material.

Substantial restoration efforts have been applied to the two other live appearances here, both obviously taped surreptitiously from the audience, of (1) a one-time appearance at the London Palladium occurring during the run of The Talk of the Town shows, and (2) a tribute to her long-time friend, song composer Harold Arlen at Lincoln Center. While the sound quality is far from ideal, the enjoyable quality of these vibrant historic performances fully justifies their inclusion.

©2015 John H. Haley



# *The Best of Judy Garland & Judy Garland "Collector's Items" 1936-1945*



*The two major Decca albums  
of the 1960s & 70s*





# *The Best of Judy Garland & Judy Garland “Collector’s Items” 1936-1945*



Cover art of the original 1963 release

During the 1960s and 1970s, there were two major **Decca Records** compilations of the singles Judy Garland recorded for the label: *The Best of Judy Garland* (originally released in 1963), and *Judy Garland ‘Collector’s Items’ (1936-1945)* (originally released in 1970). Both releases were double albums that were “electronically enhanced for stereo.” They were so popular that they were re-released in the 1970s after MCA Records took over the Decca catalog and stayed in release well into the beginning of the CD era. Those re-releases differed slightly in presentation, but not in content.

*The Best of Judy Garland* was the definitive “best of” album of Judy’s Decca work. The double album brought together Of note is that Decca mistakenly used the previously unreleased “B” take of “Dear Mr. Gable” and mistakenly listed it as the “A” take. This error would not be rectified until the 1990’s.

The “simulated stereo” was a popular process of the era (**MGM Records** used the process in some of their soundtrack reissues). The “stereo” was created by taking mono recordings and adding some echo, and upping the bass on one channel and the treble on the other. This process, though popular, was always a little discerning. Thankfully some stereo receivers featured a “mono” button that would distribute the input to both the left and right channels.



# *The Best of Judy Garland & Judy Garland “Collector’s Items” 1936-1945*

The records in both albums were set up with “Record One” being sides 1 & 4, and “Record Two” being sides 2 & 3. This was done because stackable record players, or “Hi-Fi’s,” were the predominant record players of the era. Stackable record players allowed records to be stacked one on top of the other, with single sides being played in order from bottom to top. The listener then simply flipped the stack of records over, which was after the first sides of “Record One” and “Record Two” had played, allowing the songs to be played in order.

*The Best of Judy Garland* was released in the United Kingdom (UK) under the MCA “Coral” label ([#CDSP-803](#)) in the gatefold format, with the same cover art, but different photos on the inside.

In 1977, MCA released a cassette version (#MCAC2-4003), with the same cover art as the 1973 album reissue.

The only known CD release of this album is the [1989 Japanese release](#).



*Above: CD artwork for the 1989 Japanese release.*

*Left: Cover art of the 1973 United Kingdom release.*

# *The Best of Judy Garland & Judy Garland “Collector’s Items” 1936-1945*

## THE BEST OF JUDY GARLAND TRACK LISTING:

### *Side 1*

Dear Mr. Gable) You Made Me Love You  
09-24-1937 3:08

Over The Rainbow  
07-28-1939 2:45

F.D.R. Jones  
10-24-1941 2:27

In-Between  
07-28-1939 4:02

For Me And My Gal  
with Gene Kelly  
07-26-1942 2:28

Love  
01-26-1945 3:22

### *Side 2*

I Never Knew  
(I Could Love Anybody Like I’m Loving You)  
07-26-1942 2:19

On The Sunny Side Of The Street  
04-03-1942 2:36

The Boy Next Door  
04-20-1944 3:02

But Not For Me  
11-02-1943 3:05

I’m Always Chasing Rainbows  
12-18-1940 2:57

Our Love Affair  
12-18-1940 2:54

### *Side 3*

A Pretty Girl Milking Her Cow  
12-18-1940 2:35

That Old Black Magic  
07-26-1942 2:37

On The Atchison, Topeka And The Santa Fe  
with The Merry Macs  
07-07-1945 3:06

Have Yourself A Merry Little Christmas  
04-20-1944 2:42

I’m Nobody’s Baby  
04-10-1940 2:51

Zing! Went The Strings Of My Heart  
07-29-1939 2:54

### *Side 4*

The Trolley Song  
04-21-1944 2:49

Meet Me In St. Louis, Louis  
04-21-1944 2:09

Poor Little Rich Girl  
04-03-1942 3:05

Sweet Sixteen  
07-28-1939 4:16

When You Wore A Tulip  
(And I Wore A Big Red Rose)  
with Gene Kelly  
07-26-1942 2:34

You’ll Never Walk Alone  
07-10-1945 3:17





# *The Best of Judy Garland & Judy Garland “Collector’s Items” 1936-1945*



*Inside the gatefold of the original 1963 release.*



# The Best of Judy Garland & Judy Garland "Collector's Items" 1936-1945

## The Best Of Judy Garland

MCA2-4003



Frances Ethel Gumm. Born June 10, 1922 in Grand Rapids, Mich. Died Jan. 22, 1969, in London, England.

That's a 46-year lifespan, 44 of those years spent as an entertainer.

And when the history of twentieth century entertainment is written, along with the names of Crosby, Jolson, Hope, Sinatra and perhaps a half-dozen others will be that of Judy Garland, who adopted her name at the suggestion of George Jessel while they were working at Chicago's Oriental Theater in the early 1930s.

How much more logical is it to remember Judy for her innumerable accomplishments rather than for the personal devils which plagued her the last decade of her life. Many of the best songs she sang are here in this collection to be savored again and again, most of them identified with the many motion pictures the Garland talents melded into classics.

Teaming with her two sisters, Judy first appeared on stage when she was 2 years old. Her mother and father were show business nomads in an era when vaudeville was almost as popular as television is today.

The Gumm worked mainly in America's sprawling

Middlewest, living on slow trains and in cheap hotel rooms. The nation was choked by an economic depression after 1929, the most severe America had ever known. Yet the Gumm sisters survived despite the rigors of the road and frequent conflicts between their mother and father.

They arrived in Southern California in time, accepting small-time bookings throughout the Los Angeles area. And then the sisters, older now, drifted apart. Judy underwent a screen test at mighty Metro-Goldwyn-Mayer in Culver City. The year was 1935 and Judy was 13 years old.

A two-reel musical short resulted from the test. Judy appeared with Deanna Durbin in "Every Sunday," a low budget production which now is long forgotten—if ever it was remembered at all.

A year later, the Garland name popped up in the credits of "Pigskin Parade" and in 1937 she won her first national recognition singing "You Made Me Love You" to a still photograph of M-G-M's Clark Gable, king of the lot, in "Broadway Melody Of 1938."

And now the Garland climb to show business immortality accelerated. Her singing voice was innocently pure. She employed no tricky affectations. She reflected a sort of untouched, unspoiled, totally natural juvenile attractiveness which was palpable to audiences everywhere. "Thoroughbred Don't Cry," "Everybody Sing," "Love Finds Andy Hardy" and "Listen, Darling" followed in order as Louis B. Mayer and the M-G-M executive suite became cognizant of her popularity.

Now it was 1939. And along came "The Wizard Of Oz." Judy played the role of a teen-aged Kansas farm girl who, thanks to a swirling, roaring plains tornado, is transported to a wondrous world of make believe. And Judy's singing of "Over The Rainbow" not only was the musical highlight of the lavish Technicolor production but it was to give her instant identification for the remainder of her life. "Over The Rainbow" is, of course, included in this collection. Judy recorded it a half dozen times but this version is the original, cut for the old Decca label in Los Angeles in 1939 just previous to the picture's release.

"Babes In Arms" followed "Wizard" and Judy's life was forever to be different. She was starred in three pictures in 1940, "Andy Hardy Meets A Debutante," "Strike Up The Band" and "Little Nellie Kelly."

There were three more in 1941: "Ziegfeld Girl," "Life Begins For Andy Hardy," the last of the Hardy films with Mickey Rooney, and "Babes On Broadway."

The year 1942 was less hectic as the nation went to war. Nor were records made after June 30. The American Federation of Musicians went on strike for about 18 months—until almost the close of 1943—union musicians refused to enter a studio. Judy made only one 1942 movie, "For Me And My Gal."

"Presenting Lily Mars," "Girl Crazy," "As Thousands Cheer" and "Meet Me In St. Louis" comprised Garland's cinema achievements through 1943-44. And now she was back in the studios making records again.

Judy, in retrospect, appeared to be one of the most versatile and pliable of all acts on discs. From 1936 through 1945, for example, she recorded with the orchestras of Bob Crosby, Georgie Stoll, Harry Sosnik, David Rose, her first husband; Victor Young, Lynn Murray and Bobby Sherwood, her guitar and trumpet-playing brother-in-law. She handled every conceivable type of arrangement and instrumentation. The songs she performed ran the gamut, ballads, novelties, traditionals and even a Hollywood blues, "Blues in the Night."



In 1945, Judy went strictly dramatic with "The Clock." In 1946 her movie credits included "The Harvey Girls" and "Ziegfeld Follies." A year later she appeared in "Till The Clouds Roll By."

At this point, a fanatical hard-core pocket of Garland fans had sprung up, fans who ostensibly lived only for her. It was a phenomenon which continued throughout her lifetime and which, to a lesser degree, exists even today.

"The Pirate," "Easter Parade" and "Words And Music" comprised Judy's movies in 1948. "In The Good Old Summertime" was her sole 1949 screen effort and in 1950 she limited her M-G-M chores to a single film, "Summer Stock."

But now Judy's personal problems were apparent outside the big sound stages of Culver City. Not until 1954, when she starred with James Mason in an inordinately successful re-make of "A Star Is Born" was Judy cast in a motion picture. But for all its impressive and profitable grosses, the film did not re-establish Judy in movie houses. In 1960 her voice graced the soundtrack of "Pepe," in 1961 she appeared in "Judgment At Nuremberg" and in 1962 she appeared only on the soundtrack of "Gay Purr-ee."

She had long since left M-G-M (although she remains

a legend there even now) and in 1963 she concluded her distinguished motion picture career with "A Child Is Waiting" and, finally, "I Could Go On Singing."

Judy successfully carried off one-woman live shows in London and New York through the years, and there was a period in which she was on and off television. Yet she was battling alcohol, obesity and intimate frustrations which have been thoroughly documented in a half-dozen books on her lifestyle and career.

She lived to see one of her daughters, Liza Minnelli, become a star of international renown.

She died in London unawed and unimpressed with her triumphs on records, in the movies and on hundreds of stages. Still, hers was a good and fulfilling life, brilliant in many ways, and an inspiration to many young performers.

One hopes she found her private little rainbow.

—DAVID DEXTER, JR.

Mr. Dexter, author of the recent book "Playback" and copy editor of Billboard Magazine, for more than 40 years has written about and produced records by America's most popular musicians, singers and orchestras.

Note: The recordings represented on these records were transferred from original copies in our vaults. The greatest care has been taken to preserve the original recording sound.

The 1973 re-release was not in the gatefold format, but featured this printed insert inside the sleeve with the records. Text on next page.



# The Best of Judy Garland & Judy Garland "Collector's Items" 1936-1945

## LINER NOTES (1973 re-release):

Written by: David Dexter, Jr.

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phenomenon which continued throughout her lifetime and which, to a lesser degree, exists even today.

“The Pirate,” “Easter Parade” and “Words And Music” comprised Judy’s movies in 1948. “In The Good Old Summertime” was her sole 1949 screen effort and in 1950 she limited her M-G-M chores to a single film, “Summer Stock.”

But now Judy’s personal problems were apparent outside the big sound stages of Culver City. Not until 1954, when she starred with James Mason in an inordinately successful re-make of “A Star Is Born” was Judy cast in a motion picture. But for all its impressive and profitable grosses, the film did not re-establish Judy in movie houses. In 1960 her voice graced the soundtrack of “Pepe.” In 1961 she appeared in “Judgment At Nuremberg” and in 1962 she appeared only on the soundtrack of “Gay Purr-ee.”

She had long since left M-G-M (although she remains a legend there even now) and in 1963 she concluded her distinguished motion picture career with “A Child Is Waiting” and, finally, “I Could Go On Singing.”

Judy successfully carried off one-woman live shows in London and New York through the years, and there was a period in which she was on and off television. Yet she was battling alcohol, obesity and intimate frustrations which have been thoroughly documented in a half-dozen books on her lifestyle and career.

She lived to see one of her daughters, Liza Minnelli, become a star of international renown.

She died in London unawed and unimpressed with her triumphs



on records, in the movies and on hundreds of stages. Still, hers was a good and fulfilling life, brilliant in many ways, and an inspiration to many young performers.

