

ARSC *Journal*

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Frank Mancini and Modesto High School Band's Contribution to the 2005 National Recording Registry

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The Metropolitan Opera Historic Broadcast Recordings

GARY A. GALO

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The Plagued History of *Judy Garland and Liza Minnelli “Live” at the London Palladium, 1965-2009*

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

Nineteen sixty-four, the year of this concert, Judy Garland (1922-1969) had been pronounced dead, and I mean literally. Following her artistically successful though commercially ill-fated CBS television series during the 1963/1964 season,¹ she left for Hawaii for a brief break in early May, then on to Australia for some concerts, and Hong Kong. When she arrived in Australia, customs officials confiscated her medication suitcase, and she was forced to find substitutes. The drugs were not the same, nor the doses, and the effects were soon to become world news. After a couple of excellent shows in Sydney and a disastrous one in Melbourne, she flew to Hong Kong, where she encountered Viola, a typhoon that hit the city in late May and swayed the hotel where she was staying. Result: an overdose on the new medication. Local radio announced she had died, and the news was almost immediately relayed around the world. In reality, she had had her stomach pumped and was in a coma for 15 hours, but the news of her death was five years premature. Medical workers did, however, damage her vocal chords during the procedure, and her singing would never again be the same. In mid-June, she announced she had married husband number four,² although she had not yet completed divorcing husband number three.³ She claimed they had been wed by a Buddhist priest on a boat to Japan. In late June, she flew on to London. By mid-July, a few days after newspapers reported she had cut her wrists opening a trunk, an unexpectedly alive Judy Garland upstaged The Beatles⁴ at “The Night of 100 Stars.”⁵ She

also recorded four sides at EMI in August,⁶ and publicly announced she would appear with daughter Liza Minnelli (born 1946) in November at the Palladium. Minnelli had not really signed on, but when Garland announced the dates, Minnelli agreed. Such was Judy Garland in 1964.

Recorded on 8 and 15 November 1964 and first released on 25 July 1965, the concerts Garland and Minnelli gave at the London Palladium have a long and convoluted history.⁷ The original 1965 double-LP, *Judy Garland and Liza Minnelli "Live" at the London Palladium*,⁸ had been radically edited down from the full show's 2 hours 19 minutes to 72 minutes 26 seconds in order to fit on four LP sides (Fig. 1). The two sold-out performances were both recorded, and the second show was videotaped by ITV.⁹ As a result of the videotaping, the audio tape of the second show produced a buzz that rendered parts of the audio tape unusable. To make matters worse, Garland was far from her vocal peak for these shows (we will get to this later), and both she and Minnelli had to return to the EMI studios to overdub several numbers.¹⁰ According to Scott Brogan, founder and webmaster of The Judy Room (<http://www.thejudyroom.com>):

On November 23, 1964 Judy and Liza recorded vocal tracks for the album in Capitol's London studios, recording these vocals over the orchestra tracks that were made during the November 15th recording. Judy dubbed "Just Once in a Lifetime" (one take); "His Is the Only Music That Makes Me Dance" (two takes); and together Judy and Liza dubbed "Hello, Dolly" (one take); "Don't Rain on My Parade" (three takes); "San Francisco" (three takes); and "Chicago" (two takes - this song used orchestra tracks from the first concert). Liza dubbed new solos of her "Mama" tribute and "Who's Sorry Now?"¹¹

The LP hit number 41 on Billboard's Top 150 in the U.S. and charted for 14 weeks. It went to number 19 in Variety's Top 50.¹²

In 1973, a single-LP version of the original LP, butchered to a slim 28 minutes 20 seconds, was released by Capitol,¹³ as well as by Capitol Japan,¹⁴ the German label Hörzu,¹⁵ and EMI Argentina under the title *En Vivo En El London Palladium*.¹⁶ The original double-LP was reissued in the 1970s first by the World Record Club – Retrospect Series,¹⁷ then in 1987 by Capitol.¹⁸ An emaciated 20 minute 50 second abridgement of the already abridged original LP, called *Judy Garland and Liza Minnelli Together*, was issued by Curb in 1993.¹⁹ In 1994, a 2-CD set based on the double-LP was issued by the German label Public Domain, a new label of ZYX Music.²⁰ *It Was A Good Time: The Best of Judy Garland & Liza Minnelli*,²¹ a 1998 compilation from many sources, marked the first time a never-before-released outtake – "Don't Rain on My Parade," a Garland/Minnelli duet – had ever been issued.²²

