



**PERFORMING BIOGRAPHY:
CREATING, EMBODYING AND SHIFTING HISTORY
PART II**

A Thesis submitted by

Bernadette Anne Meenach

MA (QUT), Grad Dip (NIDA), Dip Teach (BCAE)

For the award of

Doctor of Philosophy

2018

TABLE OF CONTENTS

LIST OF PLAYS:

1 a. <i>Ms. Garland at Twilight</i> script.....	2
1 b. <i>Ms. Garland at Twilight</i> score	26
2 a. <i>Judy Strikes Back</i> script	76
2 b. <i>Judy Strikes Back</i> score fragments.....	112

LIST OF AUDIO/VISUAL MATERIAL [Link to 14 clips](#).....158

LIST OF FIGURES:

Figure 1: <i>O’Leary’s Cycles of Research</i> (O’Leary, 2004, p. 141)	159
Figure 2: <i>Cycle One</i> , February 2011 - October 2013	160
Figure 3: <i>Cycle Two</i> , November 2013 – September 2015	161
Figure 4: <i>Cycle Three</i> , October 2015 – October 2018.....	162
Figure 5: <i>The True Garland Self</i>	163
Figure 6: <i>The Objective Biographer Hiding Inside Garland</i>	164

LIST OF APPENDIX:

Appendix 1. <i>Ethics Approval H11REA097-2</i>	165
Appendix 2. <i>Examples from the reflective journals</i>	166
Appendix 3.1. <i>Creative Team participation & consent forms</i>	170
Appendix 3.2. <i>Ms. Garland at Twilight</i> interview questions – Director.....	176
Appendix 3.3. <i>Ms. Garland at Twilight</i> interview questions – Musical Director/Composer/Accompanist.....	178
Appendix 3.4. <i>Ms. Garland at Twilight</i> interview questions – Choreographer...	181
Appendix 3.5. <i>Ms. Garland at Twilight</i> interview questions – Performer	183
Appendix 3.6. <i>Judy Strikes Back</i> forum questions – Creative Team.....	185
Appendix 3.7. <i>Judy Strikes Back</i> interview questions – Director	187
Appendix 3.8. <i>Judy Strikes Back</i> interview questions – Musical Director/Composer/Accompanist.....	190
Appendix 3.9. <i>Judy Strikes Back</i> interview questions – Choreographer	192
Appendix 3.10. <i>Judy Strikes Back</i> interview questions – Performer	194
Appendix 3.11. <i>Judy Strikes Back</i> interview questions – Production Manager...	196
Appendix 4.1. <i>Ms. Garland at Twilight</i> and <i>Judy Strikes Back</i> audience questionnaire participation and consent form	198
Appendix 4.2. <i>Ms. Garland at Twilight</i> Audience Questionnaire	201
Appendix 4.3. <i>Judy Strikes Back</i> Audience Questionnaire	203
Appendix 5. <i>Ms. Garland at Twilight</i> poster, USQ Arts Theatre 2013.....	205
Appendix 6.1. Index cards – ‘text’, ‘song’, ‘bit’	206
Appendix 6.2. Index cards – <i>Ms. Garland at Twilight</i> first unit of action	206
Appendix 6.3. Index cards – <i>Ms. Garland at Twilight</i> landscape.....	207
Appendix 7. <i>Ms. Garland at Twilight</i> press kit	208
Appendix 8. <i>Hedda Gabler</i> poster.....	210
Appendix 9. <i>Judy Strikes Back</i> stimulus material	211
Appendix 10.1. <i>Judy Strikes Back</i> poster, Empire Theatre, 2015.....	213
Appendix 10.2. <i>Judy Strikes Back</i> poster, Judith Wright Centre of Contemporary Arts, 2015.....	214
Appendix 11.1 <i>Judy Strikes Back</i> press kit, Empire Theatre.....	215
Appendix 11.2 <i>Judy Strikes Back</i> press kit, Judith Wright Centre of Contemporary Arts	217

1 a. Ms. Garland at Twilight script

MS. GARLAND AT TWILIGHT

SCRIPT

by

Bernadette Meenach

in collaboration with

Lewis Jones, Morgan Chalmers, Alison Vallette & Patrick Dwyer

AUGUST 2013



TWILIGHT SERIES 2013

MS GARLAND
AT TWILIGHT

WEDNESDAY 4 SEPTEMBER
6PM - USQ ARTS THEATRE

Bernadette Meenach (nee Pryde) tells the story of the little girl who took us Over the Rainbow and grew up to be the lady who made us Get Happy. Join Miss Judy Garland for an evening of mouth-watering stories from the topsy turvy world of show business.

HOSTED BY USQ SCHOOL OF TEACHER EDUCATION AND EARLY CHILDHOOD & USQ SCHOOL OF LINGUISTICS, ADULT AND SPECIALIST EDUCATION

UNIVERSITY OF SOUTHERN QUEENSLAND
\$20 Adult • \$16 Conc • \$14 Student • \$9 Child
BOOK NOW: 07 4631 1111 • www.usq.edu.au/artsworx

The Chronicle
WINNEWS
JUDITH WRIGHT CENTRE
OF CONTEMPORARY ARTS

USQ arts worx
USQ Graphics 13-1298

CAST OF CHARACTERS

MORT, musical accompanist

JUDY, actress in her early 40's

JENNY, a JUDY female impersonator

FRED, JUDY's dance partner

MUSICAL NUMBERS

Overture

Born in a Trunk

Judy

I Can't Give You Anything But Love

Drums in My Heart

Duelling Divas Medley: By Myself, Come Rain or Come Shine, The Trolley Song

The Man That Got Away

Smile

A Couple of Swells

Once In a Lifetime

Zing Went the Strings of My Heart / Over the Rainbow (encore selections)

(with incidental music from Jingle Bells, You Made Me Love You, I Didn't Want To
Do It, The Good Ship Lollipop, Crazy and Danny Boy)

(MORT enters and sits at the piano. He begins to play)

OVERTURE

(Near the end of the Overture MORT speaks directly to the audience)

MORT: Ladies and gentlemen, Ms. Judy Garland.

(JUDY enters and moves to her beloved trunk, she sings)

BORN IN A TRUNK

JUDY:

I WAS BORN IN A TRUNK
IN THE PRINCESS THEATRE IN POCAATELLA, IDAHO
IT WAS DURING THE MATINEE ON FRIDAY
AND THEY USED A MAKEUP TOWEL FOR MY DIDE.

WHEN I FIRST SAW THE LIGHT
IT WAS PINK AND AMBER
COMING FROM THE FOOTLIGHTS ON THE STAGE
WHEN MY DAD CARRIED ME OUT THERE TO SAY HELLO
THEY TELL ME THAT I STOPPED THE SHOW.

SO I GREW UP IN A CRAZY WORLD OF DRESSING ROOMS
AND HOTEL ROOMS AND WAITING ROOMS
AND ROOMS BEHIND-THE-SCENES.
AND I CAN'T FORGET THE ENDLESS ROWS
OF SLEEPLESS NIGHTS AND EATLESS NIGHTS
AND NIGHTS WITHOUT A NICKEL IN MY JEANS.

BUT IT'S ALL IN THE GAME AND THE WAY YOU PLAY IT
AND YOU'VE GOT TO PLAY THE GAME YOU KNOW
WHEN YOU'RE BORN IN A TRUNK AT THE PRINCESS THEATRE
IN POCA TELLO, IDAHO.

JUDY: You know, new ways and everything can come and go in my life but this trunk has been with me for a long time, and I may be in television or any, anything else, it's gone with me through Vaudeville, it's gone with me through concerts, and it's sort of my security so that no matter what kind of new sets or new props I get I always ask for this to be around. See if we've got any (*searches the trunk, finds a feather boa*), ew, there's something in here, oh we've got a mirror (*pulls out a hand mirror and looks at her reflection*) ew, oh my God, (*puts the mirror back in the trunk and finds a child's white dress*). Oh yes, this is kind of cute.

You know, I wasn't really born in a trunk in Pocatella but in Grand Rapids, Minnesota, a beautiful, beautiful town, where my father owned a movie house on Pokegama Avenue. I remember it was Christmas time, I couldn't have been more than three, there was a show at my Dad's theatre. And I was sitting on my grandmother's lap in the audience. My two sisters were on stage; they were old hands by then – they'd been appearing in the theatre for years. And my grandmother pushed me off her lap and said, "Go on! Get up on that stage!"

I went to my mother, who was in the pit playing piano, and asked her if I could sing. And she said –

MORT: (*At the piano like mother*) "Not tonight, but next week"

JUDY: - they had these live shows once a week in the movie house. Anyway, we went home, and she made me this white dress. And they taught me "Jingle Bells" to sing on stage.

And I remember going on stage and singing that song. And I'd run in a little circle. And everybody started to applaud as if to say it was good. And I just stayed there and stayed there, and I sang one chorus after another. My mother was howling with laughter, but she kept on playing, and my father was in the wings saying "Come on!...Get off!". I guess I fell in love with the lights and the music and the whole thing. I must have sung about nine choruses. My father finally came out and got me over his shoulder...but I was still singing "Jingle Bells" into the wings...And I was a big hit! So then it became "The Gumm Sisters". Mary Jane Gumm, Virginia Gumm, and me, Baby Frances Gumm.

MORT: Oh dear!

(She hangs the dress on the coat rack)

JUDY: What a rough rap! When we played Chicago's World Fair we got billed as the three Glumm sisters. Dumb, Crumb, and (*referring to herself*) Bum. God bless the manager of the Oriental Theatre, he came up with the name Garland, and he let me choose my own christian name. I was thirteen at the time and I liked a song by Mr. Hoagy Carmichael about a girl...(*she sings*)

JUDY

IF HER VOICE CAN BRING EV'RY HOPE OF SPRING,

THAT'S JUDY, MY JUDY,

IF HER EYES SAY "YES" BUT YOU'RE WRONG IN YOUR GUESS,

THAT'S JUDY, MY JUDY,

IF YOU HEAR HER CALL IN A SOFT SOUTHERN DRAWL,

"HI! STRANGER!" THAT'S DANGER;

IF YOU'RE SMART, WATCH YOUR HEART

SHE'LL UPSET MOST ANY FELLOW'S APPLE CART.

IN A HUNDRED WAYS, YOU'LL BE SHOUTING HER PRAISE,

SHE'LL LET YA, SHE'LL GET YA;

WHEN SHE SEES YOU FALL, SHE WILL TELL YOU "THAT'S ALL,

YOU WRETCH YA", YOU BET YA

THEN YOU'LL KNOW ALL THE HEARTACHES OF A FOOL LIKE ME.

IF SHE SEEMS A SAINT AND YOU FIND OUT SHE AIN'T,

THAT'S JUDY, SURE AS YOU'RE BORN.

JUDY: You know I ended up being neighbours with Mr. Hoagy Carmichael eighteen years and thirty MGM films later! It was 1953, and I'd bought this big

house up on South Mapleton Drive, just south of Sunset Boulevard. And Hoagy was there....and my old school chum Lana Turner, Bing Crosby, oh everybody.

(She recalls) Humphrey Bogart and Lauren Bacall lived two doors down. The Bogarts' had a rule: *(in Bacall's voice)* "if the light over the front door is on, we are home and awake and a chosen few can ring the bell". Well, I frequently found myself in their den with Frank Sinatra, the David Nivens, the Romanoffs, who owned our favourite restaurant, and that munchkin of a Hollywood agent, what was his name? "Swifty", Bogart called him, he was so quick at making a deal.

You know, we were the original Rat Pack. Sinatra and his buddies only took the name after we lost Bogie to cancer.

(She sits at the table. The table is set up for a crap game. There are dice on the table, as well as an almost empty bottle of scotch, a glass, an ashtray, cigarettes and matches. She is now in Bogart's "Casablanca" space)

Bogey had class, you know, real class. He gave me courage: *(in Bogart's voice)* "talent is no good in a living room, Kid, you've got to get out there and do it". He gave me his lucky dice from "Casablanca". They always turn up a lucky eleven. *(She sings)*

I CAN'T GIVE YOU ANYTHING BUT LOVE

I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY

THAT'S THE ONLY THING I'VE PLENTY OF, BABY

DREAM AWHILE, SCHEME AWHILE

YOU'RE SURE TO FIND

HAPPINESS, AND I GUESS

ALL THOSE THINGS YOU'VE ALWAYS PINED FOR

GEE, I'D LIKE TO SEE YOU LOOKING SWELL, BABY

DIAMOND BRACELETS, WOOLWORTH'S DOESN'T SELL, BABY

UNTIL THAT LUCKY DAY, YOU KNOW DARN WELL, BABY

I CAN'T GIVE YOU ANYTHING BUT LOVE.

(The instrumental break includes a segment reminiscent of the theme song from Bogart's classic film "Casablanca"- "As Time Goes By")

GEE, I'D LIKE TO SEE YOU LOOKING SWELL, BABY

DIAMOND BRACELETS, WOOLWORTH'S DOESN'T SELL, BABY

UNTIL THAT LUCKY DAY, YOU KNOW DARN WELL, BABY

I CAN'T GIVE YOU ANYTHING BUT LOVE.

JUDY: You know, I like to um, I'm always known, if I'm known at all, I'm known for singing, um ah, ah, very sad, tragic songs or just, argh, marches and holiday songs *(she chuckles)* but there's one song I liked to sing but they wouldn't let me, Roger Edens, at MGM, wouldn't let me. You see, at MGM they wanted you either five years old or eighteen, with nothing in between. Well, in 1936, I was in between, and so was little Deanna Durbin, and they didn't know what to do with us. So we just went to school every day and wandered around the studio lot. Whenever the important stars had parties, though, they called the casting office and said "Bring those two kids!". We would be taken over, and we would wait with the servants until they called us into the drawing room, where we would perform. We never got...*(she becomes slightly agitated but MORT clears his throat and gives her a look that says "behave!")*...we got a dish of ice cream. Anyway, when I was summoned to sing at Mr. Clark Gable's birthday I wanted to sing "Drums In My Heart".

MORT: But that's an Ethel Merman number.

JUDY: I know.

MORT: Roger Edens arranged it for *her*.

JUDY: If he could arrange it for her he could arrange it for me.

MORT: But she was 29 and you were 14. That song's for a woman not a girl.

JUDY: I was singing songs like that in vaudeville at three years old and the audiences loved it.

MORT: They loved you dressed in Egyptian balloon pants doing belly rolls. Did you want to do that for Mr. Gable too?

(JUDY stares MORT down. There is banter between them. Afraid of causing a scene, finally MORT begins to play the introduction of the song)

DRUMS IN MY HEART

BELLS ARE PEELING
HEARTS BEAT MADLY
EARTH'S BLUE CEILING
SMILES DOWN GLADLY
LO! WE SEE GOOD WILL.

I'M YOUR FRIEND NOW,
YOU'RE MY BROTHER,
HATE WILL END NOW,
"LOVE EACH OTHER",
LOVE! LAUGH! LIVE! THANK HIM!

DRUMS IN MY HEART
I HEAR THE DRUMS ROLL,
DEEP IN MY HEART
BEATING WITH JOY,
CYMBALS I HEAR
WAY DOWN IN MY SOUL,
REACHING MY EAR,
CRASHING WITH JOY.

HAIL A NEW DAY,
WELCOME A BRIGHT SKY;
HUMBLY, I PRAY HAPPY,
HAPPY AM I!
DRUMS IN MY HEART

STRIKING A NEW CHORD,
DRUMS IN MY HEART,
THANK THE LORD!

(There is further banter between MORT and JUDY as she realizes that the song is a terrible choice)

MORT: What song *did* you sing at dear Mr. Gable's birthday party?

JUDY: Ah come on! *(To the audience)* Can anybody sing him a few bars? *(She gives them some gentle hints and encouragement until the audience sing with JUDY)* You made me love you, I didn't want to do it, I didn't want to do it...

(MORT begins to play along on the piano. JUDY exits. MORT continues to play the song YOU MADE ME LOVE YOU, I DIDN'T WANT TO DO IT with the audience, until JUDY reenters in a new costume, her long red feather dress. MORT vamps it up)

I DON'T CARE WHAT HAPPENS
LET THE WHOLE WORLD STOP
AS FAR AS I'M CONCERNED
YOU'LL ALWAYS BE THE TOP 'CAUSE
YOU KNOW YOU MADE ME LOVE YOU

JUDY: *That* is what I sang at Mr. Gable's party, and Mr. Mayer, well, he loved it! So after a year and a half of studio school, exercise class, dance class, song styling class and chicken soup, he put me in five movies in one year. And it was all thanks to Roger Edens: he gave me my great opportunity for the screen.

You know, in this business I've learnt that it can be hard to trust agents, accountants, directors, and even husbands, but I could always trust my Roger. He was my mentor, and he was my friend, a real friend. It was Roger who bumped my mother off her piano stool and played for me at my first audition for MGM. It was Roger who demanded Louis B Mayer come down from his office to see me perform. And it was Roger who told studio executives that Shirley Temple's vocal limitations were so "insurmountable" that she could never play the lead in a little film, you may have

heard of it, called “The Wizard of Oz”. *(Throughout JUDY’s boasting, MORT tinkles Temple’s signature tune “Good Ship Lollipop”)*

As a teenager at MGM I’d spend two hours a day working with my darling Roger. I never learnt to read music but he taught me vocal technique and how to interpret a song. And he’d talk to me about music and musicians and books and authors. You know, I don’t know where I’d be today without him.

(There is a disturbance at the back of the auditorium. JENNY emerges from the darkness, she is JUDY’s other “self”, the self that believes that harm has been done to her by her mother, the studio, her lovers, and, yes, even Roger Edens. She fantasizes that maybe if Roger hadn’t been there orchestrating her career she may be a happily married “average” American woman today instead of a performing monkey rolled out whenever someone wants to make a quick buck. As JUDY speaks JENNY moves out of the darkness and toward the stage)

JENNY: No, no, no, no, no! I can’t be spread so thin. I’m just one person. I don’t want to be rolled out like pastry so everybody can get a nice big bite of me.

JUDY: Excuse me?

JENNY: I’m just me. I belong to myself. I can do whatever I damn well please with myself and nobody can ask any questions.

JUDY: Can I help you?

JENNY: I’m not gonna do it anymore, and that’s final. It’s not worth all the deaths I have to die.

JUDY: Oh alright.

JENNY: Do you think that you can make me sing? Do you think you can?

JUDY: Well I don’t –

JENNY: I sing for myself. I sing when I want to, whenever I want to, just for me. I sing for my own pleasure. Whenever I want. Do you understand that?

JUDY: *(Unsure)* Sure *(There’s a beat as they look at each other. Have they seen each other somewhere before? Mirror lazzi.)* Would you like to sing now?

JENNY: *(A hint of contempt)* With you?

JUDY: Well I –

JENNY: Mort! I lead right? Alright. Some Arthur Schwartz in G Minor. *(MORT begins. JENNY makes a wise crack about the piano and the player)* Oh, it works!

(JENNY sings as a cry for privacy, away from the spotlight, away from the dirty world of show business that has used her up and spat her out one too many times.)

JUDY disagrees, singing to convince JENNY that the only real thing she has ever owned in her life is the love she receives from her audience: to receive that love is worth any personal sacrifice).

DUELING DIVAS MEDLEY

JENNY:

I'LL GO MY WAY BY MYSELF
THIS IS THE END OF ROMANCE
I'LL GO MY WAY BY MYSELF
LOVE IS ONLY A DANCE.
I'LL FACE THE UNKNOWN,
I'LL BUILD A WORLD OF MY OWN.
NO ONE KNOWS BETTER THAN I MYSELF,
I'M BY MYSELF ALONE.

JUDY:

YOU'RE GONNA LOVE ME, LIKE NOBODY'S LOVED ME
COME RAIN OR COME SHINE.
HIGH AS A MOUNTAIN, DEEP AS A RIVER,
COME RAIN OR COME SHINE.
I GUESS WHEN YOU MET ME
IT WAS JUST ONE OF THEOSE THINGS,
BUT DON'T EVER BET ME,
'CAUSE I'M GONNA BE TRUE
IF YOU LET ME.

JENNY (OVERLAPPING / INTERRUPTING JUDY):

I SHOULD BE ALONE SO

I'LL GO MY WAY BY MYSELF,
HERE'S WHERE THE COMEDY ENDS.
I'LL HAVE TO DENY MYSELF,
LOVE, AND LAUGHTER, AND FRIENDS.

JUDY (*OVERLAPPING / INTERRUPTING JENNY*):

THEY'RE GONNA LOVE ME, LIKE NOBODY'S LOVED YOU,
THEY'LL NEVER LOVE YOU, THEY'LL ONLY LOVE ME.

(referring to JENNY)

SHE'LL HAVE TO DENY HERSELF
LOTS OF LOVE, LOTS OF LAUGHTER, AND FRIENDS.

JENNY AND JUDY CONTINUE TO OVERLAP / INTERRUPT EACH OTHER:

JENNY:

I'LL GO MY WAY BY MYSELF,
THIS IS THE END OF ROMANCE.
I'LL GO MY WAY BY MYSELF,
LOVE IS ONLY A DANCE.
I'LL HAVE TO SING HIGH ABOVE,
FOR MY PLACE IN THE SUN!

JUDY:

YOU'RE GONNA LOVE ME LIKE NOBODY'S LOVED ME,
COME RAIN OR COME SHINE.
HIGH AS A MOUNTAIN, DEEP AS A RIVER,
COME RAIN OR COME SHINE.
YOU'RE GONNA LOVE ME LIKE NOBODY'S LOVED ME,

COME RAIN OR COME SHINE.

STILL OVERLAPPING / INTERRUPTING EACH OTHER:

JENNY:

AND I'LL FACE THE UNKNOWN,
I'LL BUILD A WORLD OF MY OWN,
NO ONE KNOWS BETTER THAN I MYSELF,
NO, NO ONE KNOWS BETTER THAN I MYSELF,

JUDY:

I GUESS WHEN YOU MET ME
IT WAS JUST ONE OF THOSE THINGS,
DON'T EVER BET ME,
'CAUSE I'M GONNA BE TRUE IF YOU LET ME,

JENNY AND JUDY:

'CAUSE I WANTED LOVE AND FELL,
NOW I SAY WHAT THE HELL!
ALL OF THOSE DARK DAYS ARE GONE!

FIGHTING FOR THE FINAL WORD, THEY OVERLAP AGAIN

JENNY:

'CAUSE IT'S SOLO,
ALL ALONE,
BY MYSELF, FROM NOW ON!

JUDY:

I'M WITH YOU ALWAYS,

I'M ALWAYS WITH YOU,

RAIN OR SHINE.

(JENNY and JUDY hold the final note of their song....until they run out of breath. This is a competition that JUDY aims to win. Once a winner becomes clear they both take a deep breath. Bowing lazzi. JENNY starts to leave assuming JUDY will come too. But JUDY tricks JENNY and remains onstage. JENNY, unwilling to be outsmarted, moves to the trunk and removes a fedora. This is the hat JUDY wore in the iconic "Get Happy" routine in the film "Summer Stock". JENNY offers JUDY these words of wisdom)

JENNY: Judy, remember, always be a first rate version of yourself, instead of a second rate version of somebody else. *(JENNY exits with the fedora)*

(JUDY is confused and amused by the advice coming from the impersonator. MORT plays a little of the country and western tune "Crazy")

JUDY: I think after all that insanity, we should calm down. *(Exhausted JUDY takes her shoes off, throws them offstage, as if throwing them at / to JENNY. She collects her stool, and settles it near the piano. She sits, stretching her sore feet. While this is happening, MORT, recognizing JUDY needs a rest, goes to his bag that resembles an old-school doctor's bag. He sifts through sheet music, pills, and a bunch of yellow roses, to find a pair of ruby slippers. There is banter between JUDY, the audience and MORT throughout this pause in the show. MORT helps JUDY put the ruby slippers on as she speaks)*

JUDY: Dorothy, you know, goes home, but for most of my life, I'm just a a wandering minstrel girl. I've travelled all over. By train mostly, terrified of planes. During World War 2 we must have travelled ten thousand miles pitching war bonds. On one trip we were on a train called something like, oh I don't know, the Hollywood Cavalcade. Mickey, was there, Mickey Rooney, and Fred Astaire and Greer Garson. You know, we sold over a billion dollars worth of bonds.

You know, I did all those concerts. Let's see. One time we did, I did 43 concerts in 43 towns and, so it got to the point where I'd just, got into town and hit the hotel and then, I would lie in state like Stalin, you know and not talk, and then hit the theatre and sing and get out you know, before they caught us.

But, back in the bad old days when Mother had us girls playing, Chicago, Detroit, Michigan, Milwaukee...I swear that woman could not sit still. It was in her blood you see. Her parents had travelled the country in their own medicine show. Can you imagine, singing songs and selling laxatives. Anyway, when us girls, bundled up in that dusty old Buick, pulled into our driveway, that's when I was home. *(MORT begins to underscore this moment with the old Irish traditional "Danny Boy")* My

father would be waiting for me, you know. I used to crawl up into his lap in a white flannelette night suit while he sang "Danny Boy," and "Nobody Knows the Trouble I've Seen" for me. It was a bedtime ritual in our house for Daddy to get me ready for sleep, and it was one I loved.

You know, when I was thirteen, he took me to Culver City for my final audition for MGM and signed my first seven year contract. It was the first time he ever personally entered into any business arrangement; he always left any bookings for us girls to Mother. I'm so glad he did come, because I like to feel he brought me luck. I know he watched and helped me get my screen start.

(MORT begins playing "The Man That Got Away" softly, underscoring JUDY's story)

A few months later the studio booked me to appear on the Shell Chateau Hour, a radio show, with Mr. Al Jolson. Just before we went to air, a doctor called, telling me Daddy was in hospital. I sang my heart out for him, but by morning, he was gone.

THE MAN THAT GOT AWAY

THE NIGHT IS BITTER,
THE STARS HAVE LOST THEIR GLITTER,
THE WINDS GROW COLDER,
AND SUDDENLY YOU'RE OLDER,
AND ALL BECAUSE OF THE MAN THAT GOT AWAY,

NO MORE HIS EAGER CALL;
THE WRITING'S ON THE WALL,
THE DREAMS YOU DREAM'D HAVE ALL GONE ASTRAY.

THE MAN THAT WON YOU
HAS RUN OFF AND UNDONE YOU.
THAT GREAT BEGINNING
HAS SEEN A FINAL INNING.
DON'T KNOW WHAT HAPPENED,

IT'S ALL A CRAZY GAME!

NO MORE THAT OLD TIME THRILL,
FOR YOU'VE BEEN THROUGH THE MILL,
AND NEVER A NEW LOVE WILL BE THE SAME.

GOOD RIDDANCE! GOODBYE!
EV'RY TRICK OF HIS YOU'RE ON TO;
BUT FOOLS WILL BE FOOLS,
AND WHERE'S HE GONE TO?

THE ROAD GETS ROUGHER,
IT'S LONELIER AND TOUGHER,
WITH HOPE YOU BURN UP,
TOMORROW HE MIGHT TURN UP.
THERE'S JUST NO LET UP THE LIVE LONG NIGHT AND DAY!

EVER SINCE THIS WORLD BEGAN
THERE IS NOTHING SADDER THAN
A ONE MAN WOMAN LOOKING FOR THE MAN THAT GOT AWAY.

JUDY: I've been very fortunate to have many wonderful and talented men in my life. I've worked with great song and dance men like Ray Bolger, George Murphy, Gene Kelly. Wonderful actors like Mickey, of course, and James Mason, Montgomery Clift, Spencer Tracy, and ah ah I've had the great thrill of singing songs by some brilliant composers, the darling Harold Arlen, Mr. Jerome Kern, Rodgers and Hart, George and Ira Gershwin, Mr. Cole Porter and my beautiful gentleman Mr. Irving Berlin. Not bad for an MGM "reject"!

(JUDY moves the stool away from the piano. She is her own stage hand)

I feel it's the duty of every singer in this business to keep an eye open for good songwriters and good songs, and ah you know Mr. Charlie Chaplin is quite an extraordinary gentleman because he not only is a brilliant, brilliant artist, as a comedian and actor but he's a wonderful composer. He's written some lovely songs. And one of my favourite songs that Mr. Chaplin wrote is this one.

SMILE

SMILE, THO' YOUR HEART IS ACHING,
SMILE, EVEN THO' IT'S BREAKING,
WHEN THERE ARE CLOUDS IN THE SKY,
YOU'LL GET BY,
IF YOU SMILE THROUGH YOUR FEAR AND SORROW
SMILE AND MAYBE TOMORROW,
YOU'LL SEE THE SUN COME SHINING THRU FOR YOU.

LIGHT UP YOUR FACE WITH GLADNESS
HIDE EV'RY TRACE OF SADNESS,
ALTHO' A TEAR MAY BE EVER SO NEAR,
THAT'S THE TIME YOU MUST KEEP ON TRYING,
SMILE, WHAT'S THE USE OF CRYING,
YOU'LL FIND THAT LIFE IS STILL WORTH WHILE,
IF YOU'LL JUST -

LIGHT UP YOUR FACE WITH GLADNESS
HIDE EV'RY TRACE OF SADNESS,
ALTHO' A TEAR MAY BE EVER SO NEAR,
THAT'S THE TIME YOU MUST KEEP ON TRYING,
SMILE, WHAT'S THE USE OF CRYING,
YOU'LL FIND THAT LIFE IS STILL WORTH WHILE,

IF YOU'LL JUST SMILE.

JUDY: Out of 34 feature films, I played a singer with stars in her eyes in 16 of them. Can you imagine? Stories about vaudeville and and songs and dances, and, love, and wanting to play the Palace... You're much too young, everybody's much too young, except (*focusing on an audience member of "a certain age"*) even you're much too young to understand, but when you're in vaudeville (*quoting lines from the Roger Edens' song*) "Until you play the Palace you haven't played the top".

(JUDY begins to move back to the trunk. As she continues her story she changes into her Tramp costume, including a collared shirt, trousers, a jacket, a hat, blackening out a tooth, five day growth makeup and putting on clown shoes)

Now, when MGM released me, after my sixteen year "sentence", vaudeville was dead and the Palace was just a seedy old movie theatre on Broadway and 47th Street. Oh boy, I was on the slippery slope to a fade out, you know. And that's when my life turned into one of my movies. In a moment of true inspiration my new beau, Sid, stopped at a pay phone and called the president of RKO Theatres who owned the Palace. Two months later, RKO was painting and carpeting and hanging crystal chandeliers. After 18 years, vaudeville was back at the Palace and I was top of the bill. Call me lazy if you like but after 2 shows a night for 19 weeks I just had to lie down! I'm very grateful for my time at the Palace though, it's the house where I was reborn.

If you're wondering what I'm doing back here, I'm getting into my Tramp costume because I'd like to do a number called "A Couple of Swells" and if you remember that, I did that with um Fred Astaire in the movies. But we couldn't find Fred, unfortunately, for the Palace season, so the director of "Easter Parade" did it with me. Tonight I'm going to have to do it -

A VOICE FROM OFFSTAGE (FRED): (*Reminding her that she needs to hurry up with the costume change to continue with the show*). One minute Ms. Garland.

JUDY: I'll be there in just a second now. What do I mean I'll be there? I'm already here! (*Painting on a five day growth with makeup sponge and the mirror*) This gets worse every time. Okay...(*putting shoes on*)...A dreadful lag in the show. I feel like Jeckyl and Hyde back here. (*Blackening out her right front tooth with a makeup brush*) I usually have lipstick on my teeth anyway. (*Pulls on the hat*) Alright, okay. (*Pulls on the coat*). Alright Mort.

(As the music begins our substitute FRED enters according with the "Easter Parade" choreography, he takes a moment to place the Vaudeville bill card on the stand. The card features the names "Hannah Brown and Don Hewes", the characters from the film "Easter Parade". The card is a copy of the one in the film "Easter Parade". This song and dance number stays true to the original choreography in the film.

JUDY is surprised to see FRED. Does she recognize him? Is this the person who interrupted the show before?...It doesn't matter, he seems to know the routine, so let's have some fun)

A COUPLE OF SWELLS

TOGETHER:

WE'RE A COUPLE OF SWELLS

WE STOP AT THE BEST HOTELS,

BUT WE PREFER THE COUNTRY FAR AWAY FROM THE CITY SMELLS.

WE'RE A COUPLE OF SPORTS,

THE PRIDE OF THE TENNIS COURTS,

IN JUNE, JULY AND AUGUST WE LOOK CUTE WHEN WE'RE DRESSED IN SHORTS.

JUDY:

THE VANDERBILTS HAVE ASKED US UP FOR TEA.

FRED:

WE DON'T KNOW HOW TO GET THERE, NO SIREE,

TOGETHER:

NO SIREE.

WE WOULD DRIVE UP THE AVENUE BUT WE HAVEN'T GOT THE PRICE,

WE WOULD SKATE UP THE AVENUE BUT THERE ISN'T ANY ICE,

WE WOULD RIDE ON A BICYCLE BUT WE HAVEN'T GOT A BIKE,

SO WE'LL WALK UP THE AVENUE, YES, WE'LL WALK UP THE AVENUE,

AND TO WALK UP THE AVENUE'S WHAT WE LIKE.

WALL STREET BANKERS ARE WE,
WITH PLENTY OF CURRENCY,
WE'D OPEN UP THE SAFE BUT WE FORGOT WHERE WE PUT THE KEY.

