

# GARLANDS FOR JUDY

Volume 2  
Issue 1  
June 2013

*By the Fans, For the Fans*

Interview with Jan Glazier

Meg's Movie Posters

A Star Is Born Cut Scenes

Judy in San Francisco

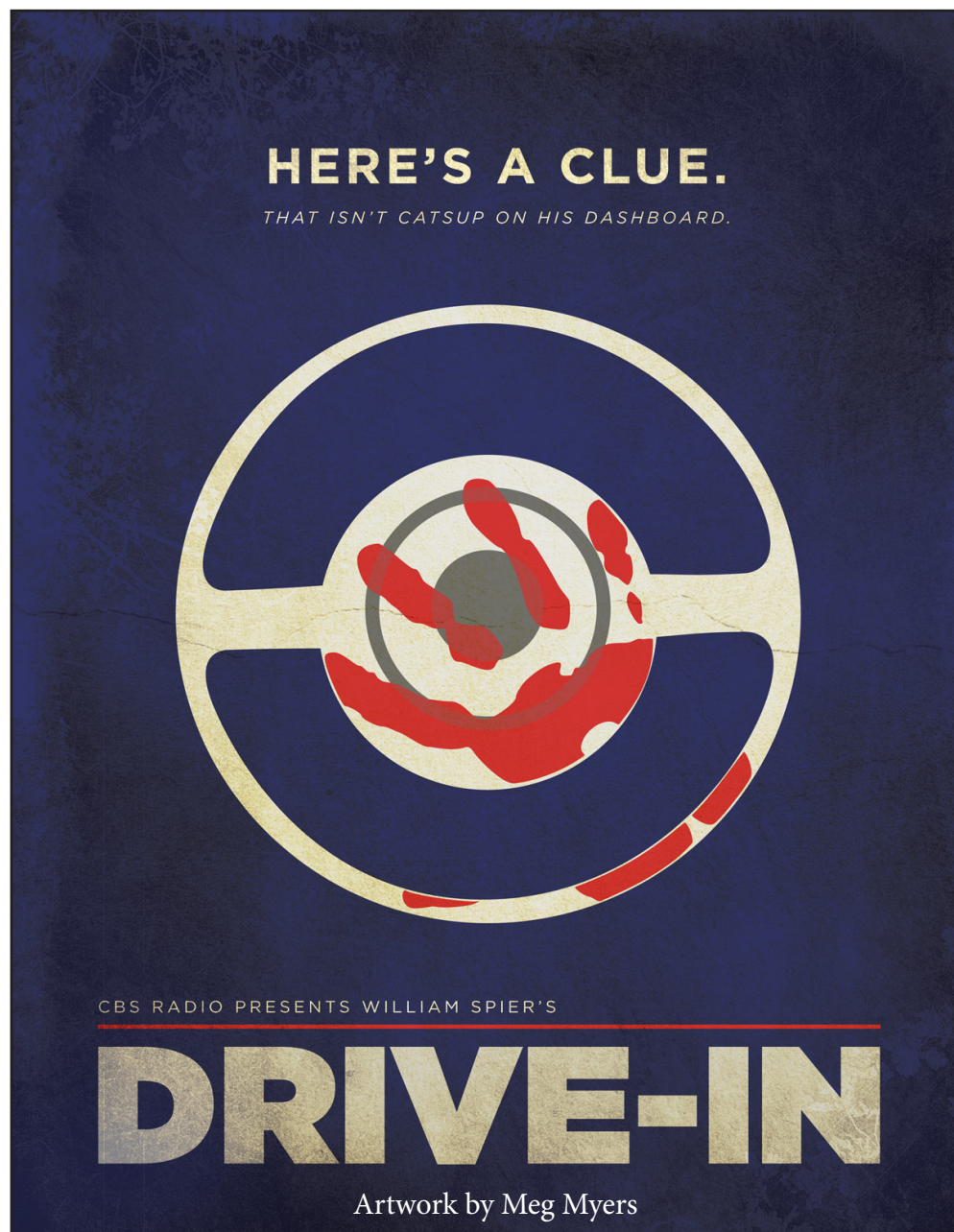
Creations CD Set





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# Forward

## June is always “Judy Month”

June is not only the anniversary of Judy’s birth (she would have been 91 this year) but also her death. Because of this June has always been a mixed bag of emotions for Garland fans. We celebrate her birth on the 10th, then turn around and mourn her death on the 22nd. We pause to listen to her recordings, watch her movies, watch her TV appearances, and we our thoughts and feelings online.

This issue of ***Garlands for Judy*** celebrates Judy’s life and career with a variety of articles and reviews that reflect just how varied Judy’s career was, and its still current impact on fan’s lives.

Nothing could be more reflective of this than my interview with **Jan Glazier**. She’s the driving force behind the “Judy in...” events. These events bring fans together in celebration, and prove just how much Judy accomplished in her all too short life. Thank you Jan!

Enjoy the articles, review, photos, and games. And be sure to let me know if there is anything you’d like to see in future issues.

Sincerely,

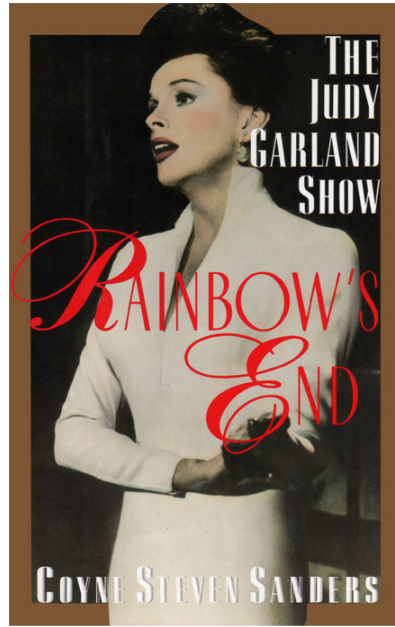
*Scott Brogan*  
Publisher/Editor



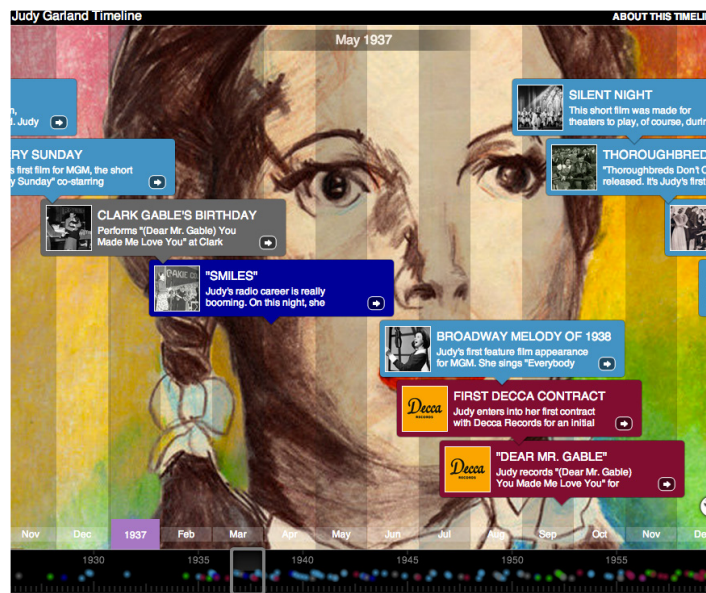


# News and Notes

Sadly, the big news since the last issue of *Garlands for Judy* was the news last February of the untimely death of **Steve Sanders**. Twenty three years ago his wonderful book “**Rainbow’s End - The Judy Garland Show**” was first published. It is, to date, the most valuable resource for information about *The Judy Garland Show* and that period of Judy’s career. Sanders was very active in Garland “fandom,” regularly appearing at events over the years. His participation will be missed.



On a brighter note, [The Judy Room](#) website has been given a face lift. The new site debuted on May 5th. Everything has been revamped, with the exception of the [Discography](#) (it’s a sub-site with a look of its own). The new site features expanded audio and video sections, expanded photo galleries, and best of all: a new “[Judy Garland Timeline](#).” This timeline is completely interactive, and features videos, audio files, photos, and tons of great information. It is (aside from the time it took to work on this publication) being updated on a regular basis. Also being updated are the [Filmography](#) and [DVD/Blu-ray pages](#). Be sure to check the [Updates Page](#) for all the site’s news and revisions.





# Interview with JAN GLAZIER

Jan Glazier burst onto the Garland Fan Scene with her wonderful newsletters followed by the wildly popular “Judy in...” series of events. These events have become a unique outlet for fans to get together in person to celebrate Judy’s life and career in a variety of locales.



Jan’s husband, Richard Glazier, is a well know pianist in his own right (among many accomplishments) and is a Judy fan as well.

Jan took time out her busy schedule to be interviewed for Garlands for Judy. Thank you Jan! Keep up the great work! We all appreciate your tireless work and boundless enthusiasm!





# Interview with Jan Glazier

**Jan, thank you for taking the time to interview with *The Judy Room*. When did you first become a Judy fan, and what was it about her that first attracted you to her (and continues to attract you?).**

Thanks for asking me, Scott. I'm thrilled to do it, as I've always been a big fan of *The Judy Room*.

To answer your question, I always liked Judy. I saw an early TV broadcast of *The Wizard of Oz* (Red Skelton and his family hosted) and I even remember seeing *A Star Is Born* when it came out! My parents used to take me to the movies with them, usually to the drive-in, and I'd be wearing my PJs and fall asleep as soon as Leo the Lion came on the screen. But I remember seeing a lot of *A Star Is Born*.

Of course I remember Judy's TV show, too. I had been a big "Bonanza" fan, but I loved the excitement of her show---a concert on television---and realized how hard she worked every week and how great she was.

When Richard and I bought our house we had a home theater built in it. Watching Judy in those fabulous MGM musicals on a big screen in the room with us was an experience I'll never forget. Through them I discovered how truly brilliant she was at everything, what an appealing actress she was and how beautiful. That's when I fell in love with her. When I read about her in books, including those by my friends John Fricke, Steve Sanders and Christopher Finch, I loved her even more. I don't think there has ever been, or ever will be, anyone like her.

**Are you a Garland collector, and if so are there any particular types of items that you collect (posters, records, photos, etc)?**

Richard and I have a great collection of original movie posters. Among our treasures are a one sheet of *A Star Is Born* and the complete window card set, plus window cards and one sheets from all four back yard musicals, *Babes in Arms*, *Strike Up the Band*, *Babes on Broadway* and *Girl Crazy*. We



have a half sheet from *Girl Crazy* too, as well as a three sheet of *Andy Hardy Meets Debutante*, and inserts from "Easter Parade" and *Meet Me in St. Louis*. We're running out of wall space, but there are a few we'd still like to find.

**Your husband Richard is a noted pianist. How long have you been together and does he share your passion for Judy?**

Richard and I have been together since 1999 and just celebrated our 12th wedding anniversary. He's been a huge Judy fan since he was nine and saw *Girl Crazy* on television, and as I mentioned, it was watching his Judy movies in our home theater that really got me hooked.

In 2010, he made his first television special for PBS, "From Gershwin to Garland – A Musical Journey with Richard Glazier". In it he tells about discovering Judy when he was a young child and how much influence she's had on his music. As he says in the show, when he plays a song he often hears her voice and tries to interpret a song the way she would, but through his fingers.





# Interview with Jan Glazier

The “Judy In” series of events has been wildly successful. How did you come up with the idea?

Richard and I started going to the Judy festival in Grand Rapids in 2003, I think, and he performed concerts for them for several years. We met some wonderful people there, always had a great time socializing with them, and at the 2008 festival I gathered everyone's email addresses with the idea of doing an eNewsletter that would keep us all connected in the year between festivals. I called it “**Here's To Us – The Judy Family Newsletter**” and it was huge hit.

After the 2009 fest I decided that we fans needed a different kind of festival--one that would be held in a place that had a lot to see and do, a place loaded with Judy history. Hollywood. Here's how I described it in the August 2009 issue of the newsletter: “Picture a celebration dedicated to Judy Garland and held in the town where she made her name and lived most of



her life. Imagine tours of Studio 43 at CBS, and the MGM and Warner Bros. lots. Imagine a tour of her homes and haunts. Imagine guest speakers sharing their personal memories of Judy and authors talking about their Judy biographies. This is what I have in mind for April of 2010. This will be ‘**Judy in Hollywood**’.”

I began talking about it in every issue, building excitement for it, and started the actual planning, putting to use my professional experience as a tradeshow coordinator and video producer. I was also fortunate to have among my readers people like Steve Sanders and Eleanor Lyons who volunteered to help, and connected me to people like George Sunga. I can't possibly name everyone who participated because there were so many and I'd die if I left someone out, but that first JIH was a real love fest at which some deep and lasting friendships were made. Highlights included very special VIP tours of MGM and CBS and a fabulous Judy Homes and Haunts tour (planned by Woolsey Ackerman and Martin Turnbull) that took us all over LA. On top of that, Joe Luft and Margaret O'Brien both spoke at our farewell dinner.



# Interview with Jan Glazier

After Hollywood I decided to take the show on the road to New York. I remember Kate Russell saying we needed to be in Carnegie Hall on the 50th anniversary of Judy's concert and we were! I asked Albert Poland and Steven Sanders to be my co-chairs this time and Judy in New York was amazing. Because Albert is Mr. Broadway (after a near lifetime of successes there), many doors were opened to us. We had a fantastic party at Sardi's, a tour of Carnegie Hall and a real behind-the-scenes tour of the Palace. A real highlight was listening to Phil Smith (current chairman of the Shubert Organization and one of the most powerful men on Broadway) talk about his experience as House Manager of the Palace when Judy played there in 1951. Steve and Frankie had a day all to themselves and filled it with fantastic videos they'd made for us and terrific panel discussions. We got in a visit to Ferncliff, too, and shows at Don't Tell Mama (starring new Judy Family member Rick Skye) and Birdland.