Then, finally, in 2002, Capitol announced the full concert would be released on 17 September 2002. Cover art was prepared. Advance press copies went out. It never happened. It was reported that The Judy Garland Heirs Trust²³ blocked it in the name of protecting her rights.²⁴ Since the deluxe in-full 2-CD set, which was to include all existing tapes, including overdubs, a few rehearsal tracks, and even a phone interview Judy did to plug the album, would have been a far cry from the original 1964 product, it allegedly would have violated her Capitol contract, which reportedly stipulated that she (or her heirs) had final approval of album content. In the years between Garland's death in 1969 and 2002, several of her 1950s Capitol LPs were released on CD with never-before-

1964 Concert	1965 LP
<p>Act I: <i>Overture:</i> Over the Rainbow/Once in a Lifetime/Never Will I Marry/What Now, My Love?/Liza/The Travelin' Life/Smile/Maybe This Time/The Man That Got Away Once in a Lifetime (Garland) Maggie, Maggie May (Garland) As Long As He Needs Me (Garland)(Nov. 8 only) Just in Time (Garland) It's Yourself (Garland) The Travelin' Life (Minnelli) Pass That Peace Pipe (Minnelli)(Nov. 8 only) The Gypsy in My Soul (Minnelli) How Could You Believe Me When I Said I Love You When You Know I've Been a Liar All My Life? (Minnelli) Hello, Dolly (Duet) Together (Wherever We Go)(Duet) Smile (Garland) Never Will I Marry (Garland) What Now, My Love? (Garland)(in Act II on Nov. 15) The Man That Got Away (Garland)(in Act I on Nov. 8) <i>Medley:</i> We Could Make Such Beautiful Music/The Best Is Yet to Come/Bob White/Don't Rain on My Parade/Swanee (in Act II on Nov. 8)(Duet)</p> <p>Act II: <i>Medley:</i> By Myself/Take Me Along/If I Could Be With You/Me and My Shadow/That's Entertainment/Tea for Two/Who?/They Can't Take That Away From Me/I Love a Piano (Nov. 15 only (?))/Mammy(Minnelli) <i>Medley:</i> Hooray for Love/After You've Gone/By Myself/S Wonderful/How About You?/Lover, Come Back to Me/You and the Night and the Music/It All Depends on You (Duet) Make Someone Happy (Garland) Joey, Joey, Joey (Garland) The Man That Got Away (Garland)(in Act I on Nov. 15) The Music That Makes Me Dance (Garland) It's Just a Matter of Time (Minnelli) I'm All I've Got (Minnelli) If I Were in Your Shoes (Minnelli) What Now, My Love? (Garland)(in Act I on Nov. 8) <i>Medley:</i> Johnny One Note (Nov. 15 only)/Get Happy – Happy Days Are Here Again/When the Saints Go Marchin' In – Brotherhood of Man/He's Got the Whole World in His Hands/Battle Hymn of the Republic (Duet) (Nov. 8 only) <i>Encores:</i> Rock-a-bye Your Baby with a Dixie Melody (Garland) Who's Sorry Now? (Minnelli) Swanee (in Act I on Nov. 8)(Duet) Chicago (Duet on Nov. 8)(Garland solo on Nov. 15) Over the Rainbow (Garland) San Francisco (Duet)</p>	<p>Side 1: <i>Overture:</i> Over the Rainbow/ Never Will I Marry/What Now, My Love?/Liza/The Travelin' Life/ Smile/The Man That Got Away The Man That Got Away (Garland) The Travelin' Life (Minnelli) Gypsy in My Soul (Minnelli) Hello, Dolly (Duet) Together (Wherever We Go)(Duet) <i>Medley:</i> We Could Make Such Beautiful Music Together/Bob White (Duet)</p> <p>Side 2: <i>Medley:</i> Hooray For Love/After You've Gone/By Myself/S Wonderful/How About You?/You and the Night and the Music/ Who's Sorry Now? (Duet) Who's Sorry Now? Smile (Garland) How Could You Believe Me When I Said I Love You When You Know I've Been a Liar All My Life? (Minnelli) What Now, My Love? (Garland)</p> <p>Side 3: <i>Medley:</i> Take Me Along/If I Could Be With You/Tea For Two/Who?/ They Can't Take That Away From Me/By Myself/Take Me Along/ Mammy (Minnelli) Make Someone Happy (Garland) Pass That Peace Pipe (Minnelli) The Music That Makes Me Dance (Garland) <i>Medley:</i> When the Saints Go Marching In/He's Got the Whole World in His Hands (Duet)</p> <p>Side 4: Never Will I Marry (Garland) <i>Encores:</i> Swanee (Duet) Chicago (Duet) Over the Rainbow (Garland) San Francisco (Duet)</p>

