

GARLANDS FOR JUDY

Volume Two
Issue 2
December 2013

By the Fans, For the Fans

*The Private
Life of Judy
Garland
Rose*

Judy's "#1 Fan"

Moments of Magic

Judy on the Backlot

The Pirate

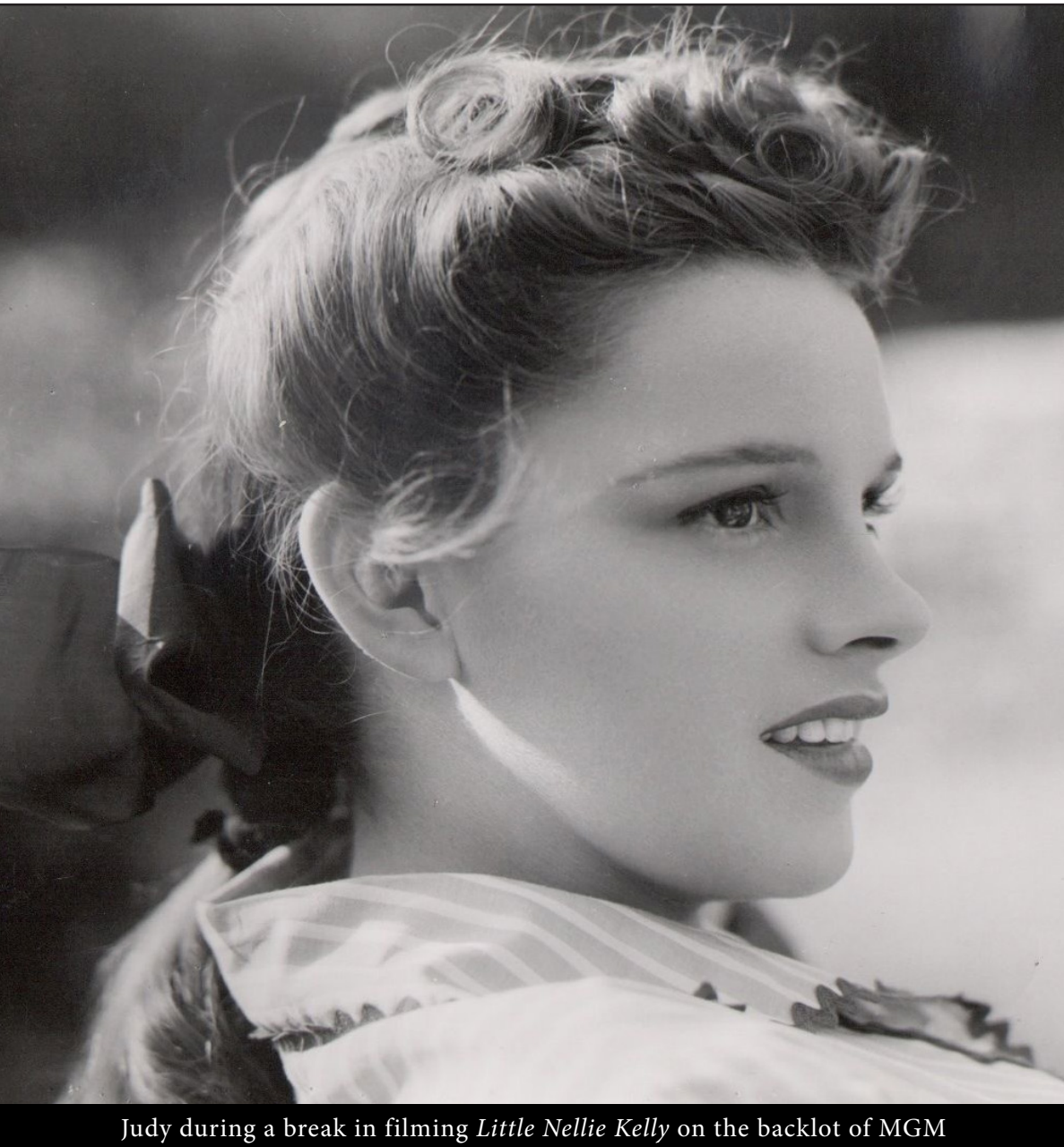
*The Judy Garland
Christmas Album*



Artwork by Meg Myers

Contents

Anytime you see this globe it's a link to more information on the Web



Judy during a break in filming *Little Nellie Kelly* on the backlot of MGM

Forward (pg 4)

- Happy Holidays!

News & Notes (pg 5)

Features

- Judy's #1 Fan (pg 6)
- Moments of Magic (pg 12)
- Judy on the Backlot (pg 22)

Review

- The Pirate - Between Dreams & Controversy (pg 52)

Discography Spotlight

- The Judy Garland Christmas Album (pg 57)
- Ziegfeld Girl/Presenting Lily Mars (pg 59)

Judy's Oz

- The Official 75th Anniversary Companion Book (pg 68)

Vintage Garland

- The Private Life of Judy Garland Rose (pg 76)



Contents

Anytime you see this globe it's a link to more information on the Web



MGM promotional portrait taken November 9, 1948

Fun Stuff

- Judy's Crossword (pg 84)
- Judy's Word Search (pg 85)

Acknowledgments (pg 86)



Forward

Here we are in our second year, going strong! The support for, and wonderful feedback to, "Garlands for Judy" has been amazing. I have so much fun putting these issues together that it's always a thrill to find out how much everyone enjoys them. This publication will always be "By The Fans, For The Fans" as it should be. What fun would it be if I just rambled on and on with little to no variety in contributions? So gain, thank you all so much!

This enjoyment and support is reflected in the fact that as of this publication, *The Judy Room's Facebook Page* passed thirteen thousand likes. Be sure to join in the fun, as the page is all Judy, all the time!

Be on the lookout next year for a special edition of "Garlands for Judy" that will be bigger and better than ever. And yes, still free of charge.

I wish everyone a **Happy Holiday and amazing New Year!**

Scott Brogan
Publisher/Editor



News & Notes

Since the last issue of “Garlands for Judy” in June (has it been that long already?), Warner Bros. has been pulling out the stops on their celebrations of the 75th anniversary of *The Wizard of Oz*. Sure, the film really isn't 75-years-old until next year, but no one ever accused Warner Bros. of missing another opportunity to get more money out of their largest film classic cash cow. And why not? What other film has such a broad appeal to such a wide audience after 74 years than *The Wizard of Oz*? Even its most famous contemporary, *Gone With The Wind*, can't lay claim to this all encompassing mass adulation, reverence, and cult. Many people these days might not know a photo of Clark Gable with Vivien Leigh is from GWTW, but they sure will recognize any photo from any scene from Oz, regardless of age.

The Wizard of Oz in 3D was by far the most successful relaunch of the film since its first several television airings. The film looked incredible in 3D, and not gimmicky at all. They wisely stayed away from adding unnecessary 3D effects and gimmicks, and instead used the 3D to merely enhance the film. It played for one week on select IMAX screens beginning September 20th. That weekend, in spite of its limited release, the film made the top ten moneymakers of all films in



release.
Not bad
for a 75
year-old-film!



Following the 3D release, the film was re-released on DVD and Blu-ray, and on Blu-ray 3D for the first time. In all honesty, these new home video releases are nothing to get excited about unless you have a 3DTV, or you absolutely have to have the extras in the new boxed set. The extras on the discs are all the same as before, aside from a new documentary that was advertised as “two hours” but actually clocks in at a tad over one hour.

If it's extras you want, get the wonderful Official 75th Anniversary Companion book. It's THE Oz book to get this year. Plus, it has fun printed extras in an envelope in the back that are not to be missed. Read more about it on page 68.

It's safe to say that there will be more anniversary related goodies coming our way next year. Perhaps a newly remastered ultimate soundtrack on CD?

Wayne Martin



Judy's #1 Fan

By Randy Henderson



Wayne Martin - Judy's Number One Fan

By Randy Henderson

Wayne Martin is a legend in the world of Garland fans. He was her self-appointed "Number One Fan" who seemed to have an accessibility to her that most mortal fans did not. Since his death, myths and confusion have sprung up around his name and his place in the history of Garland fandom. The following article by Randy Henderson gives us the real story and an insight into his life and world of fandom in a time very different from ours today.

Even today, anyone delving into the story of Judy's life, whether through biographies, documentaries, or memorabilia eventually runs into a reference to Wayne Martin, her so-called "Number One Fan" of the 50s and 60s. On the 100th anniversary of his birth, perhaps a few words of explanation are called for. Who was this guy, anyway?

The early 1930s saw many thousands of people moving to Los Angeles from all parts of the country for its fabled assets: weather, employment, and, perhaps most alluring of all, proximity to the movies. James Wayne Martin, a self-proclaimed "natural born fan", arrived with his brother and sister in 1934. Whatever life had to offer was likely to be better in Hollywood than in Lake Park, Iowa.

Although he had been moved by Judy's voice as far back as the Chicago World's Fair in 1933, Wayne's heart then belonged to Jean Harlow. He was a member of her fan club, wrote to her, and was able to approach her on several occasions during this time when it was still common to bump into a star on the street. Harlow died unexpectedly in 1937, at the precise time when Judy's star was ascending. Wayne wrote his first fan letters to her after *Every Sunday* and *Pigskin Parade*, her replies and requested photographs forming the nucleus of what

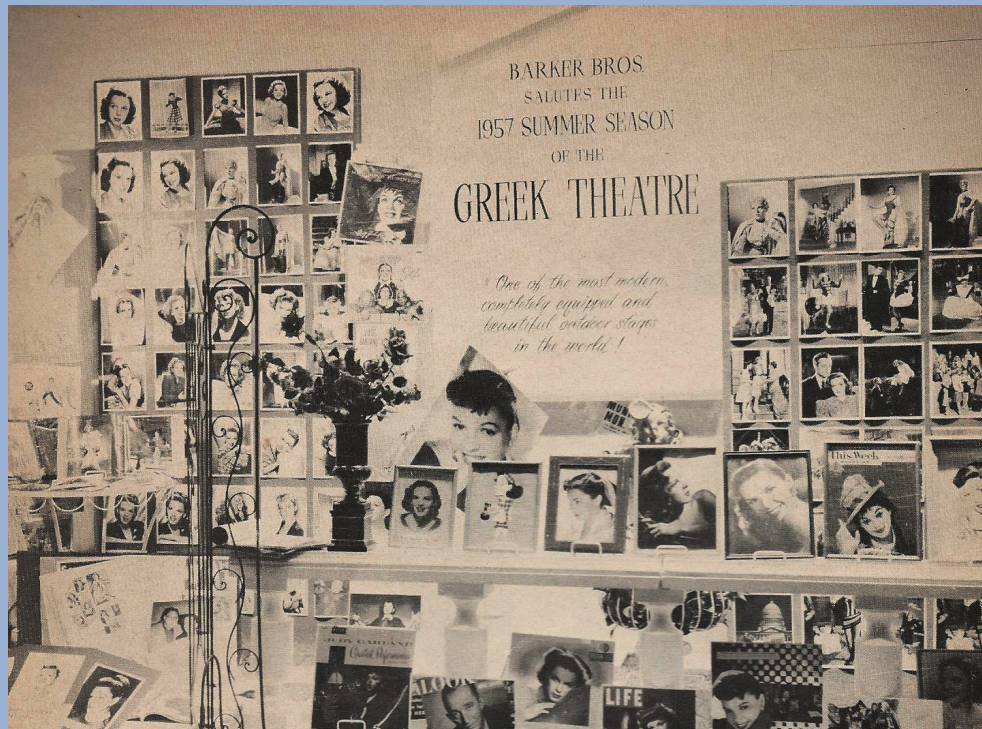
would become a substantial collection. His reaction to first meeting Judy and obtaining her autograph in 1937 could be a lyric from "Dear Mr. Gable": "She smiled, acted as if she were someone I'd meet at a party anywhere, and thanked me for my compliments."

Moving to Long Beach, California for work at the decidedly non-glamorous Van Camp Sea Food Company, Wayne continued to attend her movie premieres and speak to her occasionally, build his collection of photos and records, and establish a regular correspondence with MGM's publicity department. By the late 40s his identity as a serious Judy fan was such that he began to be invited to Metro press screenings of her pictures. Relocating back to the Hollywood area, he began writing movie-related columns and snapping the occasional star candid for sale to magazines. This connection surely gave him some local credibility and access to events. Once Judy left MGM, Wayne also became known to CBS during her "Bing Crosby Show" appearances of 1950-51.



Wayne Martin - Judy's Number One Fan

By Randy Henderson



During these years Judy grew more aware of Wayne, chatting with him at events and coming to appreciate his constant support, praise and encouragement. Not that the “natural born fan” was exclusive. While his greatest devotion went to Judy, in many ways Wayne never met a movie star he didn’t like. He routinely corresponded with other favorites such as Joan Crawford, Alice Faye, Ginger Rogers, Martha Raye, etc., who probably saw him as Judy did, a pleasant, quiet fan/acquaintance who respected boundaries, never intruded or made demands, and was essentially a cheerleader.

At about this time, jack-of-all trades Wayne made a few appearances in films and early TV as an extra. There are stills of him in Biblical get-up for a religious television show, and he is clearly visible among

the peasants in Abbott and Costello’s *Jack and the Beanstalk*.

Wayne moved for a time to the East Coast, where he was able to see Judy at the Palace in ’51 and was radio- interviewed by Louella Parsons and later Jinx Falkenberg, the “Number One Judy Fan” tag beginning to gel. Returning to LA in the mid-50s, he continued to grow his collection and gain publicity as a go-to person for Garland info or photos, or access to her fan base. Whether or not he was the Number One fan, he was becoming the “official” Judy Garland fan. In those less jaded times, the idea of single person with such devotion and such a collection of memorabilia for a single star was novel enough to gain him occasional recognition in print or on TV/radio.

Whether or not he was the Number One fan, he was becoming the “official” Judy Garland fan.

By 1957 the reputation of Wayne’s “Garlandia” collection of stills, records, and costumes was such that he was invited to display some of it in the window of the downtown LA Barker Brothers department store, in conjunction with her Greek Theater appearance. Attending Judy’s 1958 Cocoanut Grove opening, the relatively shy Wayne snuck into the opening night party with a bolder fellow fan, getting photographed with Judy in the process.

Throughout these years and into the middle 60s, the idea of Number One Fan Wayne Martin with the unequaled Judy Garland Collection was at its height. His contact with Judy became warmer and more frequent, convinced as she was that, as fans went, he was a good guy



Wayne Martin - Judy's Number One Fan

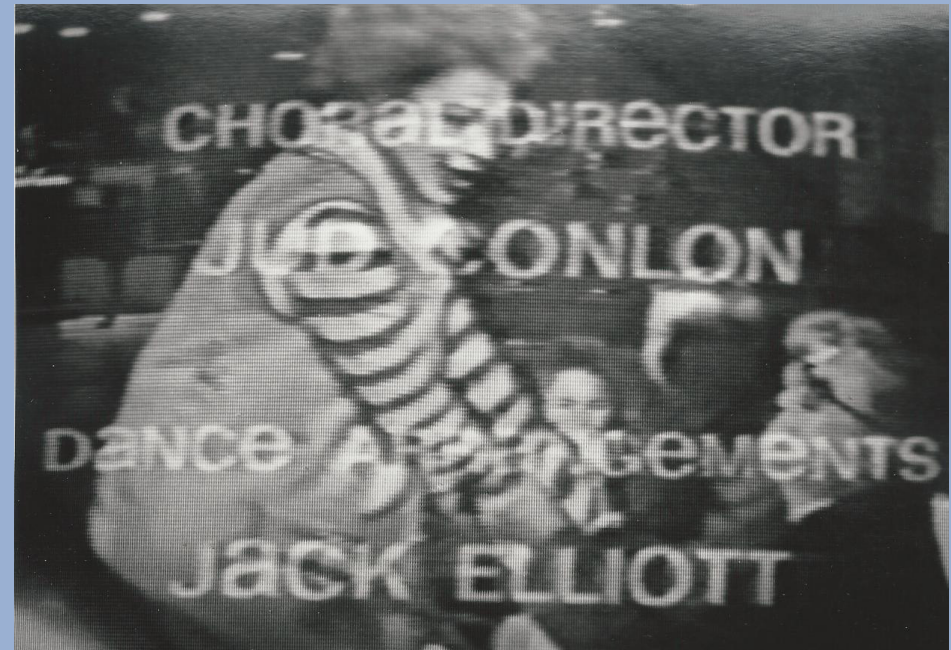
By Randy Henderson

who handled requests for information about her with “good taste.” She could be downright motherly when Wayne told her about requests for articles or photographs. “You make sure they pay you,” she would chide him. “I’ll be your agent. I’ll take 10%”.