WE'RE THE FAVOURITE LADS OF GIRLS IN THE PICTURE ADS,
WE'D LIKE TO TELL YOU WHO WE KISSED LAST NIGHT BUT WE CAN'T
BE CADS.

JUDY:

THE VANDERBILTS ARE WAITING AT THE CLUB.

FRED:

BUT HOW ARE WE TO GET THERE? THAT'S THE RUB,

TOGETHER:

THAT'S THE RUB.

WE WOULD SAIL UP THE AVENUE BUT WE HAVEN'T GOT A YACHT,

WE WOULD DRIVE UP THE AVENUE BUT THE HORSE WE HAD WAS
SHOT!

WE WOULD RIDE ON A TROLLY CAR BUT WE HAVEN'T GOT THE FARE,
SO WE'LL WALK UP THE AVENUE, YES, WE'LL WALK UP THE AVENUE,
YES, WE'LL WALK UP THE AVENUE 'TIL WE'RE THERE.

(Dance break)

WE WOULD SWIM UP THE AVENUE BUT WE HAVEN'T ANY LAKE
SO WE'LL WALK UP THE AVENUE
YES, WE'LL WALK UP THE AVENUE

YES, A WALK UP THE AVENUE'S WHAT WE'LL TAKE.

(In keeping with the original choreography, the number concludes with FRED being pushed off the stage. JUDY moves back toward the trunk. MORT provides her with a large handkerchief to clean off the blackened tooth. She puts the hat and the handkerchief in the trunk as she marvels at the trunk)

JUDY: You know it never ceases to amaze me how many things I've picked up in my travels and put into this trunk and I don't know why I hang onto so many things *(pulling the trunk around for the audience to view everything inside)*. Everything in this trunk has memories for me, some good and some bad, but they're memories nevertheless.

(MORT assists JUDY close up the trunk and lie it down flat on the stage. There is banter between them. MORT returns to the piano. JUDY moves to sit on the trunk)

I'd like to explain myself a little. So much of the past that has been written about me has been so completely "authorized". Not even correct. I think the nicest thing to say is that I enjoy my work, that I'm a very happy, a very healthy woman, and that I look forward to my shows every night and am having a marvelous life. I've had press agents to whom I've said "why don't they put that in a magazine?" And they've said "no, they're not interested in that. That's not news". Well, I think it might be awfully smashing news for people to find out that I'm a very contented, happy, healthy woman.

I love to work, I love to sing, I love to act, I love making motion pictures and always have, ever since I was a little girl: I get restless if I don't. That's why I want all of you to know, especially the youngsters, that I still think a motion picture career is one of the finest ambitions any girl can have. It means hard work and it has its pitfalls but so has every other occupation. Of course, being a child actress and being raised on a studio lot is not the easiest adjustment a young girl can make. You don't go to baseball games or junior proms or sorority initiations, but every success has its sacrifices. These are the ones a very young girl must make if she wants a career at a very early age. The girl who finishes her schooling, however, and then wants to become an actress is facing a thrilling, rewarding career.

If I had to do it all over again, I would probably make the same choices and the same errors. These are part of living. *(MORT plays the chord and JUDY sings)*

ONCE IN A LIFETIME

JUST ONCE IN A LIFETIME

THERE'S ONE SPECIAL MOMENT
ONE WONDERFUL MOMENT
WHEN FATE TAKES YOUR HAND
AND THIS IS MY MOMENT
MY ONCE IN A LIFETIME
WHEN I CAN EXPLORE A NEW AND EXCITING LAND.

FOR ONCE IN MY LIFETIME
I FEEL LIKE A GIANT
I SOAR LIKE AN EAGLE
AS THOUGH I HAD WINGS
FOR THIS IS MY MOMENT
MY DESTINY CALLS ME
AND THOUGH IT MAY BE JUST ONCE IN MY LIFETIME
I'M GONNA DO GREAT THINGS.

(Lights fade, spot on JUDY fades to black. MORT and JUDY exit)

(After a time, MORT returns to the stage, followed by JUDY)

JUDY: Now we only have time for one more. Oh my. What about, we have, I've got, "Zing Went the Strings of My Heart" and I've got "Over the Rainbow". What would you like? *(Wait for audience to decide. There is banter between JUDY, MORT and the audience here)* Now Mort will shuffle his music, like a poker game *(MORT finds the selected number and begins. JUDY sings)*

AUDIENCE SELECTION ONE: ZING WENT THE STRINGS OF MY HEART

DEAR WHEN YOU SMILED AT ME I HEARD A MELODY,
IT HAUNTED ME FROM THE START.
SOMETHING INSIDE OF ME STARTED A SYMPHONY,

ZING! WENT THE STRINGS OF MY HEART.

'T WAS LIKE A BREATH OF SPRING,
I HEARD A ROBIN SING ABOUT A NEST SET APART,
ALL NATURE SEEMED TO BE IN PERFECT HARMONY,
ZING! WENT THE STRINGS OF MY HEART.

YOUR EYES MADE SKIES SEEM BLUE AGAIN,
WHAT ELSE COULD I DO AGAIN,
BUT KEEP REPEATING THROUGH AGAIN,
"I LOVE YOU, LOVE YOU!"

I STILL RECALL THE THRILL,
I GUESS I ALWAYS WILL,
I HOPE 'T WILL NEVER DEPART,
DEAR, WITH YOUR LIPS TO MINE A RHAPSODY DIVINE,
ZING! WENT THE STRINGS OF MY HEART.

AUDIENCE SELECTION TWO: OVER THE RAINBOW

SOMEWHERE OVER THE RAINBOW WAY UP HIGH,
THERE'S A LAND THAT I HEARD OF ONCE IN A LULLABY,
SOMEWHERE OVER THE RAINBOW SKIES ARE BLUE,
AND THE DREAMS THAT YOU DARE TO DREAM REALLY DO COME
TRUE.

SOME DAY I'LL WISH UPON A STAR
AND WAKE UP WHERE THE CLOUDS ARE FAR BEHIND ME,

WHERE TROUBLES MELT LIKE LEMON DROPS,
AWAY, ABOVE THE CHIMNEY TOPS THAT'S WHERE YOU'LL FIND ME.

SOMEWHERE OVER THE RAINBOW BLUE BIRDS FLY,
BIRDS FLY OVER THE RAINBOW, WHY THEN, OH WHY CAN'T I?

IF HAPPY LITTLE BLUE BIRDS FLY BEYOND THE RAINBOW,
WHY OH WHY CAN'T I?

(JUDY motions for JENNY/FRED to return to the stage. JUDY and JENNY/FRED bow. They motion to MORT at the piano and applaud. JENNY/FRED begins to exit)

JUDY: Goodnight, I love you very much. Goodnight, God bless.

(JENNY/FRED returns, lifts JUDY over his shoulder and they exit as MORT plays OVER THE RAINBOW. After the closing bars, MORT bows and exits)

END

1 b. *Ms. Garland at Twilight* score

MS. GARLAND AT TWILIGHT

SCORE

by

Morgan Chalmers*

in collaboration with

Bernadette Meenach, Lewis Jones, Alison Vallette & Patrick Dwyer

AUGUST 2013

* the original composers are credited on the sheet music

MUSICAL NUMBERS

Overture

Born in a Trunk

Judy

I Can't Give You Anything But Love

Drums in My Heart

Dueling Divas Medley: By Myself, Come Rain or Come Shine, The Trolley Song

The Man That Got Away

Smile

A Couple of Swells

Once In a Lifetime

Zing Went the Strings of My Heart / Over the Rainbow (encore selections)

(with incidental music from Jingle Bells, You Made Me Love You, I Didn't Want To
Do It, The Good Ship Lollipop, Crazy and Danny Boy)

SQ1 - "Overture"

Composed by Morgan Chalmers from themes by
Harold Arlen, James Hanley and Sergei Rachmaninoff

Allegro con molta eccitazione, tempo giusto

(swung)

depress keys
silently

Sus. Ped.

Più mosso, con rubato

(straight)

Tempo I, tempo giusto

Più mosso, con rubato

(straight)

Tempo I, tempo giusto

(swung)

Poco a poco accelerando e cresc.

> ppp

This arrangement for the 2013 USQ Artsworx Twilight Concert "Ms Garland at Twilight"

2
23

8^{va}
28

ff veloce

lift sus. ped.

(8)
30

(8)
32

dim.

34

rit.

36 **Molto moderato**

pp *mp*

(pp)
con molto espress.

8va
pp
arpeggio ad lib. *Red.*

4 *mp*

44

p *ppp* *sim.*

8^{va} 8^{va} 8^{va}

45

8^{va} 8^{va} 8^{va}

46

molto accel.

8^{va}

47

f *veloce* *rit.*

8^{va} r.h. l.h.

48

ffp

gliss. *gliss.* *gliss.*

50 *Allegro moderato*

f

6 7

attacca

CUE FOR MUSIC ENTRY:
Mort: End of SQ1

SQ2 - "Born in a Trunk"
 From the 1954 Waner Bros. Picture "A Start is Born"

Words and music by Leonard Gershie

Not to quick

Voice

I was born in a trunk in the Prin - cess
 first saw the light it was pink and

Piano

8^{va}

5

Thea-tre in Poc - a - tel - lo I - da - ho. It was dur ing the
 am - ber com - ing from the foot - lights on the stage. We my dad car - ried

11

1.
 mat - i - nee on Fri - day and they used a make-up tow-el for my di - dy when I
 me out there to

Copyright © 1954 (Renewed) 1983 WARNER BROS. INC.
 All Rights Reserved
 This arrangement for the 2013 USQ Artsworx Twilight Concert "Ms Garland at Twilight"

18 2.

24 **With more movement**

29

34 **Poco rit.**

40 **A tempo**

all _____ in the game _____ and the way you play it and you've got to play the game you know,

46

_____ when your born in a trunk in the Prin - cess The - a - tre in

52

Po - ca - tel - lo, I - da - ho.

57

sonore

CUE FOR MUSIC ENTRY:

Judy: *"I guess I fell in love with the lights and the music and the whole thing."*

SQ3 - "Jingle Bells"

Traditional

Allegretto

p

una corda

The musical score is for a piano arrangement of "Jingle Bells". It is in 2/4 time and B-flat major. The tempo is marked "Allegretto". The score begins with a piano (*p*) dynamic and a "una corda" instruction. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line.

CUE FOR MUSIC ENTRY:

Judy: "When we played Chicago's world fair; we were billed
as the three Glumm sisters. Dumb, Crumb and Bum."

SQ4 - "Judy"

Words and music by
Hoagy Carmichael and Sammy Lerner

Maestoso, molto moderato **Rall.** **Moderately slow swing**

Piano

9

If her voice can bring ev-'ry hope of the spring, that's

14

Ju - dy,___ my Ju - dy,___ If her eyes say "yes" but you're wrong in your guess, that's

18

Ju - dy,___ my Ju - dy,___ If you hear her call in a soft south - ern drawl, "Hi

non legato

Copyright © 1934 by Southern Music Publishing Co., Inc.
Copyright © Renewed 1961 by Southern Music Publishing Co., Inc.
& Samuel Lerner Pub.
This arrangement for the 2013 USQ Artsworx Twilight Concert "Ms Garland at Twilight"

22

stranger!" That's dan - ger;_ If you're smart, watch your heart

26

She'll up-set 'most an - y fel-low's ap - ple cart._ In a hun-dred ways, you'll be shout ing her praise, She'll

30

let ya,_ She'll get ya;_ When she sees you fall, she will tell you:"That's all, you

34

wretch ya,"_ You bet - ya_ Then you'll know all the herat-ache of a

38

fool just like me. If she seems a saint and you

Measures 38-40: The vocal line continues with the lyrics "fool just like me. If she seems a saint and you". The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand.

41

find that she ain't, that's Ju - dy sure as your born!

Measures 41-43: The vocal line continues with the lyrics "find that she ain't, that's Ju - dy sure as your born!". The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The piece concludes with a final chord and a fermata over the last note.

CUE FOR MUSIC ENTRY

Judy: *Sinatra and his buddies only took the name after we lost Bogie to cancer (Judy sits at the table.)*

SQ5: "I Can't Give You Anything But Love"

Music by Jimmy McHugh
Lyrics by Dorothy Fields

Slow swing

Piano

Judy: *They always turn up a lucky eleven*
(repeat until ready)

12

I can't give you an-y- thing but love Ba-by.

16

That's the on - ly thing I've plen - ty of

Copyright © 1928 (renewed) 1956 ALDI MUSIC
and IRENEADELE PUBLISHING CO.
All Rights Reserved

This arrangement for the 2013 USQ Artsworx Twilight Concert "Ms Garland at Twilight"

19

Ba - by... Dream'n a while... scheme a while

22

you're sure... to find hap-pi ness... an' I guess

26

all those things you al - ways pined for. Gee... I'd like to see you... loo-kin'

30

swell ba - by Dia - mond brace - lets... Wool - worth does

The musical score is written for voice and piano. It consists of four systems of music. Each system begins with a measure number (19, 22, 26, 30) and a line of lyrics. The vocal line is written in a single staff, and the piano accompaniment is written in two staves (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 4/4. The piano accompaniment includes various musical notations such as triplets, slurs, and fingerings. The lyrics are: 'Ba - by... Dream'n a while... scheme a while', 'you're sure... to find hap-pi ness... an' I guess', 'all those things you al - ways pined for. Gee... I'd like to see you... loo-kin'', and 'swell ba - by Dia - mond brace - lets... Wool - worth does'.

34

- n't sell, _____ ba - by, till that _____ luck - y

37

day _____ you know darn well, _____ ba - by,

straight

40

I can't give you an - y - thing but love. _____

swing

piano solo

45

Gee _____ I'd like to see you _____ loo - kin' swell _____ ba - by

49

Dia - mond brace lets _____ Wool-worth does - n't sell, _____

6

1 2 1 2

52

ba - by, till that _____ luck - y day _____ you know darn

3

3

8va

5 5 3 5 7

55

well, _____ I can't give you

3

5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

8va

5

straight

swing

3

3

58

an - y - - thing... I can't give you

8va

2 4 2 1 4

6

7

9

60

an - y - thing... I can't give you an - y - thing but

63

love. 8va

CUE FOR MUSIC ENTRY:

Mort: "They loved you in Egyptian balloon pants doing belly rolls.
Did you want to do that for Mr Gable to?"

SQ6 - "Drums in My Heart"
From the musical "Through the Years"

Lyrics by Edward Heyman
Music by Vincent Youmans

Hesitantly

Bells are ring - ing, hearts beat mad - ly, Earth's blue ceil - ing

8 Smiles down glad - ly, Lo! We see

15 good will. I'm your friend now, you're my broth - er,

22 hate will end now, "love each oth - er," Love!

28 Laugh! Live! Thank Him!

Copyright © 1931 Miller Music Corporation and Vincent Youmans, Inc., New York, N.Y.
International Copyright Secured All Rights Reserved (Including Performance for Profit)
This arrangement for the 2013 USQ Artsworx Twilight Concert "Ms Garland at Twilight"

34 Refrain

Drums in my heart I hear the drums roll, deep in my heart

39

beat-ing with joy, Cym - bals I hear way down in my soul,

45

reach - ing my ear, crash-ing with joy. Hail a new day,

51

wel-come a bright sky; hum - bly, I pray, hap-py am I!

57

Drums in my heart, strik-ing a new chord,

This musical system covers measures 57 to 61. It features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal melody begins with a half rest, followed by the lyrics 'Drums in my heart, strik-ing a new chord,'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Measure 61 ends with a double bar line.

62

drums in my heart, thank the Lord!

This musical system covers measures 62 to 64. The vocal line continues with the lyrics 'drums in my heart, thank the Lord!'. The piano accompaniment continues with chords and a bass line. Measure 64 ends with a double bar line.

CUE FOR MUSIC ENTRY:

Judy: **Encourages audience to sing along with Mort**

SQ7 - "You Made Me Love You"

From the 1937 MGM Picture "Broadway Melody of 1938"

Music by James V. Monaco

Lyrics by Joseph McCarthy

Moderate Swing

repeat until ready

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 4/4 time, marked 'Moderate Swing'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line enters with the lyrics 'You made me love you I did - n't wan-na do it, I'. The score is divided into systems, with measure numbers 5, 8, 11, and 14 indicated at the start of each system. The lyrics continue: 'did - n't want to do it, You made me love you, and all the time you knew it, I guess you al- ways knew it. You made me hap- py some - time you made me glad, but there were times, dear, you made me feel so bad.' The piano accompaniment provides harmonic support throughout, with various chord voicings and melodic lines in both hands.

You made me love you I did - n't wan-na do it, I

5

did - n't want to do it, You made me love you,

8

and all the time you knew it, I guess you al- ways knew it. You made me hap-

11

- py some - time you made me glad,

14

but there were times, dear, you made me feel so bad.

Copyright © MCMXIII by Broadway Music Corp.
Renewed MCMXL by Broadway Music Corp.
Copyright © 1973 by Broadway Music Corp., 221 West 57th St., New York, N.Y.

17

You made me sigh for, I

20

did - n't wan - na tell you, I did - n't wan - na tell you, I think you're

23

grand that's true, yes, I do, 'deed I do, you know I do.

26

Judy takes over...

29

32

CUE FOR MUSIC ENTRY:

Judy: "And it was Roger who told the studio executives that Shirley Temple's vocal limitations were so 'insurmountable'..."

SQ8 - "On the Good Ship Lollipop"

Music by Richard Whiting

Bright Swing

8^{va}-----

Piano

scherzando

8^{va}-----

CUE FOR MUSIC ENTRY:

Jenny: *Some Arthur Schwartz, in G minor:*

SQ9 - "Duelling Divas"

Featuring "By Myself" and "Come Rain or Come Shine"

Music by Arthur Schwartz and Harold Arlen

Lyrics by Howard Dietz and Johnny Mercer

Adapted and arranged for vocal duet by Morgan Chalmers

Not to fast and very freely (♩ = c. 60)

Jenny: Oh, it works!

Jenny

I'll go my way by my self This is the
(I'll try to ap - ply my self and teach my

Piano

7

Jn.

end of ro - mance. I'll go my way by my- self;
heart how to sing. I'll go my way by my- self

Piano

13

Jn.

love is on - ly a dance. I'll face
like a bird on a wing.)

delicatissimo

Piano

"By Myself" Copyright © 1937 by DeSylva, Brown & Henderson, Inc.

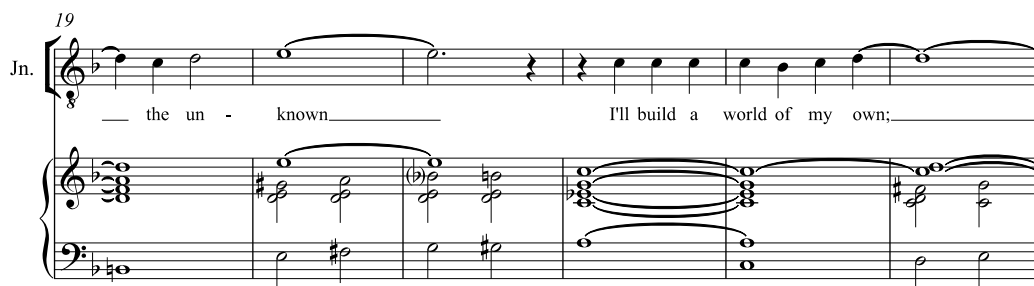
Copyright Renewed: assigned to Chappell & Co., Inc.

"Come Rain or Come Shine" Copyright © 1946 by A-M Music Corporation, New York, N.Y.

Copyright Renewed: assigned to Chappell & Co., Inc., sole selling agent

This arrangement for the 2013 USQ Artsworx Twilight Concert "Ms Garland at Twilight"

19

Jn. 

the un - known I'll build a world of my own;

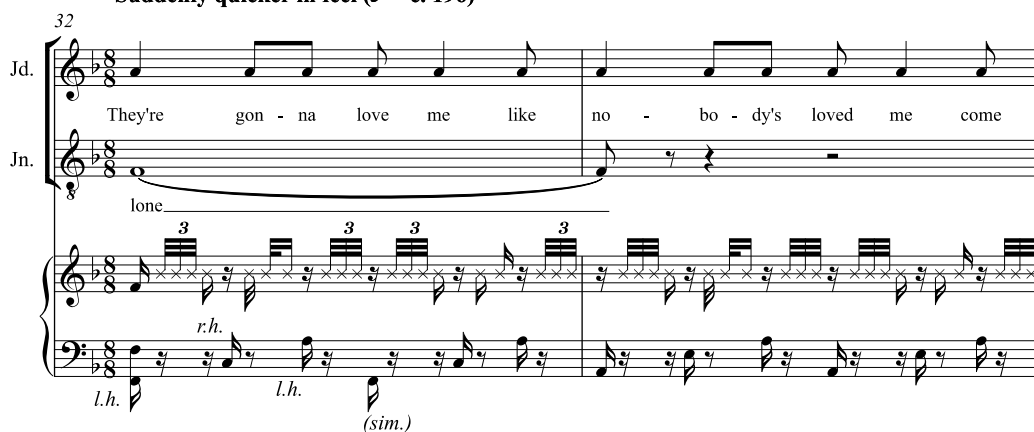
25

Jn. 

no one knows bet-ter than I my-self I'm by my self a-

Suddenly quicker in feel ($\text{♩} = \text{c. } 196$)

32

Jd. 

They're gon-na love me like no-bo-dy's loved me come

lone

r.h. l.h. (sim.)

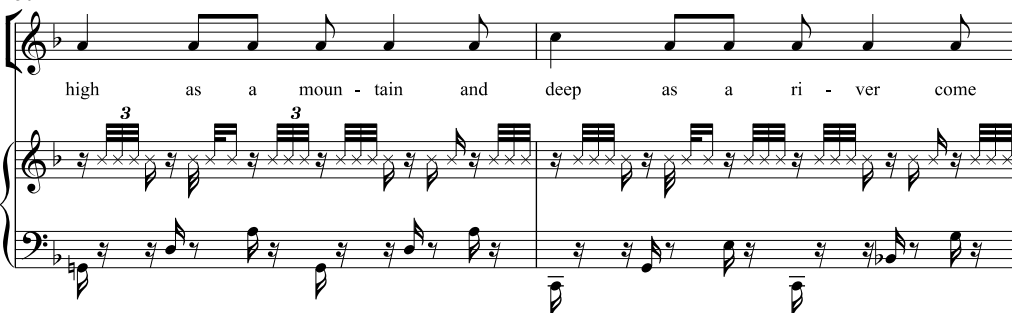
34

Jd. 

rain or come shine.


3 3

36

Jd. 

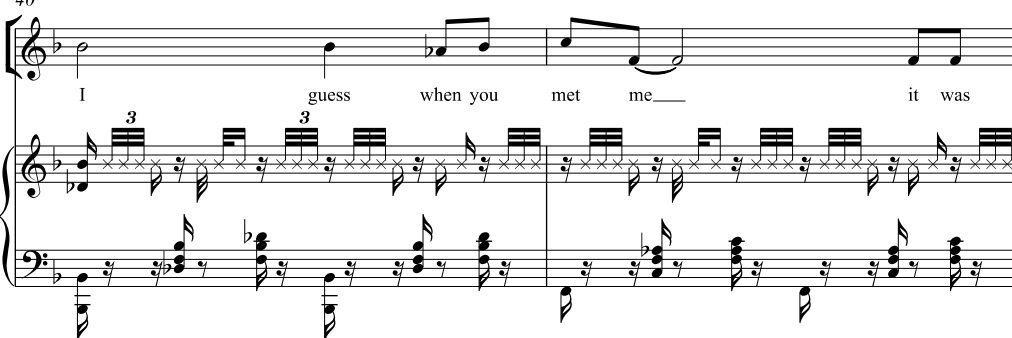
high as a moun - tain and deep as a ri - ver come

38

Jd. 

rain or come shine.

40

Jd. 


I guess when you met me it was

42

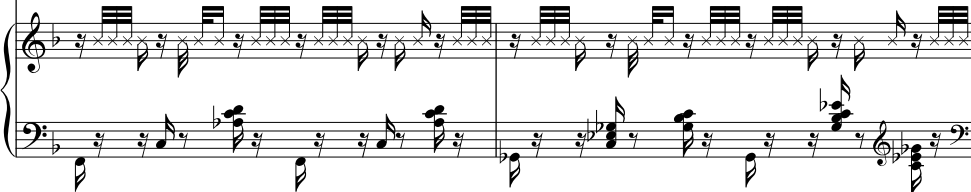
Jd. 

just one of those things.

44

Jd. 

But don't e - ver let me, ___ 'cause I'm



46

Jd. 

gon-na be true___ if you let me.

Jn. 


It should be me a-lone so... I'll go___ my way



49

Jd. 

They're gon-na love me like no- bo-dy's loved you

Jn. 

by my- self ___ here's how the com - e - dy ends.



51

Jd. these kids don't love you they on-ly love me__

Jn. I'll have__ to de -

53

Jd. I'll just have to de - ny my - self lots of

Jn. ny my - self Love and__ laugh - ter and

55

With more intensity

Jd. love lots of laugh-ter and friends. You're gon-na love me like

Jn. friends. I'll go my way

57

Jd. no - bo - dy's loved me come rain _____ or come

Jn. by my - self _____ this is the end of ro - mance...

59

Jd. shine high as a moun - tain and

Jn. I'll go my way

61

Jd. deep as a ri - ver come rain or come

Jn. by my - self _____ love is _____ on - ly a

63

Jd. shine. you're gon-na love me like

Jn. dance. and i'll have to sing

ad lib.

65

Jd. no - bo-dy's loved me come rain or come shine.

Jn. high above for my place in the sun.

68

Jd. i guess when you met me it was

Jn. and i'll face the un - known

70

Jd. just one of those things.

Jn. i'll build a world of my own

72

Jd. don't ev - er bet me

Jn. no one knows bet - ter than i my - self *l.h.* no

74

Jd. 'cause i'm gon-na be true_ if you let me 'cause

Jn. no one knows bet-ter than i my - self how

76 **Poco rit.**

Jd. i wan-ted love__ and fell now i say what__ the hell all of those dark days are gone

Jn. i wan-ted love__ and fell now i say what__ the hell all of those dark days are gone cause it's

80 **rit.** - - - - -

Jd. i'm with you al - ways__ I'm al - ways with__ you

Jn. so - lo all a - lone by my - self!!

82

Jd. rain or shine!!!

Jn. from now on!!!

10

84

Jd.

Jn.

8

5

5

5

8^{va}

CUE FOR MUSIC ENTRY:

Jenny: "... instead of a second rate version of somebody else."

SQ10 - "Crazy"

Music by Willie Nelson

Tempo quasi improvvisando

Piano

12/8

CUE FOR MUSIC ENTRY:
Judy: "My father would be waiting for me you know..."

SQ11 - "Danny Boy"

Traditional

Gently

Voice

Sempre: Hmm

Piano

molto legato

5

CUE FOR MUSIC ENTRY:

Judy: *A few months later the studio booked me to appear...*

SQ12 - "The Man that Got Away"

From the 1954 Waner Bros. Picture "A Start is Born"

Music by Harold Arlen

Lyrics by Ira Gershwin

Slowly, with a swing feel

Piano

The piano introduction is in 12/8 time, marked 'Slowly, with a swing feel'. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with chords and single notes. Fingerings are indicated with numbers 1-5.

Judy: *...but my morning, he was gone.*

4 (repeat until ready) 1.2. || 3.

The night is bit ter__ the stars have lost their glit- ter,__ the

ad. lib.

The vocal line begins with a repeat sign and first/second endings. The piano accompaniment features a melody in the right hand and chords in the left hand. The tempo is 'ad. lib.' (ad libitum).

9

wind grows cold-er__ and sud-den-ly your old-er__ and all be cause__ of the man__ that got a -

The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and a steady bass line.

13

way. No more__ his__ ea - ger

solo 1 3 1 5 2 1 5 2 3 5

The vocal line ends with 'way. No more__ his__ ea - ger'. The piano accompaniment includes a solo section for the right hand with a complex melodic line, while the left hand plays chords. Fingerings are indicated with numbers 1-5.

Copyright © 1954 by Harwin Music Corp.
Sole Selling Agent - Edwin H Morris & Company, Inc., 810 Seventh Ave., New York, N.Y. 10019
This arrangement for the 2013 USQ Artsworx Twilight Concert "Ms Garland at Twilight"

2.

16

call; the writ - ting's on the wall, the

19

dreams_ you_ dream'd have all gone a - stray.

22

The man that won you_ has run off and un-done you_ That

25

great be - gin ning_ has seen the fi - nal in - ning. Don't know what hap - pened, it's all_ a_ cra - zy

29

game! _____ No more _____ that _____ all _____ time

quasi ad. lib.

32

thrill, _____ for you've been through _____ the mill, _____ and

35

ne ver_ a new love will_ be the same. _

38

Slightly quicker [with a strong 6/8 time feel]

Good rid - dance! Good - bye! _____ Ev-'ry trick of his _____

4.

41

you're on _____ to; _____ but fools _____ will be

44

fools _____ and where's he gone

46

to? _____ The road gets rough-er, _____ it's

Red

48

lon - li - er and tough - er, _____ with hope you burn up, to - mor - row he may turn up. _____ There's

51

just no let- up the live - long night and day! E - ver since

55

this world be - gan there is no thing sad-der

58 **Poco rall.** **Slow and straight**

than a one man wom-an look-ing for the man that got a -

61 **A tempo, with a swing feel** **Molto Rit.**

way.

sonore

9

SQ13 - "Smile"
From "The Modern Times"

Moderately, with great warmth

11

sky you'll get by, if you smile through your fear and sor-row, smile, and may-be to-mor-row

66

23

27

31

67

35

Broaden**Joyously**

while, if you just Light up your face with glad - ness,

39

hide ev - 'ry trace of sad - ness, al - tho' a

42

tear may be e - ver so near, that's the

45

time you must keep on try - ing, smile, what's the

48

use of cry - ing... you'll find that life is still worth while, if

52 **Molto rall.** **Slowly and deliberate**

you just smile.

CUE FOR MUSIC ENTRY:

Judy: *Alright, okay. (Pulls on the coat). Alright Mort...*

SQ14 - "A Couple of Swells"
From the 1948 MGM Film "Easter Parade"

Words and Music by Irving Berlin

Bright swing repeat x 3

Piano

7

12

17

We're a cou - ple of swells, we stop at the best ho -
Wall Street bank - ers are we, with plenty of cur - ren -

tels, but we pr - fer the coun - try far a - way from the ci - ty smells,
cy, we'd o - pen up the safe but we for - got where we put the key.

Copyright © 1947 Irving BerlinWB Music Corp.
Warner/Chappell Music Ltd.
This arrangement for the 2013 USQ Artsworx Twilight Concert "Ms Garland at Twilight"

22

We're a cou-ple of sports, the
We're the fa-vour-ite lads of

27

pride of the ten-nis courts, in June, Ju-ly and Au-gust we look
girls in the pic-ture ads, we'd like to tell you who we kissed last

sim.

31

cute when we're dressed in shorts,
night but we can't be cads.

35

The Van-der-bilts_ have asked_ us up for tea.
The Van-der-bilts_ are wai-ting at the club.

39

We don't know how to get there no sir - ree. No sir - ree. We would
But how are we to get there? That's the rub, that's the rub. We would

sost.

44

drive up the av-e-nue but we have-n't got the price, we would skate up the av-e-nue but there
sail up the av-e-nue but we have-n't got a yacht, we would drive up the av-en-nue but the

50

is - n't an - y ice... we would ride on a bi-cy-cle but we have-n't got a bike, so we'll
horse we had was shot! We would ride on a trol-ly car but be have-n't got the fare, so we'll

56

walk up the av - e - nue, yes, we'll walk up the av - e - nue, and to walk up the
walk up the av - e - nue yes, we'll walk up the av - e - nue, and we'll walk up the

61

1.

av - e - nue's what we like.
av - e - nue 'till we're

repeat x 3

2.

there.

mf scherzando

8^{va}

8^{va}

mf

3

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

5

8va

we would swim up the av-en-ue but we hav-en't an-y lake so we'll walk up the av-e-nue, yes, we'll

8va

walk up the av-e-nue, and to walk up the av-e-nue's what we'll take.

repeat x2

8va

In keeping with the fluidity required to achieve ‘khorobiognosis’, Morgan Chalmers committed the two Encore Selections to memory. Thus, he did not rely on sheet music during the performance. He played in accordance with the lived experience of the biographical event.

To access sheet music for Encore Selection Number 1 see:

Zing Went the Strings of My Heart

Harnne, H. (Ed.), (1975). *The Judy Garland Souvenir Songbook* (pp. 12-15). New York: Chapel and Co, Inc.

To access sheet music for Encore Selection Number 2 see:

Over the Rainbow

Harnne, H. (Ed.), (1975). *The Judy Garland Souvenir Songbook* (pp. 24-27). New York: Chapel and Co, Inc.