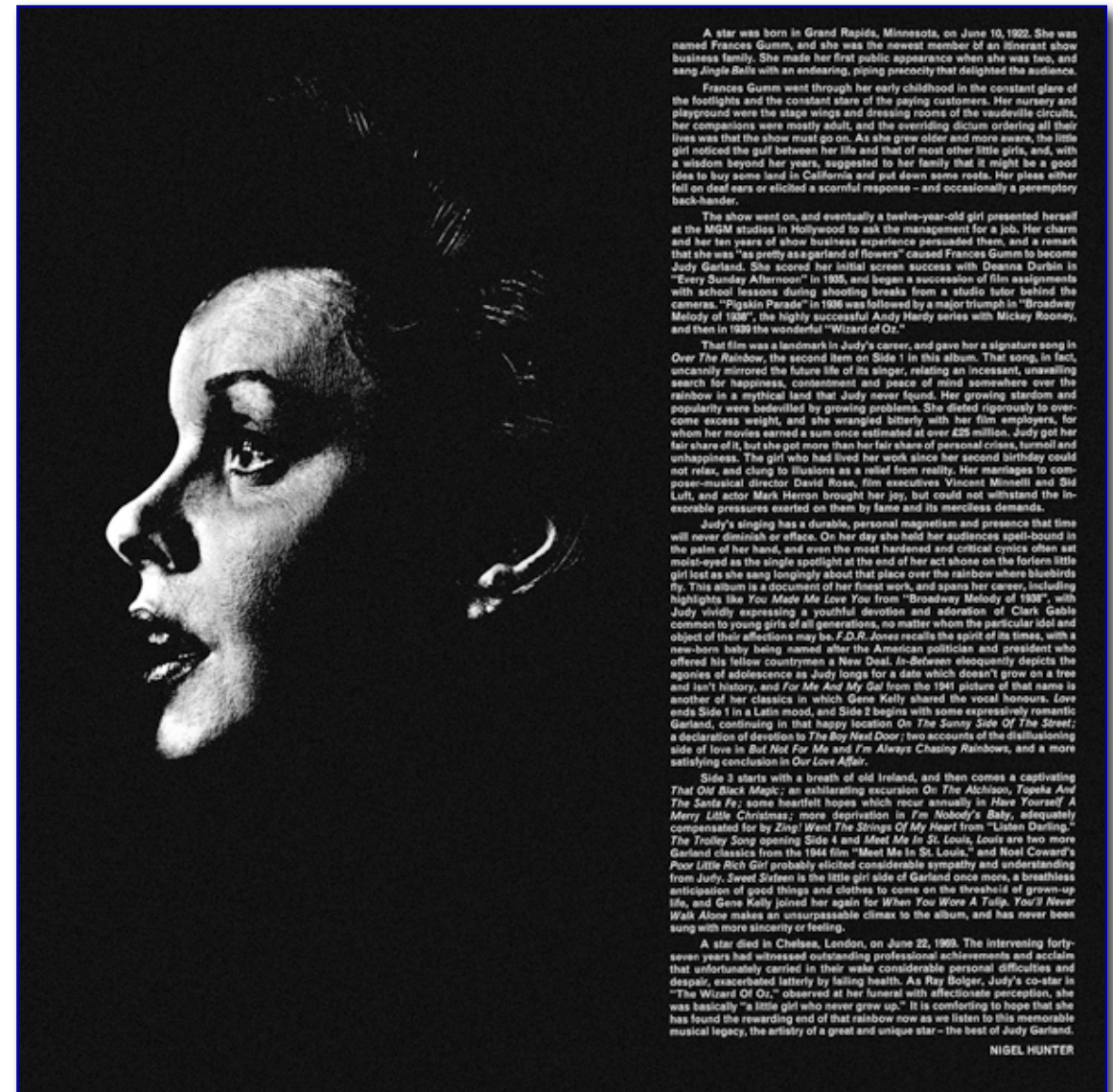
One hopes she found her private little rainbow.

- DAVID DEXTER, JR.

Mr. Dexter, author of the recent book “Playback” and copy editor of Billboard Magazine, for more than 40 years has written about and produced records by America’s most popular musicians, singers and orchestras.

Note: The recordings represented on these records were transferred from original copies in our vaults. The greatest care has been taken to preserve the original recording sound.

# The Best of Judy Garland & Judy Garland "Collector's Items" 1936-1945



Inside the gatefold of the 1973 United Kingdom release.

The photos from the original have been adjusted to a photostat format, with liner notes added (see following pages).



# The Best of Judy Garland & Judy Garland "Collector's Items" 1936-1945

**LINER NOTES (1973 United Kingdom release):**

**Written by: Nigel Hunter**

*NOTE: The "facts" in these liner notes are incredibly wrong. Is it any wonder that fans at the time were often confused over the conflicting "legends" of Judy's story? If you ever get upset over a typo or some minor error in liner notes of the last few decades, just re-read these. Mr. Hunter has a strange writing style coupled with a huge lack of knowledge of Judy's life and career. Perhaps he was simply pulling from the many articles of the time that were similarly strewn with crazy mistakes.*

A star was born in Grand Rapids, Minnesota, on June 10, 1922. She was named Frances Gumm, and she was the newest member of an itinerant show business family. She made her first public appearance when she was two, and sang Jingle Bells with an endearing, piping precocity that delighted that audience.

Frances Gumm went through her early childhood in the constant glare of the footlights and the constant glare of the paying customers. Her nursery and playground were the stage wings and dressing rooms of the vaudeville circuits, her companions were mostly adult, and the overriding dictum ordering all their lives was that the show must go on. As she grew older and more aware, the little girl noticed the gulf between her life and that of most other little girls, and, with a wisdom beyond her years, suggested to her family that it might be a good idea to buy some land in California and put down some roots.

Her pleas either fell on deaf ears or elicited a scornful response - and occasionally a preemptory back-hander.

The show went on, and eventually a twelve-year-old girl presented herself at the MGM studios in Hollywood to ask the management for a job. Her charm and her ten years of show business experience persuaded them, and a remark that she was "as pretty as a garland of flowers" caused Frances Gumm to become Judy Garland. She scored her initial screen success with Deanna Durbin in "Every Sunday Afternoon" in 1935, and began a succession of film assignments with school lessons during shooting breaks from a studio tutor behind the cameras. "Pigskin Parade" in 1936 was followed by a major triumph in "Broadway Melody of 1938," the highly successful Andy Hardy series with Mickey Rooney, and then in 1939 the wonderful "Wizard of Oz."

The film was a landmark in Judy's career, and gave her a signature song in *Over The Rainbow*, the second item on Side 1 in this album. That song, in fact, uncannily mirrored the future life of its singer, relating an incessant, unending search for happiness, contentment







# The Best of Judy Garland & Judy Garland “Collector’s Items” 1936-1945

*Rich Girl* probably elicited considerable sympathy and understanding from Judy. *Sweet Sixteen* is the little girl side of Garland once more, a breathless anticipation of good things and clothes to come on the threshold of grown-up life, and Gene Kelly joined her again for *When You Wore A Tulip*. *You’ll Never Walk Alone* makes an unsurpassable climax to the album, and has never been sung with more sincerity or feeling.

A star died in Chelsea, London, on June 22, 1969. The intervening forty-seven years had witnessed outstanding professional achievements and acclaim that unfortunately carried in their wake considerable personal difficulties and despair, exacerbated latterly by failing health. As Ray Bolger, Judy’s co-star in “The Wizard Of Oz,” observed at her funeral with affectionate perception, she was basically “a little girl who never grew up.” It is comforting to hope that she has found the rewarding end of that rainbow now as we listen to this memorable musical legacy, the artistry of a great and unique star - the best of Judy Garland.



Left: The 1970 Australian 7" 45rpm "extended play" edition showcased four songs from the album: *When You Wore A Tulip* (And I Wore A Big Red Rose); *Meet Me In St. Louis, Louis*; *The Trolley Song*; and *On The Atchison, Topeka And The Santa Fe*



# The Best of Judy Garland & Judy Garland "Collector's Items" 1936-1945



Front and back cover artwork for the original 1970 release of Judy Garland - "Collector's Items" (1936-1945)



# *The Best of Judy Garland & Judy Garland “Collector’s Items” 1936-1945*

*Judy Garland ‘Collector’s Items’ 1936-1945* was originally released on Decca #DEA-75 in 1970, and re-released by MCA Records in 1973. The collection brought together, for the first time in the LP era, the best of Judy’s lesser known singles recorded for the label from 1936 to 1945. Many gems are featured, including the earliest known studio recordings, and Judy’s first commercially released studio recordings, from 1936: “Swing, Mr. Charlie” and “Stompin’ At The Savoy.”

As with the earlier *The Best of Judy Garland* 2-LP set, this set mistakenly included alternate takes of a few of the songs: “Everybody Sing,” “All God’s Chillun Got Rhythm,” and “Cry, Baby, Cry.” These were thought by fans to be the original release versions. This error would not be corrected until the 1990’s. It wasn’t until the 2011 release of [\*Smilin’ Through - The Singles Collections - 1936 - 1947\*](#) that all of these released and alternate takes would be presented together.

The recordings on this LP are in the “simulated stereo” format, and the records are again set up for the stackable record players as noted on [page 13](#).

What makes this release unique, aside from its presentation of previously unavailable recordings, is its wonderful cover and back cover art, and its use of photos from Judy’s films on the inside spread, complete with liner notes by Miles Kreuger dated of January 8, 1970. Even though Kreuger’s notes are at times factually incorrect, his enthusiasm and appreciation of Judy’s talents are

In 1976 a Japanese version was issued with completely different cover art as part of their *Great Entertainer Series*.

In 1980, MCA released a cassette version called a “Twin Pack”, with the same cover art as seen above, #MCAC2-4046.

This set was never released on CD.

1976 Japanese “Great Entertainer” series release.





# The Best of Judy Garland & Judy Garland "Collector's Items" 1936-1945

1. THE BROADWAY MELODY OF 1938 (1937) with Sophie Tucker

2. THOROUGHLY MODERN DON'T CRY (1937) with Mickey Rooney and Robert Sinclair

3. EVERYBODY SING (1938), with Fanny Brice, Henry Armetta and Allan Jones

4. LISTEN, DARLING (1938) with Freddie Bartholomew, Scotty Beckett and Mary Astor

5. ANDY HARDY MEETS DEBUTANTE (1940) with Diana Lewis and Mickey Rooney

6. LITTLE NELLIE KELLY (1940) with George Murphy

7. ZIEGFELD GIRL (1941) with Sophie Tucker

8. GIRL CRAZY (1943) with Mickey Rooney and Tommy Dorsey

9. ZIEGFELD FOLLIES (1946)

10. THE BROADWAY MELODY OF 1938 (1937) with Buddy Ebsen

11. FOR ME AND MY GAL (1942)

**A GARLAND**

This is not a collection of Judy Garland's greatest hits. You will look in vain for "Over the Rainbow," "On the Atchafalyp, Topeka and the Santa Fe," or "The Trolley Song." What you will discover, however, is a prize culling of some of Judy's choicest and rarest vocal treasures, most of which have been out-of-print for two decades or more. Furthermore, you will hear for the first time on LP the two earliest selections of Judy's to reach the recording public, back in 1936, and have the joy of discovering the bubbly effervescence of a stunningly gifted fourteen-year-old, who had not yet appeared in motion pictures.

Frances Gumm was born on June 10, 1922, in Grand Rapids, Michigan, where her father managed a local movie house and her mother carefully plotted a vaudeville career for her daughters. Not quite three, baby Frances ran onstage during an amateur night and startled the audience with a spontaneous chorus of "Jingle Bells." Somewhat more sedately, she made a formal debut with her sisters, Virginia and Mary Jane, in 1927, after the family had moved to the West Coast.

For a time, Frances appeared with the popular Meglin Kiddies, a group of performing moppets who played the theatre circuits on the Coast, and with whom she reportedly made a screen debut in an early film short.

During the early 1930's, the Gumm Sisters toured the country in an act that was rehearsed by their mother. As every fan knows by now, they decided to change their name when they discovered themselves billed on a marquee as the "Gumm Sisters." They took the name Garland at the suggestion of George Jessel (a friend of columnist Robert Garland); and Frances

finally decided to call herself Judy after the title of Hoagy Carmichael's popular song hit of 1934.

With Shirley Temple rated the top box office attraction of 1935, Hollywood was eagerly searching for other talented youngsters. Judy was spotted during an engagement at Lake Tahoe and signed by MGM to one of those classic long-term contracts.

Wallace Beery, a top Metro star, introduced Judy to the public on his NBC radio program, *Shell Chateau*, on October 26, 1935. Her performance of "Broadway Rhythm" on that broadcast virtually defies belief; for Judy's poised assurance, effortless vocal control, sense of dramatic dynamics, pathos, and skill at syncopation were as fully developed as they ever would become. At the age of thirteen, she was a consummate performer, in need of but the few tricks of style which she learned from Roger Edens and Kay Thompson during her Metro years.

In planning *The Wizard of Oz* (1939), MGM had hoped to borrow Shirley Temple from Fox and W. C. Fields from Universal for the title role of the wizard. When these plans fizzled out, Frank Morgan was cast as the bumbling, old charlatan; and the prize role of Dorothy fell to Judy Garland. Despite some grumbling that at sixteen, Judy was too developed physically for the part of a tiny child, she banished all doubts in mid-1939 with the release of the Technicolor classic.

For the first time, Judy was offered choice vehicles, tailor-made for her skills. Often cast as an aspiring actress, opposite Mickey Rooney, her airy vitality and charms helped to brighten those early war years. Her first adult screen kiss, to George Murphy in *Little Nellie Kelly* (1940), shocked her

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**GALLERY**

While not attending classes on the lot, Judy was expected to sing at the parties of the top MGM stars. For Clark Gable's birthday party, Roger Edens composed the famous version of "You Made Me Love You," which Judy later sang in *The Broadway Melody of 1938* (1937). It was in this all-star backstage musical that MGM finally cast her, a full two years after she joined the studio. Stealing the picture easily from such experienced pros as Sophie Tucker, Eleanor Powell and Robert Taylor, Judy's popularity soared, aided by her Decca Records and frequent radio guest spots.

Still uncertain about how to cast her, MGM turned their youthful starlet into a utility performer and cast her in a succession of low budget family comedies, including the popular *Andy Hardy* series. Her only major production of 1938 was *Everybody Sing*, in which she shares top billing with Allan Jones.

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fans; and her dramatic scenes in *For Me and My Gal* (1942) sent the critics cheering to their typewriters.

The recordings in this album were taken from those happy years of Judy's career. Eight of her films are represented; though "Buddie Won't Bud" was finally dropped from *Andy Hardy Meets Debutante* (1940), just prior to release; and, although Judy appears in *Ziegfeld Follies* (1946), Fred Astaire and not she introduced "This Heart of Mine."