Although he did see her at the Met in 1959, Wayne’s next personal connection with Judy would not occur until 1962, when he was contacted by her office “to round up ... fans who helped duplicate the excitement of her Carnegie Hall audience” for her 1962 CBS TV spectacular. It was a role he would also play the next year for her television series, provided by Judy with twelve tickets per taping. Wayne, himself, never missed a show and was later presented with Judy’s bound copy of a series script. It was at one of the show tapings that Judy allegedly ended a take of “I Will Come Back” with “Maybe Wayne, I will come back to you.”

As did Judy’s, Wayne’s life went into decline after the series. He was getting older, with no regular source of income. Whatever the Garlandia collection might have been at its height, many items were sold or lost as Wayne struggled to get by. Perhaps Judy’s own precarious circumstances made her more open to receiving Wayne’s attention and phone calls. They spoke several times in conversations that Wayne, controversially, recorded. Those “phone tapes”, which eventually circulated among fans and can now be heard all over the Internet, have become the most tangible evidence of Wayne and his relationship with Judy.

Wayne’s taping of private conversations was, of course, a violation of Judy’s privacy, a fact overcome somewhat by the relatively innocuous things they are discussing and by the way she comes across in basic conversation: humorous, ordinary, going out of her way to be tolerant



of Wayne, who could be something of a windbag. She is very kind and gracious with him on the phone, and it speaks well of her.

Then there was the winter evening in 1966 when Wayne, who had been temporarily without phone service, had a knock on his door. Two policemen stood beneath the porch light. “Miss Garland sent us”, they explained. “She couldn’t reach you by telephone and wanted to make sure you were all right.” These were the years when Judy really needed to hear a kind and supportive voice, and Wayne fit the bill.

For years, there were vague discussions of a joint project, a book on Judy’s life for which Wayne would provide the photos and Judy the captions.

Wayne Martin - Judy's Number One Fan

By Randy Henderson



Nothing came of it, though, and while they maintained some telephone contact into 1968, Wayne lost touch in the last several months of Judy's life. Like all of her fans, he knew that she was ill and fading, but could only hope that things would once more turn around for her. Sadly, this was not to be. Natural born fan to the end, Wayne spent the Sunday morning Judy's death was announced spinning the radio dial to record as many comments and reactions as he could.

Wayne would live another 24 years after Judy's death,

increasingly eccentric, demanding and impoverished. There were occasional Garland projects – a 6-hour tribute to Judy was aired on radio station KPFK in 1970 with Wayne's input and on-air presence – but things generally went downhill. To his everlasting credit, Wayne would never participate in any project that threatened to show Judy in a negative light. He turned down smarmy proposals even when he desperately needed the money.

As Garland biographies began to appear in the early 70's, Wayne was amused by the gloomy mentions he would receive. "Well, here's 'poor

Wayne Martin' ", he once remarked. "They always call me 'poor Wayne Martin.'" Generally, though, he seemed indifferent to the books, preferring his own memories of Judy to the darker elements he might find in the bios. The Hollywood of his heyday was fading; its stars retired or deceased. The Number One Fan reputation continued to attract new, mainly younger Judy fans to him, but never for long. He became unscrupulous with regard to the now virtually non-existent collection. Several fans, even Liza Minnelli and the Judy Garland Museum got burned by trying to acquire the collection and getting nothing but promises.



Wayne Martin - Judy's Number One Fan

By Randy Henderson

Longtime friends also moved on, quarreled with or hung up on once too often. To borrow a line from former "Bronski Beat" singer Jimmy Sommerville, "You can be an angry young man, but no one's really interested in an angry old queen." At the end of his life, Wayne Martin, who had once had a talent for friendship, had pushed all of his friends away. He died alone in 1993, whatever was left of "Garlandia" scattered to the winds.

So why should anyone care about such an "odd duck", as Sid Luft once described him? First, because Judy did. She'd known wacko fans over the years, and appreciated Wayne for his steady, non-threatening support.

As sad as his later years were, Wayne at his best could be a kind and entertaining friend and wise counsel. Retaining a Midwestern sensibility, he could never judge any of his beloved movie stars too harshly. Therefore, Lana Turner's only problem was "being a little oversexed", while his pal Martha Raye was not an alcoholic but, rather, just "a tippler." As a walking authority on old Hollywood, swing music, and not only Garland but other pop and jazz singers of the day, he introduced many folks still around (this writer included) to talents they might have otherwise missed.

Although "Don't Ask Don't Tell" is a concept that might have been invented for Wayne Martin, once in a very great while he would even open up a bit about the gay life of his youth. A historian could have made much of the descriptions, anecdotes, and obscure expressions of this very circumspect gay man born in 1913.

Kind but cranky, wise but childlike, savvy but ridiculous, Wayne was a

complete contradiction in terms. His memory lives in those occasional print references, the phone conversations which, rightly or wrongly, will probably be around forever, and the occasional Garland item people can still encounter on eBay or in private sales, stamped neatly on the back **"From the Garlandia collection of Wayne Martin."**



Judy Garland

Moments of Magic



By Lawrence Schulman



Judy Garland: Moments of Magic

By Lawrence Schulman

Lawrence Schulman has given the following talk at College of the Atlantic (Bar Harbor, Maine) on July 14, 2011; Acadia Senior College in association with Reel Pizza (Bar Harbor, Maine) on March 30, 2013; the Bangor Public Library (Bangor, Maine) on July 25, 2013; the Cranberry House in association with the Great Cranberry Island Historical Society (Great Cranberry Island, Maine) on August 10, 2013; and the Association for Recorded Sound Collections-NY in association with the Sonic Arts Center at the City College of New York (New York, NY) on September 19, 2013. The College of the Atlantic talk can be viewed at <http://vimeo.com/30080953>; the ARSC-NY/Sonic Arts Center-CCNY talk can be viewed at <https://vimeo.com/77550169>.



Judy Garland was a genuinely funny person. She once said that she had so many ups and downs in her life that every time she returned from the ladies room people called it another comeback. One story in particular I am fond of dates to 1968, when she gave two concerts in Boston. In the years prior to her death in 1969, her mood could vary from day to day, as could the quality of her voice. The day of her first show at the Back Bay Theater, she visited a Veterans Administration Hospital, where she enchanted the many wounded soldiers there, and invited a good number of them, many of whom were wheel-chair bound, to her second show the next evening. Thrilled by the warm reception she had received from the injured men, she gave a full-throttled performance at her first Boston show. The second show, however, was another story. Who knows why she behaved the way she did? By this time, she was clearly long addicted to prescription medication. It could also have been the accumulated rage of a person who had worked all her life and had very little to show for it. Or, it could have been whim. Whatever the reason, she refused to go on. The audience was already in place, and all the wheel-chair bound soldiers she invited had been wheeled into place in the concert hall. Despite that one of her daughters was there to beg her to go on, as did the management, she refused, and canceled. She told the management, and I quote: "If they can wheel 'em in, they can wheel 'em out." And they did. Such was Judy Garland in 1968.

A complex figure even as a youngster, as an adult she seemed to owe nothing to anyone. Humor was her tool in battling her many demons, and the good-natured Garland could turn into the monstrous Garland overnight. Her "I am Judy Garland" attitude was a cry for help as much as it was a declaration of independence from the rules of the game – rules which had left her pretty-near penniless by the end of her life. "I'll go my way by myself" was not just a song, but a declaration of war. The war ended in 1969 when her demons finally caught up with her.

Judy Garland: Moments of Magic

By Lawrence Schulman

Getting back to today's talk, I've called it "Moments of Magic" because I think it is better to experience Judy Garland in some of her greatest moments rather than explain her in a purely historical manner. Like Mozart, she cannot be fully explained. Listening is the key. That is how I first discovered Garland so many decades ago, and that is what I would like to do today. These clips, from various periods, do not pretend to cover all of her life and career, which would be an impossible task in an hour's time. Rather, by witnessing some of her greatest moments, one can feast on Judy Garland, which is a more enjoyable way of experiencing her power, majesty, and mystery.

First, however, let me sketch a brief biographical portrait before we look at the clips.

Judy's life began rather bucolically in Grand Rapids, Minnesota when she was born on June 10, 1922 and named Frances Ethel Gumm. She was the third-born daughter to Ethel and Frank Gumm, and almost didn't make it into the world, as her parents considered not going through with the pregnancy because of the cost of raising another child. Had it not been for the intervention of the family doctor, a certain Marc Rabwin, Ethel would have aborted the future Judy Garland. The young Frances was brought up in a little white house no different from other cozy mid-Western home-sweet-homes. There may be no place like home, but a home one is uprooted from becomes the reference point, the Garden of Eden one is forever looking for. The young Frances stayed in Grand Rapids the first few years of her life, and even performed on stage for the first time at the age of two and a half in her father's theater there, called the New Grand, where she sang "Jingle Bells" to a delighted audience. But, she and her older sisters, named Susie, the eldest, and Jimmie, the next born, known collectively as The Gumm Sisters, soon hit the vaudeville road around the country, with Ethel accompanying the girls on piano. The Gumm family soon left Grand Rapids, however, for a rather personal reason: Frank Gumm was gay, and rumors forced the family



Judy Garland: Moments of Magic

By Lawrence Schulman

to leave in 1926, at which time they settled in Lancaster, California, some eighty miles north of Los Angeles, where Frank bought another theater, this time called The Valley Theatre. Throughout the late 1920s into the early 1930s, The Gumm Sisters continued touring the west coast and mid-west, and even made a series of filmed shorts in late 1929 just as silent movies were becoming talkies. It would take until 1935, however, for Judy to start her meteoric rise. For, in March of that watershed year, Judy and her sisters auditioned for Decca Records, which rejected the three sides they did. This would not be the end of Judy's relation with Decca, however, as we shall see in a minute. Judy was also auditioned by MGM, which signed her in September 1935. Her film career thus began then, as did her many appearances on radio, which in those years was the medium used for promoting products, whether they be MGM movies, Pepsodent, or Lux Soap. Decca decided to give Judy another chance in 1936 when they allowed the fourteen-year old to record two sides in New York, namely "Stompin' at the Savoy" and "Swing, Mr. Charlie," with Bob Crosby's orchestra. Anecdotally, band leader Bob Crosby's name did not appear on the record label for this first Decca 78 rpm by Judy Garland because, to quote Crosby, "we didn't want to use our name on the same record label with this unknown girl." Judy was finally signed to Decca in 1937 just as her MGM career started to blossom.

Judy is most remembered for her film work at MGM in the 1930s and 1940s. These years made her one of the top stars of the period, and also gave her a musical repertoire she used throughout her career. Obviously, the film which made her a star was the 1939 *The Wizard of Oz*. "Over the Rainbow" was Garland's big success, and deservedly so. The Harold Arlen – Yip Harburg song, which in recent years has been voted song of the century, became a classic via Garland's voice. Her longing to leave Kansas became, in her hands, everyman's longing to escape that which entraps. That we heard this eternal dream in so young a child made her an instant star. Judy's star would continue to shine throughout the 1940s in such films as *For Me and My Gal*, *Girl Crazy*, *Meet Me in St. Louis*, *The Harvey Girls*, *The Pirate*, *Easter Parade*, and *Summer*

Stock. Some of the songs she performed in these classic musicals included "(Dear Mr. Gable) You Made Me Love You," "How About You?," "The Boy Next Door," "The Trolley Song," "Have Yourself a Merry Little Christmas," "On the Atchison, Topeka, and the Santa Fe," and "Get Happy."

Judy eventually left MGM in 1950. In fact, she was fired. MGM was home to her for fifteen years, and the pace of doing one or two films a year finally caught up with her. She also became addicted to prescription medication, namely uppers and downers, and this combined with weight issues, personal issues, and, let us say, a need to leave the home that MGM was to her, all combined to produce a rather dysfunctional Judy Garland by 1950 – one the executives at MGM could no longer count on to complete a picture on time, if at all.

But, when the MGM door closed others opened. Garland returned to her vaudeville roots by opening at the London Palladium in 1951. Her rave reviews and sold-out shows led her to New York's famed Palace, where she brought vaudeville back to the theater, which by then was for movies only. Garland was clearly in her element live on stage, and her faith in herself was renewed by an adoring public, which knew her since she was a kid on screen. It was onstage that she could be herself. She combined moments from her movie past to magnificent effect onstage. The 1950s saw Garland continue to perform on stage and in nightclubs, but they were also marked by her return to the screen in the 1954 *A Star is Born* and her 1955 debut at Capitol Records. The Warner Bros. film was Garland's comeback to movies, and it contained yet another Garland signature song, "The Man That Got Away." Despite her and the film being nominated for six Oscars, it got none. She had a bad reputation in Hollywood by this time – blame it on overblown budgets, a reputation for being difficult, medication problems, weight problems, blow-ups and blow-outs – and she had become more of an impediment to the Hollywood wheel than a team player. Garland also in these years signed a contract with the famed record label Capitol, and between the years 1955 and 1964 recorded regularly for them.

Judy Garland: Moments of Magic

By Lawrence Schulman

By the late 1950s, Garland was running out of steam. Grossly overweight and suffering from hepatitis, she was admitted to a New York hospital in late 1959 and treated successfully. Slowly returning to the recording studio, she left in mid-1960 for the London Palladium where she began what would become the greatest renaissance of her career. Surely, the peak of her entire career was her celebrated performance at Carnegie Hall on April 23, 1961, which was recorded by Capitol and went on to become a best-seller and multi-Grammy Award winner, including best album of the year. Her multi-city tour of 1961

became the stuff of legend. She also at this time returned to the screen, first working that year with Stanley Kramer in *Judgment at Nuremberg*, for which she received an Oscar nomination, then doing John Cassavettes' 1962 film *A Child is Waiting* and finally Ronald Neame's 1962 *I Could Go On Singing*, which turned out to be her last movie. One of the highlights of Garland's 1960s career was her television series, *The Judy Garland Show*, which aired during the 1963/1964 season. These twenty-six episodes, which we will return to later in the hour, constitute one of Judy's crowning achievements. These live-on-stage performances capture Judy near her peak performing familiar and not-

so-familiar musical material. *The Judy Garland Show* constitutes as integral a part of Garland's legacy as does her career at MGM or on record.

