

= Rufus Does Judy at Carnegie Hall =

Rufus Does Judy at Carnegie Hall is the sixth album ( and first live album ) by the Canadian @-@ American singer @-@ songwriter Rufus Wainwright , released through Geffen Records in December 2007 . The album consists of live recordings from his sold @-@ out June 14 ? 15 , 2006 , tribute concerts at Carnegie Hall to the legendary American actress and singer Judy Garland . Backed by a 36 @-@ piece orchestra conducted by Stephen Oremus , Wainwright recreated Garland 's April 23 , 1961 , concert , often considered " the greatest night in show business history " . Garland 's 1961 double album , Judy at Carnegie Hall , a comeback performance with more than 25 American pop and jazz standards , was highly successful , initially spending 95 weeks on the Billboard charts and garnering five Grammy Awards ( including Album of the Year , Best Album Cover , Best Solo Vocal Performance ? Female and Best Engineering Contribution ? Popular Recording ) .

For his album , Wainwright was also recognized by the Grammy Awards , earning a 2009 nomination for Best Traditional Pop Vocal Album . While the tribute concerts were popular and the album was well received by critics , album sales were limited . Rufus Does Judy at Carnegie Hall managed to chart in three nations , peaking at number 84 in Belgium , number 88 in the Netherlands and number 171 on the United States ' Billboard 200 .

Guests on the album include Wainwright 's sister Martha Wainwright ( " Stormy Weather " ) , his mother Kate McGarrigle ( piano , " Over the Rainbow " ) , along with one of Garland 's daughters , Lorna Luft ( " After You 've Gone " ) . Related to the album , the February 25 , 2007 tribute concert filmed at the London Palladium was released on DVD as Rufus ! Rufus ! Rufus ! Does Judy ! Judy ! Judy ! : Live from the London Palladium on December 4 , 2007 .

= = Conception and development = =

According to Pitchfork Media , Wainwright " started listening to the Carnegie Hall album in the weeks and months after September 11 , craving some cheap showbiz cheer , but wound up discovering something deeper " . The subsequent War on Terrorism and invasion of Iraq caused Wainwright to become " traumatized and disillusioned with anything American " . Claiming he was reminded of how great " the US used to be " , Wainwright said the following of his appreciation for the album during that turbulent time in American history :

Somehow that album , no matter how dark things seemed , made everything brighten . She had this capacity to lighten the world through the innocence of her sound . Her anchor to the material was obviously through her devotion to music . You never feel that she didn 't believe every word of every song she ever sang .

I find the political and socioeconomic environment we live in very oppressive and very worrying , but every time I put on that live album , I was immediately put in a better mood . I was given a sense of hope and a sense of escape , only because so much of modern @-@ day culture and radio ? and what 's prized by our society ? is so empty . And then of course I would sing along .

Wainwright observed while driving in his car that " it [ would ] be funny to redo this as a song cycle " . Soon afterwards , he took the idea to New York @-@ based theatrical producer Jared Geller ( who would later co @-@ produce the tribute concert with David Foster ) , hoping to turn a dream into a reality . Geller initially thought the idea was " insane " , but he and Wainwright continued discussing options . Eventually , Geller agreed to assist with the production and the two found space in Wainwright 's schedule to book Carnegie Hall a year in advance . Once the venue was booked , staging elements such as lighting , microphone location and amplification were discussed . Stephen Oremus signed on as the conductor of the 36 @-@ piece orchestra and Phil Ramone took charge of the recording . Rehearsals began in April 2006 , and while it would have been easier to practice in rehearsal rooms , large theaters such as the Lynch at the John Jay College of Criminal Justice and the Museum of Jewish Heritage were utilized because " Rufus wanted a feel for performing this material on a stage " . As a result of financial restrictions , full orchestra rehearsals took place only two days before the show and the day of each performance ( practice with smaller groups of

instruments began a few months before the concerts ) .

= = Tribute concerts = =

Due to popular demand , Wainwright 's tribute was performed a total of six times . After tickets for the first show ( June 14 , 2006 at Carnegie Hall in New York City ) sold out , a second show was added at the same venue for the following night ( June 15 ) . Increased demand resulted in three concerts in Europe : February 18 , 2007 at the London Palladium in London , February 20 at L 'Olympia in Paris and February 25 once again at the London Palladium . The final performance was on September 23 , 2007 at the Hollywood Bowl in Los Angeles , California .