Quite a few songs come from non-Garland films. Alice Faye, for example, introduced "You Can't Have Everything," "No Love, No Nothin'," and "A Journey to a Star." William Gillespie first sang "Blues in the Night," and Iyle Anderson led a huge chorus in "All God's Children Got Rhythm" in *A Day at the Races* (1937). Naturally, many are simply popular tunes of the day, brought timely to life by Judy's special kind of freshness.

It is surely her uninhibited ardor in performance which elicited the kind of passionate audience reaction Judy found wherever she went. When, during one of her curtain calls at the Metropolitan Opera House, she called out, "Do you want more," four thousand frantic worshippers screamed back "yes," so loudly that the walls of the ancient temple of music shuddered from the shock.

Judy Garland evoked a kind of adoration that is unique in the history of theatre. Lillian Russell, Al Jolson, Lily Langtry, and Edmund Kean were all adored; but the intensity of Judy's following was matched only by her own intensity as an artist. It is unlikely that she will ever be forgotten.

January 8, 1970

Inside the original 1970 release of Judy Garland - "Collector's Items" (1936-1945)



# *The Best of Judy Garland & Judy Garland “Collector’s Items” 1936-1945*

## LINER NOTES:

Written by: Miles Kreuger, January 8, 1970

*NOTE: Several of the facts in this essay are incorrect. In 1970 many of the “legends” of Judy’s life and career were accepted as fact. However, Mr. Kreuger does a wonderful job paying tribute to Judy and her early work.*

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Judy and her sisters, Virginia and Mary Jane, 1934

Frances Gumm was born on June 10, 1922, in Grand Rapids, Michigan [incorrect!], where her father managed a local movie house and her mother carefully plotted a vaudeville career for her daughters. Not quite three, baby Frances ran onstage during an amateur night and startled the audience with a spontaneous chorus of “Jingle Bells.” Somewhat more sedately, she made a formal debut with her sisters, Virginia and Mary Jane, in 1927, after the family moved to the West Coast.

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Judy and Sophie Tucker in  
*The Broadway Melody of 1938* (1937)

Though she was quickly signed to a Decca recording contract, MGM found nothing better for Judy than a hastily made two-reeler, *Every Sunday* (1936), in which she co-stars with another young singer, Deanna Durbin. Judy’s first record appeared during the summer of 1936; and, despite its success, she continued to languish at MGM. The truth is that she was a personal favorite of studio head, Louis B. Mayer; and, as Judy informed this writer the year before her death, the staff producers were afraid that if her first appearance in one of their pictures failed, their heads would roll. For this extraordinary reason, Judy was loaned out to Twentieth Century-Fox, for whom she made her feature film debut in *Pigskin Parade* (1936).

While not attending classes on the lot, Judy was expected to sing at the parties of the top MGM stars. For Clark Gable’s birthday party, Roger Edens composed the famous version of “You Made Me Love You,” which Judy

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Promotional photo for *For Me And My Gal* (1942)

# *The Best of Judy Garland & Judy Garland “Collector’s Items” 1936-1945*



Left: The deleted “Buds Won’t Bud” scene from *Andy Hardy Meets Debutante* (1940)

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Right: Judy and her boys in the “A Great Lady Has An Interview” number from *Ziegfeld Follies* (1946)



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# *The Best of Judy Garland & Judy Garland "Collector's Items" 1936-1945*

## JUDY GARLAND "COLLECTOR'S ITEMS" 1936 - 1945 TRACK LISTING:

\* Indicates alternate take mistakenly presented on this LP as the original release version.

### Side 1

Stompin' At The Savoy  
with Bob Crosby & His Orch.  
06-12-1936 2:24

Swing Mister Charlie  
with Bob Crosby & His Orch.  
06-12-1936 2:03

Everybody Sing \*  
08-30-1937 2:53

All God's Children Got Rhythm \*  
08-30-1937 3:04

You Can't Have Everything  
09-24-1937 2:29

Sleep My Baby Sleep  
04-25-1938 3:10



With Buddy Ebsen in *Broadway Melody of 1938* (1937)

### Side 2

Cry, Baby, Cry \*  
04-25-1938 2:30

Ten Pins In The Sky  
08-21-1938 3:03

It Never Rains But What It Pours  
08-21-1938 2:34

Oceans Apart  
10-16-1939 3:06

(Can This Be) The End Of The Rainbow  
04-10-1940 3:00

Buds Won't Bud  
04-10-1940 3:03

### Side 3

Swanee  
10-16-1939 2:11

Embraceable You  
10-16-1939 2:50

I Got Rhythm  
11-02-1943 2:51



With Freddie Bartholomew in *Listen Darling* (1938)



Promo pic for *Love Finds Andy Hardy* (1938), with Mickey Rooney

# *The Best of Judy Garland & Judy Garland “Collector’s Items” 1936-1945*

Wearing Of The Green  
04-10-1940 2:41

It’s A Great Day For The Irish  
12-18-1940 2:25

How About You?  
10-24-1941 2:59

## *Side 4*

Blues In The Night  
10-24-1941 3:03

No Love, No Nothin’  
12-22-1943 3:06

A Journey To A Star  
12-22-1943 2:39

This Heart Of Mine  
01-26-1945 3:13

If I Had You  
with The Merry Macs  
07-07-1945 3:12

Smilin’ Through  
07-10-1945 3:06



Top Left: Douglas McPhail, Judy, and George Murphy in *Little Nellie Kelly* (1940)

Top Right: Mickey Rooney and Judy in *Babes on Broadway* (1942)

Left: Ronald Sinclair, Judy, and Sophie Tucker in *Thoroughbreds Don't Cry* (1937)



# Decca Records CD Spotlight

This 4-disc deluxe set is the most complete anthology of Judy's singles at Decca Records that's ever been released. It all her master takes and known alternates. Seven alternate tracks make their CD debut here.

Prior to this release, some alternate takes were only available on the 1984 LP [From The Decca Vaults](#). Some others were mistakenly presented as the "A" takes when released by Decca on LP (see previous pages). In 1994, MCA Records released [Judy Garland - The Complete Decca Masters \(plus\)](#) that was missing several of these alternates. Additionally, the sound quality on many of the tracks on that set was sub-par to what had previously been released on CD.

On this 2011 JSP release, all of the recordings have been gloriously remastered by Peter Rynston, making it the very best compilation of Judy's Decca singles to date. A definite "must-have."

The two surviving test records Judy cut for Decca in 1935 ("Bill" and a medley of "On The Good Ship Lolipop/The Object of My Affection/Dinah") are not included as they were not recorded as "singles" and were rejected by Decca. Both recordings can be found on the 2010 JSP Records release [Judy Garland - Lost Tracks](#).

\* Note: After this set went into production, the **International Bing Crosby Club** came out with the revelation that there is a C take of

"Mine" plus a "B" take of "Yah-Ta-Ta," both duets with Bing Crosby. This JSP set already includes the extra T take of "Yah-Ta-Ta" but the fact that there are two more alternate takes is wonderful news! It's also puzzling that none of the Garland "experts" out there was aware of these alternates. You can download both of these extra alternates at [The Judy Garland Online Discography](#) page devoted to [Judy Garland - Smilin' Through - The Singles Collection 1936-1947](#).



# 60th Anniversary

**Judy Garland**

*makes more showbusiness history  
with TWO brilliant debuts*

on TV-Saturday Night

**THE FORD STAR JUBILEE**

**FORD**

SEPTEMBER 24TH • CBS-TV

on **Capitol** RECORDS

**WITH A GREAT HIT ALBUM!**

**MISS SHOW BUSINESS**

*Judy Garland*

**DON'T MISS EITHER SPECTACULAR EVENT!**

# MISS SHOW BUSINESS





# 60th Anniversary - MISS SHOW BUSINESS

Judy Garland's premiere album under her new contract with Capitol Records, titled *Miss Show Business* (Capitol Records No. W-676) was released on September 26, 1955. The album was not only her debut with the label, but a tie-in to her debut television special, also titled *Miss Show Business*, which aired on CBS-TV from 9:30 to 11:00 p.m., September 24, 1955. The show was the premiere of the network's *Ford Star Jubilee* series of specials. *Miss Show Business* was hugely successful, earning Emmy nominations for "Best Variety Series" and "Best Female Singer" (The winners being *The Ed Sullivan Show* and Dinah Shore respectively).

*Miss Show Business* was also the first Judy Garland album of the modern era and her first that was comprised of songs recorded specifically for one album release. Previously, **Decca Records** had released two albums of 78rpm records which were compilations of previously released recordings for the label. Decca also produced three "cast albums" of songs Judy's MGM musicals, also in the 78rpm album format.

**Capitol Records** was co-founded by Judy's friend, and former lover, songwriter/singer Johnny Mercer, with Buddy DeSylva and Glenn Wallichs in 1942. Mercer duetted with Judy on a single of the Cole Porter song "Friendship," recorded for Decca Records on April 15, 1940 and released the following August.



The original 1955 LP release

# 60th Anniversary - MISS SHOW BUSINESS

When Judy signed her initial five-year contract with **Capitol Records** in August 1955. She had not been under a long-term contract with a label since 1947 when her tenure at **Decca Records** ended. While with Decca, Judy was given the chance to record singles versions of songs from her films and, more importantly, popular songs and standards that she might not have had the chance to record or perform otherwise, aside from some of her radio appearances. In 1947, the demands on Judy's time by her home studio, Metro-Goldwyn-Mayer, coupled with her increasing personal problems, hindered her ability to fulfill her contract obligations with the label. Judy and Decca parted ways.

That same year, MGM released the first album from its new record label, **MGM Records**. That album featured selections from the soundtrack of their 1946 hit film, *Till The Clouds Roll By*. Sound films had been around since the late 1920s but it had taken MGM nearly twenty years to realize that there was a market for albums of songs as featured in their musical films. The *Clouds* album featured two solos by Judy ("Who?" and "Look For The Silver Lining"). Going forward, until 1954, MGM

Records would have the exclusive on singles and albums featuring soundtrack performances by Judy Garland, all from her late 1940s films with the studio. In fact, the only new Garland records released to the public at this time came out of the MGM label and her films for the studio. Judy left MGM in 1950, but MGM Records would continue to release her soundtracks and compilations of her soundtrack performances up until the label's demise in the early 1990s.

Judy returned to the recording studio in 1953 when she signed a four-song contract with **Columbia Records**. On April 3, 1953 she recorded four songs for the label: "Send My Baby Back To Me," "Without A Memory," "Go Home, Joe," and "Heartbroken." The first two were released as a single on May 4, 1953 with the last two released on June 29th. Columbia Records also obtained the rights for the soundtrack of Judy's forthcoming return to films, the 1954 masterpiece *A Star Is Born*. That album has

never been out of print. Prior to the Columbia deal, Judy signed with RCA/Victor in 1951 but never made any recordings and the short-lived contract was allowed to lapse.

*1963 Australian edition*





# 60th Anniversary - MISS SHOW BUSINESS

Harold Mooney was the arranger for *Miss Show Business* and the entire album was recorded in five sessions in August/September of 1955 (songs listed in the order they were recorded):

August 25: "A Pretty Girl Milking Her Cow"; "Rock-A-Bye Your Baby (With A Dixie Melody)"; "Over The Rainbow"; and "After You've Gone."

August 29: "Carolina In The Morning"; "Medley: You Made Me Love You/For Me And My Gal/The Boy Next Door/The Trolley Song"; "Judy At The Palace: /Shine On Harvest Moon/Some Of These Days/My Man/I Don't Care"; and "While We're Young."

August 30: "On The Atchison, Topeka And The Santa Fe." This is a lost recording. According to the label's records, the song was given the "matrix" number 14366, meaning it was planned to be positioned on the album after "A Pretty Girl Milking Her Cow." September 1 & 2: "Danny Boy."

To promote the album, Capitol distributed a 45rpm record (EDM 2-676) to radio stations and reviewers featuring two tracks: "After You've Gone" and "Rock-A-Bye Your Baby With A Dixie Melody." The 45 is now a rare collectible.

*Miss Show Business* peaked at #5 on Billboard's Best Selling Pop Albums chart and was in Top 40 for seven weeks.



45rpm edition label

**"Miss Show Business" was also released on:**

- \* 33RPM; Light Music Club #LM-7021 (Australia - 1963)
- \* 33RPM; Applause APCL-3322 (1982)
- \* CD; Capitol #CDP 7-92344-2 (1989)
- \* CD; Collectables #CDL-CD-2846/72435-37897-2-5 (2002)

# 60th Anniversary - MISS SHOW BUSINESS

## TRACK LISTING

### *Side 1*

This Is The Time Of The Evening/While We're Young  
08-29-1955 4:46

Medley [aka Judy's Olio]: You Made Me Love You/For Me & My Gal/The  
Boy Next Door/The Trolley Song  
08-29-1955 6:17

A Pretty Girl Milking Her Cow  
08-25-1955 3:03

Rock-A-Bye Your Baby With A Dixie Melody  
08-25-1955 2:39

Happiness Is Just A Thing Called Joe  
09-01-1955 4:24

### *Side 2*

Judy At The Palace: Shine On Harvest Moon/Some Of These Days/My  
Man/I Don't Care  
08-29-1955 6:08

Carolina In The Morning  
08-29-1955 3:04

Danny Boy 09-01-1955  
09-02-1955 3:07

After You've Gone  
08-25-1955 2:15

2002 Collectables / EMI-Capitol Music Special Markets CD release

Over The Rainbow  
08-25-1955 3:31







*Reprinted from the December 2002  
edition of "Garlands for Judy"*

Flashback:  
Garlands for Judy  
December 2002

## CLASSIC JUDY GARLAND The Capitol Years 1955-1965

corded four song for Columbia Records

under an agreement that included release of the "A Star is Born" soundtrack. Again, no long-term agreement was forthcoming. Then, in the summer of 1955, Judy Garland was signed to a contract with Capitol Records.

