

The Judy Room

Featuring:

2010 Year in Review

“LOST TRACKS” CD SET

A STAR IS BORN BLU-RAY & EVENTS

JUDY & LIZA AT THE PALLADIUM

JUDY GARLAND SHOW ON DVD

JUDY IN HOLLYWOOD

2009 SNAPSHOT

& MORE!



I don't think 2010 will go down as a banner year in the history of the world. But for Judy Garland fans, 2010 brought some delights and excitement.

The big news was the release of Judy's "lost" 1935 Decca tests. After years of waiting, and thanks to the hard work of many people out there, the two recordings were released to the public by JSP records as part of a deluxe 4-CD set that included many other rare, unreleased recordings. At long last fans and the public got the chance to hear Judy's raw talent just prior to her discovery and subsequent tutelage at the MGM Studios. They're a real treat!

Running a close second to the Decca tests news was the premiere of the highly anticipated newly restored A Star is Born at the inaugural Turner Classic Movies Film Festival in Los Angeles in May, followed by the Blu-ray premiere and DVD re-release. The film looks amazing and is a joy to watch in high definition. As I like to say: "It's a must have."

2010 also brought us the long awaited CD release of "Judy Garland and Liza Minnelli 'Live' at the London Palladium." Although it's not the complete 2 disc set that was planned for 2009, it's a great sounding, extended version of the long out-of-print double LP.

As you peruse through these pages, please note that I did not list every single OZ festival or Garland related news item. There were so many. A simple Google search can bring up anything you're looking for. That's the beauty of our electronic world. Judy seemed to be everywhere. She's become so iconic, respected and loved for her unique talents that hardly a week goes by without some mention of her.

Speaking of our electronic age, this PDF has links to Judy Room pages and external web sites where you can find more information about particular topics. This online PDF version gives me limitless pages to work with. A welcome improvement over the double sided fold-out of the past. Besides, it saves on paper (and my wallet) and keeps things "green." If you want to print this on your own, feel free to. Be sure to download the "print ready" version.

One final thing: There was no "Year in Review" for 2009. To help bridge the gap between 2009 and 2010, I've highlighted some of the major happenings and products of that missing year.

I hope you enjoy this "Year in Review." Thank you to everyone for all of your support.

Here's to a great 2011!

Sincerely,

Scott Brogan

Webmaster of www.TheJudyRoom.com & www.OfficialLizaMinnelli.com



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"JUDY GARLAND - LOST TRACKS 1929 - 1959" THE BIGGEST GARLAND RELEASE IN OVER 25 YEARS!

The money number is Garland's amazing performance of 'Bill' from 'Show Boat.' [...] The rest of the four-CD set—100 tracks total—is well worth owning. The first three discs otherwise consist of radio performances from 1935 to 1953; the last volume is a fascinating assemblage of live concert cuts as well as three prehistoric talkie soundtracks by the Gumm Sisters trio recorded in 1929. [...] Nothing astonishes more than that 1935 'Bill,' which shows that even at age 12, Judy Garland was already larger than life."

- Will Friedwald, The Wall Street Journal

You might question my declaration that "Lost Tracks" is "The biggest Garland release in over 25 years" - but think about it. Here are the very first studio recordings made by one of the greatest voices of the 20th Century when she was only twelve years old. Add that they're the only surviving record of Judy's raw talent before it was shaped by the great Roger Edens and you have a monumental release. The fact that the recordings were thought to have been lost forever for over 70 years before being discovered and put up for auction in 2006 adds a veneer of mystique to something already momentous. Finally, in 2010, thanks to the work of Lawrence Schulman and JSP Records, the recordings were finally released as the highlight of a deluxe four disc set. I can't think of any Garland release in recent memory that has been so anticipated, and fraught with its own drama and a bit of mythology, as these two very rare recordings. We've had many unreleased MGM studio recordings (thank you, Rhino Records!) that have been historical in their own way, but these two Decca tests are by far the most monumental. Here is "Judy unplugged" with only her mother in the background on piano (the only known recordings of Ethel at the piano). Another caveat is that they're the only known recordings of Judy singing these particular songs.

On March 29, 1935, Judy Garland and her sisters (Virginia & Mary Jane), known professionally as "The Garland Sisters", recorded three tests for Decca Records. Together they cut "Moonglow" (still lost) while Judy (at that time still known as "Frances") cut two solos: **"Bill"** and a medley of **"On The Good Ship Lollipop/The Object of My Affection/Dinah."** "Bill" was given a master number of "DLA 158" and the "Medley" was given a master number of "DLA 159". It's likely that "Moonglow" was given the master number "DLA 157", but this record is still thought to be lost so we can only speculate that it was most likely recorded first.

A contract never materialized and Judy would not make another studio recording until a second audition session for Decca on November 27, 1935. In the interim she signed a standard studio contract with M-G-M Studios and immediately began training with Edens. This second audition was a "tag" on the end of a recording session that Decca musical director Victor Young was conducting with Johnny Mercer and Ginger Rogers. Young was the orchestra leader for "The Shell Chateau Hour" on NBC Radio where Judy was enjoying great success. Young liked Judy and arranged for this second audition, conducting as Judy sang "All's Well (Down In Coronado By The Sea)" and "No Other One". Unfortunately, these records have not survived, that we know of.



This JSP set includes much more than the Decca tests. The remainder of the four discs feature previously unreleased radio and live performances, all remastered to the best sound quality possible. Some of the recordings have been traded by fans over the years, or were previously released on bootleg records in the 1960's and 70's, but never have they been properly remastered and brought together as they are here. This is probably the last we'll see of a Garland deluxe CD set, as labels increasingly move to the online digital world. "Lost Tracks" harks back to the glory days of deluxe CD boxed sets with each disc getting its own jewel case with liner notes and are housed in a nice, sturdy slip cover. The set ends by going back to 1929 and Judy's earliest recordings as featured on the soundtracks of three of the early short films she and her sisters made together. The transformation of Judy's voice from a little 7-year-old to the amazing instrument showcased on the 1935 Decca tests is miraculous, and finally provides us with the definitive record of Judy's raw, natural talent.

To read more about the records, their discovery in 1960, rediscovery in 2004 and subsequent history, check out *The Judy Garland Online Discography* page: www.thejudyroom.com/discography/decca/lostdecca.html

As of January 2011, the first pressing of "Lost Tracks" has nearly sold out in its first five months of release, and it is well on its way to a second pressing. I think this proves there's still an eager audience for rare and previously unreleased Garland performances on CD. This is definitely the #1 "must have" of recent memory for every Garland fan.

Judy poses in 1934 as she performed "Bill" on stage.



“LOST TRACKS” - DISC DETAILS

JSP Records #JSP 965 “Judy Garland - Lost Tracks - 1929-1959”
Release date: August 2, 2010 (United Kingdom) - August 10, 2010 (United States)
Produced by: John Stedman
Compiled by: Lawrence Schulman
Sleeve notes for CD A and B by: Scott Brogan and Lawrence Schulman
Sleeve notes for CD C and D by: Lawrence Schulman
Restoration of the 1935 Decca test records by: Gary Galo
Transfer and restoration of the Presto Lacquer disc of the 1939/1940 “Ma (He’s Making Eyes at Me)” by: Gary Galo
The 1940 “Alice Blue Gown” from the collection of: Eric Hemphill
Transfer of the 1941” Strike Up the Band” by: Wendell Oppewall and Gary Galo; restoration by Gary Galo
The 1948 “Blue Skies/How Deep Is The Ocean?” and “It Only Happens When I Dance With You” from the collections of: Jerry Waters and Fred McFadden
Remastering by: Peter Rynston of Tall Order Studios

* First time on CD
+ Based on new transfer from transcription disc
^ First time with complete introduction

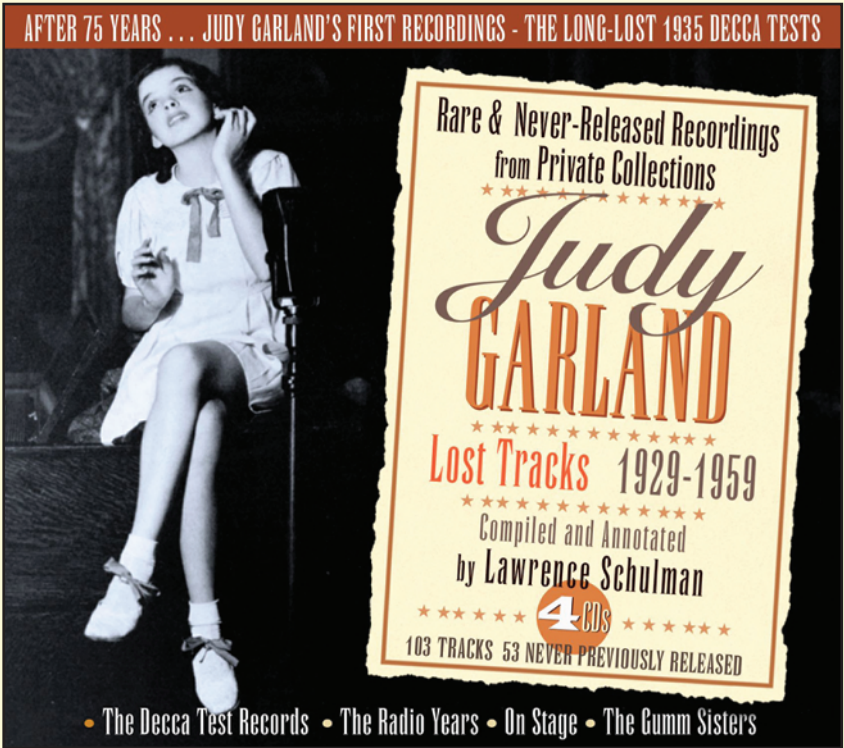
Disc 1: 1935 - 1939

- 1935 BILL * (with Ethel Gumm at the piano) Decca DLA-158A
- 1935 MEDLEY: ON THE GOOD SHIP LOLLIPOP/THE OBJECT OF MY AFFECTION/DINAH * (with Ethel Gumm at the piano) Decca DLA-159A
- 1935 BROADWAY RHYTHM ^ (“The Shell Chateau Hour” - Introduction by Wallace Beery)
- 1935 ZING! WENT THE STRINGS OF MY HEART ^ (“The Shell Chateau Hour” - Introduction by Wallace Berry)
- 1937 SMILES (“Jack Oakie’s College”)
- 1937 THEY CAN’T TAKE THAT AWAY FROM ME (“Jack Oakie’s College”)
- 1938 COLLEGE SWING (“Good News of 1938”)
- 1938 CRYIN’ FOR THE CAROLINES (“Good News of 1938”)
- 1938 GOD’S COUNTRY * (“Good News of 1938”)
- 1938 FRANZ SCHUBERT’S SERENADE * (“Good News of 1938”)
- 1938 HOW DEEP IS THE OCEAN? * (“Good News of 1938”)
- 1938 MY OLD KENTUCKY HOME * (“American Calling”)
- 1939 or 1940 ARE YOU HAVING ANY FUN? * (“The Pepsodent Show with Bob Hope”)
- 1939 or 1940 DARDENELLA * (“The Pepsodent Show with Bob Hope”)
- 1939 or 1940 OH JOHNNY, OH JOHNNY, OH! * (“The Pepsodent Show with Bob Hope”)
- 1939 or 1940 MA (HE’S MAKING EYES AT ME) * (“The Pepsodent Show with Bob Hope”)
- 1939 SWEET OR SWING? * (“Hollywood Screen Guild Theater”)
- 1939 FRANKLIN D. ROOSEVELT JONES * (“The Pepsodent Show with Bob Hope”)
- 1939 SWEET SIXTEEN * (“Tune Up Time”)
- 1939 COMES LOVE (“Arrowhead Springs Hotel Opening” broadcast)
- 1939 SILENT NIGHT * (“The Pepsodent Show with Bob Hope”)



Disc 2: 1940 - 1944

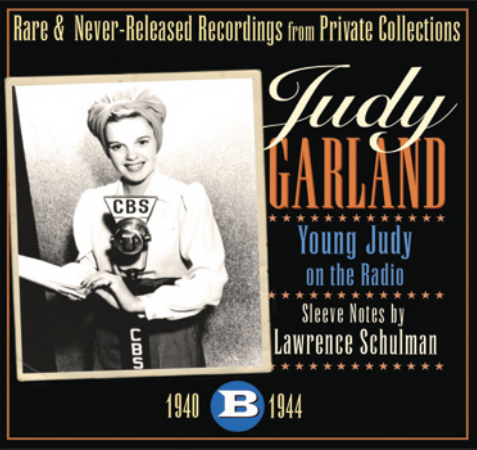
- 1940 ALICE BLUE GOWN * (“The Pepsodent Show with Bob Hope”)
- 1940 TOO ROMANTIC * (“The Pepsodent Show with Bob Hope”)
- 1940 IT’S A HAP, HAP, HAPPY DAY + (“Command Performance #18”)
- 1940 ALL THE THINGS YOU ARE (“The Pepsodent Show with Bob Hope”)
- 1940 MY WONDERFUL ONE, LET’S DANCE * (“The Pepsodent Show with Bob Hope”)
- 1940 I AIN’T GOT NOBODY (“The Lux Radio Theatre - Strike Up The Band”)
- 1940 DRUMMER BOY (“The Lux Radio Theatre - Strike Up The Band”)
- 1941 AULD LANG SYNE * (“Bundles for Britain”)
- 1941 I HEAR A RHAPSODY * (“Bundles for Britain”)
- 1941 (AMERICA) MY COUNTRY ‘TIS OF THEE * (“Academy Awards”)
- 1941 CHIN UP, CHERRIO, CARRY ON * (“Young America Wants to Help”)
- 1941 STRIKE UP THE BAND *+ (“Millions for Defense”)
- 1941 HOW ABOUT YOU? (“The Lux Radio Theatre - Strike Up The Band”) (with Mickey Rooney)
- 1941 THE PEANUT VENDOR (“The Lux Radio Theatre - Strike Up The Band”)
- 1941 ABE LINCOLN HAD JUST ONE COUNTRY* (“The Treasury Hour”)
- 1942 MINNIE FROM TRINIDAD + (“Command Performance #18”)
- 1942 OVER THE RAINBOW + (“Command Performance #24”)
- 1942 IT’S A GREAT DAY FOR THE IRISH + (“Command Performance #35”)
- 1942 ON THE SUNNY SIDE OF THE STREET + (“Command Performance #35”)
- 1942 I’LL REMEMBER APRIL + (“The Lux Radio Theatre - Morning Glory”)
- 1943 ZING! WENT THE STRINGS OF MY HEART + (“Command Performance #58”)
- 1943 HOW YOU GONNA KEEP ‘EM DOWN ON THE FARM? (“Screen Guild Players - For Me And My Gal”)
- 1943 I NEVER KNEW (“Command Performance #61”)
- 1943 THIS IS THE ARMY, MR. JONES (“The Pause That Refreshes on the Air”)
- 1943 PEOPLE WILL SAY WE’RE IN LOVE + (“Command Performance #81”) (with Bing Crosby)
- 1944 THE BOY NEXT DOOR * + (“Armed Forces Radio and Television Services Basic Music Library - ‘P’ Series: P-226)
- 1944 SPEAK LOW + (“Mail Call #72”)
- 1944 EMBRACEABLE YOU (“Command Performance #106”) (with Frank Sinatra)
- 1944 CAN DO, WILL DO (THE SONG OF THE SEABEES) (“Mail Call #91”)



"LOST TRACKS" - DISC DETAILS

Disc 3: The Radio Years 1944 - 1953

- 1944 THE TROLLEY SONG + ("Mail Call #91")
- 1944 DIXIELAND BAND + ("Command Performance #122")
- 1944 SOMETHING TO REMEMBER YOU BY + ("Command Performance #122") (with Bing Crosby)
- 1944 LONG AGO (AND FAR AWAY) + ("Command Performance #129")
- 1944 I MAY BE WRONG (BUT I THINK YOU'RE WONDERFUL) + ("Command Performance #134")
- 1945 LOVE + ("Mail Call #140")
- 1945 MEDLEY: WE'RE OFF TO SEE HERR HITLER/I'VE GOT SIXPENSE/ WHEN WE GO ROLLING HOME/BLESS THEM ALL * ("AFRS VE-Day Program")
- 1945 GOTTA BE THIS OR THAT ("The Danny Kaye Show") (with Frank Sinatra)
- 1945 MY ROMANCE ("The Danny Kaye Show") (with Frank Sinatra)
- 1945 IT CAME UPON A MIDNIGHT CLEAR ("Command Performance - Christmas Special")
- 1946 I'VE GOT THE SUN IN THE MORNING + ("Command Performance #241")
- 1946 LIZA + ("The Bing Crosby Show - Philco Radio Time")
- 1947 CONNECTICUT * ("Philco Radio Time" Dress Rehearsal) (with Bing Crosby)
- 1947 I'VE GOT YOU UNDER MY SKIN + ("Philco Radio Time")
- 1948 BLUE SKIES/HOW DEEP IS THE OCEAN? * ("The Tex and Jinx Show")
- 1948 IT ONLY HAPPENS WHEN I DANCE WITH YOU * ("The Tex and Jinx Show") (with Fred Astaire)
- 1948 PRETTY BABY ("The Kraft Music Hall") (with Al Jolson)
- 1951 (I'M IN LOVE WITH) A WONDERFUL GUY ("The Bob Hope Show")
- 1951 GET HAPPY * ("The Big Show")
- 1951 MEAN TO ME ("The Bing Crosby Show")
- 1951 I WANT TO GO BACK TO MICHIGAN (DOWN ON THE FARM) * ("Gulf Screen Guild - Easter Parade")
- 1951 EASTER PARADE * ("Gulf Screen Guild - Easter Parade") (with Fred Astaire)
- 1952 MEDLEY: YOU MADE ME LOVE YOU/FOR ME AND MY GAL/THE BOY NEXT DOOR/THE TROLLEY SONG * + (Guest Star - U.S. Treasury Department Public Broadcast)
- 1952 A PRETTY GIRL MILKING HER COW * + (Guest Star - U.S. Treasury Department Public Broadcast)
- 1952 ALEXANDER'S RAGTIME BAND ^ ("The General Electric Show")
- 1953 THIS IS NEW * ("The Lux Radio Theatre - Lady in the Dark")
- 1953 MY SHIP (HAS SAILS THAT ARE MADE OF SILK) * ("The Lux Radio Theatre - Lady in the Dark")



Disc 4: On Stage & The Gumm Sisters

- 1940 OVER THE RAINBOW (Carousel of American Music - San Francisco) (with Harold Arlen at the piano)
- 1941 IT'S A GREAT DAY FOR THE IRISH (Greek Relief Fund - Shrine Auditorium, Los Angeles) (David Rose - Conductor)
- 1944 THE TROLLEY SONG * (Democratic Committee Dinner) (Johnny Green at the piano)
- 1945 LOOK FOR THE SILVER LINING * (Jerome Kern Memorial)
- 1946 LOOK FOR THE SILVER LINING * (A Tribute to Jerome Kern - Hollywood Bowl, Los Angeles)
- 1946 WHO? * (A Tribute to Jerome Kern - Hollywood Bowl, Los Angeles)
- 1946 THE RIGHT ROMANCE * (Hollywood Bowl Symphony Rehearsal, Motion Picture Academy Night - Hollywood Bowl, Los Angeles) (Alfred Newman - Conductor)
- 1946 ALL THROUGH THE DAY * (Hollywood Bowl Symphony Rehearsal, Motion Picture Academy Night - Hollywood Bowl, Los Angeles) (Alfred Newman - Conductor) (with Gene Kelly)
- 1951 AT LONG LAST HERE I AM * (London Palladium) (Buddy Pepper at the piano)
- 1951 JUST ONE OF THOSE THINGS * (London Palladium) (Buddy Pepper at the piano)
- 1951 LOVE IS SWEEPING THE COUNTRY * (London Palladium) (Buddy Pepper at the piano)
- 1955 THE MAN THAT GOT AWAY * (Municipal Auditorium, Long Beach, CA)
- 1955 CAROLINA IN THE MORNING * (Municipal Auditorium, Long Beach, CA)
- 1955 A PRETTY GIRL MILKING HER COW * (Municipal Auditorium, Long Beach, CA)
- 1955 AFTER YOU'VE GONE * (Municipal Auditorium, Long Beach, CA)
- 1955 OVER THE RAINBOW * (Municipal Auditorium, Long Beach, CA)
- 1955 LIZA * (Municipal Auditorium, Long Beach, CA)
- 1955 SWANEE * (Municipal Auditorium, Long Beach, CA)
- 1957 ME AND MY SHADOW * (The Dominion, London)
- 1959 ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY * (Friar's Roast for Dean Martin, Los Angeles) (George Jessel - Introduction)
- 1929 THAT'S THE GOOD OLD SUNNY SOUTH ‡ (The Big Revue - Associated Films/Meglin/Mayfair Pictures) (Optical soundtrack recorded by RCA Photophone - filmed June 11, 12 & 13 - 1929) (with Virginia & Mary Jane Gumm)
- 1929 WHERE THE BUTTERFLIES KISS THE BUTTERCUPS GOODNIGHT ‡ (A Holiday in Storyland - First National/Vitaphone Pictures) (1-reel Bichrome Technicolor short, Vitaphone #33824 + disc) (Filmed November or December 1929 - released December 1929) (with Virginia & Mary Jane Gumm)
- 1929 THE LAND OF LET'S PRETEND ‡ (Bubbles - First National/Vitaphone Pictures) (1-reel Bichrome Technicolor short, Vitaphone #3898 + disc) (Filmed November or December 1929 - released January 1930) (with Virginia & Mary Jane Gumm)





A STAR IS BORN - GLORIOUS NEW RESTORATION!

