

The Judy Room

2012



Year in Review



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COMING IN 2013

MISCELLANEOUS STUFF

NEWS IN 2012

2012 was another good year for Judy Garland fans. Although Garland related news items such as auctions and new home media releases weren't as plentiful as 2011, there still enough to keep everyone happy.

Making the international news outlets (including CNN) was the sale of one of Judy's screen-worn "Dorothy" dresses (selling for \$480k) and the purchase of a screen-worn pair of Ruby Slippers by a group headed by **Leonardo DiCaprio** and **Steven Spielberg**. Those slippers had been put up for auction in 2011 but the high bid did not meet the reserve price. DiCaprio and company bought them for two million dollars and donated them to the **Academy of Motion Picture Arts & Sciences**. In other words, the pristine pair of slippers now have a good home and will be seen and enjoyed more often than before by the general public.

June 10, 2012 would have been **Judy's 90th birthday**. Turner Classic Movies (TCM) marked the event with a day-long Garland film festival highlighted by new "interstitials" featuring TCM host **Robert Osborne** and Garland hagiographer **John Fricke**. It was nice to see TCM devote a solid day to Judy. Oddly, they don't feature "festivals" of her work as much as they do certain other stars. The line-up was as follows:

6am - Everybody Sing ('38)
 7:45am - Love Finds Andy Hardy ('38)
 9:30am - Strike Up the Band ('40)
 12pm - For Me and My Gal ('42)
 2pm - Girl Crazy ('43)
 3:45pm - A Star Is Born ('54)
 7pm - Wonderful Wizard of Oz: 50 Years of Magic ('90)
 8pm - The Wizard of Oz ('39)
 10pm - Meet Me in St. Louis ('44)
 12am - Easter Parade ('48)
 2am - Summer Stock ('50)
 4:15am - I Could Go On Singing ('63)



That was about it, really, for any celebrations of the anniversary of Judy's birth outside of the various websites, blogs, and social media outlets.

The 100th anniversary of Judy's birth in 2022 (only 10 years away!) will most likely see more attention. Hopefully we'll all still be around to see it!

The following pages highlight the various releases and happenings in 2012. Also highlighted are the articles and interviews featured at the Judy Garland News and Events blog, and a look at what's in store for 2013.

WHAT HAPPENED TO THE JUDY ROOM SITE?

Last summer I took down a good chunk of [The Judy Room](#) website, shifting the focus to [The Judy Garland Online Discography](#). I kept the movie spotlights and audio pages while adding the new [Garlands for Judy Webzine](#).

The rest of the site will be back. I've been working on a new format and look that will be streamlined and easier to navigate. Rest assured it's not gone forever!

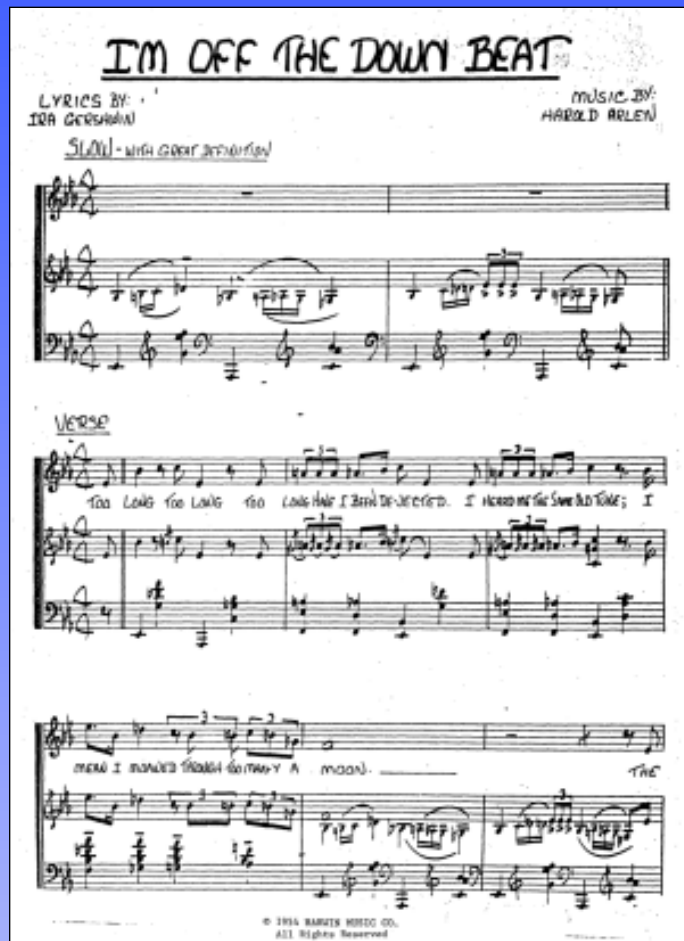
Thank you everyone for your continued support. Here's to a great 2013!

Scott Brogan

Webmaster, [TheJudyRoom.com](#) & [JudyGarlandNews.com](#)

Articles

Click on the images to jump to the articles



THREE SONGS THAT GOT AWAY



DOROTHY COSTUMES THROUGH THE YEARS



BABES IN BIASLAND - A TALE OF TWO CARNEGIES

THREE SONGS THAT GOT AWAY: I'M OFF THE DOWNBEAT GREEN LIGHT AHEAD DANCING PARTNER

On June 4th [The Judy Garland News & Events Blog](#) put the spotlight on three songs that were written by Harold Arlen and Ira Gershwin for *A Star Is Born*, but went unused: “I’m Off the Downbeat,” “Green Light Ahead,” and “Dancing Partner.”

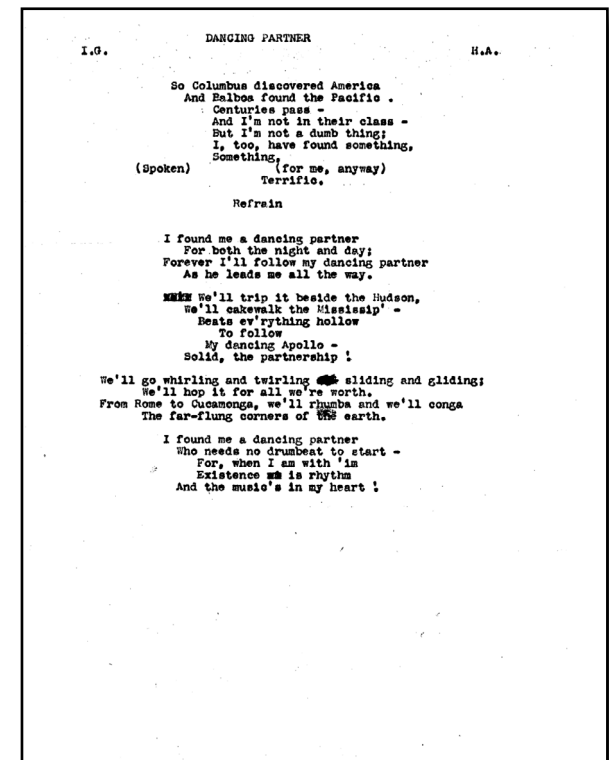
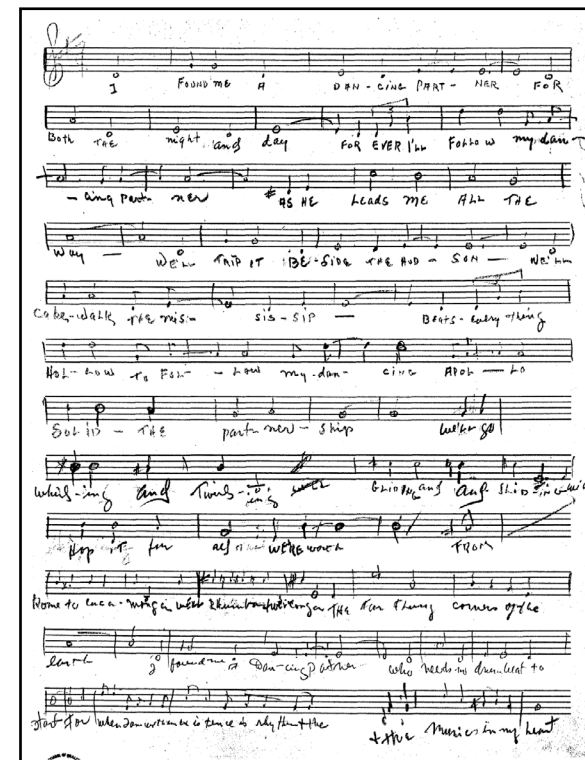
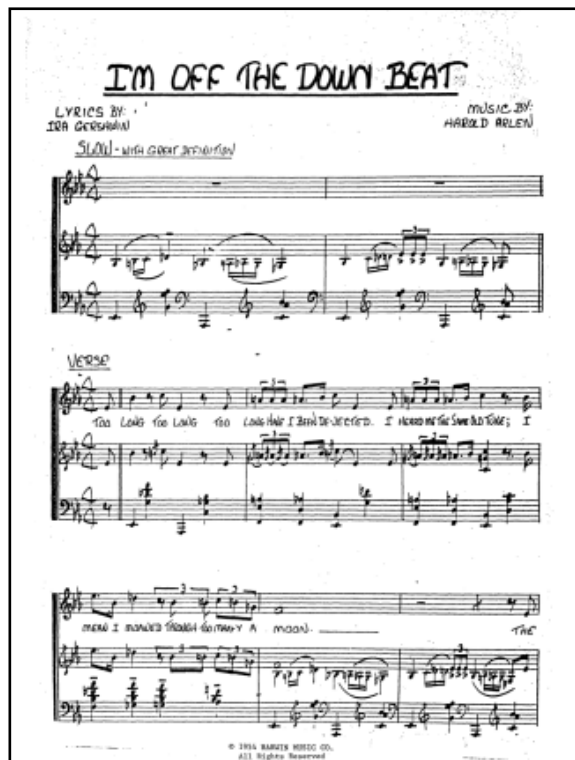
All three songs, none of which Garland recorded and only one of which (“Green Light Ahead”) has been published officially, were intended to show Judy’s star quality. They were rejected by Warner Bros. and producer **Sid Luft**, in favor of the “**Born in a Trunk**” medley. “Green Light Ahead,” as sung by 2012 Drama Desk Award-winner **Judy Kaye**, is commercially available on the 1994 CD Harold Arlen: “Americ Negro Suite.” “I’m Off the Downbeat” was performed by **Amélie Munier** at the June 10th Radio France tribute to Garland in Paris. “Dancing Partner” has never been recorded.

French singer Amélie Munier’s world première recording of the Harold Arlen – Ira Gershwin tune “I’m Off the Downbeat,” written for (but never recorded by) Judy Garland to sing in *A Star Is Born*, can be seen at: www.dailymotion.com, and heard at [The Judy Room](#).

The performance, recorded in public, took place on June 10th (the 90th anniversary of Garlands birth) at the **Studio Sacha Guitry** at **Radio France in Paris**, and was part of the Sunday morning **France Musique** program **42e rue (42nd Street)**, produced and hosted by Laurent Valière. The hour-long radio program, part of a week-end devoted to musical comedy, can be seen in its entirety at: www.dailymotion.com. The radio broadcast was followed later in the day by a full-fledged tribute to Garland at the theatre Le Cénquatre, at which time Munier once again performed the deleted song. Singers **Tina May**, **Peggy Bouveret**, **Laurent Naouri**, and pianist **Jeff Cohen** also participated in the tribute.

“Green Light Ahead,” as interpreted by Judy Kaye on the CD *Harold Arlen: American Negro Suite*, can also be heard at [The Judy Room](#).

Click here to learn more about *A Star Is Born* at [The Judy Room’s Spotlight on A Star Is Born](#).



Left to right: “I’m Off The Down Beat” - “Green Light Ahead” - “Dancing Partner” lead sheet - “Dancing Partner” lyrics. Each image is a link to PDFs of those documents.

“DOROTHY” COSTUMES THROUGH THE YEARS

By Maribeth Curley

The outfit that **Dorothy Gale** wears in the classic story of *The Wizard of Oz* is one of the most iconic and enduring in all of cinematic and literature histories. While **Judy Garland** and MGM were the ones who brought the costume to the forefront of pop culture, there have been many different incarnations and interpretations of it throughout the years. But no matter if the slippers were silver or ruby, they always got Dorothy back home. and I would love to show you through the fashion of Dorothy.

THE SLIPPERS

In the original story by **L. Frank Baum**, as well as in early production for the film, Dorothy’s infamous ruby slippers were actually silver. However, wanting to capitalize on the newly minted Technicolor process, MGM head **Louis B. Mayer** decided the film would benefit from having the slippers an exciting color. This decision resulted in their legendary ruby hue.

Multiple styles of the slippers were tested by MGM. The most notable variation was the “**Arabian Slippers**.” These had a curled up toe and were created by famed costume designer **Gilbert Adrian**; they now belong to actress **Debbie Reynolds**.

Another style is referred to as the “**Bugle Bead**” shoes. They are very similar to the slippers we all know and love, but don’t have a bow. These shoes have yet to surface. In 1989 **Rhys Thomas** published a book about the legendary shoes called “**The Ruby Slippers of Oz.**”

Thomas speculated that there are seven pairs of slippers from the film and the whereabouts of only five are known.

The pair housed in the **Smithsonian Museum** in Washington, D.C., is mismatched.

Each pair has an estimated value of [approximately] \$1.5 million, making them the most expensive item of movie memorabilia ever.

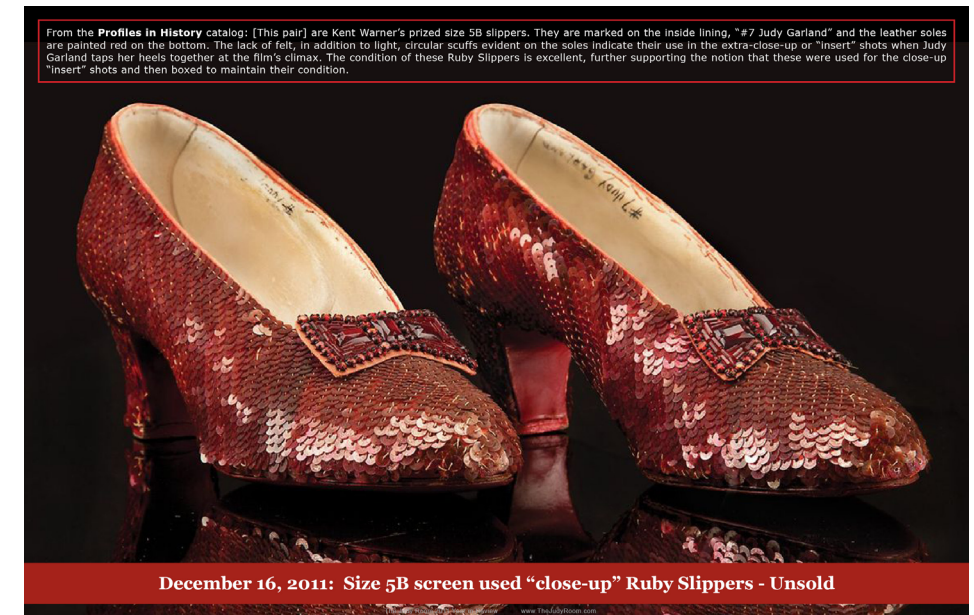
THE DRESS

The dress was designed by legendary MGM costume designer **Gilbert Adrian**, who also designed the ruby slippers.

There were many different versions and variations of Dorothy’s famous dress and blouse. Early ideas included a red dress, as well as an all blue dress. Also, an early version of her blouse included blue bows on the sleeves and collar. The photo above is an early version of the dress that Judy wore as Do

rothy during director **Irving Thorpe**’s two weeks on the job. For these two weeks, Judy Garland also sported a blonde wig.

While the famous dress is often thought to be blue and white gingham, the garment is actually blue and light pink.



VARIATIONS OVER THE YEARS

Silent Films

In early, silent versions made of the story – *The Wonderful Wizard of Oz* (1910), *The New Wizard of Oz* (1914), and *The Wizard of Oz* (1925) – Dorothy’s dress is suited for the time period for which these films were made. However, this makes her look much older than the age she is supposed to be. No mention of the silver slippers is made in the films.

The Wiz

In the 1978 film *The Wiz* Dorothy wears a white skirt, blouse, and shoes. There is no mention of the famed ruby slippers at all.



Above L-R: 1910 Oz film; Diana Ross in *The Wiz* (1978) and Fairuza Balk in *Return to Oz* (1985)

Below: *Me and My Shadows* featured detailed recreations of the various test, “Technicolor” and “off camera” Dorothy dresses.

For details on these and other costumes used in the miniseries [CLICK HERE](#)



Return to Oz

In the 1985 film *Return to Oz*, Dorothy sports a very different costume: a simple white and pink striped dress, a red belt, and plain black shoes. (Dorothy, of course, does eventually get her hands on the ruby slippers.)

Me and My Shadows

In the 2001 made for TV movie *Life with Judy Garland: Me and My Shadows* the

Wizard of Oz segment presents a pretty spot on replication of the famous outfit except for a few things. The fit of the outfit itself was a bit ill and (maybe most importantly) the famous gingham dress was indeed blue and white instead of pink and white.



The Wizard of Oz on stage

Most stage productions produced after the legendary film came out have stayed true to the costume that Adrian, Louis B. Mayer and Judy Garland made famous, but productions put on before the film, most famously the legendary 1902 Broadway musical [left], have Dorothy wearing a whimsical black and white pant outfit with the original silver slippers when she heads off to Oz.

This article was written by Maribeth Curley who, much to her delight, writes for [WizardofOz-Costumes.com](#), which has everything from Yellow Brick Road costumes to the perfect Dorothy costume.

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For more information about the making of the 1939 masterpiece, go to [The Judy Room's "Spotlight on The Wizard of Oz" Section](#).

Photos, clockwise from top left: Poster for the 1902 stage production; Unused red dress made for the 1939 film; Mickey Rooney entertains a blonde Dorothy and Toto; The same "Thorpe Era" costume on display for auction.



BABES IN BIAS LAND (A TALE OF TWO CARNEGIES)

Originally published on 3/11/2012 at *JudyGarlandNews.com*

Many Judy Garland fans (myself included) are now receiving the **Delta Leisure Group's "Judy Garland Live at Carnegie Hall"** CD released earlier this week. As excitement turns to disappointment, here are some things to think about.

We, as humans, can be painfully predictable. We have our biases, whether we care to admit it or not. Being human, it's natural that we sometimes act before thinking. Acting before thinking is usually bias based. Bias breeds predictability. If you know someone's biases you can predict most of their actions. This fact has been glaringly on display for the past seven or eight months in what's sometimes referred to as "**The Judy Garland Fan Community.**"

I've noted before my displeasure (and pet peeve) when people let their biases get in the way of common sense. One of the results is that they pass judgment on things they haven't seen, heard, or read. Regardless of what I might initially think of something, I've learned not to pass judgment until I have personally experienced what I'm talking about. It's difficult. I strive to make this blog as non-biased as possible, promoting things I might not want to due to my own bias. I'm usually successful. I don't post many reviews, and when I do I base them on actually experiencing what I'm reviewing. Seems logical, right?

Biased behavior that breeds ignorant baseless assumptions is rampant online, especially in the Garland fan "community." I normally don't comment publicly about this. However, when it effects so many people over a period of time, both emotionally and financially, I have to speak up.

What I'm specifically talking about is centered on the two recent CD re-releases of **Judy's Carnegie Hall** album. After **JSP Records** announced last summer that they were bringing the original LP version of the concert to CD for the first time, bi-

ased-based assumptions thrived. Since that time, more and more declarative statements and assumptions have been made. What's amusing, and distressing, is that the assumptions and declarations were made about both sets before they were even produced. No one had any idea what was actually on these sets outside of what was (in the case of JSP Records) noted in the announcements. No announcement was made about the Delta set; it simply appeared online.

Unfortunately, **Daniel Berghaus** (or "*clothed ambition*" or "*Buzz Stephens*" or whatever other Sybil-personality he's going by at any time) just can't let go of his intense hatred of **Lawrence Schulman**. Without knowing a thing about the JSP

set, Berghaus immediately came out against it via his **Yahoo Group "The Judy Garland Experience."** Experience is right – a biased and censored one. Based on his comments, one would think he had the inside track about the contents. But no! He was making assumptions out of his own personal bias. A bias bred from hatred, nothing else. It was open season on Schulman again. They were "loaded for bear" with Berghaus leading the pack. **John Fricke** couldn't resist, and in one of his typically rambling tirades he accused Schulman of just about everything (didn't he do the same with his OTHER perceived competition, the late **Scott Schechter**?), only to negate his words by mentioning all the previous DVD releases of the concert. Whoops! It's never been on DVD because it wasn't filmed. That sure confused some people.

I don't see Schulman trolling the various discussion boards or groups or Facebook (or what have you) dissing Berghaus or anyone else. Nope, the only time any of this comes up is at "The Experience" and through

Berghaus. I shouldn't be too surprised. In December 2010 Berghaus used **The Judy Garland Message Board** for his own agenda, which was to go after Schulman. He was angry with Schulman for his factual comments about "The Experience" in his November 2010 article detailing the history of the "**Judy Garland & Liza Minnelli Live at the London Palladium**" recording. True to form, after Berghaus achieved his goal of driving out Schulman, Berghaus' "contributions" to the board decreased dramatically, eventually becoming non-existent. There isn't anything at the board to stroke his ego, so why contribute?



Over at “The Experience” there isn’t much activity either. When there is a flurry of activity, it’s almost always negative. I would guess a good 90% is comprised of whining and complaining about this and that. If you drill down, you’ll find that an equally large percent of that is instigated by Berghaus himself. That makes sense. It’s his group and he makes sure it’s censored to suit whatever vendetta he has at any given time. I used to think that all discussion boards and groups were like that. They’re not. I’m a member of many non-Garland discussion groups that are civil and quite enjoyable. Maybe the difference is that a large percentage of Garland’s fans are fanatics in the true sense of the word.

When the news hit that the second (Delta Leisure) release was set for release a few weeks after the JSP set, Berghaus immediately used that information to further fuel his campaign against the JSP set. It was his cue to try and downplay the JSP set by telling folks to be sure to get the Delta set instead of the “unappealing” JSP release.

He exclaimed that the Delta set was so much better because it features extra tracks. He assumed a lot. And we all know what happens when we ASSume...