Figure 1. The program of Judy Garland and Liza Minnelli at the London Palladium, left, as performed. The track listing of the 1965 Capitol LP, right, as edited from that program.

heard bonus tracks.²⁵ Furthermore, the live Capitol recording she made at New York’s Manhattan Center in 1962 that was to have been called *Judy Takes Broadway*, although never issued in Garland’s lifetime in view of vocal problems she was having that evening, was eventually released on CD in 1989 under the title *Judy Garland – Live*.²⁶ The Trust seems to have approved the release of the Capitol bonus tracks and the 1962 vaulted concert because they made the judgment that the unreleased material enhanced her image. The complete 1964 Palladium show, in the Trust’s view, did not enhance that image. In an internet discussion forum on 30 November 2008, Garland hagiographer and *Wizard of Oz* specialist John Fricke²⁷ posted that:

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

*The crowd of those (whether individuals or corporations) who hold the rights to various aspects of Judy’s lifelong workload is a complicated one. In this case, Sid Luft had taken part in semi-regular dealings with various Capitol reps across the decades. When he moved to halt the Palladium release, they listened [...].*²⁸

It could also be that the Trust perhaps wanted a better cut of the profits. Whatever the case, the estate seemed to have had a change of heart after Sid Luft’s death in 2005.²⁹ For, despite the litigious debacle of this aborted release, in that advance copies had been sent out to journalists, radio stations and the like back in 2002, the album was duplicated and has been sold on the internet for many years – with no profits going to the estate (Fig. 2).

Almost forty years after Garland’s death and forty-five years after it was recorded, the complete *Judy Garland and Liza Minnelli “Live” at the London Palladium* was once again set for release on 19 May 2009. Once again, it never happened. Sadly, on 14 May 2009, Scott Schechter, the set’s producer, died of a heart attack.³⁰ Collector’s Choice Music, the label which licensed the recording from Capitol for this issue, missed the street date, announced online that they were delaying it, and finally cancelled it in early June. In response to a request for information by an internaut at an online forum, Gordon Anderson, Senior Vice President and General Manager of Collector’s Choice Music, replied: “Sadly, we were told that there were no estate problems with this release and at the last second the estate decided to pull the plug. I am doing what I can but right now things look bleak.”³¹ Anderson expanded his comments in an email response to another questioner:

[...] *we probably should have sent out a more detailed explanation as to why this title has been deleted. The Palladium concert has a history of running into estate issues – it was supposed to be released by EMI years ago but was abruptly yanked on the eve of street date – and I am afraid history has repeated itself. We had been told by somebody close to one part of the estate that this project was free and clear, but right before we were about to manufacture, another part of the estate raised insurmountable objections to its coming out. Therefore, we had to delete the title.*³²



Figure 2. Back cover of the aborted 2002 Capitol 2-CD set of the complete concert, marked "Not in stores September 17, 2002."



Figure 3. Front cover of the aborted 2009 Collector's Choice Music 2-CD set of the complete concert.

Collector's Choice Music did not respond to specific questions by the author except to say that "Due to a last minute change of heart, and therefore legalities, the release was cancelled [...]"³³ The author received the following email the next day: "We do apologize for any inconveniences. Unfortunately, we do not have any further information to provide since the release has been cancelled."³⁴ Randy Henderson, a colleague and friend of Schechter, wrote that:

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

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

The Judy Garland Heirs Trust did not reply to the author's request for a statement regarding the most recent cancellation.

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

The 2002/2009 sets would have been a far cry from the original 1965 LP,³⁶ which although not totally without interest, was a confusing mess. Recorded in what Capitol called "New Improved Full Dimensional Stereo" at the time, it today sounds tinny. Worse, there is little artistic merit to this album. Liza Minnelli is painfully young and Judy Garland in painful vocal condition. Already a performer³⁷ and with a studio album released just a couple of months prior to the Palladium shows,³⁸ Liza Minnelli was 18 and unpolished. She attempts to hit some upper register notes she just doesn't have. The result is more like screeching than singing. As for the then-42 Garland, however valiant, her voice is a far, far cry from some of her stunning performances on *The Judy Garland Show* just a few months earlier, and what seems like light years from her Carnegie Hall shows³⁹ just three years earlier. Garland's once resplendent voice is here in ruin. Still, Judy performed "What Now, My Love?," "Make Someone Happy," and "The Music That



Figure 4. Judy Garland and husband Mark Herron look at the newly released Capitol LP at a press conference at the Mark Hopkins in San Francisco on 25 August 1965. From the collection of Eric Hemphill. Used with permission. Copyright uncertain.