Our last Judy in Hollywood, held in April, was another never-to-be-forgotten experience. I asked Steve Sanders and Frankie Labrador to co-chair with me this time and we started talking about it a good year in advance. Steve had so many things he wanted to do this time (a "Sid Panel", and a "Judy Authors Panel" among them) but his main focus was to create, with Frankie, a video version of Rainbow's End, drawing on the massive amount of research materials he had accumulated for the book. To show it at Judy in Hollywood was his dream. When Steve died so suddenly and tragically in February, they had started it but most of the work was left to Frankie to do alone. His presentation of the first completed hour was, for me, the most moving part of the festival. Steve would have been so proud.

As per usual, we had loads of fun, too, and added some wonderful new people to the Judy Family, including Judy tribute artist Peter Mac, his husband D.J. Schaefer, and authors Robert L. Freedman, Sam Irvin and Christopher Finch. In our four days, we had a special VIP/ASIB tour of Warner Bros., toured the Hollywood Bowl, lunched at Musso & Frank's and Farmer's Market, had a day at the Hollywood Heritage Museum and went to CBS with George Sunga. George really went to bat for us this time, going above and beyond the call by arranging for our special farewell dinner guest speaker, the great George Schlatter.



**Now that you have organized three "Judy In" events, one in New York City and two in Los Angeles, are you planning to branch out to other cities? Perhaps even Europe?**

It's always been my intention to put these festivals on in different locations with Judy connections. I gave serious thought to doing Judy in Chicago in 2012, but there didn't seem to be as much interest in doing it there as there had been in LA and NYC. Before I settled on going back to Hollywood, I considered doing Judy in Las Vegas, or Judy On The Road (stopping in Las Vegas, Palm Springs and Hollywood), but in the end Hollywood seemed like the best bet. It would be fabulous to do something in London, but I leave that to Gary and Justin.

**Planning and running events like the "Judy In" events can be a monumental task. Can you give us an idea of the logistics?**

It's like a giant puzzle. I start with the events---deciding who to invite as guest speakers, what we're going to see and do, when we'll do everything, where we'll do it, how we'll get there, what we're going to eat, etc. Once all





# Interview with Jan Glazier

of that is more or less done, I present the schedule to everybody. But here's the tricky part and the only thing I don't like about the process: before anyone will commit to coming they naturally want to know how much everything will cost, which in many cases I won't know until everyone commits! So I have to base the fees on past attendance (dividing the cost of a bus, for example, by the number of people I think will be riding in it) and pray that it all works out. So far I've come fairly close, but it has never been about making money. (Good thing!)

**Can you describe a moment or event that would define the "Judy In" events?**

Oh, wow, there have been so many. At the first Judy in Hollywood it would be walking on the pre-recording stage at MGM. This place is unchanged since the 1930's, so it's just as it was when Judy and Mickey and Fred and everybody else recorded the songs for their films. The acoustics in the studio are fabulous, I can't really properly describe what it's like but there's nothing else like it - makes the hair on the back of your neck stand up. Our guide took us to the center of the room, told us to sing on the count of three and we did. Then she said, "Now you can say you sang on the very same spot as Judy."

**Do you have a favorite moment or event from one of the "Judy In" events? Perhaps an anecdote?**

Now that I've made that remark about the hair on our necks standing up I'm reminded of our first tour of Studio 43 at CBS. As we came into that hallowed space I remember Steve Sanders, Joan Coulson and I all saying, simultaneously, "I just had chills." I'm not saying Judy was with us, but it sure felt like it.

I can't forget to comment on perhaps the single most exciting event we've had, and that's our dinner with George Schlatter at the latest Judy in Hollywood. Not many television producers are superstars, but he is. What a raconteur! We all had such an amazing time hearing his stories about TJGS. And of course, any time we can spend with the incredibly sweet Joe Luft is a gift. Judy's boy.

**What would you like the legacy of the "Judy In" events to be?**

I'd like everyone who ever went to one to say that not only were they fabulous and fun, but most importantly, they were based on real love for Judy. I'd like them to be known as festivals that truly honored her.

After the first festival I had a dream that Judy came to be with us. I made sure everyone got to talk to her and have their picture taken with her. They were all so thrilled. When it was over and I walked her to her

room, she looked at me with tears in her eyes and said "Thank you. You've made me very happy."



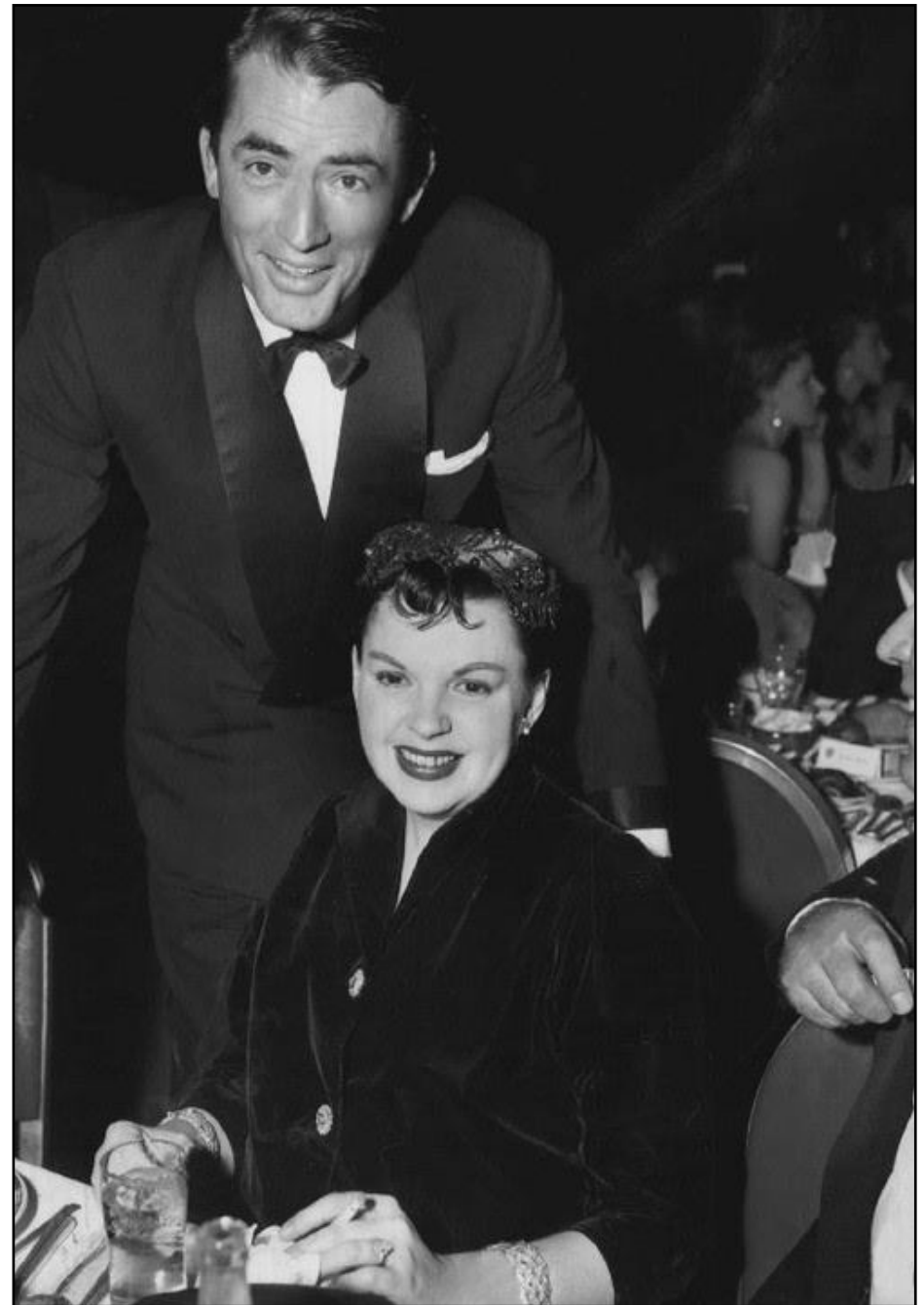


# Interview with Jan Glazier

**One last fun question: If you could have Judy Garland over for dinner, what would you serve and what topic would you use to start a dinner conversation?**

We'd share a bottle of Champagne while we wait for my favorite roasted chicken dish---extremely delicious, Thanksgiving dinner worthy---to cook. I'd probably make all of my other specialties as well and let her pick. As far as conversation starters, unless I'd had most of the Champagne I'd be in trouble. What I'd love to do is tell her something extremely funny so I could hear that laugh, but truthfully, I'd probably just tell her I love her and cry.

To get Jan's "Judy Family" email newsletters and to find out about upcoming events, contact her at: [janpdisc@earthlink.net](mailto:janpdisc@earthlink.net)





# ART REFLECTS LIFE



## I COULD GO ON SINGING

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By Dewey Mee



# ART REFLECTS LIFE: I COULD GO ON SINGING

By Dewey Mee

In Judy Garland's two most autobiographical films, *A Star Is Born* (1954) and *I Could Go On Singing* (1963), art reflected life in some extremely interesting and extremely strange ways. In *A Star Is Born* it is easy to see that Judy actually was both self-destructive Norman Maine (played by James Mason) and surviving star Esther Blogett-Vicki Lester. It is even easier to see *I Could Go On Singing* diva Jenny Bowman as a fictional extension of Judy herself. While in England on a concert tour, Jenny battles ex-lover David (Dirk Bogarde) for custody of 13 year old Matt (Gregory Phillips), the son she left with David at birth. At the time of filming *I Could Go On Singing* (much more appropriately titled *The Lonely Stage* in England), Judy was in the middle of a bitter battle with estranged husband Sid Luft for custody of their children Lorna and Joe. In fact, Lorna and Joe can briefly be seen in the movie, sitting directly behind Judy and her on-screen son on a ferry boat. I am certain that Judy was all too aware of the similarities between the script and her life at this time.

Judy reportedly told co-star Bogarde she did not like the script (by Robert Dozier and Mayo Simon; directed by Ronald Neame), but she did like the "idea" of it. The script, which is oddly sided against Judy/Jenny is pure soap opera. But Judy gets to the truth of the matter by making everything so real and so heartbreakingly true. Dramatically, the film is a battle between fire (Judy) and ice (Bogarde). Dirk Bogarde's character often comes off as cold as ice; so arrogant and so sure that Jenny would be a bad influence on their son Matt. David, and the script, takes the position that Jenny would never be a good mother because she is an internationally-known, first class entertainer. This doesn't ring true at all. Besides, with Matt away at boarding school for much of the year, David is not likely to win a "Father of the Year" award himself. David calls Jenny a "self-centered, ego-maniacal, grasping little bitch." I thought that was way out of line and hitting way below the belt. Watching this, I wondered who died and made him God?



One would logically expect more dramatic fireworks from Matt as well; especially when he learns the truth about his parents and his birth. Matt takes all these revelations rather stoically, however, with an extremely British stiff upper lip. Still, Gregory Phillips gives an excellent performance despite the script, making his underwritten character a very kind, very engaging young man. Phillips has a natural screen chemistry with Judy Garland. Phillips, in fact, has better chemistry with Judy, as his "estranged mother" than he does with Dirk Bogarde, as his "loving father." This makes the film's idea that Jenny would undoubtedly be a bad influence and a terrible mother all the more preposterous.



# ART REFLECTS LIFE: I COULD GO ON SINGING

By Dewey Mee



*I Could Go On Singing* was filmed the year after Judy's historic concert at Carnegie Hall. This film effectively captures Judy's potent performance power. Excellent orchestrator-musical arranger and conductor Mort Lindsey, who was with Judy on that magical night at Carnegie Hall, is seen on-screen with her here; this time at London's Palladium. All of Judy's musical numbers here, ranging from the high-voltage "Hello, Bluebird" to the tender "It Never Was You", to her understandably angry, bitter, and volatile version of "By Myself", are some of her best musical moments on film.

The famous, dramatic hospital scene, extensively re-written by Judy and Dirk Bogarde on the spot, is stunning. When Judy says, "You can get me to the theatre but can you make me sing? I sing when I damn well want to... for my own pleasure" and "I've hung on to every bit of rubbish there is to hang on to in life, and I've thrown all the good bits away. Now, can you tell me why I do that?", it is heartbreaking because Judy is obviously telling us something very real about herself, not (necessarily) the character of Jenny. Judy's emotions are extremely real, and her pain is very raw, here. Yes, Judy often could, and definitely did, go on singing, but sometimes she definitely did not want to.