Unfortunately, the series was also her last hurrah: for, despite concert and television appearances, Garland's health and voice deteriorated dramatically from the mid to late 1960s. Enmeshed in inextricable problems with the IRS, Judy's financial unhinging also contributed to her decline. Forced to sell her Los Angeles home in 1967, by 1968 Judy Garland was, however incredible it

may sound, homeless, and living by the kindness of strangers, lovers, and hangers-on. The sad end came on June 22, 1969 at her rented home in London. The cause of death was an incautious overdose of barbiturates.

Now, on to the music...

Before looking at the eight clips I have collected, I would first like to mention that these clips are a mix of moments from her films and others that are live on radio and television. In fact, you will see far more television segments than film excerpts because I think most people will be less acquainted with them. There is no way to include all of Garland's greatest filmed performances in one



Judy Garland: Moments of Magic

By Lawrence Schulman



short hour, so I hope I won't disappoint too many people for not including their favorite. The second remark I would like to briefly make is that Judy Garland is an integral part of her era. That is, her career spanned the central years of what is today called the classic period of American popular music, and just as that music needed great interpreters, those interpreters needed the songs the great songwriters provided. Constantly renewing her repertoire, Garland sang Gershwin, Cole Porter, Irving Berlin, Jerome Kern, Harold Arlen, Harry Warren, Johnny Mercer, and later on André Previn, Frank Loesser, Cy Coleman, Jule Styne, Lionel Bart, Gilbert Bécaud, Burt Bacharach, Antônio Carlos Jobim, and John Meyer because she was a product not only of the golden age of the film musical, but also of vaudeville and musical theater.

It is not surprising then that by the mid-1960s, as rock became the more dominant force on the market place and the composers of Tin Pan Alley were no longer the springboard of hits they used to be, Garland's career — so based on the composers and lyricists of the early and mid-century — started to decline. Yes, there would still be sold-out shows at the London Palladium in 1964, and over one hundred thousand people on the Boston Common in a free concert in 1967, but Garland the creative artist, who was once an important player in the recording and film industries, was now a fading star, a bad risk, a wizened shadow of her former self. After a four-decade career which thrived and died as long as the Great American Songbook was in its most creative years, by the late 1960s Judy Garland sang the swan song of an ending era in American popular music.

“It's Love I'm After” (1936)

The first clip we'll look at, dating from 1936, is from Judy's first feature film, called *Pigskin Parade*. When she was signed to MGM in 1935, in that the thirteen-year-old was no longer quite a child and not yet an adult, MGM didn't really know how to use their new contract player, so decided to loan her out to 20th Century Fox, where *Pigskin Parade* was made. Beside the three numbers Judy performs (songs created for the film), the film itself, a football yarn whose story is best left unmentioned, is rather tedious to look at today. But Garland's performances shake the picture from its monotony, and it is one of these, a song called “It's Love I'm After,” that we'll look at presently. Judy's interpretation is riveting, in fact almost shocking for a girl so young. Judy has a contact with the camera which is natural and sincere, two words which could also be applied to her look in the film. In it, she plays a hillbilly with an incredible voice, and in fact at the beginning of the film, when asked what she wants to do when she gets older, she replies, “I want to sing, and maybe act too.” 20th Century Fox's makeup and costume design for the pre-MGM Garland is as natural and sincere as her acting and singing in the movie, that is, very far from the glamorous Garland of the 1940s. Finally, this song is premonitory in that throughout her



Judy Garland: Moments of Magic

By Lawrence Schulman

life it was indeed love Garland was looking for. Here then is Judy Garland in 1936 singing "It's Love I'm After."

"(Dear Mr. Gable) You Made Me Love You" (1938)

In 1937, Judy performed the old song "You Made Me Love You" in person to Clark Gable at a birthday party for him on an MGM set. Judy's musical mentor, Roger Edens, created a verse, the "Dear Mr. Gable" part, for her to sing directly to Gable, and that is how this interpretation came to be. Studio executives were so impressed they decided to include the number in the film Judy was then working on, *Broadway Melody of 1938*. The result was Judy's first signature moment on screen. Judy is filmed from her left, and the viewer can see a photo of Gable she is singing and writing a fan letter to. The sequence could have been banal, but isn't. In this classic performance, Garland's sincerity and intensity are gripping. Her adolescent infatuation becomes an emotional confession the viewer partakes in. She draws us in simply, and at each moment. She is not acting for the camera, but for herself, unveiling her heart-felt feelings in a moment of heart-felt truth. There is no pretense, and time stops as we watch this remarkable performance.

"Over the Rainbow" (1944)

It is, of course, "Over the Rainbow" that put Judy Garland on the map and on



the charts. Created for the film *The Wizard of Oz*, from 1939, it nearly didn't make it to the final cut when it was first thought that the song slowed the picture down. Had it not been for MGM producer Arthur Freed's insistence, the song would indeed have been cut. So much has been said of the film and this song. It is interesting that whereas the movie's last line – "There's no place like home." – glorifies the home and family values, "Over the Rainbow," on the contrary, glorifies colorful else-where's that get you through the day. Gray Kansas is why Dorothy dreams of escape, and from what we see of Technicolor Oz later in the film, else-where's over the rainbow are perhaps more interesting places than any

dreary Kansas. Dreams are home too, and that is what Salman Rushdie first pointed out in his excellent pamphlet on the movie in which he remarks that *The Wizard of Oz's* theme is not that "there's no place like home," but rather that "we are often better off any place but home." The public will forever remember Judy's classic performance from the movie, but today we will look at a live interpretation, filmed on November 13, 1943 for the radio show Command Performance. It is, in fact, the only extant footage of Judy Garland performing live in the 1940s. Judy's searing intensity makes this version memorable and infinitely moving.



Judy Garland: Moments of Magic

By Lawrence Schulman

“Over the Rainbow” (1955)

We will now jump twelve years to another live performance of “Over the Rainbow,” this time from Garland’s first CBS television special, aired September 24, 1955. I have chosen to show a second interpretation of the song in order to show how much Garland grew as an artist in the intervening years. During those years much had happened: she had left MGM in 1950, then gone back to performing on the stage in the early 1950s, followed by a return to the screen in the 1954 *A Star is Born*. People always expected her to sing the song so associated with her, and in this rare TV kinescope, Garland does it as she did on stage in the early 1950s. That is, she first performed the “A Couple of Swells” number from *Easter Parade* in baggy pants and charcoal beard, then went to the edge of the stage to sing “Over the Rainbow.” The effect was stunning. Singing the song attired as a vagabond was an overwhelming moment, and one which many remembered the rest of their lives. Judy Garland was no longer Dorothy, and the public had accompanied this wandering soul on an already historied route starting from the 1939 *Oz* to this 1955 telecast.

“Smile” (1963)

Garland sang “Smile” just a few times in the early 1960s, and this interpretation, from an Ed Sullivan Show recorded at the London Palladium on March 10, 1963, is the best. The music to the song was composed by Charlie Chaplin for his 1936 film masterpiece *Modern Times*, with lyrics added in 1954 by John Turner and Geoffrey Parsons. The song perfectly fit the Garland persona. With failed marriages, personal woes (including a headline-making suicide attempt in 1950 after being fired from MGM), weight fluctuations, and a reputation by then for being a temperamental diva, Garland takes on the song with indomitable confidence. In impeccable voice, her relaxed and powerful performance is one of the greatest she ever gave.



“The Man That Got Away” (1963)

The last three clips we will look at today are all from *The Judy Garland Show*, which was a series of twenty-six hour-long variety shows aired on CBS in the 1963/1964 season. These pristine tapes, which for many years were considered lost, display a Judy Garland in close-to-peak form. These broadcasts, which anecdotally I personally watched on Sunday nights when I was a youngster, allow us to see Garland performing songs from her movies, her concert years, as well as songs new to her repertoire.

“The Man That Got Away” was written for Garland by Harold Arlen and Ira Gershwin for the 1954 film *A Star is Born*. Her intense performance of it there became an instant classic, and she sang it for the rest of her life. Today however, we will see her perform it on her TV series. Songs about women who have lost their men are abundant in popular music, but this one’s raw intensity — blues-like although not a blues technically speaking — is unique. Its relentless rhythm and bitter lyric are perfect for Garland, who made the song’s drama her drama.



Judy Garland: Moments of Magic

By Lawrence Schulman

Insofar as men that got away, by 1963 Garland had been married three times. But the man that got away that mattered most to her was quite possibly her father, who died suddenly of spinal meningitis in 1935 when she was thirteen, just at the moment her star was about to rise. She stated that loss was the greatest of her life, but that loss, and others, were the source of this resplendent interpretation. Please note that on the words “The road gets rougher, lonelier and tougher” Garland smiles. Such bitter-sweet poignancy is the mark of an artist performing at the top of her game. Without further ado, here is Judy Garland performing “The Man That Got Away” on July 23, 1963.

“Stormy Weather” (1963)

Judy Garland first performed “Stormy Weather” when she was a youngster, but by the 1960s her interpretation of the Harold Arlen – Ted Koehler standard reflected the adult woman she had become. Her mastery of the lyric is obvious. When she intones the words “Can’t go on” on two occasions, and then goes on with the song ever more valiantly, we sense a woman who has battled her own stormy weather throughout the years. I would also note the magnificent camera work, signed Bill Hobin. The song ends on the words “Keeps raining all the time” and a close-up of Garland. On the words “the time” she brings her hands to her face. In that we are in close-up, the viewer cannot see her hands until that very last moment when she touches her face, serving to emphasize Garland’s weariness of the time passing. Here then is Judy Garland singing “Stormy Weather” on July 30, 1963.

“Ol’ Man River” (1963)

The last song we will hear this evening is the majestic “Ol’ Man River” written in 1927 for the Broadway musical *Showboat* by Jerome Kern for the music and Oscar Hammerstein II for the words. First sung in the show by the male black character Joe to the powerful Mississippi River, and made famous most notably by Paul Robeson in the classic 1936 film, the song was rarely

sung by a woman. But, in this towering performance, taped on June 24, 1963, Garland takes it on with gusto. In powerful voice, and totally in control of her art, Garland tackles the song – one, by the way, she had never sung before – as if in defiance of the mighty Mississippi, she too a force of nature as much as the great river. The chorus in the background only adds to the momentous quality, and Garland pulls out all the stops in this once-in-a-lifetime performance. Technically, it should be noted that on the last word of the epic song, Garland pronounces the word “along” without taking a breath. Only an accomplished singer sure of her breathing and understanding the lyric could have attempted such a feat, but here Garland has no equal. Here is Judy Garland at her greatest.



Judy Garland: Moments of Magic

By Lawrence Schulman



To conclude, I would like to thank everyone for coming today, and for your interest in the late, great Judy Garland.

I would also like to end by saying that Judy Garland is often described as one of the world's greatest entertainers. I disagree. She stimulated, she provoked, she reached deep down in herself to find emotions which touched the listener deep down. But, an entertainer is, in my view, a person who is supposed to amuse or divert us. Garland did the opposite: that is, by the intensity of her art, she challenged us, exhorted life, and lived on the razor's edge. Her vocal artistry overwhelmed us by its tumult. Listening to her is an exaltation and awakening, as if each syllable of each word of each song counted. Entertainment, no; great vocal art, yes. Above all, I think that at her peak life flowed through her. And that is what shortened her life to a mere forty-seven years: she gave so much she exhausted herself – and us – by the intensity of her performing art. In the beginning, she flowered; in the end, she wilted. Had she not taken this perilous route, the song in her heart would never have graced us. No, she did not entertain. Rather, she troubled those of us who allowed her emotional wealth to reach them. She sang of the human condition, and rendered it more palpable than we might have expected. She made life better, and will forever be part of the cultural landscape of 20th century popular music.

There is a wonderful song in the great Lerner and Loewe musical Brigadoon called "Almost Like Being in Love." Part of the lyric goes:

AND I QUOTE

"All the music of life seems to be
Like a bell that is ringin' for me"

END QUOTE

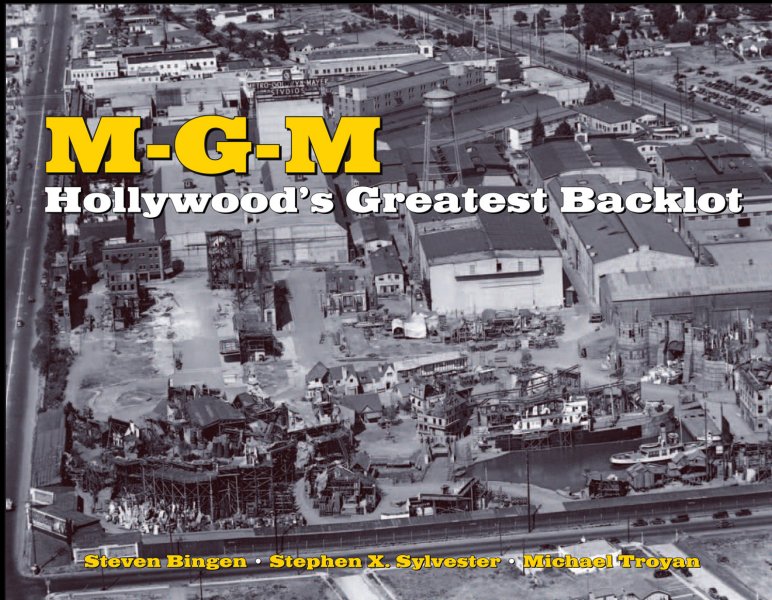
For me, Judy Garland was and always will be... all the music of life.

THANK YOU.

© 2011 Lawrence Schulman All rights reserved

JUDY ON THE BACKLOT

By Scott Brogan



MGM had the greatest backlot in Hollywood history. Actually, it was two backlots. Think of it as a Disneyland for the movies, with dozens of standing sets representing almost every period in history, every style of architecture. The wonderful “M-G-M - Hollywood’s Greatest Backlot” is a comprehensive and expertly researched book that details every square mile of these magical backlots.

Judy spent fifteen years at MGM. Naturally she ended up filming on all areas of the backlot. Thanks to this book, we can map out where many scenes from Judy’s films were shot. Some of the locations might surprise you!

A big thanks to book’s authors Steven Bingen, Stephen X. Sylvester, and Michael Troyan for their amazing work.