Capitol Records had been founded in 1942 by Judy's old friend, Johnny Mercer, music storeowner Glenn Wallichs, and movie producer/executive B.G. Buddy DeSylva. Within a short time, Capitol represented such artists as Peggy Lee, Margaret Whiting, Stan Kenton and Nat King Cole. In

1949, the label became the first to release records in the three speeds 78, 45, and 33 1/3 rpm. It was also the first company in the world to record on

magnetic tape. Capitol Re-

cords became the first major record company to have its world headquarters in Los Angeles, engendering the music industry's growth on the West Coast. In 1955, the year of Judy's signing, a majority interest in Capitol was purchased by EMI Electric Musical Industries of Great Britain, and in 1956 the Capitol Records Dower in Hollywood was completed.

Although Scott's [Schechter] "Day-by-Day" book chronicles all of Judy's "live" and studio session dates, none of the many Garland biographies provide much detail about her Capitol years, or why she signed

By the early 1950s, Judy Garland had been away from the recording studio for several years. When she stopped making new records with Decca in 1947, soundtrack releases from the new MGM Records label of her latter day MGM pictures made up her recorded output. A 1951 arrangement with RCA Victor did not result in any recordings. In March of 1953 she re-



with them and not another popular music label of the era. An interview with Sid Luft on the subject would be a welcome addition to the documentation of her life. Perhaps the example of her friend Frank Sinatra, who had constructed a major career comeback after being unwanted in pictures and was making some remarkable records at Capitol after going nowhere at his old Columbia label, was an inspiration. It could also be that Capitol Records had become the record label for top vocalists of the Fifties. Oscars notwithstanding, Judy's personal success in "A Star is Born"

had, as writer Stan Britt noted, "reminded the international world of show business that there was going to me much, much more to come from someone who had been secretly . . . written off as a once great has-been."

Whatever the reason for her signing with them, the recordings Judy Garland made for Capitol during ten years of new releases from "Day In, Day Out," and "I Can't Give You Anything But Love," previously available only on the long out of print "One and Only" box, and "Do It Again" - - the first time this cut from the Grove tapes has been released anywhere. There's more: selections from "The Letter," Jenkins' "cantata work" (Friedwald again), that has somehow resisted inclusion in all of the Capitol collections over the years. "The Words Kind of Man" and "The Red Balloon" (my favorite) have been little heard since 1959 and make their CD debut here.

Disc Two presents the 1960s (releases from 1960 through 1965), and moves through "Judy: That's Entertainment!" and "The London Sessions" in 1960, then

## Flashback: Garlands for Judy December 2002

"Carnegie Hall," to another prize: Judy's rare 1961 sings: "Once in a Lifetime" and "Sweet Danger," never before widely released on CD, and never coupled together on the digital format, and never taken directly from the original 3-track stereo session tapes, as they are here. From the "Judy Takes Broadway" session comes another debut: Judy's hoarse, halting, but still moving "Why Can't I?," edited from several attempts at the song. It's a very human moment, and no mark on her legacy - - this is not a Garland who is ill or out of sorts, just a person who on this particular evening was having a hard time hitting the notes. I'm glad it was included here.

There is an alternate version on "Classic Judy" of "I Could Go On Singing," taken from found soundtrack session tapes, that is perkier, and more in keeping with Judy's performance of the song on "Sunday Night at the London Palladium" (then





rebroadcast later on “The Ed Sullivan Show”) in 1963. At a couple of moments on this version heard here, she bursts into laughter - on the “crow, crow, crows” and “inky dinks” being momentarily too much for her. It’s wonderful to have this.



At long last come the four 1964 “Maggie May” songs, Judy’s last studio recording, never officially released in America and here for the first time anywhere on CD all in one grouping, and in stereo (or of the four is in mono, as the session tapes for “Land of Promises” could not be found in England or elsewhere, Scott assures me). The disc ends with two selections from the “Judy-Liza Palladium shows: “Don’t Rain on My Parade,” prefaced by some delicious humor from Garland (“I don’t know one WORD of this song...”), segueing into the

last selection of the set, “What Now My Love?” We’ve heard it before, of course, but it remains a heart-stopper and a fitting finale to a representation of Judy’s Capitol career. Left in is Palladium applause and clamor, the audience chanting, “We want Judy! We want Judy!” as the CD ends - - I love this.

An examination of the Garland Capitol work raises as many questions as it answers. A rich mixture of studio recordings, “live” recordings, even concept albums, and yet, why so few (and why wasn’t a studio Christmas album recorded, say circa 1961, with Mort Lindsey and a huge orchestra, in stereo)? Fourteen albums made (two unreleased) in ten years - - and only seven of those fourteen were studio LPs - - is not so very many, nothing close to the output of her Capitol peers like Sinatra, Cole and Peggy Lee, who also balanced multiple commit-



## Flashback: Garlands for Judy December 2002

ments in show business.

The history of Judy’s post “Carnegie” Capitol projects reveals that it was harder and harder to get one started, or, if started, complete. The label’s frustration in not being able to build on the huge success of “Carnegie Hall” or, increasingly, to get Judy before a microphone at all, undoubtedly led to their parting of the ways in the spring of 1966. Of course, these were also the years of a dramatic decline in her health and an increase in her personal and financial vicissitudes. It is a great loss to entertainment history that she could or would not record more frequently during this remarkable decade. To an outsider, life as a recording artist in the



Fifties and Sixties would have seemed ideal for her: working at her own schedule, less pressure and concern about her appearance, etc. Even Sinatra, an infamous hell-raiser, was always able to schedule and plan for regular recording. Perhaps the work was too predictable for a mercurial personality like Judy's. In any case, her patterns were not those of someone particularly drawn to the recording stu-

dio. Scott Schechter and others have noted this, as well as a post-Carnegie Hall belief of the label, and perhaps Judy herself, that she was fundamentally a live performer. We many never really know the truth.

Maybe the only truth that matters is reveal in these discs. Extraordinary taste has been shown, not only with the inclusion of rare numbers but also in the selection of the better-known stuff. Scott clearly knows this material, and has done a great job in creating a 2-CD set that will appeal to eagle-eyed collectors and casual buyers alike. His generous liner notes offer an overview of each album project and place it in the contest of Judy's career. There are also some never-before seen stunning black-and-white photos, and the sound quality is perfection, as the tracks have been digitally remastered in 24-bit, directly from the original session tapes. "Classic Judy Garland - The Capitol years: 1955-1965" is a complete hit, and monumental in terms of what it represents of Judy's Capitol catalogue. No home should be without one.

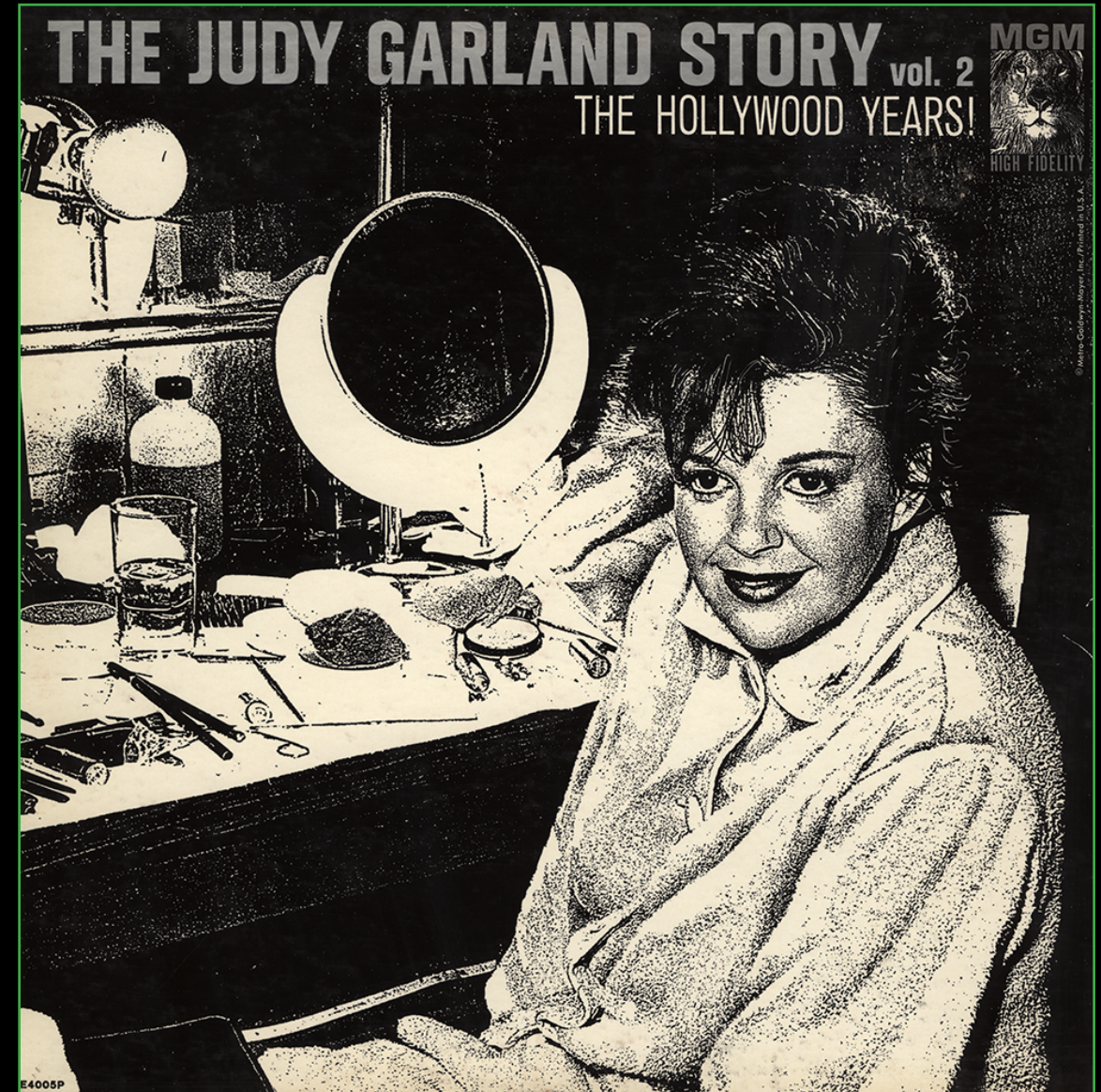
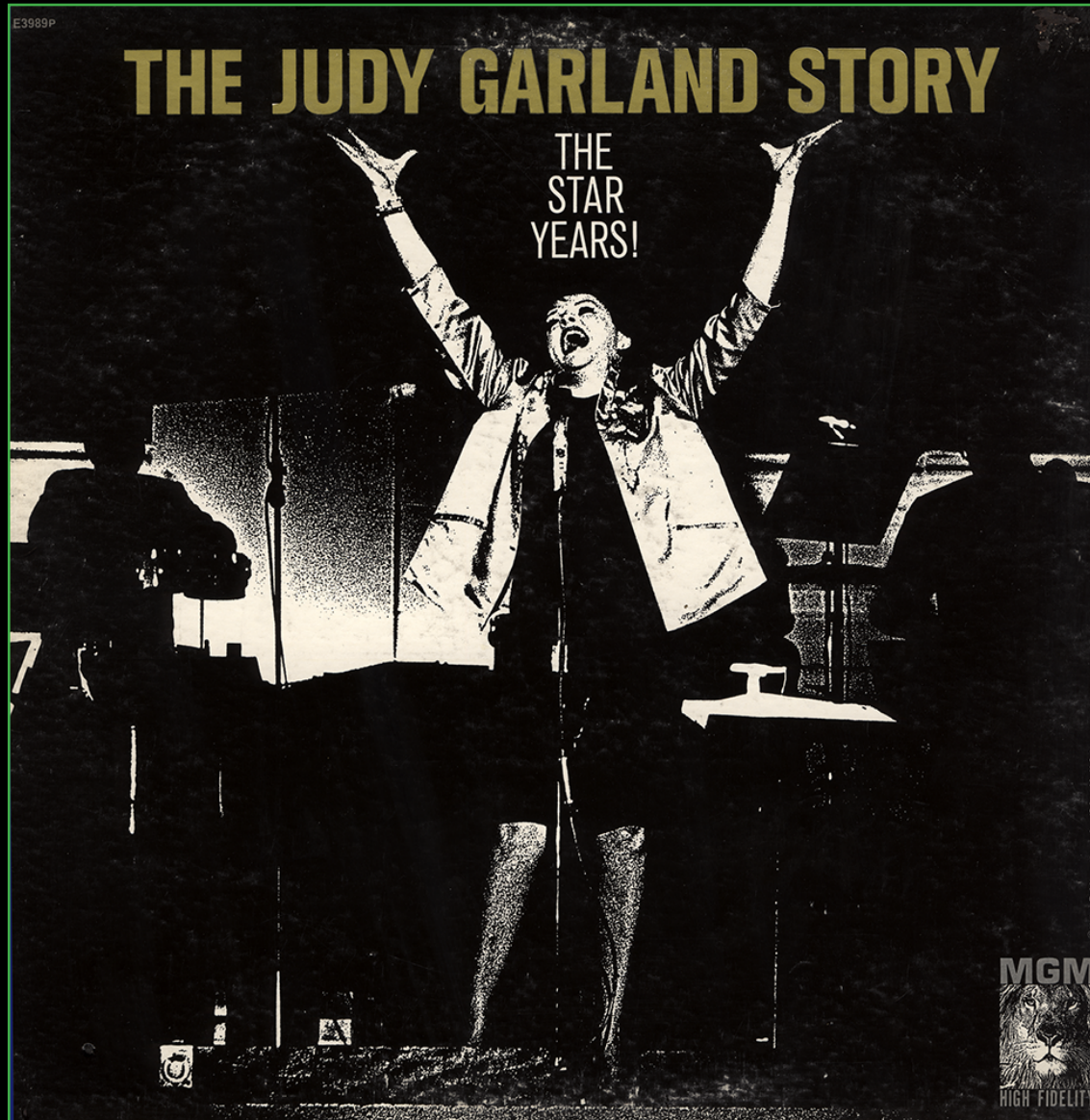
--- Randy Henderson

## Flashback: Garlands for Judy December 2002





# MGM Records - *The Judy Garland Story* Volumes 1 & 2





## The Judy Garland Story - The Star Years!

*In 1943, about seven years or so after she made her first motion picture for Metro-Goldwyn-Mayer, Judy Garland quietly slipped out of endearing little girl roles to put on the mask of young leading woman. Hardly anyone noticed the transition. Nevertheless, she immediately began to serve notice that she could and would carry any vehicle virtually single-handed, and that co-starred or not, it would be Judy Garland alone who would be best-remembered by the movie audience.*

The above is the opening paragraph of the liner notes to ***The Judy Garland Story - Vol. 1 - The Star Years!*** (MGM E3989P) written by Robert Kotlowitz, Senior Editor, "Show" magazine, which describes its theme. All of the tracks are adult Garland solos from MGM Records' albums. It would be another year before the label began releasing Judy's solos from the pre-soundtrack album era (pre-1947).