2 a. *Judy Strikes Back* script

JUDY STRIKES BACK

SCRIPT

by

Bernadette Meenach

in collaboration with

Lewis Jones, Morgan Chalmers, Alison Vallette, Patrick Dwyer & Trish Miller

AUGUST 2015



CAST OF CHARACTERS

MORT LINDSEY, Judy Garland's musical director & accompanist

JUDY GARLAND, an actress in her mid 40's

BOGEY, a movie star

JUDY G, a female impersonator

A VOICE FROM OFFSTAGE

FRED, a dance partner

PAT, a young actor

BERNADETTE – an actress in her mid 40's

MORGAN – the musical director & accompanist

Throughout the arc of the play we realize that PAT is pretending to be BOGEY, JUDY G, A VOICE FROM OFFSTAGE, and FRED. MORGAN is pretending to be MORT. BERNADETTE is pretending to be JUDY.

MUSICAL NUMBERS

Overture

Born in a Trunk

But Everybody Does Judy

That's Life

Something Cool

Dueling Divas Medley: By Myself, Come Rain or Come Shine, The Trolley Song

Shit Happens to Us All

I Am Woman

A Couple of Swells

Once In a Lifetime

Over the Rainbow

(with incidental music from Jingle Bells, Judy, As Time Goes By, The Battle Hymn of the Republic)

(MORT enters and sits at the piano. He begins to play)

OVERTURE

(Near the end of the Overture MORT speaks directly to the audience)

MORT: Ladies and gentlemen, Ms..... Judy Garland.

(The arch of a rainbow flies in from above. JUDY is sitting on the rainbow. The rainbow lands centre stage. JUDY gets off the rainbow. As JUDY bows to the audience the rainbow flies back up into the gods¹. JUDY moves to her beloved trunk. She sings)

BORN IN A TRUNK

JUDY:

I WAS BORN IN A TRUNK

IN THE PRINCESS THEATRE IN POCAATELLA, IDAHO

IT WAS DURING THE MATINEE ON FRIDAY

AND THEY USED A MAKEUP TOWEL FOR MY DIDE.

WHEN I FIRST SAW THE LIGHT

IT WAS PINK AND AMBER

COMING FROM THE FOOTLIGHTS ON THE STAGE

WHEN MY DAD CARRIED ME OUT THERE TO SAY HELLO

THEY TELL ME THAT I STOPPED THE SHOW.

SO I GREW UP IN A CRAZY WORLD OF DRESSING ROOMS

AND HOTEL ROOMS AND WAITING ROOMS

AND ROOMS BEHIND-THE-SCENES.

¹ Budgeting constraints prevented the rainbow stage effect.

AND I CAN'T FORGET THE ENDLESS ROWS
OF SLEEPLESS NIGHTS AND EATLESS NIGHTS
AND NIGHTS WITHOUT A NICKEL IN MY JEANS.

BUT IT'S ALL IN THE GAME AND THE WAY YOU PLAY IT
AND YOU'VE GOT TO PLAY THE GAME YOU KNOW
WHEN YOU'RE BORN IN A TRUNK AT THE PRINCESS THEATRE
IN POCATELLO, IDAHO.

JUDY: You know, new ways and everything can come and go but this trunk has been with me for a long time, it's been with me through Vaudeville, it's been with me through concerts, it's even, magically, come with me into the afterlife (*waits a moment to allow her audience to take that idea in*) and it's sort of my security so that no matter what kind of new situation I find myself in I always ask for this to be around. See if we've got any (*searches the trunk, finds a feather boa*), ew, there's some dirty laundry, oh we've got a mirror (*pulls out a mirror and looks at her reflection, she sees a face she didn't want to see*) ew, oh my God. (*Puts the mirror back in the trunk and finds a child's white dress*). Oh yes, this is kind of cute.

When I was alive (*waits a moment to allow her audience to take that idea in*) I always said "the story of my life is in my songs" but I wasn't really born in a trunk. No, I was born in Grand Rapids, Minnesota, a beautiful, beautiful town, where my father owned a cinema. I remember one Christmas, I couldn't have been more than three, there was a vaudeville act on at my Dad's place between the movies. And I was sitting on my grandmother's lap in the audience. My two sisters were on stage—they'd been appearing in vaudeville for years. And my grandmother pushed me off her lap and said, "Go on! Get up on that stage!"

I went to my mother, who was playing piano for my sisters, and I asked her if I could sing. And she said:

MORT: Not tonight, but maybe next week...

JUDY: So we went home, and she made me this white dress. And they taught me to sing "Jingle Bells".

And I remember going on stage and singing that song. And I'd run in a little circle. And everybody started to applaud as if to say it was good. And I just stayed there and stayed there, and I sang one chorus after another. My mother was howling with laughter, but she kept on playing, and my father was in the wings hollering, "Come

on!...Get off!". I guess I fell in love with the lights and the music and the whole Show Biz thing right there, in that moment. I must have sung about nine choruses; my father finally came out and got me over his shoulder...but I was still singing "Jingle Bells" into the wings (*MORT underscores with "Jingle Bells"*) ...And I was a big hit! So then the act became "The Gumm Sisters". Mary Jane Gumm, Virginia Gumm, and me, Baby Frances Gumm.

MORT: Oh dear!

(She hangs the dress on the coat rack)

JUDY: What a rough rap! You know, when we did our vaudeville act at the Chicago World's Fair we got billed as the three Glumm sisters. Dumb, Crumb, and (*referring to herself*) Bum. God bless the manager of the Oriental Theatre. He decided to bill us as the "Garland Sisters". (*MORT underscores with the song "Judy"*) So I decided to bill myself as "Judy Garland". I was thirteen at the time and I was mad for a song by Hoagy Carmichael about a naughty, naughty girl with a voice as fresh as spring, whose name was Judy.

And, you know, the critics loved this all-singing, all-dancing little "Judy Garland". (*MORT isn't convinced so he stops playing abruptly*) You don't believe they'd like a thirteen year old, Mort?

MORT: It's Morgan.

JUDY: (*She approaches MORT, every bit the diva*) It's Mort.

(As she heads toward the trunk, still annoyed, MORT cheekily plays strains of "Over the Rainbow". Each time JUDY turns to look at him he stops – like he's playing Grandmother's Footsteps with her)

(Returning to the subject at hand, off the cuff she says) I'll show you. There's lots of thirteen years olds getting Liked on YouTube and Facebook these days. (*She rummages through the trunk for her scrapbook that contains a review from the "Los Angeles Evening Herald and Express". The scrapbook appears somewhat contemporary, as if it is from the 1980s, not from the 1930s - 1960s. She hands the scrapbook to MORT to read. She squeezes onto his piano stool. We will discover she knows key phrases in the review off by heart*)

MORT: (*Quoting the newspaper clipping*) "Not your smart, adult-aping prodigy is this girl but a youngster

MORT & JUDY: who has the divine instinct to be herself on the stage along with a talent for singing,

MORT: a trick of rocking the spectator with rhythms and a capacity for putting emotion into her performance that suggests what

MORT & JUDY: Sarah Bernhardt

MORT: must have been at her age”.

JUDY: Believe me now? (*MORT chooses not to push the issue, JUDY is satisfied. She takes the scrapbook back to the trunk*) Thank you, Mort.

But, from where I usually sit now, in the heavens, (*making a theatre reference and looking up to where the rainbow ascended*) up in the gods, I’ve noticed something rather odd. (*MORT strikes a note on the piano and JUDY begins to explain, using a moderate speaking rhythm*)

EVERYBODY DOES JUDY

You know, just before the world had a second gruesome war

A teenage girl sang to a famous movie star

“DEAR MR GABLE” – that’s Clarke Gable, you know, from “Gone With The Wind”...

“You Made Me Love You” gave me my first big break
I became a real contender in the movie stakes,
But if it wasn’t for the “rainbow song”, that Harold Arlen gem
The world might not have loved me back, it might have been the end.

(*Beginning to speak on pitch*)

FROM VAUDEVILLE, TO RADIO, TO MOVIES ON THE SCREEN,
TO CONCERT HALLS AROUND THE WORLD AND CBS TV
AND FROM THREE TO FORTY-SEVEN
(THAT MAKES FORTY- FOUR LONG YEARS)
I LOVED MY FANS THAT STOOD BESIDE ME;
THROUGH THE DRAMA AND THE TEARS.

(*Speaking again*)

Though recently, from on my perch, I’ve noticed something strange:
A lot of lovely men and women seem to use my name!
In fact, it seems everybody does Judy... Well...

(*She sings*)

COLE PORTER TOLD US THAT “ANYTHING GOES”
A LINE I FIND RINGS TRUE
SO MANY VERSIONS OF MY STORY
FROM MY SWEET AND YOUTHFUL GLORY
TO THE BLEAK AND RATHER GORY
TALES OF MY DEMISE,
IT REALLY TAKES ME BY SURPRISE
THAT ANY QUEEN OF DRAG CAN PLAY ME
ANY ACTRESS PLAY MY FAILINGS;

A BOOK BETRAY ME... WHAT'S TO SEE!
A WASH-UP PAST HER USE-BY DATE
A LOOMING JUNK AND DRUNKEN FATE
BUT ARE THEY REALLY ME??

(Spoken)

Isobel Keating, Tracy Bennet, Adrienne Barbeau and Kimberly Roberts have played me drunk – with no way to win! And to Jim Bailey and Rufus Wainwright, I'm their candle in the wind.

And you Australians love your "tribute shows", and nostalgia from the past
So I'll bet you've seen my tribute shows and know just who's been cast:

(She takes a big breath and lists the names of her "dopplegangers" in her speaking voice)

Chrissy Amphlett, Trevor Ashley, Judy Davis, Caroline O'Connor, Christen O'Leary, Bernadette Robinson, Bernadette Meena... Meena- *(She can't get this last one out of her mouth. In her confusion she decides to move on)* and coming soon to a TV screen near you "Seachange's" Sigrid Thorton.

(She speaks on pitch again)

WHY THEY IMITATE, IMPERSONATE AND MIMIC ME I FEAR
IS TO GLORIFY, NOT EMPATHISE, A LIFE THAT COULD APPEAR
TO BE FILLED WITH ONLY SORROW NOT THE NORMAL EBB AND FLOW
OF LIFE'S TRIALS AND TRIBULATIONS WE ALL MEET ALONG THE
ROAD.

(A little world-weary, she states)

And yet, it still seems like everyone wants to do Judy

(She sings)

COLE PORTER TOLD US THAT "ANYTHING GOES"
A LINE I FIND RINGS TRUE
SO MANY VERSIONS OF MY STORY
FROM MY SWEET AND YOUTHFUL GLORY
TO THE BLEAK AND RATHER GORY
TALES OF MY DEMISE,
IT REALLY TAKES ME BY SURPRISE
THAT ANY QUEEN OF DRAG CAN PLAY ME
ANY ACTRESS PLAY MY FAILINGS;
A BOOK BETRAY ME... WHAT'S TO SEE!
A WASH-UP PAST HER USE-BY DATE
A LOOMING JUNK AND DRUNKEN FATE
BUT ARE THEY REALLY ME??

(She speaks on pitch)

WELL, I'VE HEARD THAT IMITATION IS A FORM OF FLATTERY
BUT I CAN'T HELP THINKING "WHAT'S WITH THOSE WHO WANT TO BE
LIKE ME?"
AND WHEN THE BEST ADVICE I LEFT BEHIND, IT SEEMS, HAS NOT BEEN
TAKEN

AND THE LEGACY I HOPED TO LEAVE BEHIND HAS BEEN FORSAKEN

(Sharing her advice, speaking)

“Always be a first rate version of yourself and not a second rate version of somebody else”.

So why is it that everybody does Judy?

COLE PORTER TOLD US THAT “ANYTHING GOES”
A LINE I FIND RINGS TRUE
SO MANY VERSIONS OF MY STORY
FROM MY SWEET AND YOUTHFUL GLORY
TO THE BLEAK AND RATHER GORY
TALES OF MY DEMISE,
IT REALLY TAKES ME BY SURPRISE
THAT ANY QUEEN OF DRAG CAN PLAY ME
ANY ACTRESS PLAY MY FAILINGS;
A BOOK BETRAY ME... WHAT’S TO SEE!
A WASH-UP PAST HER USE-BY DATE
A LOOMING JUNK AND DRUNKEN FATE
BUT ARE THEY REALLY ME??
ARE THEY REALLY ME?!

JUDY: Something I hope all my, what’s the word for them, “doppelgangers”, something I hope all my doppelgangers manage to find in life, is a group of good friends who support them no matter what. If you’ve read any of those nasty “tell-all” biographies written about me since my passing – has anyone read the new one released in June? Don’t buy it. But if you do, you’ll never believe that I had some very special friends who were there for me when the chips really were down. When MGM studios sacked me, after I’d made them 28 movies in 16 years, I bought this big house just south of Sunset Boulevard where lots of entertainers lived. Humphrey Bogart and Lauren Bacall lived two doors down. Now, the Bogarts’ had a rule -
(JUDY feels BOGEY’s presence)

(BOGEY appears, “Casablanca” style. MORT introduces the tune from the classic Bogart film “Casablanca” - “As Time Goes By”)

BOGEY: If the light over the front door is on, we are home and awake and a chosen few can ring the bell. *(BOGEY begins to move through the space to the table. It is set up for a crap game. There are dice on the table, as well as an almost empty bottle of scotch, glasses, an ashtray, cigarettes and matches).*

JUDY: Well, I frequently found myself in their den with Frank Sinatra *(in support of JUDY’s story, MORT dons a Frank Sinatra style hat)*, the Romanoffs, who owned our favourite restaurant, and that munchkin of a Hollywood agent, what was his name?

BOGEY: *Swiftly, (we interrupt a late night, somewhat drunken, discussion between good friends at the Bogart's home)* he's quick at making a deal. If you want to get back in front of a camera kid he can make it happen. There are lots of good agents and managers who can make something happen.

JUDY: I've got Sid.

BOGEY: Honey I love you but this latest husband of yours has no class.

JUDY: *(Quoting her favourite line from the Bible's Book of Ruth)* "Whither he goest, I will go, and where he lodgest, I will lodge".

BOGEY: You're a movie star, you're only 31 years old, you've got more goddamn talent than anyone in this town.

JUDY: I haven't been onstage in 2 years, and I haven't made a movie in 4. You know what they say about me since my mother told everyone that I wouldn't give her any money, and then she goes and dies in a car park? I'm a monster.

BOGEY: Oh yes, and a has-been, yes, you're washed up.

JUDY: That's right. Maybe I should just stay home and try to be a good mother. Liza and Lorna need me.

BOGEY: Talent is no good in a living room kid you've got to get out there and do it!

JUDY: But look at me, I'm fat!

THAT'S LIFE

BOGEY:

THAT'S LIFE, THAT'S WHAT PEOPLE SAY

YOU'RE RIDING HIGH IN APRIL,

SHOT DOWN IN MAY

BUT I KNOW YOU'RE GONNA CHANGE THAT TUNE,

WHEN YOU'RE BACK ON TOP, BACK ON TOP REAL SOON.

JUDY: *(Interjecting)* But the studios won't touch me –

BOGEY:

I SAID, THAT'S LIFE, AND AS FUNNY AS IT MAY SEEM
SOME PEOPLE GET THEIR KICKS,
STOMPIN' ON A DREAM
BUT YOU CAN'T LET IT, LET IT GET YOU DOWN,
'CAUSE THIS FINE OLD WORLD IT KEEPS SPINNING AROUND

JUDY: (*Interjecting*) But Bogey,
I'VE BEEN A PUPPET, A PAUPER, A PIRATE,
A POET, A PAWN AND A KING
I'VE BEEN UP AND DOWN AND OVER AND OUT

BOGEY:
AND YOU KNOW ONE THING:
EACH TIME YOU FIND YOURSELF FLAT ON YOUR FACE,
YOU PICK YOURSELF UP AND GET BACK IN THE RACE.

JUDY: (*Interjecting*) The press is killing me -

BOGEY:
THAT'S LIFE, I TELL YA, I CAN'T DENY IT,
YOU THINK OF QUITTING BABY
BUT YOUR HEART JUST AINT GONNA BUY IT
AND IF I DIDN'T THINK IT WAS WORTH ONE SINGLE TRY
I'D JUMP RIGHT ON A BIG BIRD AND THEN I'D FLY

JUDY: You'd do that for me? (*She joins in the song and they dance*)

BOGEY & JUDY:

I'VE BEEN A PUPPET, A PAUPER, A PIRATE,
A POET, A PAWN AND A KING
I'VE BEEN UP AND DOWN AND OVER AND OUT
AND I KNOW ONE THING:
EACH TIME I FIND MYSELF LAYIN' FLAT ON MY FACE,
I PICK MYSELF UP AND GET BACK IN THE RACE.

BOGEY:

THAT'S LIFE,

JUDY:

THAT'S LIFE

MORT:

AND I CAN'T DENY IT

JUDY:

MANY TIMES I THOUGHT OF CUTTING OUT BUT MY HEART WON'T BUY
IT

BOGEY, MORT & JUDY:

AND IF I DIDN'T THINK IT WAS WORTH ONE SINGLE TRY

JUDY:

I'D JUMP RIGHT ON A BIG BIRD AND FLY

BOGEY, MORT & JUDY:

MY MY!

(BOGEY, MORT and JUDY share a moment. Then BOGEY takes the dice from the table and offers them to JUDY)

BOGEY: All you need is some courage.

JUDY: Who are you, the Wizard of Oz all of a sudden?

BOGEY: You need these more than me now kid, they're my lucky dice from "Casablanca". They always turn up lucky eleven. Here's looking at you kid. *(We hear strains of "As Time Goes By" again. BOGEY kisses her and begins to exit)*

JUDY: You know, we were the *original* Rat Pack. Sinatra and his buddies only took the name after we lost Bogey to cancer. *(MORT takes his hat off as a sign of respect. JUDY and MORT turn to see BOGEY exit)*...And these dice, they did bring me luck. I started my own production company and made the film "Star is Born". And I may have lost the Oscar to Grace Kelly, really, can anyone even remember the name of that film –

MORT: "The Country Girl".

JUDY: Okay one person. *(She wonders why MORT is trying to undermine her)*. Anyway, I may not have come away with the Oscar that year but I tell you what I did come away with, much more important than the Oscar, I came away with Jo, my son Jo.

Oh you must see my darling children. You may know a couple of them. *(She moves back to the trunk to find what appears to be a relatively recent photo of her three children. As she admires and shows off the picture she's off the cuff)* That's my baby Jo, and Lorna, and my eldest Liza. Who would have "thunk" it? In 1955 I was a woman juggling children, a marriage, and a career. I wasn't like *some* Oscar winners, dashing off to Monaco to be a princess.

MORT: Judy!

JUDY: *(She behaves. She puts the picture back in the trunk. She moves to the table, pulls out a chair and sits down)* You know, I like to um, I'm always known, if I'm known at all, I'm known for singing, um ah, ah, very sad, tragic songs or just, argh, marches and holiday songs *(she chuckles)* but there's one song I wanted to sing but they wouldn't let me.

CBS wouldn't let me. You see, in 1963 I signed with CBS to do a weekly television program – it's back on TV right now, on cable, if you want to see me in black and white *(she is lost for a short moment, like she has forgotten who she is)* – and ah, oh

my, I was terrified of doing television, but CBS said they wanted me, and they were going to pay me a *lot* of money, so, well? So we started filming in Television City in the June of 1963 and the show went to air in the September. This should have been one of the best years of my life: I was making regular money, my children were settled in one place, and I could go home every night to my own bed instead of being alone in a hotel room like when I toured my concerts. But in the November, I lost, *we* lost, a great man, a magnetic, tough, mature man, President John F Kennedy was assassinated.

Now, I'd known Jack for about six years. I'd met him through my co-star in "Easter Parade" Peter Lawford, who was Jack's brother-in-law. I campaigned for him to become the Democratic presidential candidate in 1960, and I even went to West Germany to entertain our troops stationed there as part of the campaign just because he asked me. You know, it was such marvelous fun, I would call him for advice on how to deal with crazy despot TV executives and he would call me for private concerts. I'd sing "Over the Rainbow" anytime of the day or night for that man. When he won, I called him Mr. President, and he called me Madame Ambassador.

(MORT begins to softly play the "Battle Hymn of the Republic")

On the day he died, it was like hopelessness without hope. The only way I knew how to repay his kindness to me was to dedicate a whole episode of my show to patriotic songs in his memory. But you know what CBS said? They said "No". They said the show wouldn't air for another two months, and by that time, JFK's assassination would be forgotten about. Can you believe it? They told me to forget about my friend, their president, and get on with making TV that made viewers feel comfortable, like they were putting on their slippers.

(She stands. "The Battle Hymn of the Republic" swells as she becomes increasingly passionate) Well, I know I've been accused of many things, I'm difficult, deranged, demented, lots of D words, but I'm happy to be known as the biggest goddamn *(She can't think of the biggest D word so she says)* D word, if it means I get to do good work that means something to people.

(She smiles) So I decided to play a little trick on the CBS big boys. We recorded the December show in front of a live studio audience, as usual, and I did everything scripted for me, as usual, but right at the end of the show my crew and my orchestra came through for me, and we did one of the greatest songs that was ever written, "Battle Hymn of the Republic". The audience went nuts! Tears, applause. We grieved together and there was nothing those CBS dopes could do. They might have had a hit with "The Beverly Hillbillies" but those guys had no heart.

Anyway, after twenty-six episodes my show was cancelled and those final weeks of filming were hell. Exacting their revenge I suppose. They wouldn't give me enough time in the studio to finish recording a very unique song about a very sad, lady, who

had fallen on hard times. But tonight I hope you don't mind giving me the time to finish something I started all those years ago.

SOMETHING COOL

JUDY:

SOMETHING COOL

I'D LIKE TO ORDER SOMETHING COOL

IT'S SO WARM IN TOWN AND THE HEAT GETS ME DOWN

YES, I'D LIKE SOMETHING COOL

MY, IT'S NICE TO SIMPLY SIT AND REST A WHILE

NOW I KNOW IT'S A SHAME

I CAN'T THINK OF YOUR NAME

BUT I REMEMBER YOUR SMILE

I DON'T ORDINARILY DRINK WITH STRANGERS

I MOST USUALLY DRINK ALONE

BUT YOU'RE SO AWFULLY NICE TO ASK ME

AND I'M SO VERY FAR FROM HOME

LIKE MY DRESS I MUST CONFESS IT'S VERY OLD

BUT IT'S SIMPLE AND NEAT, IT'S JUST RIGHT FOR THE HEAT

SAVE MY FURS FOR THE COLD.

A CIGARETTE, NO I DON'T SMOKE THEM AS A RULE

BUT I'LL HAVE ONE, IT MIGHT BE FUN WITH SOMETHING COOL

I BET YOU COULDN'T IMAGINE THAT I ONE TIME HAD A HOUSE

WITH SO MANY ROOMS I COULDN'T COUNT THEM ALL

I BET YOU COULDN'T IMAGINE I HAD FIFTEEN DIFFERENT BEAUX
WHO WOULD BEG AND BEG TO TAKE ME TO THE BALL

AND I BET YOU COULDN'T PICTURE ME
THE TIME I WENT TO PARIS IN THE FALL
AND WHO WOULD THINK THE MAN I LOVED
WAS QUITE SO HANDSOME, QUITE SO TALL

WELL, IT'S THROUGH, IT'S JUST A MEMORY I HAD
ONE I ALMOST FORGOT SINCE THE WEATHER'S SO HOT
AND I'M FEELING SO BAD ABOUT A DATE, OH WAIT, I'M SUCH A FOOL
HE'S JUST A GUY WHO STOPPED TO BUY ME SOMETHING COOL.

(JUDY leaves the stage for a costume change. MORT continues to play out the song. JUDY returns to the stage in her long red feather dress, picking up the last lines of the song again)

JUDY:

OH WAIT, I'M SUCH A FOOL
HE WAS JUST A GUY WHO STOPPED TO BUY ME SOMETHING COOL.

JUDY: Like my dress? Actually I designed it myself. I always wanted to design but everybody always said "will you forget it and just sing the songs and don't, you know, don't try designing" but this time I've finally done it.

(There is a disturbance at the back of the auditorium. JUDY G emerges from the darkness wearing a long red feather dress. She is singing "The Man That Got Away". As she sings she moves out of the darkness and toward the stage, pestering audience members as she goes)

JUDY G: Those bastards! I was trying to be a singer. I don't know how to read music and I don't...I can't count too well. And I don't know how to get to the stage

but that's the story of my life. I've got something to say. If you like it – you like it, if you don't like it – you won't like it, but you won't be able to take it lightly.

JUDY: *(Taking control)* Excuse me dear but we're doing a show here. Can I help you?

JUDY G: I'm Judy Garland and I've got something to say. I think I'm interesting. I have perspective about me. I am Gemini, the personality most likely to split.

JUDY: *You're Judy Garland? Now you just wait a minute. I'm Judy Garland!*

(There's a beat as they look at each other. Mirror lazzi of famous Garland poses: arms crossed, stretching out, "Star is Born")

JUDY G: What was the name of *my* first movie?

JUDY: "Pigskin Parade". What are the names of *my* husbands?

JUDY G: David Rose, Vincent Minnelli, Sid Luft, Mark Herron, Mickey Deans.

MORT: Are you left handed or right handed? *(Each JUDY has a moment of panic, realizing her hand gesture is leading with the right hand. The JUDYS swap to a left-handed gesture to cover the fact that they are both right handed)*

JUDY: You know I'm left handed Mort.

(MORT does not seem interested in supporting JUDY)

JUDY G: This is ridiculous. *(To JUDY)* You get off my stage.

JUDY: *Your* stage. You get off *my* stage.

JUDY G: I'm the real Judy.

MORT: *(Having to shout over the top of them)* Want to sing a song Judys?

JUDY G: Do you think that you can make me sing? Do you think you can?

JUDY: I love to sing!

JUDY G: I sing for myself. I sing when I want to, whenever I want to, just for me. I sing for my own pleasure. Whenever I want. Do you understand that?

JUDY: So what about now? *(Teasing, provoking)* Judy?

JUDY G: *(She looks down her nose at JUDY)* With you? Imposter!

(JUDY is lost for words. Her body language changes slightly and it seems like she's "dropped character" somehow)

JUDY G: Mort! I lead right? Alright. Some Arthur Schwartz in G Minor. *(MORT begins. JUDY G makes a wise crack about the piano and the player)* Oh, it works!

(JUDY G revels in singing as the tragic diva Judy Garland persona. JUDY watches, despondently at first but then comes back to sing as the girl-next-door Judy Garland persona. The duet becomes a duel between two Judy Garland personas)

DUELLING DIVAS MEDLEY

JUDY G:

I'LL GO MY WAY BY MYSELF
THIS IS THE END OF ROMANCE
I'LL GO MY WAY BY MYSELF
LOVE IS ONLY A DANCE.
I'LL FACE THE UNKNOWN,
I'LL BUILD A WORLD OF MY OWN.
NO ONE KNOWS BETTER THAN I MYSELF,
I'M BY MYSELF ALONE.

JUDY:

YOU'RE GONNA LOVE ME, LIKE NOBODY'S LOVED ME
COME RAIN OR COME SHINE.
HIGH AS A MOUNTAIN, DEEP AS A RIVER,
COME RAIN OR COME SHINE.
I GUESS WHEN YOU MET ME
IT WAS JUST ONE OF THEOSE THINGS,
BUT DON'T EVER BET ME,
'CAUSE I'M GONNA BE TRUE
IF YOU LET ME.

JUDY G (OVERLAPPING / INTERRUPTING JUDY):

I SHOULD BE ALONE SO
I'LL GO MY WAY BY MYSELF,
HERE'S WHERE THE COMEDY ENDS.
I'LL HAVE TO DENY MYSELF,
LOVE, AND LAUGHTER, AND FRIENDS.

JUDY (*OVERLAPPING / INTERRUPTING JUDY G*):

THEY'RE GONNA LOVE ME, LIKE NOBODY'S LOVED YOU,
THEY'LL NEVER LOVE YOU, THEY'LL ONLY LOVE ME.
SHE'LL HAVE TO DENY HERSELF
LOTS OF LOVE, LOTS OF LAUGHTER, AND FRIENDS.

JUDY G & JUDY *CONTINUE TO OVERLAP / INTERRUPT EACH OTHER*:

JUDY G:

I'LL GO MY WAY BY MYSELF,
THIS IS THE END OF ROMANCE.
I'LL GO MY WAY BY MYSELF,
LOVE IS ONLY A DANCE.
I'LL HAVE TO SING HIGH ABOVE,
FOR MY PLACE IN THE SUN!

JUDY:

YOU'RE GONNA LOVE ME LIKE NOBODY'S LOVED ME,
COME RAIN OR COME SHINE.
HIGH AS A MOUNTAIN, DEEP AS A RIVER,
COME RAIN OR COME SHINE.
YOU'RE GONNA LOVE ME LIKE NOBODY'S LOVED ME,

COME RAIN OR COME SHINE.

STILL OVERLAPPING / INTERRUPTING EACH OTHER:

JUDY G:

AND I'LL FACE THE UNKNOWN,
I'LL BUILD A WORLD OF MY OWN,
NO ONE KNOWS BETTER THAN I MYSELF,
NO, NO ONE KNOWS BETTER THAN I MYSELF,

JUDY:

I GUESS WHEN YOU MET ME
IT WAS JUST ONE OF THOSE THINGS,
DON'T EVER BET ME,
'CAUSE I'M GONNA BE TRUE IF YOU LET ME,

JENNY AND JUDY:

'CAUSE I WANTED LOVE AND FELL,
NOW I SAY WHAT THE HELL!
ALL OF THOSE DARK DAYS ARE GONE!

FIGHTING FOR THE FINAL WORD, THEY OVERLAP AGAIN

JUDY G:

'CAUSE IT'S SOLO,
ALL ALONE,
BY MYSELF, FROM NOW ON!

JUDY:

I'M WITH YOU ALWAYS,

I'M ALWAYS WITH YOU,

RAIN OR SHINE.

(Both Judys try to hold onto the last note as long as they can to be the winner of the duel. JUDY eventually wins. After they run out of breath they do the bowing lazzi)

JUDY G: *(To save face after losing the duel)* I'm doing this purely for the money. Because I deserve it. I've sung, I've entertained, I've pleased your children, I've pleased your wives, I've pleased you, you sons of bitches!

JUDY: Hey now wait a minute. That's no way to talk to anybody.

JUDY G: Attention must be paid. This life has cost me. They call me a diva but underneath I'm a tortured soul. When I sing you can see how tortured I've felt as a person. I have so much pain to draw on from my life that all my performances are filled with subtext.

JUDY: Well I hope so.

JUDY G: What?

JUDY: All *good* acting requires subtext.

JUDY G: But the drug addiction and the suicide attempts –

JUDY: Okay, yes, I loved my pills, I couldn't get enough of them, and yes, I had some very dark nights of the soul. But I also had *technique*.

JUDY G: Raw emotion.

JUDY: No technique. Lillian Burns, my acting coach at the studios was a devotee of Stanislavski. *(JUDY G is unmoved)* You know, the great Russian acting teacher? *(JUDY G does not know him)* And when I was 22 I was invited to spend time with the great actress Laurette Taylor?

JUDY G: *(Perking up)* Is she related to Elizabeth Taylor?

JUDY: *(Ignoring JUDY G's ignorance)* Laurette Taylor told me that if I wanted to create true art I had to focus on my imagination, not physical beauty.

JUDY G: But I wanted to act glamorous like Lana Turner, Rita Hayworth or Ava Gardner.

JUDY: Every "gal" does darling, but I wanted to be like Laurette -

JUDY G: You do not! *(She corrects herself)* I do not!

JUDY: I wanted my words to spring from me spontaneously, like they were my own, and, not, you know, not just words written in a script.

(JUDY G is very confused by all this)

JUDY: When I act I make up a story to make myself believe.

JUDY G: I don't have to *make up* a story. My life story is full of pain and tragedy.

JUDY: Your – *(she is so frustrated with JUDY G that she becomes lost for words. So she slowly moves to singing)*

SHIT HAPPENS TO US ALL

JUDY:

YOUR STORY FULL OF PAIN AND YOUR FRAGILITY OF LIFE
IS NOT SO MUCH A TRAGEDY, BUT SIMPLY: "LIVING LIFE"
THOUGH YOU MAY THINK THE WORD IS APT FOR LIFE'S GREAT UPS
AND DOWNS
BUT FOR AN ARTIST AND A SINGER THIS WORD HAS MEANING YOU'VE
NOT FOUND

A TRAGIC TALE IS USED TO WARN
THE PLIGHT OF KINGS IN DAYS FORLORN
A FORM THAT MIMICKED MORTAL PLEA
A PLAYWRIGHT'S VERSE - A *THEATRE* TRICK YOU SEE.
FOR TO IMITATE AN ACTION, CAST A TRAGIC SILHOUETTE
IS A LESSON YOU SHOULD NOT TOO SOON FORGET.

JUDY G: *(Interjecting)*

But I'm like Phaedra who suffered and fell all because she loved too deeply...

JUDY:

WELL *IN LIFE* WE'RE BOUND TO FALL
AND OUR HEARTS BE BROKE IN TWO
BUT WE RALLY STANDING TALL
FOR EACH ACT BEGINS ANEW

And,

AT MISTAKES I DO EXCEL
AND FOR THIS I'VE LIVED IN THRALL
BUT MY LIFE AIN'T WORSE THAN HELL
SHIT HAPPENS TO US ALL

JUDY G: *(Somewhat irritated, JUDY G lists her tragedy in a dramatic and victimized manner)*

BUT PILLS UNIDID ME... LIQUOR FOAMED...
WITH DEBTS TO PAY... MY VIOLENT BEAUX

JUDY:

GET SOME PERSPECTIVE TO THOSE DAYS:
WHILE I MADE FILMS A LIGHT BEGAN TO FADE.
WITH HITLER, CHAIRMAN MAO, THE “WALL” – A DARKENED WORLD IN
PAIN
YES, TRAGEDY EXISTED *HERE* ‘TILL DAYLIGHT SHONE AGAIN.