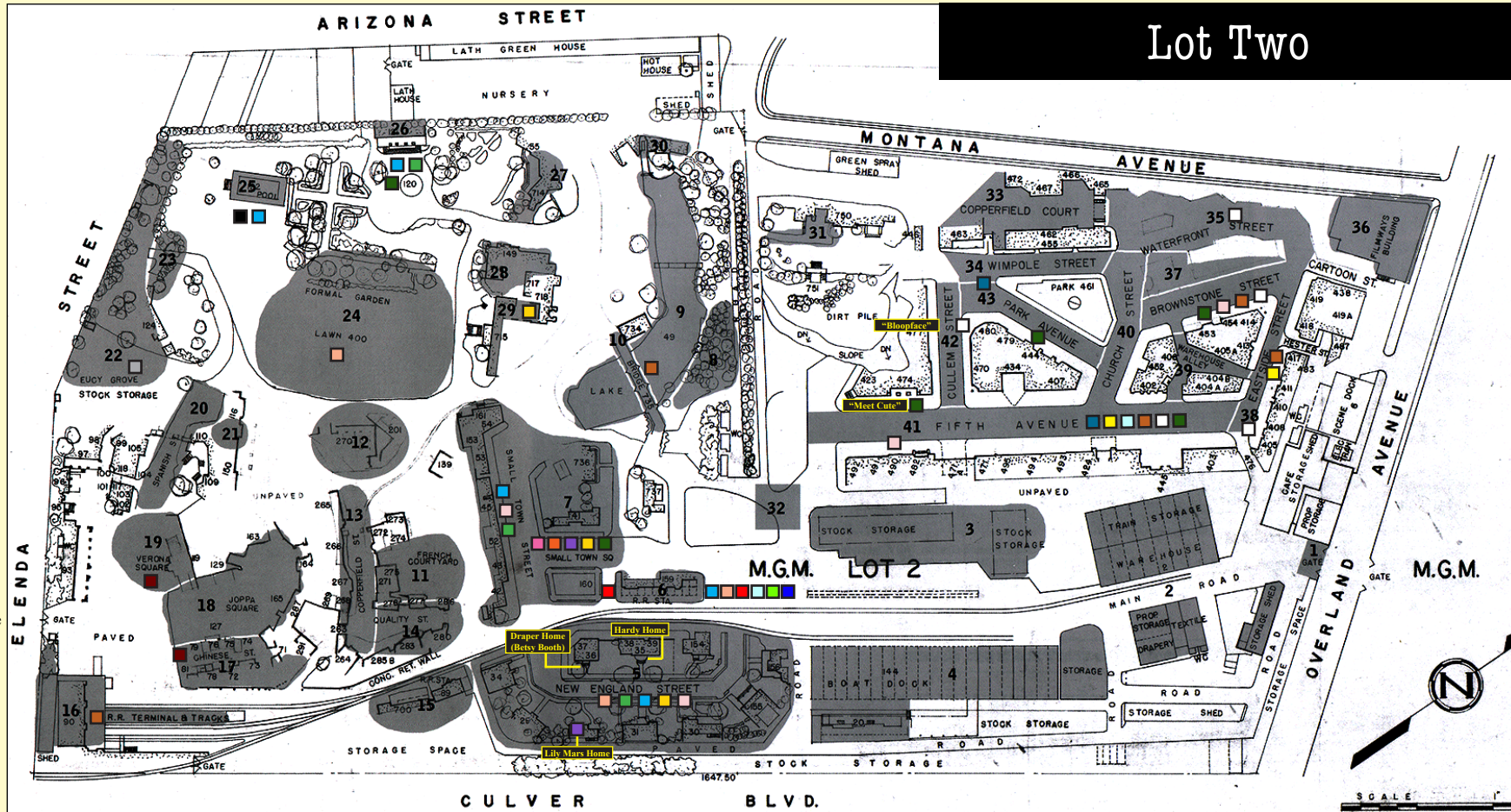


Judy outside her trailer in costume for the Saint Patrick’s day parade/”It’s A Great Day For The Irish” sequence in *Little Nelly Kelly* on the studio’s “Fifth Avenue” street on Lot 2.

JUDY ON THE BACKLOT - Lot 2



Lot Two



The color codes below reflect the sites where scenes for those films were shot on Lot 2 as indicated in the above map.

■ Love Finds Andy Hardy	■ For Me And My Gal	■ The Pirate
■ Babes In Arms	■ Girl Crazy	■ Everybody Sing
■ Strike Up The Band	■ Meet Me In St. Louis	■ Easter Parade
■ Andy Hardy Meets Debutante	■ The Harvey Girls	■ Little Nellie Kelly
■ Life Begins For Andy Hardy	■ The Clock	■ Babes On Broadway
■ Presenting Lily Mars	■ Listen Darling	■ Summer Stock
■ In The Good Old Summertime		

- 27 Vinegar Tree House
- 28 Stable
- 29 **Girl's School**
Andy Hardy Meets Debutante (orphanage)
- 30 Old Mill House
- 31 Lord Home
- 32 Prison
- 33 Copperfield Court
- 34 Wimpole Street
- 35 Waterfront Street
- 36 Cartoon Department
- New York Streets**
- 37 **Brownstone Street**
Life Begins For Andy Hardy
The Clock
Easter Parade (Nadine & her dogs)
In The Good Old Summertime
- 38 **Eastside Street**
Babes On Broadway
Easter Parade ("A Fella With An Umbrella")
- 39 Warehouse Alley
- 40 Church Street
- 41 **Fifth Avenue**
Little Nellie Kelly
Life Begins For Andy Hardy
Babes On Broadway
Girl Crazy (as New York)
The Clock
Easter Parade
In The Good Old Summertime
- 42 **Cullem Street**
Easter Parade ("Bloopface" scene)
- 43 **Park Avenue**
Little Nellie Kelly (final scenes)
In The Good Old Summertime

- 1 Lot Two Entrance Gate
- 2 Warehouse District
- 3 Lot Two Scene Docks
- 4 New York Dock & Ocean Liner
- 5 **Andy Hardy/New England Street**
Love Finds Andy Hardy (as Carvel)
Babes In Arms (title number)
Andy Hardy Meets Debutante (as Carvel)
Strike Up The Band (as Riverwood)
Life Begins For Andy Hardy (as Carvel)
Presenting Lily Mars (as Indiana)
- 6 **Small Town Railroad Depot**
Love Finds Andy Hardy (as Carvel)
Strike Up The Band (Riverwood Station)
For Me And My Gal (assorted stations)
Girl Crazy ("out west")
Meet Me In St. Louis ("Trolley Song")
The Harvey Girls
(combined with Lot Three locations for western look)
- 7 **Small Town Square**
Love Finds Andy Hardy (as Carvel)
Listen, Darling (assorted small towns)
Babes In Arms (assorted locations)
Strike Up The Band (as Riverwood)
Andy Hardy Meets Debutante (as Carvel)
Life Begins For Andy Hardy (as Carvel)
Presenting Lily Mars (as Indiana)
In The Good Old Summertime (period Chicago)
- 8 Cemetery
- 9 Lot Two (Tarzan) Lake & Lot Two Jungle
- 10 **Waterloo Bridge**
The Clock (bridge in Central Park)
- 11 French Courtyard
- 12 Three Musketeers Court
- 13 Copperfield Street
- 14 Quality Street
- 15 Railroad Terminal #2
- 16 **Grand Central Station**
The Clock
(as New York's Grand Central Station)
- 17 **Chinese Street**
The Pirate
- 18 Joppa Square & Castle Finckenstein
- 19 **Verona Square**
The Pirate
- 20 Spanish Street
- 21 English Home
- 22 **Eucy Grove**
Summer Stock
- 23 Camille Cottage
- 24 **Formal Garden & Cohn Park**
Strike Up The Band
- 25 **Esther Williams Pool**
Everybody Sing
Love Finds Andy Hardy
- 26 **Southern Mansion**
Love Finds Andy Hardy
Babes In Arms (Baby Rosalie's home)
In The Good Old Summertime

JUDY ON THE BACKLOT

Lot 2

New England/Andy Hardy Street

The “New England/Andy Hardy” street was one of the most versatile sets on the backlot. Its most famous and enduring image is that of “Carvel” the home of Andy Hardy for over twenty years.

Judy spent much of her time on Lot 2 here, filming her guest spots in the Andy Hardy films as well as parts of *Babes In Arms* (1939), *Strike Up The Band* (1940), and *Presenting Lily Mars* (1943).

Right: Judy as “Betsy Booth” visits her “Grandmother Draper’s” home in *Love Finds Andy Hardy* (1938). The home was next door to the left of the Hardy home.

Below: This composite of screen grabs from *Presenting Lily Mars* (1943) shows how the street doubled for the fictional Indiana street that Lily Mars (Judy) and her family lived on. Lily’s little brother is followed by the camera as he rides from the church at the end of the street to the Mars home, hence his magical appearance in four spots in the image.



JUDY ON THE BACKLOT

Lot 2

New England/Andy Hardy Street



Left: Betsy Booth (Judy) is chauffeured up to Andy Hardy's home in *Love Finds Andy Hardy* (1938). Andy's father (Lewis Stone) greets her.



Right: Also in *Love Finds Andy Hardy*, Andy (Mickey Rooney) and Betsy (Judy) visit Polly Benedict's (Ann Rutherford) home.

JUDY ON THE BACKLOT

Lot 2

Small Town Railroad Depot



Opening scene of "The Trolley Song" in *Meet Me In St. Louis* (1944).



Set reference still of the St. Louis trolley car station.

Another versatile set, the "Small Town Railroad Depot" appeared in several of Judy's films: *Love Finds Andy Hardy* (1938) (as the Carvel station), *Strike Up The Band* (1940) (as Riverwood station), *For Me And My Gal* (1942) (various railroad stations), *Girl Crazy* (1943) ("out west"), *Meet Me In St. Louis* (1944) (the opening of the "Trolley Song" sequence as shown here), and *The Harvey Girls* (1946) in which it was combined with Lot 3 locations for a western look - but not the famous train arrival during "On The Atchison, Topeka, and the Santa Fe," that number was filmed on Lot 3 (see page 49).

JUDY ON THE BACKLOT

Lot 2

Small Town Railroad Depot



The depot became “Clifton Junction” in *For Me And My Gal* (1942) (left). The two-story building in the far background is the location of the scene in which Gene Kelly’s “Harry Palmer” convinces Judy’s “Jo Hayden” to listen to his song (below left). When they enter the coffee shop, they’re back at one of the MGM soundstages on Lot 1 for the interior scene, including the classic performance of the title song.

Below: Judy, Milton Kibbee, Virginia Brissac, Mickey Rooney, Ann Shoemaker, George Lessey and June Preisser in *Strike Up The Band* (1940).



JUDY ON THE BACKLOT

Lot 2

The “Small Town Square” and “Small Town Street” sets were also used in dozens of MGM films, but are perhaps (like the “New England” street) most famously known today as the town of “Carvel” in all of the Andy Hardy films. Other Garland films shot scenes here as well: *Listen Darling* (1938); *Babes In Arms* (1939); *Strike Up The Band* (1940); and *In The Good Old Summertime* (1949).

Below Left: The square becomes “Carvel” for *Love Finds Andy Hardy* (1938) and *Life Begins For Andy Hardy* (top right). Below Right: The dilapidated square prior to demolition (photo provided by Mike Zaroff).



Small Town Square/Street



JUDY ON THE BACKLOT

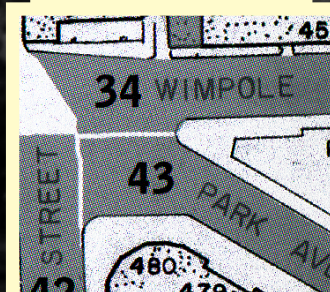
Lot 2

New York Streets/Park Avenue



*L*ittle Nellie Kelly's (1940) final scenes were shot on Lot 2's New York streets at the intersection where "Wimpole," "Park Avenue," & "Cullem" streets meet. Matte paintings add the rest of the New York skyline. The following scenes show Judy's father (Charles Winninger) losing control of his horse and buggy, and ending up on the "Fifth Avenue" street.

Below left: Close-up of Judy and co-star Douglas McPhail standing on "Wimpole" street at the intersection.



JUDY ON THE BACKLOT

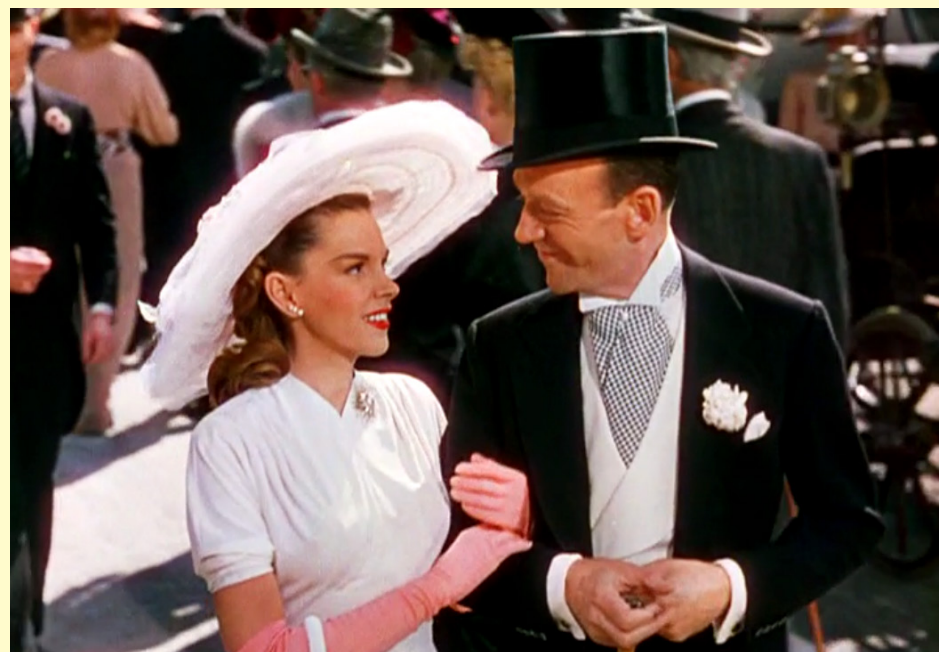
Lot 2

New York Streets/Fifth Avenue

The “Fifth Avenue” set was by far the most used set on all of Lot 2. Judy’s films were no exception, with scenes from the following films shot there: *Little Nellie Kelly*; *Life Begins For Andy Hardy*; *Babes On Broadway*; *Girl Crazy* (as New York); *The Clock*; *Easter Parade*; and *In The Good Old Summertime*.

Part of the finale to *Easter Parade* (1948) was shot here. The other side of the street as seen in the final long shot was filmed on Lot 3 on a special set created specifically for the film (see page 50) and then blended with matte paintings.

Below, a policeman pesters Judy in a scene from *Life Begins For Andy Hardy* (1941). The film’s plot was about Andy’s (Mickey Rooney) adventures in New York City. Naturally, scenes were shot on “Fifth Avenue” as well as the “Small Town Square” and the “Brownstone” street.



JUDY ON THE BACKLOT

Lot 2

New York Streets/Fifth Avenue



Easter Parade (1948): After their first rehearsal, Don Hewes (Fred Astaire) and Hannah Brown (Judy) leave the rehearsal hall and walk down the “Fifth Avenue” street. However, when the cut is made to an overhead shot of the two of them rounding a corner, they’re now rounding the corner on the intersection of the “Church” and “Brownstone” streets, which is where they see Nadine (Ann Miller) and her dogs (see page 34).

“Fifth Avenue” was used in many, many films at MGM. The following Judy films had scenes filmed here: *Little Nellie Kelly* (1940) (the Saint Patrick’s Day Parade & “It’s A Great Day For The Irish” as seen on the left), *Life Begins For Andy Hardy* (1941), *Babes On Broadway* (1942), *Girl Crazy* (1943), *The Clock* (1945), and *In The Good Old Summertime* (1949).