Makes Me Dance” on the LP, all of which were new to her repertoire. The urgency she gives these numbers, especially the last of the above, is gripping, even on an off day. Minnelli, on the tune “How Could You Believe Me When I Said I Love You When You Know I’ve Been a Liar All My Life?,”⁴⁰ brings the audience to its feet with her dynamite performance. But overall, the album is unsettling. Judy here is a faded flower; Liza’s has yet to bloom. To make matters worse, Capitol engineers edited down the original tape to fit on four LP sides, and in so doing not only shortened the total time, but radically

rearranged the song order. After a newly written Garland/Minnelli overture – it too cut from the longer one on the original tape – Garland performs “The Man That Got Away,” a song she never opened with. What follows is a mix of solos and duets that are meant to entertain, but don’t. The fun isn’t funny, but pathetic. The glimmer is gone, the magic faded. These are not classic performances, and are not for the faint of heart. Why revisit them in 2002, then 2009?

Because they’re there! The longer show, as evidenced by the 2002 Capitol advance copy, allows the listener to hear much music not found on the 1965 release (Fig.4). Garland sings “Just Once in a Lifetime,” “Maggie, Maggie May,” “As Long As He Needs Me,” “Just in Time,” “It’s Yourself,” “Smile,” “Joey, Joey, Joey,” and “Rock-a-Bye Your Baby with a Dixie Melody,” none of which was included on the original LP. Minnelli performs “Maybe This Time,” “I’m All I’ve Got,” “It’s Just a Matter of Time,” and “If I Were in Your Shoes,” all cut from the 1965 release. Insofar as duets, “We Could Make Such Beautiful Music”/“The Best is Yet to Come,” “By Myself”/“Take Me Along”/“I Could Be With You”/“Me and My Shadow”/“That’s Entertainment”/“Tea for Two”/“Who?”/“They Can’t Take That Away from Me”/“I Love a Piano”/“My Mammy,” “Johnny One Note,” and “Battle Hymn of the Republic,” all would have been new to CD. The complete overture, with “God Save Our Gracious Queen” as lead in, would have been new to CD too, as would have been five bonus tracks that included a phone interview Judy did in 1965 to plug the album, and, most interestingly, four rehearsal tracks with piano accompaniment of “Together” (duet), “When the Saints Go Marchin’ In”/“Brotherhood of Man” medley (duet), “What Now, My Love?” (Judy), and “He’s Got the Whole World (in His Hands)” (duet).⁴¹ The bonus tracks placed at the end of disc one are an annoying interruption in listening to the show; the bonuses at the end of disc two are in their right place. Certain tracks, such as “Smile,” “The Battle Hymn of the Republic,” and “As Long as He Needs Me,” among others, are shadows of earlier Garland performances.⁴² The duet on “Johnny One Note” is embarrassing. Technically, not all the overdubs are seamless. Judy flubbed the lyrics several times on “As Long As He Needs Me” during the 8 November 1964 show, and this start-and-stop version⁴³ was edited together as best engineers could for the aborted release. In “The Music That Makes Me Dance,” the listener can hear two Judy Garlands singing together at the beginning of the track: the overdubs she did in studio on 23 November 1964 have been mixed poorly, and the two voices one hears at the beginning of the track is sloppy engineering, and could surely have been done better in the 21st century.⁴⁴ The only light at the end of the tunnel as regards the complete concert as mastered by Capitol in 2002 was that the sound was far richer than the 1965 LP, with deeper bass and greater dynamic, and in 4.0 surround sound to boot!⁴⁵

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

For some, Scott Schechter was considered a black sheep (Fig. 5). Passionate about Judy Garland and Liza Minnelli, he was disdained for being egocentric, lax in his research, and completist in his approach. He was also liked because, throughout his short life, he pushed ahead despite the low esteem of some of the very same people who bought his products. Many a recording would not have seen the light of day had it not been for him. His insanely detailed 438-paged register of Garland’s day-to-day life, *Judy*