The big home video release of the year was the long awaited Blu-ray premiere of Judy's 1954 masterpiece *A Star is Born*. The new restoration was so highly anticipated that it that opened the premiere of the new Turner Classic Movies Film Festival.

When *Star* was originally released on DVD in 2000 it was one of the first dual-layered DVDs to hit the market and was considered very high tech. That was also the last time a restoration had been done on the film. Prior to release on Blu-ray the film was given a glorious new high definition (HD) restoration. The colors are now rich and vibrant, the whites are white, everything is as near perfect as possible. That's what we said in 2000 with the release of the film on the new DVD format, and only time will tell if there is an even higher definition format in the future that will give us an even better viewing experience. But considering the huge jump in screen resolution from standard definition to high definition, a better home video viewing experience will probably be a long time in coming.

The extras for both editions are on a standard DVD. That's the only real drawback. It's too bad that the extras could not also be presented in HD, as they're simply wonderful. The Blu-ray version is packaged in the "book" format which is a decided improvement over previous boxed sets. To read my detailed review of the set, go to: www.JudyGarlandNews.com.

Some highlights: The "Born in a Trunk" sequence. The reds of all those flowers behind Judy were previously a big blur – prompting viewers to ponder why they used all that red. Now, you can see details in the flowers, and even some green leaves. The costumes, especially during "Swanee," pop out in their brightness and clarity. Judy is especially breathtaking when she performs "My Melancholy Baby." The backgrounds are more noticeable, in a good way. There is more clarity in them as well, revealing details of the time and care that went into the making of the film.

Of particular note is the proposal scene. According to a Warner Home Video press release:

The team did uncover original separation materials for the number "Here's What I'm Here For" and the scene in which Norman Maine (James Mason) proposes to Esther/Vicky (Garland). Both of these had been cut for the general-release version, and they were able to improve on the material Haver had used for these scenes. The separations actually survived by chance. An editor made deletions to the separation masters, but did not realize the camera negative had been rebalanced to accommodate the new shortened running time, so the scene survives in the masters due to this oversight. The sequence, as with "Born in a Trunk," is a revelation - among so many others.

There are a few scenes that look like they were taken from source material of a lesser quality than those mentioned above, but these are minor. The only real negatives are the stills sequences. For those of you who might not know, there is one section and a few scenes that have been recreated using stills and various existing shots. When the film was originally restored in 1983, the man behind the restoration, Ron Haver, located the entire film soundtrack to the original release version, but not all of the footage. For these missing parts, he used stills and saved film clips (deleted shots of cars and things that did not show the stars that were saved for use in other films). In 1983, the stills sequences were clever and looked good. Now, on Blu-ray, they look glaringly out of place, and dated. Even the film quality looks sub par to the rest of the film. Without an explanation at the beginning of the film warning unsuspecting viewers of these parts, the switch is jarring and curious. With all the time and money and care that went into this restoration, one would think they could have re-done these stills sequences. These days, anyone with a computer can make a compelling slide show sequence that would be on the level the film deserves. It would have been a wonderful tribute to Ron Haver to have a title card at the beginning of the film briefly explaining his amazing efforts, and how the stills sequence has been revisited for this new restoration. Sadly, these are now the lowest points of the film. It would have been great to dedicate the new restoration to Haver. He's barely mentioned, almost in passing, in the accompanying book.

In spite of the need for new stills sequences, the film is still amazing and another "must have." If "Lost Tracks" had not come out in 2010, this would have been the #1 Garland release of the year. It's worth the price, and worth upgrading your system to HD.

The final, lasting accolades belong to Judy, James, George Cukor, and everyone else involved. They're all at the peak of their talents and created a masterpiece that will endure as long as people watch movies.



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Bonus Material/Trailer Not Rated.



*Special Features Are Not MPAA-Rated and May Not Be Hi-Def or SDH. © 2010 Warner Bros. Entertainment Inc. All rights reserved.

A STAR IS BORN - THE DETAILS

BLU-RAY & DVD CONTENT

A Star is Born (1954) 2-Disc Deluxe Special Edition DVD/Blu-ray Book Enhanced Content:

Introduction: Run time 3:01

The Man That Got Away - Pink Dress: Run time 5:11 - Additional Take

The Man that Got Away - Brown Dress #1: Run time 4:49 - Additional Take

The Man that Got Away - Brown Dress #2: Run time 4:24 - Additional Take

The Man that Got Away - Brown Dress #3: Run time 4:00 - Additional Take

The Man That Got Away - Brown Dress #4: Run time 4:00 - Additional Take

Here's What I'm here For - Alternate Take: Run time 2:36 - Additional Take

Lose That Long Face - Alternate Take: Run time 4:55 - Additional Take

Trinidad Coconut Oil Shampoo - Alternate Take: Run time 1:24 - Additional Take

When My Sugar Walks Down the Street - Outtake: Run time 0:58 - Additional Take

Suicide Scene - Alternate Take: Run time 2:15 - Additional Take

(Note: This is supposedly only available in the Blu-ray disc extras)

Film Effects Reel: Run time 0:54

A Report by Jack L. Warner: Run time 6:24 - Vintage Featurette

Huge Premiere Hails 'A Star is Born' Newsreel Montage: Run time 7:49 - Vintage Featurette

A Star is Born Premiere in Cinemascope: Run time 2:05

Pantages Premiere TV Special: Run time 29:30 - Vintage Featurette

A Star is Bored (1956 WB Cartoon): Run time 7:00 - New Featurette

A Star is Born (1937): Run time 2:46 - Trailer

A Star is Born (1954): Run time 3:52 - Trailer

A Star is Born (1976): Run time 3:46 - Trailer

Audio Vault - Oliver on the Phone with the Director Discussing Norman - Outtakes: Run time 2:00 - Audio Only

Audio Vault - Norman and Esther on the Roof of the Hotel Lancaster - Outtakes: Run time 2:00 - Audio Only

Audio Vault - 12/28/1942 Lux Radio Theater Broadcast with Judy Garland and Walter Pidgeon -
Run time 60:00 - Audio Only

Audio Vault - Judy Garland Radio Interview: Run time 4:00 - Audio Only

Audio Vault - Born in a Trunk: Run time 9:05 - Audio Only

Audio Vault - Someone At Last - Rehearsal: Run time 10:34 - Audio Only

Audio Vault - Someone At Last: Run time 7:16 - Audio Only

Audio Vault - My Melancholy Baby: Run time 7:06 - Audio Only

Audio Vault - Black Bottom: Run time 1:48 - Audio Only

Audio Vault - Swanee: Run time 4:57 - Audio Only

A STAR IS BORN 2-DISC SPECIAL EDITION BLU-RAY BOOK
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A STAR IS BORN - MISSING FOOTAGE REPORTED TO EXIST - PART ONE

04-22-2010

By Scott Brogan

SAN FRANCISCO — An uncut *A Star is Born* (1954) is reported to exist, and its owner is said to be Michael Arick. Film historian and former Pioneer restoration specialist Joseph Caporiccio has publicly alleged at the Home Theater Forum, where he is known as Joe Caps, that one or several prints exist, and he has confirmed in a telephone conversation with me that Michael Arick, the well-known film producer, director and restorer, is the owner. Caporiccio claims to have attended a screening of the complete film in the early 1990s that was arranged by Arick, who could not be reached for comment.

I was made aware of this fact on two separate occasions by two different people.

Last February, I spoke with someone from Warner Home Video, who chose to remain anonymous, about the film's upcoming Blu-ray release. He told me that due to non-disclosure agreements, he could only reveal what footage would not be included in the Blu-ray disc. In particular, he confirmed the existence of recently found footage of the Chinese junket sequence — footage, he said, that was mostly long shots and barely showed James Mason (as Norman Maine). During the conversation, when I joked about the rumors of a mystery fan who supposedly had a print, he said it was common knowledge this mystery fan was Michael Arick.

In April 2010, a few weeks after Warner Home Video issued a press release about the new Blu-ray and standard DVD releases (and how the new restoration was of the 1983 Ron Haver version, plus a few new extras), a Judy Room reader contacted me with information that Joe Caps, posting on the Home Theatre Forum, knew of the existence of not one but possibly three prints of the uncut version of *A Star is Born*.

I read the posts, contacted Joe Caps by e-mail, and he asked me to call him. A quick Internet search revealed Joe Caps to be film historian and former Pioneer restoration specialist Joseph Caporiccio. During the hour-and-a-half-long conversation, we discussed not just *A Star is Born*, but a whole range of topics, including classic films, lost prints, musical numbers, and especially the fascinating underground of film collecting — specifically, the people who collect complete prints. The studios have worked with these collectors before, and without their saved prints of some of the uncut, extended, or road show versions of films, the public would never have seen many of the great restorations on Laser Disc and DVD.

Caporiccio explained to me that beginning in the late 1950s and lasting as late as the 1970s it was common for studios to release films in wide screen stereo editions for limited runs, then trim those films and put them in general release. Many times these cut versions were released in mono and trimmed for more showings per day and subsequent sale to television. The studios were neither adept at keeping track of what they cut (a truism to this day) nor conscientious about saving stereo soundtracks. Thus, enterprising collectors, fans, and studio and theater employees began saving prints. There was — and is — an entire underground of these film collectors. This is nothing new. Film fans have been saving film prints since the silent era (the recent discovery of *Metropolis* is a prime example of this), but it was not until the studios began issuing multiple editions of their films that people began to seek out and collect rare, uncut stereo prints.

Caporiccio, now in his late 50's, told me about how he and his film fan friends would literally run from theater to theater in New York City to catch the stereo versions of some of these films, as they knew they would have short runs and be replaced by edited, mono versions. "In December 1968, no fewer than twelve musicals premiered, and we ran all over to try and see them because we knew they wouldn't last very long in their complete format."

Caporiccio also told me that many of the musical outtakes from MGM that are thought to be lost do, in fact, exist. "Vault fires," he said, is a term sometimes used by studios when they clear out vaults to save space. "You don't really think these vault fires keep happening, do you?," Caporiccio told me. "The studios change administrations all the time, and how do you think new executives show they can save money? They clear out expensive vaults of discarded footage to save the space and money, and pass it off as a vault fire." When this happened in the 1950s at MGM, they threw cut numbers and other pieces of film from a vault into the garbage. An employee at MGM saved much of the footage, which includes cut numbers from *The Pirate*, *Presenting Lily Mars*, *Broadway Melody of 1938*, *Singin' In The Rain*, *An American in Paris*, *Brigadoon*, and *Kismet*, even some black and white on-set footage from *The Wizard of Oz*, among others. When he died, the footage was passed on to his son, who currently resides in Santa Barbara. When I asked Caporiccio why the studio could not get this footage from this individual, he replied that "Mr. Santa Barbara" (no name was given) does not work with the studios because they have a tendency to "screw people over." The studios cannot make any legal claim because "they can't legally go after someone for something they threw in the garbage fifty plus years ago." He claims that the studios, and the executives who work there, are sometimes their own worst enemies in that people who have a lot of this lost footage are not willing to work with them. And these collectors are without doubt well-known to those inside the walls of the studios.

The saga of the lost prints of *A Star is Born*, as told to me by Caporiccio, falls into this world of hoarding collectors, careless studio executives, and ego.

[continued on next page]



Judy has her hair touched up on the set of *A Star is Born*

A STAR IS BORN - MISSING FOOTAGE REPORTED TO EXIST - CONCLUSION

[continued from previous page]

The saga of the lost prints of *A Star is Born*, as told to me by Caporiccio, falls into this world of hoarding collectors, careless studio executives, and ego.

The saga began in 1954 when Warner Bros. sent their edict to theaters to cut *A Star is Born*. They told them to do so if they wanted to get more showings of the film per day. They did not tell them they had to cut it. A theater owner in Chicago, who was also a Garland fan, saved his copy of the complete film, and held onto it for a long time, until a wealthy collector from Arizona, who had a major collection of complete, uncut stereo versions of many films, bought it. This Arizona collector has since died. Before his death, however, he sold a copy (he reportedly had more than one) to Michael Arick.

Caporiccio made it clear to me that these people know what they have and how to take care of them, keeping these films in cold storage in secret, off-site locations. That answered my question about the possible deterioration of these films over time.

I asked Caporiccio why Arick did not work with Haver when he was spearheading the restoration released in 1983. Caporiccio explained that Haver was not well-liked at all in the film archivist/collector world, and was the wrong person to be working on finding lost footage from private collectors. Haver was the reason the collector who had the complete “Lose That Long Face” number would not cooperate. Caporiccio also explained to me the relationship between Arick and Warner Bros.

When I asked Caporiccio why Arick did not, and would not, work with Warner Bros. at present, he responded: “Not as long as George Feltenstein is in power. And Warners screwed him over in the 90’s when he was working with them. He’ll never give this up to them.”

In the late 1980s into the 1990s, Arick worked with the studios, mainly Warner Bros., in film restoration. In his capacity as Director of Asset Management for Warner Bros., Arick was instrumental in the restoration (including lost stereo tracks) of films such as *Giant*, *East of Eden*, *The Searchers*, and *Blade Runner*.

In 1992, Caporiccio attended a private screening of *A Star is Born* that Arick arranged. Arick rented a screening room at Universal and showed the film to select friends, including Caporiccio. Before I could get my question out, Caporiccio explained that the studios do not know, nor care, what is shown in their screening rooms because they are private showings. They only care about public exhibitions of films, and do not monitor their screening rooms.

Around this same time, Arick provided Warner Bros. with his copy of the only known uncut version of *A Streetcar Named Desire*. He gave it to them under the condition that he receive a screen credit. Warner Bros. refused, gave him no credit, and, to add insult to injury, claimed to have found the footage themselves in their vaults. The studios never want to admit that they do not have any of this lost footage themselves, and have to go to private collectors for it in order to save face. Arick left the company. Had he stayed, he would have eventually gotten to the restoration of *A Star is Born*.

After leaving Warner Bros. in a huff, Arick tried working with Roddy McDowell and the Academy of Motion Picture Arts & Sciences to get his copy of *A Star is Born* restored. McDowell died in 1998, ending the deal. Arick has not done anything with the film since then.



Caporiccio is of the opinion that there must be some legal reason why Warner Bros. cannot get this print through legal channels. “Even if they went to his home, it’s not there, they can’t prove he has it, just what people say – he’s not dumb enough to keep it at home. If they showed up, he’d say, ‘Go ahead and search, I don’t have it.’” Warner Bros., according to Caporiccio, will always claim that the footage does not exist because they cannot admit their own fault. Caporiccio is incredibly knowledgeable about film, film collecting, cut films, and stereo editions of films. After our far-reaching informal conversation during which all kinds of film-related subjects were discussed, he came back to *A Star is Born*, and made it clear that insofar as the existence of an uncut print, “this isn’t news.” “Everyone” at Warner Bros. knows a lot of this lost footage exists, purports Caporiccio, but they are unable to admit that they cannot get their hands on it.

So, that is the story, as told to me. The information contained in the above-mentioned internet postings and telephone conversations concerning an alleged complete print of *A Star is Born* has not been confirmed by Michael Arick, nor have I seen any physical proof of the missing footage.

(end)



JUDY GARLAND AND LIZA MINNELLI “LIVE” AT THE LONDON PALLADIUM

At last! After many a start and stop (see “The Plagued History...” below) the last of Judy’s original Capitol albums has been released. Although it’s not the complete, two CD set proposed in the spring of 2009, it IS an expanded version of the original 2-LP set, wonderfully remastered. This release adds “Once In A Lifetime” and “Just In Time” to the line up, as well as moving “The Man That Got Away” to it’s proper place (why the original album began with Judy soloing on “The Man That Got Away” never made any sense, Judy never started off a concert with such a serious song).

Label: DRG Records/EMI Music Special Markets
Catalog Number: DRG-CD-19126
Release Date: April 20, 2010
Type: CD Discs: 1 Length: 01:18:51

Produced by Simon Rady
London Palladium Recording Supervised by: Norrie Paramor
Orchestra Conducted by Harry Robinson
Piano Laurie Holloway
Judy Garland’s arrangements mostly by Roger Edens, Nelson Riddle, Gordon Jenkins, Conrad Salinger, Mort Lindsey, “What Now My Love” orchestrated by Jean Leccia, Skip Martin and Sandy Courage
Liza Minnelli’s arrangements by Peter Matz and Marvin Hamlisch
Cover and Production Photographs by Terry O’Neill
Recorded at The London Palladium on November 8 and November 15, 1964
by Capitol Records
Additional re-recording at EMI Abbey Road Studios on November 23, 1964
Capitol Records Session #20357
Released on July 25, 1965 by Capitol Records on SWBO 2295 and in the UK as EMI 1249

New Revised Edition:
Produced for DRG by Hugh Fordin
Mastered at Capitol Mastering Studios by Dave McEowen, Engineer
Art Direction by Elizabeth Yoon
Special Thanks to Jacqueline Varga, Patti Taylor and Frank Collura
Liner Notes by Will Friedwald

To learn more about the convoluted history of the recording, check out:
**The Plagued History of
Judy Garland and Liza Minnelli “Live” at the London Palladium, 1965-2009**
by Lawrence Schulman
First published in the Fall 2009 issue of the ARSC Journal (Volume 40, No. 2).