Here are a couple of examples:

January 11, 2012 Berghaus notes the appearance of the Delta set with:

[The price is dirt cheap and it has 14 bonus tracks!!!!](#)

[Do not confuse this with the unappealing mono version that is being released...](#)

Later that day:

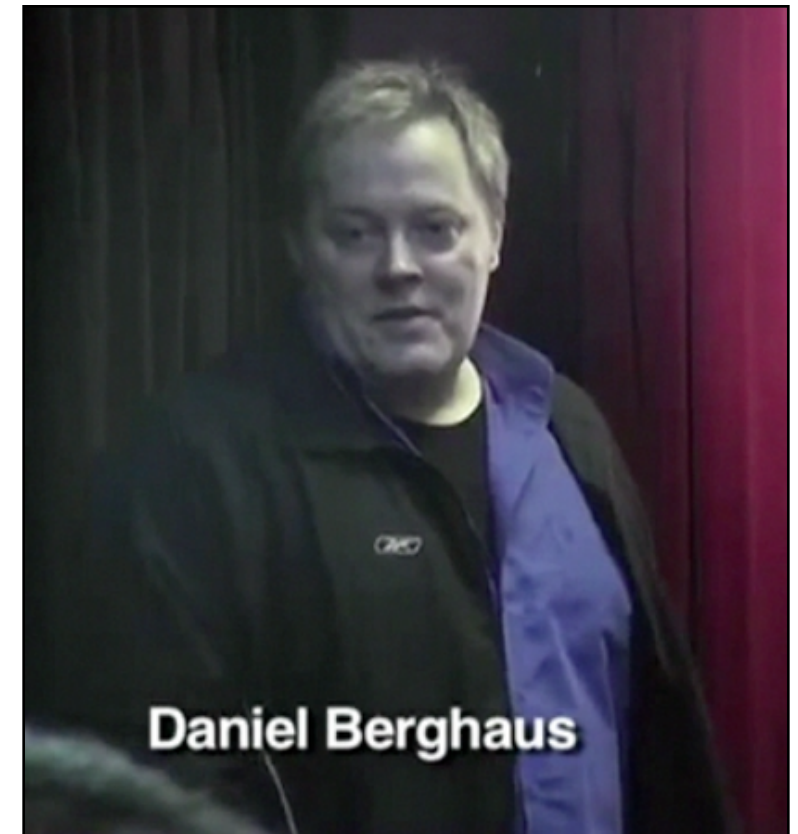
[It is the original \(edited\) LP version plus 14 additional tracks taken from the That’s Entertainment and Alone albums.](#) [Judy Room note: In reality the additional tracks are from the albums *That’s Entertainment*, *Alone*, and *Judy in Love*]

[But buyer beware, don’t confuse this with the abridged mono version that is also being released. That particular version is just a transfer of a vinyl record to CD. And why they are releasing it in mono, when we all know how much better Judy sounds in stereo, is beyond me. Must be from hunger. Poor Judy. The buzzards are still picking at her bones.](#)

[And let’s not forget that they are charging three times as much for the mono ver-](#)

[sion and that one doesn’t have 14 bonus tracks. Kind of sleazy of them if you ask me.](#)

What made his claims so amusing, and a perfect case study on **how one’s bias can impede one’s judgment**, is that he ignored his own alleged mantra of taking the high road and went on about a product that was suspect from the beginning. He did this out of his bias against the JSP set, not out of any knowledge of, or experience with, the Delta set. Remember, **neither had been produced yet.**



Some argue that everyone’s entitled to his own opinion. That’s true, but only IF that opinion is based on fact and not hearsay or assumptions, or one’s obsessive desire to spew negativity out of a personal vendetta. This happens all the time though. Just look at all the freak-outs over the **Peter Quilter** play “*End of the Rainbow*” that’s currently on its way to Broadway. The loudest voices having a moo-cow over it have yet to actually see it. Worse, most are basing their “opinions” on an copy of an early book of the play from 2005!

But back to Carnegie. What’s the result of Berghaus’ insanely bad behavior? That’s easy. Unsuspecting followers now hold a badly flawed product in their hands. A product that doesn’t do justice to the concert or Judy – something Berghaus (and buddies) claimed to be concerned about, but obviously weren’t.

The cover art for the Delta set should have tipped everyone off. It misspelled “You’re” as “Your” in the title of “When You’re Smiling.” It features a photo not from Carnegie Hall but from the film Judy made one year later “I Could Go On Singing.” The set splits the concert not at the intermission but after “Stormy Weather.” The set added non-related tracks from Judy’s pre-Carnegie Hall studio albums.

As if that weren't enough, the two disc set sold for a bargain basement low price. So, the warning signs that this Delta set was a hack job were all there. But hey! Berghaus ignored them anyway.

As recently as January 25, 2012 Berghaus directed everyone to the Delta set with:

[But like I said, if you want to hear the album as it was first released to the world, here you go.](#)

[Here's the link to order it:](#) *[Amazon link]*

Who has egg on their face now? Berghaus ignored the person who noted the misspelled cover art. Berghaus was silent when the JSP set was released and proved to be a wonderful presentation of the remastered original mono LP. Berghaus is silent again now that we're all getting the set that he blatantly tried to promote. Contrary to his claim, the Delta set is NOT the album as "first released to the world." Whoopsie! I would think that at the very least he should apologize to his group for letting his petty bias cloud his judgment, causing them to waste their money. He really should give out refunds. But then, that would require an admission of guilt AND a perceived endorsement of the JSP set. In other words: "It ain't gonna happen."

Now that I have my own copy of the Delta set, let me tell you: It's bad. Really bad. I had hoped that with the JSP set presenting the original mono LP, the Delta set would present the original stereo LP. That would have made the two perfect book-ends for each other. They would have complemented the expanded, complete 2001 Capitol set and the 2000 "Gold" set quite well. But no, this second set is not the original stereo LP.

For starters, the liner notes aren't really notes at all, and they're incorrect. No authorship is provided. Liner notes or booklets can be overlooked if the errors are minor, but these are simply wrong.

The real travesty is in the content. The sound quality is tinny and the concert sounds a bit sped up. Each song from the concert is split up as a separate track. Each one fades out (usually very slowly), then a pause, then the next one fades in. Some start right off with the music only to fade out as the others do. In other words, the concert is gone and in its place is what would seem (especially to anyone who's never heard it before) to be a compilation of live performances. It's presented like a compilation or studio album. To make matters worse, the fade-in to "Over the

Rainbow" doesn't finish until after Judy begins singing. Her voice is low then gets louder with the fade-in. Did that happen at the concert? The same thing happens on a few of the other tracks such as "That's Entertainment!" and "You're Nearer." This Delta set is bad. Just bad.

As if the above isn't enough, the set completely omits what little chatter there was from the original LP. The famous "Do you really want more? Aren't you tired?", "I know, I'll sing 'em all and we'll stay all night!" and the rest of the spoken bits are gone. The exception is Judy's "One, two, one-two-three. Ooh, it worked!" prior to "Who Cares?" and "I don't know..." prior to "How Long Has This Been Going On?" both of which had to be included because they overlap the beginning of the numbers. Inexplicably Judy's additional "One, two, one-two-three" prior to "Just You, Just Me" is included. After Judy's last song, "Chicago," the "concert" fades out. No "Goodnight! God Bless" from Judy as on all previous releases, including the original LP.

Taking only the songs, and no talking, in order to avoid copyright issues, the label, I suspect, used the expanded 2001 version as their source. It makes sense as it's obvious the label and producers had no clue what was and wasn't included in the original LP release, nor the expanded release. They simply took each song and added the fades. There are no production credits and no author credits, only the label information. Talk about a "hack job." In other words, all that's wrong with this Delta set are exactly what Berghaus assumed would be wrong with the JSP set. Whoopsie again!

If there is a moral to any of this, and any explanation as to why I'm addressing this in the first place, it would be to remind everyone **NOT to listen to people who are making assumptions based on their own personal petty biases.** My comments above about the Delta set are based on my actually getting the CD and listening to it. How else can anyone pass judgment on anything without first-hand experience? **So people, make up your own minds, and don't let others make your decisions for you.** Especially if those people are giving advice just to suit their own biased agenda or hatred of others. Sadly, the result of Berghaus' vendetta is that everyone who followed his advice is now stuck with an incredibly bad CD and fifteen dollars (or so) missing from their bank accounts. If I had followed his advice, I'd ask for my money back.

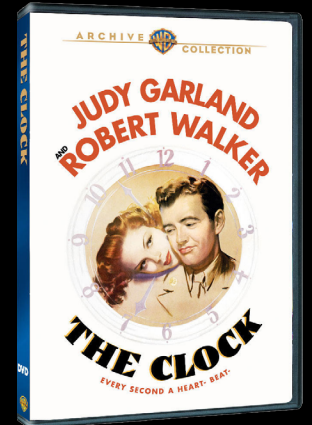
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Media

Click on the images to read the articles



TWO big CD releases!



Two new DVDs



THE AMSTERDAM CONCERT

First Hand Records #FHR18

Release Date: November 12, 2012 (UK)

November 13, 2012 (US)

Length: 02:06:19

“Judy Garland - The Amsterdam Concert” is a unique and thoroughly enjoyable time capsule. The oft used phrase “You are there” is apropos here. This deluxe 2 disc CD release finally presents her 1960 Amsterdam concert complete and remastered from the original tapes.

At midnight on Saturday, December 10, 1960 Garland gave a knockout concert at the **Tuschinski Theater** in Amsterdam, Holland. The concert was broadcast live on **AVRO** (Algemene Vereniging Radio Omroep [General Association of Radio Broadcasting]). Because the concert started at such a late hour, it was re-broadcast the following Tuesday (December 13th) from 8 - 10:30 p.m. The concert has always been popular with Garland fans as it's almost identical to 1961's legendary “**Judy at Carnegie Hall**.” It's also one of the few audio documents that preserve a time in Garland's career when she was enjoying a meteoric rise to new heights as a singer, performer, and yes - legend.

The concert first appeared on bootleg records in the 1970's, and then on a 1996 budget release. Neither of these were complete (they neglected to include “Over the Rainbow”!) nor were they derived from the original tapes.

Produced and beautifully packaged by **First Hand Records**, this release presents almost the entire radio broadcast from that night for the first time. A few minor trims were made (see below) that don't hinder the enjoyment of the CDs in any way. We're presented with a radio and concert experience rolled into one. Included are chatter from the program's hosts, **Ageeth Scherphuis** and **Willem Duys**, plus the pre-show interview with conductor **Norrie Paramor**, and the intermission interview with Judy's husband **Sid Luft**. We also get a wonderful backstage interview with Judy by **Nikko van Fleet** (this opens the set). Finally, the pre-concert host dialog and pre-concert orchestral program are presented as originally broadcast.

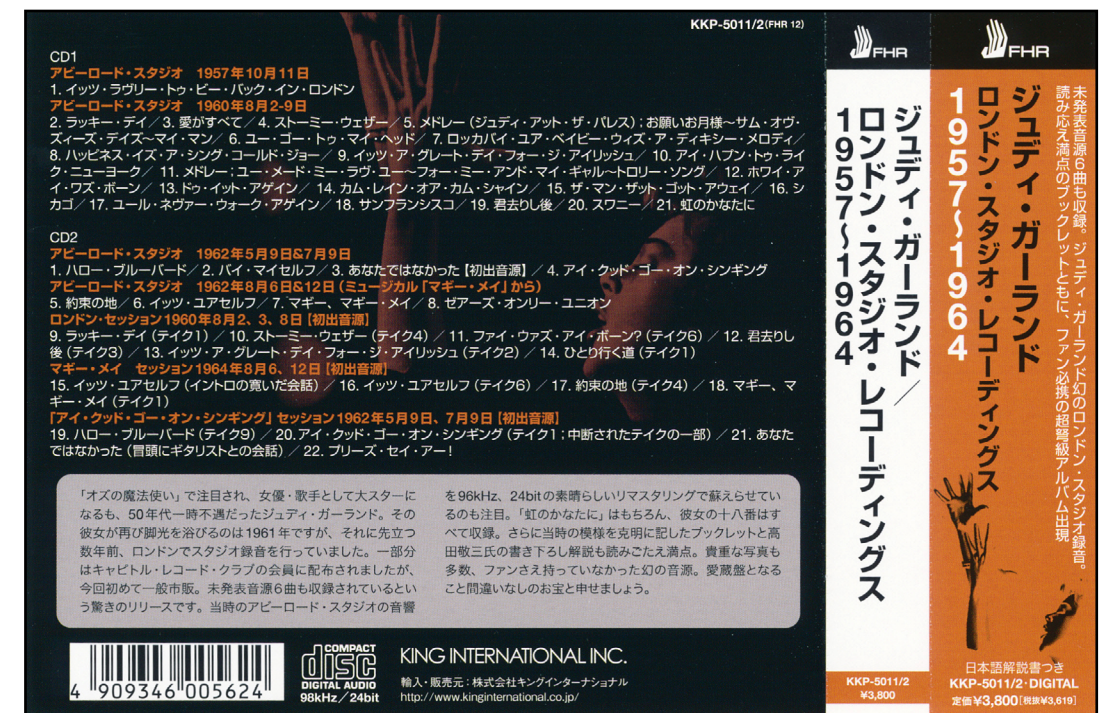
There is a noticeable difference in sound quality from the radio studio (the hosts) to the stage at the Tuschinski. This is not a fault of the remastering; it's due to the source



material. As noted in Jonathan Summer's liner notes: “...inherent in this original live broadcast from a theatre and not from a radio studio are level changes, a few balance problems and places where Garland is either too near or too far from the microphone.” But don't worry, these minor flaws do not impede the enjoyment of the program. Garland's voice, excitement and joy are front and center throughout.

Also explained in the booklet: “...the broadcast began at midnight, but Garland did not appear until nearer 12:30am. The intervening time was fill with fifteen minutes of preliminary talk in Dutch (which we have removed), followed by what appears to be a live backstage interview with Garland...The only other excisions are of organ music played during the interval and the removal of some long silences in the commentary before the show.”

In short the CD is beautifully produced. The liner notes by Jonathan Summers thoroughly detail Judy's time in Holland and the sometimes dramatic circumstances of the concert. This is another “must have.”



Cover of the Japanese version released on November 19, 2012

THE AMSTERDAM CONCERT - DISC DETAILS

Vocals: Judy Garland

David Lee piano (CD 2, tracks 6, 8, & 10 - without orchestral accompaniment)

Jos Cleber's Cosmopolitan Orchestra conducted by Norrie Paramor

Disc One

Judy Garland interviewed by Nikko van Fleet

Male dialogue

Orchestral Introduction

Ageeth Scherphuis announcement

Orchestral Number

Norrie Paramor interviewed by Ageeth Scherphuis

Garland Overture

When You're Smiling

Medley: Almost Like Being in Love/This Can't Be Love

Talk: *'It's lovely to be here in Amsterdam...'*

Do it Again

Talk: *Paris hairdresser story*

You Go to My Head

Talk: *'I wonder what all the people listening to the radio are thinking...'*

Alone Together

Talk: *'I'm known, if I'm known at all...'*

Who Cares?

Talk: *'The next starts with a moan...'*

Puttin' On the Ritz

Talk: *'I think the next is a sort of a strip-tease tempo...'*

How Long Has This Been Going On?

Just You, Just Me

The Man That Got Away

San Francisco

Talk: *'I could stay here for a week...'*

Sid Luft interviewed by Ageeth Scherphuis

Disc Two

That's Entertainment

I Can't Give You Anything But Love

Talk: *'Now you know you can't get any attractive pictures from there...'*

Come Rain or Come Shine

Talk: *'I ran out of breath on the last note...'*

You're Nearer

Talk: *'There's another nice song...'*

If Love Were All

Talk: *'Shall we go on with this nonsense...'*

A Foggy Day (in London Town)

Talk: *'We had about twenty stagehands in Paris...'*

Zing! Went the String of My Heart

Talk: *'I can hear a marvellous woman off there...'*

Stormy Weather

**Medley: You Made Me Love You/For Me and My Gal/The Trolley Song/
Rock-a-Bye Your Baby (with a Dixie Melody)**

Bows

Talk: *'Thank you very, very much...'*

Over the Rainbow

Talk: *'You know we don't have too many orchestrations...'*

Swanee

Announcers

Talk: *'I think it's rather beastly to keep coming on and going off...'*

It's a Great Day for the Irish (false start)

It's a Great Day for the Irish

Announcers

Talk: *'I don't know what we can do...'*

After You've Gone

Talk: *'I think we're going to have to just do one of them over again...'*

San Francisco

Talk: *'God bless you and goodnight...'*

DISC CREDITS:

Original broadcast recorded and produced by AVRO (Algemene Vereniging Radio Omroep)

This issue produced by Jonathan Summers & FHR

Remastered in 2012 by Debs Spanton (K&A Productions Ltd.)

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* Tuschinski Theatre photo taken by Dirk van der Made

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JUDY AT CARNEGIE HALL

JSP Records #JSP4232A

Release Date: February 6, 2012

Length: 70:23

It's not often that the words "legendary" and "iconic" are truly appropriate. They're so over used in today's media. However, both words are more than fitting for **Judy Garland's 1961 concert at New York's Carnegie Hall**. Lucky for us, Capitol Records was on hand to record the concert (a rarity at the time), forever capturing the aural experience of what is still known as "**The Greatest Night in Show Business History**." When coupled with the aforementioned Amsterdam concert, the Carnegie Hall recording gives us a chance to hear how Garland and Co. fine tuned her show is just a few months. Not that the Amsterdam show needed much fine tuning, wonderful as it is. If we only had the Amsterdam concert it would be testament enough of Judy's early 60's resurgence. However, Carnegie Hall stands head and shoulders above the rest. It's one of those magical, electrical, one-of-a-kind performances that are rare in any performers career.

The following is a reprint of my liner notes for the **JSP** release, which details the history of the recording and why it's important to have the original album version readily available to all.

Over Fifty Years of "Pow!"

In a **Life** magazine article published June 2, 1961, **Judy Garland** told columnist **Shana Alexander** that she wanted to give her audiences "two hours of just pow!" That previous April 23, 1961 at **New York's Carnegie Hall**, she did just that – and then some. Now, over fifty years later **Judy at Carnegie Hall** continues to be revered as "the greatest night in show business history." This is the pop solo concert by which all others are measured.

Judy at Carnegie Hall has consistently been reviewed and referred to as Garland's

big comeback. The reality is that the concert was the zenith of a resurgence in her career, and reclamation of her status as "**the world's greatest entertainer**." It almost didn't happen. A year and a half earlier on November 18, 1959, thirty-seven year-old Judy Garland was admitted to Doctor's Hospital in New York City stricken with hepatitis. Twenty quarts of fluid were drained from her body, and she was told by doctors that she would never be well enough to work again. However, not even an acute case of hepatitis could keep Garland away from her true love: her audience.

The diagnosis was a blessing in disguise, forcing Garland into a much needed, albeit brief, period of rest. She recovered enough by January 5, 1960 to be released and return home to California. Just a few months later she embarked on one of the most productive and professionally satisfying periods of her career, highlighted by that historic night at Carnegie Hall.

The Garland renaissance that peaked with the Carnegie Hall concert began in April 1960 when she recorded the song "**The Far Away Part Of Town**" for the soundtrack of the film *Pepe*. It was subsequently nominated for the Oscar for best song of 1960. This was followed by a flurry of activity that included Garland cutting the album *Judy: That's Entertainment!* for **Capitol Records**, singing for her friend **John F. Kennedy** at a Democratic fundraiser, recording new stereo versions of her standards at the **EMI Studios** in London (eventually released as *Judy in London*), and beginning her acclaimed 1960/61 concert tour at the **London Palladium**.

The August 28, 1960 Palladium show was a milestone. It was Garland's first ever two-act solo concert, and the first one-woman two-act solo concert by a contemporary pop artist. Audiences and critics alike cheered her as never before. **Isadore Green** reported in **The Record Mirror** what became a standard reaction to Judy Garland in concert: "At the conclusion of every number there was an outburst of applause of tornado-like dimensions. At the end of an unforgettable performance, the reception was just as unforgettable. It was a standing ovation. People just went crazy with exhilaration. They stood-up and clapped and cheered and shouted at the top of their voices."



Garland finished out 1960 by making appearances in **Paris, Amsterdam, and Germany**, then returned to **England** before heading back to the United States on December 31, 1960.

Her appearances at the **Olympia in Paris** and the **Tuschinski in Amsterdam** were both recorded and have been released on CD, providing us with a unique record of Judy's show leading up to Carnegie Hall.

As if that wasn't enough activity, Garland also signed a new representation deal with **Freddie Fields**, who immediately had her in talks for a London production of *The Unsinkable Molly Brown*, and a possible musical with renowned Broadway producer **David Merrick**. These didn't pan out, but one project based on the television play *The Lonely Stage* would become Garland's final film, 1963's *I Could Go On Singing*.

When Garland returned to the U.S., she brought her concert to **Miami, Florida** on January 9, 1961, created the production company **Kingsrow Enterprises** with Fields and his new partner **David Begelman**, then officially began the 1961 tour on February 21st at the State Fair Auditorium in **Dallas, Texas**. After another short break to film her **Oscar-nominated** supporting role in Stanley Kramer's *Judgment at Nuremberg*, Garland returned to touring on April 6th in **Buffalo, New York**. The result is that over 150,000 people saw Judy Garland in concert in 1961. Carnegie Hall was but one stop on a thirty-one-date tour.

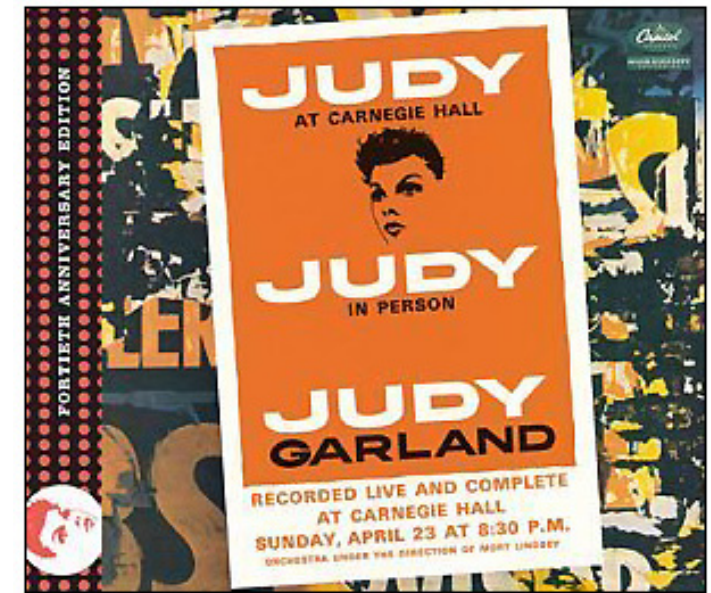
The renewed acclaim and interest in Garland put the word out in show business and fan circles that she was at the top of her game, yet the majority of the general public was unaware of that fact until the Carnegie Hall concert. When Garland walked out on stage at Carnegie Hall at 8:40 P.M. that April night, neither she nor her audience knew they were a part of a seminal event in show business history. By the end of the first number, they knew they were witness to a once-in-a-lifetime experience. Garland never missed a beat, bringing the crowd of 3,165 (including show business royalty running the gamut from **Harold Arlen** to **Julie Andrews** to **Rock Hudson**) to its feet in unadulterated adulation.

Garland's appearance at Carnegie Hall would have made history whatever its success, as she was the first female pop singer to perform solo at the hall. What cemented the concert's ongoing legacy was that fortunately **Capitol Records** was on hand to record the show. Much trickier to successfully record in 1961, live albums were not

the norm then as they are today. In spite of the technical challenges, Capitol was able to preserve the entire concert in stereo. Knowing it had a gold mine on its hands, and no doubt encouraged by the concert's unprecedented success and press, the label rushed to get the album released on July 10, 1961. They also issued a pre-release, **limited black box mono edition** that included a studio head shot of Garland and a letter from Capitol Vice President **Alan W. Livingston** stating that it was released in advance "before we can even finish the jacket." This pre-release edition is highly collectible today.

Capitol's original intent was to release a single disc highlights album. Luckily they were persuaded to present all the songs, and the overture, as a gatefold two-record album. **Judy at Carnegie Hall (Capitol WBO/SWBO-1569)** was released in both mono and stereo, 45rpm extended play and 7" 33 1/3 rpm jukebox versions. The time limits of the 12-inch long playing records necessitated the removal of approximately a half hour of applause and Garland's humorous chatter, plus the reordering of a few numbers. These minor edits enhanced rather than hindered the aural experience, giving listeners eighty-four minutes of solid "pow!"