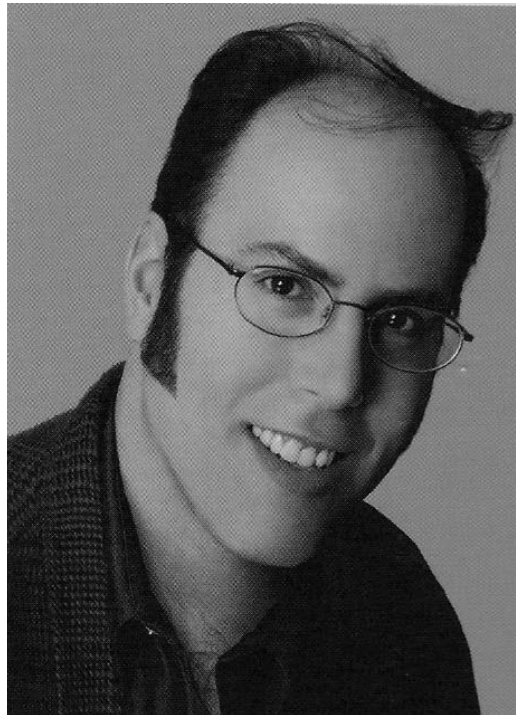


Figure 5. *Scott Schechter. Photo by Eric Stephen Jacobs. Used with permission of Russell Klein.*

Garland: The Day-by-Day Chronicle of a Legend,⁴⁶ as well as the myriad number of CD and DVD projects he worked on, forced one's admiration for his devotion to getting everything out. What some called absolutism he called availability. Whether scraps of information or outtakes from recordings, Schechter wanted it all. His fanaticism was the badge of a true historian who strove to unearth nuggets, and let the public judge for itself whether they were granite or gold. Schechter produced both the 2002 Capitol and 2009 Collector's Choice Music sets.

Schechter's relationship with part of the Garland fan community was strained, to say the least, and his sudden death was met with near indifference by some, for whom the cancellation of the Palladium set was not greeted with regret. How did this come about? Since the advent of the Internet, four websites have been predominant in archiving and discussing the life and career of Judy Garland. The first was The Judy Garland Database (<http://www.jgdb.com/>), which was founded in 1995 by Jim Johnson and is still going today, albeit without updates for many years. This extensive source of information is accurate though outdated, and the forum there is a mere shadow of what it used to be. The Judy List (judylist.com), founded by Mark Harris in 1996, ceased to exist in 2001. This was primarily a by-member-only emailing list for discussion, although the site contained discographic data too. The Judy Room, founded by Scott Brogan in 1999 and ongoing, is a vast archive of information, constantly updated, and houses a message board. The Judy Garland Experience (<http://movies.groups.yahoo.com/group/thejudygarlandexperience/>), founded in 2006 by Daniel (a.k.a. clothedambition) and

ongoing, is a by-member-only site, with discussion, and audio and photo files. Over the years, Schechter never participated in discussion at any of these sites, although he did work with Scott Brogan in providing information at The Judy Room. Schechter was *persona non grata* at The Judy Garland Experience, where members dismissed him as an amateur. Schechter’s complete Palladium set was pooh-poohed by this group as a product spearheaded by an outsider to the group. They also did not agree with his completist esthetic philosophy. What’s more, in their view, the revised Schechter version of the original 1965 LP did not present Garland in the proper light. Coyne Steven Sanders, a journalist, author,⁴⁷ and member of The Judy Garland Experience, supervised the release of the before-mentioned 1989 CD *Judy Garland live!*, a 1962 concert, originally set for release in 1962 under the title *Judy Takes Broadway*,⁴⁸ but aborted at the time for reasons discussed earlier. On 7 June 2009, Sanders compared the Schechter Palladium set to his own earlier work:

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

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

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

Protection and image: these are the reasons why the complete *Judy Garland and Liza Minnelli “Live” at the London Palladium* has been cancelled twice. Be they individuals in the industry, fans, or the Heirs Trust, these guardians of the gate to her legacy have the power of shaping the public’s perception of Judy Garland through what they