Click on the link below to read the article:
<http://www.thejudyroom.com/discography/capitol/palladiumarticle.pdf>



TRACK LISING:
(additions/changes noted in **bold font**)

1. Overture
2. **Once In A Lifetime (Judy) (Previously unreleased November 15th version)**
3. **Just In Time (Judy)(From the November 8 concert)**
4. The Travelin’ Life (Liza)
5. Gypsy In My Soul (Liza)
6. Hello, Dolly (Duet)
7. Together (Wherever We Go) (Duet)
8. Medley: We Could Make Such Beautiful Music (Duet)/Watcha Gonna Swing Tonight (Bob White)
9. Medley: Hooray For Love (Duet)/After You’ve Gone (Judy)/By Myself (Liza)/’S Wonderful (Judy)/How About You (Duet)/Lover, Come Back To Me (Liza)/You And The Night And The Music (Judy)/It All Depends On You (Duet)
10. Who’s Sorry Now? (Liza)
11. Smile (Judy)
12. How Could You Believe Me When I Said I Loved When You Know I’ve Been A Liar All My Life (Liza)
13. What Now My Love (Judy)
14. Liza’s Medley: Take Me Along/If I Could Be With You/Tea For Two/Who/They Can’t Take That Away From Me/By Myself/Take Me Along/Mammy
15. Make Someone Happy (Judy)
16. Pass That Peace Pipe (Liza)
17. **The Man That Got Away (Judy)**
18. The Music That Makes Me Dance (Judy)
19. Medley: When The Saints Go Marching In (Duet)/Brotherhood of Man (Duet)
20. He’s Got The Whole World In His Hands (Duet)
21. Never Will I Marry (Judy)
22. Encore: Swanee (Duet)
23. Encore: Chicago (Duet)
24. Encore: Over The Rainbow (Judy)
25. Encore: San Francisco (Duet)

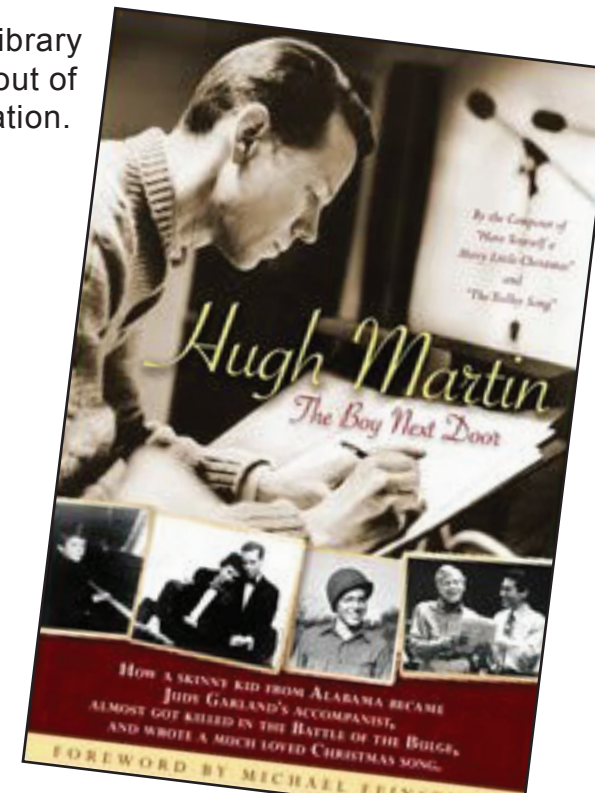
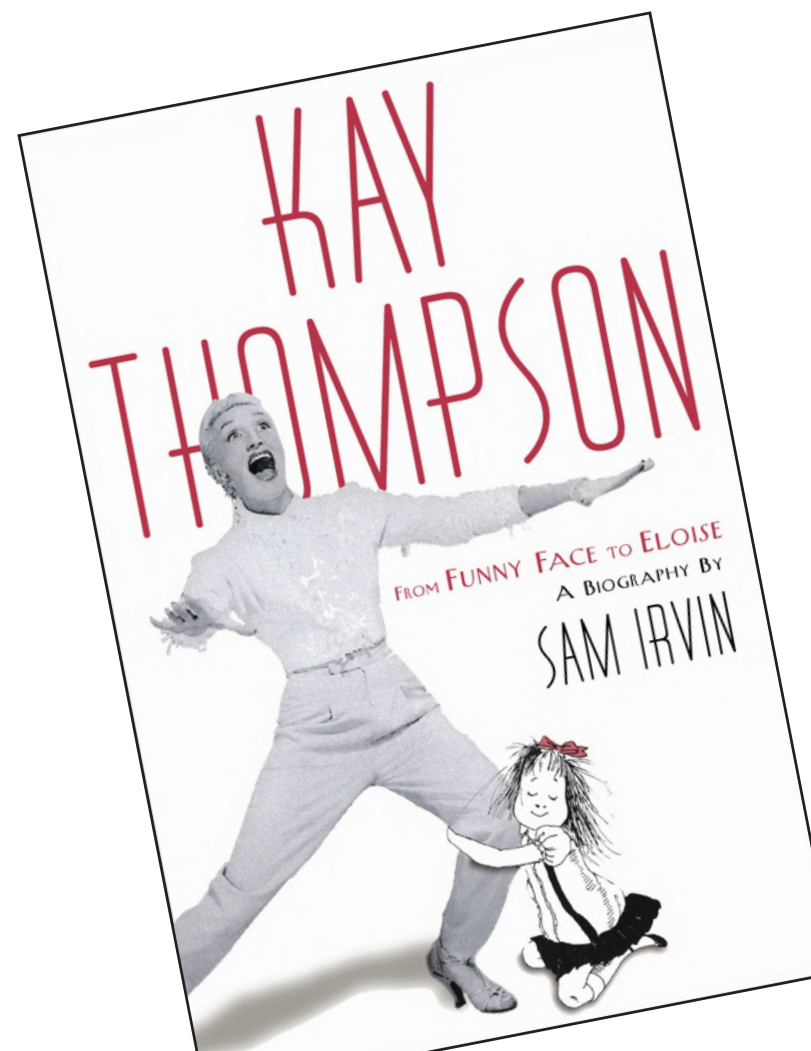


Two books focusing on people who working with Judy both during and after her time at MGM, and became some of her closest friends, were released in 2010.

First up was the autobiography of Hugh Martin published October 19 and has received rave reviews. Hugh was a confidant and mentor to Judy. He co-wrote the songs for Judy's masterpiece *Meet Me In St. Louis*, worked with her during her concert years, and to this day has nothing but praise and awe about her talent and his luck to have been a part of her legacy.

The second biography of the year put the spotlight on one of the most multi-talented women in Hollywood history, the great Kay Thompson. Kay was perhaps Judy's closest female friend, had enormous influence over her vocal style, and was even Liza's godmother. In fact, Kay lived with Liza in the latter years of her life up to her death. Just as she did with Judy, she mentored Liza's performing style. Kay is perhaps best known to the general public today as the author of the famous "Eloise" books and for her scene stealing delightful performance in the 1957 musical *Funny Face*. Sam Irvin's biography, published on November 2nd, has been a long time in coming and lives up to the unique legacy that Kay left us.

Both books are welcome additions to the ever growing library of Garland books. Be sure to order yours before they go out of print (just click on the images here for purchasing information).



Two new DVDs from Infinity Entertainment were released in 2010. I have not verified whether or not the shows have been edited as I'm told was the case for previous volumes, although these are advertised as complete episodes. The Pioneer discs are out of print and increasingly difficult to come by, so these are your current best bets. Judy's series will always rank up there as one of her greatest endeavors and has provided us hours upon hours of enjoyment, not to mention complete awe of her incredible gifts.

VOLUME FOUR:

Catalog Number: IEG2208

Release Date: April 27, 2010

Includes:

Show #16

Taped: 12/13/63

Aired: 1/12/64

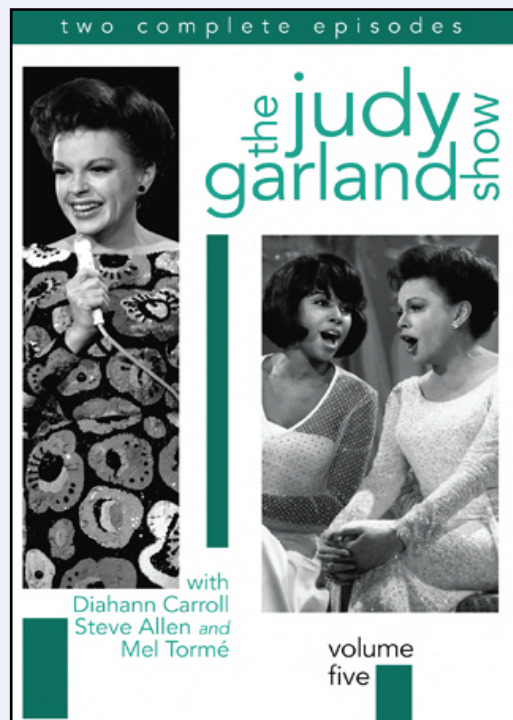
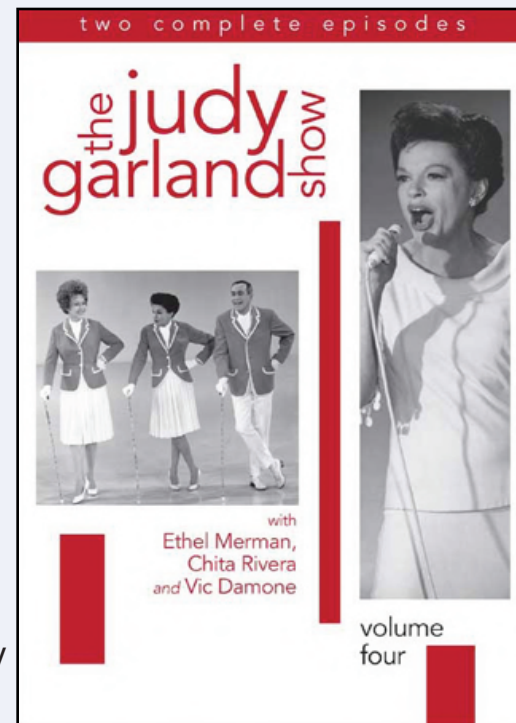
Guests: Ethel Merman, Shelley Berman, Peter Gennaro

Show #17

Taped: 12/30/63

Aired: 01/19/64

Guests: Vic Damone, Chita Rivera, Louis Nye and Ken Murray



VOLUME FIVE:

Catalog Number: IEG2226

Release Date: August 31, 2010

Includes:

Show #11

Taped: 10/18/63

Aired: 1/5/64

Guests: Steve Allen, Mel Tormé, Jayne Meadows

Show #21

Taped: 1/31/64; "Great Day" taped 2/14/64

Aired: 2/16/64

Guests: Diahann Carroll, Mel Tormé

This latest entry in the Savoy Jazz series of CDs recorded from Judy's TV show is a sort of sequel to 2008's "Judy Takes Broadway! with Friends" CD.

Once again, this CD is way too short. Especially when you consider that not all the material here is new to CD. The longest track here, at 10:40 is the "Judy at the Palace Medley" which was previously released on the 2007 "Greatest Hits Live" edition. At the \$15+ retail price it's not much of a bargain. However, if you purchase it on iTunes or Amazon, it's less than \$10 which is definitely a great price. You don't get the accompanying booklet, but in reality, the reason to get these CDs are for Judy's performances.

Speaking of which, the booklet has a nicer layout this time, with black text on a white background, in new font that's easier on the eyes than previous editions.

Label: Savoy Jazz/SLG

Catalog Number: SVY 17787

Release Date: April 6, 201

Type: CD **Discs:** 1 **Length:** 45:54

Track Listing:

Give My Regards To Broadway

Comes Once In A Lifetime

Any Play I Hang My Hat Is Home

Whispering - with The Kirby Stone Four

Together Wherever We Go - with Liza Minnelli

I Gotta Right To Sing The Blues

"Duets" Medley - with Ethel Merman

If Love Were All (Outtake)

West Side Story Medley - with Vic Damone

Life Is Just A Bowl Of Cherries

"Judy At The Palace" Medley

BONUS:

Judy Talks Broadway with Barbra Streisand and Ethel Merman

There's No Business Like Show Business -with Barbra and Ethel



JUDY IN HOLLYWOOD

Jan Glazier, publisher of the e-mail newsletter “Judy’s Family,” spearheaded a new event called “Judy in Hollywood.” The event centered around the gathering of Garland fans in Hollywood over the weekend of April 22 - 24, 2010. The event turned out to be such a big success that a New York City version is planned for April 2011.

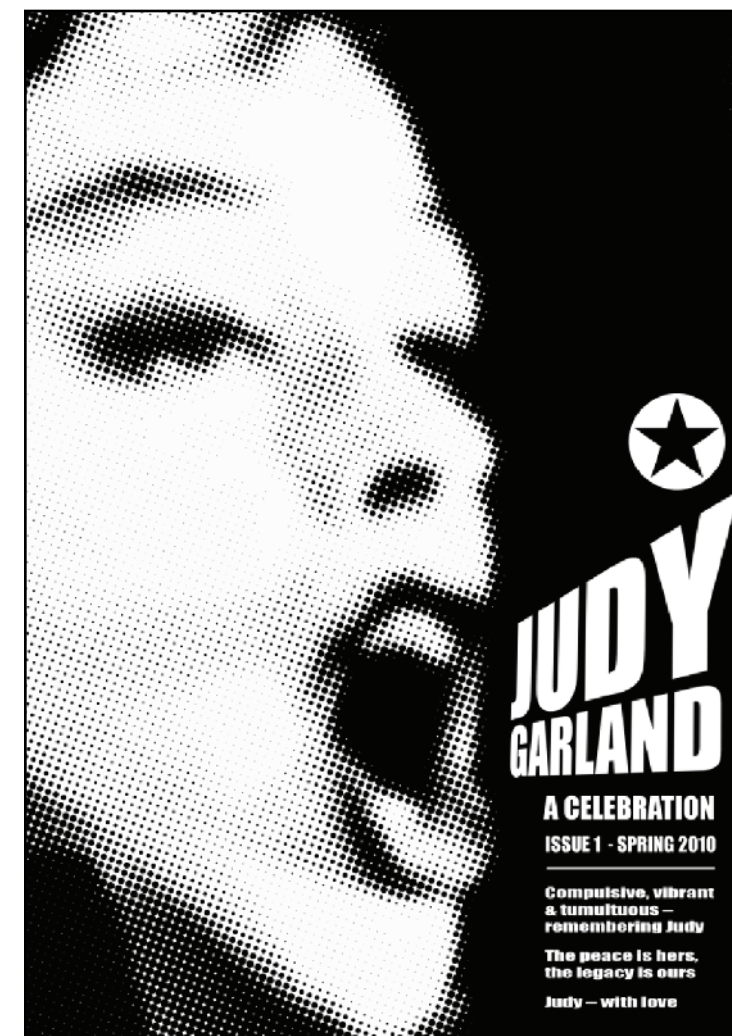
Attendees were treated to tours of notable Los Angeles locations that were part of Judy’s life there, including some of her homes, the MGM studios (what’s left of it - luckily the schoolhouse and recording stage are still there), CBS (where Judy taped her series) and more.

Distinguished guests included Joe Luft and Margaret O’Brien. From all accounts everyone had a blast. The New York “edition” should be just as successful.

To get on the list to receive Jan’s e-mail newsletter “Here’s to Us” e-mail her at: janpdisc@earthlink.net.



THE JUDY GARLAND CLUB



In 2010 The International Judy Garland Club came back from near death. They updated their website and finally began taking subscriptions online. The biggest change is the replacement of the long running “Rainbow Review” with a new publication titled “Judy Garland - A Celebration.” The 44 page soft-cover publication is printed on high quality paper allowing the photographs to shine. “A Celebration” was planned to be a bi-annual publication, but 2010 only saw one with the promise of the second coming soon. The updated website (which looks great) states: “Each year members will receive two copies of the new magazine that will cover 44 pages and feature over 80 rare and glorious photographs of Judy.” Since we saw only one in 2010, hopefully this means that in 2011 subscribers from 2010 who resubscribe for 2011 will receive three publications.

To become a member of the club, go to: www.judygarlandclub.org and click on the “Join” link.

JUDY ROOM WEBSITE NEWS & UPDATES IN 2010



In 2010, The Judy Room website went through two major changes. The first change incorporated new elements and features for mobile devices such as the iPhone or iPad, but I wasn't thrilled with the layout. Everything was there, just not in the right places. So, I changed it again. The newer look still incorporates the new mobile device features as well as new multi-media and social networking features, while keeping the best elements of the design that had been in place for several years. This new look is cleaner, leaner, and easier to navigate. Some pages have yet to be reformatted, but those are coming. The Discography will retain its current look. As it's a separate sub-site, or entity, I prefer for it to look a bit different. Besides, I just don't have the time to reformat all of those pages. The Discography has grown into a huge, all encompassing online archive of Judy's records and CDs.

Another new feature of the site is the Videos Page (www.thejudyroom.com/media/videos.html) featuring a wide variety of video clips, all viewable on a PC or mobile device. The MP3 Page (www.thejudyroom.com/songs.html) has been updated as well, with many new audio files. Most of it has been shared by fans for years, but it's always nice to have as many as possible in one place. More to come in both pages.

As always, the site is ever changing. I still have several filmography pages to complete, as well as the DVD pages as more Blu-rays and DVDs are released. I've always joked that the site is like Disneyland: It'll never be completed as long as there are Garland related news and products.

Another major change has been the creation of the Judy Garland News Blog (www.JudyGarlandNews.com). This blog replaces the old "news" page. Being a blog, it's easier to update. Users now have easier search capabilities and most importantly they can sign up for e-mail updates. Whenever a new item is posted, it automatically sends an e-mail notice to subscribers. It also updates The Judy Room Facebook Group & Page, and Twitter account. Nothing like today's social networking platforms to get the news out. Since its launch at the beginning of August 2010, the blog has viewed over 26,000 times, meaning that it's reaching a much larger audience than the old news page.

What's wonderful about these newer social networking platforms is that, unlike the groups, lists and message boards of the past, anyone who's a member (or "friend") can add photos, video & audio files without limits. Plus, because everyone who's a "friend" has their own photos and video files on their own pages, we all can share with each other in the quickest manner possible. Things just keep getting better and better!

Thank you to everyone out there who has donated to keep The Judy Room up and running. All donations have gone to the cost of server space, domain name registration, and the various other tools required to keep the site up and running. As I've said before, the site is truly a collaborative effort between me and so many giving Garland fans out there. Thanks again!

Here are the various links to The Judy Room social networking sites. Be sure to subscribe to the news blog. It's "free and easy, that's my style..." :)

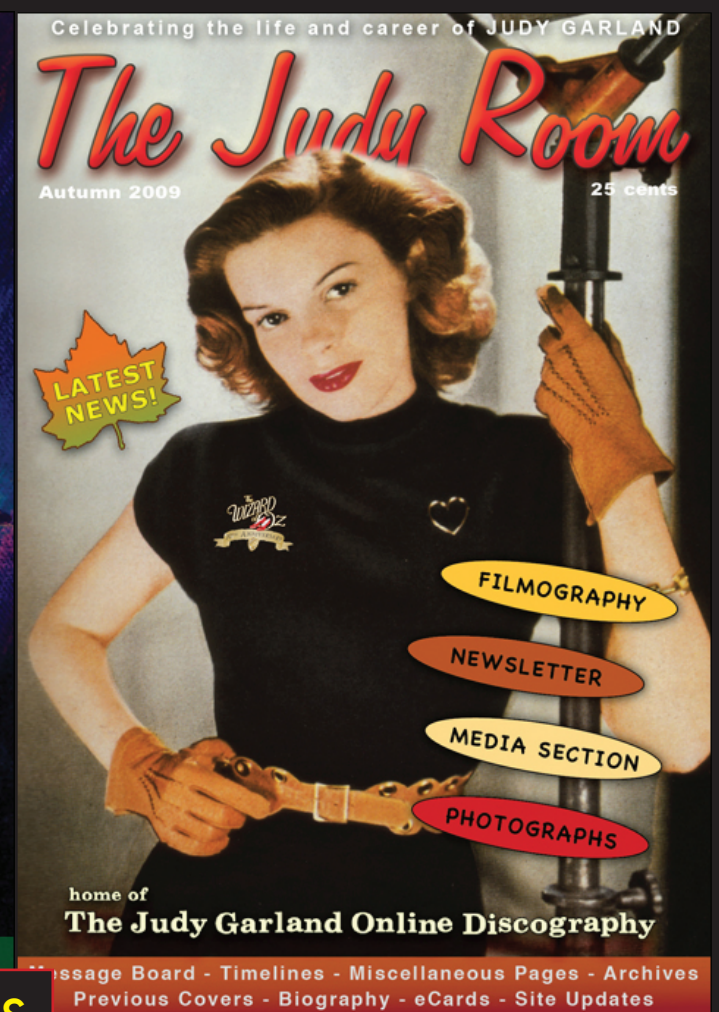
The Judy Garland News Blog:
www.JudyGarlandNews.com

Facebook Group:
<http://www.facebook.com/group.php?gid=63011616354>

Facebook Community Page:
<http://www.facebook.com/pages/The-Judy-Room/129279360431981>

Twitter Account:
<http://twitter.com/#!/TheJudyRoom>





GALLERY OF JUDY ROOM HOMEPAGE "MAGAZINE" COVERS



TRIBUTE TO SCOTT SCHECHTER 1961 - 2009

On Friday, May 15th 2009, Scott Schechter died of a sudden heart attack. Because there was no 2009 Year in Review done last year, I am copying part of my tribute to him from May 17, 2009:

It's a bit ironic and fitting that when he passed, he was on his way home from working on yet another project. He has left a void in the world of Garland/Minnelli fans everywhere. I am shocked and saddened by his tragic death, and I send my deepest condolences to Scott's husband and family.