The album retailed for \$11.98 and became the fastest selling double album of the day, staying on the charts for 94 weeks, 13 at number one. It was the record to get. And no wonder. The Capitol engineers captured the electricity of the night so successfully that even non-fans were taken in by the sheer enjoyment and mesmerizing effect. The album went gold and won five **Grammy Awards: Album of the Year**, awarded to a female artist for the first time; **Best Female Vocal Performance** (Garland); **Best Album Cover** (Jim Silke); **Best Engineering** (Robert Arnold); and a special **Artists and Repertoire award** to the album's producer, Andy Wiswell. Never out of print, it has been issued on record, cassette, 8-track, reel-to-reel, CD, and online download.





Arguably, without the success of the album, Garland's performance would not have had the same lasting legacy it has enjoyed over the past fifty years. That's not to say the concert would not be discussed and celebrated, even imitated as the singular achievement it was. The album has preserved the performance for subsequent generations, ensuring that it not pass into distant legend like so many other great performances for which no audio or visual records exist. The effect of the album is such that it has come to define Garland's legend as

much as her iconic performance as Dorothy in *The Wizard of Oz* (1939).

For over 25 years, the LP of Judy at Carnegie Hall was a staple of record collections everywhere. Many fans have good-naturedly joked about purchasing multiple copies because they wore them out so quickly. Few people — except perhaps those who attended the show — realized that the song order of Garland's original performance had in fact been slightly changed on the original LP to entertainingly fit all the music onto the LP's four sides. In 1987, Capitol released an abridged single-disc version for the album's CD debut (Capitol CDDP-7-46470-2). This version omitted the famous overture, "Do It Again," "Alone Together," and "I Can't Give You Anything But Love."

Public outcry was such that in 1989 the label released a two-CD edition (Capitol CDP-7-90014-2) that restored the missing numbers and Garland's previously unreleased between-song storytelling and merrymaking, which thrilled fans who were unaware of its existence. Yet this release was still marred by the fact that Capitol, claiming the master to the live Alone Together could not be found, inserted in its place the studio version from the 1960 LP Judy: That's Entertainment! The concert version had, in fact, been preserved on a back-up tape that was overlooked in the 1989 vault research. Further marring the 1989 release was that the order of the songs had once again been revamped, this time to fit agreeably onto two CDs.

That extended, flawed version was the only one available for a decade until audio

engineer **Steve Hoffman** convinced Capitol to let him revisit the master tapes for a new, truly complete version, released in 2000 on **24-karat gold CD** by **DCC Compact Classics (DCC GZS (2) 1135)**. As Hoffman stated in the liner notes, the DCC version was "mastered directly from the original Capitol Records 3-track 'A-Set' remote session tapes. Where the original engineers changed reels, we left a one-second lapse in the program, rather than attempt to smooth the gap over with over-dubbed applause. Rest assured you are hearing every second of this legendary night!" Hoffman also reinstated the original, concert version of "**Alone Together**." Long out of print, the DCC Gold edition is highly sought after by collectors, and today fetches several hundred dollars on Internet auction sites.

Capitol Records released a **40th anniversary edition** in 2001 (Capitol 72435-27876-2-3). Audio engineer **Bob Norberg** took Hoffman's remaster and trimmed some of the silence between the reels. Whereas the Hoffman version kept the non-enhanced sound of the master tapes intact, Norberg added some reverb to recreate the concert hall sound of the original album. Fans ever since have debated which version is superior. The verdict depends on one's preference for the non-enhanced sound versus the concert hall sound.

This new JSP release brings the album full circle by making the original LP, which won all the Grammy awards and so captivated listeners between 1961 and 1987, available for the first time on CD. The fact that the original mono LP has been long out of print, except for a 1966 U.K. reissue, gives the JSP set added luster. JSP has also chosen to retain the somewhat reshuffled song order out of respect for the original LP. This is the version that is at the cornerstone of the concert's legend and legacy. This is the version that has its own unique listening experience. This is the version that every music fan should have the opportunity to experience, especially those who only know the complete CD versions. Now, everyone has the chance to discover, or rediscover, the one-of-a-kind experience that is **Judy at Carnegie Hall**.

Scott Brogan

*In memory of Scott Schechter
and Andy England*



There were no new Garland Blu-ray releases, but we were treated to one DVD re-release and one new-to-DVD release.

On March 20, 2012, the **Warner Archive** released *Listen Darling* in their popular MOD (Movies on Demand) format. The following is **Randy Henderson's** article as originally printed in the premiere issue of the new *Garlands for Judy* webzine published in June 2012.

March 2012 saw the welcome release of *Listen, Darling*, the last of Judy's **MGM** films to reach DVD, from the Warner Brothers Archive Collection. As young Judy's sixth film, made just prior to and even overlapping the production of *The Wizard of Oz*, it is a charming, minor-key delight.

Judy plays a small town adolescent whose widowed mother, **Mary Astor**, is considering marriage to a pompous older banker as a way to provide security for Judy and her bratty little brother. Judy and sort-of beau **Freddie Bartholomew** conspire to kidnap mom in the family trailer and bring her to her senses in the hope that the open road will turn up a more appropriate spouse. Since we are in an MGM picture made in 1938, all of this happens. Complications may ensue, but once the trailer pulls up next to that of the young **Walter Pidgeon**, a handsome, single attorney, the die is pretty much cast.

Listen, Darling was made at a time when there was a Loew's Corporation niche for gentle, 75-minute black-and-white features. The main purpose here was to further expose and define MGM's new teenage star, Judy. She is given three songs in this one that emphasize the sweet rather than swing side of her developing style: "Zing! Went the

DVD Releases



Strings of My Heart," "The Bumpy Road to Love," and "Tin Pins in the Sky." Playing MGM's version of an average young girl, Judy is quietly endearing in all of her scenes, though it looks as though some experimentation with makeup and costuming is still going on to present her to her best advantage. After *Everybody Sing* and her first Hardy appearance, it's refreshing to see Judy portray a natural kid with a slight love interest, without an in-between or ugly-duckling line reference in sight.

Having been off the screen for a time over contract issues, a noticeably more teen-aged Bartholomew plays effectively with Judy. Though this is hardly a romance, his character is very gentle and caring with her throughout, providing a much different dynamic than in the Judy-Mickey pictures.

The strong supporting cast includes not only Astor and Pidgeon, but **Gene Lockhart**, **Alan Hale (Sr.)**, a bit of "Uncle Henry" **Charles Grapewin**, and little **Scotty Beckett**. Adorable in some Our Gang comedies, Beckett is anything-but as the obnoxious baby brother. Someone really needed to take little Billie in hand.

Like all titles in the Warner Archive series, this is a bare-bones release, with no special features other than the trailer. Advertised as a remastered edition, this 74-year-old print is perfectly crisp and watchable. *Listen, Darling* is valuable not only as an example of MGM Americana in the late 30's but as documentation of Judy's screen image developing before the eyes of the audience. MGM, I'm sure, must have been very pleased with what they saw, especially as *Oz* was on the horizon.

On November 6th, the Warner Archive released *The Clock*. The film had previously been released on standard DVD on February 6, 2007, featuring the same poster/cover art.

The Clock is Judy's only non-singing role for MGM, and one of the few times she's seen (as an adult) in a contemporary story in contemporary clothing. And it's the last time she would appear in a black & white film at MGM. She looks beautiful. Her acting is so natural that you tend to forget that she's acting. She's that good. She and **Robert Walker** make a great pair, but sadly this is the only time they ever worked together.

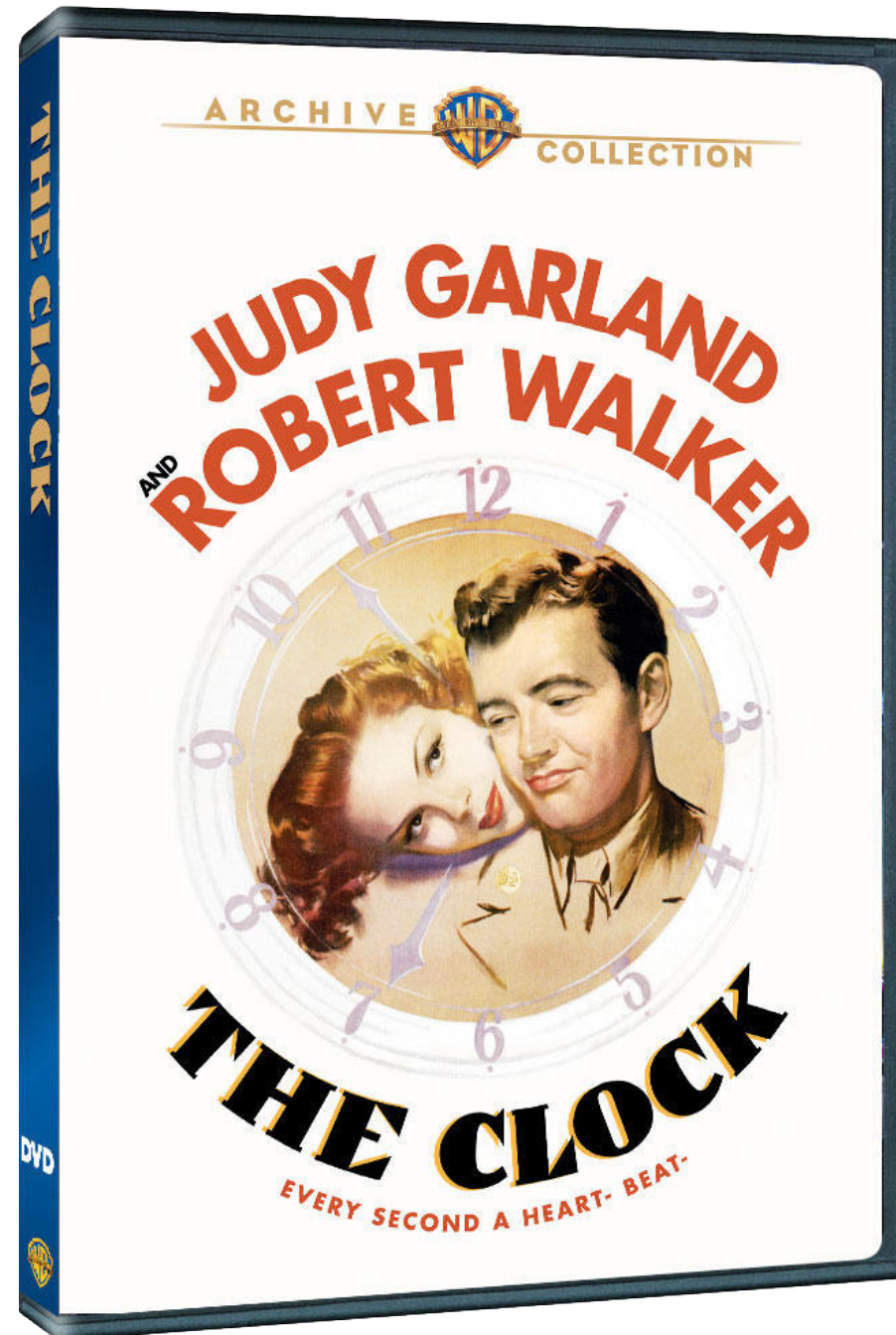
The plot of *The Clock* is a beautiful, simple wartime love story about a very impressionable young Army soldier (Robert Walker) who meets and falls in love with a New York City office worker (Judy) while on his 48 hour leave before shipping out war. It's filmed with just the right amount of tenderness by **Vincente Minnelli**, who famously makes New York a "third character," even though the film was shot on the MGM lot in Culver City, California and utilized some rear projection and other camera trickery to give the impression that it was shot on location.

Some factoids about *The Clock*:

The film was released in the United Kingdom as *Under The Clock*.

The film was originally to be directed by **Jack Conaway**, he was replaced by **Fred Zinnemann** after becoming ill while shooting the location shots in New York. Zinnemann was replaced by **Vincente Minnelli** after his footage was deemed unusable, and he and Garland did not "click" (Garland wanted Minnelli all along, as he had just directed her to great success in *Meet Me In St. Louis* - the biggest hit of her career thus far).

DVD Releases



The cost of the **Pennsylvania Station** set on Stage 27 was \$66,450. Sadly, the original Penn Station in New York City was torn down in 1963 to make way for what is now the **Madison Square Garden** complex. The lower level tracks remain basically the same.

Producer **Arthur Freed**, musical director **Roger Edens**, and screen writer **Robert Nathan** all make cameo appearances in the film.

Moyna MacGill, who plays the "Woman in Restaurant" was **Angela Lansbury's** mother. Lansbury would co-star with Judy in 1946's hit *The Harvey Girls*.

MGM purchased the unpublished short story in 1943 for \$50,000 at the urging of producer Arthur Freed.

Martha Green wrote an early draft of the screenplay, but Freed did not like it so he assigned **Joseph Schrank** and **Robert Nathan** who wrote most of what we see in the film today.

This was producer Arthur Freed's first dramatic film.

The unofficial theme song of the film is "**If I Had You**" which is used in the underscoring. Judy recorded the song for **Decca Records** on July 7, 1945.

[Click on the box below to listen to the alternate take of Judy's recording of "If I Had You."](#)

Note: You must have the most recent version of Adobe Acrobat Reader for this to play properly.



Interview with Steve Hoffman - May 9, 2012

Award-winning recording, mastering and restoration audio-engineer **Steve Hoffman** is from Los Angeles, California, and specializes in remastering sound recordings on LP, CD and SACD. He has compiled, mastered and released over a thousand discs to critical acclaim, including such artists as: **The Eagles, The Doors, Paul McCartney, Bob Dylan, The Beach Boys, Nat 'King' Cole, Frank Sinatra, Elvis Presley, Ray Charles, Roy Orbison, Cream, The Cars, Blondie, Jim Croce, Linda Ronstadt, Jethro Tull, The Doobie Brothers, Jackson Browne, Steve Miller Band, Elton John, Van Halen, Bonnie Raitt, Al Green, Joni Mitchell, Paul Simon, Stan Getz, Miles Davis, John Coltrane, Art Pepper, Rod Stewart, Judy Garland, Ella Fitzgerald, Peggy Lee, Wes Montgomery** and many others.

In his early years, Steve Hoffman worked in radio and earned a degree in Mass Communication Sciences from California State University, Northridge. In the 1980s, he worked for nine years at **MCA**, where he championed the idea that catalog artists' reissues could be profitable. He has since done remastering work for companies such as **Analogue Productions, Audio Fidelity, BMG/Razor & Tie, Cisco, Digital Compact Classics (DCC), MCA/Chess/Impulse, Rural Rhythm** and **S&P Records**.

"Steve Hoffman is one of the few engineers many music fans know by name", said **Pete Howard**, the former editor and publisher of **ICE Magazine**, the highly respected, now defunct, monthly CD magazine. "He's one of the most popular restoration and mastering engineers among consumers of reissues in America today," Howard said. "When our readers see his name on a CD, the first reaction is, 'It must be good.'" His approach to remastering varies, and is dependent on the state of the original master tape and EQ choices of the recording engineer. He attains this by usually avoiding compression, limiting, and noise reduction, and by adding colorations via tube gear, and/or using subtractive EQ. His website, www.stevehoffman.tv, is one of the most popular sites on audiophile restoration on the internet, and has received more than three hundred twenty-one million hits since it was created in 2002.



The Judy Room: Were you interested in Judy Garland even before you ever worked on her recordings? How do you feel about her as an artist?

Steve Hoffman: *When I was a little kid, they showed all of her MGM movies (especially the pre-1943 ones) on TV here constantly. I had a crush on her from day one (in Andy Hardy, etc.) After I saw The Wizard of Oz, of course, she was my dream girl #1. I remember watching her CBS show with my parents as well, thinking that she was great even as a grown-up. Heh.*

You produced the 1984 LP Judy Garland: From the Decca Vaults. What is your memory of that experience? What was it like working with Ron O'Brien?

A long time ago. It was Ron's idea basically. I knew Judy on Decca, but not as well as he did. He could spot the rare ones, alternate takes, etc. better than I could then. I do remember that NO ONE at the company wanted that released for some reason (I believe a holdover from her Decca royalties problems era, or something). At any rate, it sold very well and was well liked by all. It was our tribute to Judy.



Your remastering of Judy at Carnegie Hall in 2000 is still the reference to this day. Could you describe your work on that recording? What were the challenges?

The first challenge was getting DCC Compact Classics to even consider issuing it at all. It was going to be a double gold CD and that meant a \$50.00 price tag. My boss Marshall Blonstein knew we would probably never make money on it, but as a "loss leader" it was a good one, for sure. I had a really good relationship with Cheryl Pawelski over at EMI (crucial to our getting anything done there), and I had her do a vault search on the Carnegie album. I knew I did NOT want to use the old LP cutting master. I wanted to hear what the ORIGINAL sounded like. Cheryl came through for us (the same way she did on the Peggy Lee, Nat King Cole, etc. stuff I worked on for DCC), and we found BOTH sets of the original three-channel session reels recorded at Carnegie Hall. I was actually a bit amazed by this, EMI did a vault purge in

Interview with Steve Hoffman - May 9, 2012

1959, 1969, 1979, and everything that wasn't essential was destroyed. Obviously someone there thought that these reels WERE essential. Thank heavens for that.

What kind of tools and equipment did you use in remastering Carnegie Hall? Were they the same you used on other remasterings, or does the source material drive what tools are used?

At that time there really was no proper way to digitally edit something without (in my opinion) a giant loss of quality, so my goal was to get this thing out there essentially LIVE in mastering, no digital editing. That is why there are a few fade outs and weird spots on the DCC version. That was to keep the sound as pure as possible, and NOT go through a digital work station like Pro Tools, which degraded the sound. I did my three-track mix to stereo in real time, in my home studio, trying to keep the sound pretty much like it sounded during recording. It was a bitch.

There is no reverb on your 2000 remastering of Carnegie Hall, whereas there is on the 2001 Capitol. How does an audio engineer decide whether or not to add reverb?

This was totally my choice, and I've caught hell for it, trust me. I figured (and rightly so) that this would be the ONLY TIME EVER to actually hear clearly what was caught on tape, so I didn't want to obscure it with fake echo. I did however run her vocal track through a vintage Teletronix LA2A vacuum tube compressor, which kept her dynamics intact while integrating her with the orchestra in a natural way. It was very difficult to do, and also very neat. I kept in pretty much everything that was on the actual tapes, didn't edit out any audience or anything. I even kept the orchestra chatter at the start.

Considering its classic status, why hasn't Carnegie Hall been issued on SACD, especially on its fiftieth



anniversary in 2011?

You mean by Capitol/EMI? They don't believe in high def. As to audiophile companies? Not a clue. I've only mentioned it to them a million or more times.

Carnegie Hall is a three-channel recording. On a hypothetical SACD, do you think it would be best to leave it in three-channel, or would you put it in surround sound?

I would leave it in three channel, but the orchestra tracks could be wrapped around toward the rear speakers for a nice effect.

You remastered Judy Garland: Judy in Love & Alone in 2002. How did that project come about?

Sam Passamano, Jr. had an audiophile label for a short while. A Peggy Lee did well for him, and he wanted another female vocal to woo the audiophiles. I suggested those two albums as her peak at Capitol. Since we had such a great relationship with them, it was a no-brainer to do these, and once again, Cheryl found the original originals for us, pretty much untouched since back in the day.

The late Scott Schechter worked with you on Carnegie Hall as well as Judy Garland: Judy in Love & Alone. What was he like to work with?

I didn't even know Scott died. What a tragedy. So sorry to hear that. No wonder he stopped answering my emails. Yikes. Ah, well. He was easy to work with, very easy. He made sure that the little details were all taken care of, especially on Carnegie. Rest in peace.

Do you think that Sony's purchase of EMI will facilitate the release of Garland recordings in the future?

Interview with Steve Hoffman - May 9, 2012

I have no idea. Hope so. But usually, when one company buys another, the deep catalog goes even deeper, sorry to say.

What was your reaction to the fire at Universal in 2008, during which many masters, including those of Judy Garland, might have been destroyed? Do you have any precise information as to whether or not the Garland metal parts and glass transcriptions survived?

I cannot comment, sorry. Any vault fire is a total bummer. The one at Atlantic back in the 1970s wiped out almost all of their work parts. Sad.

Do you think the complete *A Star Is Born* exists?

Oh yes. Those crazy collectors. But this is a question for perhaps Jeff Joseph at SabuCat and his buddy Mike, who used to work at WB.

It has been said that an audio engineer plays God with the recording he is working on. Do you feel that way?

Yes, and I've been quoted before as saying that I HATE to play God. Ironically, with the Judy remixes that is exactly what I have been doing. I like to think I did them tastefully with MAXIMUM JUDY being exposed on the tapes. Other engineers when they do remixes seem to drown out the vocal with the orchestra. I mix the old stuff (Nat King Cole, Peggy Lee, Judy, etc.) with the spotlight on the vocalist, just like an engineer would have done in 1953.



The record industry has dramatically changed over the years. Do you think the physical entity of the CD has a future?

Of course. They said LPs were dead as well. Still going. Many music lovers want to hold the product in their hand, feel like they actually OWN something. That is not going away any time soon. Audiophile labels will see to that.

Technology has really advanced over the last few decades. Have these advancements made your job easier or more difficult?

Easy in some ways, harder in others. It's easy to fix something that has been damaged now, but the temptation to OVER FIX is really strong.

In a few words, what is your philosophy of remastering?

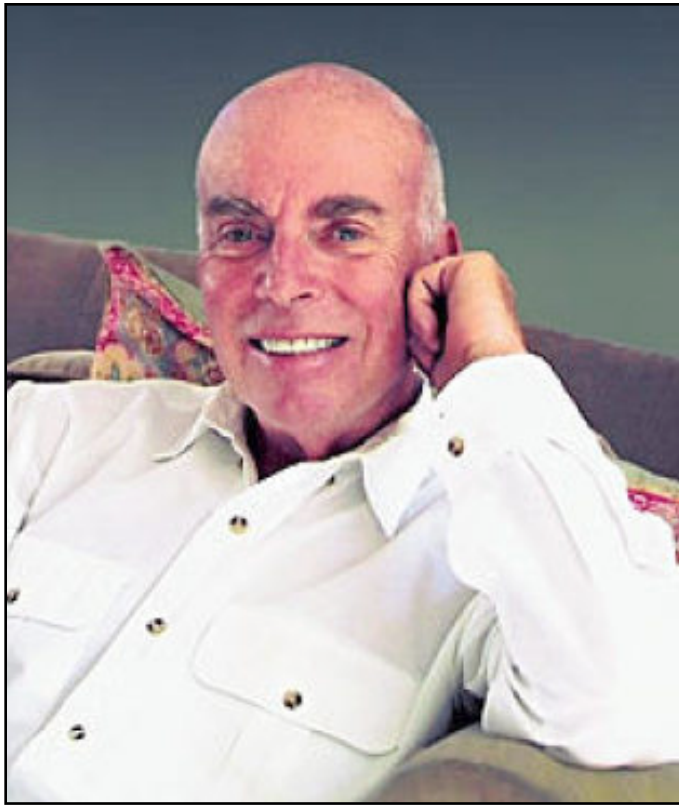
I tell other mastering engineers the following: Do as little damage as possible. Don't revise anything to sound modern. Keep dynamic range intact. Do not add treble for the sake of it. Don't fiddle with something endlessly. Keep it natural and organic sounding. Heh, no one ever listens to me!