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

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

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

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

Lawrence Schulman produced and wrote the liner notes for the 2-CD set *Judy Garland: Classiques et inédits: 1929-1956*, released by *Frémeaux & Associés* in 2008; *Judy Garland à Paris: Olympia, 28 Octobre 1960*, first released by *Europe1/RTE* in 1994 and re-released by *RTE/Europe 1/Laserlight Digital* as *Judy Garland: Live in Paris in 2005*; and *Judy Garland: Child of Hollywood – Great Original Performances 1936-1942*, first released by *CDS Records Limited* in 1993 and re-released by *Nimbus* as *Judy Garland: 21 Hollywood Hits in 2000*. He lived in Paris for 27 years, where he was a producer and host on *France Musique* and *France Culture*, two stations of *Radio France*, the French public radio. His programs were the subject of articles in *Télérama*, *Libération* and *Le Monde*. He has written sound recording reviews for the *ARSC Journal* since 1994 on Garland and recordings related to

classic American popular music. He currently translates for the website OpusHd.net, which is devoted to classical and jazz SACDs and DVDs, and has translated from French into English a book on computer engineering as well as many articles on diverse subjects over the years. His course on Judy Garland in 1997 is believed to be the first time she had been studied in an academic environment, and was the subject of an article in The Bar Harbor Times. He was interviewed by Maine Public Radio (MPBN), WABI-TV, and France Culture regarding his Frémeaux box-set, which contained 23 never-before-released Garland tracks. His 2008 multi-media talk, “The Importance of Judy Garland,” in Northeast Harbor, Maine, highlighted the Frémeaux anthology as well as Garland’s entire life and career. In June 2009, to commemorate the 40th anniversary of the death of Judy Garland, he collaborated with the movie theater Action Christine in Paris to put together a Garland film festival, and also contributed to a gala benefit at The Palace in Paris. Born in the Bronx, he received his Bachelor of Arts from the State University of New York at Stony Brook and the Sorbonne, and a CERIS degree in film studies from CREAR, in Gouvieux, France. He currently lives on Mount Desert Island in Maine.

Endnotes

1. *The Judy Garland Show* consists of 26 episodes that aired between 9 PM and 10 PM EST on CBS Television during the 1963/1964 season. It captured Garland close to her peak. The series was released on DVD between 1999 and 2003 by Pioneer Artists, which restored the original master tapes. These tapes were lost for many years and the object of much litigation. For a history of the series, see Sanders, Coyne Steven. *Rainbow’s End* (New York: William Morrow, 1990). For a history of the missing tapes and the litigation thereof, see Schulman, L. *ARSC Journal* (2000:31(1):132-133); and “Pitfalls in Judy Garland Tapes Dispute,” *Entertainment Law & Finance*, November 1998, pp.3-4, online at <http://www.walacecollins.com/ml/garland.htm>.
2. Mark Herron (1928-1996)
3. Sid Luft (1915-2005)
4. The Beatles’ reaction to Judy Garland’s appearance at “The Night of 100 Stars” on 23 July 1964 can be found in Spitz, Bob. *The Beatles* (New York: Back Bay Books, 2005), pp.515-516. On p.547, John Lennon refers to her as “Judy Garbage.”
5. “Judy Garland Rocks the Palladium” was the headline in a newspaper in Miami, where I was at the time.
6. That would turn out to be her last studio sides. The four tracks she recorded on 5-6 August 1964 were “Maggie, Maggie May”, “It’s Yourself,” “There’s Only One Union”, and “The Land of Promises,” all composed by Lionel Bart.
7. The 8 November show began at 8 PM. The 15 November show began at midnight, so it has often been written that the second show occurred on 16 November.
8. Capitol SWBO 2295 (stereo); Capitol WBO-2295 (mono)
9. LaserLight/Delta music released a truncated 55-minute VHS version of the 15/16 November show in 1997 (LaserLight 80 538). White Star released the same version on DVD 2002 (Kultur D2249). To date, the rest of the footage has never been found.
10. These overdubs constitute the last time Garland stepped into a Capitol/EMI studio.