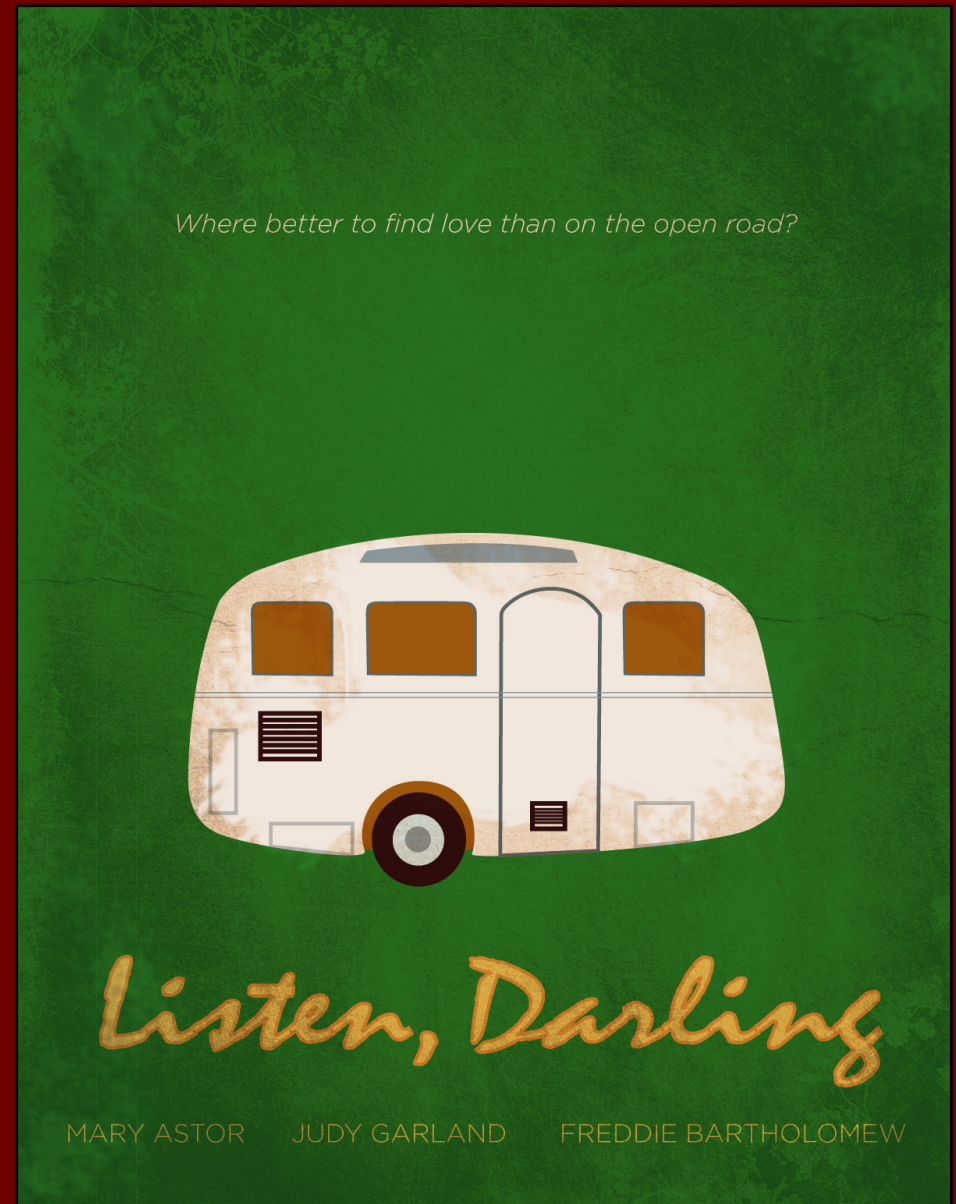
After she is scolded by her manager (Jack Klugman) for her unprofessional behavior, Jenny quickly enchants an initially hostile audience. Judy turns the title song (by *The Wizard Of Oz* composers Harold Arlen and E.Y. Harburg) into a big, flashy finale that only she could pull off. The sentiment of the song is very similar to Judy's own famous Carnegie Hall proclamation: "I'll sing 'em all and we'll stay all night." And we realize that the love affair with her audience was the only satisfactory loving relationship Judy ever had. And, in her final film, Judy grabs us and involves us in her extraordinary force. Judy, always so honest, so true, and so real; until the final fade-out.



# MEG'S MOVIE POSTERS

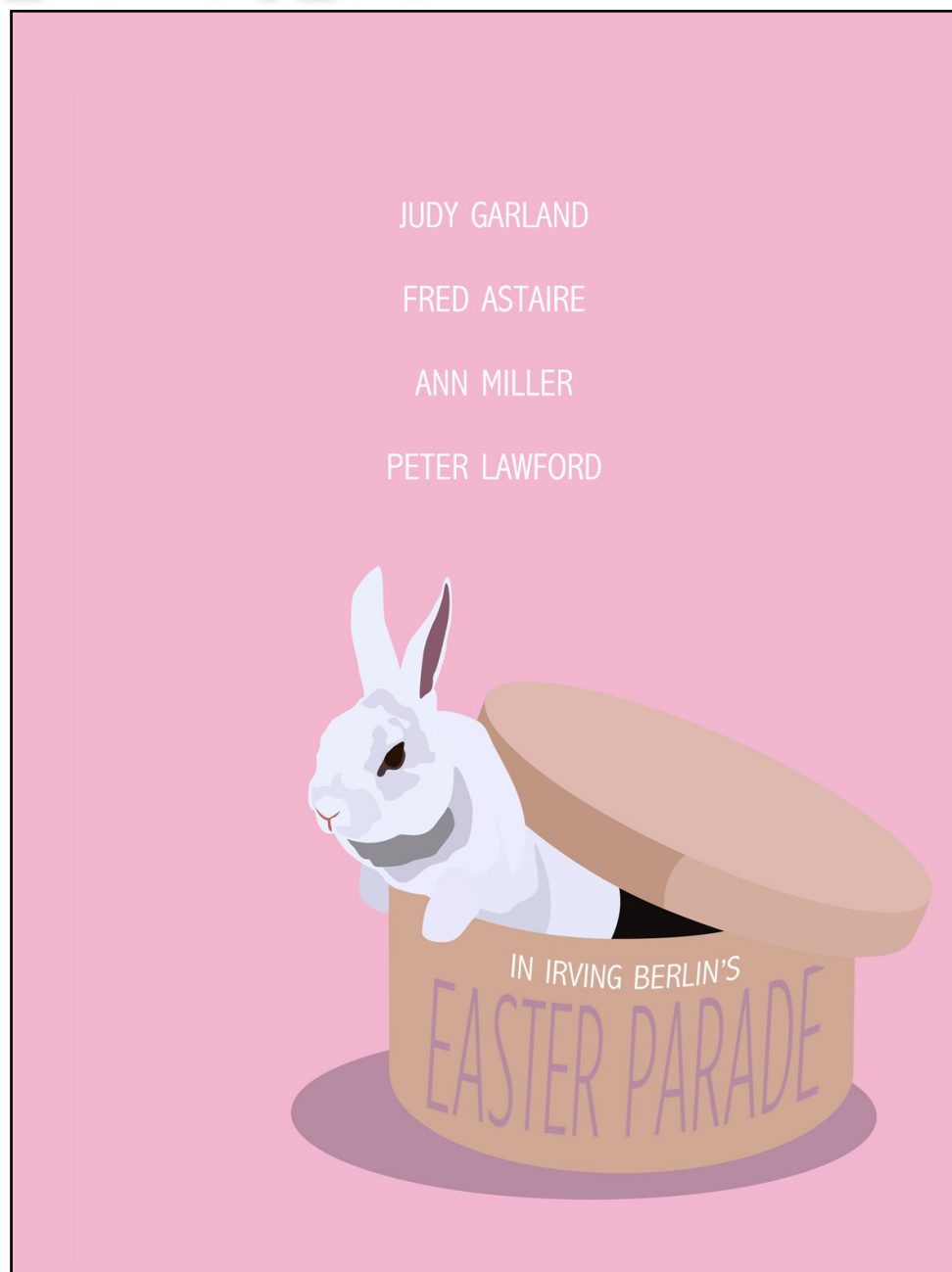
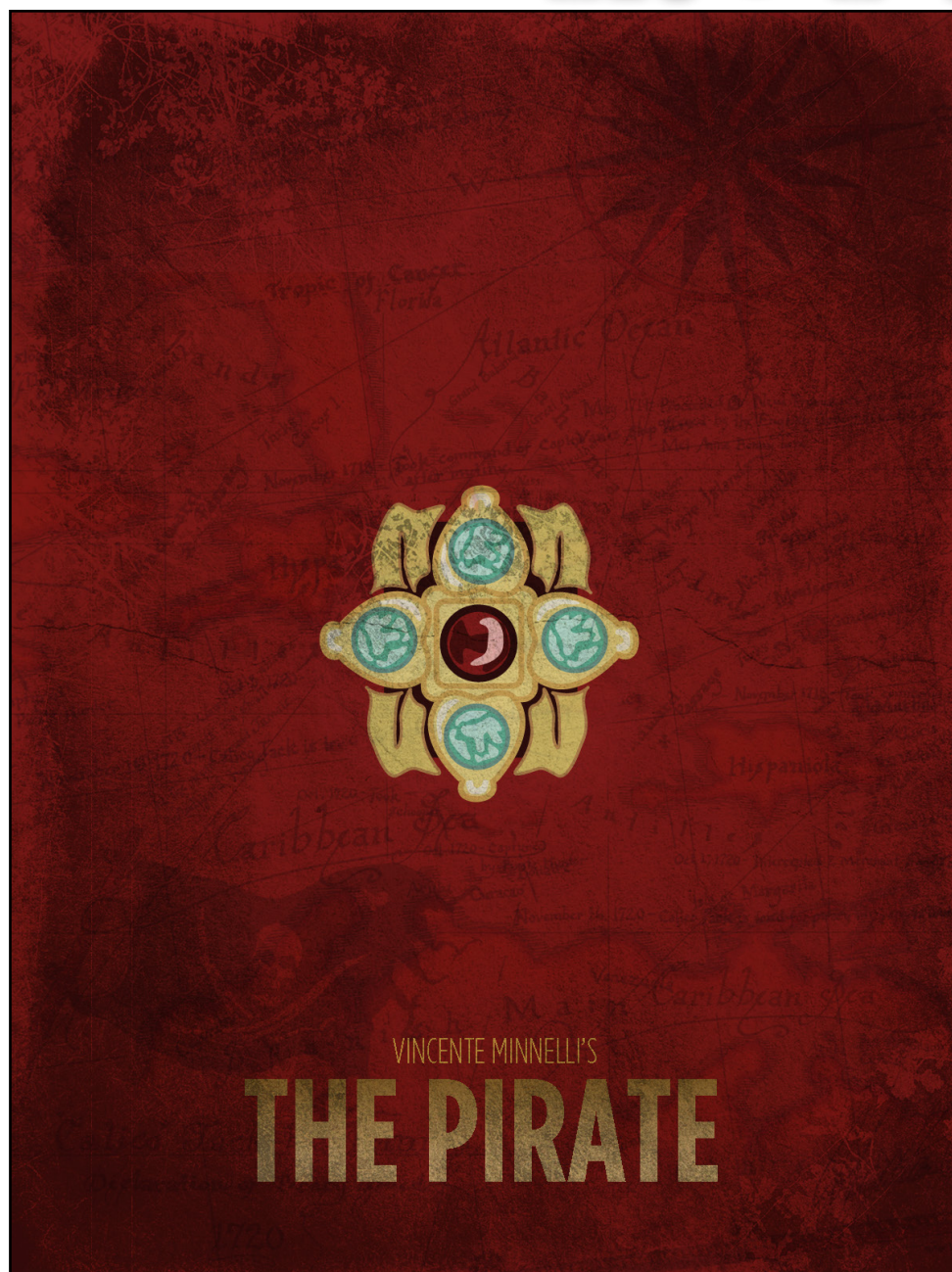
**M**eg Myers is an extremely talented artist and Garland fan. She's adept at both traditional (see below) and graphic art. Presented here are her fun Garland movie posters.

Thank you Meg! We hope you make more!