You haven't remastered any Garland recordings in a decade. Might we hope for a new one sometime soon?

You license it, I'll remaster it for free!

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Interview with Charlie Cochran - May 5, 2012



Charles Cochran is a singer and pianist. **Fred Astaire** wrote that "I think one of the main reasons for Charlie Cochran's success is his devotion to his art. It seems that he takes hold of a song as if he owns it..." **Rex Reed** stated that "His songs are stylish and sophisticated, and so is he." He played the New York cabaret scene during its glory years in the 1950s and 1960s, at which time he knew fellow singers **Nina Simone** and **Anita O'Day**. Fred Astaire invited Cochran to record for **Ava Records**, a label Astaire created in 1962. Cochran's discography includes *Presenting Charlie Cochran* (Ava Records, 1963), *'Round Midnight* (Ava Records, 1964), *Haunted Heart* (Audiophile Records, 1982),

Evening Serenade (Cumberland Records, 1999), *Charles Cochran Meets Bill Mays* (Audiophile Records, 2001), *The Saturn Session* (5 Pianist/Singers, 2001), and *Live in New York* (Lanier Hall, 2006). He has played **Gotham's Playroom, the Apartment, the Memory Lane, the Tender Trap, the Living Room, Jillys, Tavern on the Green, Danny's Skylight Room**, and the **Metropolitan Room**, among others. His admirers have included **Anita O'Day, Bobby Short, Lee Wiley, Jeri Southern**, and **Judy Garland**, who was his house guest in the late 1960s. Cochran's friendship with Garland is recounted in **Gerald Frank's** *Judy* (Da Capo Press, 1975), **John Meyer's** *Heartbreaker* (Doubleday, 1983; Citadel Press, 2006), and **Gerald Clarke's** *Get Happy* (Random House, 2001). Cochran currently resides in West Palm Beach. In 2006, he was honored with the "**Return to Cabaret**" **Bistro Award** for his shows at Danny's Skylight Room.

Judy Room: How did you first meet Judy Garland?

Charles Cochran: I met Judy Garland for the first time during the spring of 1952 in Palm Beach, Florida. I was fifteen and on Easter vacation, staying with my grandmother. My father took me to a small dinner party at Tony Pulitzer's house, and there were Judy and her new husband, Sid Luft, sitting on the floor next to the piano

(Bill Harrington had been hired to play). Judy asked me to sit with her, was very friendly, and delighted that I had seen her show at the Palace (she had just closed in it and was taking a well-earned vacation). She asked me what number I had liked the most and I told her The Palace medley. I thought she looked just beautiful, freckled and tanned – very natural. I was thrilled of course. The other guests — none in show business, although Mary Sanford had played in silents (as Mary Duncan) before she married Laddie Sanford and retired — kept telling Garland they loved her, and I had never heard this kind of warm exuberance before, especially in a roomful of "non-pro" Wasps! The vibes were wonderful that night.

Fourteen years elapsed before we crossed paths again. At this point ('66) I was living in L.A. and my dear friend, actor John Carlyle, was giving a party at his little pad on Norma Place in West Hollywood. There was Judy, surrounded with guys, pals of John's. Hedy Lamarr was also there, brought by Robert Osborne. I don't recall any other women at this small gathering, but I remember both ladies dancing (to records) and at one point doing a little step they had done together in Ziegfeld Girl. I ended up hanging out with Hedy more than Judy on this evening, but visited with Judy too (I didn't mention to her then that we had met when I was a child). This evening was a very long, boozy gathering, and great fun. I remember being slightly surprised the next day that I had made it over the canyon to my house in Sherman Oaks.

Later, after I moved to NYC in late '66, I spent a lot of time with her. She needed a place to stay on several occasions and I had a two bedroom pad on 84th and Lexington. It was a crash pad for quite a few talented people, especially Anita O'Day, who came to stay for six months when she was working the Half Note in Greenwich Village. When Judy came to stay the first time, I knew her only slightly, but we became close friends very quickly. I loved playing and singing for her, and she enjoyed letting me accompany her. It was always fun hearing her do tunes that were not in her usual repertoire (notably "Everytime We Say Goodbye"). She loved Irving Berlin's stuff, especially his simple, old-fashioned ballads like "Always." She taught me to play "How About Me?" explaining the downward chromatics of the tune. She wasn't musically literate, but was able to sketch it for me in words so that eventually we kind of got it. Her talent as a diseuse was very evident when she very quietly sang a ballad in my small living room. When I asked her who her favorite pianist-singer was, she answered, to my surprise, "Kay Thompson." I told her what a great actress I thought she was, and she kind of chortled, "Well I always thought so!" We went out occasionally, once to hear Bobby Short at the Carlyle, and another time to Jilly's to catch Bobby Cole (I remember they did a wonderful impromptu duet of Van Heusen and Cahn's "The Last Dance."). The last time she stayed with me on Lexington Avenue, we ventured down to the Half Note Jazz Club on Spring & Hudson to hear

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Anita O'Day. Dave Frishberg was house pianist that night, and everybody sang. Anita and I did our duet of "Mean to Me," Judy sang "Day In - Day Out," Judy and Anita performed a jazzy, improvised "April Showers," and finally Judy ended with "Over the Rainbow." I believe that this was the last time she sang in public, and she sounded wonderful. The room was only half filled.

Were you a Garland fan prior to meeting her?

Yes, I was a big fan always – right from Meet Me in St. Louis, which I saw when I was about eight. At that young age I thought that was how she looked, with the long auburn hair and the period dresses. How surprised I was when she appeared on the cover of Life with shortish, brown, curly hair! I started buying her records whenever I could. She had something that fascinated me that I couldn't put my finger on, and still can't.

In that you are a pianist and singer, how would you describe Judy Garland the musician?

In short, marvelous – could not be improved upon in my book. Like Bing Crosby, she didn't read music but had a great ear. Her sense of rhythm, intonation, and phrasing were spot on. She was an innate musician of the first order.

You are an expert on the Great American Songbook. What place would you say Garland has in the history of classic American pop?

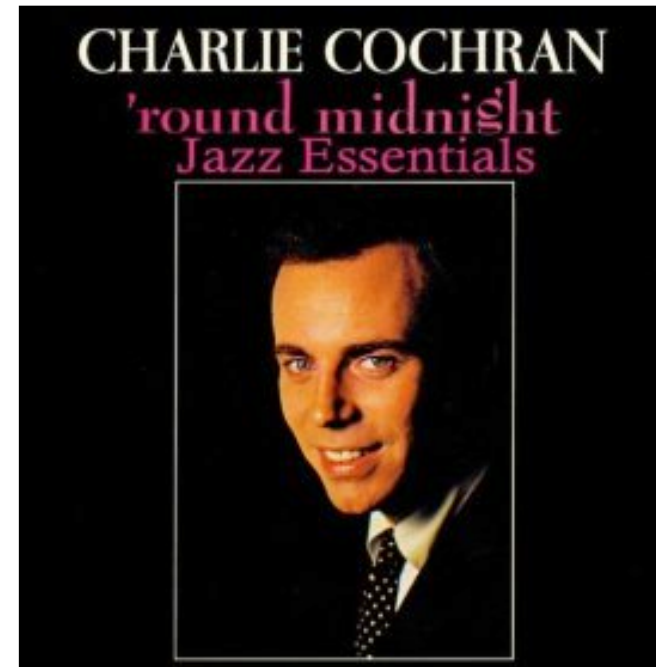
I couldn't begin to assess what her place would be in classic American pop. She was unique as a personality, actress, and singer. She influenced many, both male and female. One of the leaders unquestionably.

What songs do you wish she had sung?

I would have loved to hear Judy perform "Guess I'll Hang My Tears Out to Dry," "Folks Who Live On the Hill," and "Sing, Baby, Sing," the old thirties Alice Faye number. At the end of her life she heard and adored a Cy Coleman song called "Sometime When You're Lonely," and said that she wanted to learn it. Cy had written the lyrics as well as the music, and it had been recently recorded by our friend Claire Hogan.

You worked with Mickey Deans, Judy's last husband, in the 1960s at Jilly's in

New York, and were friends with him until his death in 2003. You even wrote his obituary in The New York Times. Could you describe him? Do you think he was good for Judy? Did he ever talk with you about Judy after her death?



I got to know Mickey Deans when we worked opposite each other at Jilly's on 52nd St.. The year was 1962, and I was living in Los Angeles but visiting NYC that winter. We were ships that passed in the night during that gig. But the following year when he came to Hollywood he looked me up at a club I was working on LaCienaga Bld. called Gazzari's, and we instantly connected. We became instant buddies and traveled often together: to Bermuda, Paris, Reno, Miami, etc., etc.. He was great, sympathetic company to me, and a continual source of laughs. He was funny, kind,

very smart, versatile (he could fix a car or a TV or write a great jazz arrangement, and play doctor if he had to). I came down with acute appendicitis in NYC one night, and he saw me through to the operating room and recovery room afterwards. And people don't realize what a wonderfully entertaining singer-pianist he was. He reminded me of Buddy Greco with an Erroll Garner influence in his playing. His "big guns" were "The Right to Love," "Always and Always" and "Bye, Bye Blackbird," and he delivered the material out of the side of his mouth with a New Jersey accent. He could have been really good if he had persevered and taken his music a little more seriously, but he was easily sidetracked by many interests besides music, especially medicine, machines and electronics. I always thought he had loads of charisma, and could understand why so many were infatuated with him. We saw less of each other after about 1975 and he moved to Cleveland. I kind of pulled the plug on drinking and started to lead a super-healthy lifestyle (it was that or go down the tubes). But I did have lunch with him in Palm Beach a few months before he died. He had suffered several serious heart attacks over the past few years. We drank decaffeinated coffee and there were no drinks or cigarettes by that point in time. It was a wonderful, peaceful last visit with lots to talk about, none of it about Miss Garland. In fact I hardly ever talked about her to him after her shockingly abrupt demise.

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Do I think he was good for Judy? I can't judge. He did the very best he could under the circumstances, and I know that the two of them had some wonderful, fun times together. I think for the rest of his life he was kind of in shock at what happened. I wish more people had known him as I did. I always found him to be a splendid guy.

You are a friend of John Meyer, whom Judy was intimate with in late 1968. Do you find that his memoir Heartbreaker is a good reflection of Judy's life at that time?

Yes, John Meyer is a good friend of mine – has been for many years in fact. Judy introduced us and his description of how we met is accurate, although I was kvelling over John's music and talent, not John! Oh well... I thought his book was right on the money, and has a 100% ring of truth to it. I wrote him a note after it was published and told him how much I liked it.

Of all the biographies written about Judy since her death, which one do you find the best? Why?

I liked Gerald Frank's Judy. It was extremely well documented and a very good read. I also found that Vincente Minnelli's memoir I Remember It Well very worthwhile, especially his descriptions of his time with Judy. All John Fricke's books are beautiful and interesting.

If you had to choose a few of Garland's greatest moments – whether on screen, stage, record or television – what would they be?

My favorite Garland moments are as follows, off the top of my head: the "Friendly Star" sequence from Summer Stock. I adore the song, her rendition, the cinematography and lighting, her hair and makeup, Gene Kelly's reaction - everything about it – I watch it over and over. Summer Stock is my special pet among her films. In fact, when I see the year 1950 on a page, I often think, ah, the year of Summer Stock! I admire greatly everything about the "In the Valley" opening number from The Harvey Girls. I showed it to Judy in my apartment on a 16mm projector, and she loved the song and sequence too. On TV, I am crazy about the song "Lorna" as performed by Judy to her daughter. Perfect in all departments, I think, and Judy

nailed it. There was a show from her series where she features World War I songs ("Dear Little Pal of Mine" was one) that I can watch over and over. And last but not least, the montage-medley of old-time Berlin songs such as "Ragtime Violin" in Easter Parade that she did with Astaire. She and Mr. A. should have been eternally proud of that thrilling number.

You haven't given an interview about your experiences with Judy Garland in about twenty years. Why not?

Why haven't I done an interview for over twenty years? For one thing, I am seldom asked.

More importantly, I haven't particularly wanted to look back on that chapter of my life. With all the madness and excitement of it, it wasn't a very happy period for me: too many cigarettes, vodkas, and not enough fresh air — none of this is a reflection of Judy, but the life I myself was living at the time, whether she was with me or not. I may be a whole lot older, but I'm much happier now than when I was in my madcap youth. In the words of the great Cole Porter: "I Sleep Easier Now." And last but not least, I was privileged to spend time with this great lady who was even more riveting privately than she was on screen and on stage. And those times were, for the most part, personal, and blurred by a memory that has been dimmed by time.

Have you seen End of the Rainbow? If so, what did you think of it? If not, do you intend to?

No, I don't plan to see End of the Rainbow. After all, I was there in London during the timeframe the play depicts, having made the trip over with Judy and Mickey (I was to be Mickey's best man, though I had to leave before the red tape cleared and Johnnie Ray stepped in) and I remember her marvelous, modulated, not over-the-top opening night performance at Talk of the Town, and her kindness and consideration to me personally. I was at the Ritz Hotel, too, and, although there were a few technical and paperwork difficulties involved with finally putting on the show, we succeeded. I recall no scenes or tantrums from anyone, just a lot of nervous energy and hard work. My healthy instincts tell me I can skip Rainbow and be very happy. Instead, I have bought tickets to Linda Lavins's new hit The Lyons, which I know I'll enjoy, and which doesn't have a back story for me.

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How do you remember Judy Garland?

I remember her charm, her dynamic personality, her sense of humor, and her skill in being a great listener. She was also absolutely brilliant. Much of the time there was no one more pleasurable or exciting to be around.

In closing, three anecdotes:

After a performance in a seedy little club I was working, Judy who was out front with Mickey, told me I was very good. I winced and said, no, I sang badly that night. She instantly corrected me and said, "Remember one thing: when someone compliments you. Just say thank you." I have never forgotten that good advice.

She learned her brand new Talk of the Town opener, "I Belong to London," material that Stan Freeman gave her before we left New York, in a single two-hour period the afternoon before her opening. I watched goggle-eyed as it took form upstairs at the Ritz, with Mickey coaching her at the piano. She ended up being letter-perfect. Here was a good example of her photographic memory.

One morning at nine in the morning (we had stayed up all night), she donned my bathrobe, put on some lipstick, and put on her Carnegie Hall concert LP. She let the overture play, then proceeded to serenade three of us – my sister, my cleaning lady, and me – with half a dozen of the concert's selections. She included an entrance and bows.

P.S. – Bessie, my Irish cleaning lady, was so shocked she never came to work for me again.

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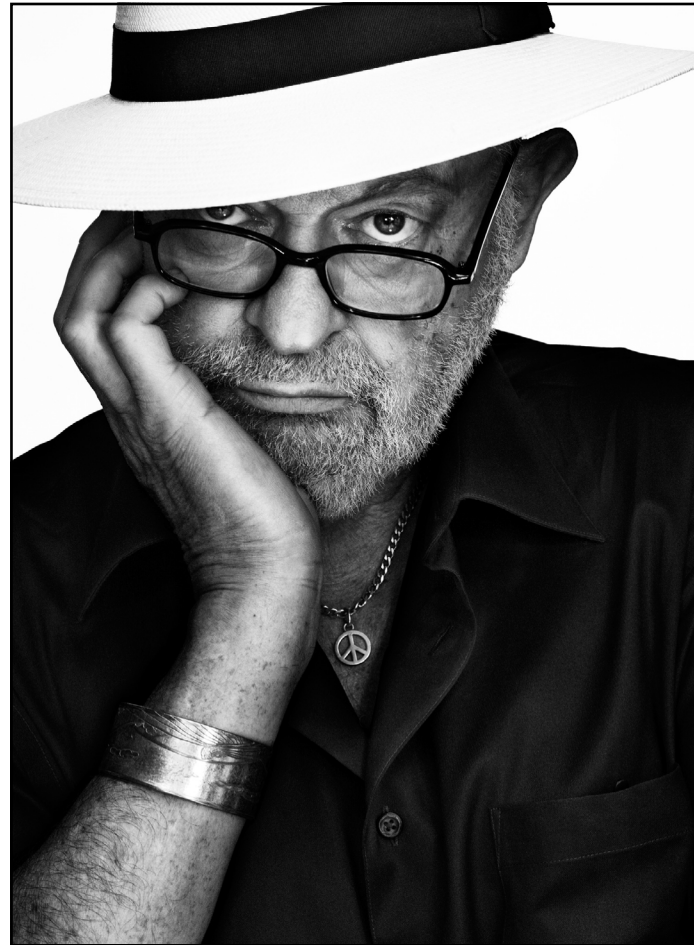


Interview with Elliot Tiber - February 9, 2012

Elliot Tiber, born in 1935, is an interior designer, artist, memoirist, screenwriter, humorist, and activist. He studied at Hunter College in New York, the Pratt Institute in Brooklyn, and at the Sorbonne in Paris. His best-selling 2007 memoir, *Taking Woodstock: A True Story of a Riot, a Concert, and a Life* (Square One Publishers), written with **Tom Monte**, was adapted as a movie of the same name by director Ang Lee. The film opened in the United States in August 2009. His follow-up prequel, *Palm Trees on the Hudson: A True Story of the Mob, Judy Garland & Interior Decorating* (Square One Publishers), was published in 2010. Tiber has also written and produced numerous award-winning plays and musical comedies. In New York, he has taught at the New School University, Hunter College, the New York Institute of Technology, and in Brussels at the American Library. His first novel, *Rue Haute* (Éditions Rossel), was published in French in 1975 and became a bestseller. In 1976, it was made into a French-language movie directed by his domestic partner, **André Ernotte**, and was an Academy Award semi-finalist for Best Foreign Film. The book was published in the United States by Avon Books in 1977 under the title *High Street*. As a humorist, Tiber has appeared on CNN, NBC, CBS, CNBC, and 20/20, as well as on television shows in France, England, Tokyo, Moscow, and Berlin. He has also performed his standup one-man show, *Woodstock Daddy*, for clubs, theaters, and television. His quest for equal rights has led him to develop Gaystock (gaystock.com). Tiber's passion for Judy Garland has accompanied him throughout his life. He saw her at Carnegie Hall in 1961, at the Palace in 1967, and met her in 1968. He was also present at the Stonewall riots in 1969, which many have proclaimed as the beginning of the gay rights movement. Described by The New York Times as a gay rights icon, Tiber currently resides in New York City and California.

The Judy Room: What is your first memory of Judy Garland?

Elliot Tiber: I first saw and fell in love with Judy in 1943 at a Brooklyn movie house called the Metro when I was just a boy. My mother used to schlep me to the movies every Tuesday for "Plate Night," where the theater gave away a free dish. She didn't care about keeping the dishes for us, though. Instead, she would just stick the plates in the window of my family's housewares store the next day and sell them—she was clearly very sentimental about the cinema! Anyway, I'm sitting there in my seat and The Wizard of Oz comes on. This sweet little girl named Dorothy starts to sing "Over the Rainbow," and I just about swooned! There was such a lost yet hopeful quality in that little girl's voice, and I found kinship and comfort



in it. To this day, I can't see The Wizard of Oz—or pretty dinner plates, for that matter—without thinking of how Judy gave my heart an escape from that Brooklyn movie theater and my mad Russian momma.

You were present at Carnegie Hall on April 23, 1961. As a writer, if you were to sit down and write about being there that evening, what would be your first paragraph?

Well, first of all I am a writer—didn't you know? [laughs] Secondly, I did sit down and write about being at the Carnegie Hall show back in April 1961—you can find my sparkling prose about that show on pages 82 to 85 of my book Palm Trees on the Hudson: A True Story of the Mob, Judy Garland, and Interior Decorating. And since I was laying down when I first wrote about that magical night back in 1961, I suppose I could now sit down and write about it again . . . but it's going to cost you. Cash, no checks [smiles].

In *Palm Trees on the Hudson*, you write how Garland's records were your "bridge over troubled water" during stressful moments in your life. Do you feel, on the other hand, that Garland can become an emotional crutch?

What's wrong with needing something on which to lean and depend? I have only ever gathered strength and pleasure and courage from listening to Judy's music over the years. Being gay in America still remains an incredible challenge—always has, in fact. I have known some very beautiful people—gay, lesbian, and also straight—who have further enjoyed their lives through the miracle that has always been Judy's voice and the songs that she left us on all those records. But I have also known people over the years—especially young gays and lesbians—for whom Judy's records may have saved them from hurting themselves or, in too many instances, even from killing themselves. I am going to be seventy-seven years old this year, and I still like to listen to Judy. Everybody should—she sings the truth of our lives.

Fans of your generation have related how they were passionate about Judy as early as *The Wizard of Oz*. That is, she hooked admirers well before the gay rights era. How do you account for that?

I can't speak for every gay and lesbian person—we're all different, you know—but I do know that many of us felt that Judy was the light in our lives. She took our black & white lives and

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turned them into wild and wonderful color—just as the film does when Dorothy wakes up in the Land of Oz. For me, though, Judy’s voice and her chaotic life seemed to echo my own feelings of yearning and wanderlust for a life “over the rainbow” where I didn’t feel judged, trapped, threatened, or beaten into a corner just for being me. Judy was like the voice in our own private closets, belting its way out.

In his very learned book, *Heavenly Bodies: Film Stars and Society*, Richard Dyer states that gay men are attracted to Judy Garland for three main reasons: her ordinariness, her androgyny, she was camp. Do you agree?

*Not necessarily. I think that some gay men are attracted to Judy for those reasons, but it could just be that they like her music. While it is true that a large percentage of gay men love Judy, I have known straight men who loved her too. You have to remember that Judy Garland was an amazing entertainer, absolutely spellbinding in live performance. And despite her highs and lows, she always tried to give the audience every ounce of herself—sometimes to her own detriment. Maybe that’s another part of her appeal for gay men—her masochistic propensity for self-damage. Not that there’s anything wrong with sadomasochism—read chapter three in my first book, *Taking Woodstock*, to see what I mean. [laughs]*

Could you describe your memories of seeing Judy at the Palace in 1967?

Hey, nobody’s going to buy my book if I tell all the good parts to you in this interview! OK, you’re being good so I’ll tell you [smiles]. She seemed a little weaker than I remember her being onstage back in 1961 at Carnegie Hall. But I had the pleasure of presenting her with a dozen white roses from the audience when she first appeared on the stage that night. To my delight, Judy accepted my gift and even handed one rose back to me. I kept that rose pressed in a book for many years afterward. She sang wonderfully that night—and when she did “Over the Rainbow,” I felt like that little Brooklyn boy again.

You met Judy in May 1968 in a rocambolesque scene you so wonderfully describe in your book. No one knew it then of course, but she had about a year to live. Did you sense that she was on borrowed time?

It felt like everyone was living on borrowed time back in 1968. The Vietnam horror was going full-throttle, both Martin Luther King and Bobby Kennedy were assassinated, my fellow gay friends and I were still attacked and harassed by citizens and cops alike—we were

scared. I remember how little Judy seemed—like a bird with an injured wing. But I have to say that, lost though she seemed in my brief meeting with her aboard a crazed birthday party cruise boat gone wrong, Judy still possessed that little spark of strength and hope with which you get through life. Looking back on it, though, I’m sure she must have been terribly lonely and troubled at the time. Ironically, so was I.