Scott was the premiere Judy Garland/Liza Minnelli historian/author. His work encompassed all types of media: CDs, DVDs, books, publications, and the Internet. Scott was always - and I mean always - 100% supportive of The Judy Room and The Judy Garland Online Discography. He was a delight to talk to, and I'm glad to have met him and I'm very proud that he was more than a colleague, he was my friend.

Scott was incredibly passionate about the lives and careers of both Judy Garland and her daughter Liza Minnelli. He was committed to getting previously unreleased material (or material that hadn't been seen in decades) into the hands of the public. He was also committed to celebrating, as he called it, "The Legend's Legacy" (Judy Garland).

Scott was close to Liza. This relationship helped forge one of his greatest projects, Liza's official U.S. website: OfficialLizaMinnelli.com. I am proud that he came to me to design the site and to perform the periodic updates and maintenance. I would tell people that I was "once removed from Liza", meaning that Scott would talk to Liza and/or her managers & publicists, and then relay the information to me to add to the site. Scott was very proud that the site became the main Liza site of the web. And I am thrilled to have helped him see his ideas come to life on a living website.



The following is his biography from his 2004 book "The Liza Minnelli Scrapbook" - followed an update from me. When looking at his work, it's amazing how varied Scott's projects were. All of the images here are projects that Scott either produced or worked on in some capacity. Without Scott, we probably would not have had the amazing Pioneer DVDs of Judy's TV series, nor would we have the remastered and complete CD releases of Judy's Capitol albums "The Letter" and "Garland at the Grove", among so many other treasures.

[2004 bio]

Scott Schechter has devoted over a quarter of a century to researching the lives and careers of Judy Garland and Liza Minnelli, earning his



status as the premier Garland-Minnelli authority.

His research and devotion have led to his working with many of the companies that continue to release Garland-Minnelli material, including Capitol Records and Pioneer Entertainment / Classic World Productions, Inc. His expertise as a Garland-Minnelli historian has been acknowledged on his TV and Radio appearances; as a source in PR functions; and in dealing with media such as Liz Smith, et Al. Mr. Schechter is perhaps proudest of his role as archivist, which has led to the uncovering and releasing of rare or lost material.

TV shows that Mr. Schechter has consulted on as a Judy Garland or Liza Minnelli authority have included ABC's "20/20," "Good Morning, America," AMC's "Behind The Screen," NBC's "Dateline," and A&E's "Biography" series. E! Entertainment Television's recent "True Hollywood Story" 2-Hour special on Garland's life and career was critically acclaimed by TV Guide and USA Today, etc.; For this episode -- which was one of the 15 highest-rated "THS" shows of that series' 5-year and 200-episode run -- Schechter served as Consulting Producer. The program was honored with a GRACIE AWARD, and was nominated for a PRISM AWARD, for best TV documentary.

For his marketing and PR efforts, Mr. Schechter has obtained the highest profile exposure for his clients. Media such as Rolling Stone magazine, USA Today, Fox News Channel, ABC Network, E! Entertainment, and TV Guide have been utilized.

In 1998, Mr. Schechter co-produced what is considered the definitive audio overview of Garland's career : the 4-CD box set "Judy" from 32 Records, which spans the entire 40 years of her recorded legacy, from her earliest known recordings in 1929 at age 7, to one of her final appearances in 1969, shortly before her passing. Along with compiling the material for the compact discs from his archives of Garland's work, he performed similar duties for the set's 32-minute video, and its 100-page book. This lavish set received rave reviews from the New York Times, People, USA Today, Entertainment Weekly, and the NY Post, which concluded its review by saying "music historian Scott Schechter's essay is an excellent read and will earn him a nomination for the prestigious Grammy Award for best liner notes."

Mr. Schechter's liner notes on other Garland-Minnelli projects have been mentioned in USA Today, Billboard, and the Los Angeles Times. As a writer, his words on Garland and family have appeared in the Advocate, Show Music magazine, and three editorials printed in the New York Times (1994, 1998 and 2001).



(continued)

TRIBUTE TO SCOTT SCHECHTER *continued*

In 2000, Mr. Schechter was instrumental in getting Garland's historic, Grammy-winning Album Of The Year "Judy at Carnegie Hall" released complete and uncut, exactly as it happened that night, in its proper running order -- for the first time ever -- and as a deluxe 24-Karat Gold audiophile set.

Schechter's other CD projects include Capitol Records' "Judy at Carnegie Hall : Fortieth Anniversary Edition" and that label's new 2-CD set of material he produced and compiled, called "Classic Judy Garland -- The Capitol Years (1955-1965)"; Collectables Records' "twofer" CDs (under license from Capitol) : "Miss Show Business / Judy" and "Judy: That's Entertainment! / I Could Go On Singing"; S&P Records' "twofer" CD (under license from Capitol) : "Judy in Love / Alone"; Varese Saraband's "Engelbert Humperdink's: You Belong to My Heart"; Hip-o Records / Universal Music's "Liza Minnelli: Ultimate Collection" - which Miss Minnelli liked so much she mentions the CD in her latest concert souvenir program - and that label's definitive audio compilation he produced and compiled of Garland's TV series; "The Judy Garland Show: The Show That Got Away" included legendary duets, plus solos and rare outtakes.

In 1998, Schechter was one of the people instrumental in bringing Garland's entire long-lost 1963-1964 TV series to the DVD format. The discs of "The Judy Garland Show" from Pioneer and Classic World Entertainment have been a monumental success. Schechter served as a consultant to the five-year project, including handling media, crafting "The Show That Got Away" slogan, and compiling the "Just Judy" and "Songs for America" discs. The latter's proceeds were donated to the American Red Cross in the way of 9/11. Schechter conceived this tribute disc.

In June 2002, [Scott's] book on Garland was published to coincide with the icon's eightieth birthday. "Judy Garland: The Day-by-Day Chronicle of a Legend" presents the entirety of her life, with an emphasis on her career and legacy. Liz Smith called the book "an impressive mass of talents. It is beautifully produced and sure to thrill Judy's evergreen fans." The "Los Angeles Times" stated "Scott Schechter's book not only chronicles her difficult life, but also proves how hard she worked



to overcome obstacles . . . Exhaustively researched." "Publishers Weekly" noted "it is sure to have enormous appeal as a reference tome and have multiple uses for trivia buffs," and Robert Osborne of the "Hollywood Reporter" devoted his entire column to the book, raving, "Almost overwhelming in its detail, Schechter's research is as thorough as a Nobel scientist . . . It's the most complete retrospective yet published on a celebrity.

Since that bio, Scott produced "Liza Minnelli: The Complete A&M Recordings" for the Collector's Choice label. He also wrote the liner notes for the booklet. Scott also produced the releases of Judy's two never-before-released-on-CD Capitol albums "The Letter" and "Garland at the Grove".

Scott's publication "Garlands For Judy" was a fitting tribute to Judy, or as he referred to it "The Legend's Legacy". Each issue just got better and better. I don't know the number of subscribers, but I know it must have been quite a lot. The magazine was published 4 times a year. It will be sorely missed.

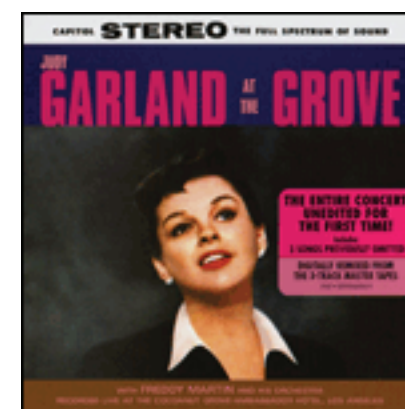
At the time of his death, Scott was working on the soon-to-be-released CD set "Judy Garland and Liza Minnelli - Live at the London Palladium". The concert - new to CD - will be complete and remastered, with liner notes by Scott. We think. We're told that he was finalizing the notes the week he died.

Scott was also working on getting "Liza at the Winter Garden" released to CD for the first time. No word yet on the status of that project.

As you can see, Scott was involved in so many things. In addition to the above, he helped Liza with her recent smash live concerts at The Palace Theatre in New York.

On a personal note, I'll always be grateful to Scott for not only supporting The Judy Room, but involving me in tiny aspects of some of his projects. He was always 100% kind and generous to me. We met when he was in town promoting his Garland book. After his presentation, I came up to his table to have him sign my copy, and when I said who I was he immediately hugged me and exclaimed "Judy Room Scott? Why didn't you tell me you would be here, we could have had dinner earlier!" He made me feel like we had been friends forever.

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TRIBUTE TO SCOTT SCHECHTER conclusion

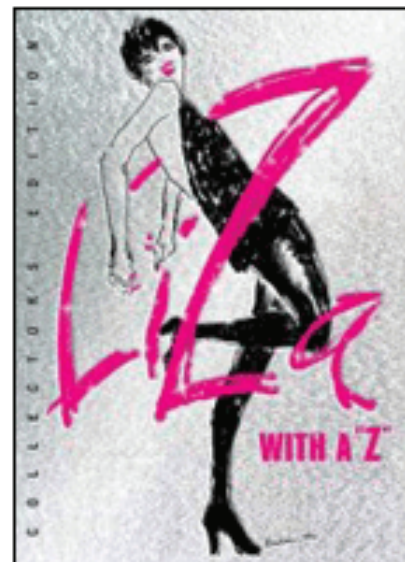
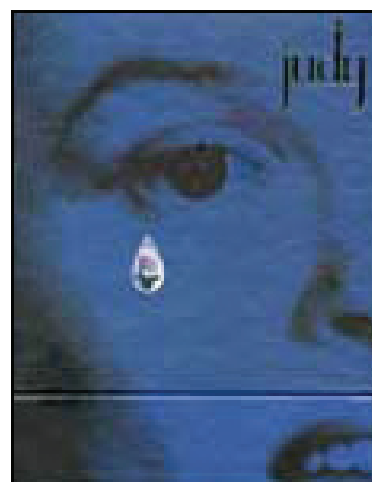
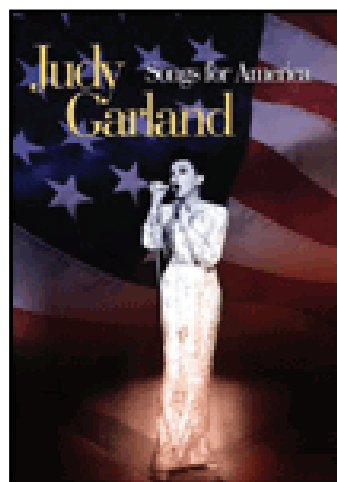
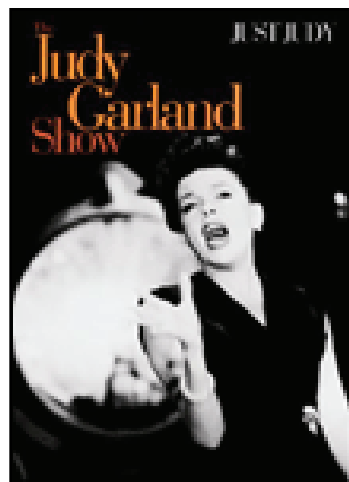
Scott had a great sense of humor, and laughed off the “flamers” out there who were always so negative about things pertaining to Judy and Liza. He didn’t troll the Garland/Minnelli chat rooms/groups/discussion lists trashing the work of any Garland/Minnelli project he might not be a part of. Nor did he troll the same sites and act as the “be all, end all” expert or to seek validation by constantly correcting people from some imaginary Garland/Minnelli Mount Olympus. He was beyond that. Besides, I think he was just too busy posting the dozens of daily Liza updates to his Liza Yahoo Group and of course all of his various projects to worry about such trivial things!

I’ll never forget his excitement when he called me and relayed his experience of being with Liza in the recording studio, just the two of them and the sound engineer, while Liza recorded the commentary track to the DVD release of her Emmy Award winning TV special “Liza with a Z!”. Oh, how I wanted to be there!!! The next thing I knew, Scott had Liza personally sign a copy of the DVD and sent it to me. That’s the kind of person he was.

Scott was a friend, a colleague, and one of “the good people” out there who’s excitement and passion for the lives and amazing accomplishments of Judy Garland and Liza Minnelli never wavered.

To quote his usual e-mail signature, I send to him and his family “all the best and warmest.”

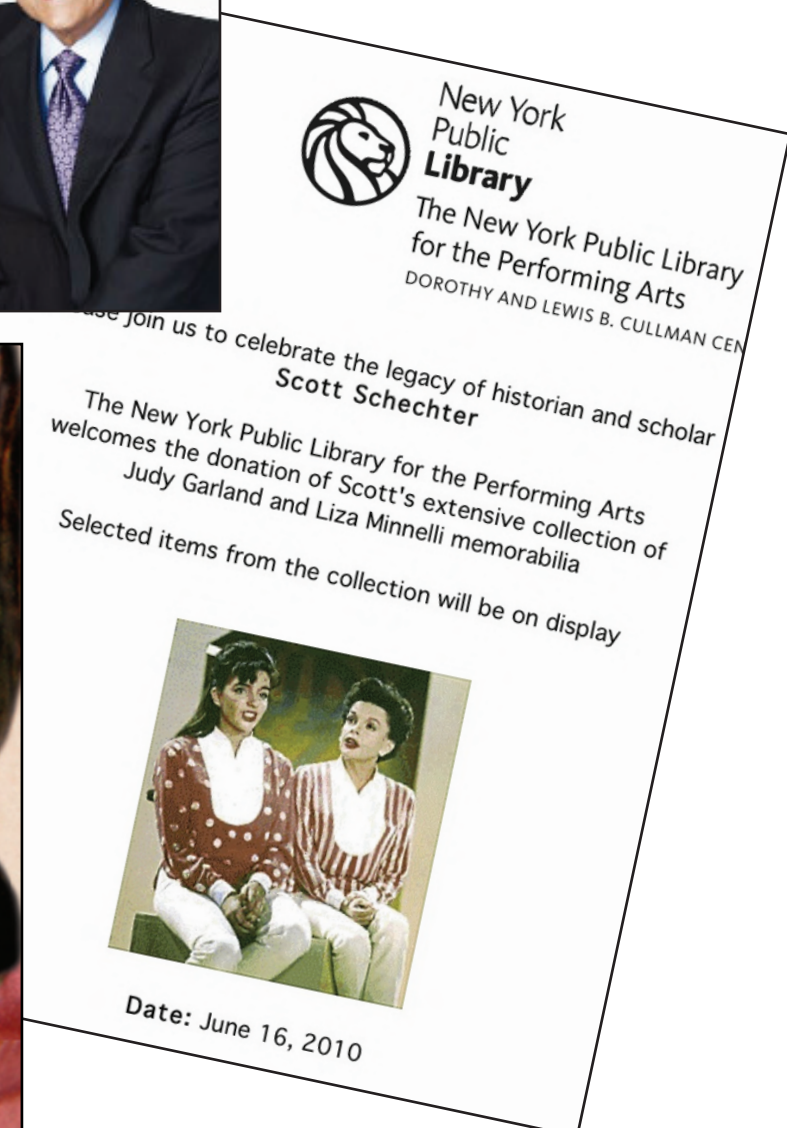
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Scott would have been thrilled to know that in 2010 he received two wonderful tributes:

On June 16, 2010 the New York Public Library for the Performing Arts - Dorothy and Lewis B. Cullman Center, celebrated Scott’s legacy as historian and scholar by welcoming the addition of his extensive collection of Judy Garland and Liza Minnelli memorabilia to their archives. Selected items from the collection were on display at the event. Now, anyone can go to the library and use his collection for research or simply enjoy it as all the items are being catalogued and archived. Scott had a huge private collection of tons of rare material, especially recordings, of both Judy and Liza. I’m sure he would be happy to know that his collection will endure.

On December 11, 2010 Turner Classic Movies presented the premiere of a new “Private Screenings with Robert Osborne” focusing on Liza for the first time. As a sign of their long friendship, and all the work Scott did to preserve Liza’s legacy, the program was dedicated to Scott. A nice, classy tribute.



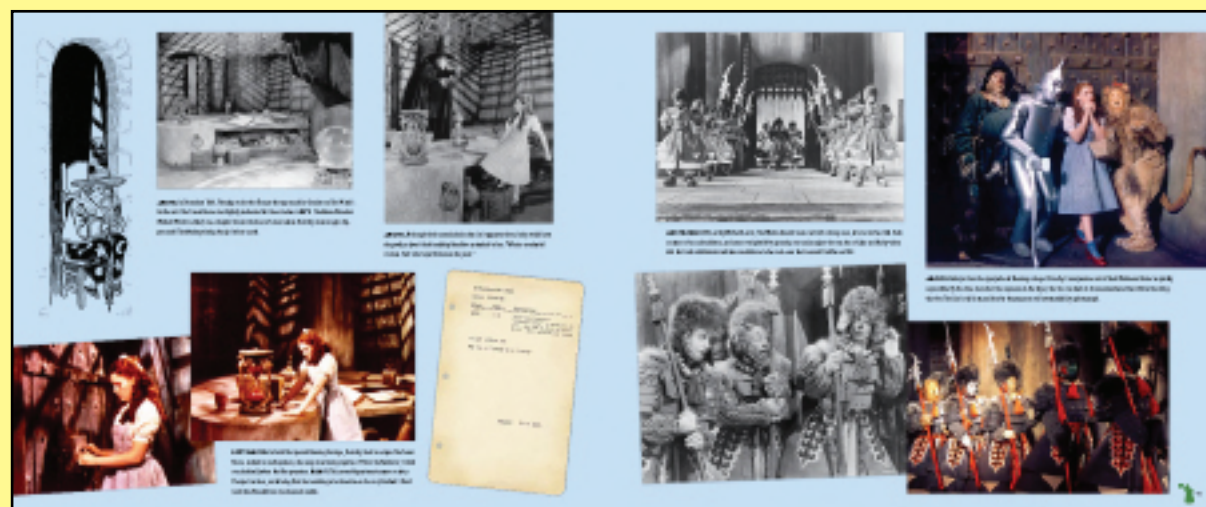
2009 SNAPSHOT: THE WIZARD OF OZ AT 70



2009 was the 70th anniversary of *The Wizard of Oz*. Warner Home Video released several versions of the film on DVD and premiered the Blu-ray edition in a deluxe boxed set, an “Emerald Edition” and more. The film received yet another new restoration at an even higher definition than previous versions. In HD, the film looks unbelievably better than it ever has. Naysayers thought that wasn’t possible, but the Blu-ray proved them wrong. For details of the various versions of the film on both Blu-ray and DVD, check out: www.TheJudyRoom.com/oz/index.html - a new sub-section devoted to all things OZ. On that page, you’ll see all the news throughout 2009 featuring all

of the many events across the nation that celebrated the 70th anniversary.