# MEG'S MOVIE POSTERS



JUDY GARLAND

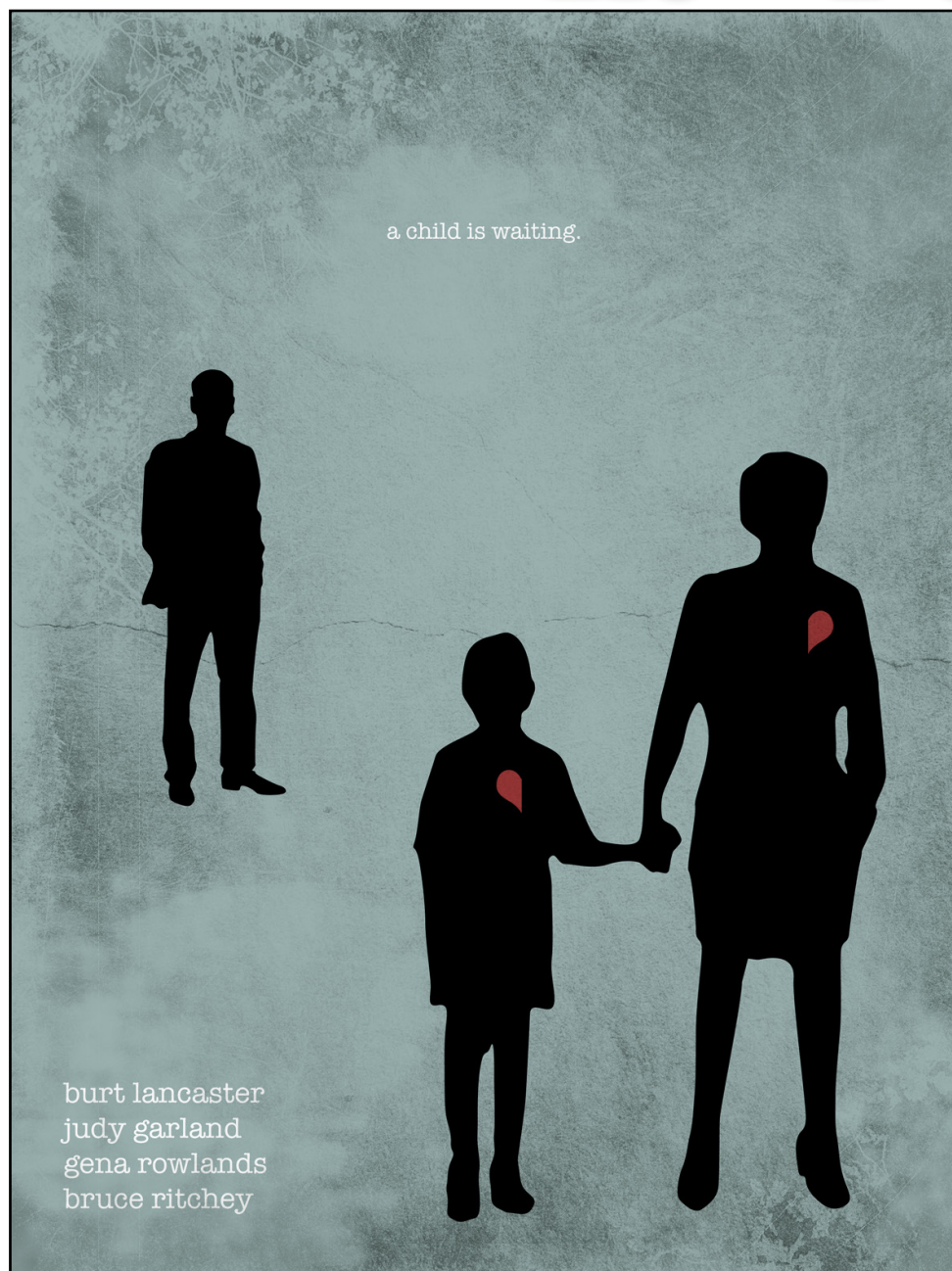
FRED ASTAIRE

ANN MILLER

PETER LAWFORD

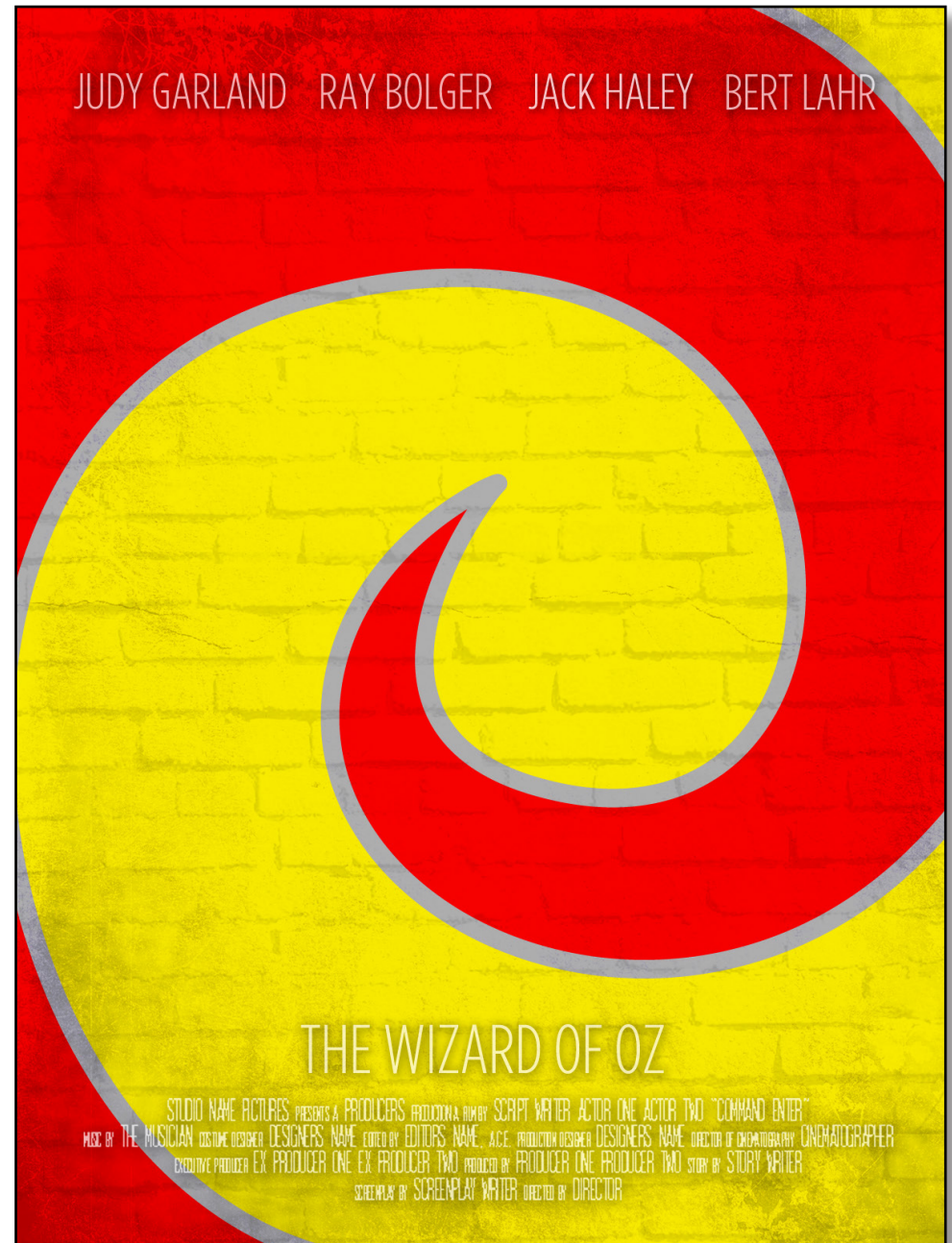


# MEG'S MOVIE POSTERS





# MEG'S MOVIE POSTERS





# A STAR IS BORN

## Edits Revisited



By Randy Henderson



# A Star Is Born - Edits Revisited

By Randy Henderson

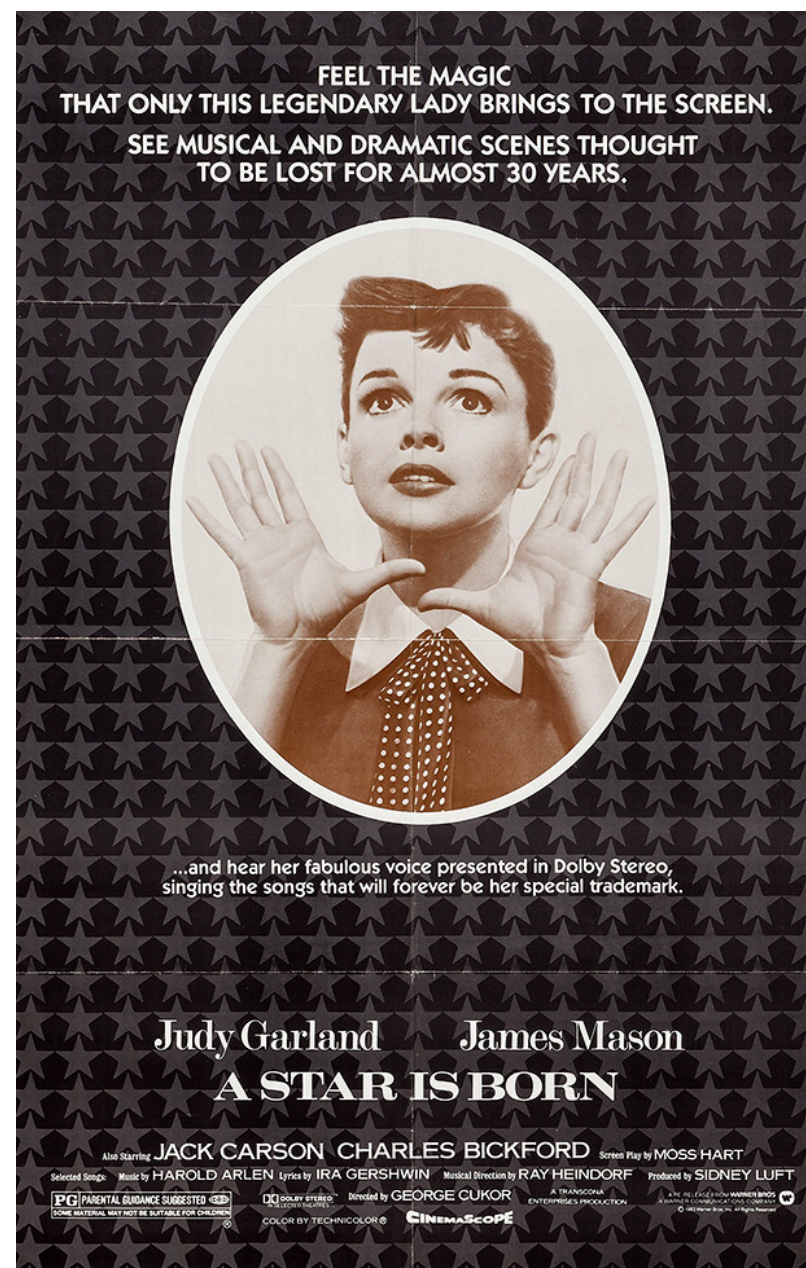
As it approaches the sixtieth anniversary of its release next year, the legend of *A Star is Born* is firmly in place. Released at 181 minutes in September, 1954 to rapturous reviews, it was quickly trimmed by 27 minutes by an insensitive Warner Brothers, the cut footage considered lost until Ron Haver and the American Film Institute recovered two missing musical numbers and, with the use of a complete existing soundtrack, recreated the missing dramatic scenes with stills.

This 1983 Haver/AFI print has been the version of record for the last 30 years. Even using stills and minus a few minutes of original running time, the reputation of the film has been greatly enhanced with its complete musical score and full narrative restored. As the years go by, rumors persist that a "complete" 181-minute version will someday materialize, or has materialized in the hands of a secret collector. Likely or not, recovery of a complete, as-released version is considered the Holy Grail by film lovers everywhere.

Lost in the fantasizing about a "complete" Star is the fact that the original preview version was, in fact, even longer – a full fifteen minutes longer. According to Haver, Cukor went into the August, 1954 previews understanding that the film would need to be tightened a bit for its release, and those 15 minutes came out of the film under his supervision.

Originally, in the Norman Maine bedroom scene, when Libby asks the butler to hide Maine's car keys, he does, dropping them into his own denture glass. Norman awakens, finds the keys, and returns to the Shrine in search of Esther. Next, several scenes of Esther being evicted from the Oleander Arms, auditioning for a job in a run-down bar, and washing her hair in her Bunker Hill room and cooking on a hot plate were also trimmed.

A few moments in "Born in a Trunk" where the mother dies and daughter Judy steps in to sing "When My Sugar Walks down the Street" were removed.



# A Star Is Born - Edits Revisited

By Randy Henderson

An entire scene where Norman and Vicki visit the Malibu site where their new home is being built, including some banter and her reprise of "It's a New World" came out; ironically, images of them in this scene were used frequently in promoting the film. The Chinese junk sequence directly following this one, where Oliver confronts a drunken Maine on the set of his new picture – gone.

Lastly, the Academy Award sequence was trimmed in the build-up to Vicki's receiving the Oscar, essentially removing Amanda Blake's part.



So, what exactly was lost here? Cukor was probably correct in shortening Norman's search for Esther: she has already told him her name, the name of the band, and the fact that they are going to the



Cocoanut Grove, so there is no loss of story. Cuts in the Oleander Arms/Bunker Bill scenes are harder to judge – the sequence now exists largely in stills only, and even the soundtrack was trimmed a bit. One can only return to Moss Hart's original final script to see how the entire reel added to the story of their growing relationship, of Norman's struggle to find her and Esther's struggle to survive, bolstered by the confidence he has given her.

"Born in a Trunk" was and will always remain an extravaganza, and the few moments removed would not seem to have hurt. Likewise, the Academy Awards sequence plays beautifully as released, and was always one of the most remembered parts of the film. No disrespect to Ms. Blake, but we lived without her.

The two lost preview scenes most missed are, for me, those at the Malibu beach house and, supremely, the heartbreaking Oliver and Norman exchange on the set of Maine's swashbuckler. While the





# A Star Is Born - Edits Revisited

By Randy Henderson

audience probably does not need to see the couple watching their house being built, Vicky's singing "It's a New World" at that moment foreshadows the tragic suicide scene where we will hear it next.

Perhaps no one but Marlon Brando in *On the Waterfront* could have won Best Actor in 1954; James Mason, however, would have given him an even better run for his money had the Chinese junk sequence remained. Norman is drinking and up to his old tricks on the first day of shooting on his latest swashbuckler. The exasperated director complains to Oliver, who asks Norman, flat out, why he is bent on destroying himself when he has a new marriage, a new picture, and ought to be so happy. Norman's reply rings true for anyone who has dealt with alcoholism:

NORMAN

Because I'm happy, because it was the first day of shooting and I was nervous - because I'm me, I suppose - and I guess that just doesn't make any sense to a non-drinking man like yourself, does it?

With shots of a obviously miniature junk in a tank, and Oliver walking down a street revealed to be a studio set, the scene underscores the unreality of the movie business theme Cukor and Hart were going for. The loss of this brutally honest (for 1954) scene was substantial. Seeing Norman drinking from virtually Day #1 of his marriage makes the film even darker and seems to doom their love from the outset.