Were you surprised when she died?

Yes, it was a shock. I cried when I heard, and the funeral for Judy off Madison Avenue in New York City was a time when so many of us there just broke down and hugged each other. Judy was so young, only forty-seven at the time. Madonna just did the Super Bowl at age fifty-three, and she looks fantastic! When I think of how much more Judy could have done in her life, it still angers me.

Could anyone have saved Judy?

It’s always easy to wonder about that kind of thing after the fact. Ultimately, no one can save anyone else from their own problems. They have to sort it out for themselves. I find it sad that Judy was able to save so many other people—including me—through her music and her performances, but couldn’t save herself. Maybe if all of us try to help save each other from now on, it’ll be like we’re saving a piece of Judy too.

You were present at the Stonewall riots of June 28, 1969. Do you feel it is accurate to say that some of the anger came out of anguish over the recent death of Judy, and that night was the beginning of the gay rights movement?

That’s absolutely correct. Yes, without a question, losing Judy was the final straw in what had become an intolerable situation for gays. We were all getting fed up anyway, but Judy’s death somehow triggered everything in all of us. We realized that there were more of us than cops outside the Stonewall—and strength comes with numbers. During that summer of 1969, the gay community lost a friend in Judy but made lots of new friends through the birth of Gay Liberation. Only a few weeks later, I saved the miraculous 1969 Woodstock Arts & Music Festival from near-cancellation up in Bethel, New York. Over a million people got together, gay and straight, for three days of peace and love and music—I still like to think that Judy was up in the stars, helping to make that all happen.

You have listened to a lot of Judy Garland records over the years. Which have marked you most, and why?

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So many of her songs have stayed with me, but I think that “Over the Rainbow” and “Get Happy” remain favorites. One first filled me with wonder as a child, while “Get Happy” helped me keep my life on track in the fall of 1968. Then there’s always “The Man That Got Away,” which brings to mind memories of my late lover and friend Andre Ernotte . . . but that’s another story.

Many gay men think about Judy Garland every day. Is this odd?

No. Do you think the younger generation of gay men can “get” Judy Garland as well as those of your generation?

I hope so! Judy is a real education for what gay men continue to go through—her music, her films, and her own life can act as mirrors for what it is to be gay but also to be happy. Truthfully, lots of younger gay people nowadays seem so fed up with how boring and empty much of our pop culture is today. The only real highlight that I’ve noticed in the past few years has been Lady Gaga, who has been this amazing lightning bolt in the middle of it all. She reminds me of a Judy who finally figured herself out and was able to keep herself safe and strong. Her “Born This Way” Foundation will continue to be of tremendous help to all who have been bullied, especially those in the GLBT community. As I found Judy in my early life, I have found Gaga now in my later life. And I’m just gaga about Gaga . . . and wild about Harry!

Are there any things you don’t like about Garland?

Her absence.

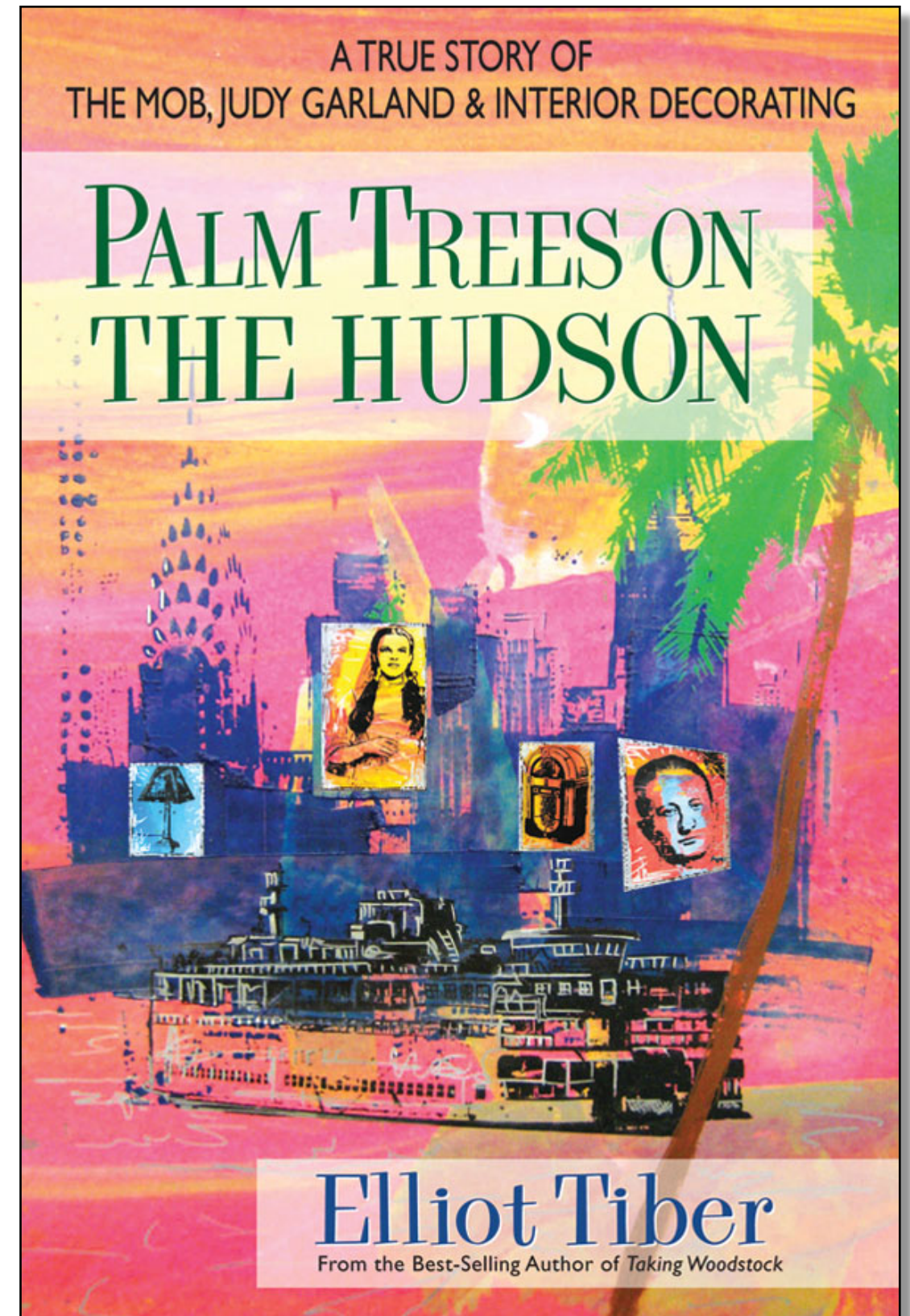
Do you think that your passion about Judy Garland was a contributing reason for your becoming a writer?

Yes, but my passion for all things Judy has fed all elements of my life as a creative person. I have also been an artist all these years, in addition to being a writer and humorist. I used to write funny stories and do paintings when I was a little kid anyway, but Judy often acted as a steady muse for me in my younger years.

How has your love of Judy made you a better person?

My love of Judy over the years up to and including 1968 finally gave me the strength to love myself. Being able to finally love myself after decades of self-loathing—much of it reinforced by issues with my wicked-witch mother and cowardly-lion father—made me a better person. And for that, I will always love Judy . . .

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Interview with Isabelle Georges - January 31, 2012

Isabelle Georges received a bilingual education, and studied ballet, jazz, tap-dance, acting and singing. At a young age, she discovered the early American musicals. Her idols were Fred Astaire, Cole Porter, Gene Kelly, George Gershwin, Cyd Charisse, Ginger Rogers and Judy Garland. At the age of fifteen she performed at the famous **Cabaret des Champs-Élysées** and became the European champion in tap dancing. Her career took off with several musical productions: *Marilyn de Montreuil*, *Happy Feet*, *Phi Phi*, *Chère Daisy*, *La Crise est Finie*, *From Harlem to Broadway*...

Isabelle played her first leading part at the age of twenty-two in the highly-regarded production of *Barnum*, after which she starred in *Le Passe Muraille* (Michel Legrand), *Singin' in the Rain* (awarded two Molières), *La Périhole* (Jacques Offenbach/Jérôme Savary), and *Nymph Errant* (Cole Porter) at The Chichester Festival in the U.K.. In Belgium, she starred as **Kate McGowan** in the European premiere of Maury Yeston's *Titanic, the Musical*. Steven Spielberg's Dreamworks entrusted her to sing the part of Tziporah in the French version of *The Prince of Egypt*. In 2002, she created *Judy and Me*, with **Frederik Steenbrink**, a show dedicated to the woman who inspired her to become a performer: **Judy Garland**. Isabelle starred in *L'Air de Paris*, alongside Patrick Dupond, *Et si on chantait*, and *Le Petit traité de manipulation à l'usage des honnêtes gens*. (English title: *Small Handbook of Manipulation Intended for Honest People*). Besides her theatrical career, she works for television and cinema (*L'Un dans l'autre* by Audrey Schebat) and collaborates with the Yiddish band **Sirba Octet**, with whom she created the shows *From The Shtetl to New York* and *Yiddish Rhapsody*. After her huge success at the prestigious Edinburgh Festival Fringe in 2005, Isabelle performed *Judy and Me* at the **Adelaide Cabaret Festival** in Australia in June 2007.

In August 2007, Isabelle was back at the **Edinburgh Fringe Festival** with a new cabaret show called *La French Touche*. Isabelle initiated *Cabaret Terezin*, a tribute to the artists-inmates of Terezin's concentration camp, in the French adaptation by Boris Bergman and Josette Milgram. The show was presented in **Paris at the Theatre Marigny** in February 2009. Recently, Isabelle created her brand new show on composer Norbert Glanzberg's work *Ça c'est d'la musique!*. Isabelle's recordings include *Une Etoile et Moi*, her tribute album to Judy Garland (Beluga), **Maury Yeston's December Songs** (PS Classics), a duet with famous jazz piano player René Urtreger *Something to Live For* (Elabeth), *From The Shtetl to New York* and *Yiddish Rhapsody* with Sirba Octet (Naïve). In December 2011, she completed a one-month run of *Judy and Me* at the Théâtre Antoine in Paris. Check out Ms. Georges' website at: www.isabellegeorges.com.

The Judy Room: Judy Garland is worshipped in the United States and the United Kingdom. She is respected in France. What accounts for how she is perceived in France?



Isabelle Georges: Unfortunately, I have noticed that Judy Garland is not very well-known in France, and especially not amongst teenagers. People keep on watching The Wizard of Oz, but seldom know that Judy is the actual Dorothy. Now, I have met fans and musical theatregoers who all worship Judy as one of the greatest entertainers of all time. I have also met people who saw her perform in Paris at the Théâtre de Chaillot and at the Olympia. They have all told me that her first appearances in Paris were not so easy, since French people kept wondering who she was... But after her opening night, word of mouth spread: "the American Edith Piaf is in town!".... and the next show was sold out. They loved her!

Interview with Isabelle Georges - January 31, 2012

How did your interest in Judy Garland first begin?

When I was a kid, my father took my sister and me to the Mac Mahon to watch some MGM musicals. We also had tapes at home and we loved musicals!!! One day I saw A Star Is Born. I was eight and I will never forget it, because everything clicked for me! I realized what I wanted to do with my life: become a performer!

How did you prepare to perform a show on Garland?

For a long time, I had been watching her movies, TV shows (especially the Born in a Trunk sequence), listening to all the recordings I could get my hands on, reading every biography I could find at the time... Then I chose the songs I wanted to put in the show, and started writing around them the story I wished to tell. For every chosen song, I listened to Judy and versions of the same songs by other artists. Then I completely stopped listening to Judy or any other singer performing her songs, and I started working on the songs with Frederik [Steenbrink] at the piano. I tried, as much as I could, to find my own way of delivering the songs.

When you perform in *Une étoile et moi* [Judy and Me], you are yourself. That is, you do not imitate Garland in any way. Artistically, is it more difficult to be yourself or to become the character? Or do you do both?

As Judy used to say: "Always be a first-rate version of yourself, instead of a second-rate version of somebody else." For me it was clear from the beginning that I would never imitate her, I wanted to tell her story from my point of view. The show is not a perfect biography. It is my perception of Judy, the woman who inspired me to become a performer. I have seen many impersonators, but I have always felt that there was something too caricatural about their performances. Even Judy Davis' portrayal of Judy was too much of a caricature for me – and I consider her to be a tremendous actress! In my experience, I have found that it is more difficult to be myself than to become a character. However, this challenge is the most exciting and rewarding part of it all!

You have been performing *Judy and Me* for a few years now. How has the show changed over time?

Over the years, we have added songs, written new scenes and made cuts. We have performed with and without an intermission, in French, in English, in opera houses, before 2,000 people, in very small theatres, in schools, and in four different countries... That's what

I love about living theatre — it is changing all the time, it evolves according to the country you are in and the audience you face. The show has changed because we, my partner and I, came to have a clearer vision of what we had dreamt of in the beginning. We developed our renditions of the songs as well as the key elements of the story.

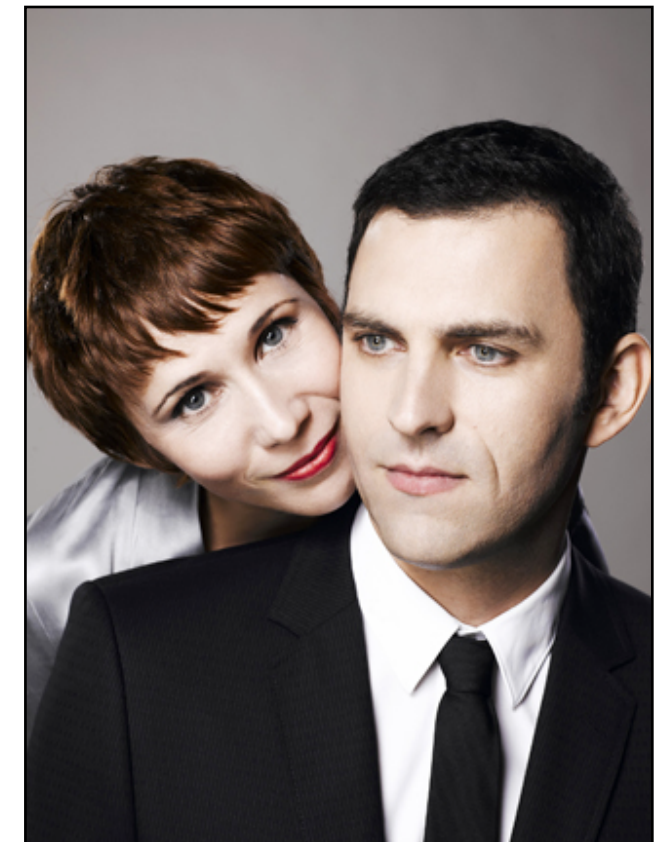
In your show, you sing "My Funny Valentine," a song which Judy never performed. Why did you choose it?

I chose "Funny Valentine" because it is a song in which a woman sings to a man with tenderness and a kind of motherly irony... From what I know about Judy's personal relationships, I feel she could have sung this song with the same feelings of love, humor and truth. And in the show, I thought it was the perfect song to express the character's emotions at that particular moment.

You and Frederik Steenbrink, your pianist in *Judy and Me*, work well together. Judy worked with several distinguished pianists over the years. Do you think your collaboration with Steenbrink is an important element to getting her right?

*I never thought about it. But now that you mention it, yes! In fact, the choice of piano/voice was not at all a matter of financial concern. I chose piano and voice because that's the way every song started in Tin Pan Alley, and also because the pianist is the closest person to a singer (especially when he is also the musical director). I love the image in *Easter Parade* when Judy sings "I Love a Piano," or in *A Star Is Born* when she sings "Melancholy Baby" when we see only her and the piano-player.*

Judy had a very special sense of humor, which you convey quite well in your show. Do you think conveying her humor is important to understanding her?



Interview with Isabelle Georges - January 31, 2012

I think her humor is one of the most important things about her. The way she used humor to transcend everything that went wrong in her life.

Have you considered taking *Judy and Me* to the States?

Yes we have, and are working on it!

Have you been approached to do the French version of the Peter Quilter play, *End of the Rainbow*?

Yes I was, a few months ago. But, although the play is brilliantly written, in my opinion it doesn't show the full spectrum of Judy and as I told you before. I would not like to impersonate her.

Your voice is both powerful, very much in the Broadway tradition, but also delicate, very much in the French tradition. Garland too could belt, but also do ballads as no one else. In your words, and with your experience, how would you describe Garland's voice?

I'd have to use the French word "mêlé." Maybe the right translation would be "mixed." Even when she belts, the sound stays warm, round and you keep on hearing a mix of high (head) and low (chest) harmonies. "C'est une voix qui vient du cœur!" [It's a voice that comes from the heart.]

Do you have a favorite Judy Garland song?

"By Myself" is my favorite Judy Garland song. For me, it feels like an autobiographic song. Some painters have their self-portrait; Judy's self-portrait would be "By Myself." Performance? Very difficult, but if I had to choose, I would say A Star Is Born, in which she proves that she is an amazing actress, singer and dancer!

Garland has often been compared to Piaf. Do you agree?

They were both small women, they both died too early, and they both had a pretty rough life. Yet, when it comes to the way they sang and transcended life's challenges and attacks, there is a huge difference: Judy's sense of humor seems much greater, and her style of singing more varied.

In the 1960s, Judy performed Charles Trenet's "I Wish You Love" ["Que reste-t-il de nos amours?"] and Gilbert Bécaud's "What Now, My Love" ["Et Maintenant"]. What do you think of her interpretations?

Her interpretation of "I Wish You Love" in the 1963 TV version is breathtaking. She embodies the song as nobody else. I hear every word and I feel every vibration. It is amazing! As for "Et Maintenant," sorry to be so upfront, but I simply hate this song: the melody, the writing. That being said, I definitely prefer Judy's version to Bécaud's.

Judy has often been referred to as "the world's greatest entertainer." Others would argue that her singing was so penetrating that it sent an emotional arrow right through you. Do you think that Garland was more than just an entertainer?

Oh yes, she is an actress, she is a clown, she knows how to convey emotions, how to touch your heart directly. She isn't "doing" anything, she is, she feels. The words are coming out of her mouth in such a way that you are sure that she knows what she is talking about. For example, I recently heard an amazing concert version of "Just in Time" – no frills, it is simple and straight-forward. It seems as if she wrote the lyrics herself.

Obviously, Judy is not of your generation. What does Judy have that appeals to a younger generation?

Her sense of humor, the way she transcended problems in her life, her becoming a gay icon (i.e. the rainbow flag...). For me, we cannot associate Judy Garland with just one generation or period of time. She is one of the greatest artists of all time – an inspiration for everyone today! Currently, in France, the younger generation is struggling to find its place. There are a lot of social issues. When you listen to Judy Garland, it gives you the feeling that everything is possible. And maybe that's something to which young people can relate.

Who was Judy Garland?

An unforgettable rainbow clown!

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Interview with “The Fans” - September 15, 2012

In August 2012, I posted interview questions for the readers of the Judy Garland News & Events blog. The answers that came back were very entertaining, enlightening and at times surprising. What I found most interesting are people's choices of their favorite Garland performances.

Thank you to everyone who participated. It was fun, and I hope everyone enjoys the answers.

Enjoy!

WHAT DOES JUDY GARLAND MEAN TO YOU?

Judy Garland means magic, talent, survival, and love. I don't know how else to describe her. She represents all this to me. She is Dorothy Gale in the magical land of Oz. She is the definition of talent. She taught me how to survive life. And most importantly, she is the greatest love. She loved, and is really a great love of mine.

She's important in my life, she brings happiness to me.

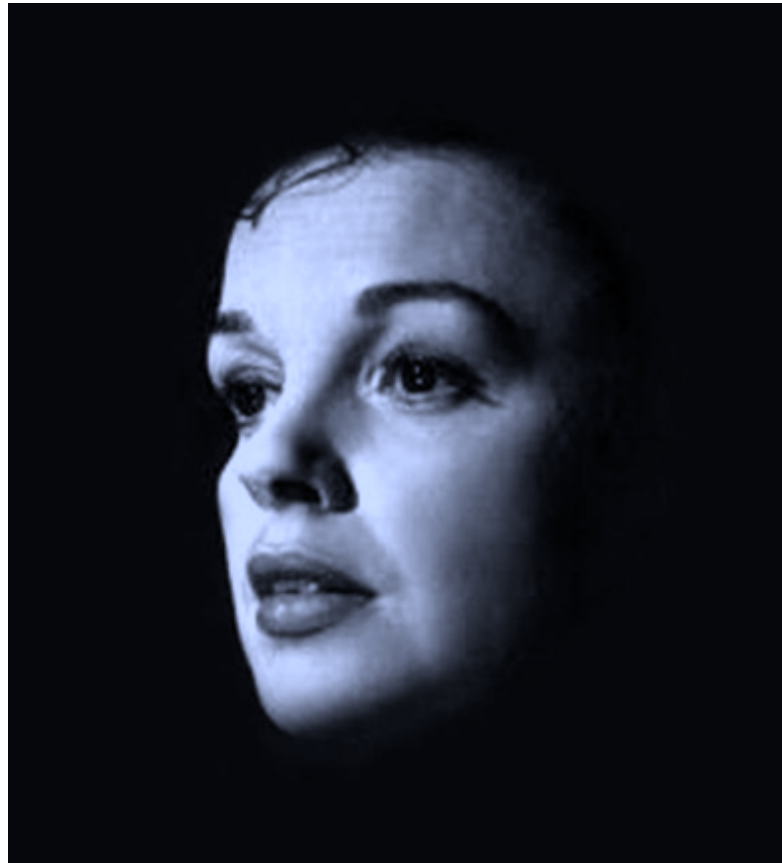
Being a Judy Garland fan inspired me to become a NYC cabaret singer. She expressed such emotion in her songs that she gave me the desire to want to do the same. If I sing a happy song, I want you to feel happy...and if I sing a heart wrenching song, I want you to cry. Anyone can sing a song, but not everyone can make you feel it. Judy made you feel whatever emotion she was trying to convey and I hope I have been capable of doing the same to the audiences I have sung to.

I idolize Judy Garland because I am a singer myself. I love a lot of entertainers from the 20th century but Judy Garland draws me into her voice. I have a deeper connection with Judy than other singers.

She means positivity and is a personal hero to me because of her strength to continue in life.

The greatest female performer of the 20th century.

Judy Garland has been a great source of inspiration, support and comfort to me. I discovered Judy at a very difficult time in my life and she showed that there is more to life than moping around and feeling sorry for yourself. You've got to get up, prove yourself and forget your troubles and just get happy. She is what keeps me going most days – a day in my life is never complete without hearing a Judy Garland song.



What does she mean to me? I feel that the question should be: What doesn't she mean to you? Seriously, I can't imagine my life without having known about her existence. She has taught me to be myself, no matter what. She has taught me how to sing, and above all, how to act. She is like my own mother, and I know that wherever she is, she's looking after me, because she knows that I love her from the bottom of my heart and I feel her whenever and wherever I go.

Judy means to me, happiness, good times, an old and dear friend. A sense of comfort, of being home. She is ageless and timeless and is in away always there when I need her. What more could you ask for? Friends and family will let you down, but Judy never does.

A deep well of talent and expertise that blessed the world.