As if the stellar new restoration wasn’t enough to make OZ fans happy, Fall River Press published “The Wizard of Oz - An Illustrated Companion to the Timeless Movie Classic.” Written by John Fricke and Jonathan Shirshekan, with a charming forward by “Munchkin” Margaret Pellegrini, the book (exclusive to Barnes & Noble) is simply wonderful. At a mere \$20 it’s the deal of the year (it’s worth \$50). The book is hardbound, slightly oversized (with some fun glitter effects on the cover), and features 160 full color pages filled with tons of great photos, many never before published, printed on the highest quality paper. You can’t go wrong with this book. Another “must have” for everyone and a welcome addition to one’s Garland (and OZ) library.



Judy's original "Thorpe Era" dress in an early production still, and on display in the spring of 2010 where it is now a part of the immense Hollywood costumes collection of Barry Barsamian. The original Dorothy doll is also a part of Barry's collection.



CELEBRATE THE 70TH ANNIVERSARY OF THE MOST MAGICAL MOVIE IN HOLLYWOOD'S HISTORY

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ARE BRILLIANT!**

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SCREENPLAY BY NOEL LANGLEY, FLORENCE RYERSON AND EDGAR ALLAN WOOLF DIRECTED BY VICTOR FLEMING PRODUCED BY MERVYN LEROY A METRO-GOLDWYN-MAYER PICTURE



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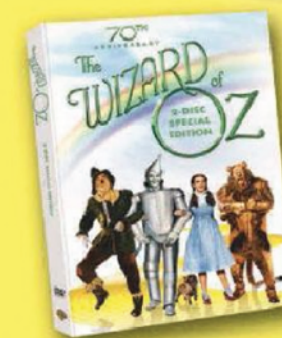
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THE MANY VERSIONS OF THE WIZARD OF OZ IN 2009, 2010 & 2011 OH MY!

On September 29, 2009 Warner Home Video released a new restoration of The Wizard of Oz on DVD and for the first time on Blu-ray. At the same time, both Target and Wal-Mart had different exclusive editions of their own. Add to that the Amazon boxed set that included four exclusive prints, and you have a plethora of editions to choose from. Since that time, they've released subsequent editions in various single and two-disc incarnations. There were many international versions as well (some are shown here). OZ collectors who have to have everything must have gone nearly broke keep up with all of these various editions. Judging from the recent "Oscars" edition, it doesn't look as though Warner Home Video will stop going to this well anytime soon.

For details of the various editions, go to:
www.thejudyroom.com/media/dvd/pages/oz70th.html



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01-04-2011
 SINGLE DISC BLU-RAY
 "OSCARS EDITION"



09-29-2009
 2-DISC DVD SET
 2 VERSIONS



11-02-2010
 STANDARD DVD 4-DISC
 "EMERALD EDITION"



GERMAN EDITION



U.K. EDITION



RUSSIAN EDITION



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COMING IN 2011

2011 should be another good year. JSP Records (who brought us "Lost Tracks" in 2010) has announced that in late 2011 they will release the first complete anthology of Judy's Decca singles titled "Smilin' Through: The Judy Garland Singles 1936-1947." Back in 1994, MCA came close with their anthology, but several alternates were missing. To date a few have only been available on LP, so this new anthology is welcome news. This set promises to be a highlight of 2011.

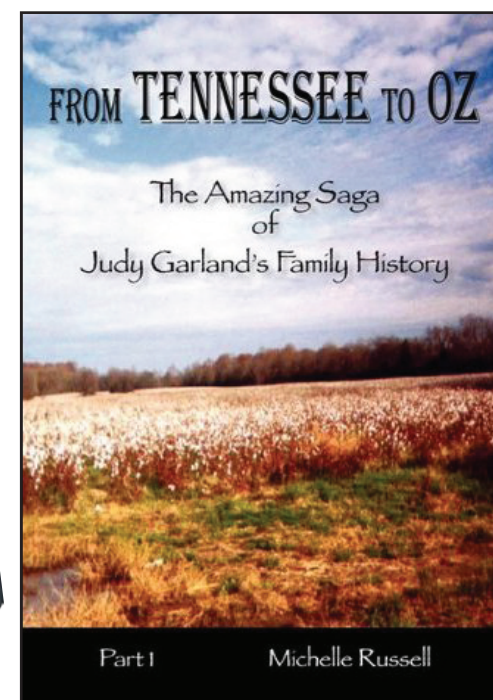
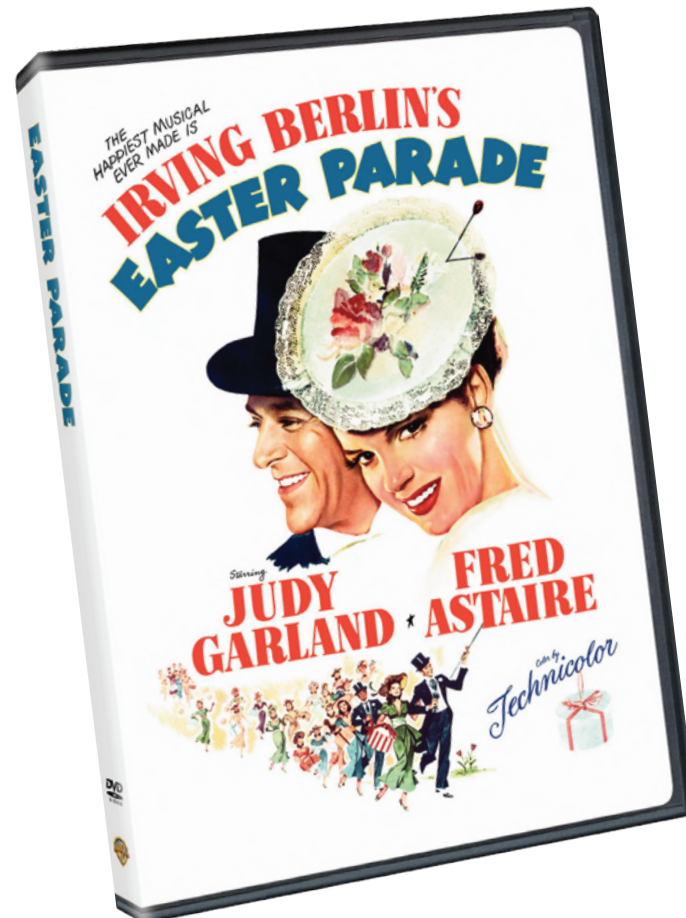
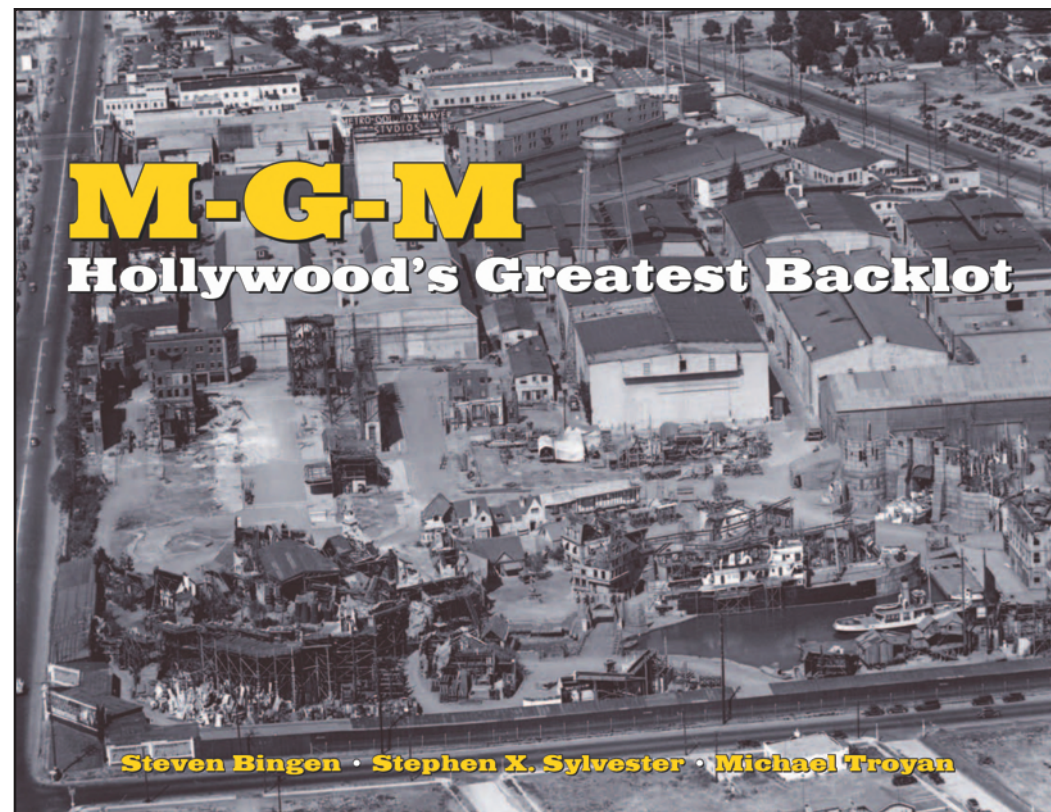
Scheduled for publication on February 11 is "MGM: Hollywood's Greatest Backlot." This book is the first to take a detailed look at the biggest and best backlot in all of Hollywood. It will showcase rare photos and new information about the many outdoor sets where Judy filmed most of her movies. Then in May, Michelle Russell will publish part two of her "From Tennessee to Oz" series. If you haven't read the first one, it's a fascinating look at Judy's family history.

Warner Home Video has not announced any Garland Blu-ray releases for 2011. Thus far, all that's been announced are the January release of the "Oscar Edition" of *The Wizard of Oz* on single disc Blu-ray, and the single DVD (not Blu-ray) reissue of *Easter Parade* on February 8. I'm hoping that the next Blu-ray release will be *Meet Me in St. Louis*. Now there's a film that is made for high definition! Time will tell.

Also planned for 2011 is a new John Fricke book focusing on Judy's movie career. I've heard both "Judy in Hollywood" and "Judy at the Movies" as possible titles. No official announcement has been made. Let's hope this isn't a copy and paste of old CD liner notes like the book for the Judy/Mickey DVD set was, and that it's more in line with his previous "Art and Anecdote" coffee table book: Filled with lots of oversized photos.

Finally, 2011 is the 50th anniversary of "Judy at Carnegie Hall," recorded on April 23, 1961. At Carnegie Hall on March 11, 2011 at 8 p.m., The New York Pops will present "The Great Judy Garland," a reprise of Judy's legendary night in 1961 featuring Ashley Brown, Heather Headley and Karen Olivo. [Click here for details.](#)

Here's to a great 2011!



Will Friedwald is the author of the new book, *A Biographical Guide to the Great Jazz and Pop Singers* (Pantheon Books) which has been getting rave reviews and is a must-read for any music fan. Be sure to get this book! Of course, Judy is included. We thank Will for taking time out of his busy schedule to share his unique perspective with us.

[Judy Room] Other than watching *The Wizard of Oz*, when did you first become aware of Judy Garland? What was your first reaction, and how did she grow on you?

[Will] It was probably watching *Meet Me in St. Louis* and the other movies. I don't know that I started really listening to her records until I was in my 30s. I probably first appreciated her as a movie buff in *The Pirate* and *Summer Stock*, and probably even the *Babes* movies.

How has your opinion of Judy Garland changed over the years?

I went through a phase, where if something wasn't overtly "jazzy," like Ella Fitzgerald, I dismissed it. For a few years, I hardly listened to Garland, which, looking back now, seems strange – since I had long loved her movies. Eventually, I reacclimated to her, so to speak. One can only ignore greatness for so long.

Garland could be said to have done a certain number of recordings in a jazz style at Capitol, on her television series, and on stage. What do you think of these recordings?

I think it's testimony to her greatness that she could fit in all kinds of settings, from very formal orchestras to something as loose and intimate as Count Basie's organ. She worked in a wide variety of settings and sounded great in virtually all of them.

Garland never improvised. Does that not make her a jazz singer?

As a "reformed" jazz snob, I've increasingly come to realize that the term "jazz singer" is not a particularly useful one. The late Mel Torme was a friend of mine (no, I never talked to him about *The Judy Garland Show* – he certainly never said anything critical of her in my presence) and he told me many times that he never considered himself a "pure" jazz singer. In Mel's opinion, it was all about degrees of jazziness. The only singer who could be purely jazz would be someone who improvised for chorus after chorus, the same way that a trumpeter or saxophonist did. Mel insisted that sometimes he sang jazz, but he didn't necessarily consider himself a "jazz singer" when he was doing a ballad with strings. There are improvising singers in the folk and world music traditions who aren't remotely jazzy. Ultimately, it probably has more to do with rhythm (and the concept of swing) than scatting and improvising. But suggesting that Garland was somehow less worthy because she wasn't a jazz singer is a bit like castigating Joan Sutherland for not being a country-western singer. It's an irrelevant consideration.

Was Judy Garland cool?

Ha! "Cool," even more than "jazz," is highly subjective – in the ear of the be-hear-er, so to speak. Some of her performances are wonderfully cool, especially some of those very subdued solos on the *Garland show*, and some are marvelously corny, in the best sense of the word – like "Madame Crematante." Great art like Garland's is above such considerations. She defines her own categories as she goes along.

Could Judy have sung in Kansas?

Toto, I don't think we're in Kansas anymore. But I could be wrong. Actually, when the *Oz* screenwriters came up with that line, they obviously weren't thinking of Kansas City – which is in Missouri anyhow. At the time *Oz* was being filmed, Kansas City was the party town of the Midwest, a hotbed of jazz and African American activity. And again, like New Orleans, Greenwich Village, and San Francisco, there were some pretty colorful characters there. Lions, and tigers, and bears – oh my!

Should Judy's recordings be classified as easy listening?

I wouldn't say the term "easy listening" is entirely useless, but it is widely misused and misunderstood. This is a term that rock-and-roll advocates (journalists, producers) increasingly applied towards older forms of music that they didn't like. Yet it has a very specific meaning. In the early LP era, someone came up with the term "mood music" to describe a new kind of pop instrumental music that, for practically the first time, was not driven by dancing. That sort of morphed into "easily listening music," but the term more properly describes music like Percy Faith, Ray Conniff – records that you put on in the background and which you're not supposed to pay attention to. There are some easily listening vocalists, most notably Andy Williams, but by and large vocals are not true easy listening because, when you hear someone singing the lyrics to a song, your ear generally starts listening. Andy Williams is an exception – he sold zillions of records by perfecting a style that was soothing to the ear but which almost no one actually listened to. Garland is precisely the opposite. Like Billie Holiday and Frank Sinatra, she's such a commanding performer that when she starts singing you have to stop what you're doing and give her your full attention. It's not even like you have any choice in the matter!

What is the one greatest song you ever heard Judy Garland sing?

For the last few years, my single favorite track is "I Happen to Like New York." I don't have the new book on me (I'm talking to you in the New Orleans airport) so I can't look up what I wrote – so forgive me if this duplicates (or worse, contradicts) anything in the book. But she delivers it with such amazing conviction that it positively makes my hair stand on end (well, it would, if it weren't for the fact that I'm bald). She sings it like a combination of national anthem and spiritual. It seems patriotic and religious. And yet, between Garland and Cole Porter, there's an awful lot of self-deflating wit in there as well. She touches a dozens different places in the heart at once. Each time I hear it, it makes me stand up and recite the pledge of allegiance and laugh out loud at the same time. These are conflicting emotions, yet in the art of Judy Garland, they're completely compatible.

Many singers are respected. Judy is worshiped. Is there an explanation?

Garland expressed pure emotion at such an unbelievable extreme level, it's not surprising that people would react to her that way. Like I say, there's nobody "worshipping" Andy Williams in quite that way! The reaction she gets is dictated by the energy she put into her art. Obviously, an artist of such strong emotional poles would inspire a reaction like that. It's actually rather scientific when you think about it, really.

Is Judy more an actor who sings, or a singer who acts?

It's not an entirely irrelevant question, but I think that the larger point is that Garland is a storyteller who uses both mediums – singing and acting – as if they were interchangeable. Her point is to communicate an emotion, a feeling, a point of view, to take you on a journey that's at once musical and highly emotional. She uses words both sung (in song) and spoken (dialogue) to take you there. She uses all the resources at her disposal. She's a singing actress and an acting singer, and in her artistry, there's no difference between the two.



(continued)

Judy Garland singing “Come Rain or Come Shine” is not Billie Holiday singing “Come Rain or Come Shine.” Do you have a preference?

I think that Garland was at her peak when she did the Arlen-Mercer standard, whereas Holiday was already in decline. However, I once wrote a whole book about how the Great American Songbook is unique in that it's the only medium where two artists can approach the same piece of material and make it sound completely different. I mean, both Tosca-nini and Leonard Bernstein could play the Mozart Jupiter Symphony and there would be obvious differences, but at the same time, it's the same piece of music interpreted slightly differently. But Garland and Holiday doing the same song – it's just so different that it really might as well be a completely different song. There's not a lot of forms of music, anywhere in the world, where that's true.

“Over the Rainbow” is, of course, Judy’s signature song, and a great song. But, is it her song? That is, how do you react when you hear Sarah Vaughan, or anyone else, singing it? Is Judy’s shadow too long in this case?

Mel Torme observed that Garland regarded it as something almost sacred, that she refused to play with it or let it be parodied (although there a few rare examples of her doing that – I don't have the JSP box with me to check). I think Garland's contemporaries, by and large, felt the same way, that the song was her property and they could only sing it in deference to her. It's said that Ella Fitzgerald practically had to be forced to sing “Rainbow” on her Harold Arlen Songbook. Certainly, a lot of singers went out of their way to add the verse, just to make their versions less like Gar-land's. But personally, I enjoy other interpretations. One that leaps to mind is a very sweet, very early rendition by the great British crooner Al Bowlly (which does include the verse, although I don't think he was trying to avoid the com-parison to Garland, in this case.)

When Judy sings “Last Night When We Were Young,” does it entertain you?

That's entertainment! I find it very moving – her's and Sinatra's equally so. This is the cut number from *In The Good Old Summertime*, right? (Cut this if I'm wrong, I can't check this where I am...) The only thing odd is that it's such a heavy, dramatic number in the middle of such an otherwise innocuous movie. It's not surprising that the studio deleted it. In and of itself, of course, it's an amazingly moving performance.

Peggy Lee, Ella Fitzgerald, Frank Sinatra all continued to record until the end of their lives. Do you find it odd that Judy never made an album during the last nine years of her life?

You haven't even mentioned Tony Bennett – obviously because his life is nowhere near its end. He's probably the only living legend of his generation to keep going, stronger than ever, into his '80s. But getting back to Garland, it's tragic that somehow she couldn't get her act together enough at that point. Even Billie Holiday, who was hardly a paragon of functionality, recorded in the last few months of her life (and some of her work in 1958 and 1959 is among her all-time greatest). The late Alan Livingston, who ran Capitol Records in the '60s, told me how Garland would call him up, obviously slightly stoned, and talk about all the albums she wanted to keep making with Capitol. Alan's story was that Garland would ask for exorbitant amounts of money – well beyond what Capitol or anyone else would consider – and that she was just too much of a mess to get into the studio in any case. It's a tragedy, yes. The entire Garland catalog is very small, much more so when compared to any of the major pop singers you've mentioned. Nat King Cole died slightly younger than Garland, and his output is enormous.

Knowing how much you appreciate Garland, what is your reaction when you hear and see her at the end of her life?

You look for the good moments and try to forget the bad. She's often like a friend or a dear relative that you see at a party – you spend the whole time praying that nothing really terrible will happen. In the end, you're often rewarded in that something completely magical happens. You can't ever count her out. Even near the end, there are moments when the magic is there.

What is the one song she never recorded that you would like to have heard her sing?

Can you imagine her doing “Lush Life?” Heavy, right? I also sometimes think about songs written after she left us. “Not While I'm Around” from Sweeney Todd is a perfect Judy Gar-land song. Maybe Tommy Femia or one of the other Gar-land impersonators has done it. And what about Garland doing Gospel? With her, “Over the Rainbow” is a religious experience. It makes you wonder what she would do with “The Lord's Prayer.” By the same token, I can hear her do-ing “Turn, Turn, Turn” by Pete Seeger, or even “Rainy Day Women” by Bob Dylan. Think about that sometime – it would be kind of an absurdist, carnival-like follow up to “I Will Come Back.”