Like everyone, I dream of a complete 181-minute version appearing one day, but a recovered preview version seems too much to even think about. To date, no soundtrack has been found for the missing preview minutes, making even a Haver-like reconstruction impossible. A glimpse of the Chinese junk did turn up in the last few years, though, so who knows? Myself, I can fantasize a double DVD set, with a complete release version and a "Director's Cut" of the longer version. Hell, that's what dreams are for, isn't it?



# Review: 20 Film Collection-Musicals

By Dewey Mee

## **PASS THE POPCORN: BEST OF WARNER BROS. - 20 MUSICALS COLLECTION A BOX SET COLLECTION**

In celebration of its 90th Anniversary, Warner Bros. is releasing its (and MGM'S) vast film library in genre specific Box Set Collections. The "20 Musicals Collection" is, for the most part, cause for grand celebration. The 20 musicals collected here range from "very good" to "great/outstanding." The total package is a very good, comprehensive and historical representation of the genre. Most of the films included here have deservedly made several "Best Of" or "Top Ten" film lists. The DVDs are housed (each in its own easy to use tray) in sturdy, attractive purple cases; neatly divided into three separate sections: 1927-1951, 1951-1964, and 1967-1988.

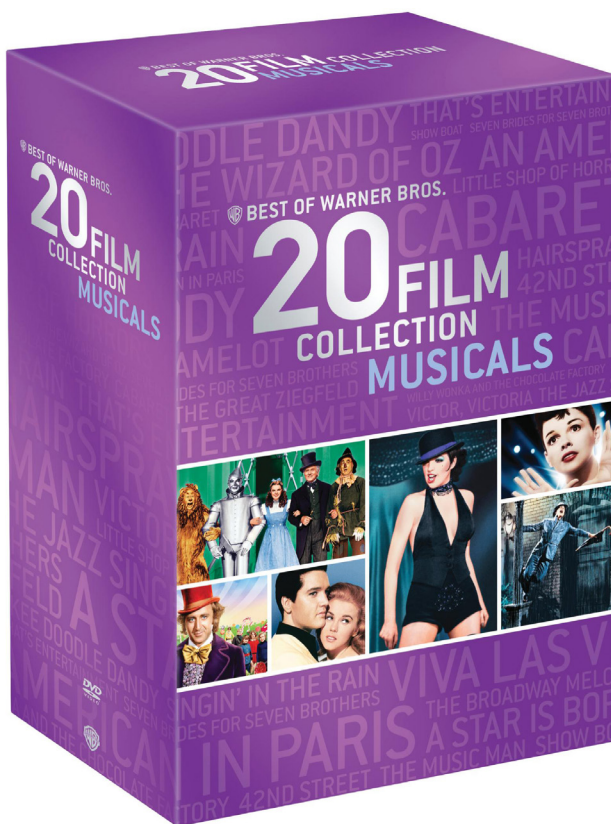
**1927-1951:** *The Jazz Singer* was obviously included for its historical importance as the film that revolutionized the motion picture industry. It's only "part talkie" and half silent. It's hard to believe that *Broadway Melody* won the Best Picture Oscar for 1928-1929. When this *Melody* is not stilted, it is melodramatic. The entertainment finally kicks into high gear with the sassy and snappy backstage tale of *42nd Street*. *The Great Ziegfeld* (winner of the "Best Picture" Oscar for 1936) is an epic, all-star biopic featuring Best Actress Luise Rainer, William Powell, Myrna Loy, Ray Bolger and Fanny Brice; the forerunner of those epic, road-show musical releases

that came into (and quickly out of) fashion in the 1950's-1960's. The best musical of the 1930's is, definitely, *The Wizard Of Oz*, the beloved classic starring Judy Garland that remains in a special class by itself. James Cagney won the Oscar for his role in the patriotic *Yankee Doodle Dandy*.

Eyebrows were raised, no doubt, when *An American In Paris* won the Best Picture Oscar against *A Streetcar Named Desire* in 1951. Still, there is no denying the overall excellence of this Gene Kelly and Vincente Minnelli production, especially the magnificent *An American In Paris Ballet*."

**1951-1964:** This section starts out grand enough, with *Show Boat* and *Singin' In The Rain*. No arguments from me on these two choices. But now my problems begin. I can not stand *Seven Brides For Seven Brothers*, and the alleged "small-town, marching down Main Street, U.S.A. charms" of *The Music Man* bore me to death-- well, at least, bored me to sleep. The best musical in this section is 1954's *A Star Is Born*" a brilliant dramatic and musical tour-de-force and artistic apex for director George Cukor and beyond amazingly talented star Judy Garland. In his own way, Elvis Presley is just as magnetic and charismatic as Judy Garland. Sadly, both Judy and Elvis gave their all to show-biz and worked themselves, literally, to death. Elvis

totally sizzles opposite the equally hot Ann Margaret in the fun *Viva Las Vegas*. Still, I'm perplexed: Why are *Seven Brides for Seven Brothers*





# Review: 20 Film Collection-Musicals

By Dewey Mee

and *The Music Man* included here instead of the vastly superior Warner Bros. released *Gypsy* and *My Fair Lady*? After all, *My Fair Lady* won eight Oscars, including Best Picture for Warner Bros. in 1964. The reason for the *My Fair Lady* omission is strange, yet simple: The DVD rights are currently owned by Paramount Studios!

**1967-1988:** Ever wonder how the musical film died? Watch the opulent, costly and crumbling *Camelot*, where Richard Harris and Vanessa Redgrave mumble their way through Lerner and Loewe's lovely and

witty and warm gender-bender gem *Victor Victoria*. Oddball, endearing charms are also on display in *Willy Wonka & The Chocolate Factory*, *Little Shop Of Horrors*, and John Waters' original *Hairspray*. Everything comes full circle as the musical genre is celebrated in the original 1974 *That's Entertainment!*, a glorious clip-fest where, among MGM'S countless stars, Judy Garland deservedly and easily steals the show once again. Judy Garland, by the way, is the only featured entertainer who has two separate segments devoted to her MGM career.



melodious score. The genre was moribund, and thank God that Bob Fosse, Liza Minnelli and Joel Grey brought it back to adult life with the multiple award-winning *Cabaret*. Actually, all the films in this section shine and entertain in diverse ways. Robert Preston, better than in *The Music Man*, steals the show as Toddy, the nightclub entertainer who helps Julie Andrews, as “a woman pretending to be a man pretending to be a woman”, become the toast of Gay Paree in Blake Edwards' wise,

Most of the DVDS (but not all) include audio commentaries or some Special Features. In addition, the Box Set includes a colorful booklet, with information and photos from every film included. So get ready for a fun *Musical Film Festival*. Pass the popcorn: This is REAL entertainment!

**My Review Rating for the complete collection is: 4 Stars out of 5**



# Review: Easter Parade on Blu-ray

By Scott Brogan



On February 19th, Warner Home Video released *Easter Parade* on Blu-ray for the first time. The musical is not only one of Judy Garland's best, it's also one of MGM's best. This one-time-only pairing of Garland and Fred Astaire, along with the stellar Irving Berlin songs, sparkles like a vintage champagne. More than simply a "Judy Garland" musical, *Easter Parade* is an "MGM All-Star" musical that the studio excelled at. Ann Miller and Peter Lawford, stars in their own right, complete the stellar cast list.

The transfer is a good one, with the colors rendering beautifully in high definition. No new restoration was done, the previous "Ultra-Resolution" process from the 2005 DVD release is utilized here. However, due to the higher resolution of Blu-ray the image looks upgraded. The colors are brighter and the detail is finer. The switch to the last reel of the film is noticeable due to the fact that the original Technicolor negatives are missing for just this one reel. The difference in image quality is minor and in no way impedes the enjoyment of the film and that last song "Easter Parade" expertly rendered by Judy with an assist from Fred.

The extras are copied over from the 2005 release, except the trailers and the "American Masters" documentary *Judy Garland: By Myself*. Somewhere along the line, Warner Home Video messed up. The inclusion of documentary was advertised and listed on the back cover art. When first released, this disc was missing. Once fans got the release, the feedback about the missing doc was so swift and strong, Warner Home Video took the release out of availability. Buyers could contact Warner and get a

disc mailed to them. The disc sent out was a standard DVD with just the documentary, no menu or anything. To make matters worse, the disc art was the same as the disc art for the second disc in the 2005 release. Anyone who has the 2005 release can simply add their 2005 disc and not worry about ordering a replacement DVD - it's the same format (standard DVD) as is was in 2005.

The sound quality is good. To my ears it sounded better than the 2005 release even though most of the original recording masters are unavailable. For a mono track it sounds just fine.

*Easter Parade* is a welcome addition to the ever growing catalog of Judy Garland films on Blu-ray. What's next? My prediction is that *The Harvey Girls* will be next on Blu-ray (after the **Oz 75th Anniversary** blitz starting this fall!).

Score: The film transfer gets 5 out of 5 rainbows.  
The Blu-ray release overall: 4 out of 5.





# Discography Spotlight

## JUDY GARLAND CREATIONS 1929-1962



By Scott Brogan

# Judy Garland - Creations: 1929 - 1962

Review by Scott Brogan

JSP's newest Judy Garland compilation, titled "**Judy Garland - Creations: 1929-1962 Songs She Introduced**" is a surprisingly enjoyable listening experience. I say "surprisingly" because when the set was first announced, many fans questioned "why?" The main reasoning behind the query was the fact that most of the tracks have previously been released in digital format. So, the reasoning went, why shell out money for tracks one already has? That's a valid question, in some respects. I waited to buy the set after the release date party for this reason. Normally I would pre-order a new Garland compilation and hopefully have it in my hands on the actual release date. After I had received this new JSP set, and then listened to it, a few things came to mind.

First, have we become so spoiled in this all-access digital age that we deride a new Judy Garland set just because it "only has a few" new tracks? I'm sure many of us can remember the days of buying, even searching for, every and any Garland record regardless of what it had on it. Many, many of these records had only one or two "new" tracks, but we still bought them. Sometimes even paying a hefty price for them. Remastered from the original "source materials"??? That wasn't even an issue. Here we get two newly (and expertly) remastered tracks that have not been available, in remastered format, before.

Second, as noted above, this set provides us expert remastering. This is key. Sure, most of us could compile a similar set in an iTunes

playlist. However, the sound quality of that playlist would greatly vary from track to track. Noticeably so. That is, unless one has the time, talent, and tools to remaster everything on their own. How many out there can do this? Not many! JSP's 2011 presentation of Judy's Decca catalog ("[Smilin' Through](#)") also presents us with a comprehensive and cohesive set that sounds perfect all the way through. In fact, the sound quality of that set is better than any previous compilation of Judy's Decca work.



For "Creations" we get the same quality of remastering and presentation. The remastering is excellent. For me, this is one of the major factors that makes the set so much more enjoyable than I thought it would be. It's a cohesive aural experience from beginning to end. Part of its cohesiveness must be the fact that it's not your average Garland compilation. Some of her biggest hits are here, but because the focus is on songs she introduced, many songs ignored in my most compilations are included. The variety of songs Judy introduced is pretty astounding. Listening to them in chronological order is a real treat. Without some of the "Garland standards" that she didn't

introduce (but still made her own), the listening experience is unique, and thoroughly enjoyable. The compilation WORKS. It works as a compilation, it works as an example of Judy's versatility, it works as an example of her immense output, and it works as an effective listening experience. How many times can I say that the listening experience is great? Obviously several! Get the drift?



# Judy Garland - Creations: 1929 - 1962

Review by Scott Brogan

There are a few new-to-CD (outside of some terrible bootlegs) tracks here: “**The Balboa**” from *Pigskin Parade* and “**Laugh? I Thought I’d Split My Sides**” from *Ziegfeld Girl*. “The Balboa” is presented with Judy’s two other numbers from *Pigskin Parade*: “**The Texas Tornado**” and “**It’s Love I’m After**.” All three together at last, remastered to perfection. “Laugh” is a fun novelty number that includes some clever editing at the end. The editing is akin to what one would expect from **MGM Records** if they were in the soundtrack album business in 1940 when the song was recorded.

**M**GM Records versions of Judy’s soundtrack performances are presented here along with pre-recordings and outtakes. As most might know, MGM Records began producing soundtrack albums in 1947. Confined by the limited time restraints of the 78rpm albums of the day, serious editing was needed. Happily, we get a nice dose of these versions. In some instances there are bits that were NOT included in subsequent “official” releases of the expanded soundtracks or even in the films themselves. “**Better Luck Next Time**” from *Easter Parade* (1948) is a good example. The MGM Records version features an instrumental introduction and bridge not heard in the film or the Rhino soundtrack. Also from *Easter Parade* is the little-heard MGM Records version of “**A Couple of Swells**.” It’s highly truncated and doesn’t feature any of the dance break, but completists will love having it remastered. Even though it’s truncated, the sound is infinitely better than the mid-1990s Rhino CD. One instance that I wish the producers had used the film version instead of the MGM Records

version of a track is “**Happy Harvest**” from *Summer Stock* (1950). Only the film version gives us Judy’s final vocals without the chorus. Both the Rhino version and this version are taken from the MGM Records version. That one puts the MGM chorus behind Judy. It would be nice to have a great sounding version from the film soundtrack. The source, aside from recording it directly from the DVD, is the long out of print

Sony/CBS Special Products release of songs recorded directly from the soundtrack. And that has a very annoying echo-y sound.