Judy has been a constant in my life since I was 12. When people ask me what religion I am...I tell them I practice “Judyism”. My interests and obsessions have waxed and waned over my 43 years of life, but Judy has always been right there. Sometimes life's events push her a little to the background, there isn't much time to obsess over Judy when there are diapers to change and a paycheck to earn, but she is always there...waiting! On my I-Pod, on my bookshelves, in my DVD player and on my shoulder as a tattoo!

To me, Judy Garland represents the finest example of popular art and entertainment.

My appreciation of her genius continues to grow each and every time I experience her inestimable talents, and that feeling of chills & thrills always is the same, no matter how many times I hear that throbbing voice or experience her charismatic force in

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film and television performances.

A great entertainer who gives her all to her audience which makes me remember her for her great talent, not her private life or problems.

Receiving ultimate joy when either viewing or listening to her vast array of entertainment. With so many layers of nuance and aspects of her public performance life, I become riveted and lose all sense of time when she performs. It's simply love from and for her. And I never met her. I met her daughter though. :) The L with the Z.

Judy Garland means the world to me. She has opened my eyes to so many wonderful aspects of life. I feel that I am a better person from learning about her and letting her speak to me through song. She has provided me with music that fills my heart with joy and passion. Judy has such a presence in my life, that she provides me with happiness even when I do not hear her. Judy Garland has enriched my life, and filled a void in my heart that I never knew was empty.

Judy garland means everything to me. I've personally never seen someone I love, respect and care for more than Judy. She's an amazing singer dancer and actress. And I think even today her songs should play on every radio station.

Judy Garland is simply one of the greats, one of the greatest entertainers ever put on God's green earth.

Her manner of performance may go in & out of style occasionally (so few people sing all out any more) but that talent – that voice – that face will eternally prevail.

Judy will forever be discovered &



rediscovered generation after generation because simply put she is that good.”

One of the best voices ever!! Whenever I hear or see her I feel so much better. Happy memories of Judy. She soothes me stimulates me and makes me happy in my many moods both on film and audio and especially in her wonderful performances.

Judy Garland means so much to me. It's hard to explain. Whenever I'm feeling down, I know that I can listen to her sing or watch one of her movies and feel completely better after that. I care about her, even though she is no longer with us and everything happened a long

time ago.

Watching her sing and hearing the raw power of her voice is a spiritual experience. Something in the heart of Judy connects to something in my heart. i can't explain it. she make me happy pure and simple.

She's my oasis in the music desert of today.

She is my Muse – I am inspired by her artistry and, ironically, by her great strength and incredible life journey. Profound feeling and emotion – Joy, Laughter, Great Wit, Empathy, Life. I agree with Sid Luft – she was like Scaramouch – born with the gift of laughter and a sense that the whole world is Mad.

Also, in general, people see themselves in Judy I think, they identify with her and she is a very real, dear friend who is very much alive – I think of her every day – she's like a member of the family – AUNTIE MAME!

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Judy Garland is FASCINATING!!! I can think of no other entertainer whose career had so many UPS and DOWNS. Her highs were incredibly high, her lows were incredibly low. Judy is all about transcending your hard times and difficulties. She transcended everything and created great art in performance in every performance medium. Judy is my muse. She constantly inspires me to transcend whatever my situation is and just keep going!! She inspires me to live my life to the fullest, be emotionally present in each moment, to be passionate, and give 105% of myself in chosen artistic endeavors. Judy inspires me to give and BE my BEST- because that's exactly what she always did.

My feelings about Judy garland have changed over the years...from total adoration as a teenager. I found her performances transportive...now as an older adult, when i contemplate her life and performances I feel a sense of melancholy...I still love her performances...but I feel a sense of loss for all that could have been but was cut short because of addiction...what was that flaw that caused the addiction...and choosing people that turned out to be detrimental to her??...I feel most of the 1950's and 1960's was a struggle for survival and i wish there had been someone with the inner resources to take care of her...

She's my obsession! I don't actually listen to her songs that often because she's always in my head and when I do, I always think (and say) that she's better than I remember.

Love. Hope.

It's hard to be specific with this question because Judy is now a part of my life. I'm now 22 and have been studying and enjoying her since I was seven years old. I've grown up with Judy, and I think my life would be highly boring if I didn't



have the amazing and legendary legacy of work that she has left behind to enjoy.

WHAT, FOR YOU PERSONALLY, IS THE BEST ASPECT OF BEING A JUDY GARLAND FAN?

She is so dedicated to her work. The best aspect of being a Judy fan is the great fan community. There are so many fans of Judy and there are so many great, great people. It is such a big fan community with so many places to go and talk to other fans about her like on the Judy Garland Message Board, in Facebook groups, on Tumblr etc. And it's so nice to have so many people to discuss Judy with, share photos and such.

You have someone who made you feel better in the bad moments, maybe when no one understand you, Judy will be always there for you, with her songs and movies.

Appreciating what true talent is! It's as simple as that.

I am fourteen years old and not many kids my age have an interest as big as mine on someone from that long ago. That is the best part- knowing I have a hobby different from other people my age. I also love collecting a variety of merchandise.

The best aspect for me is her music because i can relate to different songs that shape an aspect of my life.

Having your choice of Judy as one of the very greatest be agreed with by nearly everyone within the industry.

I think, the best aspect of being a Judy Garland fan is being introduced to a whole new world of entertainment and music. Thanks to Judy, my taste in music and films has been entirely revolutionized - the Golden Age of Hollywood is mostly what I enjoy. Also, with Judy, you get to see raw and



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brilliant talent that is sadly absent from the entertainment industry today.

Everything. Her music, films, interviews, TV appearances... Everything. You can't hate any aspect of Judy Garland, because even in her bad moments she was able to teach you a lesson that would always make you remember Judy Garland. She will always live through the ages. People are born, live and die. Judy Garland will live forever in my heart.

It's the fact that she can bring such different and various people together in one common bond – all ages, all types.

I get to enjoy such a unique talent.

The best aspect of being a Judy fan is definitely being a part of a group that shares a common love. Male, female, gay, straight...it doesn't matter. I am a fan of Judy's fans!

The best aspect for me, of being a Garland admirer is knowing that I have the highest standards pertaining to art & entertainment, however “snobby” that may appear to be!

For me, being a Judy fan means lots of great CDs and albums as well as DVDs that keep her alive in my heart.

Judy fans are fortunate that they “Get it”. They aren't afraid of the torrents of emotion gushing from her during performances and it is quite fulfilling, riveting and joyous (mostly).

I can honestly say that since I have become a Judy fan, I haven't had many dull moments of free time.

For me because I live in Minnesota its being able to go to the Judy garland festival every year in Grand Rapids, MN. I love going there and meeting other Judy fans and I love everyone I've met over the years.

That Judy is a touchstone. With Judy there is a place to go for the really great times, someplace to go when reflective & a place to turn when the road gets a little rough. Whatever format you look to find her, whether on record or in film she is there.



Being able to share my knowledge of her with other people. And that voice!!! No one even comes close.

The ability to reach out to others who recognize and respect her genius.

The best aspect of being a Judy Garland fan for me is that, no matter where I am or what I'm doing, I can think of Judy singing, acting, laughing, or telling a funny story and it just puts a smile on my face. And also being able to see such amazing talent.

You never tire of her and are fiercely loyal to her. Every time I watch her movies or television shows I discover something new. I literally get goose bumps when i watch her sing “Old Man River.” She can have me laughing one minute and crying the next. She has the best laugh I've ever heard.

I get to listen to all those wonderful songs and enjoy the talent of everyone involved in her movies.

Her incredible range as an artist. Her potential was infinite – that's one of the

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frustrating things about her film work – what she was capable of doing but wasn't given the chance. She has the exciting “What if? “If only...” factor. Like the songs she should have recorded – for example “The Impossible Dream” from Man of La Mancha and “Climb Every Mountain” from The Sound of Music. I could go on, but I won't... But strangely I can imagine how she would have sung them – her voice is so a part of me now.

I'm grateful that her performances; on film, on recordings, on TV, are HERE to be enjoyed. It is such an honor and a privilege to see and hear Judy perform. I like discovering new things. I was going through a Capitol Box Set and discovered she had performed a song called “Lucky Day.” My dog is named Lucky, so now it's as if Judy sang a song about and for my dog!! And I just read Coyne Steven Sanders book “Rainbow's End: The Judy Garland Show.” That was FASCINATING and new to me!! And the 1983 restoration of A Star Is Born was a great discovery. The anniversary celebrations of The Wizard Of Oz” are always fun. And I discovered Judy sang a song I'd never heard before called “Yes” which I liked very much.

Basking in the wonder performances..... being able to look forward...i know someone will be able to do it sooner or later... to a well put together biographical movie that captures her essence...this is a story that still needs to be told fully...knowing that one day a complete uncut version of a star is born will be made available to the public!

No matter what, if I put a Judy Garland song on, I will feel better – even if it's “A Cottage For Sale” or “How About Me.” Even if I'm not feeling bad to begin with! It's a cliché but she DOES make me feel things I'd never feel otherwise whether it's utter despair or elation or ecstatic joy.”

The best aspect for me is that I am always discovering new pieces of Judy – whether it be a photograph, or a concert recording or song, or even a film I haven't seen. Even after nearly 50 years since her passing, there is more and more stuff that I am still yet

to experience and it's an exciting feeling.

WHAT, FOR YOU PERSONALLY, IS THE WORST ASPECT OF BEING A JUDY GARLAND FAN?

Nothing.



The worst aspect is fighting the tragic figure. There are some people and some “fans” who are so caught up in the tragic side of Judy's life and just go on and on about how terrible her life was or how it was so sad, and never really want to acknowledge the happy, humorous, and successful aspects of her life.

Having nobody to talk to about Judy. The people can't stand your love for her, but thanks God exists the Internet world. Anyway I wish someone who shares my appreciation for Judy in real life, you know, someone who with I can watch a movie or listen her music and drink a cup of tea while we're talking about Judy. You can meet a lot of fans on Internet, but the experience is different if you meet them in real life.

The fact that she died when I was only 4 years old...I wish she could have stayed a lot longer allowing me to attend at least one of her concerts.

Having to admit that she did have an addiction to drugs and alcohol and died at the age of 47. Also knowing she never found the right husband.

The worst aspect well can't think of one.

Running defense past the crazies, Oz and otherwise.

Nothing. Like I said, for me, Judy Garland was perfect, even in her bad moments. My love for her can't be described, but I feel that Judy knows about my love for her, and I know that she's in the best place in universe, because it is true that she didn't deserve to die, and that it was a tragedy for the entire world, but she did deserve to be in the

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best place in universe, and God has placed her where she deserves to be.

The worst part is very simple. Everyone thinks they own a piece of her and none of us do. I think that she would be mortified at all the horrible things that the “fans” do to one another in the name of Judy Garland. All the petty back stabbing, name calling, rudeness etc. is appalling and is the biggest and only reason that I have very limited contact with anyone in “Judydom.”

Perhaps being associated with some negative behavior presented by some fans. People tend to focus on the end of Judy’s life, the tragic figure they consider her to be. Liza finds herself in a similar situation now where people tend to only see the recent tabloid incidences (her marriage to Gest, her stints in rehab etc.) and forget about her phenomenal body of work that has spanned decades, just like her mother.

For me, the most annoying aspect of being a Garland admirer, is hearing the constant “well of course you love Garland, you’re a gay man!” refrain.

Having to hear or read so much negativity about a great singer and actress sometimes overshadowed by people who write and read about her personal life.

The stigma. You know the one. Old queen. Show tune fag. Pathetic patsy. But you can’t help yourself because you’re like a moth to the flame. FLAME? Or is it that the Ruby slippers are too small for my feet. You pick. (Yes, that was meant to be humorous).

I have found the constant ups and downs of it all to be emotionally exhausting at times. I have lost sleep due to certain things and am extremely sensitive when it comes to sharing Judy with “non fans.” One “wrong” comment or criticism towards Judy can literally ruin my day. Also, people tend to show sympathy as soon as I mention that I am a fan; as if Judy died yesterday. Of course the “Oh, you mean Dorothy?” kind of gets on my nerves too.

For me it’s growing up in a school where people barley know who she is. I wish I knew more people where I live.

I am unsure if there is a “worst” aspect. I remember reading that the fandom for both Judy & Marilyn contained the most fervent & passionate of folks. Perhaps acknowledging that Judy is personal to each of us & respecting the journey (whatever



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the turns in the road) led us to the same place, however differently we each celebrate Judy's legacy. I truly believe that we are all more alike than unlike, because there is something in this woman's art that brought us all here.

The gay stereotype of her and her fans. I am gay and I hate the gay Judy bashers. I think they are secretly her fans.

People who are somewhat protective about anything negative you may feel.

The worst aspect is that there are not many people to share it with. Not many people I know are fans of Judy Garland mainly because they aren't interested in Old Hollywood.

For me the worst part is when people say how tragic her life was. Obviously they don't know the real Judy. She never considered herself a tragic figure.

That she had to suffer this much and died relatively young. I wish she had had the stamina and “healthy” upbringing of Bette Davis or Katherine Hepburn.

Being regarded as a cliché – You're “Gay”, of course you're a Judy Garland fan. I've never related to Judy Garland as a “GAY MAN” I experience her as a HUMAN BEING. Pardon the dramatics! She was quoted as saying – “I sing to PEOPLE”. Enough said.

Since the beginning of “The Internet Age,” I have “encountered” many “Judy fans” I would not care to meet in real life. I get in terrible arguments with them. I have been put in the bizarre position of defending Judy Garland to alleged “Judy Garland fans.” I hate anything that degrades Judy or her legend– anything that robs her of her humanity, humor and heart (like that wretched play “End of The Rainbow”). Oh wait! That has nothing to do with the REAL Judy Garland does it?? Thank god!

Sensing that Judy Garland perhaps was only intermittently able to experience a loving stable supportive family life...thinking about that nomadic existence she seemed to have near the end of her life...thinking about the people (Begelman????!!!! et al) that took advantage of her....it's a very dark thing...

The first thing that came to my mind was the preconceived ideas that people have and the “label” (almost stigma!) that comes with being a Judy fan. People DO look at you

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differently once you’ve “admitted” it! But there’s also the nastiness among the fans. I don’t understand that. I like nothing better than sharing what I have with others and love when something new (or not so new) comes out. I don’t understand the fighting. Is it like that amongst other fans?

The fact that she’s no longer with us.

For this fan, the worst thing is that she is still subject to tabloid trash, inaccuracies, agendas for fiction, and poor representation. I think it’s sad that some fans I have met still think of her as a “tragic” icon.

WHAT IS YOUR FAVORITE JUDY GARLAND SONG AND WHY?

“Over the Rainbow”

My favorite song of Judy’s is “Over the Rainbow.” Of course, it’s typical, but that was Judy’s song. She always sang “Over the Rainbow” with such emotion – she felt the song. Judy sang all her songs with great emotion, but there always seemed to be more to “Over the Rainbow” than any of her other songs. I can’t explain it.

Gee, It’s difficult, Judy have many great songs, but I’ll choose “Over the Rainbow,” because, it gives me hope to find my dreams and it can be solutions for all our problems, no matter how big they are – and also because Judy sings it so beautiful and with such innocence and hope.

That’s so hard to say, but I guess the one song that gets me the most is “The Man That Got Away.” Now that I am turning 47 on August 18th, I totally get that song. When I sang it in my youth, it really didn’t make as much sense as it does now.

Although I wouldn’t say it is her best song, I love the song “I Don’t Care” from In The Good Old Summertime. It is a bit like “I Have Confidence” from The Sound of Music. The way she performs



it makes me want to clap afterwards. Her power in the song is amazing. If I am ever feeling slightly down or insecure I just have to listen to “I Don’t Care” and I will feel much better!

Would have to be “It’s Yourself” because it has such a meaning to it. It is like life itself.

My favorite Judy song will forever be “Over the Rainbow.” When Judy sings that song, she isn’t Judy anymore. She’s the wide-eyed and innocent Dorothy dreaming of a world beyond the rainbow that she can run to. She puts such emotion into the lyrics and the music, that it’s impossible not to be reduced to tears when hearing it.

I couldn’t choose a favorite song of hers, because I love them all. But, since I was a child, and I’m sixteen now, my mother always wanted me to hear “Over the Rainbow”. I never got to understand why, but I got to love that song. Now that I have met Judy Garland, I’m very thankful at my mother. “Over the Rainbow” is everything I am. The song describes your ambitions to fly, to live, to discover a new world opening up... And I feel that Judy felt the same when she sang it. And every time I hear her voice singing “Over the Rainbow”, I cry a river, not of sadness, but of happiness and love.

Gosh this is a hard question...I have too many...I think of this one, and that one...but “Almost Like being in Love/This Can’t be Love” would be the one I would chose right now...I love the way that those two songs work together, and once again I get back to the joy...It makes me happy.

So many!! I love train songs...”On the Atchison, Topeka and the Santa Fe.” Very joyful! I also love “Old Devil Moon” and “Hello, Bluebird.” There are many more.

Wow! How can any fan pick just one song??? I began listening to Judy when I was 12 (I’m 43 now). I’ve been under her spell since. If you asked me what my favorite song of hers was when I was 12,

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I would have answered “Swing Mr. Charlie”. My 43 year old self is more in tune with the more mature Garland, and I just love her version of “Down With Love.”

I would say that my favorite Garland song would be “The Man That Got Away,” with the A Star is Born soundtrack and Carnegie Hall recordings being the finest extant Garland performances of this, one of the greatest songs ever written.

There are so many, I can’t choose one. Sorry. I love almost everything she ever sang, especially at concerts and other live performances.

Well, of course “Rainbow” is the legendary anthem from the 20th Century for many reasons. But I have a fondness for “Have Yourself A Merry Little Christmas” (I may have shared my re-mastered version with you already. You’re welcome to it if you like to hear it).

Of course, Judy recorded for four decades so selecting just ONE favorite is not easy to do.

My favorite song usually depends on what mood I am in at the time. One that I always like is “Chicago” from the Carnegie Hall album. Listening to that song was my first magical Judy experience. My mouth was literally wide open with disbelief at the power and richness in her voice. I “discovered” Judy through that song.

I really love Judy Garland’s version of “Blues in the Night.” I think it’s amazing!!!!

That changes constantly and I would be remiss not to acknowledge the mother of all songs “Over the Rainbow” as a constant part of my ongoing soundtrack.

If I were to pick a song that reverberates more & more as I go along, “Life is Just a Bowl of Cherries.” That track played full volume will pretty much clear the cobwebs of the mind. But finally what song is my favorite? “By Myself,” [the one] arranged for I Could Go On Singing. I can listen to Judy sing any version. A genius arrangement & always a genius delivery. For all that it seems a sad song, I find it a battle cry! A perfect song.”

Oh that’s a hard one. “Come Rain or Come Shine” first jumps in my head.

“Born in a Trunk.” It made my life’s career music after watching that in A Star Is Born.

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“Just in Time.” I love it because she sings it with such ease (not that she doesn’t always sing all of her songs with ease). Especially when the key changes. I’m not a professional singer, but that’s not an easy thing to do. I like that her voice sounds so powerful too.

“Just in Time” is my favorite. Nobody else sings it like her. She modulates all over the place, which helps her get deeper into the inner life of the song.

At the moment it’s “Over the Banister,” because I’m in love for the first time.

“By Myself” – why? It’s the story of her life really. It resonates with me. I’ve had to “go my way by myself” and “build a world of my own” for much of my life.

“The Man That Got Away.” That song has so much emotion in it; and Judy is so intense! That song helps me get frustration, anger, and sadness out of my system.

“The Faraway Part of Town.” Her voice is full and pure even in the high and low registers. I love some of the lyrical images...the river reflected her frown...the lonely heart in the far away part.... lost in the lights of the distance... love the orchestration.

Impossible! I cannot choose ONE song – I couldn’t even decide what type of song I like most (sad songs, gay songs, dusk songs, etc.). How can I choose between “Bill,” “Old Man River,” “I Love Paris/April in Paris,” “A Cottage for Sale,” I can’t even say it’s her voice that matters, it’s more the way she sings a song. Sometimes the voice isn’t brilliant but it adds something to the song, like “Why Can’t I?”

Hard to choose, but I love the way she sings “Smile,” though it’s not considered her song, necessarily.



My favorite song that she has recorded is “By Myself.” The wonderful arrangement by Mort Lindsey for I Could Go On Singing is just stellar. Her performance on her TV special with Robert Goulet and Phil Silvers is hands down the most spine-tingling of them all.

I would also say the unused recorded version of “It Never Was You” orchestrated by Mort Lindsey is my second favorite thing though!

My favorite Judy song that she has introduced is “Love of My Life.” Such a shame that only the Reprise was included in the film.

WHAT IS YOUR FAVORITE JUDY GARLAND ALBUM AND WHY?

I do not have one.

I don’t really have a favorite, there are so many and my favorite changes frequently. I haven’t listened all [of] Judy’s album yet. Only two: Carnegie Hall, Alone and a bit of Judy in Love because [where I live it is] difficult to have access to Judy material.

Among all the albums I’ve heard my favorite is Carnegie Hall coz’ it is great listen to the audience reaction and listen the Judy’s story that she tells to her audience, also coz’ Judy is marvelous there.

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Live at Carnegie Hall...It's everything Judy Garland on one album!

Carnegie Hall. Her voice on this album is probably the best it sounded in the 1960's. Her voice has a new depth, warmth and electricity.

Judy Garland – The Capitol Years, because it covers her later career and has many great recordings.

Judy – That's Entertainment!. Judy was reaching for something fresh, new and somewhat happy.

Judy at Carnegie Hall definitely. Her talent was at its peak during that time and during that night. On the night of the concert, she achieved what so many other singers and entertainers then and now wouldn't be able to do; sing a programme of over 20 songs over the space of 2 hours and still sound amazing.

I love them all, and I have them all, but I guess my favorite one could be Judy at Carnegie Hall - the best night in show business. Who can hesitate that? When I hear that album, I come back to that Sunday, April 23, 1961, and it's like I was there, at the stage, right by Judy, listening to her and adoring her with all my heart.

Loving every note she sang, every word she said, and enjoying every applause she was given by the audience, just like it was me, the one who was giving the applause.

Carnegie Hall. It is perfection from the first note to the last. Not one off note, not one cheated performance. I have to say that "Rock-a-Bye Your Baby with a Dixie Melody" from that album just BLOWS me away every time.

Carnegie Hall. It's explosive, electric – an amazing moment for an artist.

I'm sure everyone will say that her Carnegie Hall album is at the top of their lists,

but my favorite recordings are her London studio recordings for Capital records. I just love the maturity of her voice, how she brings in a little jazz. Alone is a personal favorite of mine.

Alone with her voice and the Gorden Jenkins' arraignments being absolute perfection.

Judy at Carnegie Hall. Especially the newly re-mastered version.

To be honest, I haven't heard them all. I'm not a late bloomer, just a slow to the party kinda fan. I just picked up that Carnegie Hall red cover CD and am familiarizing myself with it, plus a few other CDs. But I am a hardcore MGM musical fan.