JUDY G: (*Interjecting and like a Prima Donna*)

Why care about geo-political circumstances when a movie star is in crisis????

JUDY:

‘CAUSE THERE’S MORE *TO LIFE* THAN GRIEF
AND BENEATH OUR GRIM VENEERS
LIES A NOBLE, FIRM BELIEF
THAT TO GOOD WE SHOULD ADHERE

So,
AT MISTAKES I DO EXCEL
AND FOR THIS I’VE LIVED IN THRALL
BUT MY LIFE AIN’T WORSE THAN HELL
SHIT HAPPENS TO US ALL

JUDY G:

BUT IT’S TRAGEDY AND ANGUISH THAT MY FANS SO DO ADORE

JUDY:

IT’S MY SONGS, NOT MY WOE, WHICH KEEP THEM COMING BACK FOR
MORE

JUDY G:

BUT MY DEVOTEES - THEY SEE THAT EVERY SONG I FILLED WITH PAIN

JUDY:

THEN PERHAPS I SHOULD EXPLAIN...
MY FEELINGS, WHEN I SANG, WERE NOT RAW TEARS OF PAIN AND
GRIEF
BUT I EVOKED CATHARTIC FEELINGS IN YOU, A THEATRE TRICK MY
SWEET!

JUDY G: (*Growing tired of the academic nature of JUDY’S argument*) Oh, enough
with the Greek theatre references!

JUDY:

WELL I KNOW *THE LIFE* I CHOSE
MEANS A BUMPY ROAD TO ‘HIM’ (*referring to JUDY G*)

JUDY G: *(Interrupting, offended)* Him?

JUDY
BUT WHOSE STORY ISN'T CLOTHED
IN OUR FAULTS AND BY OUR SINS?

AND AT MISTAKES I DO EXCEL
AND FOR THIS I'VE LIVED IN THRALL.
BUT MY LIFE AIN'T WORSE THAN HELL
SHIT HAPPENS TO US ALL

(Spoken to JUDY G) Can we agree?

JUDY & JUDY G
THAT MY LIFE AIN'T WORSE THAN HELL

JUDY: *(Encouraging the audience)* Everybody sing!

JUDY & JUDY G
SHIT HAPPENS TO US ALL.

(They share a bow. Their argument resolved)

JUDY: So no more of the "poor Judy" routine?

JUDY G: Okay. *(JUDY G takes her wig off and her voice changes to a man's voice)*
Okay. *(He looks deeply into JUDY'S eyes)* Always be a first rate version of yourself,
instead of a second rate version of somebody else. *(JUDY G exits. JUDY is happy
that she has reclaimed "Judy Garland" for herself but she is affected by the well-
known Garland quote. Again there are subtle changes in her body language, as if she
is forgetting her own character. Remembering the audience watching, JUDY comes
back to them)*

JUDY: I think after all that insanity, we should calm down. *(JUDY takes her shoes
off, and gives them to MORT. He is then left to put them somewhere. She moves to
the trunk. Still affected by the comment, she glances over to where JUDY G exited.
She then pulls out a bottle of Blue Nun wine and a glass from the trunk. She pours
herself a drink)*

JUDY: *(To the audience, as if she has noticed them disapprove of her action)* What?
It can't hurt me now.

*(JUDY collects her stool, and settles it near the piano. There is banter with the
audience here. She sits, stretching her sore feet. While this is happening, MORT,
black shoes in hand, goes to his bag that resembles an old-school doctor's bag. He
sifts through sheet music, pills, and a bunch of yellow roses. He puts the black shoes
in the bag, and pulls out a pair of ruby slippers. He helps JUDY put them on. She*

does a shoe “bit” here, enjoying the attention of her younger man MORT. Once he has managed to put her shoes onto her feet, JUDY gets on with the show)

JUDY: The press likes to paint me as a woman who could never find the right man. But I've been very fortunate to have many wonderful and talented men in my life. I've worked with great song and dance men like Gene Kelly, and wonderful actors like Spencer Tracy, and ah ah I've had the great thrill of singing songs by some brilliant composers, like the darling Harold Arlen who wrote “Over the Rainbow”, and Mr. Irving Berlin. You know, it was Irving Berlin who helped me trust my artistic choices as an actress.

Most of you, if you've seen the movies and television shows about me, will know the horror stories about how when I was 26 I had a nervous breakdown and cut my wrist with a broken glass and caused so many delays on that dreadful film “The Pirate” that it didn't make a profit for MGM and they were all scared that I'd ruin their next film “Easter Parade” if my therapy at the sanitarium hadn't worked. They really like telling that story. Now there's another story from that time that they don't like to tell so *I'm* going to tell it.

The first time I read the script of “Easter Parade”, I knew the ending was all wrong...I was just heart-broken: this beautiful Irving Berlin music and all this glorious MGM Technicolour was just going to go down the drain with this cockamamie ending! So I went up to the studio executives – Mr. Berlin was there too – and I really laid it on them, kindly but firmly, about this bummer of an ending. Well, they listened; then I was told: “That's our department!” So my dander got ruffled a bit. “Wait a minute,” I said. “This is not the time to be concerned with departments. I'm in this film, too, you know...and we're all going to be in trouble unless that ending is changed!” Then I explained to them what was to me a very simple script solution, but they just repeated themselves and shouted: “Out!” Well, Mr. Berlin had just stood there quietly, taking all this in. Then he finally opened his mouth: “That little girl happens to be right, you know. Her suggestions are exactly on the nose”. They started to protest again, and this beautiful gentleman simply said, “We can do it her way, or you can do it without Irving Berlin”. In a matter of hours, we had the new ending, and everybody was smiling again. And my darling Irving and I made that movie the highest grossing musical of the year, and that's nothing to be sneezed at, there were 99 musicals released that year. Now how's that for a woman who was supposed to be so difficult?

I AM WOMAN

I AM WOMAN, HEAR ME ROAR

IN NUMBERS TOO BIG TO IGNORE

AND I KNOW TOO MUCH TO GO BACK AND PRETEND

‘CAUSE I’VE HEARD IT ALL BEFORE
AND I’VE BEEN DOWN THERE ON THE FLOOR
NO ONE’S EVER GONNA KEEP ME DOWN AGAIN

(JUDY speaking, MORT underscoring with his very unique arrangement of the 1970’s feminist anthem)

I foolishly left this world just before man landed on the moon, Woodstock, The Beatles’ “Abbey Road”, the Stone Wall Riots, and the second wave of feminism. I just missed out on seeing the whole world change, you know. So I missed out on this song. Maybe I’d had my time but from where I sit now, I can’t help but wonder whether this song could have made a difference in my life. If only I’d had these words to say to those studio bosses.

YOU CAN BEND BUT NEVER BREAK ME
‘CAUSE IT ONLY SERVES TO MAKE ME
MORE DETERMINED TO ACHIEVE MY FINAL GOAL
AND I COME BACK EVEN STRONGER
NOT A NOVICE ANY LONGER
‘CAUSE YOU’VE DEEPENED THE CONVICTION IN MY SOUL.

OH YES, I AM WISE
BUT IT’S WISDOM BORN OF PAIN
YES, I’VE PAID THE PRICE
BUT LOOK HOW MUCH I GAINED
IF I HAVE TO, I CAN DO ANYTHING
I AM STRONG
I AM INVINCIBLE
I AM WOMAN, I AM WOMAN

I AM WOMAN WATCH ME GROW

SEE ME STANDING TOE TO TOE
AS I SPREAD MY LOVING ARMS ACROSS THE LAND
BUT I'M STILL AN EMBRYO
WITH A LONG LONG WAY TO GO
UNTIL I MAKE MY BROTHER UNDERSTAND

OH YES, I AM WISE
BUT IT'S WISDOM BORN OF PAIN
YES, I'VE PAID THE PRICE
BUT LOOK HOW MUCH I GAINED
IF I HAVE TO, I CAN FACE ANYTHING
I AM STRONG
I AM INVINCIBLE
I AM WOMAN, I AM WOMAN

JUDY: Marvelous song huh? I never had the chance to meet Helen Reddy, ah who wrote it, but we're kindred spirits really. (*JUDY takes the ruby slippers off and places them on the stool. She begins to move back to the trunk. As she continues her story she changes into her Tramp costume, including a collared shirt, trousers, a jacket, a hat, blackening out a tooth, five day growth makeup and putting on clown shoes*) She was born in a trunk too, metaphorically that is. She was onstage performing with her parents and her sister Toni Lamond at 4 years old in vaudeville here in Australia.

You know, her nephew was nominated for a Tony Award for playing Bernadette in "Priscilla Queen of the Desert" on Broadway not so long ago. (*JUDY loses herself for a moment...why is that name so familiar?*) Bernadette? (*She almost has a realization but it is blocked. She tries to snap out of her daze*)

Anyway, *I won* a Special Tony Award for my contribution to the revival of vaudeville back in 1951 for the show I did at the Palace Theatre in New York City. You're much too young, everybody's much too young, except (*focusing on an audience member of "a certain age"*) even you're much too young to understand, but when you're in vaudeville (*quoting lines from the Roger Edens' song*) "Until you

play the Palace you haven't played the top". Oh boy, I did 2 shows a night for 5 months at the Palace. Not bad for an old MGM "reject" huh?

If you're wondering what I'm doing back here, I'm getting into my Tramp costume because I'd like to do a number called "A Couple of Swells" and if you remember that, I did that with um Fred Astaire in that movie I was talking about "Easter Parade". We couldn't find Fred, unfortunately, for the Palace Theatre season, so the director did it with me, but tonight I'm going to have to do it alone -

A VOICE FROM OFFSTAGE: One minute Miss...Garland.

(As JUDY is dressing FRED enters, he takes a moment to place the Vaudeville bill card on the stand that features the names "Hannah Brown and Don Hewes", the characters from "Easter Parade". The card is a copy of the one in the film "Easter Parade")

JUDY: I'll be there in just a second now. What do I mean I'll be there? I'm already here! *(Painting on five day growth with makeup sponge and mirror)* This gets worse every time. Okay...*(Putting shoes on)*...A dreadful lag in the show. I feel like Jeckyl and Hyde back here. *(Blackening out right front tooth with a makeup brush)* I usually have lipstick on my teeth anyway. *(Pulls on the hat)* Alright, okay. *(Pulls on the coat)*. Alright Mort. *(MORT begins to play but JUDY notices FRED for the first time)*

Hold it! Who are you? *(MORT stops playing)*

FRED: I'm playing Fred Astaire to your Judy Garland

JUDY: Mort. *(Again, MORT does not seem interested in supporting JUDY in this moment)*

FRED: Ginger Rogers owes all her success to me and Michael Jackson stole all his moves from me.

JUDY: You know buddy *(quoting an Astaire song he wrote with Johnny Mercer)* you're building up to an awful let down.

FRED: What do you mean?

JUDY: There's a clause in Fred Astaire's will to prevent anyone from portraying him *(JUDY comes out from behind the trunk in her Tramp costume. Her long clown shoes flop as she moves)* because he didn't want bozoes like you *misinterpreting* his life.

FRED: Do you want a dance partner for this number or don't you? *(He's challenging her. He is looking into JUDY's eyes but he doesn't seem to be speaking to the movie star but to someone else, someone else who is living inside the eyes)*

JUDY: Mort. *(He begins to play "A Couple of Swells")*

(JUDY can't help but be impressed with FRED's knowledge of the opening moves of the dance routine – like he had learnt every step from studying a YouTube clip – so she joins in. This song and dance number stays true to the original choreography in the film "Easter Parade".)

A COUPLE OF SWELLS

JUDY & FRED:

WE'RE A COUPLE OF SWELLS,

WE STOP AT THE BEST HOTELS,

BUT WE PREFER THE COUNTRY FAR AWAY FROM THE CITY SMELLS.

WE'RE A COUPLE OF SPORTS,

THE PRIDE OF THE TENNIS COURTS,

IN JUNE, JULY AND AUGUST WE LOOK CUTE WHEN WE'RE DRESSED IN SHORTS.

JUDY:

THE VANDERBILTS HAVE ASKED US UP FOR TEA.

FRED:

WE DON'T KNOW HOW TO GET THERE,

NO SIREE,

JUDY & FRED:

NO SIREE.

WE WOULD DRIVE UP THE AVENUE BUT WE HAVEN'T GOT THE PRICE,

WE WOULD SKATE UP THE AVENUE BUT THERE ISN'T ANY ICE,

WE WOULD RIDE ON A BICYCLE BUT WE HAVEN'T GOT A BIKE,

SO WE'LL WALK UP THE AVENUE, YES, WE'LL WALK UP THE AVENUE,

AND TO WALK UP THE AVENUE'S WHAT WE LIKE.

WALL STREET BANKERS ARE WE,
WITH PLENTY OF CURRENCY,
WE'D OPEN UP THE SAFE BUT WE FORGOT WHERE WE PUT THE KEY.

WE'RE THE FAVOURITE LADS OF GIRLS IN THE PICTURE ADS,
WE'D LIKE TO TELL YOU WHO WE KISSED LAST NIGHT BUT WE CAN'T
BE CADS.

JUDY:

THE VANDERBILTS ARE WAITING AT THE CLUB.

FRED:

BUT HOW ARE WE TO GET THERE? THAT'S THE RUB,

JUDY & FRED:

THAT'S THE RUB.

WE WOULD SAIL UP THE AVENUE BUT WE HAVEN'T GOT A YACHT,
WE WOULD DRIVE UP THE AVENUE BUT THE HORSE WE HAD WAS
SHOT!

WE WOULD RIDE ON A TROLLEY CAR BUT WE HAVEN'T GOT THE FARE,
SO WE'LL WALK UP THE AVENUE, YES, WE'LL WALK UP THE AVENUE,
YES, WE'LL WALK UP THE AVENUE 'TIL WE'RE THERE.

(Dance break)

WE WOULD SWIM UP THE AVENUE BUT WE HAVEN'T ANY LAKE

SO WE'LL WALK UP THE AVENUE

YES, WE'LL WALK UP THE AVENUE

YES, A WALK UP THE AVENUE'S WHAT WE'LL TAKE.

(In the original choreography, the number concludes with FRED and JUDY doing an actor's "get off the stage" bit. JUDY does not enjoy FRED's attempts to get her off the stage. JUDY berates him. There is banter here. Again, like the movie, they return to the stage for a bow. JUDY does not enjoy FRED sharing the limelight)

JUDY: That's enough now. Try doing your own material sometime!

FRED: That's rich. *(As he exits he gives her a look as if to say "that's like the pot calling the kettle black")*

JUDY: Poor kid, low self-esteem I suppose.

(MORT provides her with a large handkerchief to clean off the blackened tooth. As she moves upstage to hang her hat and coat on the coat rack, she asks)

Mort, help me here please? *(MORT leaves the piano and moves toward the trunk. He helps JUDY close up the trunk).*

JUDY: You know it never ceases to amaze me how many things I've picked up in my travels and put into this trunk and I don't know why I hang onto so many things.

(MORT and JUDY lift the trunk and move it downstage centre. They lower the trunk flat to the floor)

JUDY: It's on my toes. *(She looks to MORT to help her get her toes out from under the trunk. MORT does not help her this time)* Thanks for nothing.

JUDY: *(Determined to go on with the show without his help, she releases her toes from under the trunk)* Everything in this trunk has memories for me, some good and some bad, but they're memories nevertheless.

(She moves to sit on the trunk)

I'd like to explain myself a little. So much of the past that has been written about me has been so completely unauthorized. Not even correct. I think the nicest thing to say is that I enjoyed my work, and that I looked forward to my shows every night and had a marvelous life. I had press agents to whom I said "why don't they put that in a magazine?" And they said "no, they're not interested in that. That's not news". Well, I think it might be awfully smashing news for people to find out that I was a very contented, happy woman.

I loved to work, I loved to sing, I loved to act, I loved making motion pictures and always did ever since I was a little girl - I got restless if I didn't. That's why I want all of you to know, especially the youngsters, that I still think a motion picture career is one of the finest ambitions any girl can have. It means hard work and it has its pitfalls but so has every other occupation. Of course, being a child actress and being raised on a studio lot is not the easiest adjustment a young girl can make. You don't go to baseball games or junior proms or sorority initiations, but every success has its sacrifices. These are the ones a very young girl must make if she wants a career at a very early age.

If I had to do it all over again, I would probably make the same choices and the same errors. These are part of living.

ONCE IN A LIFETIME

JUDY:

JUST ONCE IN A LIFETIME

THERE'S ONE SPECIAL MOMENT

ONE WONDERFUL MOMENT

WHEN FATE TAKES YOUR HAND

AND THIS IS MY MOMENT

MY ONCE IN A LIFETIME

WHEN I CAN EXPLORE A NEW AND EXCITING LAND.

FOR ONCE IN MY LIFETIME

I FEEL LIKE A GIANT

I SOAR LIKE AN EAGLE

AS THOUGH I HAD WINGS

FOR THIS IS MY MOMENT

MY DESTINY CALLS ME

AND THOUGH IT MAY BE JUST ONCE IN MY LIFETIME

I'M GONNA DO GREAT THINGS.

(The spot on JUDY almost fades to black as she stands in “The Star is Born” pose. But then the spot is swiftly redirected to reveal PAT, floating down from the gods on the rainbow. He is wearing contemporary clothes - like he’s not wearing a costume at all. As he alights the rainbow he slowly claps JUDY)

JUDY: Oh, no. Not you again!

PAT: Hi.

JUDY: Stop interrupting me! I’m trying to finish a show here! *(To the audience)* I’m sorry, but you Australians can be terribly rude. It’s like Melbourne all over again. Mort!

(MORT stands up momentarily, unsure what he should do)

PAT: You sit down!

(MORT obeys PAT)

PAT: My name Is Patrick.

JUDY: Who?

PAT: You know. Patrick, your *Deus Ex Machinate*. *(He does his drag Judy pose)*

JUDY: No, I don’t – *(She is speechless)*

PAT: *(To the audience)* Her name is Bernadette.

(This information finally hits her. MORT, or should we say MORGAN is very amused by this turn of events)

JUDY: What?

PAT: *(Taking over)* You heard me. Look, you’ve got this “moment” going on here and this is what you’re going to do with it?

JUDY: Yes.

PAT: You’re going to finish the show as Judy Garland.

JUDY: Yeah, so?

PAT: Why are you pretending to be Judy Garland?

JUDY: I’m not *pretending* to be Judy Garland! I *am* Judy Garland!

PAT: Such an actor!

JUDY: Why were you pretending to be Judy Garland, huh? You’re a man! Why were you pretending to be Judy Garland?

PAT: To help you understand.

JUDY: Understand what?

(PAT takes a moment. He finds another way)

PAT: So this is “Judy’s” trunk?

JUDY: Well, yes I’ve been talking about it all night.

(PAT opens the trunk. He scans the content and discovers some memorabilia that seems out of place in JUDY’s trunk)

PAT: So this is your cassette?

JUDY: Don’t touch that! *(She chases him around the trunk trying to grab the 1980s design cassette)* Give me that!

(They struggle but PAT wins. He holds the cassette up to her face)

PAT: What is this?

JUDY: *(She looks at the cassette, recognizing the hand writing on the cassette case. Her vulnerability begins to be revealed)* It’s a Judy tape I got... from Annissa... in 1983. *(PAT lets JUDY have the cassette. He returns to the trunk)*

PAT: And this is a photo of your *little dog*?

JUDY: *(So happy to see the picture)* Ah, yes. That’s my dog Toto. I got him when I was two, after I saw “The Wizard of Oz” onstage at Twelfth Night Theatre

(The JUDY persona is slipping away)

PAT: And what is this? *(He begins to pull off the wig she has been wearing all night)*

JUDY: *(Her voice changes, the American accent is gone)* It’s ah... costume.

PAT: Yes, a Judy costume.

JUDY: Yes.

PAT: Like the one I was wearing earlier?

JUDY: *(She concedes)* Yes.

(Silence)

PAT: What are you doing here Bernadette?

BERNADETTE: *(Her Judy Garland act is now pretty much dissolved. She is dazed)*

A show?

PAT: About Judy Garland?

BERNADETTE: Yep.

PAT: And why Judy Garland may I ask?

BERNADETTE: Because...

PAT: Yes?

BERNADETTE: *(Now it all pours out of BERNADETTE. The scene becomes reminiscent of Bogey helping a drunk Judy)* Because...when I was a little girl I saw all the wonderful performances she gave and I saw how hard she worked for the studios and I saw how hard she worked on her craft and I saw her ability to touch people's hearts and I'm just so sick and tired of so many people remembering her as a tragic child star who, of course, inevitably, had to die of a drug overdose! *(She speaks directly to the audience. There is no "mask" of JUDY now, BERNADETTE must ad-lib).* You know, I've asked people whether they know anything about Judy Garland, and even if they say they don't, they're still able to tell me she was a drug addict. I think it's so "convenient" that her entire life has been tossed in the tragedy bucket with a whole bunch of other amazing women like Marilyn Monroe, and Maria Callas and Cleopatra!

PAT: Cleopatra?

BERNADETTE: Yes, Cleopatra! She was an amazing political leader in the ancient world... but what do we remember her for? For having an affair with Mark Antony... and being bit on the tit by an asp.

PAT: *(He finds this amusing)* That's pretty tragic.

BERNADETTE: Yes, but what about all the amazing stuff that happened before the snake? You know, *(starting to slip back into JUDY unconsciously throughout her rave)* these women, these amazing women, they weren't afraid to live life, they didn't waste their lives being safe, and you know, my children...

(PAT clears his throat. BERNADETTE must stop the Judy routine and be herself)

BERNADETTE: Judy Garland's children have begged people to stop coming up to them randomly on the street – we're talking 46 years after their mother passed away – and they've asked people to stop coming up to them and telling them their mother had a sad tragic life. If the history of Garland's life is truly in her songs, like she used to say, then she clearly lived through great pain and she lived through great joy and everything else in between. And that is not tragic!

PAT: That's life.

BERNADETTE: *(Getting excited that he is getting it)* Yes.

PAT: Shit happens.

BERNADETTE: Yes.

PAT: And what has this got to do with you, Bernadette?

BERNADETTE: You can't just take away the bit that's extraordinary, the bit that I saw as a little girl, and muddy all that up just because shit happens when you're 47. *(She is breaking down)* You know, I would hate to think that I could die next year...

PAT: *(Interrupting)* Next year?

BERNADETTE: Yes. *(She realizes she needs to calm down)* I'd hate to think that I could die next year and people would say that about me.

PAT: Okay, so it's fair to say it but instead of saying it... why don't you sing it?

BERNADETTE: *(She is horrified by this provocation)* What, in my own voice?

PAT: Yes.

BERNADETTE: Can I sing Morgan?

MORGAN: *(He draws on a familiar line)* 'Not tonight, but maybe next week...'

(BERNADETTE is saved)

PAT: No, tonight. You as Bernadette. Morgan?

(MORGAN begins playing the opening chords to the classic Garland song "Over the Rainbow"; the song even her children don't dare sing. PAT sits at the Bogey table and watches)

BERNADETTE: I can't sing that song. *(MORT encourages her to share his piano stool)* I can't sing that song.

(BERNADETTE is scared and unsure. She slowly settles onto the piano stool with MORGAN. He sings)

OVER THE RAINBOW

MORGAN:

SOMEWHERE OVER THE RAINBOW

(He encourages her to begin) Now you go.

(BERNADETTE shakily sings. MORGAN sings with her for a time. She slowly gains courage, heart and a sense of self as she goes on. BERNADETTE finally sings with her own voice, not with the voice of somebody else)

BERNADETTE:

SOMEWHERE OVER THE RAINBOW WAY UP HIGH,
THERE'S A LAND THAT I HEARD OF ONCE IN A LULLABY,
SOMEWHERE OVER THE RAINBOW SKIES ARE BLUE,
AND THE DREAMS THAT YOU DARE TO DREAM REALLY DO COME
TRUE.

SOME DAY I'LL WISH UPON A STAR
AND WAKE UP WHERE THE CLOUDS ARE FAR BEHIND ME,
WHERE TROUBLES MELT LIKE LEMON DROPS,
AWAY, ABOVE THE CHIMNEY TOPS THAT'S WHERE YOU'LL FIND ME.

SOMEWHERE OVER THE RAINBOW BLUE BIRDS FLY,
BIRDS FLY OVER THE RAINBOW, WHY THEN, OH WHY CAN'T I?

IF HAPPY LITTLE BLUE BIRDS FLY BEYOND THE RAINBOW,
WHY OH WHY CAN'T I?

*(BERNADETTE is now sitting on the trunk holding the memorabilia from her own life. She looks to her good friends PAT and MORGAN as if to say "thank you".
Lights fade to black)*

END

2 b. *Judy Strikes Back* score fragments:

JUDY STRIKES BACK

SCORE FRAGMENTS

by Morgan Chalmers* in collaboration with Bernadette Meenach, Lewis Jones,
Alison Vallette, Patrick Dwyer & Trish Miller

AUGUST 2015

* The original composers are credited on the sheet music where appropriate. Due to a computer crash in the Production Week of August 2015, this score is not complete. There are fragments of sheet music included here that have been salvaged. However, it is important to note that in keeping with the fluidity required to achieve ‘khorobiognosis’, Morgan Chalmers had committed the full score to memory. Thus, he did not rely on sheet music during the performance. He played in accordance with the lived experience of the biographical event.

MUSICAL NUMBERS

Overture

Born in a Trunk

But Everybody Does Judy

That’s Life

Something Cool

Dueling Divas Medley: By Myself, Come Rain or Come Shine, The Trolley Song

Shit Happens to Us All

I Am Woman

A Couple of Swells

Once In a Lifetime

Over the Rainbow

(with incidental music from Jingle Bells, Judy, As Time Goes By, The Battle Hymn of the Republic and the number cut from the show Happy Medley)

The sheet music for the following songs included in *Judy Strikes Back* can be found in the *Ms. Garland at Twilight Score* (1 b):

Overture
Born in a Trunk
Jingle Bells
Judy
Dueling Divas
A Couple of Swells
Once In a Lifetime

The sheet music for songs included in the live performance of *Judy Strikes Back* that are not included in this document:

Shit Happens to Us All

The Musical Director / Composer / Accompanist states:

“The sketch that I thought I found on the computer had nothing, so there is really nothing left of this, unfortunately. I know I hand wrote out the melody and chords (this would be long gone) but tended to just improvise the accompaniment”. (M. Chalmers, personal communication, October 7, 2018)

As Time Goes By & The Battle Hymn of the Republic

The Musical Director / Composer / Accompanist states: “The only other things that I know were never written down were these bits of underscoring. I played the same thing every night, or there about, but never felt the need to write it down”. (M. Chalmers, personal communication, October 7, 2018)

Over the Rainbow

The Musical Director / Composer / Accompanist states:

“I just improvised this every night – I felt it was the only way to do that whole scene justice was to literally be put on the spot and make it up for real”. (M. Chalmers, personal communication, October 7, 2018)

The sheet music included in this document:

Everybody Does Judy

The Musical Director / Composer / Accompanist states:

“This is definitely an earlier version before all the cuts etc., and with a simplified piano part. Might be the version I first brought before it was workshopped? Only version though that still exists”. (M. Chalmers, personal communication, October 7, 2018)

That’s Life
Something Cool
I Am Woman

The Musical Director / Composer / Accompanist states:

“Piano sketches only. Very close to the final thing. There was a score with the melody written in, but I know that I never fully wrote out the finished accompaniment for this as, because I arranged it, I did mostly from memory after a point. Things like the little bit of underscoring that happened are consequently not marked”. (M. Chalmers, personal communication, October 7, 2018)

Happy Medley

11
Everybody Does Judy

Music by Morgan **Chalmers**
Lyrics by Morgan **Chalmers** and Bernadette **Meenach**
Featuring cameos by James **Monaco**,
Mort **Lindsey**, Max **Steiner** and Cole **Porter**

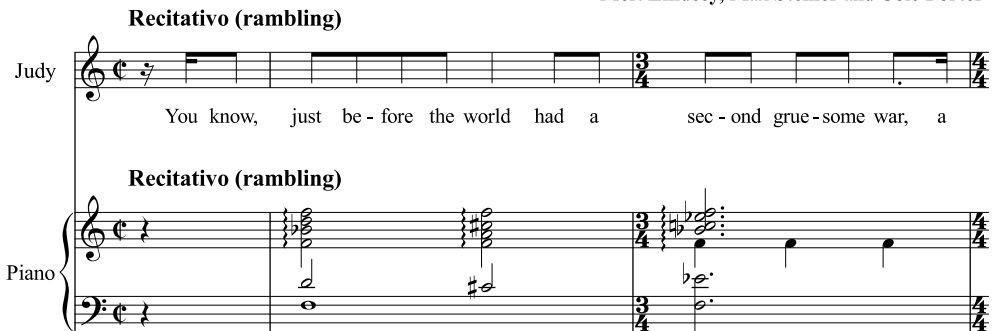
Recitativo (rambling)

Judy

You know, just be - fore the world had a sec - ond grue - some war, a

Recitativo (rambling)

Piano



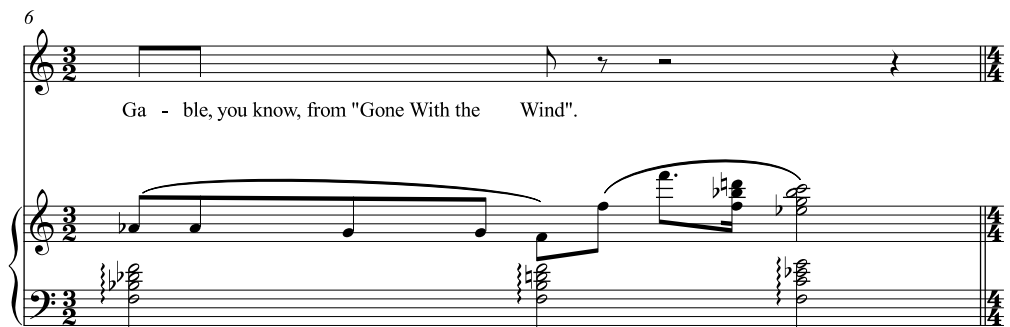
3

teen-age girl got to sing to a fam-ous mo-vie star: "Dear Mis-ter Ga- ble"... that's Clark



6

Ga - ble, you know, from "Gone With the Wind".



This arrangement © Copyright Morgan Chalmers 2015
for the original music theatre production JUDY STRIKES BACK

7

"You Made Me Love You" gave me my first real break... a real con -

9

ten-der in the mo-vie stakes. But if it was - n't for that "Rain-bow song", that

11

Har - old Arl - en gem the world might not have loved me back and, well, it

13

Longingly

might have been the end. From Vaude-ville, to ra-di-o, and to mo-vies on the screen and to

Longingly

16

con-cert halls a-round the world, and C - B - S T - V And from

19

JUDY stumbles, and finally
realises that it's been 44 years.

three to for - ty - se - ven (that makes for - ty for-ty-four long years), I loved my

21

Brooding

fans that stood be side me; through the dra ma and the tears. But re-cen-tly, from on my perch, I've

Brooding

24

no-ticed some-thing strange: a lot of love-ly men and wo-men seem to have my name.

27 **Allegro**

In fact, it seems that everybody wants to be Judy!

Allegro

Swing (♩ = ♩)

29

Cole Por-ter told us that "An-y-thing Goes!" A line I find rings

35

true; so ma-ny ver-sions of my sto - ry

41

from my sweet and youth-ful glo-ry to the bleak and ra-ther go-ry tales of my de -

47

mise _____ It rea-lly takes me by sur - prise _____ that: an - y

53

queen of drag can play me. An - y act-ress ham my fail-ings. A book be -

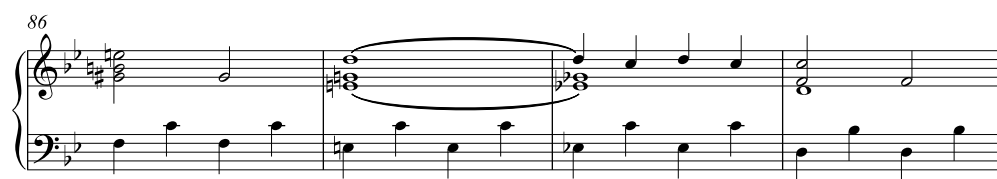
58

tray me, what's to see?! _____ A wash-up past her use - by date. A

63

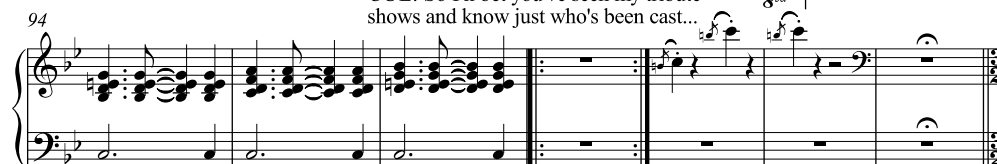
loom-ing junk and drun-ken fate. But are they rea - lly me?