**S**oundtrack record versions of most of Judy’s songs from *A Star Is Born* (1954) are also presented: “**Gotta Have Me Go With You**,” “**The Man That Got Away**,” “**Someone At Last**,” “**Here’s What I’m Here For**,” and “**Lose That Long Face**.” Sure, they’re the original mono LP release versions, but again completists will love them. As with the MGM Records releases, there are noticeable differences between these and their film counterparts. “**It’s A New World**” is the stereo film soundtrack version.

**J**udy’s studio work is also expertly presented. Who knew she introduced “**Stompin’ At The Savoy**,” to name just one? The lovely “**Oceans Apart**” is another highlight. As are all four of her 1953 **Columbia** tracks, which appear to be the late **Robert Parker**’s remastered versions.

**T**he physical presentation of the set is fabulous. Each CD gets its own jewel case, Those cases are housed in a nice outer box. The format



# Judy Garland - Creations: 1929 - 1962

Review by Scott Brogan

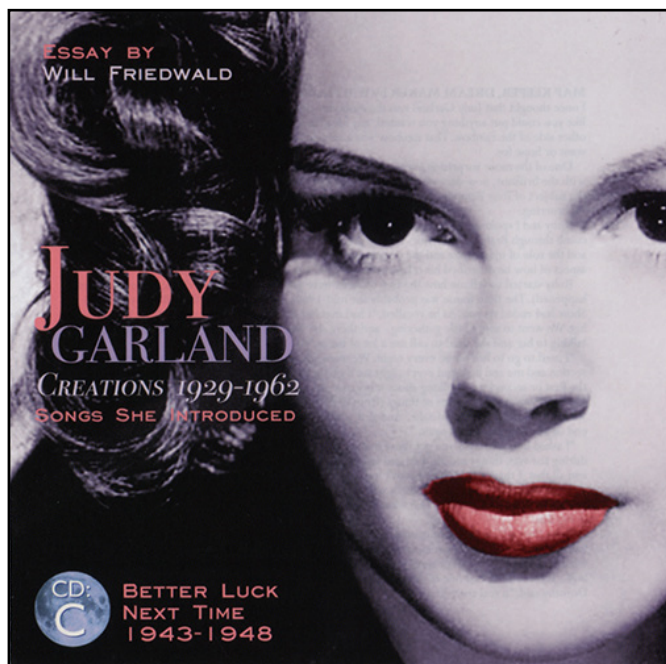
is the same as "[Smilin' Through](#)" which makes the two sets look good together. Add in their amazing 2010 "[Lost Tracks](#)" boxed set, and you have a great trilogy. The cover art for the CD inserts and the box feature nicely stylized portraits of Judy at her most lovely.

Finally, an certainly not least, are the essays. Each disc has a separate essay from a separate author: **Christopher Finch** (author of the much-loved biography "Rainbow: The Stormy Life of Judy Garland"); **Will Friedwald** (author and music critic); **John Meyer** (author, composer, and friend of Judy Garland); and **Lawrence Schulman** (author and mastermind behind this new set). Each essay is, as would be expected, excellent.

In closing, this CD set is a definite "must have." It's much more than it appears to be at first glance, and a welcome addition to anyone's Judy Garland CD collection.

I give it 5 out of 5 rainbows.

[Download from Amazon here!](#)



## CD A: IT'S LOVE I'M AFTER 1929-1940

Blue Butterfly  
Hang On To A Rainbow  
Stompin' At The Savoy  
Waltz With A Swing/Americana

The Balboa  
The Texas Tornado  
It's Love I'm After  
Everybody Sing (with Sophie Tucker)  
Your Broadway And My Broadway  
Yours And Mine  
Swing Mr. Mendelssohn  
Got A Pair Of New Shoes  
Down On Melody Farm (with Allan Jones, Reginald Gardiner, and Lynne Carver)  
Ever Since The World Began/Shall I Sing A Melody?  
Why? Because! (with Fanny Brice)  
It Never Rains But What It Pours  
In Between  
Meet The Beat Of My Heart  
Ten Pins In The Sky  
On The Bumpy Road To Love

The Jitterbug  
(with Ray Bolger, Jack Haley, Buddy Ebsen, and Bert Lahr)  
Over The Rainbow  
Good Morning (with Mickey Rooney)  
Sweet Sixteen  
Oceans Apart  
Figaro



# Judy Garland - Creations: 1929 - 1962

Review by Scott Brogan

## CD B: WHEN I LOOK AT YOU 1941-1943

(Can This Be) The End Of The Rainbow  
 Nobody  
 Drummer Boy  
 Do The La Conga (with Mickey Rooney)  
 It's A Great Day For The Irish  
 A Pretty Girl Milking Her Cow  
 Laugh? I Thought I'd Split My Side (with Charles Winninger)  
 Our Love Affair  
 We Must Have Music (with Tony Martin)  
 Minnie From Trinidad  
 How About You? (with Mickey Rooney)  
 Hoe Down (with Mickey Rooney)  
 Chin Up! Cheerio! Carry On!  
 Babes On Broadway  
 Three Cheers For The Yanks  
 Tom, Tom, The Piper's Son  
 When I Look At You  
 Paging Mr. Greenback  
 The Joint Is Really Jumpin' Down At Carnegie Hall (with Jose Iturbi at the piano)  
 Boys and Girls Like You and Me  
 The Trolley Song  
 The Boy Next Door

## CD C: BETTER LUCK NEXT TIME 1943-1948

Have Yourself A Merry Little Christmas  
 A Great Lady Has An Interview  
 (aka The Interview; Madame Crematante)  
 You've Got Me Where You Want Me (with Bing Crosby)  
 On The Atchison, Topeka And The Santa Fe  
 In The Valley  
 (Where The Evening Sun Goes Down)  
 My Intuition (with John Hodiak)  
 March Of The Doagies  
 Hayride (with Ray Bolger)  
 Connecticut (with Bing Crosby)  
 It's A Great Big World  
 (with Virginia O'Brien and Marion Doenges)  
 Don't Tell Me That Story  
 There Is No Breeze  
 (To Cool The Flame Of Love)  
 Love Of My Life  
 You Can Do No Wrong  
 Voodoo  
 Be A Clown (with Gene Kelly)  
 Mr. Monotony  
 A Couple Of Swells (with Fred Astaire)  
 Mack The Black  
 It Only Happens When I Dance With You  
 (with Roger Edens at the piano)  
 A Fella With An Umbrella (with Peter Lawford)  
 Better Luck Next Time



# Judy Garland - Creations: 1929 - 1962

Review by Scott Brogan

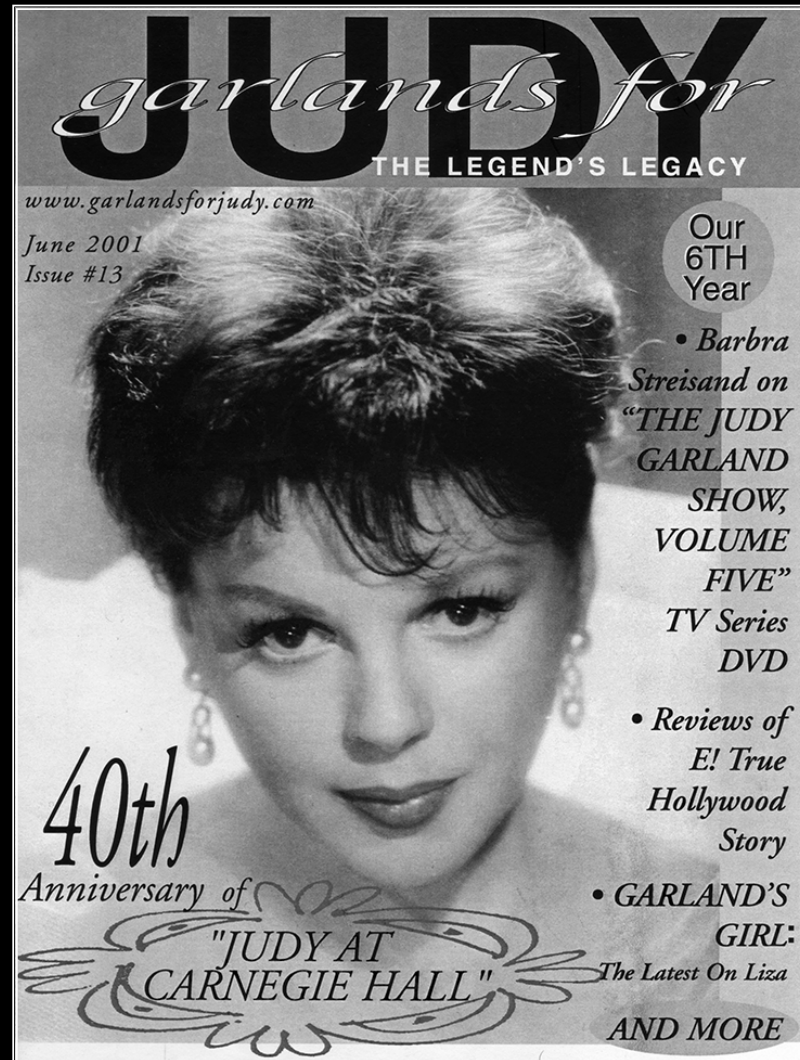
## CD D: IT'S A NEW WORLD 1948-1962

Merry Christmas  
Let's Go West Again  
If You Feel Like Singing, Sing  
(Howdy, Neighbor) Happy Harvest  
Friendly Star  
All For You (with Gene Kelly)  
You, Wonderful You (with Gene Kelly)  
Send My Baby Back To Me  
Heartbroken  
Without A Memory  
Here's What I'm Here For  
Gotta Have Me Go With You  
(with Don McKabe and Jack Harmon)  
The Man That Got Away  
It's A New World  
Someone At Last  
Lose That Long Face  
Maybe I'll Come Back  
It's Lovely To Be Back In London  
The Faraway Part Of Town  
Sweet Danger  
Little Drops Of Rain  
Take My Hand, Paree  
Paris Is A Lonely Town  
Roses Red, Violets Blue





# Flashback: Garlands for Judy - June 2001



# The Judy Garland Show - Volume 5

Review by Scott Schechter

Reprinted from the June 2001 issue of *Garlands For Judy*

The show that many fans have been anxiously waiting for is now here: "The Judy Garland Show - Volume Five" DVD from Pioneer Entertainment and Classic World Productions constrains the legendary episode with Judy and Barbra Streisand (Show #5). Released on May 15th, the \$24.98 disc (List Price) also features the Premiere Broadcast Episode with guest Donald O'Connor (Show #7).

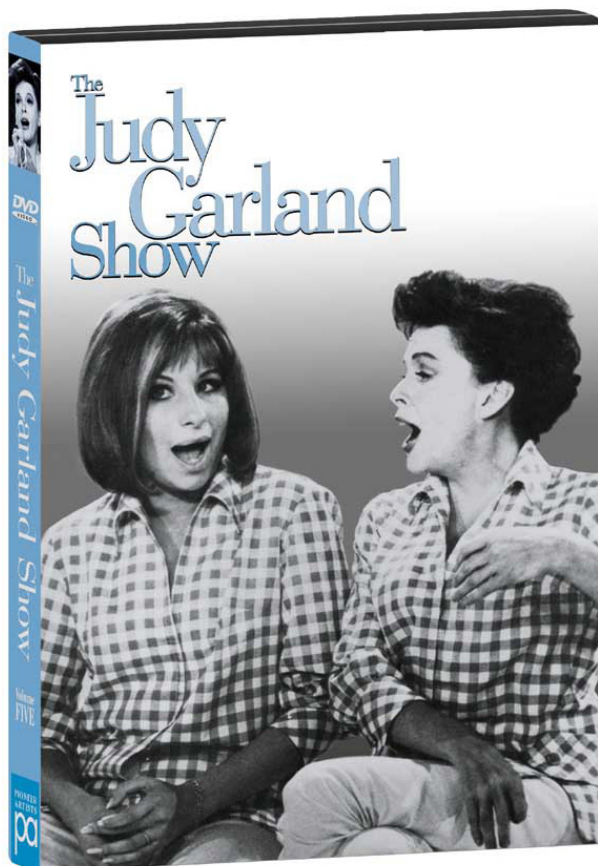
It's an incredible experience watching the shows back-to-back, since these are the first two shows the public got to see. (Even though they were taped two weeks apart, the Friday, October 4th, 1963 videotaping of the Streisand hour was deemed such an event that it was ordered to air that very Sunday, 2 days later!)

The O'Connor show - the series' premiere broadcast of Sunday, September 29th, 1963 - is certainly the weaker of the two programs on the disc. Judy does not seem as relaxed as she did on many of the other shows; her hair style and make-up are not as becoming as the would be the following week for Show 8 (the George Maharris show), and Judy's voice was still suffering from a slight hoarseness (which was evident on Show #6 with June Allyson, but would be completely cleared-up by the taping of Show #8). Worse of all is that the show itself is so lacking in excitement, with Donald O'Connor taking

up so much time, Jerry Van Dyke's horrible "little old lady" line, and with Judy having only one real solo during the body of the show ("Fly Me To The Moon," which does feature a lovely set, and a heartfelt performance from JG). The production values are topnotch, however, and the camera work and lighting are outstanding, as they usually were during the series.

The Streisand show is a whole other story. Even though Van Dyke's patter is no better scripted than on Show #7 (and we have to deal with the Smothers Brothers picking up his "old lady" thread), there are still infinitely more pros that cons here. Although their personal styles are so different (with Judy being a natural "giver," and Barbra much more reserved), they are put magic together. Even Streisand's solo section makes the hairs on the back of your neck stand up, as you experience that youthful "joy" for singing that BS had at the beginning.