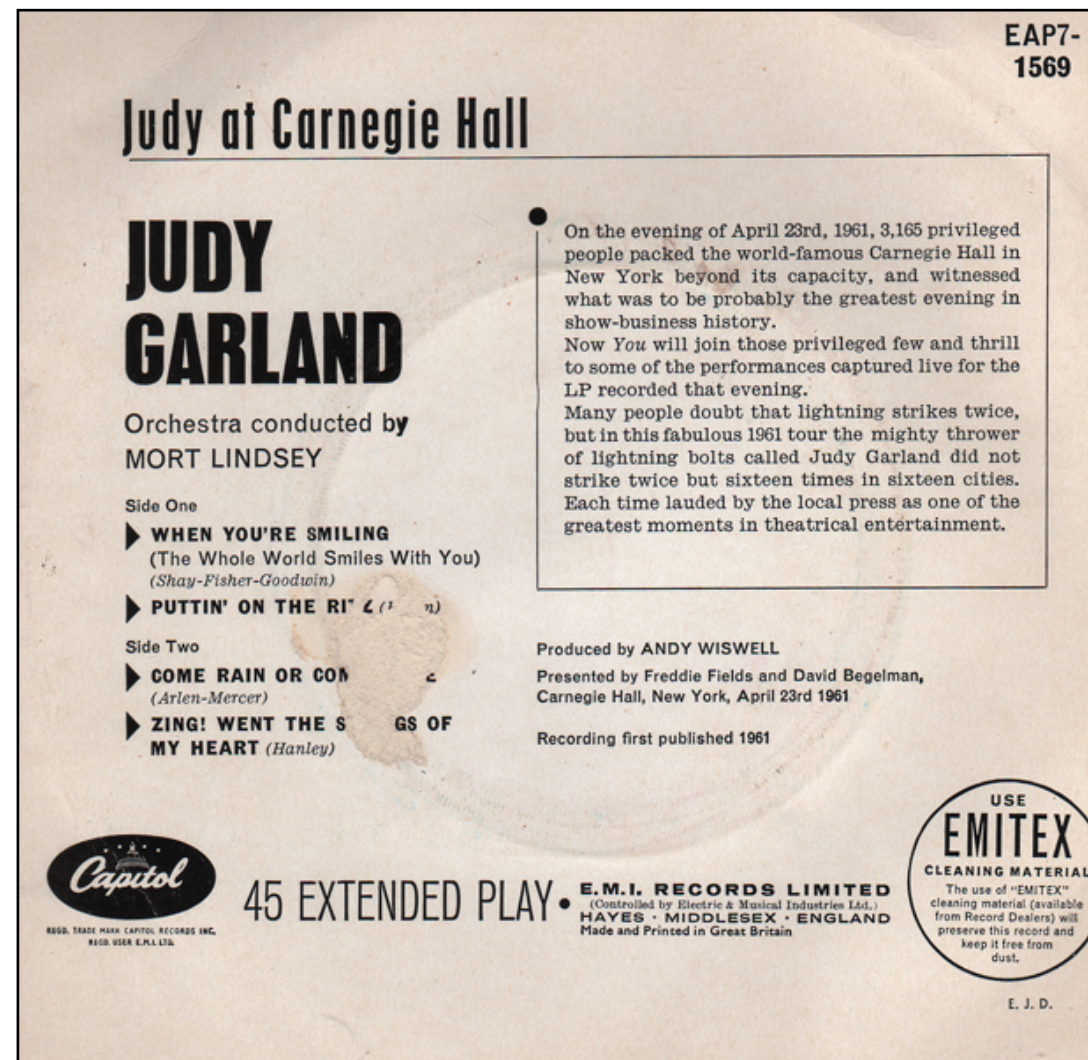
Judy at Carnegie Hall for sure! I love Judy's hilarious stories between numbers. She makes me feel like I'm there every time. I can feel the electricity in the air that the audience was feeling.

Probably Judy Garland – The Decca Masters collection. Love the songs on it.

My answer will be unpopular and I will perhaps forever have to defend my choice but Judy & Liza at the London Palladium. Once I heard "Just In Time," excerpted from this

concert on the 1992 Capitol One & Only boxed set I was subconsciously hunting where it came from always. And the reason it is a favorite? It is joyous, loud, and at times screechy (from both ladies). It is two women coming to terms with where each of their respective careers are at, one beginning & one already a "living legend." It is both brilliant & terrifying. Whatever your thoughts on its merits it captures one moment in time that would never happen again & thank god someone had the foresight to grab a tape deck & camera and capture it for posterity.

Judy at Home at the Palace was my first Judy album. I bought it at Woolworths when I was 8.



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Judy at Home at the Palace was my first Judy album. I bought it at Woolworths when I was 8.

Carnegie Hall which is the ultimate Judy Garland experience.

Judy at Carnegie Hall. Her voice sounds great and I get goose bumps just listening to it.

Live at Carnegie Hall of course. She was letter perfect. Even before she comes out on stage, you can hear the excitement and electricity rippling through the audience. When she says, “I’ll sing ‘em all and we’ll stay all night” she blows the roof off the place.

The Soundtrack of A Star Is Born. It contains such rich sound – so many beautiful songs!

I will have to flip a coin between Alone and Judy in Love. Why? The range vocally and emotionally on Alone is sublime – her version of “Blue Prelude” is exquisite.

Judy in Love - a selection of beautiful songs beautifully sung – Aural Ecstasy!!!

Judy At Carnegie Hall - because it is the artistic apex of Judy Garland’s career. For real Judy fans, the choice, magic, and allure of Judy At Carnegie Hall requires NO explanation whatsoever.

Judy in Love - it’s pure joy i love the arrangements.

Alone - because it is my favorite cover!

Besides Carnegie Hall, the 4 CD set of Lost Tracks from 1929-1959. A real treasure trove of her radio broadcasts.

I love listening to Judy In Love and then Alone and then Judy In Love again. I can’t get enough of them and I really love how they complement each other. What happened to making brilliant concept albums?

I also enjoy the subtle differences between the mono and stereo versions of Judy In Love.

It has to be the infamous Judy at Carnegie Hall album (The 40th Anniversary uncut one however!) because, the energy that was in that room that night just comes through the speakers and you feel transported back to April 1961. It truly is a magical moment in show business history – no wonder it has never been out of print!

WHAT IS YOUR FAVORITE JUDY GARLAND FILM, AND WHY?

The Wizard of Oz. I love the way it goes from black and white and then to color and then to black and white.



I have a tie for favorite. The Wizard of Oz will always be my favorite because without that I wouldn’t have known Judy. But, then my all time favorite is The Harvey Girls. The music is brilliant, Judy looks gorgeous, the supporting cast was great, and George Sidney’s direction was beautiful (as always!). I think The Harvey Girls is one of the best examples of the great MGM musicals.

A Star Is Born. It’s great to watch Judy outside of her typical girl-next-door and see Judy exploiting her artistic abilities to the fullest. She always was great, but in this movie she did all that probably couldn’t have made at MGM.

The Wizard of Oz. You can just feel how she feels in every scene... especially when she says goodbye to her “friends” at the

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end... I cry every time she says good bye to Scarecrow. I associate that with my father who passed away... I miss him most of all!

Little Nellie Kelly. My birthday is on St.Patrick's Day so I feel most connected to this film. She looks beautiful and her voice has purity.

Favorite Judy film is The Wizard of Oz because I grew up with it, and it means courage, and finding one's self and taking the journey of live.

Meet Me In St. Louis, an almost perfect film with Judy being shown at her very best.

I'm going to stray from the obvious choice here (The Wizard of Oz, my absolute favorite film of all time and the shining gem of my childhood. I still get shivers down my spine when I hear the opening music. [I also] go for Meet Me in St. Louis. Judy is absolutely radiant in it. Vincente Minnelli's direction is simply stunning, the music is beautiful and it always reminds me of happy times.

I love every Judy Garland film, and I couldn't choose a favorite one. Every film of hers has something that makes you love her more and more. I'm not gonna choose a favorite one, because I love them all. Sorry if I didn't answer correctly the question, but what you ask means to me the fact that every film of hers except the one I choose is not loved by me, and that's not true. I love everything that involves Judy Garland.

A Star is Born. I think that in that film, Judy gives us all that she had: wonderful singing, and deeply personal acting/drama. The scene with in her trailer in between "Lose that Long Face" and the reprise is the most chilling heartfelt bit of acting. I tear up EVERY time I see it...

Love so many...Harvey Girls is special...she is beautiful and funny...I could go on.

I am an adopted child and always grew up with the fantasy that my birth mom would find me one day, and she would be famous and beautiful and rich. I think that is why I Could Go On Singing strikes such a chord with me. Her soliloquy in the hospital room with Dirk Bogarde is some of her finest acting! think people forget about what an incredibly natural and instinctual actress she was!

I Could Go On Singing. All that Garland learnt about the art of film encapsulated in her final motion picture.



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A Star Is Born and I have to add Easter Parade. In the first one she displayed not only a musical but also acting genius. In Easter Parade, she was paired with Fred Astaire. Who could ask for anything more???

Sorry, can't pick. Too hard. Is it Oz? It was one of her first things, so does that mean all that followed doesn't surpass? I can't do it. STOP MAKING ME DO THIS! I kid you.

My favorite film in general, is Meet Me in St. Louis. Judy is so beautiful in it and the musical numbers are nothing short of genius!

Other than The Wizard of Oz I really love the film Summer Stock because it's such a fun happy movie and she so great in it and Gene Kelly is fabulous.

I have always said that Oz is other & separate. For me it is a heart film that cannot be analyzed or broken down. It simply is. So my favorite 'other' Judy movie, here I will play to the cheap seats, is A Star Is Born. I remember when I first saw it on VHS,

that 15 minutes of "Born in a Trunk" alone blew my head off. There are better folks than I that can sell this movie... all I need say is that we might have a slightly broken print but oh what we have is breathtaking. There isn't another film like it. Presenting Lilly Mars. She is sooo funny.

A Star Is Born because it influenced my life's career.

Girl Crazy because, for once, Judy Garland's and Mickey Rooney's roles are reversed. I love how her character has nerve in this movie.

I love For Me and My Gal and I adore A Star Is Born, but I think I Could Go on Singing is my favorite. During the hospital scene with Dirk Bogarde we are seeing the real Judy talking about what she's had to give up for fame. I cry every time.

The Harvey Girls - because of the comedic elements of Miss Garland – and of course because of a very bitchy, entertaining Angela Lansbury as saloon girl Em.

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Another coin flip. Meet Me in St. Louis and A Star Is Born. Why? St. Louis - in my opinion Vincente Minnelli's greatest musical, if not best film. Sublime. Judy blossoming, radiant, joyous. Star? The Noir Musical - I call it. One of the finest films about Hollywood - I love everything about it except for Jack Warner's cuts - I call him THE BUTCHER OF BURBANK! And PLEASE will the selfish person/s with the full length DIRECTORS CUT show your face - you are accruing a hell of a lot of bad Karma! The world is being deprived of a MASTERPIECE.

Oh, that is not a fair question at all. First, you have to accept the fact that The Wizard of Oz is special and magic- and in a class by itself. And I love Judy Garland and Gene Kelly in movies together. But, to answer the question, I have to choose A Star Is Born AND I Could Go On Singing (Tie). Both of those films have autobiographical elements in them. Judy was always “real” on film, but I think in A Star Is Born and I Could Go On Singing, she is telling, showing, revealing, more of her REAL self. So, those two films are closest to the “REAL JUDY” on film, so they get my No. #1 Vote.

A Star Is Born... dark brooding Hollywood nights... somehow succeeds in depicting dark moods using bright colors... lush garishness of 1950 s Hollywood... a film that begat its own dark Hollywood story of how Hollywood punishes those who don't play by the rules (what could be more dark and cruel and heartless than how Hollywood collectively punishes Judy Garland by giving the Oscar to younger more classically beautiful albeit less talented actress?)

I started with Meet Me In Saint Louis (because it's the first one I saw) then A Star Is Born (because it's got everything) but currently it's Summer Stock (because I need cheering up and can never resist “Howdy Neighbor” or “The Portland Fancy” or “It's All For You” or “Friendly Star” or “Get Happy”). But I have to say that, after the first time, I never watch the films in their entirety, I only watch her (I don't like musicals).



Surprisingly, maybe, The Clock. Actually, I love all her films, but this one moved me so in its message of hope for the future.

My all-time favorite is A Star Is Born. I don't think there has been a greater performance by a single entertainer. Second Favorite is I Could Go On Singing. Third favorite is The Pirate.

Girl Crazy is my favorite film; they saved the best Garland/Rooney pairing till last! I love this film because it is perfection in every sense; perfect casting, perfecting songs, perfect screenplay. It's a joy to watch from beginning to end; and it's great to see Mickey Rooney FINALLY chasing Judy for a change. And I love how mature Judy's role was in this film; and she was probably at her most beautiful and funny in this film too.

WHAT IS YOUR FAVORITE JUDY GARLAND PERFORMANCE (FILM, ALBUM, CONCERT, TV... ANYTHING), AND WHY?

Judy Garland at Carnegie Hall cause she touches everyone who is up front

I don't really have a favorite Judy performance. She was so brilliant in most of what she did that I could never choose. Some performances that immediately came to mind though are A Star is Born, Carnegie Hall, I Could Go On Singing, and her performances on her television series.

Gee. Mmm.. I really love her performance of “Ol' Man River” in her show, nothing new everybody have seen it, she puts such great emotion into the song, “The Man that Got Away”, I love how she fills into the song, her gestures, everything, nothing new too and more.

I think the dance routine from Summer Stock...”Get Happy”... what a great performance...and what a set of “gams”...I wish I had legs that looked like that! She always made dancing look so effortless!

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I love the performance of "Over the Rainbow" for Bob Hope's Command Performance USA radio show. Her last note is superb and she sings with such ease.

Favourite would have to say "By Myself" from I Could Go On Singing, because it's such a personal song about carrying on with just one's self.

April 23, 1961. Why? We all know why. Her musical greatness on full display.

There are many Judy Garland performances that I admire and adore so much. To name a few, I've always loved her performance in 'The Pirate' with Gene Kelly, which shows how much of a good comedienne she was, all her movies with Mickey Rooney



due to their great on-screen chemistry, and her many concert appearances and TV performances (the Palace, Carnegie Hall and many guest shows with Peggy Lee and Barbra Streisand to name some).

I love all the performances of hers. I love every performance she did at her films, but I do love the performances she gave us at "The Judy Garland Show". I especially love "The Judy Garland Show" because every word she said, every note she sang, and every tale she told makes me enjoy every minute of the show. I feel her close to me, and that's why I know that she will always be on my side, looking after me like my own mother would.

"America The Beautiful" from her series. It is truly one of the most moving performances, it is a beautiful bit of acting, presentation, it works in the same way that doing Rainbow in the tramp costume works. It takes a simple song and it builds it and sends it over the top.

The duet with Barnes is one for sure...stormy weather from Carnegie Hall as well.

I just loved her "Born In A Truck" sequences on "The Judy Garland Show." Her performance of "As Long As He Needs Me" from Oliver sends a chill down my spine!!!

"Old Man River", performed on the first episode of her weekly series.....why??? It represents everything about Garland and her art in one perfect song...strength & fear....when she sings...."I'm tired of living...but scared of dying!"....it never fails to produce the same reaction in me and the same goose bumps all over my body.

Carnegie Hall Concert where she showed that she was one in a million who do two hours of singing by herself and have just a great orchestra. No frills, fancy scenery, etc. Just pure genius.

You know what? I think it is so cool when she did her TV show and was a bit more herself, rather than a character. So somewhere in there I bet I could find something. For film, still that damned Dorothy.

Judy was fabulous on the Jack Paar show in 1962. I love to watch her tell stories about MGM. Her happy Harry story always makes me laugh. I think her laugh is contagious! She looked great on this show and was clearly having a wonderful time.

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I really loved the performance she gave at I believe it was at the palace . where she sat on the edge of the stage and sang over the rainbow with the clown makeup on her faces.

Easy... ‘Old Man River’ from ‘The Judy Garland Show’. Nothing whatsoever as a performance disproves any cliché of who you think a ‘Judy Garland’ is. That it is traditionally a working man’s song of trail & tribulation, of toil & suffering. Somehow this tiny four foot woman takes this song and without a beat transforms it into a clarion call, a heart wrenching call to arms that acknowledges every hurt & hurdle that either she or the listener has had to bare. If ever I need to show someone what Judy Garland actually did, this is that performance .

Another hard question. Probably “Come Rain or Come Shine”, from her TV show. When she hits that last note WOW!!!

ASIB memorable touching and unforgettable because it shows the peak of her talents.

I love her performance of the first time she sang “Battle Hymn of the Republic” on “The Judy Garland Show.” I love how everything she’s feeling, pain and grief from the death of not only the president, but a friend, comes out in her voice and shows on her face.

I love watching her television series. She seems to be saying “I want you to love me because I love you”.

“A Great Lady Has an Interview” in Ziegfeld Follies. Absolutely entertaining witty performance featuring a very elegant Judy Garland who doesn’t take herself too seriously.

“The Judy Garland Show” was a revelation to me, so I guess that entire body of work would have to be my favourite. I love the Mature Garland most of all and I think that she had reached a peak and things could have gone differently had the cards been dealt differently. But I believe she had a destiny and her life played out as it was meant to do.

ONLY ONE? Okay, I have to choose Judy’s tour-de-force performance of “”The Battle Hymn Of The Republic”” on the 1963 “”The Judy Garland Show””; performed as an emotional response to the JFK assassination. CBS did not want her to do it, so she

had to openly defy James Aubrey and his henchman Hunt Stromberg, Jr. to perform it. And, my God, Judy did not merely perform it. Her stirring rendition is “emotional art” directly from her soul. And “Battle Hymn” was my father’s favorite Judy Garland performance. We watched it together and Daddy quietly remarked that Judy was “real talent.” I played Judy’s “Battle Hymn” repeatedly during the week of my father’s death in 2009, to help with my mourning process. So that performance of “”Battle Hymn”” is especially significant.

The special with Frank Sinatra and Dean Martin....she’s in excellent form...

First thought was the video of “Old Man River” because of the real POW you see and get but really, it’s got to be Carnegie Hall because it’s complete.



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1965, Arie Crown Theater, Chicago. I saw her in live performance.

Her performance of “Ol’ Man River” on TJGS is just the best of the best. Whenever I want to show someone what Judy has in just one clip (when the only thing they have seen prior is Wizard) it just blows people away. I get goose bumps every time.

IS THERE ANYTHING ELSE YOU WOULD LIKE TO ADD?

Please add a place where you can get Judy Garland Items.

Great job with keeping up the website, and thanks for including this one fans opinion in your interview!

I enjoyed doing the interview. Thanks for give us this opportunity.

I appreciate all you do with your blog site! I can’t thank you enough! I first became a fan when I was 4 years old and ordered my first album (Judy, Judy, Judy) off of TV at the age of 7. I drove my family insane playing that album over and over until I trained myself how to sing. I grew up here, in NY, and was fortunate to live near Hartsdale where she is buried...I have visited her many times to pay my respects. I have had the great privilege to have met Liza...she was extremely kind and gave me the push I needed to start my singing career (which has been put on hold while I raise my son). I love the fact that she only focuses on the great things her mother did as opposed to the troubles she experienced in her life...that to me proves what a great mom Judy was! I know you said names won’t appear, but I’ll let you know that my name is Juliette Greco...I am from NY...and I will be a Judy fan until the day I die! Again, thanks for all you do for her fans!!!

JUDY JUDY JUDY I LOVE YOU!!!

Yes, Judy Garland made many great films . some people think of her just as Dorothy from Oz. I see her in many forms because I’ve seen her films and heard her later music career she was a massive superstar and one of the best vocalists by far.

I would like to express great thanks for the great happiness the work of Judy Garland has brought to my life.

I’d just like to thank you Scott for creating such wonderful websites like the Judy Room, the Online Discography, the news blog and the various Facebook groups. You’ve contributed so much to Judy’s legacy and keeping it alive that us fans are forever dedicated to you and your work. I miss your presence on the Message Board too! Thank you!

This is a message for every Garland fan. Please, I don’t know how long your love for Judy Garland is going to last. I don’t even know whether my love for her is going to last forever, but I swear I’ll do my best not to forgive her, and I will try so hard to love her as long as I live. Let’s make the world know that Judy Garland will never be dead, not in our hearts and souls.

Everyone talks about Judy being a “gay icon”, and I can understand that. I personally discovered Judy before I ever discovered my sexuality. So I think calling her a gay icon is very limiting. She is the single greatest talent that ever lived and the

wold is a better place for her having been in it.

Thanx for your efforts!



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It is so wonderfully easy to become a Garland fan now....with the touch of a button, you can access any type of information about her on the internet. I remember subscribing to the Judy Garland Fan Club in England, and impatiently waiting weeks for my Rainbow Review to arrive. New photos and recordings are posted all the time! It is amazing! I think Judy is the original Madonna or Lady Gaga...she is still re-inventing herself even though she's been gone 4 decades!

Judy may have left our earth, but she will never leave my heart.

I would just like to say Judy Garland is still now and will forever be the worlds greatest entertainer. And get happy every body!!!!!!!!!!!!!!

Been collecting Judy for well over 30 years. Have the Carnegie Hall pic of her tattooed on my arm. And go see her grave regularly I love her!! I said if I am ever in a coma or anything play some Judy and I will come out of it.

Thanks for asking nope.

You know how in a 3-D movie when things are flying at you and it looks like they're going to hit you? Well that's what it's like when I hear Judy sing. All the emotion exuded from her voice just comes flying at you, except the only difference is that it actually does hit you. I can feel the emotions that come from her voice and from looking at her face when she performs a song. Especially "Battle Hymn of the Republic" and "Over the Rainbow."

I was 2 when Judy died but my parents tell me that by the age of 5 i was totally enraptured with her and I have been ever since. I think a whole new generation of younger people are discovering her and her

presence will always be felt. She is a legend for all of time.

Your page is wonderful, thank you! I wonder when thejudyroom.com will be complete again. I miss the galleries of all the movies!



"Here's to Us" and "Goodnight and God Bless".....

I know there are other entertainers who have also blessed the world with their talents. But NOBODY... NOBODY... NOBODY... ANYWHERE... EVER... Comes Close to Judy Garland!!!! And don't give me any Barbra Streisand or Whitney Houston crap (OH, PLEASE!). To me there is Judy... and everybody else. Judy is the gold standard; the best there ever was and the best there ever will be. Judy is my muse. Judy inspires me. I'm constantly in awe of Judy. Judy constantly blows me away.

I would like to thank you for having compassionate but clear eyed realistic sense of Judy Garland...for being able to sort of check your ego at the website door.....other sites are not so successful in this!

Thanks for:

- the website*
- making me revisit my Judy files*
- the opportunity to say that I love everything, that I can't choose. I really have thought long and hard and that's my conclusion. Thank you.*

While most kids of my generation were listening to The Beatles, I was listening to Judy singing, "You'll Never Walk Alone." My mother died, and

Judy's music got me through some pretty tough times.

GARLANDS FOR JUDY

In June 2012, *The Judy Room* premiered the new “Garlands for Judy” webzine.

It had been three years since **Scott Schechter**’s untimely death. At that time, he was working on several projects, including the latest edition of his “Garlands for Judy” magazine. The magazine was a pet project for Scott and something that he was very proud of.

Aside from carrying on Scott’s tradition, there were two other factors that helped prompt me to re-boot “Garlands for Judy”: **1:** There are so many photos and so much information available online, whether through Facebook or other outlets, it seems ridiculous to charge fans for something they can easily access through these outlets whether before or after publication. **2:** Having an online “webzine” that’s also available in a printable downloadable version erases the limits of a fixed length (number of pages) print publication, and it can be as colorful as we want it. Finally, I think that something like this should be shared freely among fans regardless of monetary resources.