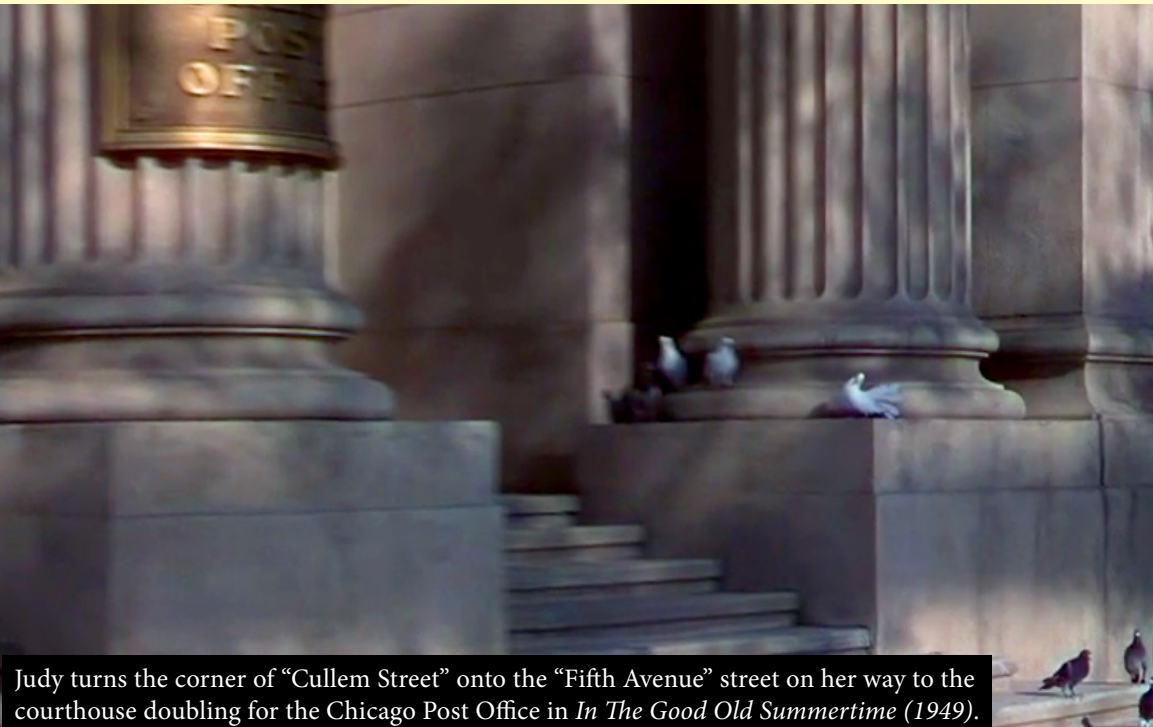
JUDY ON THE BACKLOT

Lot 2

New York Streets/Fifth Avenue



On the southwest end of the “Fifth Avenue” street was the “courthouse” building. It was the setting for one of the best examples of Judy’s underrated comedic abilities, the “meet cute” scene in *In The Good Old Summertime* (1949). The scene was brilliantly choreographed by silent film comedic master Buster Keaton (who is also a supporting player in the film). It’s a minor masterpiece of comedic staging. Judy and Van Johnson deliver the scene with expert timing.



Judy turns the corner of “Cullem Street” onto the “Fifth Avenue” street on her way to the courthouse doubling for the Chicago Post Office in *In The Good Old Summertime* (1949).



JUDY ON THE BACKLOT

Lot 2

New York Streets/Brownstone Street

The “Brownstone” street is also seen in dozens of MGM films. In *Easter Parade* (1948) (right), Judy and Fred begin their walk on the “Fifth Avenue” set, then unbeknown to the moviegoer, the scene continues on the “Brownstone” street which is where they witness Ann Miller’s “Nadine Hale” in the early representation of the famous New York Easter Parade.

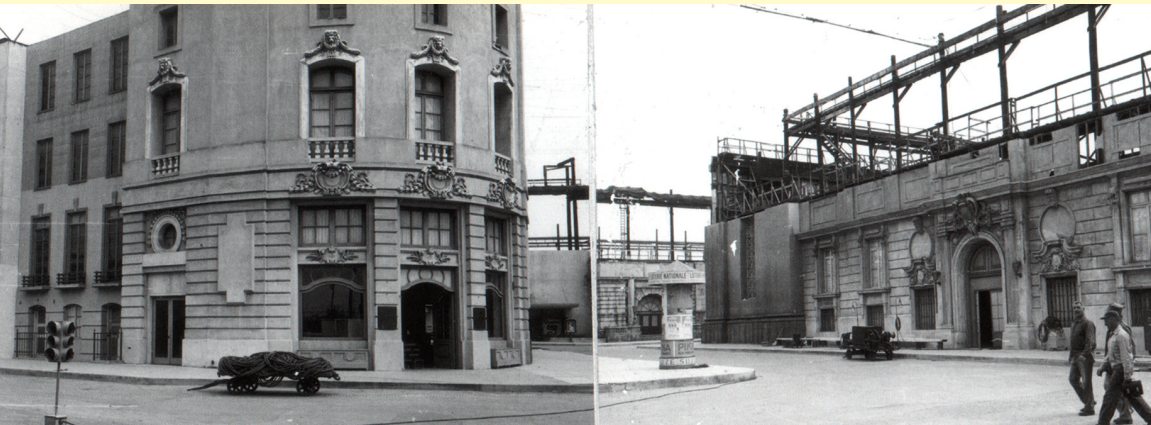
In *The Clock* (1945) (below) the bulk of the scenes showing Judy and Robert Walker delivering milk were also filmed on the “Brownstone” street.



JUDY ON THE BACKLOT

Lot 2

“Cullem” street connects the “Fifth Avenue” and “Wimpole” streets. It’s a short street, but long enough to be the location of one of Judy’s most famous comedic scenes: The “bloopface” scene in *Easter Parade* (1948). The scene starts as Judy and Fred exit the building on the corner of “Park Avenue” (right) moving southeast on “Cullem” street (bottom row). The image below shows the same corner from the front in 1959.



New York Streets/Cullem Street



JUDY ON THE BACKLOT

Lot 2

New York Streets/Eastside Street

Judy spent almost as much time filming various scenes for her films on the “Eastside” street as she did over on the Andy Hardy street. At right: The block party sequence in *Babes On Broadway* (1942) utilized the end of the “Fifth Avenue” street just before it turned onto “Eastside” street.



Around this corner to the left and on right side of the street was the location of the earlier scene in the film when Mickey accompanies Judy to her apartment (see next page). It's also the same location as the “Fella With An Umbrella” number in *Easter Parade* (1948) (see page 39).

Left: The same area as it looked prior to demolition (photo provided by Mike Zaroff).

JUDY ON THE BACKLOT

Lot 2

New York Streets/Eastside Street



Above Left: The stairs that Judy and Mickey Rooney jog up to “Penny’s” apartment in the beginning of *Babes On Broadway* (1942) are the same stairs in the background of the screen grab at the bottom left (*The Clock*).

“Eastside” street was the location for several scenes in *The Clock* (1945). The screen grab at the bottom left shows the scene featuring the breakdown of James Gleason’s milk truck, with “Eastside” street in the background. In the foreground, the truck with Judy, Gleason, and Robert Walker are on the right side of the corner of “Warehouse Alley” and “Eastside” street.

Above right: Judy and Robert deliver the milk for James Gleason.

JUDY ON THE BACKLOT

Lot 2

New York Streets/Eastside Street

In *The Clock* (1945), Judy and Robert Walker exit the building that James and Lucille Gleason's characters live in (far left, top row), and take a stroll down the "Eastside" street, crossing the "Hester" side street just before the scene ends. What isn't noticeable to viewers is that a few scenes earlier this street is also the street facing James Gleason's milk truck after it breaks down on "Warehouse Alley" and Judy and Robert decide to help him deliver the milk (see previous page).

Note: In the background of the image at the far right of the top row, a woman is sweeping some steps directly behind Judy and Robert. These are the same steps that Judy and Mickey Rooney jog up in an early scene in *Babes On Broadway* (1942) (see previous page).



JUDY ON THE BACKLOT

Lot 2

The very northeast end of the "Fifth Avenue" street turns into "Eastside Street." This is the location of the "Fella With An Umbrella" number from *Easter Parade* (1948), performed by Judy and Peter Lawford. The number was shot on the southeast side of "Eastside Street" (below) with the very northwest end of the "Fifth Avenue" street in the background (top right).



New York Streets/Eastside Street



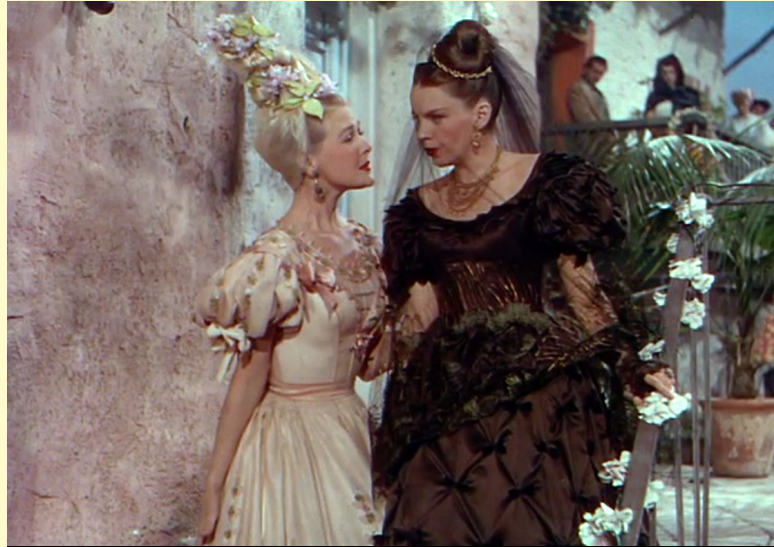
JUDY ON THE BACKLOT

Lot 2

Verona Square

The only footage the studio ever shot of Judy on the “Verona Square” set was a brief sequence for *The Pirate* (1948) featuring Serafin’s (Gene Kelly) demanding Manuela (Judy) be brought to him, and part of her subsequent march through the town for that rendezvous.

The nearby “Chinese Street” subbed as “Port Sebastian” for Serafin’s arrival, however Judy was not in that scene.



The studio soundstage on Lot 1 is the setting for the beginning of Manuela’s march (“He asked for *me*” top left), then segues into the “Verona Square” set on Lot 2 for the remainder of the scene.



JUDY ON THE BACKLOT

Lot 2

The following are some brief scenes in Judy's films that were shot at various other locations on Lot 2. While not as featured as other sets in the same films, they nonetheless give us an idea of the planning and logistics needed to shoot even the simplest scenes on the back lots.



The pool on Lot 2 (later known as the "Esther Williams" pool) was the scene of this cut sequence from the "Swing Mr. Mendelssohn" number in *Everybody Sing* (1938). It also served as the Bellaire pool in the same film, and the public pool in *Love Finds Andy Hardy* (1938).

Miscellaneous



This scene from *Babes In Arms* (1939) was most likely filmed at the "Eucy Grove" location on Lot 2. It was also used for a few shots in *Summer Stock* (1950).



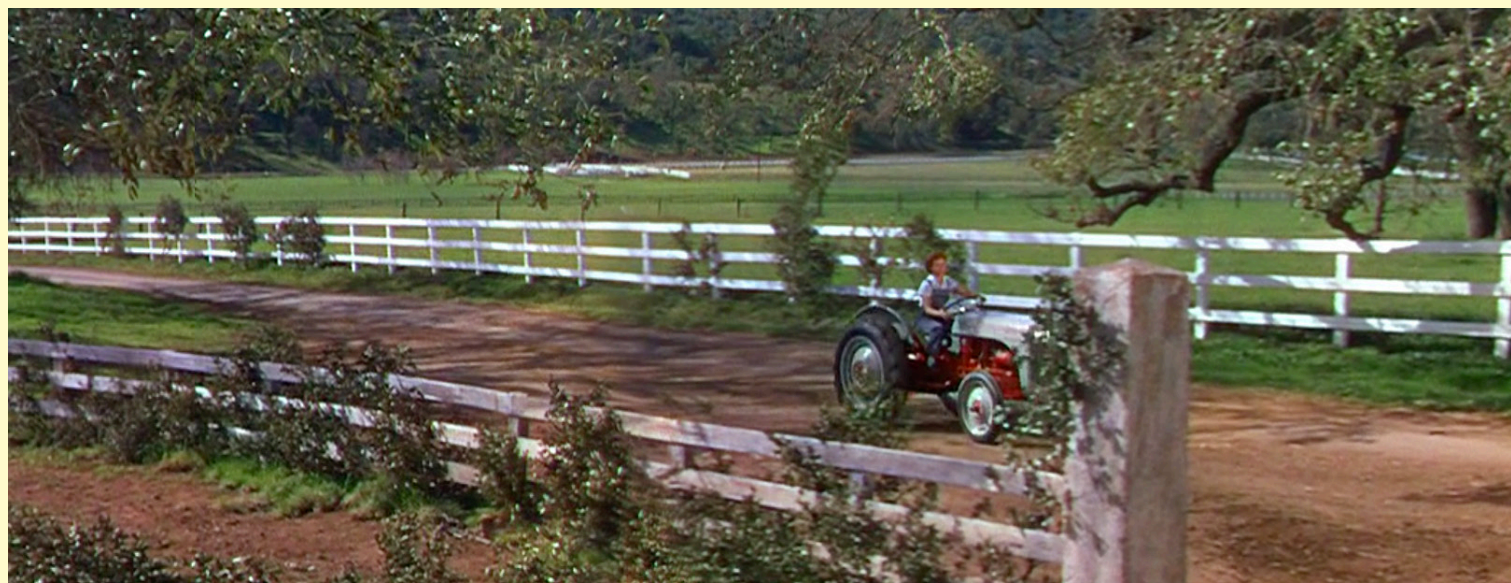
The "Grand Central Station" set played itself in the scenes in *The Clock* (1945) in which Judy and Robert Walker become separated from each other.



JUDY ON THE BACKLOT

Miscellaneous

Lot 2



The "Southern Mansion" was cleverly hidden behind the bandstand in the opening and closing park scenes in *In The Good Old Summertime* (1949), featuring Liza Minnelli's film debut.