11. <http://www.thejudyroom.com/discography/capitol/palladium.html>
12. Andreas Bauer of Hamburg, Germany owns a golden record of the 1965 LP set, but it cannot be confirmed that the release has grossed \$1 million. According to Murrells, Joseph. *The Book of Golden Discs* (London: Barrie & Jenkins, 1974), only Garland's "Over the Rainbow" (Decca 78 rpm, 1939), "The Man That Got Away" (Columbia 78 rpm, 45 rpm, 1954), and *Judy at Carnegie Hall* (Capitol LP, 1961) were golden discs. The RIAA website currently shows *Judy at Carnegie Hall* with a certification date of 27 June 1962, but contains no information regarding the Garland/Minnelli/Palladium LP. Thanks to Andreas Bauer for sharing this information, and to John Walther for sending me scans of a photograph of the golden record and a certificate of authenticity.
13. Capitol ST-11191
14. Capitol ECP-930590
15. Hörzu(SHZE 406)
16. EMI 6387
17. WRC S3180/3181 (Canada); T 764/765 (U.K.)
18. Capitol EM 1249
19. Curb D2-77587
20. Public Domain PD 2005-2
21. Curb D2-77777
22. In a phone conversation with the author on 11 June 2009, Christian Matzanke of Berlin, Germany claimed that a quadraphonic LP of the original LP was released in the 1970s. Nevertheless, JonUrban, Board Operator at QuadraphonicQuad Forums, posted there that: "In the US, Capitol never released any "real" quad LPs. They did release some lame orchestral samplers in SQ, but no actual titles. They only did Q8's, presumably because they were waiting to see what LP system "won." They only released a handful of Q8s, in two batches, and this title was not one of them. However, in the UK, EMI did release quad titles in SQ and Q8 that were not released here. However, I have never heard of this title being mentioned - ever!" (<http://www.quadraphonicquad.com/forums/showthread.php?p=96447&posted=1#post96447>)
23. According to the website of the London-based Judy Garland Club: "JudyGarland.org: Lorna Luft, Liza Minnelli & Joe Luft, in liaison with Paul Brownstein Productions, Inc. and the former Judylist website have formed The Official Site of The Judy Garland Heirs Trust." (<http://www.quietstars.com/clients/judygarlandclub/site/resources/>) The website Geometry.net has a 2001 copyright next to The Judy Garland Heirs Trust and Paul Brownstein Productions, Inc. <http://www.judygarland.org/>. (http://www.geometry.net/celebrities/garland_judy_page_no_4.php) The website JudyGarland.org, as of July 2009, was under construction. According to a poster at The Judy Room: "Judy Garland's image is monitored by the Judy Garland heirs trust that is managed or overseen mainly by Lorna [Luft] with the agreement of the other 2 siblings. Her children are very protective of her image and this can create real or perceived layers of difficulties for potential licensees that simply do not want the hassle." (<http://judyboard.webprime.de/viewtopic.php?f=1&t=4528&start=15>)
24. The estate had already tried to block the release of a double-CD called *Judy Garland Speaks! Celebrities... at their Worst Volume*

- 2.5 (DEC-9), which nonetheless came out in 2000. The set, issued by “Mad Deadly Worldwide Communist Gangster Computer God,” contains tapes Garland made during the 1960s that were to have been used for an eventual autobiography (never completed) for Random House. They were never meant for release. Garland is often embarrassingly drugged, crude in her language, and brutally honest. This full-monty bootleg is still today rather easily available on the Internet.
25. Garland’s 1956 LP *Judy* (Capitol T-734) was issued on CD in 1989 (Capitol CDP 7 92345 2) with the never-before-released “I’m Old Fashioned.” Her 1957 LP *Alone* (Capitol T835), on the 1989 CD reissue (Capitol CDP 7 92346 2), contained the outtake “Then You’ve Never Been Blue.” Outtakes from the 1958 LP *Judy Garland at the Grove* (Capitol T-1118 (mono); Capitol ST-1118 (stereo)) were first issued in the 1991 3-CD Capitol box-set *The One and Only* (Capitol D 217007), namely “Day In, Day Out” and “I Can’t Give You Anything But Love.” CD 3 in *The One and Only*, entitled *The London Sessions*, were 20 tracks Garland recorded there in 1960. *The London Sessions* had been released integrally on the 1972 LP *Judy in London* (Capitol Records Club SBQE 94407) and the 1978 *Judy in London* (Capitol Records, Inc./Capitol Records Special Markets SLB 8099), but never on CD. *The London Sessions* were sold separately as a single unit in 1992 (Capitol CDP 7 99618 2). “Do It Again,” another outtake from *The Grove*, was released in 2002 in *Classic Judy Garland – The Capitol Years: 1955-1965* (Capitol CDP 7243 5 39282 2 3).
 26. (Capitol CDP 7 92343 2), recorded on 25 April 1962.
 27. John Fricke has written numerous books about *The Wizard of Oz*, Judy Garland, and contributed to many CD and DVD releases concerning both. He is also a consultant for The Land of Oz Preservation Company and The Judy Garland Heirs Trust.
 28. <http://movies.groups.yahoo.com/group/thejudygarlandexperience/message/23664>
 29. On one of the two occasions the author met Sid Luft in 1994 and 1995, he told me that “Judy Garland makes more money dead than alive.” In reaction to the suicide just days earlier (8 August 1995) of Garland’s agent in the early 1960s, the highly controversial David Begelman, Luft said that “he killed the right person.” For a discussion of Begelman, see McClintick, David. *Indecent Exposure*. (New York: William Morrow, 1982).
 30. Born on 26 February 1961, Scott Schechter produced, wrote the liner notes for and collaborated on numerous CDs and DVDs devoted to Judy Garland and Liza Minnelli over the years. His Garland CD credits include: *Judy* (32 Records, 1998); *Judy at Carnegie Hall: Fortieth Anniversary Edition* (DCC, 2000); *The Show That Got Away* (Hip-O, 2002); *Classic Judy Garland – The Capitol Years 1955-1965* (Capitol, 2002); *Miss Show Business • Judy* (Collectables Records, 2002); *That’s Entertainment • I Could Go On Singing* (Collectables Records, 2002); *Judy In Love • Alone* (SP Records, 2002); *The Letter* (DRG, 2007); *Judy Garland at the Grove* (DRG, 2008). His Garland DVD credits include: *The Judy Garland Show* (Pioneer Artists, 1999-2003). His Minnelli CD credits include: *The Ultimate Collection* (Hip-O, 2001); *The Complete Capitol Collection* (Collector’s Choice, 2008); *The Complete A&M Recordings* (Collector’s Choice, 2008). Schechter was the author of *Judy Garland: The Day-by-Day Chronicle of a Legend* (Cooper Square Press, 2002) and *The Liza Minnelli Scrapbook* (Citadel Press, 2004), publisher of the quarterly *Garlands for Judy*, and managing director of Minnelli’s official U.S. website. At the time of his death,