= = = Promotion , celebrity participation = = =

Part of the success of the tribute concerts can be attributed to the amount of press attention received and the eagerness of other artists to participate in the event . As written by Gaby Wood of The Guardian , Wainwright " sparkled on the cover of Time Out New York " and was " adored in the pages of The New York Times " following the Carnegie Hall shows . In fashion designer Marc Jacobs ' menswear boutique in Greenwich Village , " virtually nothing was for sale except T @-@ shirts advertising the show " ( the bright orange shirts contained the text " RUFUS RUFUS RUFUS " and " world 's greatest entertainer " , mimicking promotional material used for Garland 45 years earlier ) . Film director Sam Mendes planned to create a documentary about Wainwright 's re @-@ creation and the work leading up to it , though the project fell through . Dutch designers Viktor & Rolf outfitted Wainwright and his family members for the concerts . To return the favor Wainwright wrote the song " Ode to Antidote " and allowed its use in the promotion of the design duo 's cologne , " Antidote " . He also helped premiere the cologne at the after @-@ party for his first Garland tribute and later performed " Over the Rainbow " at the premiere of their Spring 2007 fashion line . Wainwright wore clothing by Tom Ford at the Hollywood Bowl concert . To promote the album , Wainwright 's website linked to an online store where fans could purchase merchandise , including several shirt designs , concert posters , programs and other collectibles . Like the shirts sold by Marc Jacobs , much of the promotional material mimicked posters used for Garland 's concert years before .

Celebrities attending the Carnegie Hall shows included Justin Bond ( " Kiki " of Kiki and Herb ) , Patricia Field , Gina Gershon , Joel Grey , Marc Jacobs , Michael Kors , Tony Kushner , Ann Magnuson , Sarah Jessica Parker , Kate Pierson , Fred Schneider , the Proenza Schouler boys , Chloë Sevigny , John Waters and Viktor & Rolf . Famous faces turned out at the concerts in Europe as well , including Julian Barratt , Keane frontman Tom Chaplin , Julia Davis , David Furnish , Mark Gatiss , Richard E. Grant , Jeremy Irons , Lulu , Paul Morley , Siân Phillips , Imogen Stubbs and Teddy Thompson . Celebrities at the Hollywood Bowl show included Jamie Lee Curtis , Jimmy Fallon , Jake Gyllenhaal , Debbie Reynolds and Rod Stewart .

= = Music = =

= = = Songs = = =

The songs on the album are identical to those performed on Garland 's 1961 album , Judy at Carnegie Hall , except Wainwright 's album included " Get Happy " as a bonus track in the UK and on iTunes in the US . " Hail [ ing ] from a golden era dotted with trolley cars , Cadillacs , and glitzy jazz clubs " , the set list included more than 25 American swing tunes , jazz and pop standards , including two Rodgers and Hart classics ( " This Can 't Be Love " , " You 're Nearer " ) , three from brothers George and Ira Gershwin ( " Who Cares ? ( As Long as You Care for Me ) " , " How Long Has This Been Going On ? " and " A Foggy Day " ) , two from duo Howard Dietz and Arthur Schwartz ( " Alone Together " , " That 's Entertainment ! " ) , Harold Arlen , Irving Berlin , Noël

Coward and more . Wainwright performed the songs nearly identically to Garland , even " flubb [ ing ] " the lyrics purposely on " You Go to My Head " to mimic the mistake made by Garland years before .

= = = Orchestrations = = =

Stephen Oremus , musical director for the tribute concerts , faced the task of resurrecting Mort Lindsey 's original arrangements written for a 36 @-@ piece orchestra . Although it is no longer common to have orchestras so large ( Oremus acknowledged that even Wicked on Broadway only had 22 pieces ) , Wainwright and Oremus insisted the full 36 @-@ piece ensemble should be utilized to create " as exact a replica as [ they could ] muster " . Some of the arrangements had to be reconstructed , since the music was not available , and most of the songs had to be transposed , since Wainwright was performing them in a different key .