This 1961 compilation is the first 12" long-playing compilation released by MGM Records, nicely packaged in the "gate-fold" style, with a collage of photos that includes a photo from Judy's non-singing role in ***The Clock*** (1945). Oddly enough, the facing photo on the other side of the inside of the album is a promotional photo

to from Judy's post-MGM 1954 Warner Bros. film ***A Star Is Born***. The cover photo is Judy in concert, well past her MGM years. It's obvious that MGM Records was capitalizing on Judy's career renaissance of the early 1960s by trying to appeal to the public's then-current image of her.

This LP might have seemed "new" at the time, but in fact the contents are identical to the label's 1954 10-inch LP release: ***If You Feel***

***Like Singing*** (image at right).

An abridged version of this album was released in the 7" 45rpm "Extended Play" format was also released. [Click Here](#) to see it.



# The Judy Garland Story - The Star Years!



## THE JUDY GARLAND STORY

### THE STAR YEARS

#### SIDE ONE

**LAST NIGHT WHEN WE WERE YOUNG**  
from "In The Good Old Summertime"

**PLAY THAT BARBER SHOP CHORD**  
from "In The Good Old Summertime"

**WHO?**  
from "Till The Clouds Roll By"

**LOOK FOR THE SILVER LINING**  
from "In The Good Old Summertime"

**LOVE OF MY LIFE**  
from "The Pirate"

#### SIDE TWO

**GET HAPPY**  
from "Summer Stock"

**JOHNNY ONE NOTE**  
from "Words And Music"

**BETTER LUCK NEXT TIME**  
from "Easter Parade"

**IF YOU FEEL LIKE SINGING, SING**  
from "Summer Stock"

**I DON'T CARE**  
from "In The Good Old Summertime"

**MEET ME TONIGHT IN DREAMLAND**  
from "In The Good Old Summertime"

In 1943, about seven years or so after she made her first motion picture for Metro-Goldwyn-Mayer, Judy Garland quietly slipped out of endearing little girl roles to put on the mask of young leading woman. Hardly anyone noticed the transition. Nevertheless, she immediately began to serve notice that she could and would carry any vehicle virtually single-handed, and that co-starred or not, it would be Judy Garland alone who would be best-remembered by the movie audience.

She still had wonderful assistance from other players. A hard-working Mickey Rooney helped to brighten Summer Stock; Gene Kelly gave The Pirate considerable swing; and half of Metro-Goldwyn-Mayer's awesome roster of performers came on the lot to honor Jerome Kern with their best bits in Till the Clouds Roll By. But it was Judy who provided most of the unforgettable moments in these movies of the war years and a little later, and they will be forever associated with her.

The Pirate is a perfect case-in-point. Starting life on-stage as a sophisticated S. N. Behrman comedy for the redoubtable Lunt and Fontanne, it was photographed as a super-duper, technicolored extravaganza with new music by Cole Porter. On-screen, it never quite made up its mind whether it was high comedy, farce, or parody. Every five minutes the movie threatened to collapse under its own swollen weight. What saved it was a gay, corny tongue-in-cheek performance by Judy Garland that not only worked wonders with Mr. Porter's songs—which were not, in general, his best—but gave a kind of hilarious panacea to the whole nonsensical book. It was not a great film, but there are Garland fans who have sat through it a half-dozen times and wish it were shown around more often.

There are stars and stars and many, in fact, shine transiently for the most arbitrary of reasons. Some, though, act, and act well. Some sing, and sing well. Others dance, or tell jokes, or—quite often, in the movies—simply walk through a role projecting a personality so unique, so powerful, and so sure that the audience is compelled to sit up, take its hand out of the popcorn, and pay attention. Judy Garland does it all. She is the greatest woman singer of American pop music the century has had, and she sings everything in a hot purple voice that is shaken by the most unforgettable vibrato in the world. She is an actress of irresistible qualities. In The Clock—in which, incidentally, she did not sing a note—she offered a performance of the most subtle, touching power. There are not many who will easily forget her quick mounting panic when she and her young soldier-husband, together on leave in New York, get separated in a strange New York subway. (It was only one of a dozen scenes of comparable quality in the movie.)

But like every great theatrical performer who preceded her, Judy Garland is mostly personality. Personality is not glamor, nor is it talent. It is the quality that lies deepest and strongest in any artist worth the name, that is unmistakable no matter what she does, and that is always apparent, no matter the quality of her material. It is what we take away from the theater, cherish, and never forget. For Judy Garland, it is a compound, mixed in near-miraculous proportions, of eagerness, vulnerability, and never-say-die.

Her personality, of course, is what transforms her voice from a mere musical instrument into a medium of the most moving expressivity, and it is at its most full-hearted in the songs in this collection from Judy's Star Years. Add it up: the zest of I Don't Care and Get Happy, the easygoing resignation of Better Luck Next Time, the nostalgia of Last Night When We Were Young, the languor of Love of My Life, the equally remarkable range of the others. No one else could sing them all and make us believe them.

ROBERT KOTLOWITZ, Senior Editor, SHOW



Inside the gatefold. Liner notes on the next page.



# The Judy Garland Story - The Star Years! liner notes

## LINER NOTES:

Written by: Robert Kotlowitz, Senior Editor, SHOW

*NOTE: Mr. Kotlowitz mistakenly lists Mickey Rooney as Judy's co-star in "Summer Stock." The grammatical, punctuation, and formatting errors in this article have not been corrected to preserve the original presentation, including the film and song titles not being quoted or italicized.*

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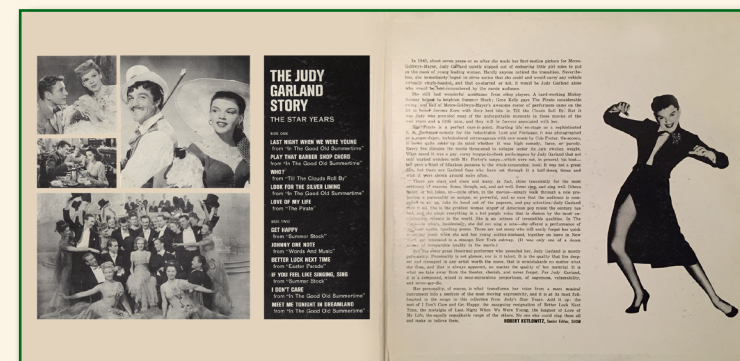
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# The Judy Garland Story - The Star Years! liner notes

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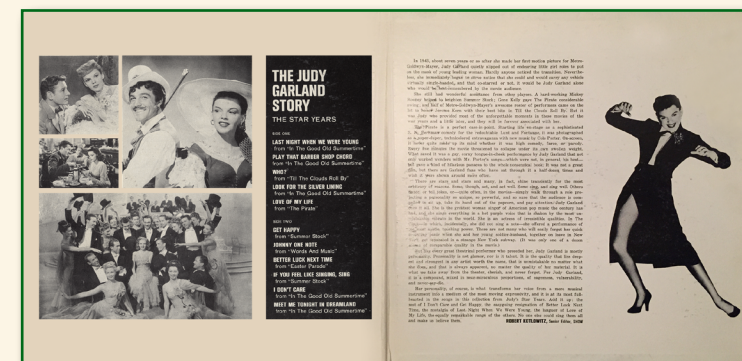
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# The Judy Garland Story - The Star Years! track listing

## TRACK LISTING

### Side 1

Last Night When We Were Young  
*In The Good Old Summertime* (1949) 2:52

Play That Barbershop Chord  
*In The Good Old Summertime* (1949) 2:22

Who?  
*Till The Clouds Roll By* (1946) 2:44

Look For The Silver Lining  
*Till The Clouds Roll By* (1946) 3:15

Put Your Arms Around Me Honey  
*In The Good Old Summertime* (1949) 2:45

Love Of My Life  
*The Pirate* (1948) 3:00



U.S. lobby cards.



### Side 2

Get Happy  
*Summer Stock* (1950) 2:46

Johnny One Note  
*Words And Music* (1948) 2:16

Better Luck Next Time  
*Easter Parade* (1948) 2:56

If You Fell Like Singing, Sing  
*Summer Stock* (1950) 2:22

I Don't Care  
*In The Good Old Summertime* (1949) 2:06

Meet Me Tonight In Dreamland  
*In The Good Old Summertime* (1949) 2:25



## *The Judy Garland Story Vol. 2 - The Hollywood Years!*

*The Judy Garland Story vol. 2 The Hollywood Years!* (MGM E4005P) was MGM Records' 1962 follow-up to *The Judy Garland Story - The Star Years* released the previous year. It was the first time the label released any of Judy's pre-soundtrack album performances (representing films made prior to 1946), excepting "Over The Rainbow" which was premiered on the 1956 *The Wizard of Oz* soundtrack.

Most of the tracks on this new release were taken directly from the soundtracks of the films, rather than the pre-recording sessions. The exceptions are the three outtakes: "Bei Mir Bist Du Schoen"; "Danny Boy"; and "You Can't Get A Man With A Gun" - all three are from the studio's archival pre-recordings. The latter is identified as an outtake in the liner notes, while the first two are not. In fact, the author of the liner notes, Robert Kotlowitz, mistakenly identifies "Bei Mir Bist Du Schoen" as an on screen performance. "Johnny One Note" is included, ignoring the fact that it was also included in Volume One.

The packaging is the same as the first volume, in the "gate-fold" style, with another nice collage of photos. The cover photo is again the post-MGM Judy, capitalizing again on Judy's career renaissance of the early 1960s by trying to appeal to the public's then-current image of her.



# The Judy Garland Story Vol. 2 - The Hollywood Years!



Jack Haley as The Tin Woodman, Ray Bolger as The Scarecrow, Judy as Dorothy, and Bert Lahr as The Cowardly Lion in "The Wizard Of Oz."

## THE JUDY GARLAND STORY

### THE HOLLYWOOD YEARS

SIDE ONE

**(DEAR MR. GABLE) YOU MADE ME LOVE YOU**  
from "Broadway Melody of 1938"

**BEI MIR BIST DU SCHOEN**  
from "Love Finds Andy Hardy"

**I'M NOBODY'S BABY**  
from "Andy Hardy Meets Debutante"

**I CRIED FOR YOU**  
from "Babes In Arms"

**SINGIN' IN THE RAIN**  
from "Little Nelly Kelly"

**DANNY BOY**  
from "Little Nelly Kelly"

SIDE TWO

**THE TROLLEY SONG**  
from "Meet Me In St. Louis"

**BUT NOT FOR ME**  
from "Girl Crazy"

**JOHNNY ONE NOTE**  
from "Words And Music"

**THE BOY NEXT DOOR**  
from "Meet Me In St. Louis"

**YOU CAN'T GET A MAN WITH A GUN**  
from "Annie Get Your Gun"

**OVER THE RAINBOW**  
from "Wizard Of Oz"



June Preisser, Mickey Rooney, and a steaming Judy in "Babes In Arms."



Margaret O'Brien, Tom Drake, and Judy in "Meet Me In St. Louis."

Back in 1938, a wisp of a sixteen-year-old named Judy Garland made an appearance in one of M-G-M's all-star, tradition-making spectacles called "Broadway Melody" and sang *You Made Me Love You*. In the film, the bridge to the song was a saccharin monolog addressed by Judy to the studio's most redoubtable star, Clark Gable. Coming from a lesser personality, the whole number might have been sunk by pretentiousness and silliness. As it turned out, it was neither silly nor pretentious. Nor was it bland. It had that rarest of theatrical charms, conviction, and Miss Garland transmitted it to her audience with touching faith in her own powers. The performance literally made her a star, even though it took a few more years for the billing to recognize it, and the song itself, minus Judy's famous oath of allegiance to Mr. Gable as well as the air of total innocence she gave it, went on to become one of the all-time great torch songs.

That same year, she was put into one of M-G-M's surefire breadwinners: an Andy Hardy film. It is hard today to be sure that those films were as much fun as they once seemed, but not the least of their manifold pleasures is the memory of Judy Garland forever left waiting on the sidelines while Mickey Rooney pined for that queen of prom queens, Ann Rutherford. At the time, the Andrews Sisters had raised a jubilant rumpus across the nation with a recorded English version of a popular Yiddish song called *Bei Mir Bist du Schoen* (translatable as *By Me, You're Pretty*). Judy sang it in "Love Finds Andy Hardy" and for a moment, maybe, the Andrews Sisters didn't know what had happened to their song. Judy simply chanted *Bei Mir* in slow cantorial fashion—with all the roulades in place—and she did it so well that there were some in the audience who found it difficult to believe that she had not spent half her life on a pulpit. To wrap it up, at the finish, she bounced the tune, a la the Andrews Sisters, so that everyone would know what she was doing, but its first two minutes are an impeccable demonstration of a singer conquering second-rate material through an excess of sheer talent and mimetic ability.