Each edition of the “Garlands for Judy” is available for download in PDF format at [The Judy Room](#). The webzine features guest writers, articles, commentaries, reviews, games, and reprints of past fan magazine articles. They also feature embedded media and links to further information online. And true to the tagline, the webzine if “By the Fans, for the Fans.”

“Garlands for Judy” is published twice a year and is, as stated, always free for everyone! Click on the image to download.



A few examples from the pages of

GARLANDS FOR JUDY



Left: The second edition of *Garlands for Judy* coincided with the 2012 holiday season. To help fans celebrate, I created a “new” **Judy Garland Christmas Album**. [Click on the image at left to download the zip file that contains the album, cover art, and track listing.](#)

Vintage Garland - Stereo Review, September 1974

The following is a reprint of the article “Those Glorious MGM Musicals” by Robert Kimball as featured in the September 1974 issue of Stereo Review.

The end of World War II coincided with a release of pent-up creative energies and a surge of joyful expectancy which had a powerful, catalytic effect on the musical offerings of Broadway and Hollywood. While Broadway flourished, MGM, led by the farsighted producer-lyricist Arthur Freed, was at the center of what was for

THOSE GLORIOUS M*G*M MUSICALS

You can have them all for under \$100 - but first read the review by Robert Kimball

many the Golden Age of the Hollywood musical. That great period ended in the late Fifties, and the isolated high-quality film musicals that have followed only remind us of the paucity of outstanding contributions to the genre over the last fifteen years.

Comes now, however, welcome news for film buffs, music lovers, and students of our cultural history, for MGM has recently retransferred, repackaged, and rereleased, in a series

of two-record sets, twenty-nine soundtrack recordings that are immensely enjoyable as sheer entertainment as well as immensely valuable for the insights they provide into the dreams, values, and preoccupations of post-World War II America. Set down for all - young and older - to savor are recorded reflections of the excellence, the extravagance, the excitement, and, above all, the extraordinary exuberance that were then the keynotes of our national hopes and aspirations. But how naive it all seems! Could we really have been so full of optimism and self-confidence such a short time ago?

Many talented people helped make these films, scores, and recordings possible, and the John Greens, Vincente Minnelli, and Conrad Salinger all deserve acclaim. So do the performers who were either principal or secondary members of Arthur Freed's MGM stock company of the Forties and Fifties. But on these recordings three supremely gifted artists tower above everyone else: Fred Astaire, Judy Garland, and Gene Kelly.

While Astaire, Garland, and Kelly were unique performers, they also shared certain attributes, evident on these recordings, which contributed to their greatness as interpreters of songs. They all had a remarkable ability to project a song's lyric as effectively as they presented the music. All three had in abundance those indefinable qualities of sensibility and taste. All had excellent diction and phrased their songs impeccably. And they never made themselves more import-



ant than the songs they were singing.

Garland, a great “natural” singer, gave us energy, tenderness, innocence, and vulnerability, even in this last phase of her long career with MGM. While one could argue that most of Garland's best work preceded and followed the period of her final MGM films, what we have here is still pretty terrific.

Astaire certainly did most of his best work long before the years covered by these recordings, but it is always a pleasure to hear this superb perfectionist present a song. His approach is never ostentatious, and he never sounds rushed. His simplicity and elegance in delivery made him the favorite singer of many of our greatest songwriters - even though most of us, including Astaire himself, consider him primarily a dancer.

Right: One of the features of each issue is the “Vintage Garland” section, which highlights articles, images, fan publications, magazines, and more from the past.



GARLANDS FOR JUDY

A few examples from the pages of



“TOO SPECIAL” FOR THE CBS NETWORK

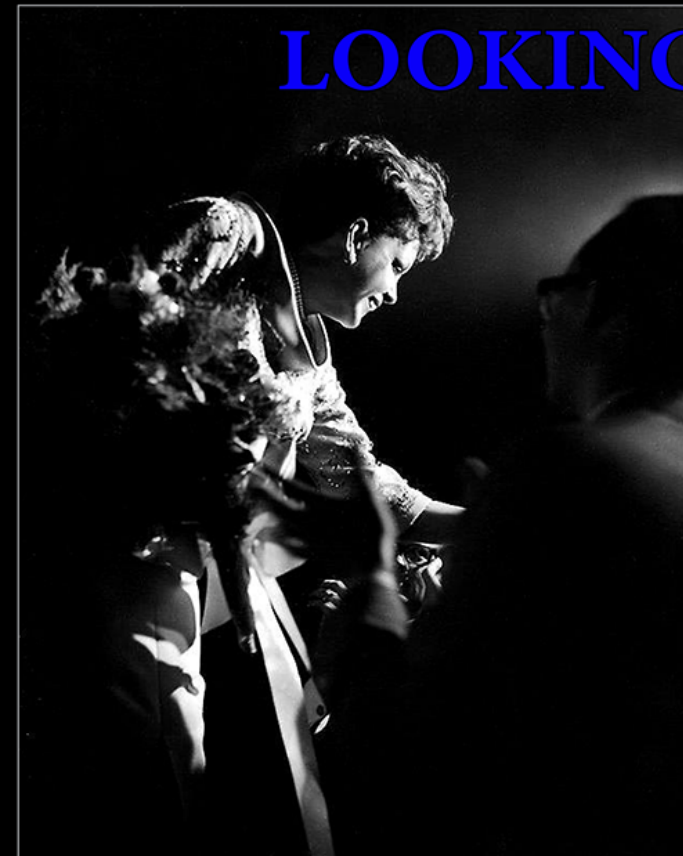
A REVIEW OF
COYNE STEVEN SANDERS’
*RAINBOW’S END -
THE JUDY GARLAND SHOW*

By Dewey Mee

Garlands for Judy - December 2012

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Left: *Garlands for Judy* is “By the Fans, For the Fans” and we mean it! Articles, photos, poetry, artwork, and ideas are welcome from all of Judy’s fans who want to contribute. Example: Dewey Mee’s wonderful review of Steve Sanders’ book “Rainbow’s End.”



LOOKING FOR JUDY

By Michelle Russell

Author of
“From Tennessee to Oz”

Right: Michelle Russell’s two part article “Looking for Judy” gave us a rare glimpse into the world of Garland fans in Los Angeles in the 1960’s and 1970’s and Wayne Martin’s influence.

GARLANDS FOR JUDY

A few examples from the pages of

Judy's Oz Memories of *The Wizard of Oz* - What it Means to Me



Ever since I was young, *The Wizard of Oz* was always a special film to me personally. Because of this film, I have been able to connect with and make wonderful close friendships with those in the Oz community. The film is a classic movie in nature. I believe it will NEVER grow old or boring, and in the film industry it will only shine among a few very that can live up to that kind of standing. It's interesting to me because the song "Over The Rainbow" has been a personal favorite of mine for many, many years...and it still is. I even have over 25 different versions of the song on my computer. The remarkable special effects in the film, alongside the storyline in the film are amazing. It makes anyone who is remotely interested in seeing and/or learning more about this amazing film want to do just that. I have been able to collect many different memorabilia on this film for my personal collection and it has turned out to be a fun and entertaining venture. I have a large online presence involving Oz which can see by going to www.thewizardofozfilm.com.

I look forward to being a part of this online newsletter, sharing with you more about my thoughts on Judy and Oz, and bringing to you the "Oz



section" of this wonderful newsletter devoted to Judy Garland. This film would not be the same if it weren't for her being cast as the role of "Dorothy" in this marvelous film. This month, she would have turned 90. I can't think of a better way to spend it by celebrating her life and work by watching her movies, and learning more about her through books and on the Internet. Those desiring to contact me personally can email me directly at aaronpacentine@gmail.com. I'd love to hear from you and about your interest in our new online webzine, and/or about my interest in Oz. If you haven't seen *Wizard of Oz* in a long time or maybe you have never seen it....today is the day to go and rent, or buy, the DVD or Blu-ray. I don't think you will be disappointed. I know I haven't been....and I have seen it over and over again. It truly, in my opinion, never gets boring.

Left: *Judy's Oz* is another feature of each issue. *Oz* experts and fans such as **Aaron Pacentine** add their unique takes on Judy's everlasting masterpiece.

Photos: Mickey Rooney visits a blond Dorothy with Toto in October 1938. Victor Fleiming (right) directs the cast. Toto is held by her trainer Carl Spitz.

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Discography Spotlight The M-G-M Records Story (Garland Edition)



Right: The *Discography Spotlight* is a fun feature that puts the spotlight on various aspects of Judy's recording career.

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GARLANDS FOR JUDY

A few examples from the pages of

Judy's Word Search

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

CLICK
HERE to
play the
online
interactive
version

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

JUDY GARLAND
VINCENTE MINNELLI
JOEY
CARNEGIE HALL
TROLLEY SONG
METRO GOLDWYN MAYER
NEW YORK

TV SERIES
I COULD GO ON SINGING
FRED ASTAIRE
CHICAGO
OZ
LIZA
KAY

PALLADIUM
SWELLS
ROGER
PARIS
FORD STAR JUBILEE
ETHEL GUMM
GENE KELLY

WIZARD
LORNA
PALACE
RAINBOW
HOLLYWOOD
LONDON
AMSTERDAM



Garlands for Judy - June 2012

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Games are another feature of *Garlands for Judy*. You can print the pages out or click on the links to play them online!

Judy's Crossword

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

Across

1. _____ Stock
5. _____ Berlin
7. _____ from the MGM Films
8. _____ stole my heart away?
9. If You _____ Like Singing
12. MGM-1
13. Have Yourself A _____ Little Christmas
14. _____ Mir Bist Du Schoen
15. Judy Garland in _____
18. _____ and Music
19. Golden _____ Series
21. Judy was _____ when she filmed "Who?"
22. _____ Happy

Down

2. _____ Records
3. It Only Happens When I _____ With You
4. _____ Entertainment
6. The _____ at MGM
10. That's _____
11. _____ Judy
13. Those Glorious _____ Musicals
16. The Ultimate _____
17. A Couple of _____
20. Roger Edens and _____ Thompson



CLICK HERE to play the online interactive version



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Coming in 2013



February 19th brings us our first Garland Blu-ray since 2010, 1948's *Easter Parade*. There are no extras that were not a part of the previous 2-disc standard DVD release. The film is sure to look amazing in the high definition Blu-ray format, and will be a welcome addition to everyone's film collections.

On March 12th, Warner Home Video (WHV) is releasing the first Garland collection in their "Greatest Classic Legends" series. The sets are the "bare bones" film-only standard DVDs of previously released films devoted to certain stars. Judy's entry in the series has been a long time in coming. Although it's nothing new, it's a great collection for those who either don't already have the films in their collections or for someone new to Judy's work.

WHV is also releasing several standard DVD film collections in celebration of Warner Bros.' 90th anniversary. Interestingly, they're including many films made by other studios such as MGM even though they're not Warner Bros. films - they're simply now owned by Warner Bros. In other words, they're making it seem as though they produced such classics as *Gone With The Wind* and *The Wizard of Oz*!

The scheduled releases are: A 100-film collection on DVD and a 50-film collection on Blu-ray, plus several 2-film themed DVD collections (musicals, comedies, etc.) and several themed Blu-ray collections. First up, on February 5th, is a **20 Film Musicals collection** on standard DVD. Judy is featured twice on the cover, for *The Wizard of Oz* and *A Star is Born*. Daughter Liza is also featured on the cover for *Cabaret*. The other Garland entry in this set is *That's Entertainment!*



The Wizard of Oz in 3D!

Wizard of Oz fans know that Warner Home Video (WHV) no doubt has plans for the 75th anniversary of *The Wizard of Oz* in 2013. To kick things off a little early, WHV has announced that next fall (“September or October”) they will re-release Oz in theaters and on Blu-ray in a newly remastered **3D edition**. The Blu-ray release will most likely include the film in high definition and standard DVD.

The Oz 3D edition will be a part of the Warner Bros. 90th anniversary celebration. Oz will also be a part of two newly announced collections: A 100-film collection on DVD and a 50-film collection on Blu-ray, plus several 2-film, themed DVD collections (musicals, comedies, etc.) and several themed Blu-ray collections.

The move to re-release the film in the modern 3D format has generated some lively discussion amongst the fans. Some are all for it while others are against tampering with the film yet again. One astute fan noted that this George Lucas adding new things to his films, this is the same film simply being shown in a new format. I’m inclined to agree. The film is the same and the magic will always be there. Any enjoyment of the film in 3D would likely depend on one’s enjoyment of the process in general and the reformatting of the film by Warner Home Video. Hopefully they’ll also do a good job in the theatrical presentation, and we won’t have any of the many snafus that plagued the **Fathom Events** showings of the film in 2009.

This is a traditional 3D image. To view it in 3D, you must use “blue & red” 3D glasses, easily obtainable online. Glasses from modern 3D films won’t work.



Judy in Hollywood

April 17 - 20, 2013

Jan Glazier has announced the latest installment of her “Judy in...” events. A return to Hollywood!. “Judy in Hollywood” was the first event for Jan and Co. just a couple of years ago, and it was a big success. Fans from all over met in Los Angeles and were treated to tours of various places important in Judy’s life and career, dinners, lunches, speakers, videos, and just about anything else you can imagine.

The host hotel is **The Beverly Garland Hotel**, rates are:

Single rate: \$145

Double rate: \$145

Triple rate: \$155

Quad rate: \$165

Plus applicable taxes.

(\$15 per night for parking add'l)

The deadline has passed for Jan to submit the number of rooms, but it’s never too late to reserve a room and join the event! You can email her at: janpdisc@earthlink.net to get updates and to get on the email newsletter list.



Miscellaneous - Website Statistics

Here are some site analytics for **The Judy Room** website (www.TheJudyRoom.com). This past year the amount of traffic to the site increased. For a second year in a row, the yearly total of site visits was over 100,000. As noted before, that's a great number for a site that's not on the same level as big corporate sites and isn't promoted with paid ads.

TOP 25 MOBILE DEVICES USED TO ACCESS THE SITE:

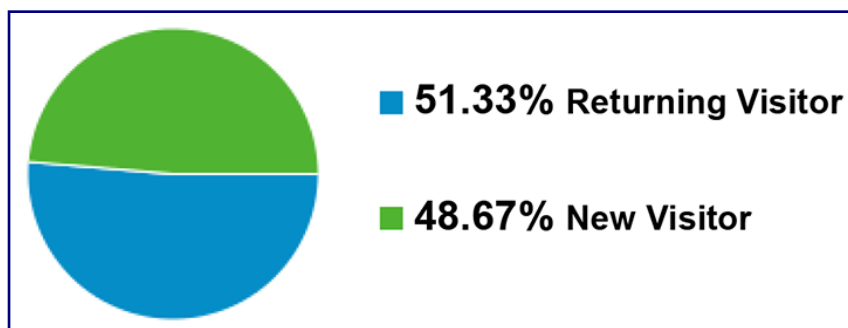
Apple iPhone
Apple iPad
Motorola MZ604 Xoom
SonyEricsson LT15i Xperia Arc
Apple iPod Touch
HTC ADR6300 Incredible
Motorola Xoom
Samsung GTI9100 Galaxy S II
Motorola DroidX
HTC APA7373KT EVO Shift 4G
Asus Eee Pad Transformer TF101
HTC EVO 4G
T-Mobile myTouch4G
Fujitsu T01C REGZA Phone T01C
HTC Wildfire
HTC ADR6400L Thunderbolt 4G
Motorola Droid X2 5
Samsung GTP1000 Galaxy Tab 5
Samsung SC02B GALAXY S
Samsung SPHD700 Epic 4G
HTC ADR6350 Droid Incredible
RIM BlackBerry 8530 Curve
Acer A500 Picasso
Creative ZiiO 10
Huawei M860 Ascend

TOP 25 BROWSERS:

Internet Explorer
Safari
Firefox
Chrome
Android Browser
Mozilla Compatible Agent
Opera
IE with Chrome Frame
Mozilla
Opera Mini
BlackBerry8530
PagePeeker.com
SeaMonkey
LGE-VM510 NetFront
Phantom.js bot
RockMelt
BlackBerry8520
BlackBerry8900
BlackBerry9630
Konqueror
NetFront
Nokia5130
Opera 9.4
Playstation 3
Safari (in-app)

Folks from 89 different countries accessed The Judy Room at one time or another. Here is the list, in descending order from most "hits" to the least.

United States	Turkey	Puerto Rico
United Kingdom	Austria	Romania
Canada	Costa Rica	Cyprus
Australia	Greece	Algeria
France	Mexico	Egypt
Germany	Singapore	Georgia
Brazil	Thailand	Israel
Denmark	Malaysia	Jamaica
Japan	Ukraine	Latvia
Spain	Hong Kong	Nigeria
Russia	Hungary	Saudi Arabia
Ireland	Serbia	Venezuela
New Zealand	Taiwan	Netherlands Antilles
Switzerland	Bulgaria	Azerbaijan
Netherlands	Lithuania	Bangladesh
Italy	Trinidad and Tobago	Belarus
China	Uruguay	Dominican Republic
Finland	United Arab Emirates	Ecuador
South Korea	Estonia	Iraq
Philippines	Indonesia	Jersey
Poland	Iran	Kuwait
Argentina	Lebanon	Sri Lanka
Norway	Slovenia	Morocco
Portugal	Vietnam	Malta
Chile	Bosnia and Herze-	Oman
Sweden	govina	Panama
India	Colombia	Peru
Czech Republic	Grenada	Paraguay
South Africa	Croatia	Seychelles
Belgium	Kazakhstan	Slovakia



Miscellaneous - Blog Statistics

The **Judy Garland News & Events Blog** (JudyGarlandNews.com) was viewed an impressive 90,000 times.

In 2012, there were 37 new posts, growing the total archive to 162 posts. There were 183 pictures uploaded, taking up a total of 478 MB. That's about 4 pictures per week.

The busiest day of the year was May 10th. The most popular post that day was [Interview with Steve Hoffman](#).

Busiest month: May

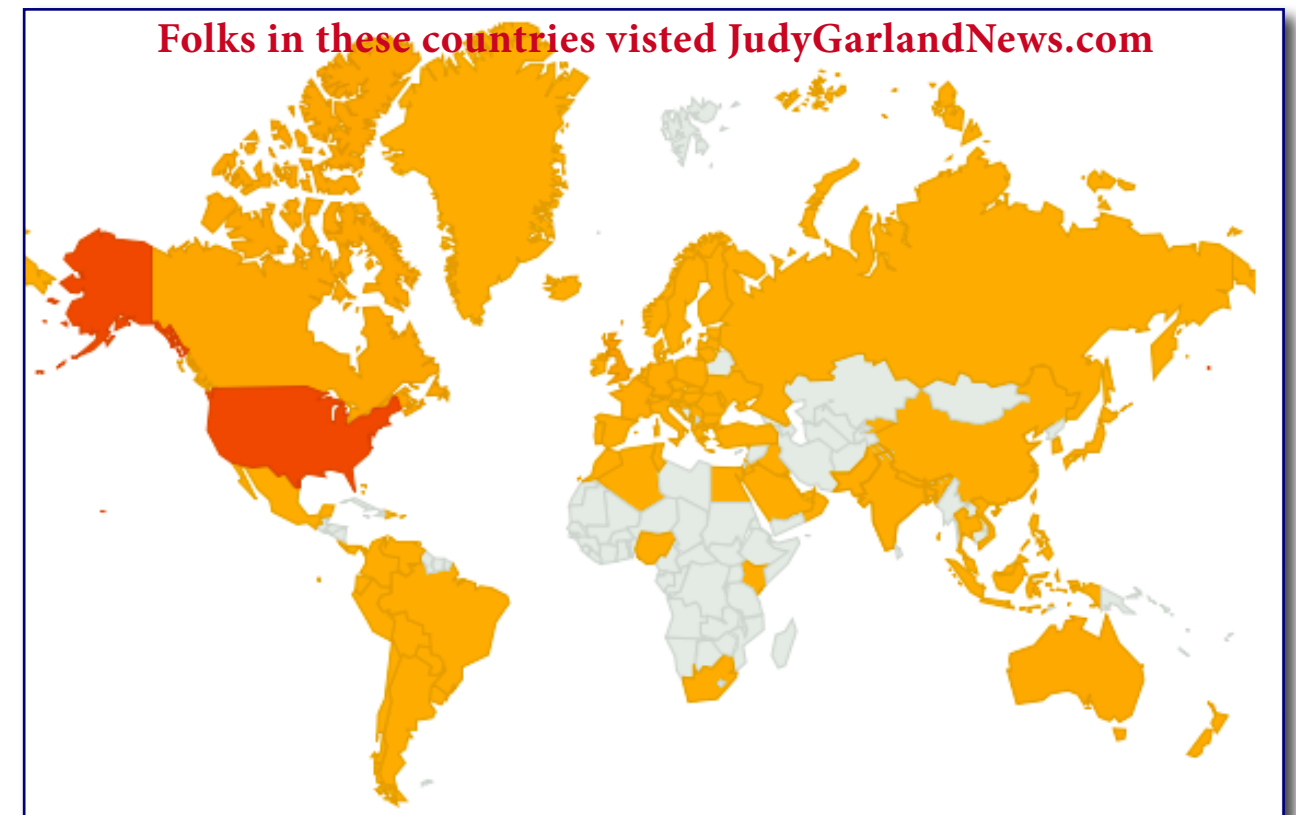
Least busy month: July

Most viewed posts (click on titles to read):

- 1 ["Dorothy" Costumes through the Years](#)
- 2 [Babes in Bias Land \(A Tale of Two Carnegies\)](#)
- 3 [Interview with Steve Hoffman](#)
- 4 [Turner Classic Movies to Celebrate Judy Garland's 90th Birthday](#)
- 5 [JSP Records to Release New Garland Set in 2013](#)

Top search words/phrases that brought people to the blog were:

judy garland news
judy room
the judy room
judy garland
dorothy costume
hugh fordin
vincente minnelli
judy garland dorothy
dorothy gale costume
judy garland carnegie hall
judy garland dorothy dress
judy garland interview
judy garland carnegie hall documentary



United States
United Kingdom
Australia
Canada
Germany
France
Netherlands
Ireland
Bulgaria

Brazil
Spain
Japan
Republic of Korea
Italy
Denmark
Qatar
Poland
Argentina

South Africa
Lithuania
Switzerland
Taiwan
Hungary
Philippines
Israel

Thank You!

The Judy Room, The Discography, The News Blog, Garlands for Judy, and all the rest wouldn't be possible without the help and encouragement of so many wonderful people out there. Thank you all!

(Alphabetical)

Aaron Pacentine

Amelie Munier

Barry B.

Bernie Slokov

Bobby Waters

Brian Stamp

Bruce Jasman

Charlie Cochran

David Alp

Dewey Mee

Donald

Doug Mezzacapo

Elliot Tiber

First Hand Records

Fred Hough

Hugh Fordin

iCollector.com

Isabelle Georges

Jan Glazier

John Meyer

JSP Records

Judy Garland's Fans

Julius Mahoney

Kristen Rae Johnson

Lawrence Schulman

Lincoln Center

Liza Minnelli

Maribeth Curley

Marielle O'Neill

Michelle Russell

Meg Myers

Paley Center

Profiles in History

Randy Henderson

Sara Maraffino

Scott Hedley

Scott Schechter

Steve & Rick

Steve Hoffman

Tom Struble

Warner Home Video

Will Firedwald

WordPress

And of course, Judy Garland



THE END