- Schechter was working on *Liza Minnelli Live at the Winter Garden*, and the reissue on DVD of the special collector's set in thirteen volumes of *The Judy Garland Show* by the Infinity Entertainment Group, of which Volume One was released on 28 July 2009.
31. Email posted on 4 June 2009 at <http://movies.groups.yahoo.com/group/thejudygarlandexperience/message/27982>.
 32. Email without date by unnamed sender, forwarded to the author.
 33. Email to the author dated 7 June 2009.
 34. Email to the author dated 8 June 2009.
 35. Email to the author dated 9 June 2009.
 36. Capitol SWBO-2295. The original Capitol/EMI LP was produced by Simon Rady. The London Palladium recording was supervised by Norrie Paramor. The orchestra was conducted by Harry Robinson. Cover and liner photos were by Terry O'Neill, and notes were by Rory Guy.
 37. Who, at the age of 2, can be seen in the arms of Garland at the end of the 1949 MGM film *In the Good Old Summertime*. Minnelli and Garland also performed together on *The Judy Garland Show*, taped on 16 July 1963.
 38. *Liza! Liza!* (Capitol T-2174, 1964), released in September 1964.
 39. 23 April and 21 May 1961
 40. Which Garland was to have sung in the 1950 MGM film *Royal Wedding*, which she was released from. She was released from her MGM contract shortly thereafter. She did get to sing it on radio with Bing Crosby on 21 March 1951.
 41. Other rehearsal tracks, not to have been included in the 2002/2009 release, survive: "Just in Time" (Judy), "Once in a Lifetime" (Judy), "Hello, Liza!" (duet), and "Hooray for Love"/"After You've Gone"/"By Myself"/"S Wonderful"/"How About You?"/"Lover, Come Back to Me"/"You and the Night and the Music"/"It All Depends on You" (duet).
 42. For a classic Garland performance of "Smile," see *The Ed Sullivan Show*, taped 10 March 1963; for "The Battle Hymn of the Republic," see *The Judy Garland Show*, taped 13 December 1963; for "As Long As He Needs Me," see *The Judy Garland Show*, taped 16 July 1963.
 43. Extant in Capitol's vaults and private collections.
 44. The 1965 LP contains the un-overdubbed version of this song that is far superior.
 45. Thanks to Alain Falasse for pointing this out.
 46. Schechter, Scott. *The Day-by-Day Chronicle of a Legend*. (New York: Cooper Square Press, 2002).
 47. *Ibid.*, p.1.
 48. A totally different CD of the same name, *Judy Takes Broadway!* (Savoy Jazz SVY 17693), containing Broadway tunes Garland performed on her TV series *The Judy Garland Show*, was released in 2008.
 49. <http://movies.groups.yahoo.com/group/thejudygarlandexperience/message/28042>
 50. Cohan, Steven. *Incongruous Entertainment: Camp, Cultural Value, and the MGM Musical*. (Durham & London: Duke University Press, 2005), pp.320-321.