The voice then was neither as full nor rich as it later became. The quality was lighter; Judy, after all, was a teenager in many of these early pictures of her Hollywood years. But the unique Garland quality threaded its golden way through every number she was given to do, and no matter how the film itself might have sagged or how much her colleagues might have let her down in their own performances, Judy's performances retained an ever-renewed spontaneity.

In "Girl Crazy," again with Mickey Rooney, she was asked to sing an old Gershwin chestnut, *But Not For Me*, and rewarded it by using the most obvious means: she sang it simple and direct, and everyone believed her. Around the same time, she did exactly the same thing for those two masterpieces of rejection, *Nobody's Baby* (in "Andy Hardy Meets Debutante") and *I Cried For You* (in "Babes in Arms").

Again in the forties she was given several songs that, along with the incomparable *Over the Rainbow*, will be forever linked with her, so strongly, in fact, that few performers today dare to even try them on their audiences. One was *The Trolley Song*, Hugh Martin and Ralph Blane's buoyant creation for "Meet Me in St. Louis," and *The Boy Next Door*, the same team's touching tune from the same film. A little later, Judy was cast in the leading role of "Annie Get Your Gun." It was 1950 and it was a bad time for Judy; it is enough to say that Judy was neither singing, acting nor feeling well enough to complete her work. She did record some of the songs for "Annie" (which Betty Hutton later completed) and her performance of *You Can't Get a Man With a Gun* is included here for the first time on any recording. It shows Judy in the rare pose of doing a "book" number, one which has little meaning outside the context of the story itself.

Taste in movie music and arranging have become more sophisticated since Judy's Hollywood days, it is sometimes claimed. One wonders. The discretion and rightness of her backing on these songs are a constant delight; perfect taste is shown almost everywhere and her voice is allowed to range over its enormous emotional spectrum with little interference from the instrumentalists. Evidently, someone at M-G-M felt sure enough to let Judy just sing. That is what the customers always came for and that is exactly what they always got.

ROBERT KOTLOWITZ, Senior Editor, SHOW



Diana Lewis, Judy, and Mickey Rooney in "Andy Hardy Meets Debutante"



Judy as Dorothy in the film classic "The Wizard Of Oz."

Inside the gatefold. Liner notes on the next page.



# The Judy Garland Story Vol. 2 - The Hollywood Years! *liner notes*

## LINER NOTES:

Written by: Robert Kotlowitz, Senior Editor, SHOW

*NOTE: The grammatical and punctuation errors in this article have not been corrected to preserve the original presentation. Mr. Kotlowitz mistakenly assumes that the outtake recording of "Bei Mir Bist Du Schoen" was filmed, but it was not.*

Back in 1938, a wisp of a sixteen-year-old named Judy Garland made an appearance in one of MGM's all-star, tradition-making spectacles called "Broadway Melody" and sang *You Made Me Love You*. In the film, the bridge to the song was a saccharin monologue addressed by Judy to the studio's most redoubtable star, Clark Gable. Coming from a lesser personality, the whole number might have been sunk by pretentiousness and silliness. As it turned out, it was neither silly nor pretentious. Nor was it bland. It had that rarest of theatrical charms, conviction, and Miss Garland transmitted it to her audience with touching faith in her own powers. The performance literally made her a star, even though it took a few more years for the billing to recognise it, and the song itself, minus Judy's famous oath of allegiance to Mr. Gable, as well as the air of total innocence she gave it, went on to become one of the all-time great torch songs.

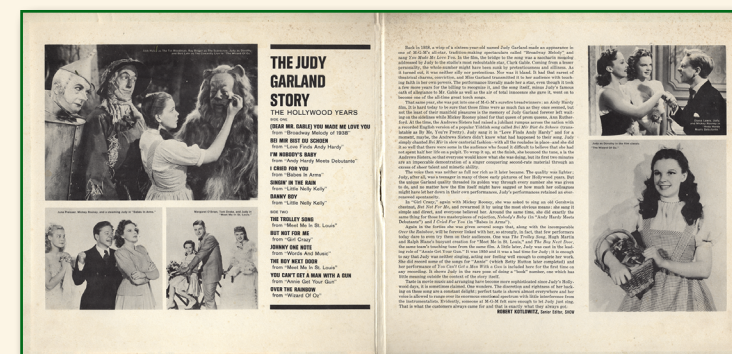
That same year, she was put into one of MGM's surefire breadwinners: an Andy Hardy film. It is hard today to be sure that those films were as much fun as they once seemed, but not the least of their manifold pleasures is the memory of Judy Garland forever left waiting on the sidelines while Mickey Rooney pined for that queen of prom queens,

Ann Rutherford. At the time, the Andrews Sisters had raised a jubilant rumpus across the nation with a recorded English version of a popular Yiddish song called *Bei Mir Bist Du*

*Schon* (translatable as By me, you're pretty). Judy sang it in "Love finds Andy Hardy" and for a moment, maybe, the Andrews Sisters didn't know what had happened to their song. Judy simply chanted *Bei Mir* in slow cantorial fashion - with all the roulades in place-and she did it so well that there were some in the audience who found it difficult to believe that she had not spent half her life on a pulpit. To wrap it up, at the finish, she bounced the tune, a la the Andrews Sisters, so that everyone would know what she was doing, but its first two minutes are an impeccable demonstration of a singer conquering second-rate material through an excess of sheer talent and mimetic ability.

The voice then was neither as full nor rich as it later became. The quality was lighter; Judy, after all, was a teenager in many of these early pictures of her Hollywood years. But the unique Garland quality threaded its golden way through every number she was given to do, and no matter how the film itself might have sagged or how much her colleagues might have let her down in their own performances, Judy's performances retained an ever-renewed spontaneity.

In "Girl Crazy" - again with Mickey Rooney - she was asked to sing an old Gershwin chestnut, *But Not For Me*, and rewarmed it by using



# The Judy Garland Story Vol. 2 - The Hollywood Years! liner notes



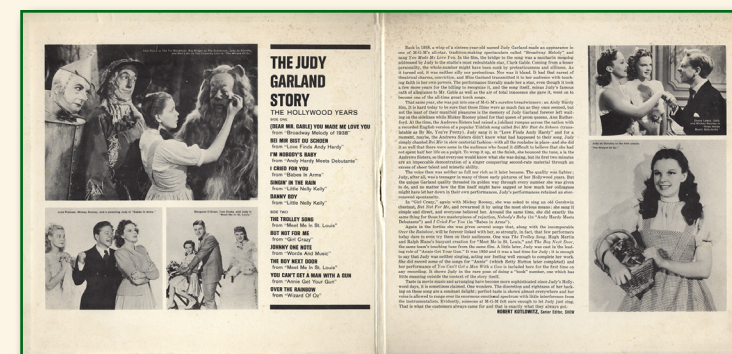
1962 Re-release poster.

the most obvious means: she sang it simple and direct, and everyone believed her. Around the same time, she did exactly the same thing for those two masterpieces of rejection, *I'm Nobody's Baby* (in "Andy Hardy meets Debutante") and *I Cried For You* (in "Babes in Arms").

Again in the forties she was given several songs that, along with the incomparable *Over The Rainbow*, will be forever linked with her, so strongly, in fact, that few performers today

dare even to try them on their audiences. One was *The Trolley Song*, Hugh Martin and Ralph Blane's buoyant creation for "Meet me in St. Louis", and *The Boy Next Door*, the same team's touching tune from the same film. A little later, Judy was cast in the leading role of "Annie Get Your Gun". It was 1950 and it was a bad time for Judy; it is enough to say that Judy was neither singing, acting nor feeling well enough to complete her work. She did record some of the songs for "Annie" (which Betty Hutton later completed) and her performance of *You Can't Get A Man With A Gun* is included here for the first time on any recording. It shows Judy in the rare pose of doing a "book" number, one which has little meaning outside the context of the story itself.

Taste in movie music and arranging have become more sophisticated since Judy's Hollywood days, it is sometimes claimed. One wonders. The discretion and rightness of her backing on these songs are a constant delight; perfect taste is shown almost everywhere and her voice is allowed to range over its enormous emotional spectrum with little interference from the instrumentalists. Evidently, someone at MGM felt sure enough to let Judy just sing. That is what the customers always came for and that is exactly what they always got.





# *The Judy Garland Story Vol. 2 - The Hollywood Years! UK Version*

*1963 U.K. edition, from MGM Records/EMI (MGM C-887), single sleeve. Liner notes are the same as the U.S. version.  
Oddly enough, "Johnny One Note" was not included in this release.*



# *The Judy Garland Story Vol. 2 - The Hollywood Years! Spanish Version*

*1972 Spanish edition, with the song titles in both Spanish and English.*





# The Judy Garland Story Vol. 2 - The Hollywood Years! track listing

## TRACK LISTING

(original U.S. release)

### Side 1

You Made Me Love You

*Broadway Melody of 1938* (1937) 3:55

Bei Mir Bist Du Schoen

*Love Finds Andy Hardy* (1938) 2:41

I'm Nobody's Baby

*Andy Hardy Meets Debutante* (1940) 3:26

I Cried For You

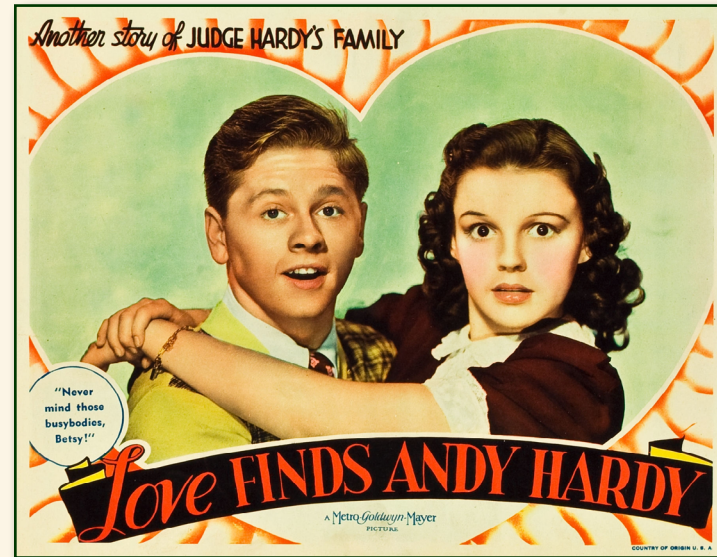
*Babes In Arms* (1939) 3:20

Singin' In The Rain

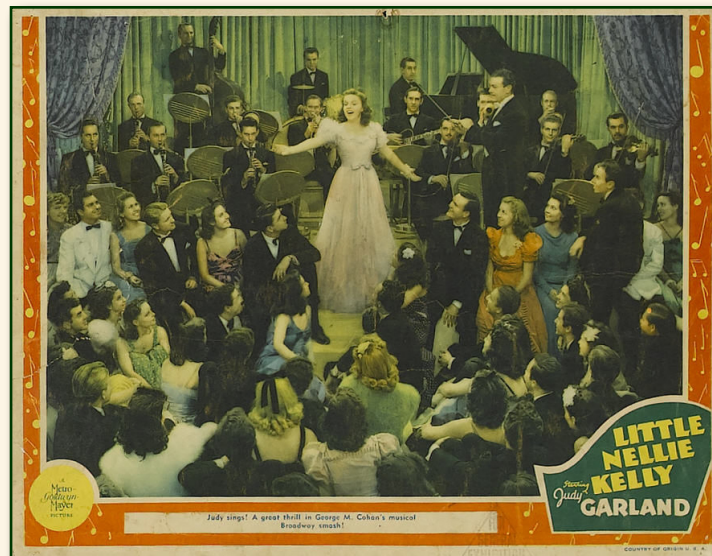
*Little Nellie Kelly* (1940) 2:59

Danny Boy

*Little Nellie Kelly* (1940) 2:40



U.S. lobby cards.



### Side 2

The Trolley Song

*Meet Me In St. Louis* (1944) 2:17

But Not For Me

*Girl Crazy* (1943) 2:27

Johnny One Note (*not included in U.K. release*)

*Words And Music* (1948) 2:15

The Boy Next Door

*Meet Me In St. Louis* (1944) 3:25

You Can't Get A Man With A Gun

*Annie Get Your Gun* (1950) 3:45

Over The Rainbow

*The Wizard Of Oz* (1939) 2:40

# The Judy Garland Story - The Star Years UK Version

This 1961 U.K. release, also titled *Judy Garland - The Star Years* is unique in that it features only the first sides of the two U.S. releases (*The Star Years!* and *The Hollywood Years!*). The liner notes are the same as *The Star Years!* with only the last two sentences removed. This release is on the “Music For Pleasure” label (MFP 1003) and not the MGM/EMI label as the U.K. release of *The Hollywood Years!* would be in 1962. This is in the single sleeve format, not the gatefold of the U.S. MGM Records releases.