What is the one song you regret she recorded?

I was going to say “Purple People Eater,” but even that I find enjoyable, in a goofy way. It's hard to think of any song that was so God-forsaken that even Garland couldn't work her magic on it.

What is the one recording of hers that needs to be re-discovered?

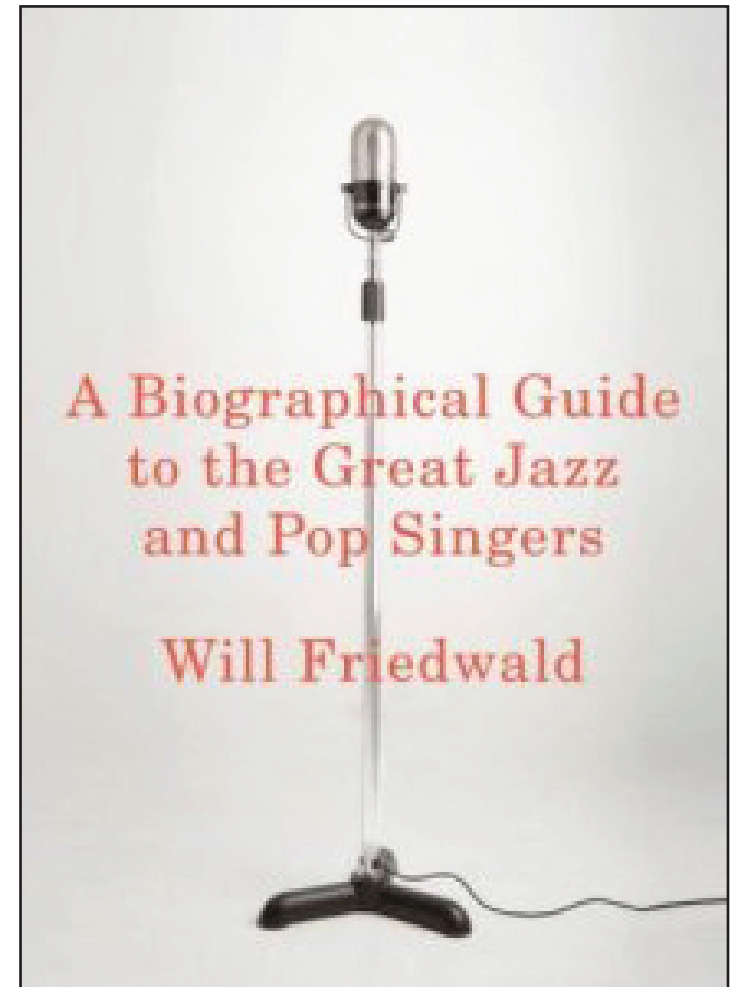
I don't know if it counts – it's hardly obscure – but I love the Decca single of “Smilin' Through.” It's a wonderful old song, old even when Garland was young, and she sings it amaz-ingly. A few years ago, the great postmodern jazz musician Wayne Shorter did a record of that song, and I'm convinced he learned it from her. Great musicians influence great musicians. It doesn't matter what genre they're in. Duke Ellington famously described Ella Fitzgerald as “beyond cat-egory,” and clearly the same term applies to Garland. She transcends all categories and stylistic boundaries.

Would you like to have met Judy?

Well, maybe not after reading John Meyer's book, but certainly yes after looking at her in *Ziegfeld Follies* or the CBS series. Tony Bennett put it very well and very succinctly (as he often does) when he told me, “She was a great friend, but she couldn't be helped.” It was almost part of her destiny to be self-destructive, like she was beyond saving, that there was only so much you could do for her. Maybe that was, by definition, part of the emotional make-up of anyone who was capable of producing that much emotion. Not just feeling it herself, mind you, but communicating it to an audience, making everyone in the room feel all along with her. Maybe there's a price to be paid for such a gift. Maybe we're all the recipients of what is, in the end, her incredible generosity.

Will Friedwald writes about jazz for the Wall Street Journal, and is the author of eight books about music and popular culture, including the new A Biographical Guide to the Great Jazz and Pop Singers (Pantheon Books).

[Read his excellent review of the JSP “Lost Tracks” for the Wall Street Journal.](#)



Michael Freedland, author of the new Judy Garland biography “Judy Garland – The Other Side of the Rainbow,” has graciously answered some questions for us about his new book and Judy Garland in general. The book is currently available in the U.K. (click here to purchase) and will be available in the U.S. on April 1, 2011 (click here to pre-order). Thank you Michael for taking the time to answer our questions!

(The Judy Room): Your book is based on research, Garland concerts you attended, and interviews you did for your BBC Radio 2 series, The Judy Garland Trail. How did your interest in Judy Garland come about?

(Michael Freedland): I have always admired entertainers of her generation, and before. To me, it was the magic generation. To me, she was one of the great ones who could dominate audiences. Her problem was that there were times when she let down both herself and her fans.

The book covers her life from beginning to end. The bright beginning turns into a pretty bleak end. Do you have some kind of explanation to connect the innocent, aspiring Baby Gumm to the erratic, wizened Judy Garland at the end?

She was destroyed by MGM. A psychiatrist will tell you that childhood influences your whole life and I am convinced that it influenced hers to an inordinate degree. The drugs became too much part of her life. Hers was the classic inferiority complex – insecurity leading to behaviour which seemed to indicate to those who didn’t know an arrogance and superiority to underlings – and producers and studio executives.

What surprised you most in doing the book?

The wonderful memories of people who were very close to her – from her babysitter, then 98, to her TV producers and the man who formed her very first fan club. People hated what she did to them on occasion – like Stevie Phillips, who was imposed on her by Judy’s agents as a kind of carer. “Judy offstage was a car wreck,” she told me, recalling the “swill” of Liebfraumilch she bought by the caseload for her and the placebos she had made to replace the pills which she took by the bucket load, and all the attempts at suicide which she herself witnessed. Most amazing of all was the interview I did with the son of the doctor who persuaded her parents not to have an abortion – which would have meant the world would never have had a Judy Garland.

There are many recollections and anecdotes in the book that have never previously been published. These add immeasurably to our understanding of Judy. But some might say that stories, even funny ones, about flatulence, addiction and sexual appetite do nothing to enhance her image. How does the biographer choose what to include, and what not to?

I am a great believer in telling it as it was. I am very certain of the need for warts and all. How else can you tell a full rounded story?

Almost everyone you interviewed for the book speaks about Judy in awe. How do you account for such adulation so many decades after the fact?

It is a combination of love, sympathy and understanding to say nothing of admiring, as I do, the way she could dominate an audience – and be so kind to her fans, which she undoubtedly was.

You saw Judy in concert a couple of times, I believe. Might you expand on your memories of those experiences?

I met her once and saw one concert. I went to that expecting to be in the presence of a genius who was always brilliant – I was very young at the time – a sort of female Al Jolson, with whom she was so often compared. I was more

than a little disappointed by the way she was unable to remember the words of her song, kept bumping into the furniture and constantly drank glasses of what she said was water and probably was not.

You intertwine Judy’s life and her career. But, are the two related? That is, does one need to understand her life to appreciate her artistic legacy?

Absolutely. Her stage appearances were writ-large manifestations of her self.

Judy’s life is disturbing. On a personal level, how does the author of a biography feel after completing such a book?

Sad, but so glad to have seen and heard her on the screen and on some wonderful recordings. I think I understood her.

Do you think the British have a different perception of Judy Garland compared to Americans?

You know, that could be right. Everyone I have spoken to in England remembers her so well. In America, I found so many for whom she was not even a name. When people do recognise her, they always say, “Wizard of Oz” or “Somewhere Over the Rainbow”.

If Judy were sitting in front of you right now, what would you ask her?

Why did you die so young? You had so much still to offer.

As your book reflects, Judy’s life was convoluted. Apart a Federico Fellini or Pedro Almodóvar, do you think her story can ever be made into a motion picture?

Yes, I think so. The time is ripe. There are many people who will know the voice but won’t necessarily recognise the face. But it must use Judy’s own recordings.

What is your favorite Garland song?

A Couple of Swells.

And your favorite film?

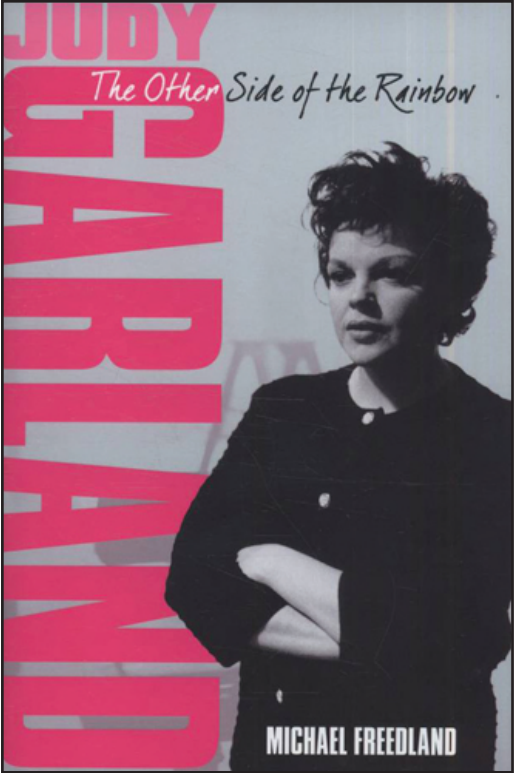
A Star Is Born.

Judy enjoyed Liebfraumilch and liked to cook shepherd’s pie. Do you like either?

No to the drink. Yes, yes, yes to my wife’s shepherd’s pie.

Young people might relate to Lady Gaga or Pink, but what does Judy Garland have to offer young people today?

Since I fail to understand why anyone would want to listen to Lady Gaga or any of the other pop idols, I couldn’t begin to tell you.



JUDY ROOM INTERVIEW - PETER QUILTER Published November 30, 2010 Part One

Peter Quilter’s new play “End of the Rainbow” is getting great reviews (with adjectives like “moving” and “miraculous” to name just a few), and raves for Tracie Bennett’s performance as Judy Garland in her final years during an appearance at London’s “Talk of the Town.” To quote Mark Shenton at The Daily Express, Tracie’s performance is “...a break-out performance in breaking down from an actress who has nearly 30 years of credits behind her.” Even The New York Times notes “Avoiding the dual traps of necrophilia and hagiography, the play tackles with gusto and considerable bursts of humor the period surrounding Garland’s London concert gigs at Talk of the Town not long before her death.”

As with any high profile Garland project, the show has the online Garland fan “community” abuzz. The most vocal seem to be those who haven’t even seen the show. I have not seen the show either, so I obviously can’t give my own review or comments about it. But judging from the current reviews about Ms. Bennett’s performance and the show itself (from the real critics out there), I know that if I were in London I would definitely make the time to see it.

The show’s playwright, Peter Quilter, has agreed to answer some questions. His answers give us all some insight into the show and the motivations behind it. Thank you Peter! I appreciate you taking time out of your schedule to answer these questions, and I wish you continued success. Finally, I hope the show makes it over to this “side of the pond” sometime in the future. Maybe even way out west here to San Francisco!

[Judy Room] **How did you become interested in Judy Garland? And why write a show about her?**

[Quilter] I’ve always been a fan, of course, but what most fascinated me was the very end of her career. I always found that very compelling and tragic plus, most importantly, dramatic. I thought it would make for a wonderful stage play.

Tell us about the casting process. Tracie Bennett is getting rave reviews for her portrayal of Garland. Did you always have her in mind?

I never write with anyone in mind, but Tracie was the first actress ever suggested for it. She is obsessed by Garland and grabbed the part immediately and with both fists.

Garland’s 1969 voice was no longer at its peak. Should the actress/singer of your play use Judy’s more worn-out 1969 voice, or the Garland voice of more resplendent times?

The play offers both – sometimes we see her at her peak, in full voice, and at other times we see her struggling. I think you have to show Garland singing well in order for the audience to see how much she has lost when she sings at her worst. So the play gives you both, the shining star and the broken star.

How do you reconcile the robust Judy Garland of Girl Crazy or Carnegie Hall with the wilted Judy Garland of her Talk of the Town run, as depicted in End of the Rainbow? Are they the same person?

She was a fascinating, charming, compelling and incredibly funny woman – always. Life, love and fame just got the better of her.

Garland has been depicted in song, fiction, film, poetry, classical music, and the theater. How do you account for the fact that her life and career have been such a rich source of inspiration to so many creative people?

She’s an icon, unique. The world loves incredibly talented people – we’re fascinated by them. Once your brilliance reaches the heights that Garland reached, you have immortality in your grasp. She’ll be written about forever.

Your snapshot of Judy at the Talk of the Town is rather disturbing. Do you think she was mad?

No. Damaged, lost, distraught, frightened. But still with hope, still trying.

Garland fans may be upset that Judy is portrayed with her human frailties on display, and not on the pedestal most like to keep her. Did, or does, that make a difference in how you approached her life?

It should always be remembered that this is a snapshot – one moment in her life. All the other material out there, the magical movies, the concert recordings, the biographies. I make no attempt to show her whole life, just these few weeks. But there’s nothing here to upset the fans. It’s tragic at times, of course, but we are full of Judy fans in the theatre and they adore the show because we bring Garland back to life – at her best, at her worst, but always true.

Technically, how did you prepare to write End of the Rainbow? Did you do a lot of research?

No, I didn’t research hugely because I wanted to keep the play focused on the characters and emotions. Bio plays so often get bogged down in facts and figures and a desperate need to be precise. I was more interested in a dramatic play that is inspired by these events rather than being a factual documentary of them.

The play employs some of Judy’s own words from her movies and real life, many of which are zingers. Her sense of humor is also often devastatingly black. Do you have a favorite quote that best captures her state of mind?

I actually think the play uses very few things she actually said – only a very small handful. But I couldn’t resist using “Well if they wheeled them in, they can wheel them back out again”. That just floors me. It’s so wicked, so funny.

In earlier years, Garland was joyful. Is there any joy at all left in her at this point in her life?

Yes, at the start of the play she’s in love and full of hope. She is hoping for a great success in London and she has her new fiancé Mickey Deans on her arm. I think she always looked for the joy in life, but it sometimes was beyond her grasp.

Billy Van Zandt’s 2006 play “The Property Known as Garland” takes place in Judy’s dressing room during her final concert in Copenhagen in March 1969. She ruminates about many of the same issues as in End of the Rainbow, except that Zandt’s play does not use music as extensively as yours. How does hearing Judy sing enhance your play?

I don’t know this play so it would be unfair for me to make comparisons. But I do think if you present a play about one of the great singing stars of all time, then the audience should rightfully expect to hear the actress sing.

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You use many of Judy's songs very often in discomfoting ways. When she sings "You Made Me Love You" to a pill, should one laugh or cry, or both?

Well, that's up to you! I often mix things up, put a joke line next to a serious line, or use a romantic song in a cold tragic situation. It creates mood and drama and keeps the audience close.

In the play, Mickey Deans, Judy's last husband, and Anthony, her pianist, think they can save her. Could Judy Garland have been saved?

I don't have the answer for that. But it seems to me that she just kept making terrible mistakes with the men in her life. Not all of them – but many of them. If she'd found the right man, someone who offered unconditional love and could provide security for her, then maybe... But her demons were so strong – the pills, the pills. It was an almost impossible situation.

Was Judy's short life a long suicide?

It's a good question, but I'm not the right person to answer that. Ask a psychiatrist!

Does she entertain you?

Are you kidding!? I think she's miraculous.

If Judy Garland were sitting in the room with you right now, what would you say to her?

Put a kettle on, we've got a lot to talk about.

Has the experience of writing and putting together a show about this part of Judy's life changed your view of her as a performer and person? If so, how?

It's made me feel closer to her and terribly grateful. I feel privileged to have had this chance to create a part of her life on stage. It's such a gift. You know, we had six of the London critics giving us the maximum 5 star rating – and those critics also gave us a standing ovation on opening night. Some of that was for the actors, some for me – but I genuinely believe that most of the applause that night was for Judy Garland.

For more information about the show, go to the following websites:

Official site:
www.endoftherainbowlondon.com

Facebook Page:
www.facebook.com/EndoftheRainbowThePlay



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Michelle Russell is the author of the fascinating book “From Tennessee to OZ” and it’s upcoming sequel. The books cover Judy’s genealogy as far back as possible. In fact, Judy doesn’t appear until the upcoming second book – the family saga is that rich in American history. Michelle was kind enough to answer the following questions.

[The Judy Room]] **Thank you Michelle! The first thing I ask a person is: When and how did you become a Judy Garland fan and what was it about her that first attracted you?**

[Michelle]: Like millions of other people, I first saw Judy Garland on the yearly television showing of “The Wizard of Oz” and was fascinated. Not long after that, I saw her weekly television show which my mother liked to watch on Sunday nights. My mom was the one who told me that she was the same person who had played Dorothy. There was something very simpatico about Judy that attracted me. The final thing, a few years later was seeing the clip of Judy singing “Dear Mr. Gable – You Made Me Love You.” I was about the same age that she had been when she filmed it and I was hooked. I had never heard anyone – especially a young person sing like that. After that, I wanted to see everything she had done and know about her – though I would say that developed over the next several years. As with everything that’s happened in my knowing about Judy – one thing led to another.

Some people might think, “Why Judy’s genealogy before her birth? What’s so special about that?” Can you tell us what first attracted you that part of her genealogy?

Well, again, this was not something I set out to do... to begin with. I was always fascinated with her beginnings and I wanted to see where she had been born. The first year I went to Grand Rapids, I met a woman who had lived with the Gumms and taken care of her when she was three, Wilma Hendriks Caspar. Wilma was a wonderful woman and she and I just hit it off.

At the time, I was focusing on developing my singing after a long break...and after suggesting to John Kelch that an interesting thing to do would be to research the songs the Gumms had sung in vaudeville and perform them at the house, he asked if I would take that on as a volunteer project. Doing that led to a small book and being asked to create a living history program. Meanwhile, I met more people who had known the Gumms. Eventually, when I had the money to do it, I decided to record some of the early songs I had researched that the Gumms sang – that way, instead of just reading what Judy’s childhood was like, they could actually listen to the music the family had sung. That resulted in a 21 song CD called, “Made in America – Vaudeville Songs.”

Meanwhile, I took a trip down to Murfreesboro, Tennessee (right after 9/11) to see what Frank Gumm’s hometown was like and what his musical roots were. Finally, after producing the album and a show that we performed for several years in NYC and NJ, people kept bothering me to write a book. I was absolutely not interested in writing a book, but after making a small book of photos as a Christmas present for Liza one year, I decided I could easily do something small and preserve all the stories I had collected. Sorry, this is long, but as I said, nothing happened directly.

Meanwhile, while doing research on Frank Gumm’s family history which has been grossly neglected...I met a woman whose great grandfather was Frank’s mother – Clemmie’s brother and who had done 10 years of reseach. She was extremely knowlegdable and detail oriented... Together we discovered some really intense things – a story that even if it weren’t Judy Garland’s history would be fascinating.. She did not want to be co-author, but I could not have done all this work without her help, or the fact that for about 4 years I was able to work on it full-time.

With the book I just kept going back in time because I had to get to the root of it all... excuse the pun. It is a story of America and a fascinating story, and I think in the long run will show Judy in a new light... and show her history in a new light. I’m sure some fans will pooh, pooh it as they are interested only in the show biz aspect of her life, but if you want a good story that ends with Judy Garland, this is it!

What have you learned about Frank Gumm and Ethel Gumm as a result of your research? Something perhaps we might not have known or thought about? And how has it effected (if at all) your feelings about them?