"Eucy Grove" was the location of Judy's tractor ride while singing "Happy Harvest" in *Summer Stock* (1950)

JUDY ON THE BACKLOT - Lot 3



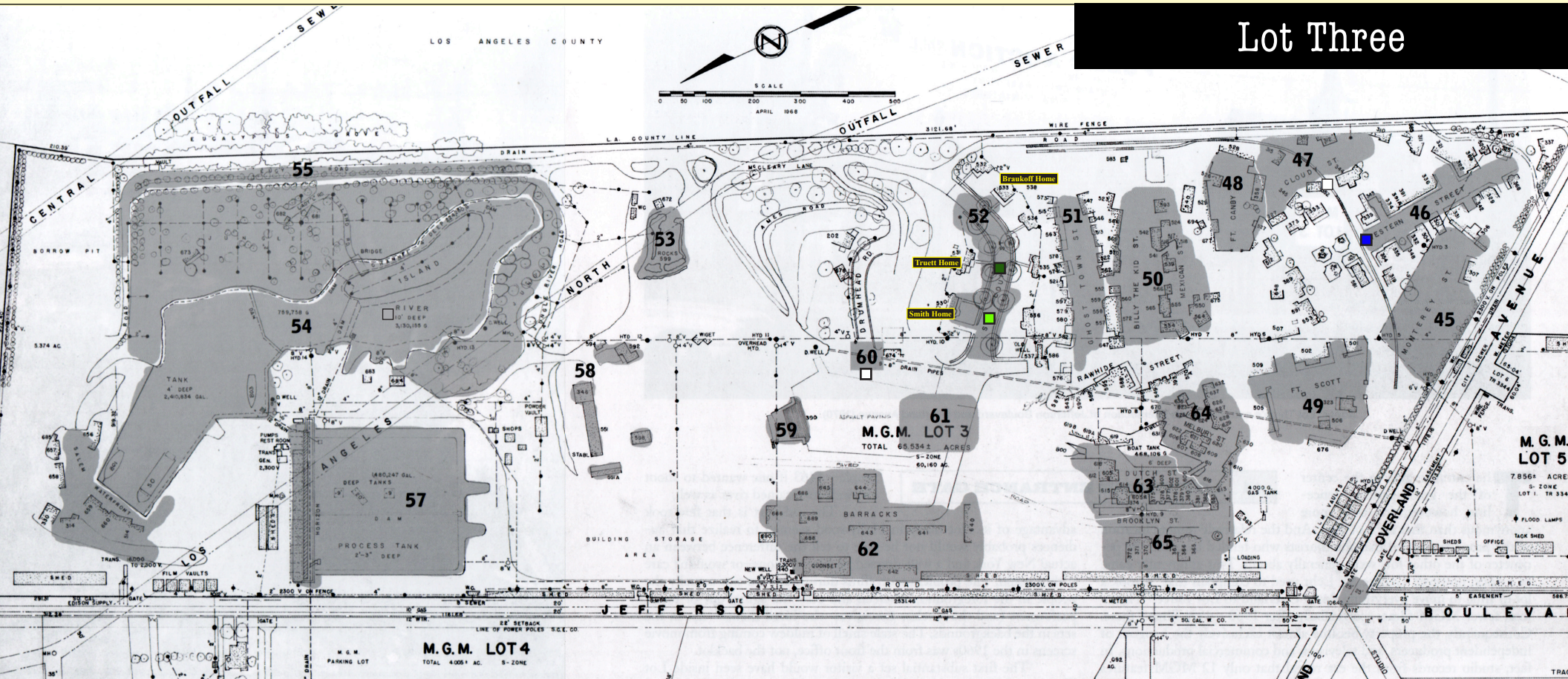
Lot 3 in 1961. Photo courtesy of
"M-G-M Hollywood's Greatest Backlot"

Garlands for Judy - December 2013

Buy from [amazon.com](https://www.amazon.com)

continued

43



Judy didn't spend much time filming on Lot 3, but the time she spent there was substantial. Two of her biggest hits, *Meet Me In St. Louis* (1944) and *The Harvey Girls* (1946) had many scenes filmed there. Check out the guide to the right and the following pages for details.

- 44 Lot Three Entrance Gate
- 45 Monterey Street
- 46 **Western Street**
The Harvey Girls
- 47 Cloudy Street
- 48 Fort Canby
- 49 Fort Scott
- 50 Billy The Kid Street
Girl Crazy (small town near campus)
- 51 Ghost Town Street
- 52 **St. Louis Street**
Meet Me In St. Louis
In The Good Old Summertime
- 53 Rock Formations

- 54 Lot Three Jungle and Lake
- 55 Eucy Road
- 56 Salem Waterfront
- 57 Process Tank
- 58 Farmhouse
- 59 Kismet Staircase
- 60 **Easter Parade Street**
Easter Parade (part of finale)
- 61 Circus Grounds
- 62 Army Base
- 63 Dutch Street
- 64 Melbury Street
- 65 Brooklyn Street

The color codes below reflect the sites where scenes for those films were shot on Lot 3 as indicated in the above map.

- The Harvey Girls
- Meet Me In St. Louis
- In The Good Old Summertime
- Easter Parade



JUDY ON THE BACKLOT

Lot 3

St. Louis Street



MGM studio artist Alex Dukelski created this early rendering of the Smith family home that (as seen below) was followed closely by the studio architects.



Left to Right: Studio set reference still; Candid shot of Judy in front of the Smith home; Screen grab featuring Joan Carroll, Margaret O'Brien, and Judy.

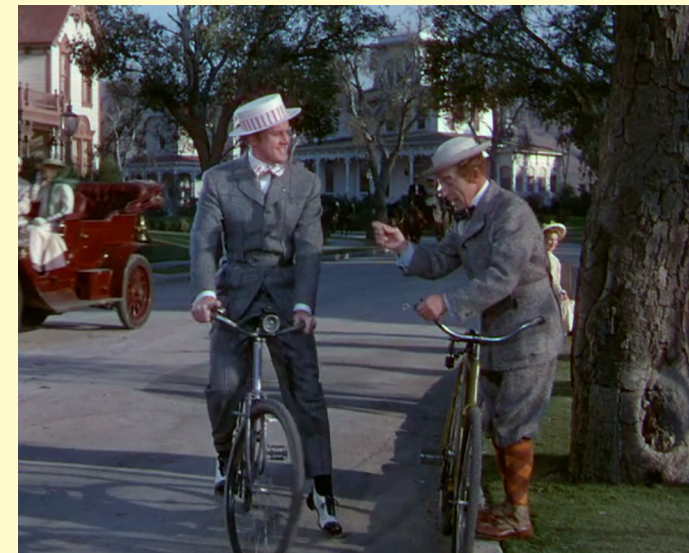
JUDY ON THE BACKLOT

Lot 3

The “St. Louis Street” became one of the most popular sets on the backlot, going all the way up to television’s “The Twilight Zone” and beyond. It was famously used in the studio’s last big old-fashioned musical *The Unsinkable Molly Brown* in 1964. Judy only filmed scenes here for *Meet Me In St. Louis* (1944).

For *In The Good Old Summertime*, it was used for the brief meeting of Van Johnson and Buster Keaton (bottom middle and right). Judy was not in this scene. The final scene featuring Liza Minnelli’s film debut was shot on Lot 2 (see page 42).

St. Louis Street



Meet Me In St. Louis (1944) (left) and *In The Good Old Summertime* (1949) (middle & right) feature similar shots. The latter with Van Johnson & Buster Keaton.

JUDY ON THE BACKLOT

Lot 3

The beginning and the end: The Smith home as it originally looked in *Meet Me In St. Louis* (1944) (far left) and in the 1970s prior to demolition (middle and far right, photos provided by Anon).

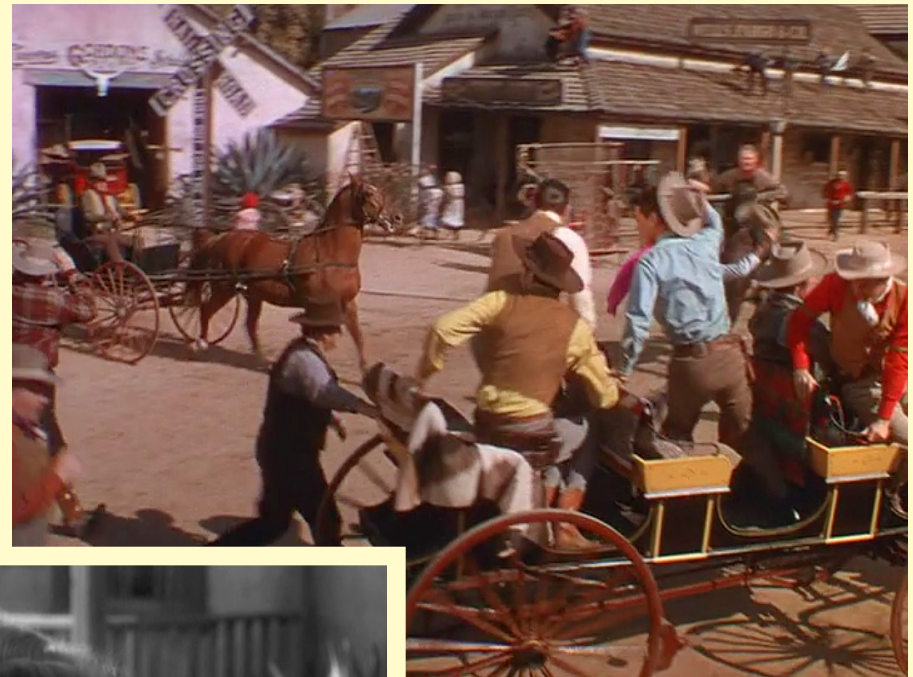


St. Louis Street

JUDY ON THE BACKLOT

Lot 3

Western Street



Top Left & Right: A view of the same buildings on “Western Street” as seen in *Girl Crazy* (1943) with Judy and Mickey Rooney, and dressed up as the town of “Sandrock” for *The Harvey Girls* (1946).

Left: The building behind Judy in this shot would later be dressed up as the “Alhambra Saloon” in *The Harvey Girls* (1946) (see next page).

JUDY ON THE BACKLOT

Lot 3

Western Street



The “Western Street” on Lot 3 was extensively dressed up to stand in as the town of “Sandrock” in *The Harvey Girls* (1946). The famous train arrival during the big production number “On The Atchison, Topeka, and the Santa Fe” was shot at the street’s entrance. The screen grabs show: The train’s arrival; John Hodiak and Judy in an early scene; Judy leaving the Harvey House garden crossing the street to the “Alhambra Saloon” (see previous page for same area).

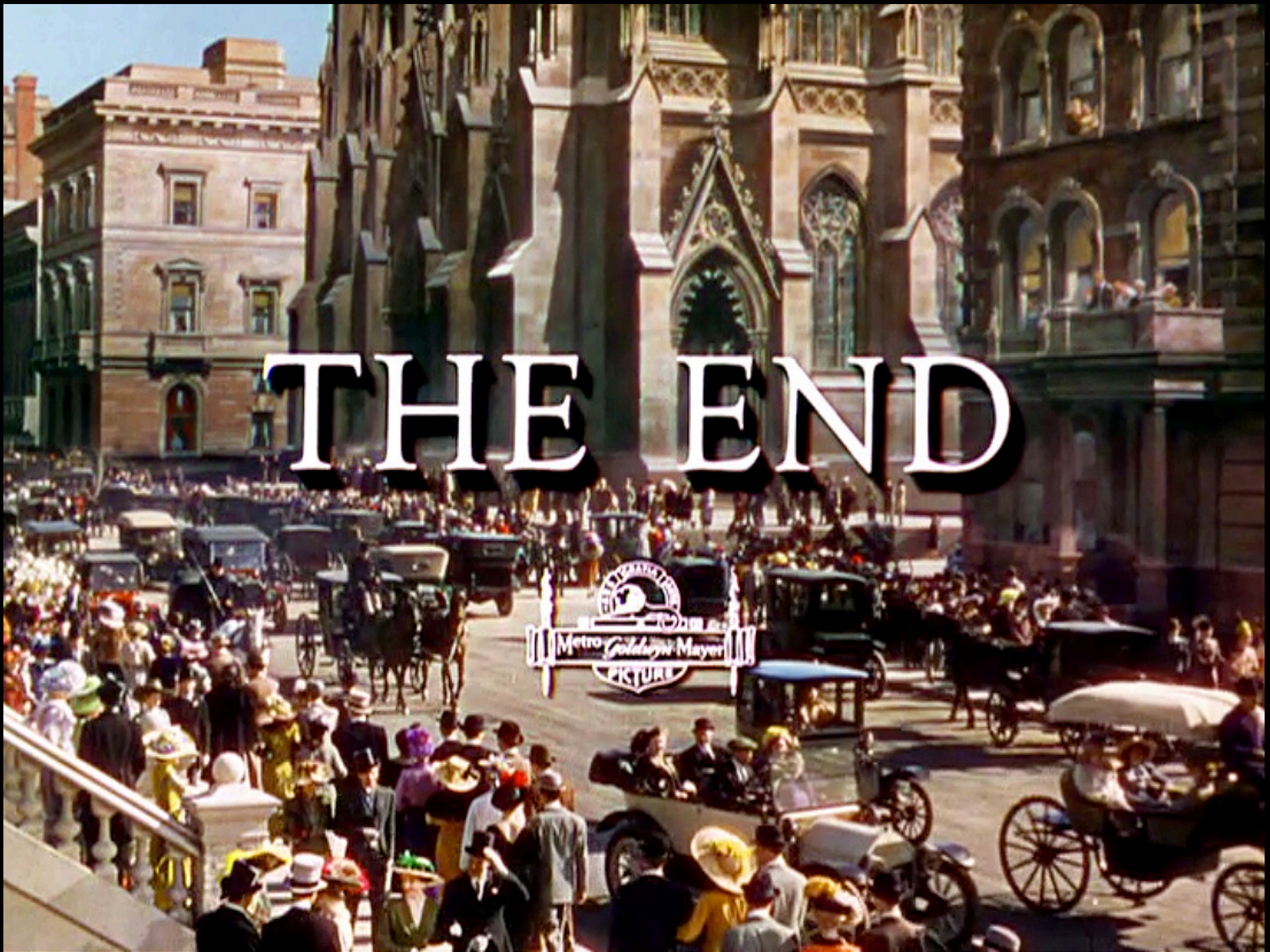
JUDY ON THE BACKLOT

Lot 3

Easter Parade Street



Most people assume that the finale to *Easter Parade* (1948) was filmed on the “Fifth Avenue” street in the “New York Streets” section of Lot 2. This is partly true. The shots of Judy and Fred Astaire walking were filmed there, but the other side of the street (as shown in the screen shot on the left) was this special *Easter Parade* street built specifically for the film at the end of “Drumhead Road” on Lot 3. This special set had a height of over ten feet, with a matte painting filling out the rest of the shot. As seen on the left, the matte painting is easy to distinguish from the set, but in the film it’s less noticeable.





The PIRATE

Between Dreams and Controversy

By Dewey Mee

The Pirate

Between Dreams and Controversy

By Dewey Mee

Judy Garland and Gene Kelly mix music by Cole Porter and romance in a lush Caribbean setting in this lavish MGM fantasy. Director Vincente Minnelli's color palette is the most vibrant and bold use of Technicolor since *The Wizard of Oz* (1939). Sounds like this had all the ingredients for success. But *The Pirate* was plagued with difficulties from conception to completion. This romantic fantasy has always existed in a cloud of controversies; having equally fierce detractors and admirers.

I have always enjoyed this film tremendously. It is, simply, a tremendously enjoyable film. The participants in the DVD, including Liza Minnelli and John Fricke, fall all over themselves explaining why *The Pirate* was too stylized and too special to appeal to a mass audience in 1948. Fear not, current-day viewers, *The Pirate* is not a celluloid disaster-- and not nearly as inaccessible as history would lead us to believe. Gene Kelly's widow, for instance, thinks *The Pirate* is deserving of a deeper appreciation, and she is right on the money.

When the dust from all the controversies has finally vanished, it turns out that this is one of the best films in the careers of both Kelly and Garland. Gene Kelly actually plays two roles. He plays egotistical, womanizing actor Serafin in the style of John Barrymore. Serafin calls all woman "Nina." But his womanizing ways abruptly end when he sets eyes on Manuela Alva (Judy). Manuela despises Serafin because he is a "common actor." She is positively obsessed however, with legendary pirate Mack The Black Macoco, famous throughout the Caribbean for his daring and adventurous exploits. To win her, Serafin pretends to be Mack The Black himself, whom Kelly plays in the style of Douglas Fairbanks. When Manuela discovers Serafin's various deceptions, she is furious. She at first appeals to his vanity and then throws everything that is not nailed down at him! Serafin's deceptions nearly get him hanged. The deceptions might have worked, but Manuela's fiancée, the fat and pompous Don Pedro (Walter Slezak) has a major secret of his own.



The Pirate

Between Dreams and Controversy

By Dewey Mee

Gene Kelly put the blame for *The Pirate's* initial failure squarely upon himself: "It didn't occur to us until after the picture hit the public that what we had done was a huge inside joke," he said. "The sophisticates probably grasped it-- all three of them-- but the film died in the hinterlands. It was done tongue-in-cheek, but it didn't come off, and that's my fault. But I thought Judy was superb (and) what Minnelli did with color and design in that film is as fine as anything that has ever been done."