## TRACK LISTING

### Side 1

Last Night When We Were Young  
*In The Good Old Summertime* (1949)  
2:52

Play That Barbershop Chord  
*In The Good Old Summertime* (1949)  
2:22

Who?  
*Till The Clouds Roll By* (1946) 2:44

Look For The Silver Lining  
*Till The Clouds Roll By* (1946) 3:15

Put Your Arms Around Me Honey  
*In The Good Old Summertime* (1949)  
2:45

Love Of My Life  
*The Pirate* (1948) 3:00

### Side 2

You Made Me Love You  
*Broadway Melody of 1938* (1937) 3:55

Bei Mir Bist Du Schoen  
*Love Finds Andy Hardy* (1938) 2:41

I'm Nobody's Baby  
*Andy Hardy Meets Debutante* (1940) 3:26

I Cried For You  
*Babes In Arms* (1939) 3:20

Singin' In The Rain  
*Little Nellie Kelly* (1940) 2:59

Danny Boy  
*Little Nellie Kelly* (1940) 2:40



## *The Judy Garland Story, Re-releases & Repackaging*

*During the 1960s and 70s, MGM Records re-released these recordings in various similar compilations. Here are some highlights. Click on the images to go to **The Judy Garland Online Discography** for detailed pages devoted to each record.*

Top row: *The Very Best of Judy Garland* (1964); *Judy Garland* (1965); *Judy Garland in Song* (1966); *Forever Judy* (1969)

Bottom row: *Judy Garland* (French 1970s); *The Golden Years at MGM* (1969); *Judy Garland* (1970); *The Hollywood Years* (U.K. 1970s)

## MGM Records - Notable CD Releases

In the 1990s and early 2000s, **Rhino Records** had the exclusive contract with **Turner Entertainment** (holders of the MGM film catalogue) to release newly restored and expanded CD soundtracks of MGM films. Most of Judy's films for MGM received the deluxe treatment. Those that didn't were represented in various compilations. Unfortunately the Rhino contract ended, and there hasn't been a label that's picked up the baton and released more treasures from the vaults - yet. Until then, the Rhino releases can be found on auction sites. The following are the label's two best Garland offerings, plus a recent set from last year.

Still the best single CD compilation of Judy's soundtrack performances, *Judy Garland In Hollywood - Her Greatest Movie Hits* presents a "best of" line-up of Judy's MGM performances, plus the best of her film performances after she left MGM. Quite the wonderful disc!

In 1996 Rhino Records release its first compilation of Judy Garland MGM recordings. After the success of the 1994 laser disc release, which presented previously unreleased and unknown pre-recordings, it was only natural that most would be put on CD. In this case, two CDs. A "must have."

This 2014 release is unique in that it focus on comparing songs that Judy sang over the years, naturally including soundtrack performances. What makes this set special, is the fact that there are many new-to-CD tracks, all remastered to perfection. It's quite the mammoth set, spread over five CDs. You'll find all of Judy's best performances here!





# JUDY GARLAND LIVE!

During Judy's lifetime, there were five official **Judy Garland Live** albums released: *Judy Garland at the Grove* (1959); *Judy at Carnegie Hall* (1961); *Just for Openers* (1964 ) (this is technically a TV soundtrack album, but since Judy sang live on her show, with rare exceptions, it can also be considered a live album); *Judy Garland and Liza Minnelli "Live" at the London Palladium* (1965); and *Judy Garland - At Home at the Palace* (1967). All were originally released by Capitol Records except the latter, which was released by ABC Records.

The following pages highlight some of the many Judy Garland Live albums. Also highlighted are albums that feature Judy's radio performances which were, usually, live performances too!

For more information about Judy's live performances on the radio, on stage, and on television, go to [The Judy Garland Online Discography's Miscellaneous Pages.](#)

# JUDY GARLAND LIVE!

*Judy Garland at the Grove* was recorded August 5, 1958 at the Coconut Grove in the Ambassador Hotel, Los Angeles, CA - with Freddy Martin and his Orchestra. By the time this was recorded, Judy's voice was suffering severe fatigue. If Capitol had recorded the opening night's performance on July 23, 1958 it would have made for a better representation of Judy's performance at the Grove, which garnered rave reviews.

Two of the three tracks not included on the LP ("Day In, Day Out" and "I Can't Give You Anything But Love") were first included in Capitol's 1991 boxed set *The One And Only*. That release also featured the premiere release of the entire "Garland Overture" which was abridged on the original album.

The 2002 compilation *Classic Judy Garland - The Capitol Years: 1955 - 1965* presented a five song representation of the concert, including the above mentioned two outtakes, and adding the previously unreleased "Do It Again."

It wasn't until March 4, 2008 that complete concert was released on CD by DRG Records. The CD release features excellent digital sound remixed from the 3-track master tapes.

Above: Original LP release. Capitol Records #T-1118 (mono) & #ST-1118 (stereo)

Left: 2008 CD release. DRG Records Inc./EMI Music Special Products #19107





# JUDY GARLAND LIVE!

## TRACK LISTING - Original LP

### Side One

Garland Overture  
 When You're Smiling (edit)  
 Zing! Went The Strings Of My Heart  
 Purple People Eater  
 Medley:  
 You Made Me Love You  
 For Me And My Gal  
 The Trolley Song

### Side Two

When The Sun Comes Out  
 Rock-A-Bye Your Baby With A Dixie  
 Melody  
 Over The Rainbow  
 After You've Gone  
 Pretty Girl (Milking A Cow)  
 Swanee

## TRACK LISTING - CD Release

Garland Overture: The Trolley Song/Over The Rainbow/The  
 Man That Got Away  
 When You're Smiling (The Whole World Smiles  
 With You)

Day In – Day Out

I Can't Give You Anything But Love  
 Zing! Went The Strings Of My Heart  
 Purple People Eater  
 Medley:

You Made Me Love You  
 For Me And My Gal  
 The Trolley Song

Do It Again

When The Sun Comes Out  
 Rock-A-Bye Your Baby With A Dixie  
 Melody

Over The Rainbow

After You've Gone

A Pretty Girl Milking Her Cow

Swanee



# JUDY GARLAND LIVE!

1964's *Just for Openers* was the only official release of any of Judy's recordings from her short-lived TV series of 1963/64. Released in both mono and simulated stereo (see below), the album was quite popular with Judy's fans. An abridged version was released in 1980 (# M-12034). For some odd reason, the label removed "Island in the West Indies" from side one. This rerelease was available only in mono.

The stereo version was in the "duophonic" format. Per the back of that album: "Duophonic is an exclusive Capitol electronic development designed to enrich irreplaceable monophonic high-fidelity recordings that have proven their lasting popularity. It brings to these great performance a brilliant new two-channel sound that takes full advantage of the reproduction characteristics of today's finest stereo phonographs."

In the years since, recordings from Judy's series would show up on various "bootleg" albums and CDs, including some produced by Judy's ex-husband Sid Luft. Most of these recordings were of poor quality or highly altered electronically. The series recordings wouldn't get an "official" release by Capitol until 1989 when a few tracks showed up on the *Judy Garland Live!* CD. The best CD compilation of songs from Judy's series is "*The Show That Got Away*" released in 2001.

Above: Original mono release.  
#W-2602

Left: Original stereo (duophonic)  
release. #DW-2602





# JUDY GARLAND LIVE!

## TRACK LISTING - Original LP

### Side One

It's A Good Day

Taped: 11-08-1963 1:55

That's All

Taped: 10-11-1963 3:00

Some People

Taped: 10-11-1963 2:00

More

Taped: 11-30-1963 2:43

Island In The West Indies

Taped: 10-18-1963 1:35

As Long As He Needs Me

Taped: 07-16-1963 3:13

### Side Two

Get Me To The Church On Time

Taped: 11-30-1963 1:43

Fly Me To The Moon (In Other Words)

Taped: 09-20-1963 3:25

I Wish You Love

Taped: 09-27-1963 3:35

Jamboree Jones (this was never telecast)

Taped: 11-30-1963 2:20

The Battle Hymn Of The Republic

Taped: 12-13-1963 3:50

Maybe I'll Come Back

Taped: 07-30-1963 1:45

Rare 1964 Argentinian release



# JUDY GARLAND LIVE! - CD Spotlight

There are several CD releases of the past twenty years that give us great (see [Swan Songs, First Flights](#) in this issue), and not so great presentations of Judy's concert and television performances. Here are three of the very best. Click on the cover art to go to *The Judy Garland Online Discography's* pages that feature details of each release.

Before Carnegie Hall, Judy wowed audiences in Amsterdam and Paris with her incredible one-woman show. This 2012 remastered version finally gives us the full concert as recorded and broadcast in Holland on December 10, 1960. Previously, all we had were horrible bootleg LPs.

Never out of release, *Judy At Carnegie Hall* is still a milestone in entertainment history. When the CD era came along, Capitol expanded the original 2-LP set presenting not just Judy's songs, but her chatter and stories to the audience. Hard to believe, but this 2012 release is the first time the original LP has been remastered and presenting on CD.

This 2002 Hip-O release is still by far the best compilation of performances from Judy's series ever released. The sound quality is excellent, the tracks having been taken from the original master tapes of the show and not from the Pioneer DVDs as some later CD releases.



# JUDY GARLAND LIVE! - on the radio

*Judy Garland on Radio* is a wonderful 1974 LP that was one of the first to present a compilation of Judy's radio performances. It features great sound, considering the technology of the time, and is an enjoyable listening experience. All of the tracks are released here for the first time ever.

Side One of the record features performances from four of Judy's radio appearances in the 1930s and 1940s, while Side Two features the complete broadcast of Judy's appearance as guest host on **Bing Crosby's General Electric Program**. Judy filled in for Bing, who's wife was ill. It was broadcast on October 30, 1952 and features Judy singing several songs that she was performing in concert at the time.

There were many Garland radio LPs released in the 1970s and 80s. More than would be released in the CD era, although in the past few years we've seen a few CD sets that have used current technology to remaster many of Judy's best radio performances, such as 2010's [\*Lost Tracks\*](#) (soon to have a "highlights" edition with even more previously unreleased tracks).



# JUDY GARLAND LIVE! - on the radio

## TRACK LISTING

### Side One

*The Gulf Screen Guild Show, CBS Radio, January 8, 1939*

Shall I Sing A Melody? (Sweet Or Swing)

Thanks For The Memory

*The Bing Crosby Show, CBS Radio, October 5, 1949*

Punchy & Judy" (Judy & Bing)

I Don't Care

Comedy Skit (Bing)

News Flash from Hollywood with "Judy Parsonhopper"

Ma, He's Makin' Eyes At Me (Duet with Bing)

*The Kraft Music Hall, NBC Radio, September 30, 1948*

Over The Rainbow (partial)

Johnny One Note

Pretty Baby (Duet with Jolson)

*Maxwell House Coffee Time, NBC Radio, June 29, 1939*

Over The Rainbow (Judy's first public performance of OTR)

### Side Two

*Bing Crosby's General Electric Program, CBS Radio, October 30, 1952*

Alexander's Ragtime Band

Quanta Le Gusto (Judd Conlon's Rhythmaires)

Wish You Were Here

I Got Rhythm (John Scott Trotter Orchestra)

Stars Began To Fall (Judd Conlon's Rhythmaires)

A Pretty Girl Milking Her Cow

And The Angels Sing (Ziggy Elman)

Carolina In the Morning

Indiana Innuendo (John Scott Trotter Orchestra)

You Belong To Me (with Judd Conlon's Rhythmaires)





# JUDY GARLAND LIVE! - on the radio

The 3-LP series ***Born in a Trunk*** from AEI (American Entertainment Industries, Inc.) brought together a wide variety of Judy's radio performances in chronological order from 1935 through 1950.

The first volume, ***Discovery: 1935-1940*** (#AEI 2108) released in 1979, begins with the earliest known recordings of Judy on the radio, her 1935 appearances on ***The Shell Chateau Hour***.

Volume two, ***Stardom: 1940-1945*** (#AEI 2109) released in 1980, and volume three, ***Superstar: 1945-1950*** (#AEI 2110) released in 1982, complete the series.

To date, these are still the only multi-disc "Judy Garland on Radio" series ever released, and are still quite enjoyable. They're definitely worth looking for on eBay and other auction sites. Just be sure you have a good turnable hooked up to your computer!



# JUDY GARLAND LIVE! - on the radio

## TRACK LISTING - Volume One - Discovery: 1935-1940

### Side One

Broadway Rhythm

October 26, 1935 - NBC Radio "Shell Chateau Hour"

Zing! Went The Strings Of My Heart

November 16, 1935 - NBC Radio "Shell Chateau Hour"

The Balboa

From the soundtrack of the film *Pigskin Parade*, recorded August/  
September 1936

It's Love I'm After

From the soundtrack of the film *Pigskin Parade*, recorded August/  
September 1936

The Texas Tornado

From the soundtrack of the film *Pigskin Parade*, recorded August/  
September 1936

Smiles

April 6, 1937 - CBS Radio "Jack Oakie's College"

### Side Two

Sweet Sixteen

April 6, 1939 - CBS Radio  
"Tune-Up Time"

Sweet or Swing

January 8, 1939 - CBS  
Radio "Hollywood Screen  
Guild Show"

Thanks For The  
Memory

January 8, 1939 - CBS  
Radio "Hollywood Screen  
Guild Show"

Over The Rainbow

June 29, 1939 - NBC Radio "Maxwell House Coffee Time"

(I Ain't Got) Nobody

October 28, 1940 - CBS Radio "Lux Radio Theater"

The Drummer Boy

October 28, 1940 - CBS Radio "Lux Radio Theater"





# JUDY GARLAND LIVE! - on the radio

## TRACK LISTING - Volume One - Discovery: 1935-1940

Our Love Affair

October 28, 1940 - CBS Radio "Lux Radio Theater"

The Peanut Vendor

November 17, 1941 - CBS Radio "Lux Radio Theater"

I Cried For You

November 9, 1941 - CBS Radio "Screen Guild Theater"

God's Country

November 9, 1941 - CBS Radio "Screen Guild Theater"

I Never Knew

June 21, 1942 - NBC Radio "The Chase and Sanborn Hour (Charlie McCarthy Show)"

The Things I Love [All The Things I Love]

September 7, 1941 - NBC Radio "The Chase and Sanborn Hour"

Side Two

After You've Gone

March 22, 1943 - CBS Radio "Screen Guild Players" adaptation of For Me And My Gal

[How You Gonna Keep  
'Em] Down On The Farm

March 22, 1943 - CBS

Radio "Screen Guild  
Players"

Speak Low

Unknown show, date  
approximately 1944

I May Be Wrong

August 13, 1944 - NBC

Radio "Your All-Time Hit  
Parade"

Love

August 10, 1945 - CBS Radio "The Jerry Wayne Show" [it is not known  
if this performance is from this show, or from the January 20, 1945  
NBC/CBS Radio "March of Dimes" show]

The Dixieland Band

March 5, 1944 - "Mail Call" radio show for the military. It is not  
known of this performance is from this show, or from the July 1944  
"Command Performance #129" radio show]



# JUDY GARLAND LIVE! - on the radio

## TRACK LISTING - Volume One - Discovery: 1935-1940

### Side One

How Deep Is The Ocean?