= = Gay elements = =

Garland was a gay icon , even before Wainwright was born . Gay identification with Garland was being discussed in the mainstream as early as 1967 . Time magazine , in reviewing Garland 's 1967 Palace Theatre engagement , disparagingly noted that a " disproportionate part of her nightly clique seems to be homosexual " . It goes on to say that " [ t ] he boys in the tight trousers " would " roll their eyes , tear at their hair and practically levitate from their seats " during Garland 's performances . Time then attempted to explain Garland 's appeal to the homosexual , consulting psychiatrists who opined that " the attraction [ to Garland ] might be made considerably stronger by the fact that she has survived so many problems ; homosexuals identify with that kind of hysteria " and that " Judy was beaten up by life , embattled , and ultimately had to become more masculine . She has the power that homosexuals would like to have , and they attempt to attain it by idolizing her . "

Garland always had a large base of fans in the gay community , which includes Wainwright , who identifies as gay and came out to his parents at the age of 14 . A connection is frequently drawn between the timing of Garland 's death and funeral , in June 1969 , and the Stonewall riots , the flashpoint of the modern Gay Liberation movement . Coincidental or not , the proximity of Garland 's death to Stonewall has become a part of LGBT history and lore . Wainwright , having been called the " first post @-@ liberation era gay pop star " , was obsessed with The Wizard of Oz ( 1939 ) as a child and would dress in his mother 's gown , " pretend [ ing ] to be either the Wicked Witch ? melting for hours on end ? or the Good Witch , depending on his mood " . Wainwright also claims his mother ( Canadian folk musician Kate McGarrigle ) forced him to perform " Over the Rainbow " for guests while growing up , a song he often included in his concert repertoire as an adult .

Wainwright never intended to impersonate Garland or create a drag act , but rather to inhabit the songs and expose them to a new generation . However , there was a certain camp style present , of which Wainwright stated the following : " I think that any gay person in the world would be seduced at one point by a certain kind of camp . For certain people it 's kind of a saving grace . " Regarding the tribute concerts and homosexuality , Wainwright admitted :

I don 't think it would have been possible for anyone other than a gay male to do this concert . In a weird way , a gay man has some sort of perspective on it , I believe .

While Wainwright did not dress in drag at any of the tribute shows in New York or Europe , he did return to the stage in " Judy drag " for an encore at the Hollywood Bowl performance , " bedecked in a double @-@ breasted tuxedo jacket sans pants , black stockings , high heels , earrings , lipstick and a tilted fedora " . He also took " Get Happy " from the set and performed the tune " Summer Stock " -style during part of his Release the Stars tour to mimic the look of Garland during her performance ( pictured on right ) .

= = Critical reception = =

Overall , reception of the album was positive . Stephen Holden of Blender called Wainwright 's

tribute " a fabulous stunt in which a gay singer channeled the spirit of the ultimate gay icon " , and declared the album was " as good an introduction to the great American songbook as any " . Pitchfork Media 's Stephen Troussé wrote that Wainwright " elegantly outdoes [ Garland ] on a couple of the ballads " and also compliments guest performer Martha Wainwright , " who turns in a stunning , showstopping ' Stormy Weather ' in an appropriately brazen bid to steal the show " . In his review for Rolling Stone , Robert Christgau stated it was " a relief to hear him essay the show tunes and Tin Pan Alley chestnuts of this tribute album " . Furthermore , he wrote that the songs " expand [ Wainwright 's ] melodic compass " , allowing him to " bring something new to them too ? namely , sexuality in the sensuality as opposed to gender @-@ preference sense " . Dave Hughes of Slant Magazine had positive comments about the album : " That Wainwright has the temerity to cover such a bona fide classic ? and the chops to pull it off without breaking a limb or his brain ? speaks both to his ambition and to his prodigious abilities . "

The album did receive some criticism . After noting Garland 's lifelong attempt to master pitch and articulation , Christgau claimed Wainwright 's habit of " slid [ ing ] past notes and draw [ ing ] out the final syllables of lines are signatures indistinguishable from tics " . Entertainment Weekly 's Chris Willman wrote that Wainwright 's " delicate upper range is nicely attuned to some of the ballads , but anything that requires belting is pretty much a loss " . Mark Edwards of The Times called Wainwright 's performance an acquired taste , stating his " trademark delivery " is " lazy and somewhat slurred " . Dave Hughes ' review pointed out Wainwright 's " problem with the brassy high notes in an otherwise energetic take on ' That 's Entertainment ' " , but admits it would be unfair to hold this against him since Garland 's live performance was not perfect either . Hughes appropriately notes , " Ain 't nobody perfect " .