Kelly is not being fair to himself. History has blamed all of *The Pirate's* problems on Judy Garland, and that is not fair, either. The film came at a particularly bad time for her. MGM had become a house of horrors for Judy by that time, and her marriage to Minnelli was in disrepair. She had valiantly stayed off the prescription pills MGM had hooked her on long ago during the early days of her marriage and throughout her pregnancy with daughter Liza Minnelli. She returned to pills out of a sense of mounting, crippling insecurities, and this resulted in erratic



behaviors on set. It is a lasting testament to Judy's incomparable artistry and professionalism that she always kept her inner demons and turmoil entirely off camera. Her personal unhappiness is nowhere evident in the finished film.

Judy displays a natural, regrettably under-used, gift for farce and slapstick comedy. Her comedic timing is perfect throughout. Indeed, without Judy Garland, *The Pirate* might well be a cult film without a cult, as John Fricke has stated. There are certain echoes of Dorothy Gale from Kansas and *The Wizard of Oz* in Manuela Alva. Like Dorothy, Manuela is told that Home is the perfect spot to be.

Gladys Cooper, who was forever playing aunt, mother, sister, or wife, to practically everyone who ever trafficked in Hollywood, plays Manuela's Aunt Inez. Manuela even says to her Aunt Inez, "I know there's a practical world and a dream world. I shan't mix them!" She also later screams, "Aunt Inez! Aunt Inez! I want to go home!!" But, where Dorothy is definitely a girl, Manuela is definitely a desirable woman who, as Serafin suggests, does not find enough romance in her daydreams. Under hypnosis, she shouts at Serafin, "Don't call me pure soul. It irritates me. Underneath this prim exterior there are depths of emotions, romantic longings!" Judy looks gorgeous and is photographed beautifully here, but Minnelli seems to favor Gene Kelly in most shots. Kelly has never danced more athletically or looked more sexy on film than he does here. At one point in the film, the male viceroy gazes at Kelly longingly and says delightedly and lustfully, "You fill the eye!"



The Pirate

Between Dreams and Controversy

By Dewey Mee



Perhaps *The Pirate's* problems rested with MGM boss L.B. Mayer's stubborn refusal to allow the two adult stars to be adults. Whereas Kelly theorized that the general public always wanted to see him as the guy next door who dances, he also thought L.B. Mayer forever saw Judy as a little girl forever marching down Main Street, U.S.A. *The Pirate* took both Gene and Judy into decidedly more sexy territory, and Mayer wanted every MGM picture to be a "Family Picture." When Mayer deemed the number "Voodoo" too erotic, he ordered that

the negative be burned, and Kelly was called into the office for a lecture on how to dance appropriately for the screen.

"Voodoo" was at first re-cut to be "less sexy", and finally cut out altogether after the Second preview. It is replaced by Judy's manic, frenetic showstopper "Mack The Black," which also gets an extra "Stereo Remix" version on the DVD. Surprisingly, Kelly's wild "Pirate Ballet", where he dances in and around fiery explosions, was also cut at a second preview.



Images: Gene shows off his athleticism; In a previous scene, Judy frets.

Garlands for Judy - December 2013

continued

55

The Pirate

Between Dreams and Controversy

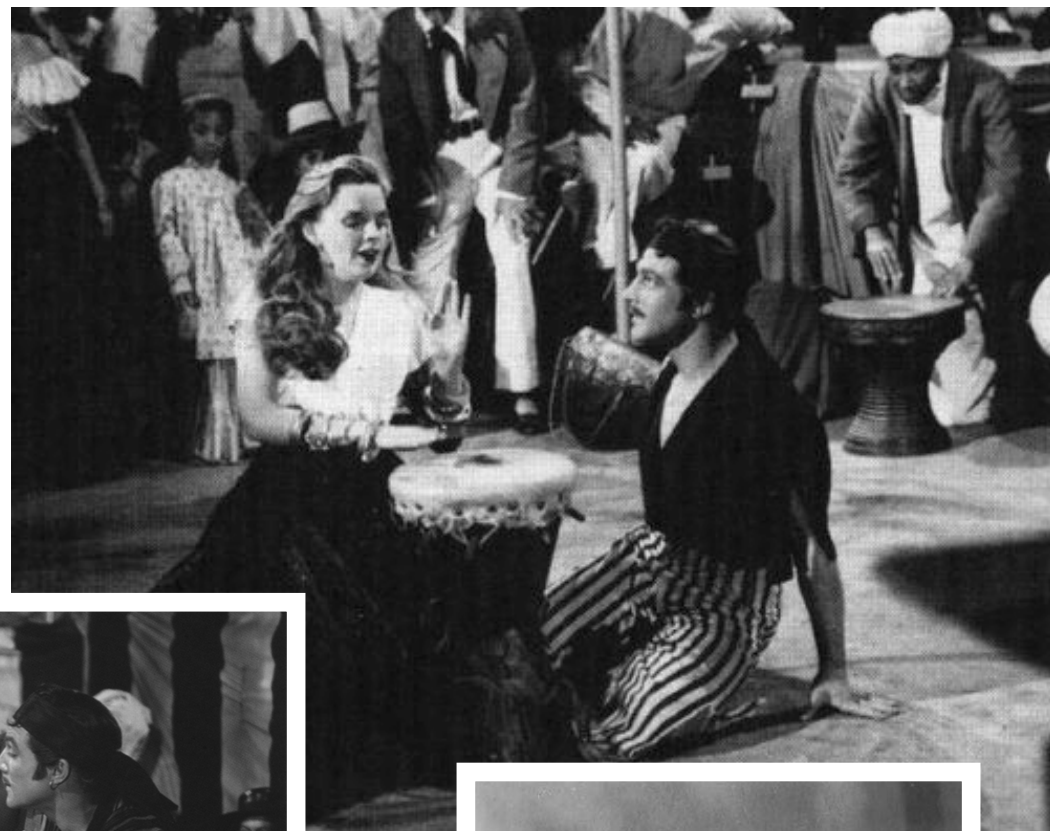
By Dewey Mee

Was it too sexy as well? The dance was thankfully and hastily put back in after a viewer commented he missed Gene Kelly in a big dance number and said, "Something about a pirate would have been good."

Another preview viewer begged on the comment card that Judy Garland be put in something more "human... and give Mr. Minnelli back to the small minority that appreciate him." Another comment card wistfully asked if Gene Kelly could "be just a trifle not so feminine!"

John Fricke provides an excellent DVD Audio Commentary Track; as he also does on *For Me And My Gal*, *Easter Parade*, and *The Wizard of Oz*. In the end, Fricke asks exactly what is *The Pirate*. "Is it Gene Kelly's runaway triumph? Is it Minnelli's dream vision unsurpassed? Is it Judy Garland's film?" Fortunately, *The Pirate* can finally be enjoyed as all three of these things--as a glittering showcase for three of MGM's greatest talents: Gene, Judy, and Mr. Minnelli.

In keeping with Warner/MGM's superb repackaging of the movie-going experience of the past, the DVD also includes a Short Subject, a "Tom And Jerry" Cartoon, a "Making Of" featurette, audio out-takes, and radio interviews.



The Judy Garland

Christmas Album

Discography Spotlight

This special edition Christmas Album was first presented in last year's December issue. It's reprinted here for those who may have missed it last year. Enjoy!

CLICK HERE to download the album, complete with cover art and detailed track listing. The zip file is large and may take time to download.

TRACK LISTING:

01 - **JUDY'S HOLIDAY WISH** (Taped December 6, 1963)
The Judy Garland Show (CBS TV).

02 - **ALL PURPOSE HOLIDAY SONG** (with Vic Damone and Zina Bethune) (Taped November 1, 1963, aired November 3, 1963)
The Judy Garland Show (CBS TV)

03 - **HAVE YOURSELF A MERRY LITTLE CHRISTMAS**
(April 20, 1944) Decca Records alternate take

04 - **THE CHRISTMAS SONG** (with Mel Torme)
(Taped December 6, 1963, aired December 22, 1963)
The Judy Garland Show (CBS TV) Christmas Episode

05 - **SILENT NIGHT** (November 6 - 8, 1937)
MGM Christmas Trailer shown in Loew's theaters across the nation.

06 - **AULD LANG SYNE** (January 1, 1941)
From the NBC Radio special "Bundles For Britain"

07 - **MERRY CHRISTMAS** (November 16, 1948)
Soundtrack recording for In *The Good Old Summertime* (MGM 1949)

08 - **THE BIRTHDAY OF A KING** (July 20, 1941)
Decca Records

09 - **THE STAR OF THE EAST** (July 20, 1941)
Decca Records

10 - **I'VE GOT MY LOVE TO KEEP ME WARM** (with Count Basie and his Band) (Taped July 7, 1963, aired November 10, 1963)
The Judy Garland Show (CBS TV)

RADIO SPOTLIGHT:

11 - **IT CAME UPON A MIDNIGHT CLEAR** (December 24, 1945)
Command Performance (Radio - for the troops overseas)

12 - **RUDOLPH THE RED-NOSED REINDEER** (with Bing Crosby) (December 6, 1950)
"The Bing Crosby Show" (CBS Radio)

13 - **HAVE YOURSELF A MERRY LITTLE CHRISTMAS**
(December 2, 1946)
From the CBS Radio "Lux Radio Theater" presentation of *Meet Me In St. Louis*.

14 - **OH COME ALL YE FAITHFUL** (intro by Dinah Shore)
(December 26, 1944)
From the NBC Radio show "Everything For The Boys"

15 - **SILENT NIGHT** (with Dinah Shore, Ginny Simms, Virginia O'Brien, Dorothy Lamour and Frances Langford)
(December 26, 1944)
From the NBC Radio show "Everything For The Boys"

16 - **HOLIDAY MEDLEY** (with Jack Jones and Liza Minnelli)
(Taped December 6, 1963, aired December 22, 1963)
The Judy Garland Show (CBS TV) Christmas Episode

17 - **SILENT NIGHT** (December 19, 1939)
"The Pepsodent Show with Bob Hope" (NBC Radio)

18 - **LITTLE DROPS OF RAIN** (November 1961)
Soundtrack recording for *Gay Purr-ee* (UA 1962)

19 - **HAVE YOURSELF A MERRY LITTLE CHRISTMAS**
(December 4, 1943)
Soundtrack recording for *Meet Me In St. Louis* (MGM 1944)

20 - **TRADITIONAL CHRISTMAS CAROL MEDLEY** (with Jack Jones, Mel Torme, Liza Minnelli, Lorna & Joey Luft, Tracy Everitt and Chorus) (Taped December 6, 1963, aired December 22, 1963)
The Judy Garland Show (CBS TV) Christmas Episode



21 - **AFTER THE HOLIDAYS** (December 17, 1968)
From "The Tonight Show with Johnny Carson" (NBC TV)

22 - **HAVE YOURSELF A MERRY LITTLE CHRISTMAS**
(December 19, 1968)
From "The Merv Griffin Show" (NBC TV)

23 - **THROUGH THE YEARS** (Taped October 18, 1963, aired January 5, 1964)
The Judy Garland Show (CBS TV)

24 - **BONUS: HAVE YOURSELF A MERRY LITTLE CHRISTMAS TAKE 3** (December 4, 1943)
Alternate take from *Meet Me In St. Louis* (MGM 1944)

25 - **BONUS: HAVE YOURSELF A MERRY LITTLE CHRISTMAS TAKE 6** (December 4, 1943)
Alternate take from *Meet Me In St. Louis* (MGM 1944)

26 - **BONUS: LEO IS ON THE AIR - 1941 HOLIDAY BROADCAST**
(November 28, 1941)
Broadcast live from Santa Claus Lane (Hollywood Boulevard).



Discography Spotlight

Ziegfeld Girl - Presenting Lily Mars



Garlands for Judy - December 2013

Ziegfeld Girl - Presenting Lily Mars

CLICK HERE to download the entire album with cover and back cover artwork and 34 page illustrated booklet.

What if M-G-M Records had expanded their popular “Those Glorious M-G-M Musicals” soundtrack series to include complete soundtracks to musicals previously unreleased by the label?

M-G-M Records released their first soundtrack album in 1947, well after many of the studio's greatest musicals had been made. This left a void in their catalog. Some tracks from those pre-album films popped up on various compilation albums over the years, yet the label did not produce any complete soundtracks. When Rhino Records took over the catalog in the 1990s, they did provide several previously unreleased soundtracks, to the delight of soundtrack lovers everywhere. Even so, several films still didn't make the cut and after some “glory years” Rhino Records ceased production of this series.

This volume is the first in a new series of homemade soundtracks done in the style of those vintage M-G-M Records releases that so many of us enjoyed. Each of these homemade soundtracks release focuses on two or three films while others are themed compilations. In each case, we'll include as much material as possible.

ABOUT THE RECORDINGS

Not all of the pre-recordings survive for both *Ziegfeld Girl* and *Presenting Lily Mars*, but luckily most do. This gives us the chance to flesh out the missing tracks by using a variety of sources including the soundtracks to the films themselves and radio promotional records. Due to the fact that MGM recorded their music in an early form of multi-track recording, what they termed “stems,” many recordings can now be presented in true stereo. In some instances, not all of the stems survive. In other instances, the stems survive for only

some sections of the recordings. We have used all of these sources to provide the best possible presentation of these classic soundtracks.

We hope you enjoy them as much as we do!



Ziegfeld Girl - Presenting Lily Mars

CLICK HERE to download the entire album with cover and back cover artwork and 34 page illustrated booklet.



TRACK LISTING - ZIEGFELD GIRL

* denotes stereo

** denotes partial stereo

Overture

(The MGM Studio Orchestra)
(2:08)

Laugh? I Thought I'd Split My Sides

(Judy Garland & Charles Winninger)
(1:58)

You Stepped Out Of A Dream **

(Tony Martin & The MGM Studio Chorus)
(6:32)

Whispering

(The MGM Studio Chorus)
(1:09)

I'm Always Chasing Rainbows (Rehearsal)

(Judy Garland & Charles Winninger)
(1:27)

I'm Always Chasing Rainbows

(Audition Part 1)
(Judy Garland - Dialog: Paul Kelly & Lana Turner)
(:50)

I'm Always Chasing Rainbows (Audition Part 2)

(Judy Garland)
(2:12)



Ziegfeld Girl - Presenting Lily Mars

CLICK HERE to download the entire album with cover and back cover artwork and 34 page illustrated booklet.



Ziegfeld Girl - Presenting Lily Mars

CLICK HERE to download the entire album with cover and back cover artwork and 34 page illustrated booklet.

Caribbean Love Song / Caribbean Dance

(Tony Martin & The MGM Studio Chorus, danced by Antonio & Rosario)
(7:35)

Minnie From Trinidad

(Judy Garland & The MGM Studio Chorus)
(5:25)

Mr Gallagher and Mr Shean

(Charles Winninger & Al Shean)
(2:37)

Finale:

Ziegfeld Girls

(Judy Garland & The MGM Studio Chorus)

You Gotta Pull Strings

(Judy Garland & The MGM Studio Chorus)

You Stepped Out Of A Dream

(Tony Martin)

You Never Looked So Beautiful Before

(Judy Garland & The MGM Studio Chorus)
(6:55)

Deleted Original Finale (Part 1)

We Must Have Music

(Judy Garland, Tony Martin, & The MGM Studio Chorus)

Ziegfeld Girls

(Judy Garland)

You Stepped Out Of A Dream

(Tony Martin)

(3:54)

Too Beautiful To Last (Demo)

(Tony Martin)
(1:37)



Ziegfeld Girl - Presenting Lily Mars

CLICK HERE to download the entire album with cover and back cover artwork and 34 page illustrated booklet.