69 Underscore



Continue vamp (F6/C, C9/C) until cue.

CUE: So I'll bet you've seen my tribute
shows and know just who's been cast...



101

CUE: And coming to a TV screen near Why the im-i- tate, im-per-son- ate and mim-ic me. I fear, is to you "Seachange's" Sigrid Thorton

104

glor-i- fy not emp-a- thise with a life that could app-ear. To be filled with on-ly sor-row not the

107

Poco a poco rit.

nor-mal ebb and flow, of lifes trials and trib-u- lat-ions we all meet a-long the road.

Poco a poco rit.

Slower

111

Piano ad lib.

Cole Por-ter told us that "An- y-thing Goes!" A line I find rings true,

118

with so ma-ny ver-sions of my sto- ry from my sweet and youth-ful glo- ry

125

to the bleak and ra-ther go-ry tales of my de- mise It rea-lly takes me

132 Am Am/D B \flat 07 F/C C 11 F 6 /C C 7

by sur - prise_____ that: an - y queen of drag can play me. An - y act-ress ham my fail-ings.

139 Fmaj7 Gm 7

A book be - tray me, what's to see?!_____ A wash-up past her use-by date. A

145 B \flat m 6 Gm 9 C 13 C 7 F F 7

loom-ing junk and drun-ken fate. But are they rea - lly me?_____ Well I've

151

heard that im - i - ta - tion is a form of flatt - e - ry. But I can't help won-dr'ing

156

"What's with those who want to be like me. But when the best ad-vice I left be-hind, it

161

seems, has not be ta - ken. And the le - ga - cy I hoped to leave be - hined has been fore-

166 F+ Why is it everybody wants to do Judy? **Allegro** 19

sak- en... Cole Por-ter told us that "An-y-thing Goes!"

172

A line I find rings true, so ma-ny

178

ver-sions of my sto - ry from my sweet and youth-ful glo - ry to the bleak and

184

ra-ther go-ry tales of my de - mise It rea-lly takes me

190

by sur - prise_____ that: an - y queen of drag can play me. An - y act-ress ham my

196

fail - ings. A book be - tray me, what's to see?!_____ A wash-up past her

202

use-by date. A loom-ing junk and drun-ken fate. But are they rea - lly me?_____

209

Are they rea - lly me!?_____

216

The musical score consists of five measures. The vocal line (top staff) begins with a long note in measure 216, followed by rests in measures 217-220. The piano accompaniment (bottom staff) features chords in measures 216-217, a descending melodic line in the bass in measures 218-219, and a final chord in measure 220.

"That's Life"**CUE FOR MUSIC ENTRY****Judy:** *But look at me, I'm fat.*Original music and lyrics by
Dean **Kay** and Kelly **Gordon****Slow blues tempo (tempo giusto)***(with great freedom)*

Bogey

That's life!_ That's what all_ the peo - ple say;_

Piano

B. ³ S.P. you're rid - ing high in Ap ril shot_ down in May but I

⁹

B. ⁵ S.P. know you're gon - na change that tune_ when you're

⁷ **Judy: (Spoken)** *But the studios won't touch me...*

back on top, back on top real soon. I said that's

L.H.

This arrangement © 2015 Morgan Chalmers
for the production JUDY STRIKES BACK

9

B. 

life and as fun - ny as it may seem_

11

B. 

some peo - ple get their kicks stom-pin' on a dream but you can't

13

B. 

let it, let it get you down_ 'cause this

15

J. 

Judy: (Interjecting) But Bogey... I've been a

B. 

fine old world just keeps spin-nin' a - round.

17

J. pup - pet, a pau - per, a pi - rate, a po - et a pawn and a king, I've been

19

J. up and down and o - ver and out...

(interjecting)

B. And you know one thing... each

21

B. time_____ you find your-self ly - in' flat on your face you

23

B.

M.

pick you-self up and get back in the race.____ That's life! And as

26

B.

fun - ny as it may seem... some peo - ple get their kicks

This musical score is for a piano accompaniment. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, rhythmic style. The bass staff provides a harmonic foundation with chords and single notes. The lyrics are written below the treble staff.

28

B.

stomp-in on a dream. But you can't let it, let it get you down.

30

B.  *'Cause this fine old world it keeps spin-nin'*



32

J.  *I've been a pup - pet, a pau - per, a pi - rate, a poet,...*

B.  *a-round. I've been a pup - pet, a pau - per, a pi - rate, a poet,...*

M.  *I've been a pup - pet, a pau - per, a pi - rate, a poet,...*



S.P.

34

J.  *a pawn and a king. I've been up and down and o - ver and out,...*

B.  *a pawn and a king. I've been up and down and o - ver and out,...*

M.  *a pawn and a king. I've been up and down and o - ver and out,...*



36

J. and I know one thing;_ each time_____ I find_ my- self_ ly - in'

B. and I know one thing;_ each time_____ I find_ my- self_ ly - in'

M. and I know one thing;_ each time_____ I find_ my- self_ ly - in'

38

J. flat on my face_ I just pick my - self up and get

B. flat on my face_ I just pick my - self up and get

M. flat on my face_ I just pick my - self up and get

40

J. *(ac)*
back in the ra - ce That's life!___

B. *(ac)*
back in the ra - ce That's life!

M. *(ac)*
back in the ra - ce That's life!___

42

J. Ma - ny times I thought of cut - ting out

B.

M. And I can't_____ de - ny it.

44

J. *but my heart won't buy it. And if I did n't think it was worth one sin gle*

B. *And if I did n't think it was worth one sin gle*

M. *And if I did n't think it was worth one sin gle*

46 **Tempo quasi improvisando**

J. *try I'd just go jump right on a big, big bird and*

B. *try*

M. *try*

Tempo quasi improvisando

49 **Tempo I**

J. fly! _____ My, my!

B. 8 My, my!

M. 8 My, my!

Tempo I *ad lib.*

p *f*

The musical score is for three voices (J., B., M.) and piano. The key signature is E-flat major (three flats) and the time signature is 12/8. The tempo is marked 'Tempo I'. The vocal parts have lyrics 'fly!' and 'My, my!'. The piano part includes dynamic markings 'p' and 'f' and the instruction 'ad lib.'.

"Something Cool"

Words and Music by Billy Barnes

CUE FOR MUSIC ENTRY:

Judy: *But tonight I hope you don't mind giving me the time
to finish something I started all those years ago.*

Elaborated from fragments by Judy Garland and
Mort Lindsey by Morgan Chalmers

Molto moderato (con rubato)

Voice

Piano

Some- thing cool, _____

colla voce

S.P.

Red _____

5

3

3

I'd like to or-der_ some- thing cool. It's so warm in this town_ and this

9

heat gets me down; yes, I'd like some- thing cool. My, it's nice.

S.P. S.P.

Copyright © Criterion Music Corp., New York.
This arrangement © copyright Morgan Chalmers 2015
for the original theatre production JUDY STRIKES BACK

13

_____ to sim-ply sit and rest a while. Now I know_ it's a shame,

S.P.

17

I can't re-mem-ber your name but I re-mem-ber your smile.

20

don't or-din-ar-il-y drink with stran-gers I guess I us-u'lly drink a-lone, but

M.L. & J.G.

24

you were so aw-ful-ly nice. to ask me, and I'm so ve-ry far from

27

home. Like my dress? I must con-fess it's_ ve-ry old,

31

but it's sim ple_ and neat_ it's just right for the heat; save my furs_ for the cold.

35

A_ cig-a - rette; no, I don't_ smoke them_ as a rule_

39

but I'll have one, it_ might be fun with_ some-thing cool.

S.P.

43 **With more movement (Più mosso)**

I bet you would-n't i-mag-ine that I once had a house with so

46 ma-ny rooms_you could-n't count_them all. I bet you could-n't i-mag-ine_ I had

49 **Largamente**

fif-teen diff-'rent beaus who would beg and beg to take me to the ball. And I

52 bet you could - n't pic-ture me the time I went to Pa - ris in the

f broadly

S.P. S.P. S.P.

54 Quasi waltz... su un pomeriggio d'autunno a Parigi (♩ = ♩) Molto rubato

fall. And who would think the man I loved was

59 Tempo I (meno mosso)

quite so hand- some_ and quite so tall.

sim.

Well, it's through,

S.P.

it's just a mem- r'y_ that I had,

S.P.

67

one I al - most for - got since the

69

wea - ther's so hot and I'm feel - ing so bad

71

a - bout a date... oh wait! I'm such a

74

fool; he's just a guy who stopped to buy me some-thing

78

cool.

marcato il melodia

83

broadly

88

Oh wait... I'm such a fool

91

he's just a guy who stopped to buy me something cool.

I am Woman

Slowly = 100

Piano

sfz *colla voce*

5 rit. A tempo

7

9

f *L.H.* *R.H.* *Molto moderato (♩. = 60)* *p* *leggero* *mp*

11

(8) 7 8va 4

7

1:

2.

()

20

2.

31

3

10

6

14

3

33

3

6

3

36

7

40

43

45 *largamente*

7

46 19 8^{va}

48 ad lib repeat under dialogue 4 6

"Get Happy"

From the 1950 MGM Picture "Summer Stock"

with "Happy Days are Here Again" and "Happy"
Words and music by Harold **Arlen** and Ted **Koehler**
with music by Milton **Agar** and lyrics by Jack **Yellen**
and music and lyrics by Pharrell **Williams**

Including an adaption by Judy **Garland** and Mort **Lindsey**
Arranged and adapted by Morgan **Chalmers**

Bright swing

Piano

5 14 15

7 15 14

9
P. 8

For - get your

sub. *p*

Copyright © MCXXIX and MCXXX
by Remick Music Corporation Copyright Renewed
This arrangement for the 2015 Production JUDY STRIKES BACK
Copyright © Morgan Chalmers 2015

13

P.

trou - bles, come on, get hap - py. You bet - ter chase all your cares a - way

sim.

16

P.

shout Hal - le - lu - jah, come on get hap - py, get rea -

19

P.

- dy for the judge ment day. — The sun is shin - in', come on, get hap

22

P.

- py the lord is wait - in' to take your hand. — Shout Hal - le -

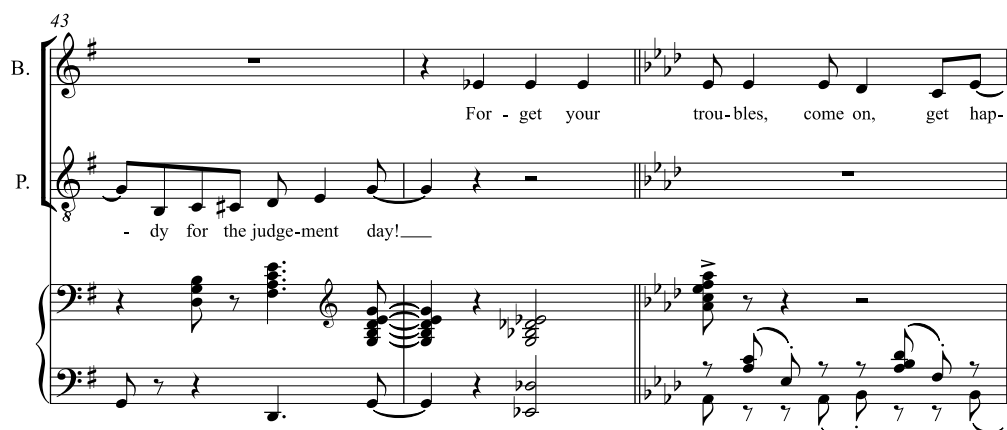

25
P. lu-jah, come on get hap - py; we're go - in' to the prom-ised land. We're

29
P. head - in' cross the ri - ver; wash your sins a-way in the tide. It's all so


34
P. peace - ful on the o-ther side. For - get your trou-bles, come on, get hap

38
P. - py You bet - ter chase all your cares a - way

40
P. 
shout Hal - le - lu - jah, come on get hap - py get rea-

43
B. 
For - get your trou-bles, come on, get hap-
P. 
- dy for the judge-ment day! —

46
B. 
- py. Chase your cares a- way — Hal - le-lu', get hap

50
B. 
- py be - fore the judge-ment day. Sun is shin-in', come on, get hap

54

B.

- py the lord is wait-in' to take your hand. Shout Hal - le -

57

B.

lu-jah, come on get hap - py we're gon-na be go - in' to the prom-ised land.

60

B.

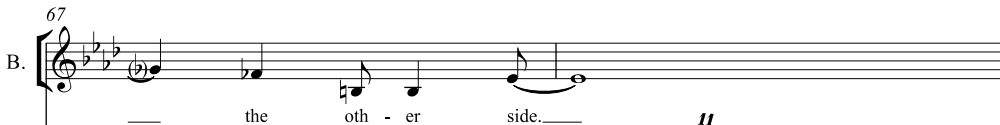
We're head - ing cross the ri - ver wash your sins a-way in the tide.

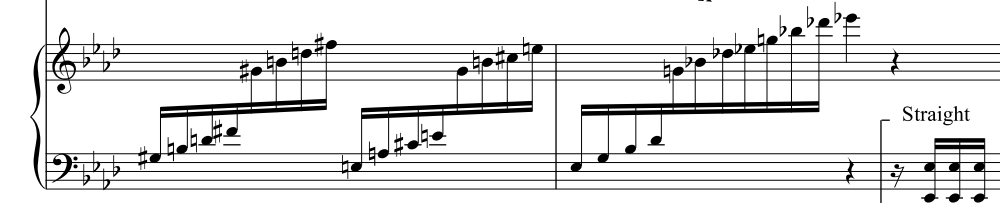
64

B.

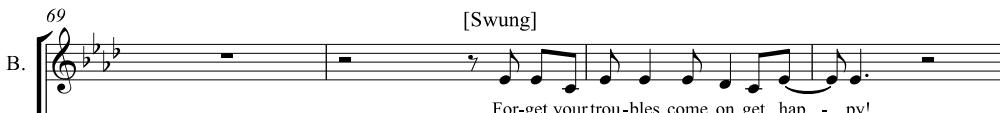
It's qui - et and peace - ful on

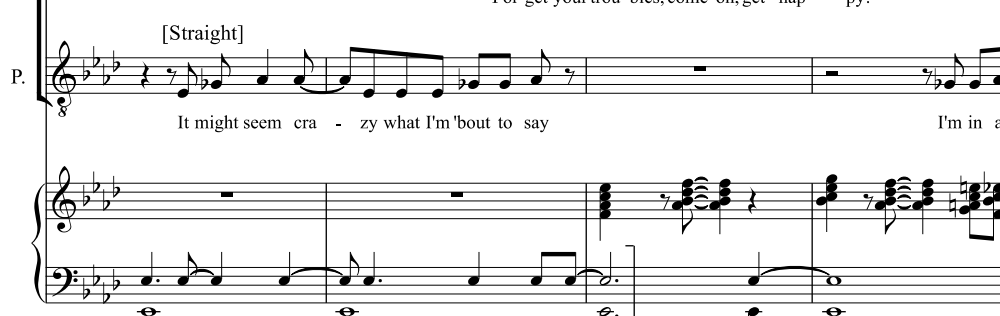
67

B.  the oth - er side. *II*

P.  Straight

69

B.  [Swung] For-get your trou-bles, come on, get hap - py!

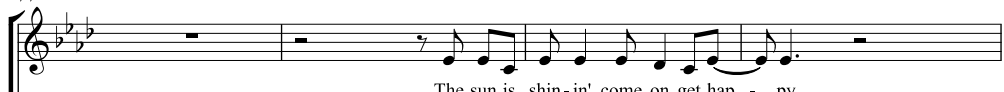
P.  [Straight] It might seem cra - zy what I'm 'bout to say I'm in a

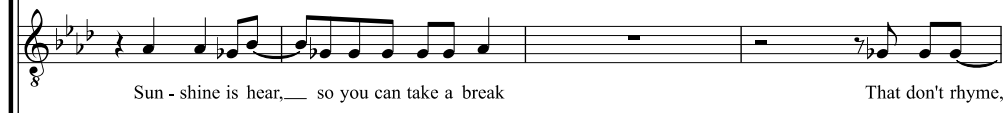
73


B.  Sit back, and watch your cares fly a- way! *3* *3*

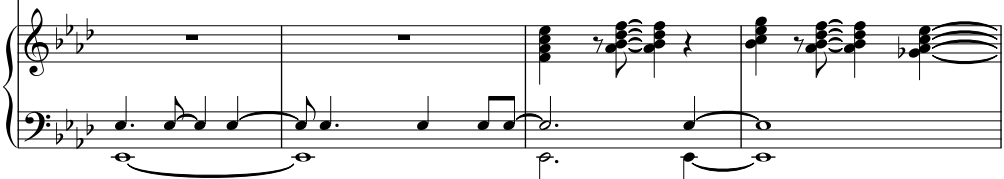
P.  hot air bal - loon that could fly a - way

77

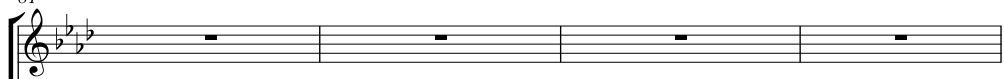
B. 


P. 

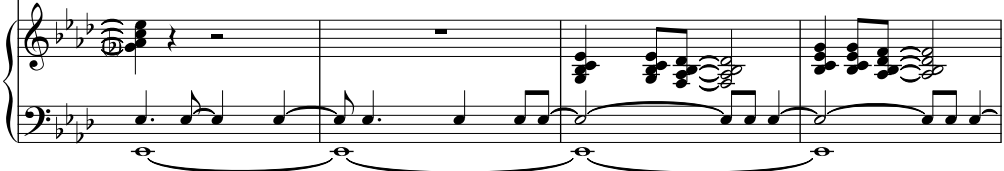
M. 



81

B. 

P. 



85

B. 

P. 



88

B. hap-py you'd bet-ter chase all your cares a-way. Shout Hal-le-

P. are here a-gain. The sky a-bove is clear a-gain.

91

B. lu-jah come on get hap py get rea - dy for the judge-

P. So let's sing a song of cheer a-gain; hap - py days.

94

B. - ment day!

P. are here a - gain!

S.P.

98

B. The sun is shin-in', come on get hap-py the lord is

P. We're to - ge-ther shout it now, there's

101

B. wait-in' to take your__ hand. Shout lu-jah come on get

P. no one__ who can__ stop us now So let's tell the world

104

B. hap-py we're gon-na be go-ing to the Prom-ised Land!__ We're

P. a-bout it now hap-py days are here a- gain!__

107

B.

head - in' 'cross a ri - ver soon your cares will all be gone.____

111

B.

From now on!____

P.

There'll be no more____ from now on.____ From now on!____

M.

From now on!____

116

B.

For - get your trou- bles, come on, get

P.

Clap a - long if _

M.

Hap- py days_

118 11

B. *happ-y you'd bet-ter chase all your cares a-way. Shout Hal-le-*

P. *you feel like a room with-out a roof.*

M. *are here a-gain. The sky a-bove is clear a-gain.*

121

B. *lu-jah come on get happ-y get rea-dy for the judge-*

P. *Clap a-long if you feel like hap-pi-ness is the truth!*

M. *So let's sing a song of cheer a-gain; hap-py days*

124

B. *ment day!*

P. *are here a-gain!*

M. *are here a-gain!*

12 ¹²⁸

B.

P.

M.

¹³¹

B.

P.

M.

¹³⁴ **Straight**

B.

P.

M.

137 13

B. *rea - dy, get read-dy*

P. *'cause I'm hap-py get rea - dy!*

M. *for those sun ny days...Get rea dy!*

sub. f

140 *Swing*

B. *for the judeg - ment day!*

P. *'cause I'm hap - py!*

M. *For hap - py days!*

143

Audio &/or Audio-Visual Material (Audio = A / Audio-Visual = AV):

There are fourteen clips that can be accessed on the USQ UDrive via the following link:

<https://drive.google.com/open?id=1tUO-Qk15iBLx8pyuwW0Q-EPPvXDbf-i5>

Figure 1: O'Leary's Cycles of Research (O'Leary, 2004, p. 141)