= = Chart performance and recognition = =

Despite the popularity of Wainwright 's tribute concerts , an abundance of press regarding the album , and generally favorable critical reception , album sales were limited . However , Rufus Does Judy at Carnegie Hall reached a peak position of number 84 in Belgium , number 88 in the Netherlands and number 171 on the United States ' Billboard 200 . The album was nominated for a 2009 Grammy Award for Best Traditional Pop Vocal Album , but lost to Natalie Cole 's Still Unforgettable . In 2012 , AfterElton.com included the album on its list of " 10 Great Pop Culture Moments from Famous Canadians " .

= = Track listing = =

#### Disc 1

Overture : " The Trolley Song " / " Over the Rainbow " / " The Man That Got Away "

( Ralph Blane , Hugh Martin ) / ( Harold Arlen , Yip Harburg ) / ( Arlen , Ira Gershwin ) ? 4 : 15

" When You 're Smiling ( The Whole World Smiles With You ) " ( Mark Fisher , Joe Goodwin , Larry Shay ) ? 3 : 44

Medley : " Almost Like Being in Love " / " This Can 't Be Love " ( Alan Jay Lerner , Frederick Loewe ) / ( Richard Rodgers , Lorenz Hart ) ? 6 : 10

" Do It Again " ( George Gershwin , Buddy DeSylva ) ? 5 : 15

" You Go to My Head " ( J. Fred Coots , Haven Gillespie ) ? 2 : 40

" Alone Together " ( Howard Dietz , Arthur Schwartz ) ? 3 : 21

" Who Cares ? ( As Long as You Care for Me ) " ( G. Gershwin , I. Gershwin ) ? 2 : 08

" Puttin ' on the Ritz " ( Irving Berlin ) ? 1 : 56

" How Long Has This Been Going On ? " ( G. Gershwin , I. Gershwin ) ? 5 : 46

" Just You , Just Me " ( Jesse Greer , Raymond Klages ) ? 2 : 03

" The Man That Got Away " ( Arlen , I. Gershwin ) ? 4 : 59

" San Francisco " ( Walter Jurmann , Gus Kahn , Bronisław Kaper ) ? 4 : 53

#### Disc 2

" That 's Entertainment ! " ( Dietz , Schwartz ) ? 2 : 27

" I Can 't Give You Anything But Love " ( Dorothy Fields , Jimmy McHugh ) ? 8 : 11  
 " Come Rain or Come Shine " ( Arlen , Johnny Mercer ) ? 3 : 56  
 " You 're Nearer " ( Rodgers , Hart ) ? 1 : 58  
 " A Foggy Day " ( G. Gershwin , I. Gershwin ) ? 2 : 55  
 " If Love Were All " ( Noël Coward ) ? 2 : 33  
 " Zing ! Went the Strings of My Heart " ? ( James F. Hanley ) ? 3 : 48  
 " Stormy Weather " ( Arlen , Ted Koehler ) ? 6 : 45 ( performed by Martha Wainwright )  
 Medley : " You Made Me Love You " / " For Me and My Gal " / " The Trolley Song " ( Joseph  
 McCarthy , James V. Monaco , Roger Edens ) / ( George W. Meyer , Edgar Leslie , E. Ray Goetz ) /  
 ( Blane , Martin ) ? 4 : 37  
 " Rock @-@ a @-@ Bye Your Baby with a Dixie Melody " ( Sam M. Lewis , Fred Schwartz , Joe  
 Young ) ? 5 : 45  
 " Over the Rainbow " ( Arlen , Harburg ) ? 4 : 47 ( featuring Kate McGarrigle )  
 " Swanee " ( Irving Caesar , G. Gershwin ) ? 1 : 54  
 " After You 've Gone " ( Henry Creamer , Turner Layton ) ? 2 : 57 ( featuring Lorna Luft )  
 " Chicago " ( Fred Fisher ) ? 4 : 30  
 Bonus track  
 " Get Happy " ( Arlen , Koehler ) ? 3 : 12 ( offered in the UK and on the US iTunes version )  
 Track listing adapted from Allmusic .

= = Personnel = =

Credits adapted from Allmusic .