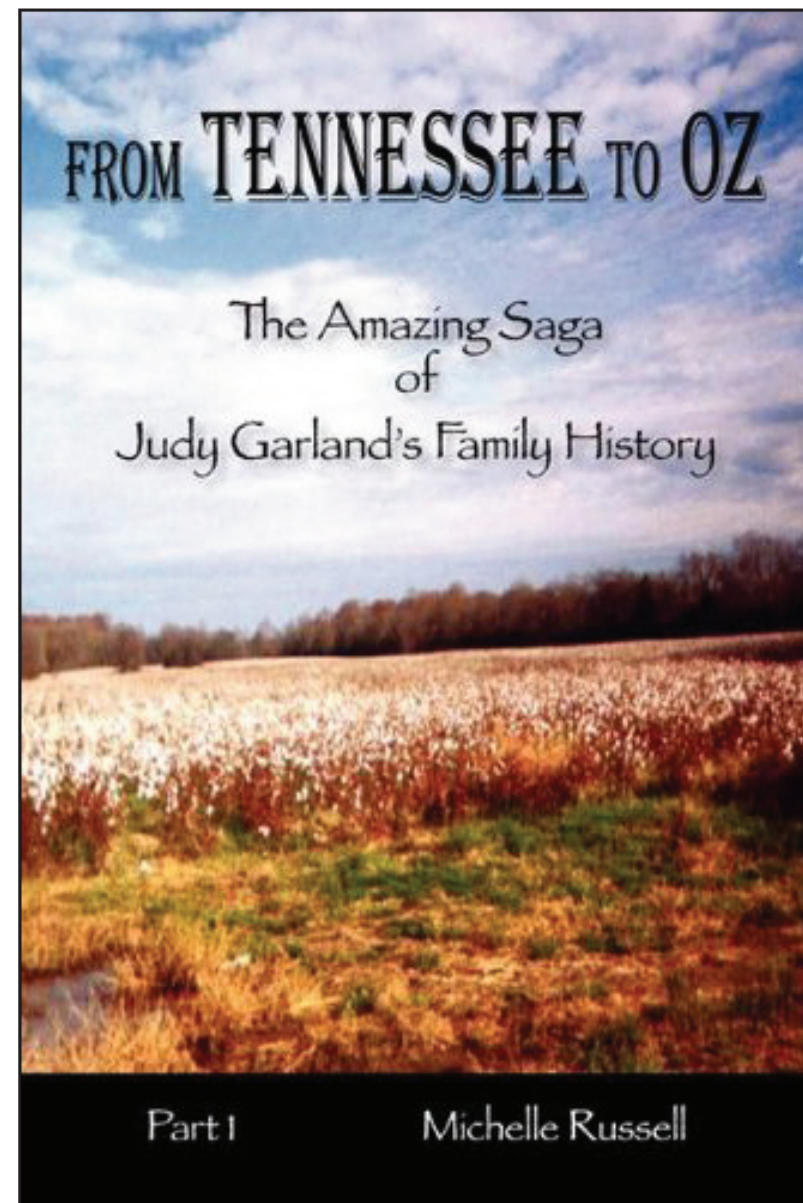
Well, I’m sure that some people are going to see Ethel as a villaness forever, but I do see her in a different light. I have been so fortunate because I’d say that Judy’s extended family – people I didn’t even know existed, have opened their doors to me and their photo albums. If Ethel hated Frank so, why did she fly to visit his younger brother and the widow of his other brother in the 40s or 50s? She was also very thoughtful about Judy’s cousins, sending them birthday gifts and money. I’m sure she wasn’t perfect and made mistakes... like most parents. Even her brothers said she was pushy, but I don’t think people have understood her. Oh, yes, and she did have a temper, but I think everyone in that family had one!

Everyone who met Frank said he was a wonderful and funny person. Part of his childhood was extremely difficult and sad. I understand better why he spoiled his daughter knowing how his father treated him. To be honest, I do have mixed feelings about him. There are so many rumors out there and none of it will ever be cleared up completely. The one thing you can say about him is that he was determined to be a good father and provide for his daughters and never, ever desert them. His death was truly a tragic and untimely event.

I must say part 2 of my book will contain more information on Frank than has ever appeared anywhere, and more well-rounded information... I had no agenda – just finding the truth to the best of my ability.

What most surprised you when writing the two books?

Well, I was surprised how deeply I got into history, but I realized that these people’s lives were intertwined with history and for instance, the pioneer ancestry and its affects went right up to Baby Gumm, just as the affects of the Civil War were with Frank and others. I also found that there is a thread historically that runs through people’s lives. Unfortunately for the Gumms, substance abuse was a big problem, but the Baughs and Gumms were also extremely generous people, full of energy and also strong intellects. I thought my book would end where it begins, in Knoxville, but it gets close enough... ending in Kentucky when Judy is entertaining the troupes and has a reunion with her Tennessee relatives. I was also surprised to learn how deeply connected people were – I never knew how Frank kept in touch with his Tennessee relatives, or that Judy sang in Tennessee as a toddler and that Judy also knew her Tennessee cousins. I guess you could say my book is more personal because I have more of the personal life that other writers have brushed over... pleasant things.



(continued)

Speaking of which, can you tell us a little about your upcoming book?

Well, I am in the midst of editing it... and it's going slower than I had hoped. It begins in 1870...with the meeting of Clemmie Baugh and Will Gum (I should mention, spelled with one 'm' until after Frank left Sewanee). Then we get to a darksome place with Frank's father... I have so much information on this period that I was able to write it almost as a novel and there are many direct quotes from family members. It is intensely dramatic. I hope I can capture the intensity I felt when I first read these things – my hair about stood up on my head!

The reader will learn about Frank's immediate family, facts that have been either hidden or unknown for nearly a century. My friend and I searched long and hard to find out about Frank's sister. It took us years and eventually I went and stood where she died. I had to force myself to do it. Poor Mary. There are still some mysteries not solved here. I have attempted to fill in the information that has been missing until now – like where Frank went and what he did when he left Tennessee. Even now, I'm discovering new things.

It is a BIG story... which is why I called it a 'saga'. For the parts about Baby Gumm, I have some first hand stories which I believe have never been written about before and of her years 8 – 14, I also have some very unique stories which I believe will have the reader really feel for her and understand her better. There is just too much to say! You'll have to read the book. I can't wait until it's all together so I can read the entire thing too!

Your books are rich in American history. Where would you place Judy's story in the context of American History?

Judy's story IS American history. Her ancestors were pioneers... people who braved the wilderness and helped create the state of Tennessee. They forged the land, worked in government and were ministers. They fought in the Civil War and suffered its effects – in some cases lost most everything they had including health. At the turn of the century, like many other Americans they left the homeplace and began to branch out and try other forms of living and work. Some went into theater.

Judy was the little girl from Grand Rapids, but deeply she was like Dorothy from Kansas. She achieved the American Dream, but in the process she lost a lot too – the entire family did, thinking fame and money would bring happiness. Judy left us the legacy of those dreams, and the artistry of true feeling and love.

How do you see Judy Garland and her legacy in the 21st Century?

Judy Garland left us so young. It's amazing to realize she's been gone so long and some of her peers are still among us, but she did everything she had to do in her time.

I guess you could say I'm something of a cynic. I have no idea how she will be viewed in the 21st Century. I am sure "The Wizard of Oz" will continue to live and be loved – Judy's work in that film has made it unforgettable -something that every child and adult can relate to. Her work is so pure, sincere and deep – it touches the heart.

I wish our society was a bit more authentic and basic....Judy Garland is a shining star in authenticity... she goes straight to the heart and that makes her work eternal – besides which there has never been a voice like that! Her artistry is unsurpassed. I truly hope people continue to learn about her work and treasure it.

The Judy Garland fan community is notoriously vocal. How has your book been received by them and how has that effected (if at all) the second book?

Well, there are those who are interested in the book and those who are not. I guess there is no way of predicting how it

will be met. In a way, I have to not care. I feel so fortunate to have met the people I have met. Many have now passed on. I made friends with some wonderful people who were friends with the Gumms, including Dorothy Walsh Morrison. I miss her and Glen Settle so much. Remarkable people who lived into their late 90s. They were older than Judy and so could have a more objective view of what was going on.

Dorothy was incensed that after interviewing her, another writer did not include what she had to say about Frank's death and funeral. She felt the writer sided with people from MGM, and he had not wanted to offend or disagree with them. Some of the things Dorothy Walsh said may be suspect, but she never changed stories. Even if every detail isn't correct, I feel there is enough truth in the stories they should be passed on. That's about the only thing I can think of people may protest on, but I'm sure they will find things if they want. A lot of books have been bought by people from Tennessee, so I'm hoping all sorts of people buy them and learn about what is in them.

My job as a writer and historian is to preserve the information I have. As I said, it's been my great joy, the adventure of a lifetime, to be able to write these books... but it's like having a baby. At some point, the baby grows up and you have to let it go out on its own. You can't control what people will say! Particularly not the Garland fans!

Can you tell us a little about yourself?

Yes, I was born in Burbank – when I met Sid Luft, he was so funny. He asked me where I was born and then said, "I've never actually met anyone who was BORN in Burbank! My mother and grandmother were both in show business – dancers. My father was a singer, actor and producer as well. My mother later had a dance studio and wrote shows that she turned into musicals, so I grew up with the excitement of performance and performing myself. I attended LA City College and then moved to NYC where I studied at HB. I created one woman shows – then called Night Club Acts! For a time, I left it all to work in politics and for Congress. Then I returned to my dream of singing and NYC. I've produced several really good Cabaret Shows in NYC – besides my one woman show, I produced a show on songs from the films of Shirley Temple...and the other things I've mentioned here. Some things are now on YouTube, including scenes from the 1997 Living History at the Judy Garland Birthplace. The account name is Catsongpub1.

In addition to my books on the Gumm family, I have a book on "Sabrina" my cat. My publishing site is Catsongpublishing.com. Part 2 will not be officially released until next year. We have a London distributor so they can be bought in the UK as well.

Thank you Michelle, for taking the time to answer my questions. Michelle's (and the book's) websites are:

www.fromtennesseetooz.com

www.michellerussellauthor.com

www.catsongpublishing.com

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[Judy Room] The big news about the upcoming JSP set is the long anticipated release of the 1935 Decca test records that Judy made when she was only 12 years old. How were you able to secure the release of these rare recordings?

[Lawrence] After the failure to auction the Decca test records in 2006, it occurred to me that I might give a talk about them at the upcoming annual conference in Washington D.C. of the Association for Recorded Sound Collections, of which I am a member. I started emailing the owner of the records, Cynthia M., in 2008 about the idea, and she was receptive. In the course of a year of emailing, I was able to learn much about the records, how she acquired them, and much of the information she so kindly offered me was used in the Judy Garland – Lost Tracks liner notes on the Decca tests, co-authored by Scott Brogan. Despite the wealth of information I had accumulated concerning the records both from her and at The Judy Room, I insisted to Cynthia that if I were to go ahead and propose a talk at an international conference, I would need to play a snippet of the records themselves. Cynthia hesitated, and many months passed. At the end of 2008, I was in Paris for a few months, and the December 31, 2008 deadline for conference proposals was fast approaching. I was still in Paris in February 2009 when Cynthia emailed me that her son would be willing to make the trip to Washington with a digital transfer of the recordings, but by then the ARSC deadline had passed, and the talk never took place. Cynthia and I stayed in touch, and we developed quite a good relation. The story of how she acquired the records, which can be found in more detail in the JSP liner notes, is so incredible it had to be true. I learned as much from her about her connection to these historic records as she did from me about the history of them. When John Stedman, the head of JSP Records, on September 20, 2009 accepted my idea to do a box set devoted to rare and never-previously-released live Judy Garland performances from private collections, it occurred to me that I might try to convince Cynthia to be part of the adventure. In the end, she did. I was amazed. I would never have dared dream I would one day be part of the release of these historic sides. But, here it was. After months of negotiations I conducted with her on behalf of JSP, she and the label signed a contract to license the recordings, and that was it. It was only when I saw there was an online tracking number for the package – that is, that Cynthia had handed over the digital transfer of the recordings at her post office (January 12, 2010) – was I actually sure the whole thing was going to take place. It was on its way. She and I both were following the package online as it crossed the country, and the day it was set to arrive (January 16, 2010) – a cold, snowy one – I was sitting at my desk waiting for the mail woman to pass. When she did, I went out in the icy snow to get the package, took it from her hands, walked carefully back to the house, hoping I wouldn't fall. I didn't. I immediately phoned Cynthia, who was overjoyed that her "treasures" had arrived safely.

The rest of the set includes radio and live performances never before released on CD, some never before released at all. How did you decide what was, and was not, included?

The task was to find artistically interesting performances whose audio quality would not disengage the general public. I gave priority to tracks that had never been previously issued, but when the sound quality of those tracks represented a challenge for the average listener, the bottom line was: if it sounds awful, it's out. I listened to some borderline cases several times before making any final decision, but my goal was to please the general public, but also keeping the considerations of the fan base in mind. There are a few tracks that show their age, but I felt that their historic interest outweighed their technical flaws.

Your last Garland project was the 2008 release "Classiques et inédits 1929 – 1956," which included a mix of radio, studio, live, and soundtrack recordings. How did working on that set effect your work on this new set, and the choices made?

In a way, Lost Tracks is a result of Classiques et inédits. As you know, the French release contained one disc of studio sides and one of radio. Frémeaux & Associés wanted a set that would appeal to the most general public, and therefore felt that including studio sides would have a broader appeal. The radio disc, in their opinion, had more of an interest for the fans. When John Stedman accepted the idea for Lost Tracks, he knew that none of the tracks would be classic

tracks so often issued and reissued. The idea of the JSP set was just the opposite. John knew this would be an ambitious undertaking, and gave me the green light the same day I proposed the project. That took courage, and I thank him for his confidence. But, the criteria for choosing one or another track for the French and British project were the same: every track had to have artistic merit and be of good enough sound quality for the general public not to skip the song and go to the next track.

I'm sure many fans are interested in how CDs get produced and what the reasons are for what's included and what isn't. What was the impetus behind this new CD set and its contents? And, about how long did it take to get produced?

I sent an e-mail to John Stedman on September 20, 2009 proposing the set, and he responded the same day with a yes. As you know, it will be released in the United Kingdom on August 2, 2010 and in the United States on August 10, 2010. So, that makes about eleven months in all. I don't think there is any one way things get produced. I have always believed in making as many contacts as possible if you have an idea for a project. As long as you expect a no for an answer, you will be happy. When you get a yes, you are very happy. Of course, the idea of releasing the Decca tests has been in the back of my head since I heard about the auction in 2006, but I never in a blue moon expected to be part of the story in releasing them. This has been a gift, the greatest experience in my life as a collector. Concerning radio, I guess the bottom line is that once you get to the point where you have amassed all the known commercial releases, you start looking for the unknown. Judy's radio dates were a great grey unknown waiting to be explored. Even today, I am convinced there is far more to be discovered. The concert tracks are another story. There is not much acceptable audio of Judy in concert in the 1940s or 1950s, so getting any never-released dates released is an honor.



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Can you tell us what you have learned about public domain and copyright issues?

I am not a lawyer. Still, having worked with public domain and intellectual property legislation on all four of the CDs I have now done, I have learned a lot. First, one has to realize that European legislation is very different from American. This is as much a philosophical debate as it is about business. In the States, intellectual property is protected from fifty to a hundred years. U.S. law is a bog of many laws, all of which favor business interests. That is, private interests take priority over public interests. Where money is to be made, U.S. record companies don't give a hoot about the availability of historic recordings. In Europe, public interest prevails. After fifty years, all recordings are in the public domain. The Decca tests, from a legal point of view, required answers to two questions, however. First, when they were put up for auction in 2006, the Garland family, claiming ownership, made an 11th hour attempt to block it. They failed. However true it is that the Decca tests were indeed family property as long as they were in the Garland home, once they discarded them in 1960, and Dorothy Kapano found them on the street, the ownership issue goes from "Who owns the records?" to "Who owns the garbage?" This is in fact a judicial issue I am unqualified to discuss, but this rather funny question was a real source of inquiry on my part for many months. For example, what if you own a pair of diamond earrings, accidentally put them in the trash, put the trash on the street, and a perfect stranger comes by, finds them, and takes them. Are they yours? Are they the perfect stranger's? Or, what if a syringe with heroine is found in your garbage can on the street? Does that prove you are an addict in a court of law? It's quite a fascinating question. In any case, in 2006 the lawyers at Bonhams & Butterfields had enough time before and after the two extant Decca tests were put up for sale in order to analyze the issue, and what happened in the end is that the records were returned to the current owner after the failed auction. So much for ownership. A second issue concerning the Deccas was brought to my attention in December 2009 over dinner in New York with a good friend, who is also a lawyer. It involved the fifty years period after which recordings were in the public domain in Europe. He agreed that recordings issued over fifty years ago were no doubt no longer protected by copyright according to European legislation, but what about recordings that had never been released in the first place, which was the case of the Decca tests? If the records had never been released, the period of copyright protection could be said to have never begun. The research I did following this new hurdle produced the following results: On August 1, 1989, new copyright legislation came into force in the United Kingdom. The Copyright, Designs and Patents Act 1988 (CDPA) [see www.opsi.gov.uk/acts/acts1988/Ukpga_19880048_en_1.htm] superseded the 1956 Act. The purpose of the Act (and its subsequent amendments) was to harmonize copyright law in the U.K. with that of its European Union (E.U.) partners, as well as to comply with certain international treaty obligations.

Under the current legislation, the duration of the sound recording copyright term remains unchanged (50 years), but is now to endure from the end of the year in which a recording is made, or if published within the original term, the end of the year in which it is published (whichever is the later). If, during the original term, the recording is not published but is nevertheless made available to the public by being played in public or communicated to the public, the term of copyright expires 50 years from the end of the calendar year in which it is first made available. Most importantly, insofar as the Decca test records, the CDPA confirms that the term of copyright in any recording made before June 1, 1957, whether published or not, is to endure from the end of the year in which the recording was made. The “whether published or not,” which I have put in bold, is the key to the issue, henceforth resolved. In July 2008, the E.U. Commission voted to extend the copyright term in respect of sound recordings. It is understood that the 50 year term will be extended by 45 years, so that recordings will then be protected for 95 years. However, the new legislation will not be retroactive and will apply only to those recordings still in copyright on the date of commencement of any national legislation. The term extension will also affect the rights of performers. In that the Judy Garland Decca test records

were done seventy-five years ago, there were no further obstacles to releasing them in Europe. Anyone making legal claims was talking hooey, and in any case statute of limitations ruled out any criminal pursuit of the current owner of the discs. Anecdotally, in the course of all the months I worked with John Stedman, we only had one e-mail exchange over a minor copyright issue.

Were there any recordings that you wanted to include, but could not for one reason or another?

There were several recordings that were a tough call. I am very attached to Judy's 1936 "After You've Gone," but came to the conclusion that the version I had of it was simply not up to par. The same can be said of the 1948 "Over the Rainbow," which is the only known recording on which Judy performs the verse, but that too was very degraded. The sound on a 1937 "(Dear Mr. Gable) You Made Me Love You" was just too tinny to make it either. On the other hand, there are some easy calls. There is a terrific swing version of "Ding-Dong! The Witch is Dead" from around 1940, but this

was noisier than Times Square at noon. I even sent a few recordings to audio engineer Gary Galo for his opinion as to whether they were recuperable, and I respected his advice. Finally, at some point you have to ask yourself how much the label is willing to invest in time and money to restore a track, and there are some miracles even the best audio engineer has no ruby slippers for.

When the set and track listing was announced, the owner of a members-only Garland discussion group began claiming that most of the tracks came from a “library” of MP3s that were posted on that group. Can you give us the story of some of these recordings and where they come from?