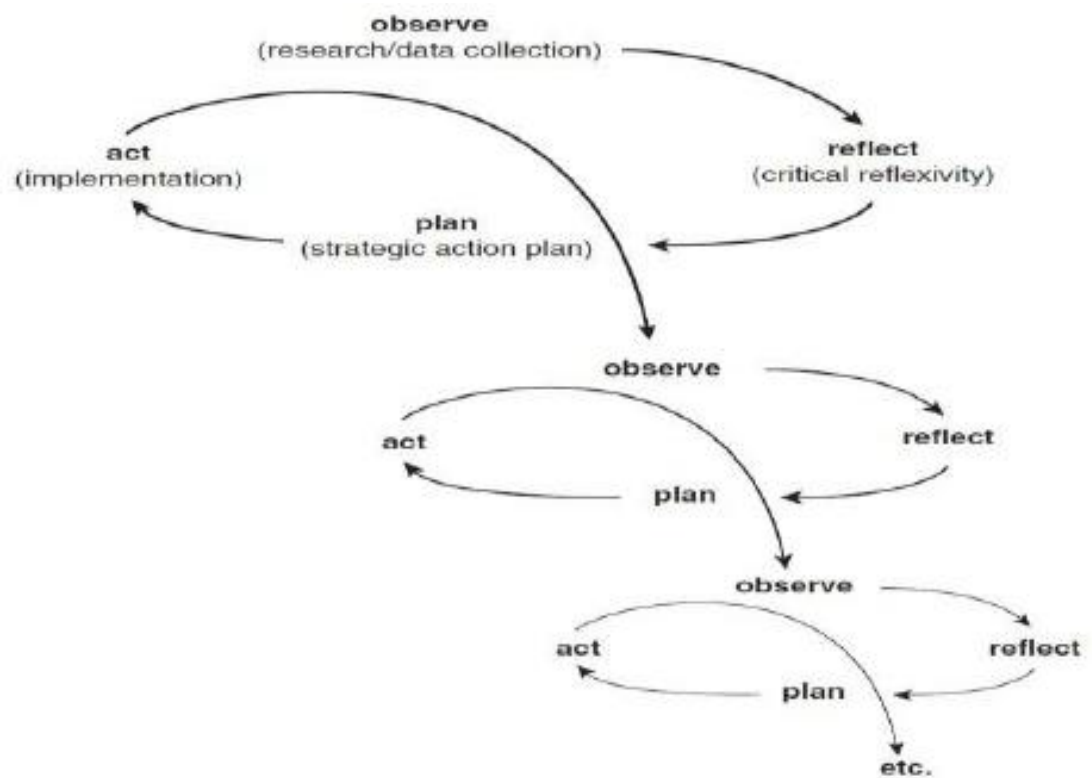


Figure 2: Cycle One, February 2011 - October 2013

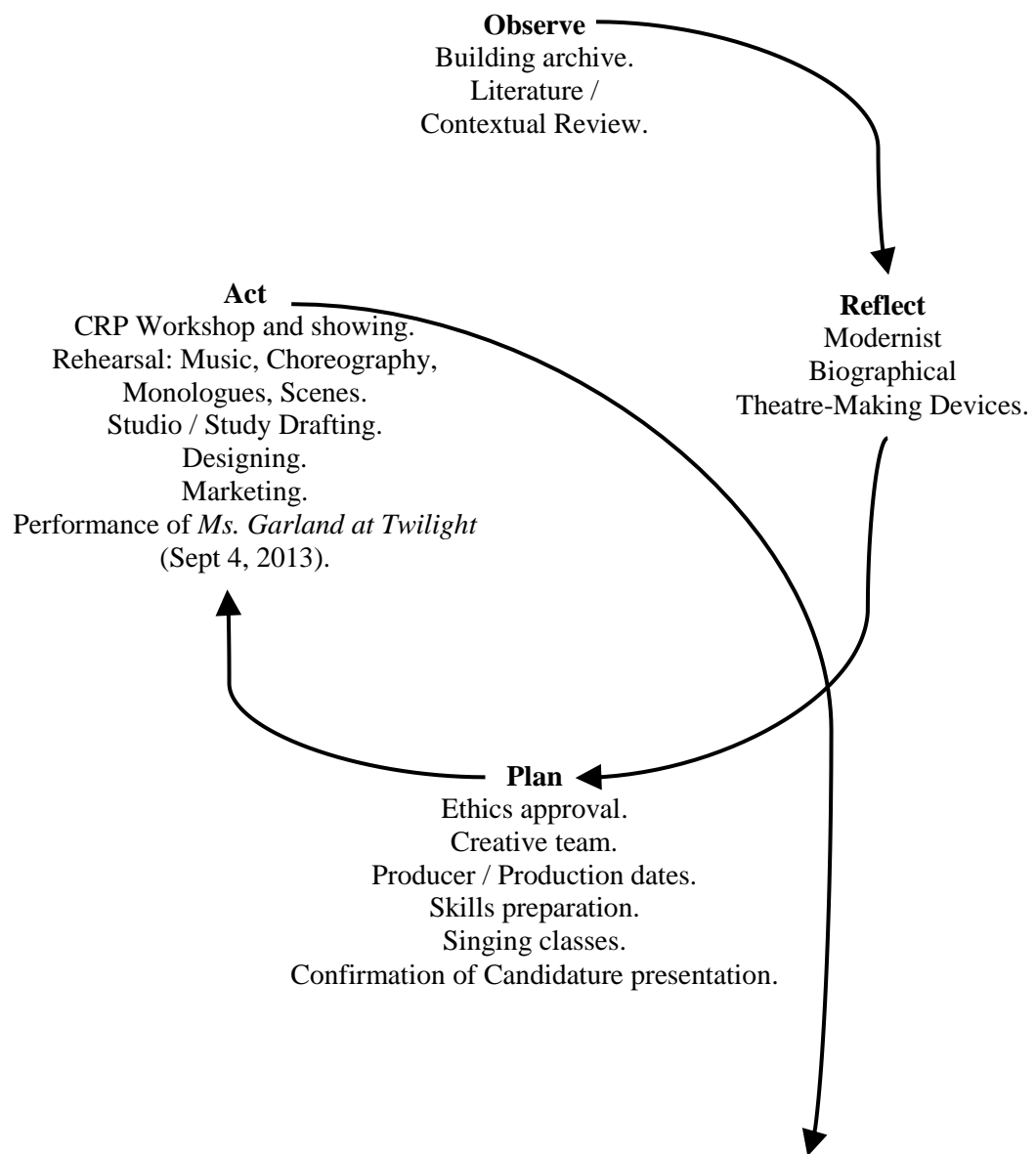


Figure 3: Cycle Two, November 2013 – September 2015

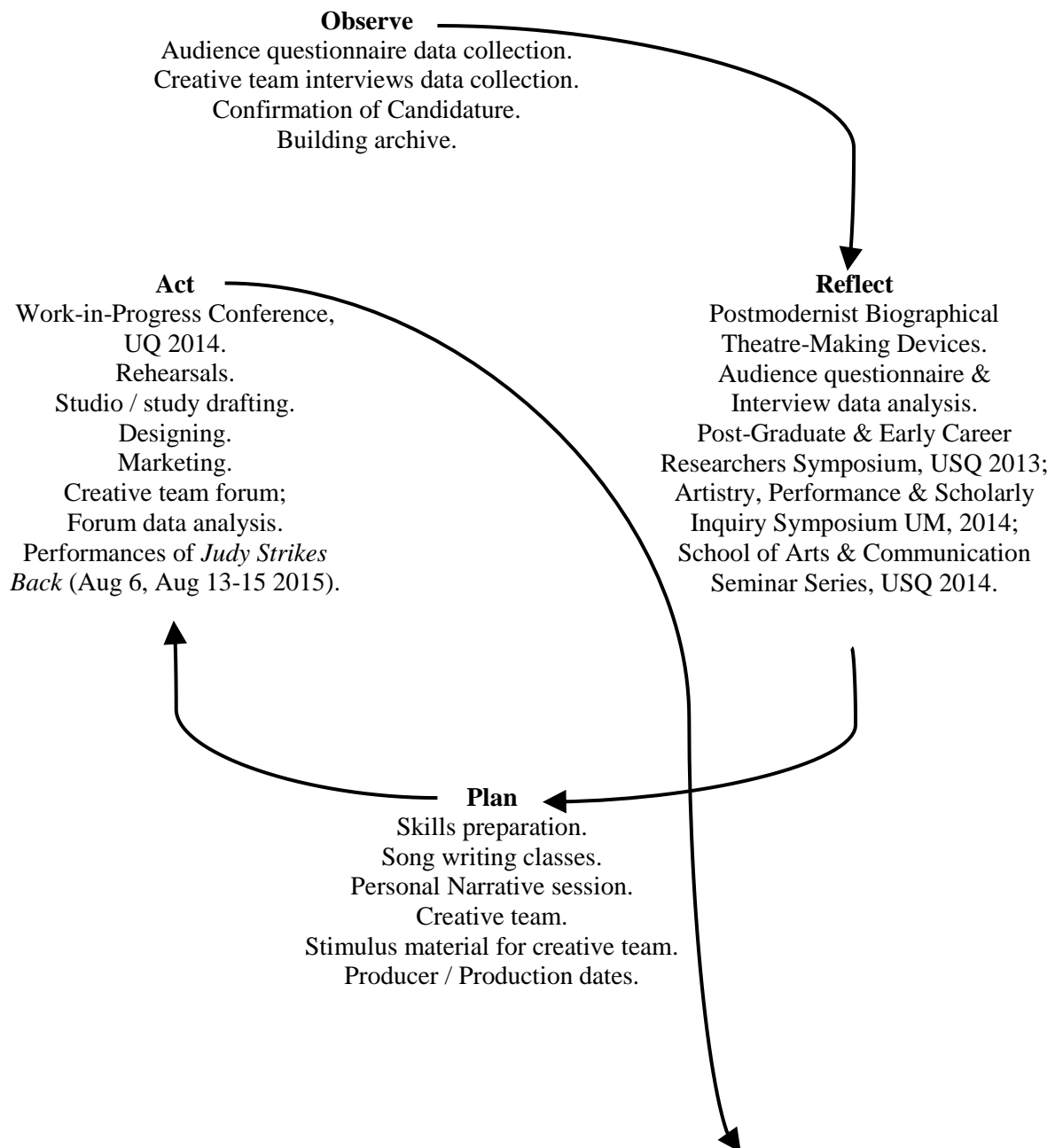


Figure 4: Cycle Three, October 2015 – October 2018

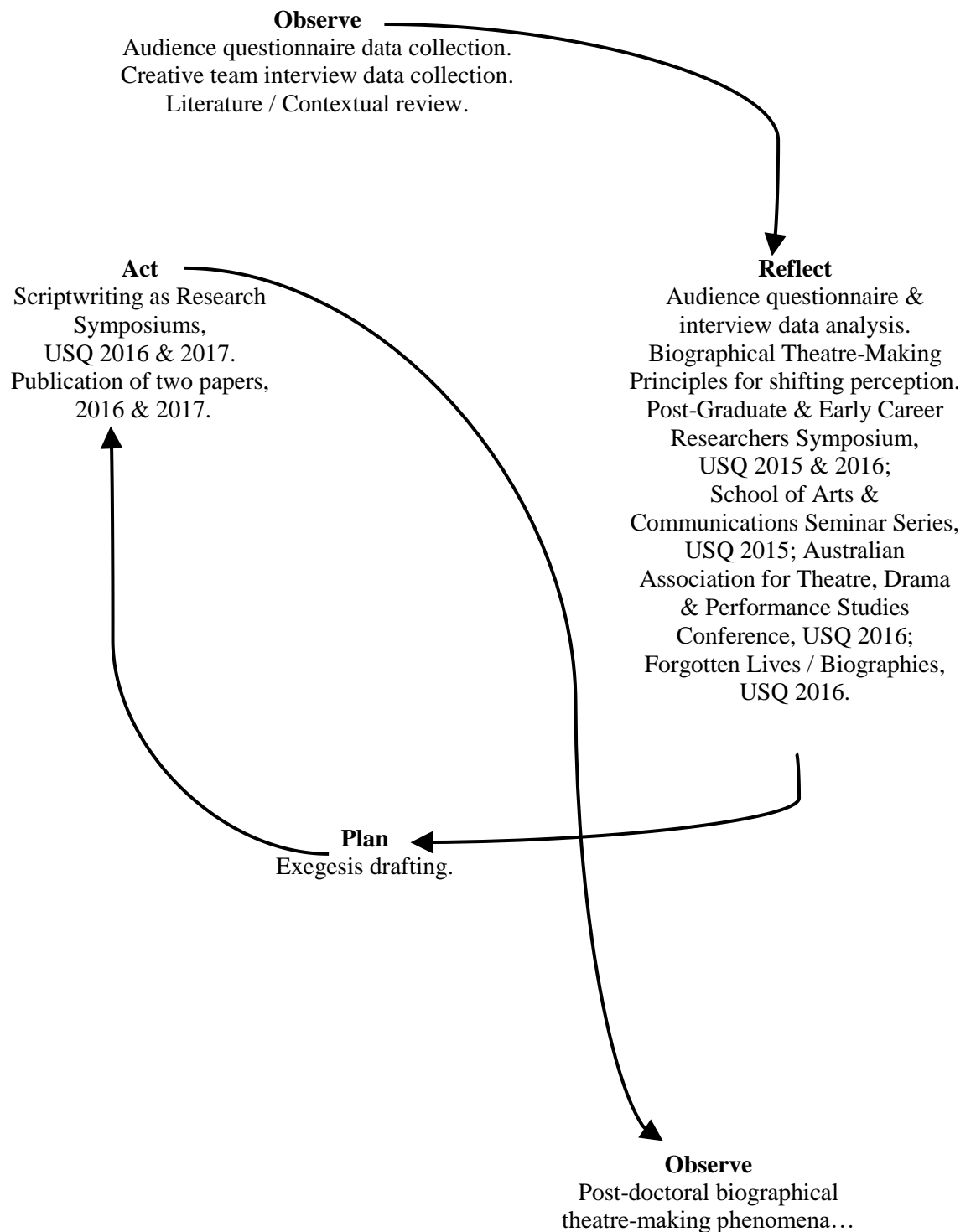


Figure 5: The True Garland Self

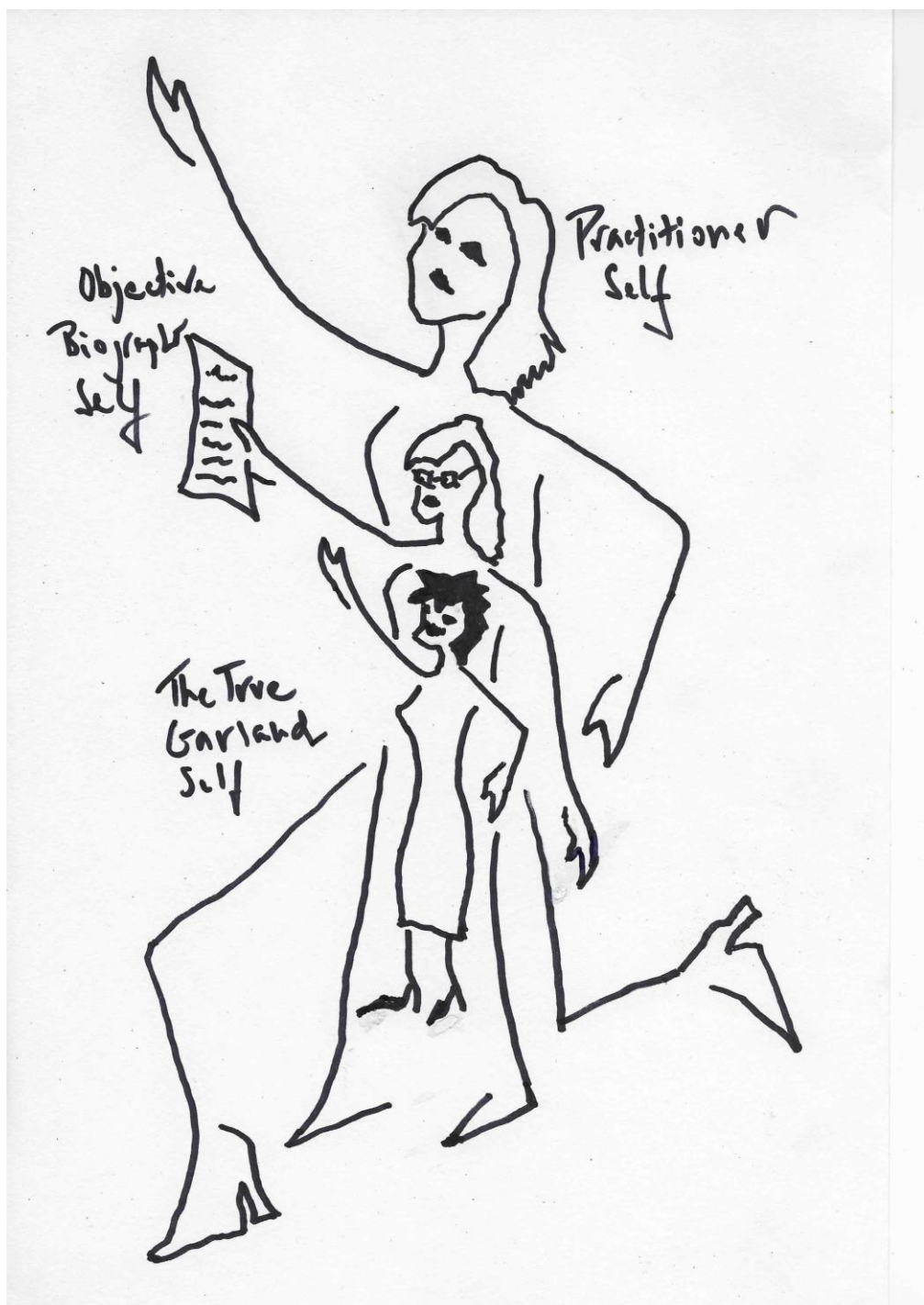
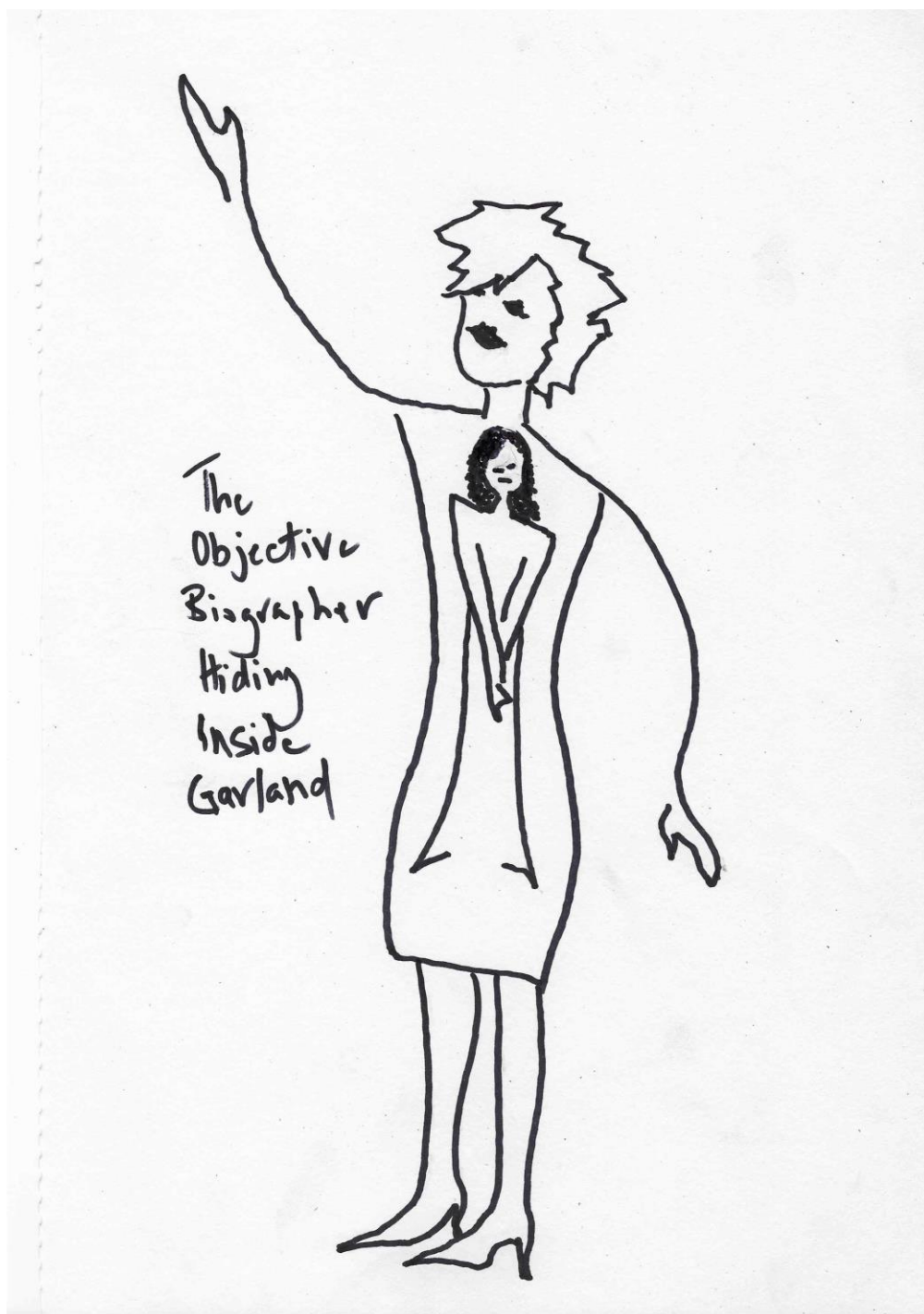
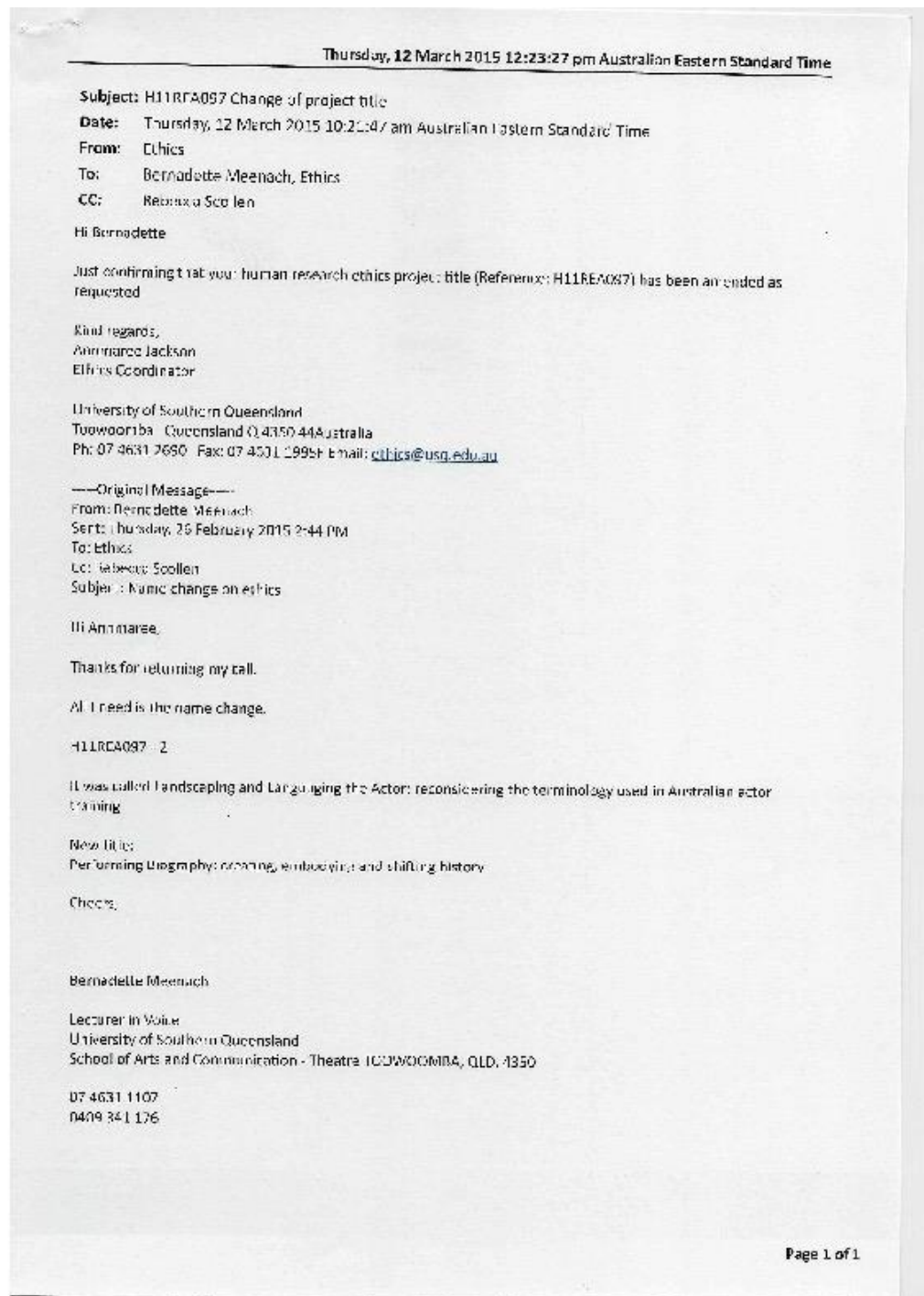


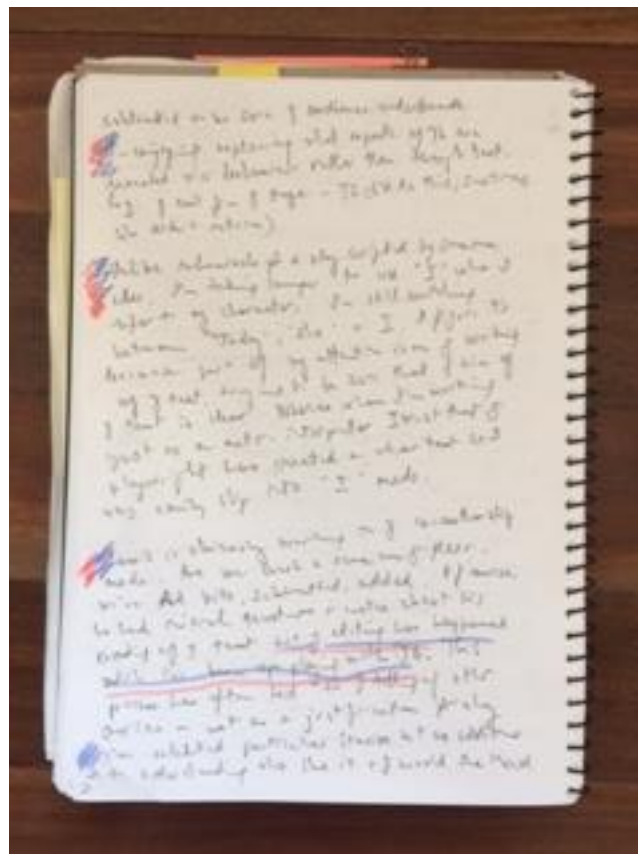
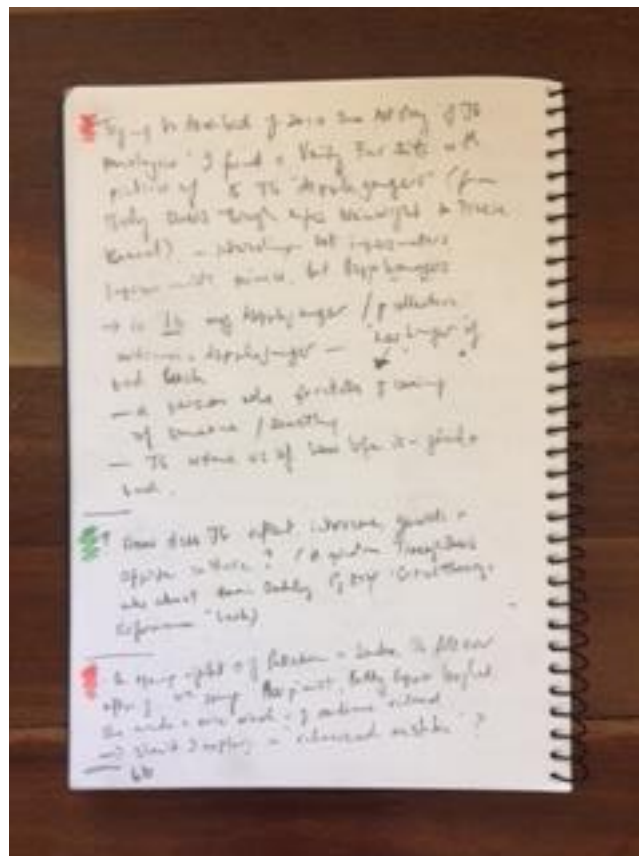
Figure 6: The Objective Biographer Hiding Inside Garland

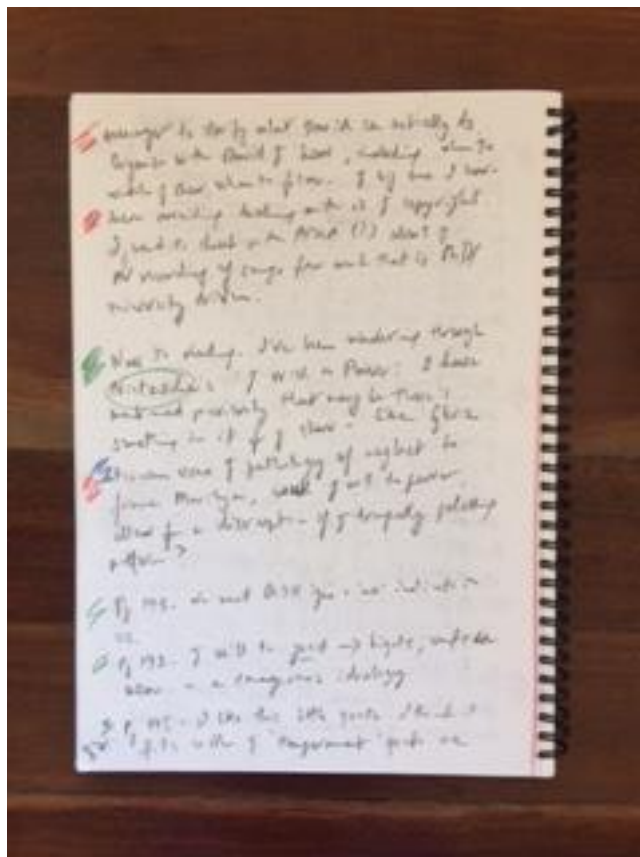


Appendix 1. Ethics Approval H11REA097-2



Appendix 2. Examples from the reflective journals





3. I'm finding out more about it but it still felt like a mystery. I put the
 reading I wrote used some, before
 analogous to other points but
 when I found a second all of them
 up into a kind of all of them
 then I was not in a hurry of me
 how they read up to find a heavy
 easy - while this way to write -
 I was for so another - it did me
 kind to of question - why does this
 "soft" piece need to be done
 through performance rather than
 through I think with the RD?
 (I think I've been talking to a girl
 who wrote her PhD about typing
 & typing machines for Braille &
 so I know it's possible to write it.
 but to perform it?)

45

I'm finding out more about it but it still felt like a mystery. I put the
 reading I wrote used some, before
 analogous to other points but
 when I found a second all of them
 up into a kind of all of them
 then I was not in a hurry of me
 how they read up to find a heavy
 easy - while this way to write -
 I was for so another - it did me
 kind to of question - why does this
 "soft" piece need to be done
 through performance rather than
 through I think with the RD?
 (I think I've been talking to a girl
 who wrote her PhD about typing
 & typing machines for Braille &
 so I know it's possible to write it.
 but to perform it?)

August - we all do
 some things we are not

July 6 - this is a piece of how writing
 writing machine that is
 my writing of others (I find some
 in the Big 4 writing).

Fred - mis-translation of someone's
 of a machine.

Patrick - finding relation as human
 might be to computers.

... and there can be transformed ideas

- it may be useful to clarify which
 elements of Braille have become
 standard in my practice - I got used
 to what is my Braille machine's
 practice

? a question of Patrick?

2. Chomsky's (1965) Model

- ↳ There are several tests of comprehension of syntax
- metalinguistics - the study of language
- metalinguistics - which have a theoretical basis in the study of language and performance of language
- metalinguistics - which have a theoretical basis in the study of language and performance of language
- metalinguistics - which have a theoretical basis in the study of language and performance of language

↳ metalinguistics - which have a theoretical basis in the study of language and performance of language

↳ metalinguistics - which have a theoretical basis in the study of language and performance of language

↳ metalinguistics - which have a theoretical basis in the study of language and performance of language

↳ metalinguistics - which have a theoretical basis in the study of language and performance of language

2. Subject is always involved in language

- any statement of fact is a statement

at. to. 1st

2nd 3rd 4th

→ metalinguistics - which have a theoretical basis in the study of language and performance of language

↳ metalinguistics - which have a theoretical basis in the study of language and performance of language

↳ metalinguistics - which have a theoretical basis in the study of language and performance of language

↳ metalinguistics - which have a theoretical basis in the study of language and performance of language



University of Southern Queensland

The University of Southern Queensland
Participant Information Sheet

HREC Approval Number: H11REA097

Performing Biography: creating, embodying and shifting history

Principal Researcher: Bernadette Meenach

I would like to invite you to take part in this research project.

Very little has been written about the creation, performance and reception of biographical theatre in Australia. This research project will rectify this by: investigating perceived dominant biographical narratives relating to actors and actor training through live theatre performances; exploring the role of the biographer as performer; and adapting Lerman's Critical Response Process (2003) to assist in the creation, performance and reception of the live theatre performances. Two original biographical theatre pieces will be created over the period of the research project. The research project will also result in a written exegesis. Your participation in this research project will assist in the creation of the two original Australian biographical theatre pieces. Your participation will also shed light on how Australians respond to biographical theatre as a genre.

There are no risks associated with this project.

1. Procedures

Participation in this project will involve

- Answering a series of questions in an interview situation, with reference to your work as a theatre maker and / or actor trainer. This interview will be no longer than an hour in duration. The interview will take place at a location of your choice, preferably your office.*
- The interview will be audio taped for accurate transcription purposes. The transcript will be sent to you for editing and written approval before it will be used as part of the research project. The audio tape and the approved transcription will be stored in a secure place on the Toowoomba campus of USQ.*
- The interview data will be analysed to shed light on the creation, performance and reception of biographical theatre.*
- Information gained during the study may be published. You may be identified but any personal information unrelated to theatre making / biographical theatre will remain confidential.*

2. Voluntary Participation

Participation is entirely voluntary. **If you do not wish to take part you are not obliged to.** If you decide to take part and later change your mind, you are free to withdraw from the project at any stage. Any information already obtained from you will be destroyed.

Your decision whether to take part or not to take part, or to take part and then withdraw, will not affect your [relationship with](#) the University of Southern Queensland.

Please notify the researcher if you decide to withdraw from this project.

Should you have any queries regarding the progress or conduct of this research, you can contact the principal researcher:

Bernadette Meenach
USQ, Faculty of Business, Education, Law and Arts, School of Arts and Communication (Theatre)
West St, Toowoomba, QLD, 4350
0409 341 176 / 07 4631 1107
Bernadette.Meenach@usq.edu.au

If you have any ethical concerns with how the research is being conducted or any queries about your rights as a participant please feel free to contact the University of Southern Queensland Ethics Officer on the following details.

Ethics and Research Integrity Officer
Office of Research and Higher Degrees
University of Southern Queensland
West Street, Toowoomba 4350
Ph: +61 7 4631 2690
Email: ethics@usq.edu.au



University of Southern Queensland

The University of Southern Queensland Consent Form

HREC Approval Number: **H11REA097**

TO:

Performing Biography: creating, embodying and shifting history

Principal Researcher: Bernadette Meenach

- I have read the Participant Information Sheet and the nature and purpose of the research project has been explained to me. I understand and agree to take part.
- I understand the purpose of the research project and my involvement in it.
- I understand that I may withdraw from the research project at any stage and that this will not affect my status now or in the future.
- I confirm that I am over 18 years of age.
- I understand that information gained during the study may be published. I may be identified but any personal information unrelated to theatre making and / actor training will remain confidential.
- I understand that I will be audio taped during the study.
- I understand that the tape will be retained. It will be stored in a secure place on the Toowoomba campus of USQ. The Principal Researcher will be the only person with access to the tape.

Name of participant.....

Signed.....**Date**.....

If you have any ethical concerns with how the research is being conducted or any queries about your rights as a participant please feel free to contact the University of Southern Queensland Ethics Officer on the following details.

Ethics and Research Integrity Officer
Office of Research and Higher Degrees
University of Southern Queensland
West Street, Toowoomba 4350
Ph: +61 7 4631 2690
Email: ethics@usq.edu.au



The University of Southern Queensland

Participant Information Sheet

HREC Approval Number: H11REA097

Performing Biography: creating, embodying and shifting history

Principal Researcher: Bernadette Meenach

I would like to invite you to take part in this research project.

Very little has been written about the creation, performance and reception of biographical theatre in Australia. This research project will rectify this by: investigating perceived dominant biographical narratives relating to actors and actor training through live theatre performances; exploring the role of the biographer as performer; and adapting Lerman's Critical Response Process (2003) to assist in the creation, performance and reception of the live theatre performances. Two original biographical theatre pieces will be created over the period of the research project. The research project will also result in a written exegesis. Your participation in this research project will assist in the creation of the two original Australian biographical theatre pieces. Your participation will also shed light on how Australians respond to biographical theatre as a genre.

There are no risks associated with this project.

3. Procedures

Participation in this project will involve

- *Collaborating as a theatre maker in the process of creating and/or performing biographical performance works. The collaboration will take place at rehearsal and performance venues located in Toowoomba and Brisbane, including the Toowoomba Campus of USQ.*
- *Some rehearsals, all informal showings and public performances will be videotaped for accurate documentation of the creative process. The videotape will be stored in a secure place on the Toowoomba campus of USQ.*
- *The videotape of the public performances will be used as documentary evidence in the final examination of this practice-led research project.*
- *Information gained during the study may be published. You may be identified but any personal information unrelated to theatre making / biographical theatre will remain confidential.*

4. Voluntary Participation

Participation is entirely voluntary. **If you do not wish to take part you are not obliged to.** If you decide to take part and later change your mind, you are free to withdraw from the project at any stage. Any information already obtained from you will be destroyed.

Your decision whether to take part or not to take part, or to take part and then withdraw, will not affect your [relationship with](#) the University of Southern Queensland.

Please notify the researcher if you decide to withdraw from this project.

Should you have any queries regarding the progress or conduct of this research, you can contact the principal researcher:

Bernadette Meenach
USQ, Faculty of Business, Education, Law and Arts, School of Arts and Communication (Theatre)
West St, Toowoomba, QLD, 4350
0409 341 176 / 07 4631 1107
Bernadette.Meenach@usq.edu.au

If you have any ethical concerns with how the research is being conducted or any queries about your rights as a participant please feel free to contact the University of Southern Queensland Ethics Officer on the following details.

Ethics and Research Integrity Officer
Office of Research and Higher Degrees
University of Southern Queensland
West Street, Toowoomba 4350
Ph: +61 7 4631 2690
Email: ethics@usq.edu.au



University of Southern Queensland

The University of Southern Queensland
Consent Form

HREC Approval Number: **H11REA097**

TO:

Performing Biography: creating, embodying and shifting history

Principal Researcher: Bernadette Meenach

- I have read the Participant Information Sheet and the nature and purpose of the research project has been explained to me. I understand and agree to take part.
- I understand the purpose of the research project and my involvement in it.
- I understand that I may withdraw from the research project at any stage and that this will not affect my status now or in the future.
- I confirm that I am over 18 years of age.
- I understand that information gained during the study may be published. I may be identified but any personal information unrelated to theatre making and / biographical theatre will remain confidential.
- I understand that I will be videotaped during the study.
- I understand that the tape will be retained. It will be stored in a secure place on the Toowoomba campus of USQ. The Principal Researcher will be the only person with access to the tape.

Name of participant.....

Signed.....**Date**.....

If you have any ethical concerns with how the research is being conducted or any queries about your rights as a participant please feel free to contact the University of Southern Queensland Ethics Officer on the following details.

Ethics and Research Integrity Officer
Office of Research and Higher Degrees
University of Southern Queensland
West Street, Toowoomba 4350
Ph: +61 7 4631 2690
Email: ethics@usq.edu.au

Appendix 3.2. Ms. Garland at Twilight interview questions – Director

Collaborative Artist Interview

Interview Number	1
Name	Lewis Jones
Role in Project	Director
<p><i>These questions are designed to provide stimulus for reflection. This method for reflection, known as Critical Response Process, was originally designed by the choreographer Liz Lerman. It has been adapted to meet the needs of this project. The questions below relate to the Ms Garland at Twilight project. Thankyou.</i></p>	
<p>Step 1: Statements of Meaning</p> <p>What meaning did the Twilight project have for you? (eg: what was stimulating, surprising, evocative, memorable, touching, challenging, compelling, delightful, different, or unique)</p>	
<p>Step 2: Practice-led researcher as Questioner</p> <ol style="list-style-type: none"> 1. What was your original brief for the project? 2. Why did you decide to participate? 3. Tell me about your experience of the collaborative theatre-making process. 4. Tell me about your experience of directing <i>Ms Garland at Twilight</i>. 5. How have your perceptions shifted throughout the journey of the project? 	
<p>Step 3: Neutral Questions from the Collaborator</p> <p>Now it is your turn to ask me questions about the project.</p>	

Lerman & Borstel (2003: 21) suggest that ‘the Critical Response Process emphasises the benefits of getting artists to think about their work in a fresh way, as opposed to telling them how to improve their work or asking them to defend their work’. So please be patient here and form questions rather than giving opinions. You will be able to offer your opinions in Step 4.

Step 4: Collaborator Opinions

Now it’s time to offer your opinions about the project. At this stage I want to hear all your opinions. In future interviews, as the focus of the research distils its foci, we may include the Critical Response Process strategy of asking for Permissioned Opinions (Lerman & Borstel, 2003: 22).

If you are unsure where to start, here are some key themes to assist in forming your opinions: biography, performance, shifting perceptions, creating, embodying.

Closure: A Final Question for the practice-led researcher

Based on what the collaborator has said in this interview what is my next step in working on this project?

For more information regarding Critical Response Process please search: Lerman,L. and Borstel, J. (2003). *Critical Response Process: a method for getting useful feedback on anything you make, from dance to dessert.*

Takoma Park, MD: Dance Exchange, Inc.

Appendix 3.3. Ms. Garland at Twilight interview questions – Musical Director/Composer/Accompanist

Collaborative Artist Interview

Interview Number	1
Name	Morgan Chalmers
Role in Project	Musical Director (composer, arranger, performer)
<p><i>These questions are designed to provide stimulus for reflection. This method for reflection, known as Critical Response Process, was originally designed by the choreographer Liz Lerman. It has been adapted to meet the needs of this project. The questions below relate to the Ms Garland at Twilight project. Thankyou.</i></p>	
<p>Step 1: Statements of Meaning</p> <p>What meaning did the Twilight project have for you? (eg: what was stimulating, surprising, evocative, memorable, touching, challenging, compelling, delightful, different, or unique)</p>	
<p>Step 2: Practice-led researcher as Questioner</p> <ol style="list-style-type: none"> 1. What was your original brief for the project? 2. Why did you decide to participate? 3. Tell me about your experience of the collaborative theatre-making process. 4. Tell me about your experience of performing in <i>Ms Garland at Twilight</i>. 5. How have your perceptions shifted throughout the journey of the project? 	
<p>Step 3: Neutral Questions from the Collaborator</p> <p>Now it is your turn to ask me questions about the project.</p>	

Lerman & Borstel (2003: 21) suggest that ‘the Critical Response Process emphasises the benefits of getting artists to think about their work in a fresh way, as opposed to telling them how to improve their work or asking them to defend their work’. So please be patient here and form questions rather than giving opinions. You will be able to offer your opinions in Step 4.

Step 4: Collaborator Opinions

Now it’s time to offer your opinions about the project. At this stage I want to hear all your opinions. In future interviews, as the focus of the research distils its foci, we may include the Critical Response Process strategy of asking for Permissioned Opinions (Lerman & Borstel, 2003: 22).

If you are unsure where to start, here are some key themes to assist in forming your opinions: biography, performance, shifting perceptions, creating, embodying.

Closure: A Final Question for the practice-led researcher

Based on what the collaborator has said in this interview what is my next step in working on this project?

For more information regarding Critical Response Process please search: Lerman,L. and Borstel, J. (2003). *Critical Response Process: a method for getting useful feedback on anything you make, from dance to dessert.*

Takoma Park, MD: Dance Exchange, Inc.

Appendix 3.4. Ms. Garland at Twilight interview questions – Choreographer

Collaborative Artist Interview

Interview Number	1
Name	Alison Vallette
Role in Project	Choreographer
<p><i>These questions are designed to provide stimulus for reflection. This method for reflection, known as Critical Response Process, was originally designed by the choreographer Liz Lerman. It has been adapted to meet the needs of this project. The questions below relate to the Ms Garland at Twilight project. Thankyou.</i></p>	
<p>Step 1: Statements of Meaning</p> <p>What meaning did the Twilight project have for you? (eg: what was stimulating, surprising, evocative, memorable, touching, challenging, compelling, delightful, different, or unique)</p>	
<p>Step 2: Practice-led researcher as Questioner</p> <ol style="list-style-type: none"> 1. What was your original brief for the project? 2. Why did you decide to participate? 3. Tell me about your experience of the collaborative theatre-making process. 4. Tell me about your experience of choreographing <i>Ms Garland at Twilight</i>. 5. How have your perceptions shifted throughout the journey of the project? 	
<p>Step 3: Neutral Questions from the Collaborator</p> <p>Now it is your turn to ask me questions about the project.</p> <p>Lerman & Borstel (2003: 21) suggest that ‘the Critical Response Process emphasises the benefits of getting artists to think about their work in a</p>	

fresh way, as opposed to telling them how to improve their work or asking them to defend their work'. So please be patient here and form questions rather than giving opinions. You will be able to offer your opinions in Step 4.

Step 4: Collaborator Opinions

Now it's time to offer your opinions about the project. At this stage I want to hear all your opinions. In future interviews, as the focus of the research distills its foci, we may include the Critical Response Process strategy of asking for Permissioned Opinions (Lerman & Borstel, 2003: 22).