Pioneer has done their usual outstanding job on audio and video restoration/remastering, "and" we get several outtakes (only one minor flub occurred during the taping of the Streisand show; the rest are from the O'Connor program), plus the Show 9 "bonus" of "The Three Divas" (Judy, Babs, and Ethel Merman) "belting" out "There's No Business Like Show Business" Who Could Ask For Anything More?





Judy's Oz

# The WIZARD of OZ





# Judy's Oz

## THE WIZARD OF OZ IN 3D & IMAX FOR THE FIRST TIME EVER!



WARNER BROS. TO CELEBRATE THE FILM'S 75TH ANNIVERSARY  
WITH HUGE FALL 2013 INITIATIVE

Film Returns to the Big Screen for Exclusive IMAX® 3D One-Week Run on September 20

75th Anniversary Collector's Edition Available October 1 on Blu-ray™, Blu-ray 3D™, DVD and UltraViolet™

*(Warner Home Video Press Release)*

Burbank, Calif. June 4, 2013 – Marking the 75th anniversary of *The Wizard of Oz*, Warner Bros. has produced a 3D remastered version of the film which will launch a comprehensive, cross-divisional campaign encompassing theatrical, home entertainment, consumer products and a number of promotional partnerships.

Kicking off the celebration, *The Wizard of Oz* 3D will be presented in the immersive IMAX® 3D format and return to the big screen for an exclusive one-week engagement in IMAX® theatres across North America beginning September 20, 2013.

“We couldn’t be happier to partner with IMAX® as we celebrate the 75th anniversary of this iconic film,” said Dan Fellman, President, Domestic Distribution, Warner Bros. Pictures. “*The Wizard of Oz* IMAX® 3D Experience is an integral part of our studio-wide anniversary initiative and we are excited to give fans the rare opportunity to see this stunning version on the big screen.”





## Judy's Oz

THE WIZARD OF OZ  
IN 3D & IMAX FOR THE FIRST TIME EVER!

*The Wizard of Oz* is one of the most beloved films of all time and we are thrilled that our longtime partners at Warner Bros. have made IMAX® a part of this exciting milestone event,” said Greg Foster, Chairman and President of IMAX® Entertainment. “This film revolutionized the use of color and special effects in cinema, and we’re excited to add another ‘first’ – bringing this timeless classic to moviegoers through the power of The IMAX 3D Experience® for the very first time.”

The IMAX® release *The Wizard of Oz* will be digitally re-mastered into the image and sound quality of The IMAX 3D Experience® with proprietary IMAX DMR® (Digital Re-mastering) technology. The crystal-clear images, coupled with IMAX®’s customized theatre geometry and powerful digital audio, create a unique environment that will make audiences feel as if they are in the movie.

Following the IMAX® theatrical release, Warner Bros. Home Entertainment (WBHE) will release a limited and numbered *The Wizard of Oz 75th Anniversary Collector’s Edition* on October 1, 2013, featuring the 3D version of the film and more.

“Seventy-five years later, *The Wizard of Oz* continues its reign as a multi-generational favorite, with nearly 100 percent awareness among adults and more than 80 percent awareness among children,”



# Judy's Oz

## THE WIZARD OF OZ IN 3D & IMAX FOR THE FIRST TIME EVER!



said Jeff Baker, WBHE Executive Vice President and General Manager, Theatrical Catalog. "In this new 3D version, the film is bound to make history all over again—with both past and future fans."

*The Wizard of Oz 75th Anniversary Collector's Edition* will debut as a five-disc set that will include Blu-ray, Blu-ray 3D, DVD and UltraViolet versions of the film; a new documentary, *The Making of The Wonderful Wizard of Oz*; bonus features and premium collectibles (\$105.43 SRP). Three more editions will be available separately: a two-disc 3D/Blu-ray (\$35.99 SRP), a one-disc Blu-ray (\$19.98 SRP) and a two-disc DVD (\$16.95 SRP). All four will contain the new documentary and extra content.

**SPECIAL FEATURES** will include all previously released special features along with:

• **ALL-NEW Documentary! *The Making of the Wonderful Wizard of Oz*** — This candid overview of how a troubled production



overcame the odds to become an integral part of American culture features contributions from historians John Fricke and Sam Wasson, composers Stephen Schwartz and Marc Shaiman, critics Leonard Maltin and Michael Sragow, Bert Lahr's son John as well as revealing interview clips with Judy Garland, Ray Bolger, Buddy Ebsen, Margaret Hamilton and Mervyn LeRoy, among others.

• **NEW! Exclusive Collectible**

**Memorabilia** — A collectible 75th Anniversary journal; Sparkle RUBY SLIPPERS™ Globe; Noble Collection 3-piece enamel pin set, a Map of Oz and a 48-page hardcover book. Collection is limited and numbered.

The 3D conversion was a long and complex project which Warner Bros. initiated with a very high resolution (8k) scanning of the original Technicolor camera negative. The restored 2D image was then transformed by creating a depth-map of each frame to construct 3D imagery and determine distances from the viewer's vantage point.





## Judy's Oz

THE WIZARD OF OZ  
IN 3D & IMAX FOR THE FIRST TIME EVER!

This was followed by the long process (with the use of a rotoscope) to further refine viewer distances and fully layer shapes and objects.

“People have asked for years about *The Wizard of Oz* 3D conversion. My answer was always, ‘We’re not doing it until it’s perfect.’ And now it is,” said Ned Price, Warner Technical Operations’ Vice President of Mastering. “As a kid, I was so enthralled by this film. Watching it, you just want to enter the frame, enter the Land of Oz. This new version will allow you to do just that.”

In support of the 75th anniversary of the film, Warner Bros. Consumer Products’ extensive licensing program of more than 80 top-tier licensees will expand with new partnerships. Leading the way is master toy partner Jazwares, along with Mattel, Rubies, Lionel, Steiff, USAopoly, Thomas Kinkade, and many more that will be taking part in the celebration. Special commemorative anniversary product will be available across a wide array of categories including apparel, jewelry, collectibles, publishing, stationery and paper goods, toys and games, slot machines and personal care.

In addition, the Warner Bros. releases will be massively supported by a far-reaching promotional campaign encompassing numerous participants. National corporate partners include (to date) promotional activities with a Major National Quick Serve Restaurant (QSR), the debut of a giant hot-air balloon and balloonhead





# Judy's Oz

## THE WIZARD OF OZ IN 3D & IMAX FOR THE FIRST TIME EVER!



characters in the 87th Annual Macy's Thanksgiving Day Parade®, as well as joint programs with Amtrak, Gourmet Trading Company, Langers Juice, QVC and Simon Malls®. In collaboration with the Ad Council and the National Highway Traffic Safety Administration, new child passenger safety Public Service Announcements (PSAs) featuring iconic elements from *The Wizard of Oz* film will be distributed and run in donated media nationally.



*The Wizard of Oz* themed competition will also be featured on an upcoming episode of Food Network's "Cupcake Wars" to be aired later this year.

### About the Movie

Adapted from L. Frank Baum's timeless children's tale about a Kansas girl's journey over the rainbow, *The Wizard of Oz* opened at Grauman's Chinese Theater on August 15, 1939. The film was directed by Victor

Fleming (who that same year directed *Gone With the Wind*), produced by Mervyn LeRoy, and scored by Herbert Stothart, with music and lyrics by Harold Arlen and E.Y. Harburg. DOROTHY™ was portrayed by a 4'11" sixteen-year-old girl who quickly earned her reputation as "the world's greatest entertainer"—the incomparable Judy Garland. Ray Bolger appeared as the SCARECROW™; Bert Lahr as the COWARDLY LION™, Jack Haley as the TIN MAN™. Frank Morgan was seen in six different roles, including that of the wonderful "Wizard of Oz" himself.

*The Wizard of Oz* received five Academy Award® nominations, including Best Picture (Outstanding Production), and captured two Oscars®—Best Song ("Over the Rainbow") and Best Original Score — plus a special award for Outstanding Juvenile Performance by Judy Garland. The film was an overwhelmingly popular and critical success upon its initial release and repeated its ability to captivate audiences when M-G-M reissued the film in 1949 and 1955. The film made a new kind of history with its network television premiere in 1956 on CBS. Nearly 45 million people tuned in for this initial telecast, marking the beginning of an annual tradition. Ever since, *The Wizard of Oz* has been shown virtually annually on network (and then cable) television; its magical story and heartfelt performances have enabled it to grow from a perennial classic to its current status as a treasured icon of popular culture.





# Judy's Oz

## A Must-Have Companion Book



There are many, many great Oz related items coming out in the next year. This October seems to be the first “Oz Month” what with the new Blu-ray and Standard DVD releases, plus a new **Official Companion Book** celebrating the film’s 75th anniversary. Those who were around for the 50th anniversary remember the wonderful companion book co-written by the same authors as this new one. From the press release: “An over-the-top, beautifully designed book that commemorates the seventy-fifth anniversary of *The Wizard of Oz*. Officially licensed by Warner Bros., this collectible edition features a host of never-before-seen ephemera, behind-the-scenes anecdotes, and ten removable features.”

Written by the foremost authorities on the subject-Jay Scarfone and William Stillman-and designed in close collaboration with Warner Bros., **The Wizard of Oz: The Official 75th Anniversary Companion** delivers an entertaining and interactive experience, transporting readers over the rainbow and into the wonderful Land of Oz. The authors detail filmmaking secrets-the inspiration behind the film’s realistic tornado; why Dorothy’s shoes were ruby-colored; and how the filmmakers got a fleet of monkeys to fly-and reveal never-before-seen artwork from their personal collection, including, but not limited to, rare stills, Technicolor test frames, and costume and set illustrations.

Additionally, the book will contain ten removable features as well as several innovative graphic components. More than your average anniversary edition, this book promises to be the most definitive look at *The Wizard of Oz* yet. It is comprehensive in its scope yet accessibly written and beautifully designed-perfect for *The Wizard of Oz* fans, film buffs of all ages, and collectors.”

For instant, up-to-date information about all the great upcoming Oz products go to Sharon Ray’s amazing blog “**Curiozity Corner**.”

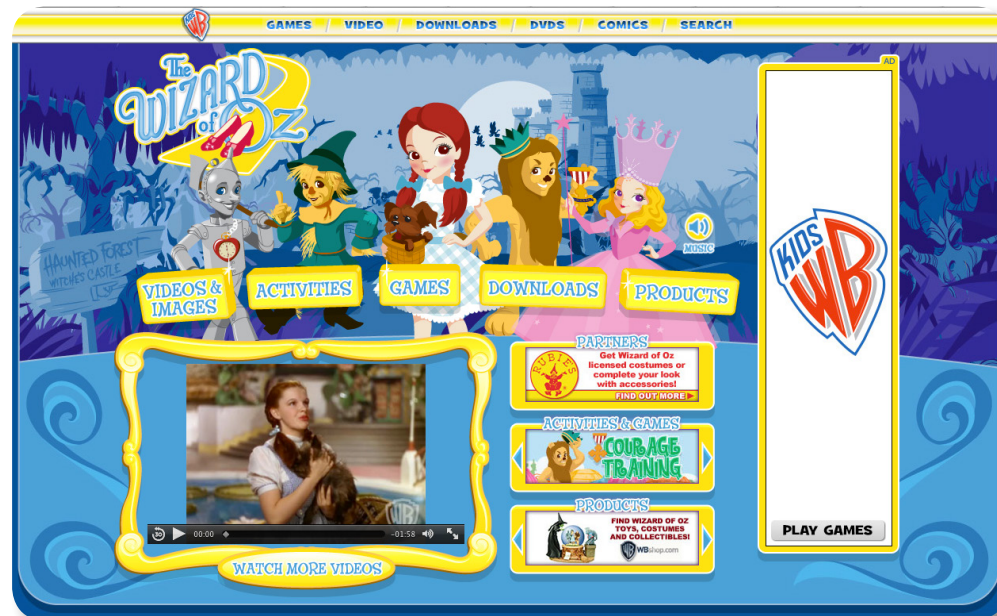


# Judy's Oz

## Warner Home Video's New Website



On June 28th, Warner Home Video unveiled its new Wizard of Oz website. The site has some new features including: A blog, a kid's interactive site, info on the new IMAX 3D and home video releases, photos, videos, social media photos and icons, and more. Previously, the site focused on the 70th anniversary information and products, and similar features. Hopefully a new soundtrack won't be far behind!





# Vintage Garland - 1947 MGM Casting Ledger

GARDNER, AVA - 1500 for 1 yr. - 12/2/50 goes to 2000. for 1 yr. - opt. due 11/1/51 to commence 12/2/51 for 2 yrs.:

1st yr 2000.

2nd yr 2500.

GARLAND JUDY - 5769.23 for 5 yrs. ending 1/1/52 - no layoff -

(Judy receives 5619.23)

(Mother " 150.00)

GARSON, GREER - 5000. for 7 yrs. ending 6/15/54 - add'l. 7 yrs. non-exclusive

GRAYSON, KATHRYN - 3500. for 2 yrs. commence 6/12/49 - opt. due 5/12/51 to commence 6/12/51 for 2 yrs. at 4000.

Here is a detail from the 1947 MGM casting ledger. It provides a rare look at how the studio kept their records as well as what the various stars were making. Pertinent contract information is also noted.

The entry for Judy reflects the new contract she signed with MGM, the one that she regretted. It's interesting to note that she was paid a weekly salary of \$5,769.93 for five years, ending on January 1, 1952. \$150 of that salary was deducted each month for her mother. That might not seem like much compared to what Judy received, but when it's compared to what the average American was making in 1947, it's quite a lot.