Daniel Berghaus, who heads The Judy Garland Experience, which is housed at Yahoo, seems to think the world turns around him. I would say I was collecting Judy Garland recordings before Mr. Berghaus was born, and have far more experience in collectors' circles than he might imagine. I have read his mad rantings to the effect that I do not give my sources for individual tracks, and despite his insistence that I name names, I won't. Collecting is an art based on confidence. It is one that not only involves knowledge of the music, but knowledge of how to deal with people. I think that dealing with people, trying to learn from them, trying to understand their interests, and then, and above all, taking the precious information they have given you, adding to it, and sharing that added information in turn with them creates a trust, and very often a friendship. My most vivid memory in the preparation of *Judy Garland – Lost Tracks* involves the song "Ma (He's Making Eyes at Me)." The owner of this particular

track did not know what it was. She had made a transfer of her original Presto disc on to CD, and in early 2010 asked me to listen to it over the phone. I told her that Judy had performed the song on radio in a duet with Bing Crosby in 1949, so if she were performing it solo on the disc she had it could not be the same performance. But what was it? So, in the middle of the winter here in Maine, she played the CD transfer for me by placing her phone near her loud-speaker. Since I am pretty good at this point at pinpointing Judy's voice by year, I immediately was able to tell that the recording dated from 1939 or 1940, and was probably from The Pepsodent Show with Bob Hope. Since information is sparse concerning the Hope shows, I was not able to find out exactly which show the performance came from, despite further research. So, the track is marked with the information available as of today. I hope further research concerning the Hope shows will allow us to know more. In any case, listening to a never-before-heard recording over the phone, and at the same time helping the owner identify exactly what she had, was a rare treat and is a great memory. I thank her for allowing me this pleasure.



(continued)

The liner notes for the set have already been accused of being sparse. What is the decision process behind whether a CD set has an extensive booklet included or not?

Whenever I have done liner notes, I have always looked at the most recent releases at the respective label to get an exact idea of the style and length of their liner notes. In some cases, the sky's the limit. This was true for the *Classiques et inédits* set I did for Frémeaux & Associés two years ago. In the case of Judy Garland – *Lost Tracks*, it was the policy of JSP Records to invest in restoring and remastering the sound on their releases, rather than invest in an extensive brochure. I found it, in fact, a stimulating challenge to be brief. Generally speaking, I think it is a good idea for record labels to invest in making sure the sound quality is state-of-the-art, rather than flattering the ego of whomever is doing the writing.

Many recordings, especially rare radio tracks, have been traded around for years. The tracks on this set sound so much better than what's been previously available. How is the restoration process accomplished with such old recordings?

I am not an audio engineer. JSP Records has for decades been renowned for its restorations, and the Garland set is no exception. The Decca tests stayed in my house for exactly one day, after which I sent them to Gary Galo, who is an audio engineer at the Crane School of Music, SUNY at Potsdam, NY. I also sent him the newly discovered "Ma" acetate, as well as the disc of the 1941 "Strike Up the Band," which had a pretty serious buzz on it. He took a few weeks to work on them. I then sent them, and all of the recordings, on to JSP in London, where everything was re-mastered by Peter Rynston, of Tall Order Mastering. When I got the test pressing back this spring for approval, I was given the choice of using the Galo restorations, or the Rynston ones, on the Deccas and "Ma." I chose Peter's work because he had removed some surface noise without taking away from the dynamic of the recordings. I felt the noise reduction had been applied in moderation, and insofar as the general public, the less noise the better. In professional and academic circles, no-noise is often a no-no in that it can also remove some musical range if used abusively. I felt the compromise offered by the Rynston remaster was acceptable. So, in fact, there is a Cynthia M. transfer, a Galo restoration on four tracks, and a Rynston remastering on all tracks, including the Galo restorations. Such is the care that was paid to the sound. Insofar as all of the other radio performances, what took me the most time was in choosing the best sound quality among the recordings in my collection. If I was still unhappy with the quality of what I had, I sought other copies from other collectors. Last, there are many radio tracks in the set that are new transcriptions, and these sound extraordinary to my ear. Concerning the stage tracks, Peter Rynston has worked miracles to remove clicks and surface noise. In all, despite some rough patches on some of the radio tracks, I am very happy with the overall result.

Aside from this new project, what is your favorite Garland recording, and why?

I have always answered that question the same way. I find her film performance of "Have Yourself a Merry Little Christmas" the greatest Garland recording I know. Her longing hopefulness tinged with shades of becoming an adult has always touched me deeply.

Judy's radio work has been sadly underrepresented on CD. It seems like most of what gets released are newly packaged versions of things we've heard before. Do you think this is the case, and if so, why?

Judy's radio work is an essential part of her career. Over the years, LP and then CD releases, very often from Europe, have provided more radio broadcasts of Judy's performances than one might imagine. They are just scattered here and there. But still, all together they take up quite a bit of space on a shelf. I can still remember first listening to the 1935 "Zing!" on a Danish CD buried in the middle of a lot of Decca studio tracks. What a thrill! The radio broadcasts are by nature not always of the same technical quality as studio tracks, so maybe that is one reason why companies have shied away. I think too there is an element of ignorance: people link Judy to her film career, on stage, and at the

various labels she did studio sessions for, but her radio work is not as well known. We do get repackaging of a lot of the same stuff too, but many times better transcriptions have turned up that merit re-release, which is most fortunate. Otherwise, I guess one can say that a lot of companies are environmentally friendly: they work hard at recycling.

Garland fans are known to be notoriously "touchy" for lack of a better term. There is a lot of drama and in-fighting over projects and ownership. The Internet has only amplified this. What do you think of the online fan "community," and is it a positive, negative, or middle of the road influence?

The word I would use to describe my relationship with the Garland fan community is one which Judy herself was fond of: "peculiar." All the people I have had the honor of working with on this project are passionate about Judy Garland, and I will forever be grateful to them. However, outside that group of kind, generous and intellectually stimulating people, my relation to the Garland community has become more and more estranged over the years. There have been several internet fan forums the past fifteen years or so, and I have been a member of all of them. But, the two major ones still going today, that is The Judy Garland Experience at Yahoo, and The Judy Garland Message Board, have become undemocratic to the extreme, and I have chosen to leave them. I am now a pariah to "the community," so am free to express myself, which is very liberating. First, The Judy Garland Experience: This hate-infested group of people is very protective of Garland, and any opinion outside the opinion of the congregation is considered heresy. The internet group, run by a certain Daniel Berghaus, is no more than a cult whose guru is John Fricke. Both Berghaus and Fricke have publicly maligned me over the years for reasons that would require psychoanalytical study, but at root, anyone who does not worship Garland, the guru Fricke and his subservient Berghaus, is anathema, and must be brought down. This mean-spirited communal religiosity is typical of cults, but nonetheless extraordinary when it comes to Judy Garland, whose art inspired joy in all who listened. How could this be? How could such hateful people come to represent Judy Garland's presence on the internet today? I believe the answer is that these people think Judy Garland is the head of their church; they have even referred to their religion as "Judyism." They have a personal relation with their god, one that is simple and fundamental, and any divergence from dogma must be met by a fatwa. I, of course, will have no part of this. Insofar as the guru, John Fricke's self-proclaimed expertise on the subject of all things Garland is exactly that: self-proclaimed. His self-infatuation recently came to light when he was quoted praising a book by Michelle Russell about Judy's father's family: next to his name at the end of the quote it was marked 'John Fricke, Judy Garland and Oz historian.' I guess John Fricke now IS Judy Garland. Despite his self-professed claim to have single-handedly restored Garland's reputation since her death, the very opposite is more the truth. By creating a dotting tribe around him more devoted to his all-and-mightiness than to Garland herself, he has built a kingdom of vassals that the general public, interested in Judy but repelled by all the ballyhoo and bombastic bowing down by blind worshipers in a cult, is very likely repelled by. Fricke, whose profession – it would seem – is Judy Garland, has written endlessly about his subject, but no one could seriously call his writings biography. No one would even call them journalism. His pompous (ab)use of the English language, namely all the "attendant to," "pursuant to," "albeit," and compound adjectives, are meant to impress the peanut gallery, but really betray his Ozian curtain of artifice. Worse, Fricke mistakes quiz-show accumulation of facts for real knowledge of Judy Garland, and just how such a mind could imbed all the trivia without any perspective on Judy Garland is an open question. In any case, his omnipresence on internet forums makes any discussion of Judy Garland more a competition in trivial pursuit, something the fans may ooh and ah about, but the larger public will find incomprehensible. So, at heart, Fricke's ruminations on the internet and Berghaus' line-toeing have done a great disservice to Judy Garland's reputation. The situation at The Judy Garland Message board is simpler. This open forum – the Yahoo group is by-membership-only – was a reasonable democratic discussion group until a few months ago, when Messrs. Fricke and Berghaus started posting venomous messages, very often with me the target. Certain of the administrators failed to see the shenanigans, so I left. I have no regrets. Might I add one final comment? When I was writing a review of the 40th anniversary of Judy at Carnegie Hall years ago, I was in touch with Garland biographer Gerald Clarke. He sent me the following e-mail, which has never been published in full. It speaks for itself:

(continued)

4 July 2000

Dear Mr. Schulman,

Thank you for your letter. Sonny Gallagher mentioned you several times, always favorably, and I am glad to see that we are in total agreement about the Garland cult. Sonny warned me – often – about what I might expect from some of the fans, and I realized almost from the beginning of my research, long before the internet was available, that they would not like my book, or any book not written by one of the cult hacks. I was very late connecting to the internet, but I was able to log on a couple of months before my book came out – and they were already denouncing it! Without even having read it! Someone had heard something from someone who had heard something, and that was enough evidence to tar and feather me. At that point I realized that these were not serious people, or people to be taken seriously. Still, I was surprised by the venom, the nastiness and – may I say? – the childishness they displayed.

I have never been able to understand why these people, almost none of whom ever knew her, think they have been ordained by heaven to be Judy’s protectors and guardians. But then I have never been able to understand cults, and that is what we’re talking about – the Church of Garland, as you so aptly call it. Deviate an inch from the accepted dogma, and you’ve committed something equivalent to the Albigensian Heresy. Isn’t it ironic, though, that Judy, who lived to entertain and give pleasure, is now worshipped by people so full of anger and hate?

But the good news – and there is good news – is that these self-appointed guardians of the faith are in a tiny minority. During the past couple of months, I have been on a long publicity tour, with readings, as well as interviews, in thirteen cities around the U.S.. In most places I got pretty good turnouts, and, with the exception of Atlanta, where I spoke at a gay bookstore, my audiences were altogether mixed – young, old, straight, gay, men and women. The questions, moreover, were intelligent, and the occasional quibble with my book was raised without rancor. What a welcome contrast to those pathetic people on the internet! You are not the only one, by the way, to tell me he’s been excommunicated from the Judylist. Consider yourself in good company.

I did get “Judy Garland at the Olympia,” and I admired your very perceptive liner notes. I look forward to getting the other CDs, as well, of course, as your book. My own book will be published in England this fall. There are no plans for France, however, My French agent says the French have no interest in Judy Garland. Is that true?

Thank you again for your letter.

Yours sincerely,

Gerald Clarke



A lot of non-Garland aficionados out there might ask, “Why Judy?” “Why now?” “Why should anyone care about old performances?” So I ask, what is it about Judy Garland that attracts you to her and her performances?

Her sincerity. I would never call Judy Garland “old.” She is eternal. What she did when performing at her peak is as relevant today as it was decades ago. She was perhaps the greatest singer of her generation, and she was performing in the years that classic American pop was its richest. In that sense, her Carnegie Hall show was a summing up of a whole era by the best of that era. But above all, Judy Garland does not entertain me. In fact, she often scares me by her intensity. She was not a wind-up doll meant to amuse. Calling her “the world’s greatest entertainer” is to belittle her. She was arguably the greatest interpreter of American popular music of the 20th century, and labeling her a mere entertainer is to totally miss the point. Judy’s poignancy and power are gripping, and one lessens her importance by treating her like an evening out.

Other singers, with technically better voices than Judy Garland, have come and gone. But Judy and her legacy endure. What to you think is the reason that she’s still a revered and celebrated performer over 40 years after her death?

Judy Garland was unique. She was technically less skilled than some of the big band singers of her era, such as Peggy Lee and Frank Sinatra, but she had an emotional impact no one else could match. I recently listened to Mildred Bailey’s “It’s Love I’m After,” which she recorded in 1936 on Vocalion. Judy, of course, first sang the song in the 1936 20th Century Fox film, Pigskin Parade. The Bailey recording could be said to be the very first cover of a song Judy first performed. The difference in interpretations is fascinating. Judy’s performance is exuberant. Bailey’s approach is much more in the line of the swing era. However polished Bailey was (and she is truly one of the great singers of her period), Judy had a connection to the public that was obviously amplified by the visual impact of not just singing it but singing it before a camera. This connection, heart to heart, is what touches our hearts today, and always will.

By the way, who thought up the name Lost Tracks?

I did.

Now that this new release is almost in stores, can you tell us what your next project is and when we might anticipate its release?

I plan to go to Paris and expand my horizons.

(end)

SITE STATS

I received this notice about the performance of the blog in 2010. The blog was initiated in August, so the figures below are really for only 5 months (August through December). This means the blog is a huge success, thanks to all you supporters and readers out there.

[from Word Press]

The stats helper monkeys at WordPress.com mulled over how this blog did in 2010, and here’s a high level summary of its overall blog health:



The Blog-Health-o-Meter™ reads **Wow!**

About 3 million people visit the Taj Mahal every year. This blog was viewed about **26,000 times** in 2010. If it were the Taj Mahal, it would take about 3 days for that many people to see it.

In 2010, there were 42 new posts, growing the total archive of this blog to 82 posts. There were 69 pictures uploaded, taking up a total of 9mb. That’s about 1 pictures per week.

The busiest day of the year was November 28th with 455 views. The most popular post that day was *Check Out The Judy Room 2010 Holiday Page*.

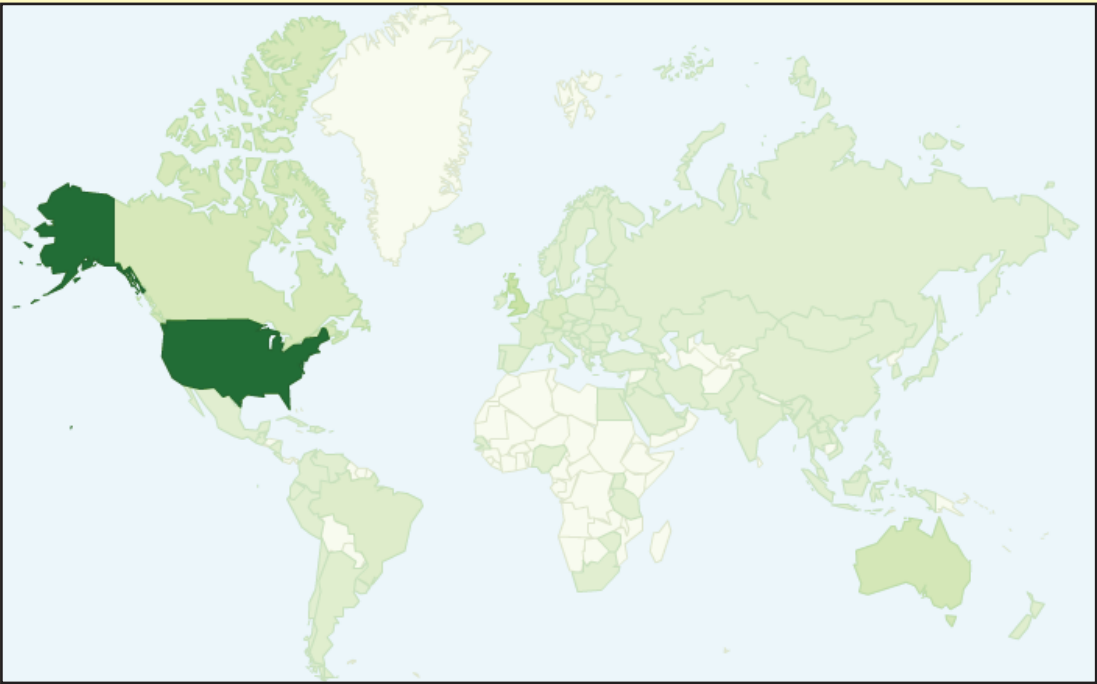
Where did they come from?

The top referring sites in 2010 were [thejudyroom.com](#), [networkedblogs.com](#), [facebook.com](#), [judyboard.webprime.de](#), and [mail.yahoo.com](#).

Some visitors came searching, mostly for *judy garland news*, *judy garland lost tracks*, *mgm backlot*, *judygarlandnews.com*, and *judy garland*.

Attractions in 2010

- These are the posts and pages that got the most views in 2010:
- 1 Check Out The Judy Room 2010 Holiday Page November 2010
 - 2 Early Raves for “Lost Tracks” CD Set – plus New MP3 Files... August 2010
 - 3 “Lost Tracks” August 2010
 - 4 M-G-M Backlot Book Coming November 1, 2010 August 2010



The overall numbers for the entire site have increased from last year. This year, the number of first-time visitors topped out at 70k. Add to that return visits, and the multiple pages viewed, and you have well over 100k. That’s a lot of activity for a site isn’t as visible or promoted as sites like Disney.com or even MarilynMonroe.com. The numbers are gravy for me, because the site is my hobby, creative outlet and personal tribute to the great Judy Garland. If only 10 people a year saw the site, it wouldn’t matter because I enjoy tinkering with it.

What impresses me the most is the variety of countries that visits come from. As you can see in the map, visitors to the site span the globe. The darker the green, the more visitors there are. The subtle shades of green are difficult to see here. Naturally the U.S. has the highest number, hence the darker shade. The list below shows each country in order of most visitors to the least (the last few had only one visit!).

United States	China	United Arab Emirates	Bangladesh
United Kingdom	Chile	Egypt	Montenegro
Australia	South Africa	Lithuania	Iraq
Canada	Czech Republic	Brunei	Nicaragua
Germany	India	Uruguay	British Virgin Islands
France	Portugal	Saudi Arabia	Ecuador
Brazil	Costa Rica	IcelandGuam	Uganda
Denmark	Greece	Slovakia	Laos
Japan	Hungary	Estonia	Belize
New Zealand	Philippines	Iran	Palestinian Territories
Argentina	Taiwan	Venezuela	Cuba
Spain	Turkey	Trinidad and Tobago	Haiti
South Korea	Thailand	Dominican Republic	Tanzania
Ireland	Puerto Rico	Slovenia	Senegal
Italy	Romania	Peru	Jordan
Netherlands	Croatia	Georgia	Gibraltar
Poland	Bulgaria	Armenia	Kuwait
Finland	Indonesia	Luxembourg	Macedonia
Switzerland	Ukraine	Moldova	Guatemala
Sweden	Malaysia	Pakistan	Zimbabwe
Mexico	Colombia	Belarus	Malta
Russia	Singapore	Kazakhstan	Mongolia
Israel	Latvia	Myanmar [Burma]	Marshall Islands
Austria	Serbia	Bosnia and Herzegovina	
Belgium	Vietnam	Cyprus	
Norway	Hong Kong	Nigeria	

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The following people have contributed in one way or another to *The Judy Room*. I thank you all so much!
I hope that I haven't left anyone out - if so I apologize for the error!

(In no particular order)

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Stan Heck
Bernie Skolov
Kim Loeffler
Donald in NC
Brian Stamp
Barbara Scully
"polo_tottie"
"alexinbelgium"
Jan & Richard Glazier
Meg Myers
Jamin Fowler
Bobby Waters
David Alp
Martha Steketee
Neal Hayes
John Mana
Sharon Ray
"JayCub"
Doug Mezzacapo
Warner Home Video
Turner Classic Movies
HomeTheaterForum.com
DigitallyObsessed.com
TheDigitalBits.com
"CastRecL" Listserve Group
Yahoo Groups:
 "Songbirds" \
 "Judy_Liza_Lorna_Joe"
 "JustJudy&Friends"
The Judy List Google Group
OfficialLizaMinnelli.com
The Judy Garland Club
John Fricke
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