If you are unsure where to start, here are some key themes to assist in forming your opinions: biography, performance, shifting perceptions, creating, embodying.

Closure: A Final Question for the practice-led researcher

Based on what the collaborator has said in this interview what is my next step in working on this project?

For more information regarding Critical Response Process please search: Lerman,L. and Borstel, J. (2003). *Critical Response Process: a method for getting useful feedback on anything you make, from dance to dessert.*

Takoma Park, MD: Dance Exchange, Inc.

Appendix 3.5. Ms. Garland at Twilight interview questions – Performer

Collaborative Artist Interview

Interview Number	1
Name	Patrick Dwyer
Role in Project	Performer
<p><i>These questions are designed to provide stimulus for reflection. This method for reflection, known as Critical Response Process, was originally designed by the choreographer Liz Lerman. It has been adapted to meet the needs of this project. The questions below relate to the Ms Garland at Twilight project. Thankyou.</i></p>	
<p>Step 1: Statements of Meaning</p> <p>What meaning did the Twilight project have for you? (eg: what was stimulating, surprising, evocative, memorable, touching, challenging, compelling, delightful, different, or unique)</p>	
<p>Step 2: Practice-led researcher as Questioner</p> <ol style="list-style-type: none"> 1. What was your original brief for the project? 2. Why did you decide to participate? 3. Tell me about your experience of the collaborative theatre-making process. 4. Tell me about your experience of performing <i>Ms Garland at Twilight</i>. 5. How have your perceptions shifted throughout the journey of the project? 	
<p>Step 3: Neutral Questions from the Collaborator</p> <p>Now it is your turn to ask me questions about the project.</p> <p>Lerman & Borstel (2003: 21) suggest that ‘the Critical Response Process emphasises the benefits of getting artists to think about their work in a</p>	

fresh way, as opposed to telling them how to improve their work or asking them to defend their work'. So please be patient here and form questions rather than giving opinions. You will be able to offer your opinions in Step 4.

Step 4: Collaborator Opinions

Now it's time to offer your opinions about the project. At this stage I want to hear all your opinions. In future interviews, as the focus of the research distills its foci, we may include the Critical Response Process strategy of asking for Permissioned Opinions (Lerman & Borstel, 2003: 22).

If you are unsure where to start, here are some key themes to assist in forming your opinions: biography, performance, shifting perceptions, creating, embodying.

Closure: A Final Question for the practice-led researcher

Based on what the collaborator has said in this interview what is my next step in working on this project?

For more information regarding Critical Response Process please search: Lerman, L. and Borstel, J. (2003). *Critical Response Process: a method for getting useful feedback on anything you make, from dance to dessert.*

Takoma Park, MD: Dance Exchange, Inc.

Appendix 3.6. Judy Strikes Back forum questions – Creative Team

Collaborative Artist Forum – JUDY STRIKES BACK

Forum Number	1
Name	Lewis Jones, Morgan Chalmers, Alison Vallette, Patrick Dwyer
Roles in Project	Director, Musical Director / Accompanist / Composer, Choreographer, Performer
<p><i>These questions are designed to provide stimulus for reflection. This method for reflection, known as Critical Response Process, was originally designed by the choreographer Liz Lerman. It has been adapted to meet the needs of this project. The questions below relate to the Judy Strikes Back project. Thankyou.</i></p>	
<p>Step 1: Statements of Meaning</p> <p>What meaning has the project had for you so far? (eg: what was stimulating, surprising, evocative, memorable, touching, challenging, compelling, delightful, different, or unique)</p>	
<p>Step 2: Practice-led researcher as Questioner</p> <ol style="list-style-type: none"> 1. What does biography and biographical theatre mean to you? 2. Tell me about your approach to this biographical theatre project so far. 3. How have your perceptions shifted throughout the journey of the project so far? 	
<p>Step 3: Neutral Questions from the Collaborator</p> <p>Now it is your turn to ask me questions about the project.</p>	

Lerman & Borstel (2003: 21) suggest that ‘the Critical Response Process emphasises the benefits of getting artists to think about their work in a fresh way, as opposed to telling them how to improve their work or asking them to defend their work’. So please be patient here and form questions rather than giving opinions. You will be able to offer your opinions in Step 4.

Step 4: Collaborator Opinions

Now it’s time to offer your opinions about the project. At this stage I want to hear all your opinions. In future interviews/forums, as the focus of the research distils its foci, we may include the Critical Response Process strategy of asking for Permissioned Opinions (Lerman & Borstel, 2003: 22).

If you are unsure where to start, here are some key themes to assist in forming your opinions: biography, performance, shifting perceptions, creating, embodying.

Closure: A Final Question for the practice-led researcher

Based on what the collaborators have said in this forum what is my next step in working on this project?

For more information regarding Critical Response Process please search: Lerman,L. and Borstel, J. (2003). *Critical Response Process: a method for getting useful feedback on anything you make, from dance to dessert.*

Takoma Park, MD: Dance Exchange, Inc.

Appendix 3.7. Judy Strikes Back interview questions – Director

Collaborative Artist Interview – JUDY STRIKES BACK

Interview Number	2
Name	Lewis Jones
Roles in Project	Director
<p><i>These questions are designed to provide stimulus for reflection. This method for reflection, known as Critical Response Process, was originally designed by the choreographer Liz Lerman. It has been adapted to meet the needs of this project. The questions below relate to the Judy Strikes Back project. Thankyou.</i></p>	
<p>Step 1: Statements of Meaning</p> <p>What meaning has the project had for you? (eg: what was stimulating, surprising, evocative, memorable, touching, challenging, compelling, delightful, different, or unique)</p>	
<p>Step 2: Practice-led researcher as Questioner</p> <ol style="list-style-type: none"> 1. How would you describe <i>Judy Strikes Back</i>? 2. Cabaret vs Theatre, Research vs Commercial product. Please discuss these relationships in relation to <i>Judy Strikes Back</i>. 3. Discuss how you supported the playwright-actor's ideas regarding biography, tragedy and shifting perception. 4. What difference is there between reading a draft of a new work and experiencing a new work on the studio floor? 5. What was your experience of the audience / being an audience member at the JWC? 6. Do you perceive a difference between Toowoomba audiences and Brisbane audiences? 7. Why did you want Bernadette to be present in the show? 	

8. In reflection, what would you do again and what would you do differently when working on a biographical theatre work where the playwright was also the actor?
9. How have your perceptions shifted throughout the journey of the project?
10. What is your opinion of your audience knowing that a play may be a work in progress (i.e. on audience surveys)?

Step 3: Neutral Questions from the Collaborator

Now it is your turn to ask me questions about the project.

Lerman & Borstel (2003: 21) suggest that ‘the Critical Response Process emphasises the benefits of getting artists to think about their work in a fresh way, as opposed to telling them how to improve their work or asking them to defend their work’. So please be patient here and form questions rather than giving opinions. You will be able to offer your opinions in Step 4.

Step 4: Collaborator Opinions

Now it’s time to offer your opinions about the project. As the focus of the research is distilling its foci, we may include the Critical Response Process strategy of asking for Permissioned Opinions (Lerman & Borstel, 2003: 22).

If you are unsure where to start, here are some key themes to assist in forming your opinions: biography, performance, shifting perceptions, creating, embodying.

Closure: A Final Question for the practice-led researcher

Based on what the collaborator has said in this interview what is my next step in working on this project?

Appendix 3.8. Judy Strikes Back interview questions – Musical
Director/Composer/Accompanist

Collaborative Artist Interview – JUDY STRIKES BACK

Interview Number	2
Name	Morgan Chalmers
Roles in Project	Musical Director/Composer/Accompanist
<p><i>These questions are designed to provide stimulus for reflection. This method for reflection, known as Critical Response Process, was originally designed by the choreographer Liz Lerman. It has been adapted to meet the needs of this project. The questions below relate to the Judy Strikes Back project. Thankyou.</i></p>	
<p>Step 1: Statements of Meaning</p> <p>What meaning has the project had for you? (eg: what was stimulating, surprising, evocative, memorable, touching, challenging, compelling, delightful, different, or unique)</p>	
<p>Step 2: Practice-led researcher as Questioner</p> <ol style="list-style-type: none"> 1. How would you describe <i>Judy Strikes Back</i>? 2. Cabaret vs Theatre, Research vs Commercial product. Please discuss these relationships in relation to <i>Judy Strikes Back</i>. 3. Discuss how you supported the playwright-actor's ideas regarding biography, tragedy and shifting perception. 4. Discuss the creation of the score (song by song / choice by choice). 5. What was your experience of the audience at the Empire? At the JWC? 6. Do you perceive a difference between Toowoomba audiences and Brisbane audiences? 7. In reflection, what would you do again and what would you do differently when working on a biographical theatre work where the playwright is also the actor? 	

8. How have your perceptions shifted throughout the journey of the project?

Step 3: Neutral Questions from the Collaborator

Now it is your turn to ask me questions about the project.

Lerman & Borstel (2003: 21) suggest that ‘the Critical Response Process emphasises the benefits of getting artists to think about their work in a fresh way, as opposed to telling them how to improve their work or asking them to defend their work’. So please be patient here and form questions rather than giving opinions. You will be able to offer your opinions in Step 4.

Step 4: Collaborator Opinions

Now it’s time to offer your opinions about the project. As the focus of the research is distilling its foci, we may include the Critical Response Process strategy of asking for Permissioned Opinions (Lerman & Borstel, 2003: 22).

If you are unsure where to start, here are some key themes to assist in forming your opinions: biography, performance, shifting perceptions, creating, embodying.

Closure: A Final Question for the practice-led researcher

Based on what the collaborator has said in this interview what is my next step in working on this project?

Appendix 3.9. Judy Strikes Back interview questions – Choreographer

Collaborative Artist Interview – JUDY STRIKES BACK

Interview Number	2
Name	Alison Vallette
Roles in Project	Choreographer
<p><i>These questions are designed to provide stimulus for reflection. This method for reflection, known as Critical Response Process, was originally designed by the choreographer Liz Lerman. It has been adapted to meet the needs of this project. The questions below relate to the Judy Strikes Back project. Thankyou.</i></p>	
<p>Step 1: Statements of Meaning</p> <p>What meaning has the project had for you? (eg: what was stimulating, surprising, evocative, memorable, touching, challenging, compelling, delightful, different, or unique)</p>	
<p>Step 2: Practice-led researcher as Questioner</p> <ol style="list-style-type: none"> 1. How would you describe <i>Judy Strikes Back</i>? (What you saw on the floor, ending July 26, and the final script that was used in performance, sent to you in September) 2. Cabaret vs Theatre, Research vs Commercial product. Please discuss these relationships in relation to <i>Judy Strikes Back</i>. 3. Discuss how you supported the playwright-actor's ideas regarding biography, tragedy and shifting perception. 4. What difference is there between reading a draft of a new work and experiencing a new work on the studio floor? 5. What audience feedback have you received, if any? 6. In reflection, what would you do again and what would you do differently when working on a biographical theatre work where the playwright was also the actor? 	

7. How have your perceptions shifted throughout the journey of the project?

Step 3: Neutral Questions from the Collaborator

Now it is your turn to ask me questions about the project.

Lerman & Borstel (2003: 21) suggest that ‘the Critical Response Process emphasises the benefits of getting artists to think about their work in a fresh way, as opposed to telling them how to improve their work or asking them to defend their work’. So please be patient here and form questions rather than giving opinions. You will be able to offer your opinions in Step 4.

Step 4: Collaborator Opinions

Now it’s time to offer your opinions about the project. As the focus of the research is distilling its foci, we may include the Critical Response Process strategy of asking for Permissioned Opinions (Lerman & Borstel, 2003: 22).

If you are unsure where to start, here are some key themes to assist in forming your opinions: biography, performance, shifting perceptions, creating, embodying.

Closure: A Final Question for the practice-led researcher

Based on what the collaborator has said in this interview what is my next step in working on this project?

Appendix 3.10. Judy Strikes Back interview questions – Performer

Collaborative Artist Interview – JUDY STRIKES BACK

Interview Number	2
Name	Patrick Dwyer
Roles in Project	Performer
<p><i>These questions are designed to provide stimulus for reflection. This method for reflection, known as Critical Response Process, was originally designed by the choreographer Liz Lerman. It has been adapted to meet the needs of this project. The questions below relate to the Judy Strikes Back project. Thankyou.</i></p>	
<p>Step 1: Statements of Meaning</p> <p>What meaning has the project had for you? (eg: what was stimulating, surprising, evocative, memorable, touching, challenging, compelling, delightful, different, or unique)</p>	
<p>Step 2: Practice-led researcher as Questioner</p> <ol style="list-style-type: none"> 1. How would you describe <i>Judy Strikes Back</i>? 2. Cabaret vs Theatre, Research vs Commercial product. Please discuss these relationships in relation to <i>Judy Strikes Back</i>. 3. Discuss how you supported the playwright-actor's ideas regarding biography, tragedy and shifting perception. 4. Discuss the playing of layers – self and character. 5. "Doubling" an actor's roles can "serve the Epic function of making invisible factors in our own society visible" (Canton, 2011, p. 121). What invisible factors in our society do you think you made visible through your doubling of Bogart, Judy G, Fred Astaire and Patrick? 5. What was your experience of the audience at the Empire? At the JWC? 6. Do you perceive a difference between Toowoomba audiences and Brisbane audiences? 	

7. In reflection, what would you do again and what would you do differently when working on a biographical theatre work where the playwright is also the actor?

8. How have your perceptions shifted throughout the journey of the project?

Step 3: Neutral Questions from the Collaborator

Now it is your turn to ask me questions about the project.

Lerman & Borstel (2003: 21) suggest that 'the Critical Response Process emphasises the benefits of getting artists to think about their work in a fresh way, as opposed to telling them how to improve their work or asking them to defend their work'. So please be patient here and form questions rather than giving opinions. You will be able to offer your opinions in Step 4.

Step 4: Collaborator Opinions

Now it's time to offer your opinions about the project. As the focus of the research is distilling its foci, we may include the Critical Response Process strategy of asking for Permissioned Opinions (Lerman & Borstel, 2003: 22).

If you are unsure where to start, here are some key themes to assist in forming your opinions: biography, performance, shifting perceptions, creating, embodying.

Closure: A Final Question for the practice-led researcher

Based on what the collaborator has said in this interview what is my next step in working on this project?

Appendix 3.11. Judy Strikes Back interview questions – Production Manager

Collaborative Artist Interview – JUDY STRIKES BACK

Interview Number	1
Name	Trish Miller
Roles in Project	Production Manager
<p><i>These questions are designed to provide stimulus for reflection. This method for reflection, known as Critical Response Process, was originally designed by the choreographer Liz Lerman. It has been adapted to meet the needs of this project. The questions below relate to the Judy Strikes Back project. Thankyou.</i></p>	
<p>Step 1: Statements of Meaning</p> <p>What meaning has the project had for you? (eg: what was stimulating, surprising, evocative, memorable, touching, challenging, compelling, delightful, different, or unique)</p>	
<p>Step 2: Practice-led researcher as Questioner</p> <ol style="list-style-type: none"> 1. How would you describe your role/s throughout the project? 2. How would you describe <i>Judy Strikes Back</i>? 3. Cabaret vs Theatre, Research vs Commercial product. Please discuss these relationships in relation to <i>Judy Strikes Back</i>. 4. Discuss how you supported the playwright-actor's ideas regarding biography, tragedy and shifting perception. 5. What was your experience of the audience at the Empire? At the JWC? 6. Do you perceive a difference between Toowoomba audiences and Brisbane audiences? 7. In reflection, what would you do again and what would you do differently when working on a biographical theatre work where the playwright is also the actor? 8. How have your perceptions shifted throughout the journey of the project? 	

Step 3: Neutral Questions from the Collaborator

Now it is your turn to ask me questions about the project.

Lerman & Borstel (2003: 21) suggest that ‘the Critical Response Process emphasises the benefits of getting artists to think about their work in a fresh way, as opposed to telling them how to improve their work or asking them to defend their work’. So please be patient here and form questions rather than giving opinions. You will be able to offer your opinions in Step 4.

Step 4: Collaborator Opinions

Now it’s time to offer your opinions about the project. As the focus of the research is distilling its foci, we may include the Critical Response Process strategy of asking for Permissioned Opinions (Lerman & Borstel, 2003: 22).

If you are unsure where to start, here are some key themes to assist in forming your opinions: biography, performance, shifting perceptions, creating, embodying.

Closure: A Final Question for the practice-led researcher

Based on what the collaborator has said in this interview what is my next step in working on this project?

For more information regarding Critical Response Process please search: Lerman,L. and Borstel, J. (2003). *Critical Response Process: a method for getting useful feedback on anything you make, from dance to dessert.*

Takoma Park, MD: Dance Exchange, Inc.



University of Southern Queensland

The University of Southern Queensland
Participant Information Sheet

HREC Approval Number: H11REA097

Performing Biography: creating, embodying and shifting history

Principal Researcher: Bernadette Meenach

I would like to invite you to take part in this research project.

Very little has been written about the creation, performance and reception of biographical theatre in Australia. This research project will rectify this by: investigating perceived dominant biographical narratives relating to actors and actor training through live theatre performances; exploring the role of the biographer as performer; and adapting Lerman's Critical Response Process (2003) to assist in the creation, performance and reception of the live theatre performances. Two original biographical theatre pieces will be created over the period of the research project. The research project will also result in a written exegesis. Your participation in this research project will assist in the creation of the two original Australian biographical theatre pieces. Your participation will also shed light on how Australians respond to biographical theatre as a genre.

There are no risks associated with this project.

5. Procedures

Participation in this project will involve

- *Answering a series of survey questions. This survey will take you no longer than five minutes to complete. Your identity will remain anonymous.*
- *The survey data will be analysed to shed light on the creation, performance and reception of biographical theatre.*
- *The survey data will be stored in a secure place on the Toowoomba campus of USQ.*
- *While information gained during the study may be published, you will not be identified and your personal results will remain confidential.*

6. Voluntary Participation

Participation is entirely voluntary. **If you do not wish to take part you are not obliged to.** If you decide to take part and later change your mind, you are free to withdraw from the project at any stage. Any information already obtained from you will be destroyed.

Your decision whether to take part or not to take part, or to take part and then withdraw, will not affect your [relationship with](#) the University of Southern Queensland.

Please notify the researcher if you decide to withdraw from this project.

Should you have any queries regarding the progress or conduct of this research, you can contact the principal researcher:

Bernadette Meenach
USQ, Faculty of Business, Education, Law and Arts, School of Arts and Communication (Theatre)
West St, Toowoomba, QLD, 4350
0409 341 176 / 07 4631 1107
Bernadette.Meenach@usq.edu.au

If you have any ethical concerns with how the research is being conducted or any queries about your rights as a participant please feel free to contact the University of Southern Queensland Ethics Officer on the following details.

Ethics and Research Integrity Officer
Office of Research and Higher Degrees
University of Southern Queensland
West Street, Toowoomba 4350
Ph: +61 7 4631 2690
Email: ethics@usq.edu.au



University of Southern Queensland

**The University of Southern Queensland
Consent Form**

HREC Approval Number: **H11REA097**

TO: Performing Biography: creating, embodying and shifting history

Principal Researcher: Bernadette Meenach

- I have read the Participant Information Sheet and the nature and purpose of the research project has been explained to me. I understand and agree to take part.
- I understand the purpose of the research project and my involvement in it.
- I understand that I may withdraw from the research project at any stage and that this will not affect my status now or in the future.
- I confirm that I am over 18 years of age.
- I understand that while information gained during the study may be published, I will not be identified and my personal results will remain confidential.
- I understand that the survey will be retained. It will be stored in a secure place on the Toowoomba campus of USQ. The Principal Researcher will be the only person with access to the survey.

Name of participant.....

Signed.....**Date**.....

If you have any ethical concerns with how the research is being conducted or any queries about your rights as a participant please feel free to contact the University of Southern Queensland Ethics Officer on the following details.

Ethics and Research Integrity Officer
Office of Research and Higher Degrees
University of Southern Queensland
West Street, Toowoomba 4350
Ph: +61 7 4631 2690
Email: ethics@usq.edu.au

Appendix 4.2. Ms. Garland at Twilight Audience Questionnaire

PERFORMING BIOGRAPHY: creating, embodying and shifting history

This survey has been designed as part of a study into biographical performance. Your answers will assist in developing an understanding of the creation, performance and reception of new biographical performance work.

Please tick the appropriate box -

Gender: ☐ Male ☐ Female

Age Range: ☐ Under 18 ☐ 18 – 30 ☐ 31 – 50 ☐ 51 – 70 ☐ Over 70

Questions:

1. In one or two sentences note what has meaning for you about what you have just seen. (eg: what was stimulating, surprising, evocative, memorable, touching, challenging, compelling, delightful, different, or unique)

.....
.....
.....

2 a. What song did you want performed in the encore?

☐ "Zing" ☐ "Rainbow"

2 b. Why?

.....
.....
.....

3 a. Did you know anything about Judy Garland prior to seeing this production?

☐ YES ☐ NO

3 b. The media and society have perceived Judy Garland in many different ways. Which of the descriptions below do you associate with Judy Garland? Please rank them, with number 1 starting as your strongest association.

☐ Dorothy Gale ☐ Tragic Child Star ☐ Drug Addict / Alcoholic ☐ Gay Icon ☐ Talented Artist

☐ Other? Please describe.

.....
.....
.....

4 a. Did your perception of Judy Garland change in any way after viewing this production?

☐ YES ☐ NO

4 b. If YES, please explain how.

.....
.....

PLEASE TURN PAGE OVER

5 a. Have you seen any other biographical performances?

☐ YES ☐ NO

5 b. If YES, which historical figures were being represented? (eg: Peter Allen, Mark Rothko, Paul Keating)

.....
.....

5 c. If NO, why not?

.....
.....

6 a. Have you ever read biographies?

☐ YES ☐ NO

6 b. If YES, which historical figures were being represented?

.....
.....

6 c. If NO, why not?

.....
.....

7 a. What are your expectations of a performed biography?

.....
.....

7 b. What are your expectations of a written biography?

.....
.....

8. The production you saw tonight is a work-in-progress and the performer is very interested in any questions you may have about the creation, rehearsal and performance of the show. Your questions will assist in developing the show. Please write your questions here. (eg: What was the significance of the lucky dice? Why did you include unfamiliar songs?)

.....
.....
.....

9. Your opinions will also assist in developing the show. Please write your opinions here. (eg: I'd like to see another actor play Humphrey Bogart; I'd enjoy hearing songs from Garland's less popular movies).

.....
.....
.....

Thanks for your participation. I hope to see you at the next work-in-progress showing of the production.

Bernadette Meenach
0409 341 176 * (w) 07 4631 1107
Bernadette.Meenach@usq.edu.au

Appendix 4.3. Judy Strikes Back Audience Questionnaire

PERFORMING BIOGRAPHY: creating, embodying and shifting history

This survey has been designed as part of a study into biographical performance. Your answers will assist in developing an understanding of the creation, performance and reception of new biographical performance work.

Please tick the appropriate box -

Gender: ☐ Male ☐ Female

Age Range: ☐ Under 18 ☐ 18 – 30 ☐ 31 – 50 ☐ 51 – 70 ☐ Over 70

Questions:

1. In one or two sentences note what has meaning for you about what you have just seen. (eg: what was stimulating, surprising, evocative, memorable, touching, challenging, compelling, delightful, different, or unique)

.....
.....
.....

2 a. Did you know anything about Judy Garland prior to seeing this production?

☐ YES ☐ NO

2 b. The media and society have perceived Judy Garland in many different ways. Which of the descriptions below do you associate with Judy Garland? Please rank them, with number 1 starting as your strongest association.

☐ Dorothy Gale ☐ Tragic Child Star ☐ Drug Addict / Alcoholic ☐ Gay Icon ☐ Talented Artist

☐ Other? Please describe.

.....
.....
.....

3 a. Did your perception of Judy Garland change in any way after viewing this production?

☐ YES ☐ NO

3 b. If YES, please explain how.

.....
.....
.....

3 c. If NO, please explain how.

.....
.....
.....

PLEASE TURN PAGE OVER

4 a. Did you see the first production to emerge from this research project - "Ms Garland at Twilight" in September, 2013?

☐ YES ☐ NO

4 b. If YES, what are the differences between "Ms Garland at Twilight" and "Judy Strikes Back"?
.....
.....
.....

5 a. Is there a difference between a written biography and a performed biography?

☐ YES ☐ NO

6 b. If YES, please explain the differences.
.....
.....

6 c. If NO, please explain the similarities.
.....
.....

7 a. Would you be interested in seeing more biographical theatre productions?

☐ YES ☐ NO

7 b. If YES, what historical figures would you like to see as the focus of biographical theatre productions?
.....
.....

7 c. If NO, why not?
.....
.....

8. The production you saw tonight is a work-in-progress and the writer/performer is very interested in any questions you may have about the creation, rehearsal and performance of the show. Your questions will assist in developing the show. Please write your questions here. (eg: What was the significance of the CBS TV story? How much of the script is really in Judy Garland's own words?)
.....
.....
.....

9. Your opinions will also assist in developing the show. Please write your opinions here. (eg: I'd like to see an actor play the composer Harold Arlen; I'd enjoy hearing songs from Garland's vaudeville years).
.....
.....
.....

Thanks for your participation. I hope to see you at the theatre again soon.

Bernadette Meenach

0409 341 176 * (w) 07 4631 1107 * Bernadette.Meenach@usq.edu.au

Appendix 5. Ms. Garland at Twilight poster, USQ Arts Theatre 2013

Twilight Series 2013

MS GARLAND AT TWILIGHT



**Wednesday 4 September
6PM • USQ ARTS THEATRE**

Bernadette Meenach (nee Pryde) tells the story of the little girl who took us Over the Rainbow and grew up to be the lady who made us Get Happy. Join Miss Judy Garland for an evening of mouth-watering stories from the topsy turvy world of show business.

HOSTED BY USQ SCHOOL OF TEACHER EDUCATION AND EARLY CHILDHOOD & USQ SCHOOL OF LINGUISTICS, ADULT AND SPECIALIST EDUCATION

UNIVERSITY OF SOUTHERN QUEENSLAND
\$20 Adult • \$16 Conc • \$14 Student • \$9 Child
BOOK NOW: 07 4631 1111 • www.usq.edu.au/artsworx

The Chronicle

USQ PRINTING SERVICES

WINNEWS

JUDITH WRIGHT CENTRE OF CONTEMPORARY ARTS

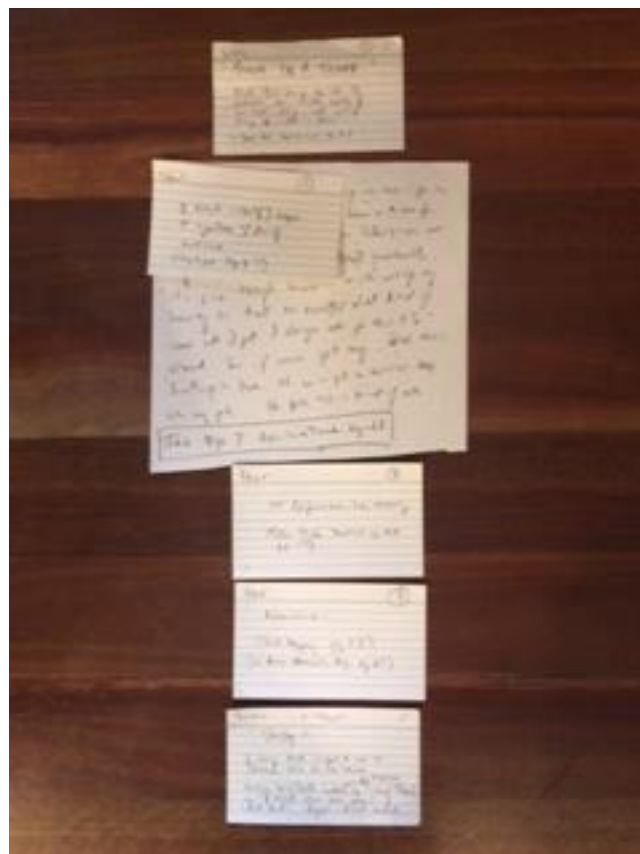
USQ arts work

USQ Graphics 13-1298

Appendix 6.1. Index cards – ‘text’, ‘song’, ‘bit’



Appendix 6.2. Index cards – Ms. Garland at Twilight first unit of action



Appendix 6.3. *Index cards – Ms. Garland at Twilight landscape*



Appendix 7. Ms. Garland at Twilight *press kit*

CREATIVE TEAM

Biographer	Bernadette Meenach
Director	Lewis Jones
Musical Director/Arranger	Morgan Chalmers
Choreographer	Alison Vallette
Costumes	Debra Nairn, Tonia Pawlyszyn, Carmel Pryde
Makeup	Kelli MacAlpine Misk-Designs
Production Manager	Mark Millett
Senior Technician	Bob Horstman
Stage Manager	Teri Steer
Lighting Operator	Brandon Duncan
Sound Operator	Alex Cossu
Props ASM	Ethan Clifton

CAST (in order of appearance)

Mort Lindsey	Morgan Chalmers
Judy Garland	Bernadette Meenach
Jenny Fred	Patrick Dwyer

SPECIAL THANKS

Judith Wright Centre of Contemporary Arts (Fresh Ground Space Program), Dale Cope, Leonard Meenach, Ray Pryde, Tammy Linde, Empire Theatres, Tony Maw, Janelle Finnigan, Rebecca Scollen, Chris Lee, Melissa Forbes, Beata Batorowicz, Ausdance Queensland Inc., Vanessa Reddan, Alexis Tacey, Sharon Wrampling and Frances Ethel Gummi.



Phone: 07 4631 1412
Facsimile: 07 4631 2797
Email: printery@usq.edu.au
www.usq.edu.au/printing-services

Fliers Newsletters Posters Magazines
Catalogues Letterheads Envelopes
Corflute Signage CD/DVD Publishing
Website Design & Development
E-Media Publications

USQ Artsworld
presents

MS GARLAND at TWILIGHT



Bernadette Meenach
Patrick Dwyer
Morgan Chalmers

4 SEPTEMBER 2013

USQ Arts Theatre • Toowoomba
University of Southern Queensland






BIOGRAPHER'S NOTE

In 2011, I was very fortunate to play Judy Garland in the Empire Theatres production of *Boy From Oz*. As I prepared for the role, I watched her movies, listened to her recordings and viewed countless YouTube clips of her performances on television and in concert. I also read biographies and interviews with people who knew Ms Garland. I was struck by how much information I could find about her troubled personal life and yet, how little information I could find about her artistry. What sort of singing, dancing and acting training did she have? Who were her mentors? How did she prepare for a role? My list of questions grew so long that I had no choice but to seek answers from the lady herself. I sifted back through all the materials I had collected to find verbatim Garland quotes. Slowly, I started to develop a picture of Judy, the working actress. An actress who worked hard to develop a very impressive CV. An actress with such a wide range of experiences and contacts that she had lots of advice for novices like me. If you're an aspiring actress, there's at least twenty key lessons she will share with you tonight, so listen up.

Tonight's performance is also part of a larger research project into the biographical theatre genre. If you'd like to assist me in this project, please complete a survey before you leave tonight. The ushers will give you one as you exit the auditorium. It'll take you five minutes maximum. Then just drop it into the survey box in the foyer and enjoy a glass of bubbles and some nibbles.

Bernadette Meenach

Bernadette Meenach is a graduate of NIDA (Grad Dip Voice Studies) and QUT (MA Research). She has appeared in productions for companies including La Boite, New England Theatre Company, Chris Canute Productions, Queensland Arts Council, Imaginary Theatre, Empire Theatres and the ABC. She has directed productions for JCU, QUT, USQ and Actors for Refugees. As an acting and vocal coach she has worked for QUT, JCU, Australian Ballet School, NIDA Open Program, Qld Actors' Playhouse and QTC. She has presented papers at national and international voice conferences. Bernadette is an Associate Lecturer for the USQ School of Arts and Communication and is currently studying for her PhD.

Patrick Dwyer has recently graduated from USQ with a Bachelor of Creative Arts (Theatre and Acting). While at USQ he appeared in *Captain Pathos and his Army of Imaginary Friends*, *Away, All Sorts Variety Show* and *Richard III* as a part of the USQ Shakespeare in the Park Festival. For the Woodfordia Institute of Street Performance he performed in *Pigford* and *Nightly Navigations* at the Woodford Folk Festival. He played Max in *Light and Water's* premiere production of *Sex and Sensibility* at the 2011 2high Festival, along with subsequent readings and workshops of the play. He is currently in rehearsals for *School for Scandal* with Brisbane independent theatre company heartBeast Vicious Ensemble.

Morgan Chalmers is a composer, arranger, pianist and conductor whose recent credits include Associate Music Director and Principal Arranger for the USQ Keyboard Ticklers (2010-12) and Music Director and Composer for the USQ Shakespeare in the Park Festival productions of *A Midsummer Night's Dream* and *Richard III*. Morgan is also an active pianist/accompanist for community musicians, productions and functions. He received his Bachelor of Creative Arts (Music) in 2013, also receiving the Deans Prize for Music and a USQ Faculty Medal. Morgan is currently completing his Honours at USQ and engaged as Musical Director for the 2013 Shakespeare Festival production of *The Winter's Tale*.