October 5, 1945 - CBS Radio "The Danny Kaye Show"

I Don't Care

Mid-to-late September, 1949 - CBS Radio "The Bing Crosby Show"

The Right Romance

Unknown show - circa 1946

Liza

November 12, 1946 - ABC Radio "Philco Radio Time/The Bing Crosby Show"

I've Got You Under My Skin

February 4, 1947 - ABC Radio "Philco Radio Time/The Bing Crosby Show"

Johnny One-Note

September 30, 1948 - NBC Radio "Kraft Music Hall"

### Side Two

Michigan

May 6, 1948 - NBC radio  
"The Chesterfield Supper Club"

Why Was I Born?

July 20, 1946 - Hollywood  
Bowl concert in honor of  
Jerome Kern

You Made Me Love

You

January 23, 1951 - CBS  
Radio "The Bing Crosby Show"

Rockabye Your Baby

January 9, 1951 - CBS Radio "Salute to Bing Crosby" [or it could be the late November 1950 "Bing Crosby Show" performance]

Get Happy

September 20, 1950 - CBS Radio "The Bing Crosby Show"

Friendly Star

September 25, 1950 - CBS Radio "The Bing Crosby Show"





# JUDY GARLAND LIVE! - CD Spotlight

The aforementioned *Born In A Trunk* series may be the best LP series devoted to Judy Garland's radio performances, but that doesn't mean there aren't some great CD releases. Click on the cover art to go to *The Judy Garland Online Discography* pages for more details about each release.

This 2008 release is a great compilation of radio performances, and Decca & MGM Records singles, all remastered. Many are new to CD with this release, and are the only place you'll find these performances sounding so good!

The only CD release to celebrate the 75th anniversary of *The Wizard of Oz*. The entire 1939 "Maxwell House" *Oz* broadcast is featured, along with the complete **Decca Records Oz** album, **MGM Records** soundtrack performances, and a few fun surprises! Also available on iTunes.

*Judy Garland - Lost Tracks - 1929-1959* is a mammoth 4-CD set that features over 70 radio performances; the premiere of the two 1935 Decca tests; concerts & live appearances; and film performances. Many are new to CD and all have been remastered to perfection. A definite Must-Have for any Garland CD collection.

# COMING SOON - Lost Tracks - Highlights CD

Due to the huge success of the 4-CD set “**Judy Garland – Lost Tracks 1929-1959**,” JSP Records is set to release a “Best of” single CD compilation, which will include **four Judy Garland performances new to CD!** Read the press release below.

Here is a preview of the new liner notes written by Lawrence Schulman:

## ***Lost Tracks, Historicity, and the Hagiographication of Judy Garland***

By Lawrence Schulman

The American Heritage Dictionary defines historicity as “historical authenticity;” it defines hagiography as a “biography of saints, or a worshipful or idealizing biography.” Judy Garland (1922-1969) was no saint, just human. At the time of her death in 1969, all the years of bad press, suicide attempts, divorces, and pills had taken their toll: no longer the longing Dorothy of *The Wizard of Oz*, the girl next door of *Meet Me in St. Louis*, or the ascending star of *A Star Is Born*, she died a wizened shadow of her former resplendent self, broke to boot. Shortly after her death, the first books on her life and work began to appear: Joe Morella and Edward Epstein’s *Judy: The Films and Career of Judy Garland* (Citadel Press, 1969) was the first, soon to be followed by *Judy Garland* (An Ace Book, 1969) by Brad Steiger, *Judy Garland* (Simon & Schuster, 1974) by Anne Edwards, *Judy* (Harper & Row, 1975) by Gerold Frank, *Rainbow: The Stormy Life of Judy Garland* (Grosset & Dunlap, 1975) by Christopher Finch, and others. More recently, Gerald Clarke’s *Get Happy* (Random House, 2000) and Scott Schechter’s *Judy*



Cover art for the original 2010 release. New cover art for the upcoming highlights CD has not yet been released.



# COMING SOON - *Lost Tracks - Highlights CD*

*Garland: The Day-by-Day Chronicle of a Legend* (Cooper Square, 2002) endeavored to recount her life in full, the good, the bad, and the ugly. Each biography shed new light on Garland in historical terms and began the long march towards reestablishing Garland's place in American popular music. All of these literary efforts took, in effect, a historical approach, anchoring her to her time, establishing her "historical authenticity." This approach was predominant until John Fricke, in

subject of unhealthful worship. The progress made by the historical approach has been encroached upon by the hagiographic approach, which is ultimately a belittlement of the importance of Judy Garland to American popular culture.

Fortunately, over the years the release on various media of Garland films, recordings and concerts has made the public the arbiter of Gar-



the course of numerous hagiographies, starting with his *Judy Garland: World's Greatest Entertainer* (Holt & Co, 1992), catapulted her to deity. In this revisionist approach, history was glossed over to the profit of the quiz-show enumeration of her career and the quasi-elimination of Garland the person. No longer a human with frailties, in the Frickean world she is an entertaining machine, unfailing and untouchable, the

land's place, not those wearing rose-tinted glasses. By 2015, much of Garland's legacy had been released to the public. Starting with the 78 rpm going up to the Blu-ray disc, her tenure at MGM, Decca, Columbia, Capitol, and on television and radio has all been covered by labels interested in preserving her filmic and recorded work. JSP Records' *Lost Tracks*, a 4-CD set first released in 2010, is among those labels. John Stedman, head of JSP Records, with a response to my ini-

# COMING SOON - Lost Tracks - Highlights CD

tial proposal of “Sounds fascinating. I’m very happy to do this. How shall we proceed?”, started the process. Under my supervision, JSP courageously undertook to release a Judy Garland box set that would contain rare and never-released recordings from private collections, namely those of Kim Lundgreen, John Walther, Scott Brogan, Jerry Waters, the late Eric Hemphill, and myself. It would include radio performances starting from Garland’s first appearance in 1935 up to her last in 1953, the early Mayfair and Vitaphone shorts from 1929, and stage appearances from the 1950s. Above all, I endeavored to negotiate the release of the two extant demos Garland did for Decca in 1935. The two acetates had been found in 1960 on the street in Los Angeles by Dorothy Kapano, who upon her death bequeathed them to her daughter Cynthia Meader. Not knowing what they were, Meader in the early 2000s found information about the discs at the website [The Judy Room](#), and contacted Scott Brogan. Until then, it had been assumed the discs no longer existed. After a year of negotiation, Meader consented to license digital transfers of the discs to JSP. These two historic recordings, as restored by Gary Galo and Peter Rynston, were then the centerpiece of a set that, in the end, included 100 tracks, 55 of which had never previously been released. The set became an international sensation, and in its small way contributed to defending the historicity of Judy Garland. This new Best of Lost Tracks allows music lovers to sample the box set, hear four songs never previously released, and also enjoy a 2014 restoration and remastering of the Decca tests by renowned audio engineer John H. Haley.

If the proof of the greatness of Garland is in the pudding, Lost Tracks is the pudding. Child star, film actress, recording artist, stage performer, Garland embodies the complete artist whose historical contribution



to 20th century American popular music is uncontested. She needs no hagiographic halos. There are others who sang, but as Whoopi Goldberg so succinctly put it, “When Judy Garland sang God spoke.”

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Lawrence Schulman is a music producer, critic and translator who, for the past two decades, has been responsible for numerous award-winning Judy Garland CD sets. He has written sound recording and book reviews, as well as a feature article, for the ARSC Journal since 1994. He has also translated for the French website [OpusHD.net](#) since 2007.

Note: A track listing was not available at the time of this publication.



# Judy's Crossword

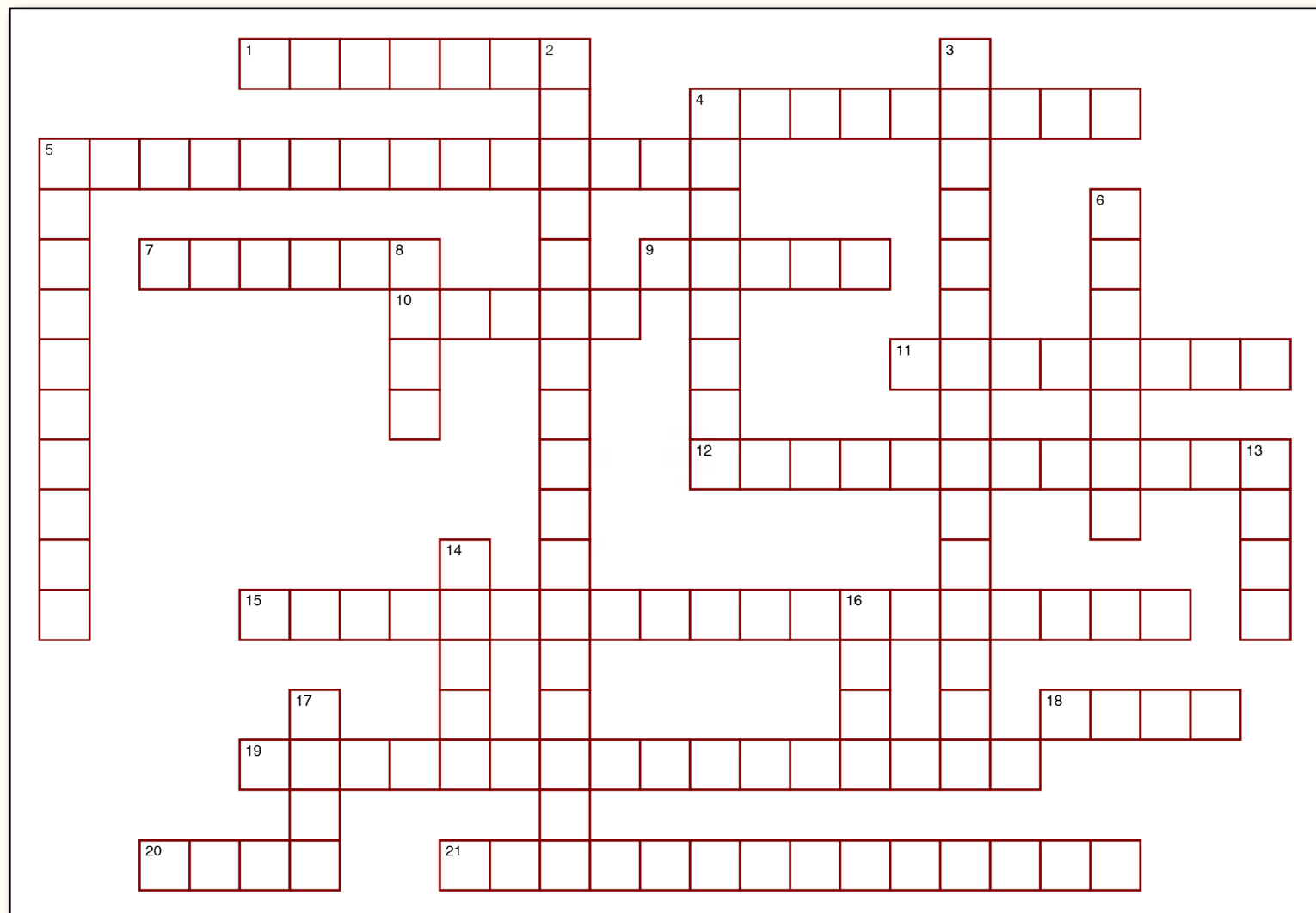
Play the puzzle by printing it out, or click on the link below to go to the interactive online counterpart for easier playing. Enjoy!

## Across

1. Long \_\_\_\_\_ Record
4. Capitol Records' electronic stereo format
5. Judy's first single for Decca Records
7. Lost \_\_\_\_\_
9. \_\_\_\_\_ Records
10. Judy was born in one
11. The first song on Side 2 of the third  
"Born In A Trunk" LP
12. Label that released soundtracks in the  
1990s & 2000s
15. The first Judy Garland soundtrack album
18. Garlands for \_\_\_\_\_
19. Judy's first album for Capitol Records
20. The Judy Garland \_\_\_\_\_
21. The last track on the Miss Show Business album

## Down

2. Judy's first live album
3. Judy recorded four songs for this label
4. The Amsterdam concert took place in this month
5. Third song on Side One of "Just For Openers"
6. The \_\_\_\_\_ Years
8. U.K. soundtrack release: The \_\_\_\_\_ Years
13. The \_\_\_\_\_ That Got Away
14. "Collector's \_\_\_\_\_"
16. \_\_\_\_\_ Songs
17. \_\_\_\_\_ Show Business



# Judy's Word Search

Find the words listed below. Note that some may be hidden in the puzzle in reverse. Enjoy!

CAPITOL RECORDS  
MISS SHOW BUSINESS  
RHINO RECORDS  
SWAN SONGS  
LOST TRACKS  
COLLECTORS ITEMS  
MGM RECORDS  
JUDY GARLAND  
TRUNK  
GROVE  
DUOPHONIC STEREO  
MONO  
RADIO  
ALBUM  
OPENERS  
VARIATIONS  
HOLLYWOOD  
SOUNDTRACKS  
COMPILATION  
ANTHOLOGY  
RECORDS  
COMPACT  
DISC  
CASSETTE  
MGM  
DISCOGRAPHY

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





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The members of The Judy  
 Room's Facebook Page

And of course,  
 JUDY GARLAND

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