Of particular note is the notation "no layoff." With the "no" underlined for more emphasis. It appears the studio definitely wanted Judy to continue being their "workhorse."

# Vintage Garland - Judy in San Francisco

## THROUGH THE YEARS

By Beverly West

(Reprint from "The Garland Gazette" 1962)

September 11, 1961, is a date I shall always remember, for it was on that day that I met Judy Garland. Judy was due to play the San Francisco Civic Auditorium (a sell out event) on Wednesday 13th, and S.F. newspapers announced her proposed arrival as Sunday, the 10th.

On Sunday, I staked myself out in the lobby of the Fairmont Hotel. I waited nearly four hours, but Judy never arrived. However, I consider it quite fortunate that I was able to meet several other of Judy's fans, one of whom was Bev Montalbano, a fellow club member.

Bev and I made arrangements to meet again the next day to wait some more. I arrived at the hotel early that morning, and Bev came later. Judy still hadn't checked in. At 2:30, a bell boy told us that she had checked into the Mark Hopkins Hotel across the street. A quick run over there assured us that he was wrong, so we went back to the Fairmont.

We settled back into a couch and prepared for some more waiting. All of a sudden, Bev said, "Is that ....." I looked up. There, coming through the door was a small figure dressed in white slacks and a bright blue blouse. It was JUDY.

I knew I would be nervous (after all, it isn't every day that one gets to meet one's idol!) but I never expected anything

like this! I never shook so hard in my life. While I was madly trying to assemble camera, photograph, pen etc, Bev was calmly getting Judy's autograph and saying all the right things.

By the time I was ready, Judy was at the desk with her back to me. I said, "Judy?" She turned around and I found myself looking down into those gorgeous eyes. Then I shoved a picture that I had brought along, at her and mumbled something which vaguely sounded like, "Would you please sign this?" She did. Then I asked if she would mind very much if I took her picture. She answered in a low, soft voice, "Well, I'm kind of a mess, but I don't mind if you don't." (I didn't!) I think I thanked her, but I'm not sure. There were so many things I had wanted to say, but my mind was just a complete blank. Just being near Judy is something like an electrifying experience.

Bev and I sat down again to reminisce when shortly I happened to look up and there was Judy again - walking out of the door. We later discovered that her hotel suite wasn't ready so she had changed hotels. Twice in one day was almost too good to be true!

I am so glad that I had the opportunity to meet Judy Garland, even if only for a few seconds. It is an event that I shall remember all of my life. No matter what anyone may say, there is only ONE Judy Garland - and there will never be anyone else quite like her. Truly, she IS show business!



# Vintage Garland - Judy in San Francisco

Page 25 - S.F. Examiner Friday, September 15, 1961

## *Another Sensational Evening With Judy!*

(Reprinted from yesterday's late edition.)

By STANLEY EICHELBAUM

THE NEW BOOM in Judy Garland's career was notably advanced last night when the singer performed at the Civic Auditorium before 8,300 of her most ardent fans. They gave her the kind of flamboyant ovation that most stars never even dream of. And Judy didn't disappoint them.

The audience was squeezed into every available inch of space, hundred of them behind posts or in side pockets where even the slimmest view of Judy was impossible. There were reports that tickets were being pirated for as much as \$50 apiece.

None of Miss Garland's admirers seemed to care that the elephantine auditoriums was hardly the best place - acoustically or physically - to appreciate her. As a matter of fact, there were moments when the sound system made a shambles of her voice.

BUT THE CONCERT was memorable on several counts - for the astonishing slickness of Judy's vocal artistry; for her fantastic, inexhaustible energy; for her ability to hypnotize an enormous crowd or churn them into a mass hysteria that was almost unbelievable.

When Miss Garland sang "San Francisco," for example, the frenzied shouting and foot-stamping made her all but inaudible and one was reminded of a giant political rally.

THE STAR was in rare high spirits and, by the second half of the evening, she had reached her top form. Her mood throughout was informal and infectious uninhibited. She loaned, ad-libbed, told personal jokes, danced a little and conducted the concert like a house party, even to her costume, which consisted of a short silk jacket and black trousers.

She has slimmed down considerably from the alarming proportions we saw at the Opera House in 1959 and her appealing, little girl's face is again discernible.

The program was essentially the one that triggered her most recent come-back - the Carnegie Hall concert of last April, with Mort Lindsey and a lusty 40 piece orchestra.

FOR THOSE who came out of nostalgia, Judy sang about clanging trolleys and bluebirds flying over the rainbow. Those who were there to identify with her private suffering were

treated to all variations of love songs - about men that got away, foggy days in Londontown and stormy weather.

There were smiling songs, tender songs and tearful songs - all that her public expected. And Judy sang them in that incomparable rich style that has gathered such a horde around her. I don't doubt that several thousand persons went home happy and totally satisfied.





# Vintage Garland - February 1944 Photoplay Magazine Poem

## To Judy

BY ROBERT NATHAN

*Birthday present from a famous poet to a famous star—this poem specially written by Robert Nathan for Judy Garland and read aloud by Clark Gable at Judy's birthday party. In answer, Judy sang her song, "Dear Mr. Gable," dedicated years ago to Clark . . . the guests cried a little . . . smiled . . . and cheered a dark-eyed little trouper.*

What shall we bring our Judy on her birthday?  
The weather being fair, the summer set,  
And we here met,  
Being her friends, to help her celebrate?  
A little Garland is appropriate.  
Weave it of song. She will not mind too much  
The slight, the friendly biographic touch,  
Or care because the rhymes are old and worn.  
So let us simply say that she was born  
OVER THE RAINBOW, just a little tardy  
For Valentino, but in time for HARDY.  
NOBODY'S BABY SINGING IN THE RAIN,  
Or CHASING RAINBOWS up the counterpane,  
A child, a little girl on flying feet,  
And when she sang, as sweet  
And artless as a mocker on a hill,  
Even the grips were still.  
Today her freckled features light the air  
For me and Mr. Mayer,  
And smooth the path of rubble and of weed  
For Mr. Mannix and for Mr. Freed—  
For every boy in every far-off corner—  
But not for Mr. Zanuck, Mr. Warner,  
And not for Selznick or for Mr. Cohn;  
They go their way alone.  
Judy, the years pile up upon your head;  
Youth's golden, light, delicious moments fly;  
It would be pleasant to grow young instead,  
But LISTEN DARLING—THOROUGHBREDS DON'T CRY.  
And this your birthday, for which THOUSANDS CHEER,  
Is still the dewy morning of the year.  
So here I end my verse. STRIKE UP THE BAND.  
These are my birthday wishes: May you land  
A golden Oscar, shiny as Miss Garson's,  
And every Sunday in Louella Parsons.  
And may no planet ever rise above you—  
Because this day, and every day, we love you.

1  
2  
3

36



Beauty, thoughtful: Judy Garland of M-G-M's "Meet Me In St. Louis"

Carpenter 37





# Judy's Crossword

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

## Across

2. Hanna makes a \_\_\_\_\_ to get attention
3. Don't get \_\_\_\_\_, this is business
8. Producer
9. There's an old \_\_\_\_\_ way down south
10. And to \_\_\_\_\_ up the avenue's what we like
11. If you wanted a \_\_\_\_\_ why did you pick me?
13. First choice to play Nadine
15. First choice to play Don Hewes
17. Director
18. Women's costumes by
19. The \_\_\_\_\_ musical ever made
20. Catalog number of the original  
MGM Records soundtrack album
21. The \_\_\_\_\_ Theatre
22. What dish did Jules Munshin  
pretend to make?

## Down

1. After the debut of "Juanita & Hewes,"  
what did Don sarcastically say they  
should put in the act?
4. It only happens when I \_\_\_\_\_ with you
5. German capital
6. Johnny gets his umbrella from a \_\_\_\_\_
7. First choice to direct
12. Mr. \_\_\_\_\_
14. That sounds \_\_\_\_\_ in a careless rhyme
16. I suppose I'm a \_\_\_\_\_
19. Nadine \_\_\_\_\_



[CLICK HERE to play the online interactive version](#)

# Judy's Word Search

Find the words listed as left.

Note that some may be hidden in the puzzle in reverse. Enjoy!

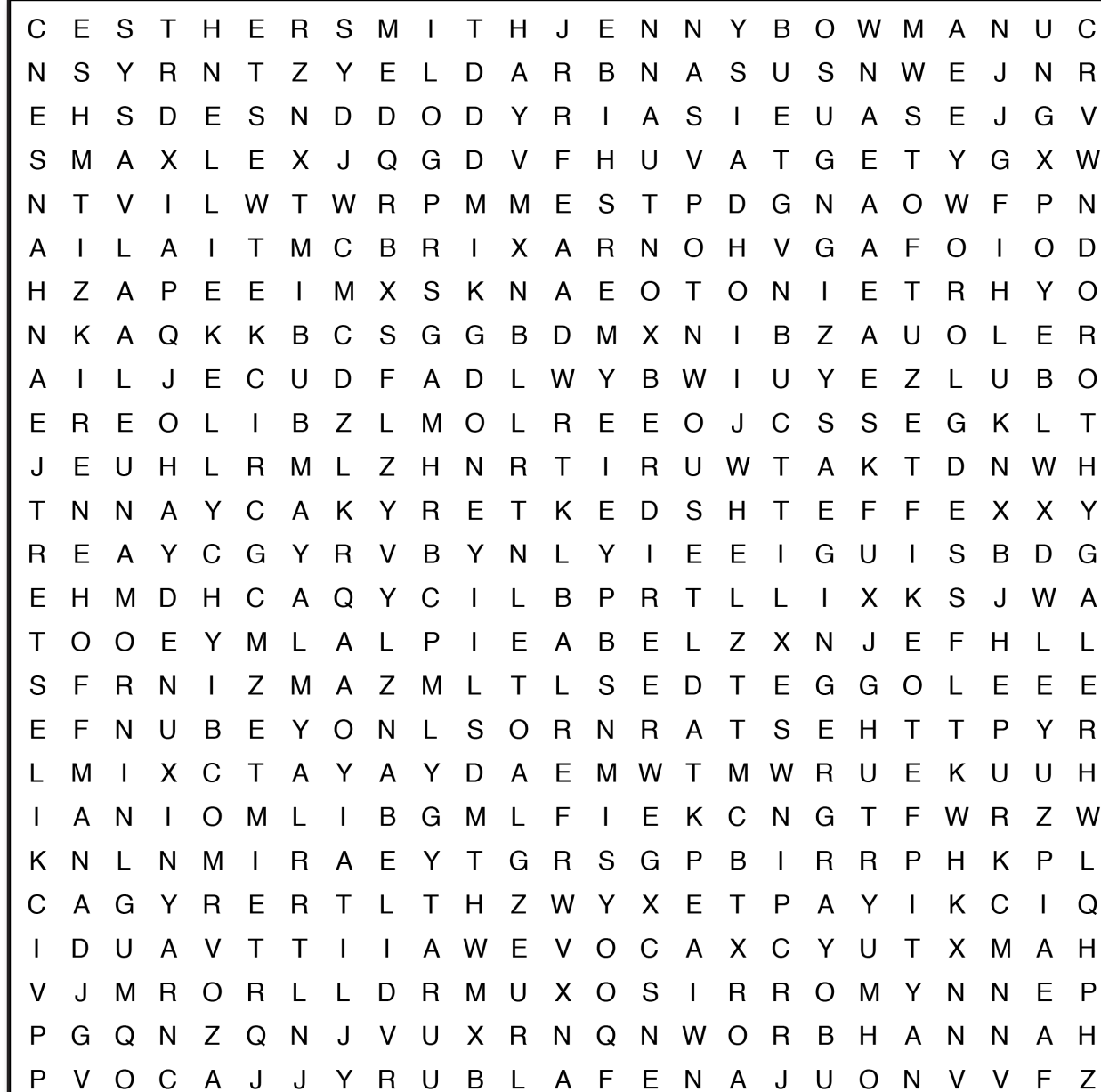


Hannah Brown  
Sairy Dodd  
Betty Clayton  
Cricket West  
Marilyn Miller  
Judy Bellaire  
Betsy Booth  
Pinky Wingate  
Dorothy Gale  
Jane Falbury  
Patsy Barton  
Mary Holden  
Nellie Kelly  
Esther Blodgett  
Susan Gallagher  
Penny Morris

Jo Hayden  
Lily Mars  
Ginger Gray  
Esther Smith  
Alice Mayberry  
Susan Bradley  
Manuela Alva  
The Star  
Veronica Fisher  
Vicki Lester  
Irene Hoffman  
Jean Hansen  
Jenny Bowman  
Little Nellie Kelly  
Mewsette

[CLICK HERE](#)

to play the online interactive version





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Thanks go out to everyone on Facebook, Twitter, and the other social networking sites that support *The Judy Room* site and the *Judy Garland News & Events* blog.

*Garlands for Judy* is **By the Fans, for the Fans**. This means that if anyone would like to contribute ideas, photos, scans of items, reviews, or essays please contact me at: [thejudyroom@gmail.com](mailto:thejudyroom@gmail.com). There's no guarantee that everything will be included, but all input is welcome. The goal here is to provide a fun and informative webzine celebrating the life and career of Judy Garland - **By the Fans, for the Fans**.

For more details about Judy Garland, click on the following links:

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[The Judy Garland Online Discography](#)

[Judy Garland News & Events](#)

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[Curiosity Corner](#)

[The Judy Garland Database](#)

Unless otherwise noted, all images in this webzine are from the collection of *The Judy Room*.