PROUDLY HOSTED BY USQ SCHOOL OF TEACHER EDUCATION AND EARLY CHILDHOOD & USQ SCHOOL OF LINGUISTICS, ADULT AND SPECIALIST EDUCATION

Toowoomba's The Chronicle newspaper article, August 13, 2013

<https://www.thechronicle.com.au/news/vocal-coach-brings-new-judy-garland-tale-life-stag/1980944/>



Greenroom Theatre Review

<http://actorsgreenroom.net/archives/8564>

YouTube trailer for *When Judy Got Happy*

(*Ms. Garland at Twilight* dress rehearsal footage)

<https://www.youtube.com/watch?v=d3CTaOjIZ9k>

Appendix 8. Hedda Gabler poster

USQ Actors Studio presents The Naturalism Now Series...

Hedda Gabler

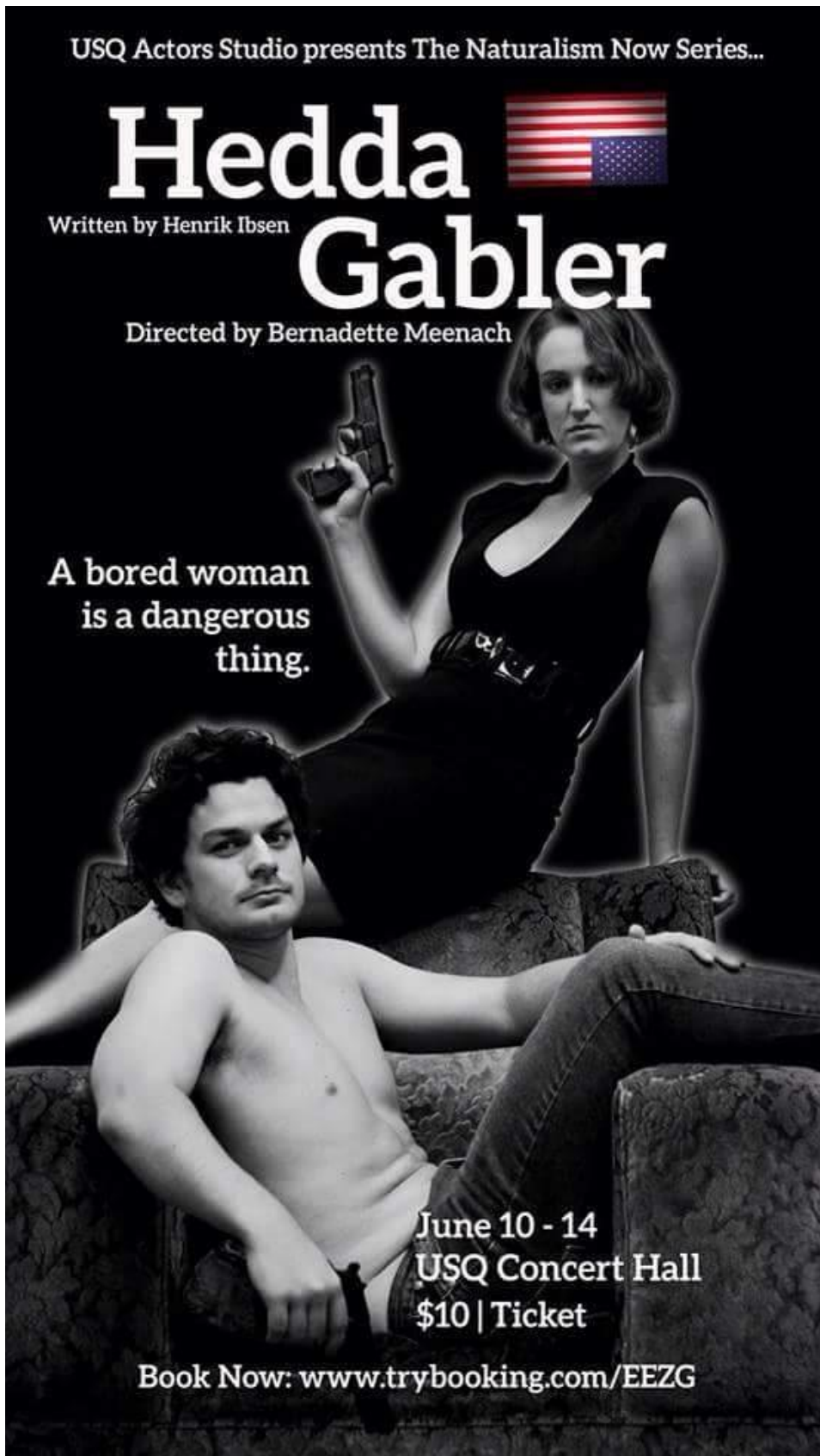
Written by Henrik Ibsen

Directed by Bernadette Meenach

A bored woman
is a dangerous
thing.

June 10 - 14
USQ Concert Hall
\$10 | Ticket

Book Now: www.trybooking.com/EEZG



Appendix 9. Judy Strikes Back stimulus material

Below is the running order of the songs and some links to stimulus material from the woman herself (and others)

1. Overture (Mort)

This is Morgan's original work, from the last show.

2. Born in a Trunk (Judy)

https://www.youtube.com/watch?v=7UA_2iHAOXU

3. Everybody Does Judy (Judy)

This one is an original song

4. That's Life (Judy, Humphrey Bogart, Frank Sinatra)

<https://www.youtube.com/watch?v=9bpuoS-icGY>

5. Something Cool (Judy)

<https://www.youtube.com/watch?v=W-xK-Rv1wro> (Judy's version)

<https://www.youtube.com/watch?v=4GkUM4jE-ZE> (Julie Christy's version)

6. Duelling Divas (Judy, Jenny)

This is the one we did in the last show.

<https://www.youtube.com/watch?v=LGDRzK-dsdl> (Jenny's part "By Myself")

<https://www.youtube.com/watch?v=2w5x7JEV4RA> (Judy's bit "Come Rain or Shine")

<https://www.youtube.com/watch?v=GirOMCxZSm4> (The scene in a Garland film we use dialogue from)

7. Shit Happens to Everyone (Judy, Jenny)

This is an original song.

8. I Am Woman / with Katy Perry's Roar (Judy)

This is a Garland version of the Helen Reddy classic. Of course, Reddy was from a vaudeville family, she was 'born in a trunk' too. Judy had been dead four years when this song was released.

<https://www.youtube.com/watch?v=ojtCzCyJakE> (Reddy original film

clip)

<https://www.youtube.com/watch?v=CevxZvSJLk8> (Katy Perry)

9. Couple of Swells (Judy, Fred)

<https://www.youtube.com/watch?v=C9z9Q9KbJOg>

10. Once in a Lifetime (Judy in tramp mode)

<https://www.youtube.com/watch?v=ZhWS2XuNZAg>

11. Get Happy / with Pharrell's Happy (Bernadette, Patrick)

<https://www.youtube.com/watch?v=2U-rBZREQMw> (Judy and her boys)

https://www.youtube.com/watch?v=ZbZSe6N_BXs (Pharrell)

12. Encore of 'Zing' or 'Rainbow'..and we know which one they'll choose (Bernadette, Patrick, Morgan)

<https://www.youtube.com/watch?v=ss49euDqwHA> (The Tramp version, how she did it in her concerts)

<https://www.youtube.com/watch?v=U016JWYUDdQ> (the movie version)

Once I've got a better idea of the melodies of the two original songs I may have some extra stimulus material.
Hope this is useful.

Cheers,

Bernadette Meenach

Lecturer in Voice

University of Southern Queensland

Faculty of Business, Education, Law & Arts

School of Arts & Communication

TOOWOOMBA, QLD 4350

07 4631 1107

0409 341 176

Appendix 10.1. Judy Strikes Back poster, Empire Theatre, 2015



Appendix 10.2. Judy Strikes Back poster, Judith Wright Centre of Contemporary Arts, 2015



**JUDITH WRIGHT
CENTRE OF
CONTEMPORARY
ARTS**

**WHAT
IS
ON
#AT
THE
JUDY**

JUDY STRIKES BACK

**BERNADETTE MEENACH
PATRICK DWYER
MORGAN CHALMERS**

**AUG
THU 13 – SAT 15**

CABARET

Breathing new life into the Garland legend,
this is an all-singing, all-dancing coming out story
for the little girl lost in all of us.

Presented by Judith Wright Centre

BOOKINGS JUDITHWRIGHTCENTRE.COM
07 3872 9000 420 Brunswick St, Fortitude Valley

The Judith Wright Centre of Contemporary Arts is a
Queensland Government initiative operated by Arts Queensland

Image credit: Dylan Evans Photography

Appendix 11.1 Judy Strikes Back press kit, Empire Theatre

Acknowledgements

USQ School of Arts & Communication
USQ Artsworx
Empire Theatres Homegrown Independents Program
Judith Wright Centre of Contemporary Arts
Toowoomba Regional Council
Silverstone Developments
Margi Brown-Ash
David Halliday
Leonard Meenach
Stan Miller
Carmel & Ray Pryde
Hayley Chalmers
and Judy Garland.

For more information on the play and Bernadette

facebook.com/bernadette.meenach



HOME GROWN
INDEPENDENTS PROGRAM
MAY CONTAIN TRACES OF NUTS
Thursday 17 September, 7pm

When Evan's relationship takes an unexpected turn he slips into an incapacitating man-crisis. Crippled with fear, doubt and self-loathing, Evan must sift through well intentioned but hammy misguided advice from his friends, family and an apparent "Mr. Right" in order to hang onto his love. Evan is taken to all new highs and lows in his journey to discover what it means to "be a man."

Presented by Share House Theatre Company

1300 655 299 empiretheatre.com.au




A CABARET LIBERATING GARLAND FROM THE LEGACY

BERNADETTE
JUDY STRIKES BACK
MEENACH

Directed by LEWIS JONES
Musical Director/Accompanist MORGAN CHALMERS Choreography ALISON VALLETTE
starring BERNADETTE MEENACH • PATRICK DWYER

Empire Theatre Studio
THURSDAY 6 AUGUST 7PM



About the Production

When the name Judy Garland is mentioned, what do you think of? Dorothy from "The Wizard of Oz"? A gay icon? A victim of the studio system? A political campaigner? A film producer?

Tonight we're going to unpack Judy's trunk to rekindle her memory, rediscover her 47 year life, and reframe the property known as Garland.

If you think of tragedy when you think of Judy, think again.

Tonight's performance is also part of a larger research project into the biographical theatre genre. If you'd like to assist us in this project, please complete a survey before you leave tonight. The ushers will give you one as you exit the auditorium. It'll take you five minutes maximum. Then just drop it into the survey box in the foyer.

Creative Team

Writer/Performer	Bernadette Meenach
Musical Director / Accompanist	Morgan Chalmers
Performer	Patrick Dwyer
Director	Lewis Jones
Choreographer	Alison Vallette
Production Manager	Patricia Miller
Lighting Designer / Operator	Ben Hunt
Sound Operator	Shane Howarth-Crewdson
Costumes	Debra Nairn
	Tonia Pawlyszyn
	Carmel Pryde
	Kelli MacAlpine
	Kelli MacAlpine
	Sarah Peters
	Dylan Evans
Makeup	
Dressers	
Images	

Toowoomba's The Chronicle newspaper article and video interview, February 10, 2015

<https://www.thechronicle.com.au/news/empire-show-strikes-back-in-new-series/2537954/>

Toowoomba's The Chronicle newspaper article, July 7, 2015

<https://www.thechronicle.com.au/news/whos-the-real-judy-garland/2722612/>

The Empire Theatre events webpage

<http://www.empiretheatre.com.au/event/105/judy-strikes-back-homegrown-independents-program->

Toowoomba The Chronicle post-show article, August 16, 2015

<https://www.thechronicle.com.au/news/judy-was-more-than-just-dorothy/2741077/#/0>

Appendix 11.2 Judy Strikes Back press kit, Judith Wright Centre of Contemporary Arts



COMING SOON TO THE JUDY



EMMA & THE HUNGRY TRUTH
Will Feast On You
Fri 21 & Sat 22 August

The brainchild of internationally-acclaimed singer-songwriter Emma Dean, Emma & The Hungry Truth are a sight to behold when performing live! With nods to Queen and Kate Bush, but an explosive sound all their own, their musicianship and camaraderie is only matched by their fierce stagecraft and otherworldly aesthetic.



WOMEN IN VOICE
2015
Thu 15 to Sat 24 October

Don't miss the sumptuous combination of the ethereal Emma Dean, rock legend Carol Lloyd, world music mama Yani and the astounding Alison St Ledger, all brought together by MC Queenie van de Zandt's hilarious alter ego Jan van de Stool, International Music Therapist.

JUDITH WRIGHT CENTRE OF CONTEMPORARY ARTS
f /JudithWrightCentre t @JWCOCA @JudithWrightCentre #AtTheJudy



JUDY STRIKES BACK

BERNADETTE MEENACH
PATRICK DWYER
MORGAN CHALMERS

AUG THU 13 - SAT 15
CABARET

Breathing new life into the Garland legend, this is an all-singing, all-dancing coming out story for the little girl lost in all of us.

JUDITHWRIGHTCENTRE.COM
07 3872 9000 420 Brunswick St, Fortitude Valley

JUDY STRIKES BACK

CAST AND CREATIVE CREDITS

Writer / Performer Bernadette Meenach
Musical Director / Accompanist Morgan Chalmers
Performer Patrick Dwyer
Director Lewis Jones
Choreographer Alison Vallette
Production Manager Patricia Miller
Lighting Designer Ben Hunt
Costumes Debra Nairn, Tonia Pawlyszyn, Carmel Pryde
Dresser Terri Steele

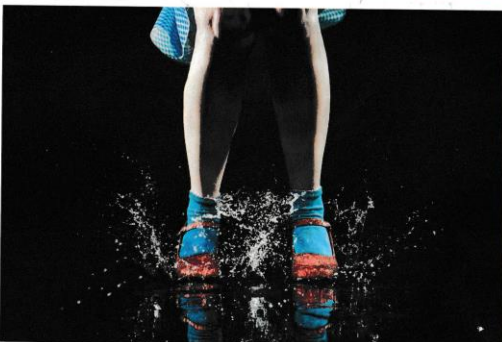
Images by Dylan Evans Photography

Presented by Judith Wright Centre

ACKNOWLEDGMENTS

USQ School of Arts & Communication, USQ Artsworx, Judith Wright Centre of Contemporary Arts, Empire Theatres Homegrown Independents Program, Toowoomba Regional Council, Silverstone Developments, Margi Brown-Ash, Hayley Chalmers, David Halliday, Leonard Meenach, Stan Miller, Carmel & Ray Pryde, and Judy Garland.

For more information on the play and Bernadette head to facebook.com/bernadette.meenach



ABOUT THE SHOW

Judy Strikes Back breathes new life into the Garland legend to question our notions of ambition, tragedy and what it means to finally get over that rainbow. It's an all-singing, all-dancing coming out story, for the little girl lost in all of us.

Asked about writing her autobiography, Judy Garland stated: "When you've lived the life I've lived, when you've loved and suffered, and been madly happy and desperately sad - well, that's when you realise you'll never be able to set it all down. Maybe you'd rather die first."

And die she did. In 1969.

But now she's finally done it, her autobiography is hot off the heavenly presses and she wants to share it with you! This is the come back to end all come backs. Garland in her own words and on her own terms. Coming clean about those nasty rumours and Hollywood hallucinations. Reunited with her musical director Mort Lindsey, she's ready to reminisce, sing some old favourites and try out some new numbers she's been working on beyond the grave.



A NOTE FROM BERNADETTE

When the name Judy Garland is mentioned, what do you think of? Dorothy from *The Wizard of Oz*? A gay icon? A victim of the studio system? A political campaigner? A film producer? Tonight we're going to unpack Judy's trunk to rekindle her memory, rediscover her 47 year life, and reframe the property known as Garland. If you think of tragedy when you think of Judy, think again.

CAN YOU HELP?

Tonight's performance is also part of a larger research project into the biographical theatre genre. If you'd like to assist us in this project, please complete a survey before you leave tonight. The ushers will give you one as you exit the Performance Space, and it won't take you any longer than five minutes. Then just drop it into the survey box in the foyer.

JUDY STRIKES BACK

AUG
WED 5 - SAT 8

BERNADETTE MEENACH

CABARET



Judy Strikes Back breathes new life into the Garland legend and questions our notions of ambition, tragedy and what it means to finally get over that rainbow. An all-singing, all-dancing, coming out story, for the little girl lost in all of us.

COMING SOON

EMMA AND THE HUNGRY TRUTH

AUG
FRI 28 & SAT 29

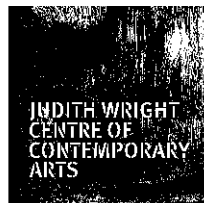
WILL FEAST ON YOU

MUSIC



This August sees Emma & the Hungry Truth return to the Judith Wright Centre to feast upon you! Dance and drink in their audible cocktail of primal rhythms, break-you-heart lyrics, catchy melodies and epic harmonies.

COMING SOON



JUDY STRIKES BACK

AUG
THU 12 – SAT 15

CABARET

TIME: 7:30PM
TICKETS: \$9-\$16

Presented by Judith Wright Centre

*"When you've lived the life, you've lived when you've loved
and sufficed and been nearly happy and deeply
sad - well, that's when you realise you'll never be able
to let it all down. My boy could be the first."*

J.DYGRAND

Beating new life into the Garland legend, this is an
all-singing all-dancing coming out story, for the little
girl lost in all of us

Judy Strikes Back is the comeback to end all comebacks,
an autobiography hot off the heavenly presses. Garland in
her own words and on her own terms. Reunited with her
musical director Murt Lindsey, she's ready to reminisce,
sing some old favourites and try out some new numbers
she's been working on by and the gavel.

Featuring: Bernadette Mearns, Patrick Dwyer
and Morgan Cahnres

A Judith Wright Centre production



The Judith Wright Centre of Contemporary Arts is a
Queensland Government initiative operated by Arts Queensland

BOOKINGS JUDITHWRIGHTCENTRE.COM
07 3872 9000 420 Brunswick St, Fortitude Valley

JUDITH WRIGHT CENTRE OF CONTEMPORARY ARTS

Presented by Judith Wright Centre

JUDY STRIKES BACK

BERNADETTE MEENACH

Cabaret



Images: Dylan Evans Photography

Judy Strikes Back breathes new life into the Garland legend to question our notions of ambition, tragedy and what it means to finally get over that rainbow. It's an all-singing, all-dancing coming out story, for the little girl lost in all of us.

Asked about writing her autobiography, Judy Garland stated: *"When you've lived the life I've lived, when you've loved and suffered, and been madly happy and desperately sad – well, that's when you realise you'll never be able to set it all down. Maybe you'd rather die first."*

And die she did. In 1969.

But now she's finally done it, her autobiography is hot off the heavenly press and she wants to share it with you!

This is the come back to end all come backs. Garland in her own words and on her own terms. Coming clean about those nasty rumours and Hollywood hallucinations. Reunited with her musical director Mort Lindsey, she's ready to reminisce, sing some old favourites and try out some new numbers she's been working on beyond the grave.

Playwright and Actor – Bernadette Meenach
Actor – Patrick Dwyer

Director – Lewis Jones
Musical Director and Accompanist – Morgan Chalmers
Choreographer – Alison Vallette
Technical Production – Patricia Miller



Dates Thu 13 to Sat 15 August

Time 7:30pm **Duration** 60 mins, inc interval

Tickets \$39 - \$33

Venue Performance Space, Judith Wright Centre of Contemporary Arts
420 Brunswick St (Cnr Berwick St), Fortitude Valley

Bookings www.judithwrightcentre.com or 07 3872 9000

JUDITH WRIGHT CENTRE OF CONTEMPORARY ARTS

MEDIA RELEASE
Wednesday 1 July, 2015

A STAR IS RE-BORN

JUDY GARLAND STRIKES BACK IN A COMEBACK TO END ALL COMEBACKS

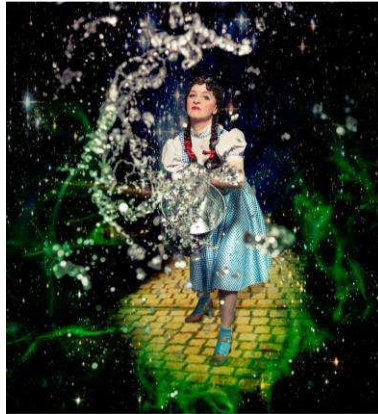


Image: Dylan Evans Photography

The legend of Hollywood actress Judy Garland is given new life at the Judith Wright Centre this August, in an all-singing, all-dancing coming out story, *Judy Strikes Back*.

Audiences will be swept away with this irreverent cabaret that shines the spotlight on an unseen version of Judy Garland (**Bernadette Meenach**), coming clean in her own words, on her own terms, and finally getting over that rainbow.

With an autobiography hot off the heavenly presses (having never released one before her early death in 1969) and reuniting with her musical director Mort Lindsey, Judy will reminisce, sing some old favourites and try out some new numbers she's been working on beyond the grave.

When Bernadette Meenach took on the role of Judy Garland in a production of *The Boy From Oz* in 2011, she was struck by how many people remember Judy Garland as either Dorothy Gale in 1939's *The Wizard of Oz* or the pin up girl of celebrity drug addiction.

"I wanted to learn more about what made her tick," says Meenach. "Searching through biographies, interviews, documentaries, I've created a script that's almost in Judy's own words.

"This is more than a tribute show. It's a post-modern vaudevillian challenge to the nature of tragedy, acting and the positioning of women."

Musical director Morgan Chalmers has composed and arranged some gorgeous songs for the cabaret, which are certainly not just for Judy Garland fans.

"Our Garland has a little help from modern artists, like Pharell and Katy Perry," laughs Meenach. "It's a toe-tapping night of sharing stories, asking questions and poking fun, with a whole lot of singing and dancing thrown in."

With a few surprises and the possibility of more than one Judy Garland appearing on the night, come on, get happy and get your tickets to this once-in-an-afterlife evening, before they're all gone.

Dates Thu 13 to Sat 15 August

Time 7:30pm **Duration** 60 mins, no interval

Tickets \$39 - \$36

Venue Performance Space, Judith Wright Centre of Contemporary Arts
420 Brunswick St (Cnr Berwick St), Fortitude Valley

Bookings www.judithwrightcentre.com or 07 3872 9000

For further information, images and interview opportunities, please contact
Amanda Lawson, Marketing Manager | Judith Wright Centre of Contemporary Arts
07 3872 9005 | amanda.lawson@jwcoca.qld.gov.au

STAGE • ART • CULTURE • MUSIC • FILM • BOOKS

CANVAS

The Courier & Mail

JULY 25, 2015

MOVIE

HOW SIMON PEGG
BECAME A GOOD FIT
FOR MISSION:
IMPOSSIBLE

PAGES 14-15

ARTS

LET ME TELL YOU
ABOUT A BIRD, A
TEAPOT AND A GIRL
CALLED SONG

PAGES 6-7

THE RAINBOW CONNECTION

A SCREEN LEGEND
IS REBORN IN CABARET
JUDY STRIKES BACK

By Phil Brown

CANVAS RECOMMENDS

STAGE

JUDY STRIKES BACK

We all know that Judy Garland's life ended in tragedy but hey, it wasn't all bad. It couldn't have been. After all she was a major star who had a fabulous career and Brisbane performer Bernadette Meenach honours that in this cabaret show. "People think she had such a terrible life but there was more to her than just tragedy," Meenach says. "Even her children have come out and said - we wish people would stop all this talk of tragedy. They want to remember their mother as they knew her." Meenach has been a lifelong Judy Garland fan but she got really interested in Garland, who died in 1969, when she starred as her in a production of *The Boy from Oz*. That production was directed by Lewis Jones, who is also directing this one. They mounted the show in Toowoomba a couple of years ago and have now tweaked it for a new run. Essentially it is reclaiming Garland's inspirational life. Audiences can expect show tunes such as *Over the Rainbow*, *Come Rain or Come Shine* and *We're a Couple of Swells*. Judy at The Judy - it seems right, doesn't it?

Thursday-August 15, Judith Wright Centre of Contemporary Arts, Fortitude Valley, \$36-\$39.
judithwrightcentre.com.au
 Phil Brown, Noel Mengel



CONCERTS EXHIBITION

COVER STORY

OUT OF THE SHADOWS

THE JUDY GARLAND STORY





W HEN PEOPLE GET LAZILY SATURATED WITH THE TRAIL OF THE CELEBRITY, WE CAN'T HELP BUT LAUGH AT THE THOUGHT OF THE JUDY GARLAND STORY.

THE JUDY GARLAND STORY is a book that tells the story of the life of the legendary singer and actress. It is a book that is both a biography and a history of the music industry. It is a book that is both a tribute to a great artist and a warning to the world.

THE JUDY GARLAND STORY is a book that is both a biography and a history of the music industry. It is a book that is both a tribute to a great artist and a warning to the world.



JUDITH WRIGHT CENTRE OF CONTEMPORARY ARTS

MARKETING REPORT

JUDY STRIKES BACK



Image: Dylan Evans Photography

Event overview:

Judy Strikes Back breathes new life into the Garland legend to question our notions of ambition, tragedy and what it means to finally get over that rainbow. It's an all-singing, all-dancing coming out story, for the little girl lost in all of us.

Asked about writing her autobiography, Judy Garland stated: *"When you've lived the life I've lived, when you've loved and suffered, and been madly happy and desperately sad – well, that's when you realise you'll never be able to set it all down. Maybe you'd rather die first."*

And die she did. In 1969.

But now she's finally done it, her autobiography is hot off the heavenly presses and she wants to share it with you! This is the come back to end all come backs. Garland in her own words and on her own terms. Coming clean about those nasty rumours and Hollywood hallucinations. Reunited with her musical director Mort Lindsey, she's ready to reminisce, sing some old favourites and try out some new numbers she's been working on beyond the grave.

Dates: Thu 13 to Sat 15 August

Time: 7:30pm

Venue: Performance Space

On-sale date: Wed 27 May

Tickets: \$39 - \$36

JUDITH WRIGHT CENTRE OF CONTEMPORARY ARTS

MARKETING COLLATERAL

- Judith Wright Centre Brochure – 12,000 copies
 - May / June / July edition (distributed w/c 18 May) *Coming Soon*
 - August / September / October edition (distributed w/c 27 July)
 - Judith Wright Centre direct mail: 1000x copies
 - Creative Distribution (Brisbane and surrounding suburbs): 9000x copies
 - Venue and grassroots distribution: 2000x copies
- Event Posters- w/c 6 July
 - A1 – Venue installation
 - A3 – Creative Distribution x100
 - A3 – Grassroots Distribution x40
- Website Listing
 - Coming Soon from Fri 17 April
 - Website page from Wed 27 May
- Postcards x 10,000 w/c 6 July
 - Creative Distribution x 8000
 - Grassroots Distribution x 2000
- Judith Wright Centre eNews – 6000x subscribers
 - May eNews *Coming soon*
 - June eNews *Coming soon*
 - July eNews *Coming soon*
 - August eNews *Feature event*
- Judith Wright Centre EDMs
 - Direct e-blast to past patrons of relevant past cabaret productions, sent 6 April
 - Direct e-blast to past patrons of relevant past cabaret productions, sent 16 July
- Judith Wright Centre invitation
 - Direct e-blast to industry and media contacts sent 21 July
- Other in-venue promotion from w/c Mon 1 June
 - Foyer Bar screens
 - Foyer TV screens
- A4 production program

Marketing Collateral – Grassroots Distribution (Overview)	
Audience	Materials
Female skew	Judy quarterly brochure, posters, postcards
Local / tourism	Judy quarterly brochure, posters, postcards
Music	Posters, postcards
General arts	Judy quarterly brochure, posters, postcards
Tertiary	Judy quarterly brochure, posters, postcards
Queer	Posters, postcards

ADVERTISING

Media Outlet	Ad type	Run Date
Ferry TV	Promo slide	Mon 29 July to Sun 9 August
Scenestr	½ page, composite	July edition
Scenestr	½ page, composite	August edition
Creative Brisbane	Full page, composite	August edition
bMag	¼ page, dedicated	4 August

JUDITH WRIGHT CENTRE OF CONTEMPORARY ARTS

PUBLICITY

Date	Media Outlet	Activity	
w/c 27 June	Arts and entertainment media	Media Release distribution	
w/c 27 July	Arts and entertainment media	What's on at the Judy update	
Date	Media Outlet	Section/Program	Activity
Fri 26 June	QNews	Performing Arts	Preview
Sat 27 June	The Guardian	Discover Culture	Preview
Fri 23 July	bMag	Entertainment	Preview
Fri 23 July	Scenestr Online	Arts	Preview
Sat 25 July	The Courier-Mail	Canvas: Cover Story	Interview: Bernadette / Patrick / Lewis
Wed 29 July	Scenestr	Box Office	Interview: Bernadette Meenach
Thu 30 July	The Toowoomba Chronicle	EGN	Listing (as part of feature article)
August edition	Scenestr	Box Office	Top 5
Tue 4 August	bMag	Entertainment	Interview
Sat 8 August	The Courier-Mail	Canvas: Recommends	Featured event
Tue 11 August	The Weekend Edition	The Locals	Interview: Bernadette Meenach
Tue 11 August	The Weekend Edition	What's On	Preview
Tue 11 August	Concrete Playground	Stage	Preview
Tue 11 August	Concrete Playground	eNews	Preview
Tue 11 August	4BC	Afternoons	Interview: Bernadette Meenach
Wed 12 August	West End News	The Planner	Preview
Wed 12 August	4ZZZ	Queer Radio	Interview: Bernadette Meenach
Thu 13 August	612 ABC Brisbane	Breakfast	Mention (Spencer Howson)
Thu 13 August	Magic 882	Greg Hinks	Interview: Bernadette Meenach
Thu 13 August	The Courier-Mail	Go!	Preview
Thu 13 August	Caboolture Shire Herald	The Planner	Preview
Thu 13 August	Pine Rivers Press	The Planner	Preview
Fri 14 August	The Courier-Mail	Going Out	Preview
Sat 15 August	612 ABC Brisbane	Breakfast	Mention (Belinda Seeney)
Sat 15 August	Scenestr Online	Arts	Review
Sat 15 August	XS Entertainment	Reviews	Review
Sun 16 August	Absolute Theatre	Reviews	Review
Sun 16 August	Blue Curtains	Reviews	Review

PROMOTIONS

Run date	Partner	Activity	Tickets
Sat 6 June	Pure Pole Academy	Fundraiser	1 x double pass
Tue 14 July	Chalton Brown International Nanny Services	Trivia Night	1 x double pass
Tue 21 July	The Beat Megaclub	The Beat Dance Night	1 x double pass
Tue 4 Aug	La Boite Theatre Company	eNews	1 x double pass
Wed 5 Aug	Brisbane Powerhouse	Facebook	1 x double pass

JUDITH WRIGHT CENTRE OF CONTEMPORARY ARTS

SOCIAL MEDIA

Company	Activity	Channel
Scenestr	Interview share	Facebook / Twitter
The Actor's Workshop	Event plug	Facebook
The Actor's Conservatory	Event plug	eFlyer
Can You Keep A Secret	Event plug	eFlyer
Ab Fab	Event plug	Facebook
The Wickham	Event plug	Facebook
VSassy	Event plug	Facebook
Miss Scarlet	Event plug	Facebook
Canvas	Interview share	Twitter
The Courier-Mail	Interview share	Twitter
Arts Queensland	Event plug	Facebook / Twitter
Violent Green	Event plug	Instagram
Canvas Recommends	Interview share	Twitter
The Singer's Studio	Event plug	eFlyer
Fireworks Music	Event plug	eFlyer
Absolute Theatre	Review share	Facebook
Blue Curtains	Review share	Facebook / Twitter
Scenestr Online	Review share	Facebook / Twitter
XS Entertainment	Review share	Facebook / Twitter
Judith Wright Centre	Event listing + plugs	Twitter
Judith Wright Centre	Event announcement + plugs	Facebook
Judith Wright Centre	Event plugs	Instagram

ONLINE LISTINGS

Date live	Outlet
25 June	MyCityLife
09 July	bMag
09 July	FourSquare
09 July	My247
09 July	Unravelling
10 July	Around You /Courier Mail Life
10 July	Aussie Theatre
10 July	EventFinder
10 July	Visit Brisbane
10 July	YELP
13 July	Google +
13 July	Google + Local
16 July	ArtsHub
22 July	Australian Stage
22 July	Australian Tourism Data Warehouse

The Judith Wright Centre of Contemporary Arts Facebook link
<https://www.facebook.com/events/549584758514409/>

Brisbane's The Weekend Edition article, July 23, 2015
<https://theweekendedition.com.au/the-locals/bernadette-meenach/>

The Judith Wright Centre of Contemporary Arts (no longer available)
http://judithwrightcentre.com/event/judy_strikes_back

Reviews from Brisbane season
<https://www.absolutetheatre.com.au/single-post/2015/08/14/Review-Judy-Strikes-Back>

<http://scenestr.com.au/arts/judy-strikes-back-review>

<https://xsentertainme.wordpress.com/2015/08/15/judy-strikes-back/>

<https://aussietheatre.com.au/reviews/judy-strikes-back>