PRE-RECORDING SESSIONS:

You Stepped Out Of A Dream (False Starts)
(Tony Martin & The MGM Studio Chorus)
(2:55)

(Judy Garland)
(2:30)

You Stepped Out Of A Dream (Alternate Version)
**
(Tony Martin & The MGM Studio Chorus)
(6:37)

Minnie From Trinidad (Alternate Take) *
(Judy Garland)
(5:01)

I'm Always Chasing Rainbows (Audition Take 3)
(Judy Garland)
(:55)

I'm Always Chasing Rainbows (Audition Take 4)
(Judy Garland)
(:53)

I'm Always Chasing Rainbows (Audition Ballad
Take 4)
(Judy Garland)
(:36)

I'm Always Chasing Rainbows (Audition Ballad
Take 5)
(Judy Garland)
(1:05)

I'm Always Chasing Rainbows (Audition Ballad
Take 6)
(Judy Garland)
(2:29)

I'm Always Chasing Rainbows (Audition Ballad Take 7)



Deleted Finale Reprise
(Tony Martin & Judy Garland)
(1:15)

Deleted Finale Reprise (Takes 1 & 2)
(Tony Martin & Judy Garland)
(1:18)

Deleted Finale Reprise (Take 3)
(Tony Martin & Judy Garland)
(1:35)

Deleted Finale Reprise (Take 4)
(Tony Martin & Judy Garland)
(1:47)

Deleted Finale Reprise (Takes 5 & 6)
(Tony Martin & Judy Garland)
(2:20)

Minnie From Trinidad (Remastered Film Ver-
sion)
(Judy Garland & The MGM Studio Chorus)

(5:42)

Leo Is On The Air
(MGM Promotional Record)
(14:15)



Ziegfeld Girl - Presenting Lily Mars

[CLICK HERE](#) to download the entire album with cover and back cover artwork and 34 page illustrated booklet.

TRACK LISTING - PRESENTING LILY MARS

* denotes stereo

** denotes partial stereo

Overture

(The MGM Studio Orchestra)

(1:32)

Lady Macbeth

(Judy Garland - Intro by Annabelle Logan)

(2:24)

The Gypsy In Me

(Marta Eggerth)

(3:29)

Tom, Tom the Piper's Son

(Judy Garland)

(2:42)

Love Is In The Air

(The MGM Studio Chorus with Judy Garland)

(1:29)

Every Little Movement Has A Meaning Of Its Own *

(Judy Garland & Mary Kent)

(2:12)

When I Look At You (Opera Version)

(Marta Eggerth)

(2:35)



Ziegfeld Girl - Presenting Lily Mars

CLICK HERE to download the entire album with cover and back cover artwork and 34 page illustrated booklet.



When You Think Of Lovin' Baby Think Of Me
(Bob Crosby & His Orchestra)
(1:22)

When I Look At You (Ballad Version) *
(Judy Garland)
(1:34)

When I Look At You (Comedy Version) *
(Judy Garland)
(3:06)

A Russian Rhapsody (Rehearsal)
(Judy Garland)
(:23)

A Russian Rhapsody
(Marta Eggerth)
(4:18)

Finale (Film Version) *
(Judy Garland, Charles Walters
& The MGM Studio Chorus)
(6:28)

Paging Mr. Greenback *
(Judy Garland & The MGM Studio Chorus)
(4:53)

PRE-RECORDING SESSIONS:

When I Look At You (Take 10) *
(Judy Garland)
(1:49)



Ziegfeld Girl - Presenting Lily Mars

[CLICK HERE](#) to download the entire album with cover and back cover artwork and 34 page illustrated booklet.

When I Look At You (Tag - Take 9) *
(Judy Garland)
(:36)

When I Look At You (Tag - Take 10) *
(Judy Garland)
(:26)

Every Little Movement Has A Meaning Of Its Own *
(Judy Garland & Mary Kent)
(2:50)

Finale Part 1 *
(Judy Garland & The MGM Studio Chorus)
(4:02)

Finale Part 2 *
(Judy Garland & The MGM Studio Chorus)
(1:32)

Finale Part 3 *
(Judy Garland & The MGM Studio Chorus)
(1:14)

Finale Part 4 *
(Judy Garland, Charles Walters & The MGM Studio Chorus)
(1:52)

Finale Part 5 *
(Judy Garland & The MGM Studio Chorus)
(1:50)

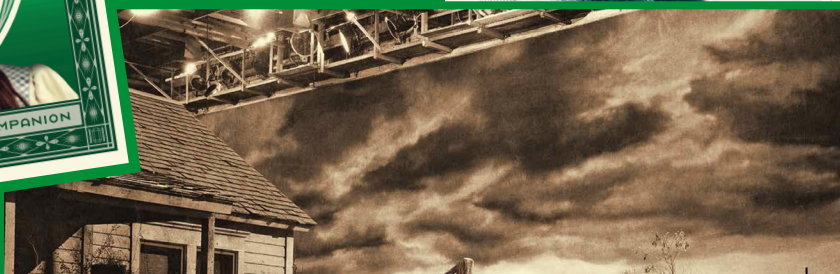
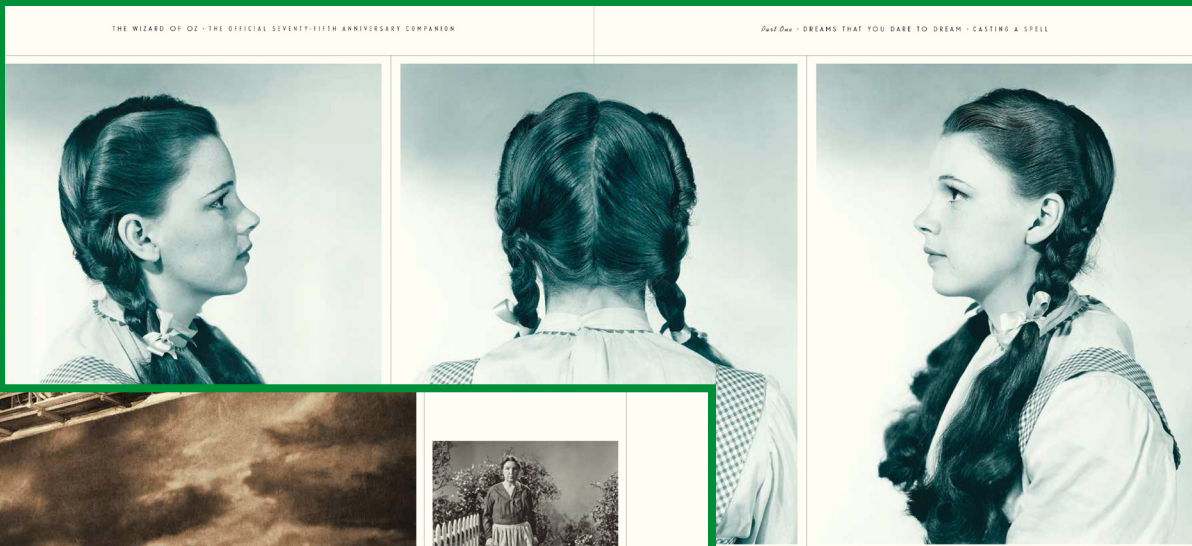
Finale Part 6 *
(Judy Garland, Charles Walters & The MGM Studio Chorus)
(3:01)

Finale Part 6 (Pick-up) *
(Judy Garland & The MGM Studio Chorus)
(:36)

Finale (Complete Version) *
(Judy Garland, Charles Walters & The MGM Studio Chorus)
(9:16)



The Official 75th Anniversary Companion - The Perfect Gift!



using reference stills show right, rear, and left views of Judy Garland's finished calf on November 3, 1938. "I had a crotch so far as make-up concerned," Garland related in a 1939 New York Post interview. "The makeup wasn't very different from the way it is in other pictures. Everything else was difficult. On account of the color there were so many retakes. The picture took half a year to make."



Original
Is Gift

A scenario that
aid has been a
Lefsky, produc-
On," at Metro-G
is a multi-med.
the original seri
ery and Shon in
the Frank Baum
Charley Grapet
ter actor, who pl
stage presentation
script during all
shaped since U
presented it to
is by Paul Tietj

OPPOSITE: Dorothy's farmhouse was intended to evoke a Depression typical of the 1930s. Here, note the Gale family name on a distant neighboring farm and Miss Gulch's bicycle, parked for. Though the slate indicates Victor Fleming's directorship, the Ks were overseen by King Vidor in February 1939; after Fleming took over *Gone with the Wind*, Wide filming farm scenes for *S* in December 1941, Judy Garland told reporter Marjorie Canale that even from the 1930s house nothing about was the one in the



princess Dorothy." On the first day of filming, Judy Garland, in her blond wig and lacquered cosmetics, holds her mark as Technicolor cameraman Allen Davay takes a light meter reading just prior to shooting close-ups for the scene when Dorothy first encounters the Scarecrow. This is the only color photograph known to have survived from Richard Thorpe's tenure as director.

By her own accounting, Garland would drop twelve pounds while making *The Wizard of Oz*, though—in the same breath—she maintained that its production was “the most pleasant time I’ve ever spent.”

A vigorous exercise regime of swimming, tennis, hiking, and badminton was imposed upon Garland by her studio-appointed "athletic conditioner," or personal trainer Barbara "Bobbie" Koshay. Koshay was on the

Babes in Arms. (Caren Marsh was Garland's stand-in for blocking scenes and lighting tests.) Koshay's qualifications were unique but not coincidental: she was in close proximity to Judy by day and monitored her after hours. Via workouts, boating and diving on Balboa Bay, couture shopping at Bernie Newman's, or taking in the amusement concessions at Ocean Park, Koshay kept Garland under careful watch. (These were not typical "girlfriend" activities.)

Koshay's work on *Bambi* in 1939—Koshay's "duties" included "making sure" to be opening a Hollywood account, "pulling in" big tabs on Garland's end, and "reporting" to M-G-M publicist Betty Harnish, who was Garland's senior.

Thankfully, Garland
restored to a more realistic

Judy's Oz

The Official 75th Anniversary Companion - The Perfect Gift!

Wonderful. Fantastic. Brilliant. Gorgeous.

I could go on and on listing every descriptive and positive adjective in the English language to describe *The Wizard of Oz - The Official 75th Anniversary Companion* and still not convey just how fabulous this new book is. Authors and Oz Gurus Jay Scarfone and William Stillman (courtesy of Harper Design - an imprint of HarperCollins Publishers) have given fans (of Oz, Judy Garland, Movie Musicals...) the perfect companion to the upcoming 75th anniversary year of MGM's Technicolor masterpiece *The Wizard of Oz* (1939).

Scarfone and Stillman previously coauthored the 50th Anniversary Companion book in 1989, as well as "The Wizardry of Oz" in 1999 (reprinted in 2004). If you're a fan of those books, as I am, then it's a no-brainer that you'll want to add this new book to your library. As noted in the headline, it's the perfect holiday gift. It's also the perfect gift for any occasion.

I remember when the 1989 book was released. It was a real eye-opener. Never before had we been given such a comprehensive and lavishly illustrated tome about the making of *The Wizard of Oz*. I, like my fellow Oz fans, read and re-read every word and inspected every inch of every photo. It was the "making of" book until *The Wizardry of Oz* came along and gave us even more information and rare photos. Contrary to popular belief, there were (and are) still many unseen photos and untold stories to be shared. Now, with this new 75th Anniversary Companion, we have - dare I say it - the best of the bunch.

At 176 pages, hardbound, with a gorgeous dust jacket, *The Wizard*

of Oz - The Official 75th Anniversary Companion tells the oft-told story of the making of *The Wizard of Oz* in a fresh way. Sure, it's filled with new, previously unseen photos, all housed in graphics that are, in a word, amazing. But it's more than that.

It's hard to believe, but even after 75 years there are still unseen photos and untold stories related to the film. That's what makes books like this so relevant and enjoyable.

Some might say "ANOTHER book???"

But if it's done with the panache and informative manner as *The Wizard of Oz - The Official 75th Anniversary Companion*, it's well worth the efforts of all involved. Here and nowhere else will you find rare Technicolor test frames, costume and set illustrations, and the ONLY known color photograph of the blonde Judy Garland as Dorothy on the set prior to the complete overhaul of the film in 1938. The photo was leaked online and spread like wildfire, and here in the book we have the high resolution version. And that's just one of the book's many highlights.



Judy's Oz

The Official 75th Anniversary Companion - The Perfect Gift!

Dorothy

GALE

"I'VE ALWAYS TAKEN *THE WIZARD OF OZ* VERY SERIOUSLY. YOU KNOW. I BELIEVE IN THE IDEA OF THE RAINBOW. AND I'VE SPENT MY ENTIRE LIFE TRYING TO GET OVER IT."

— JUDY GARLAND

MERVYN LEROY CONTENDED that Judy Garland was always his first choice for Dorothy, but Nicholas Schenck, president of M-G-M's parent company, Loew's Incorporated, pressed for Shirley Temple, who was the nation's number-one film favorite in 1938. Schenck wanted a "star" name to fill theatre seats and help recoup his company's substantial investment. In fact, Temple had been suggested for the role several years prior (in November 1935 it had been announced that she would star in a series of *Wizard of Oz* movies). But Temple was under contract to Twentieth Century-Fox; appearing in M-G-M's production could only occur through an arranged loan.



Copyright © 2013 Turner Entertainment Co. • THE WIZARD OF OZ and all related characters and elements are trademarks of and © Turner Entertainment Co. • Judy Garland as Dorothy from THE WIZARD OF OZ™ & © Warner Bros. Entertainment Inc. • (s43)



Judy's Oz

The Official 75th Anniversary Companion - The Perfect Gift!

The book is more than images. A photo compilation book about *The Wizard of Oz* is nothing new. We've seen dozens. *The Wizard of Oz - The Official 75th Anniversary Companion* has the text to back up the images with real substance. This is because Scarfone and Stillman are excellent writers. They don't overuse adjectives or subject readers to oddly worded paragraphs that other authors on the same subject use as a crutch to hide the lack of real writing talent.

Among Scarfone and Stillman's achievements here is their ability to clearly present the facts. This is probably due to their love and passion for all things Oz. They have a real respect for the film and the work of the filmmakers. This is no "book of worship." The work of everyone involved in the film shines through, as it should. That's one of the book's chief pleasures. From chapter to chapter, and with the help of the gorgeous illustrations & photos (and those amazing graphics), the reader gets a real sense of what it took to make the film. It was no picnic, that's for sure. But here it flows so smoothly that when you get to the end of the book, you might be surprised, as I did, that you're done and yet so much was covered. What I'm trying to say is that never is anything thrown at the reader, nor is it like some endless diatribe or overdone adulation. By letting the facts speak for themselves, Scarfone and Stillman bring the making of the film alive.

The book is separated into four main chapters:

Dreams That You Dare To Dream: Casting a Spell

We're Off To See The Wizard: The Great Wizard of Oz Revealed

If Ever A Wiz There Was: "The Wizard of Oz" Returns to Stay

Looking For Our Heart's Desire: Forever Oz



Each chapter features sub-sections focusing on a wide variety of subjects, from the original book's author L. Frank Baum to the enduring legacy of the film 75 years later. In-between we're treated to tons of fascinating information and photos. There's even a page about one of the most overlooked "supporting players" in the film: The raven named "Jimmy" that gets his star turn in the Cornfield scenes.



Judy's Oz

The Official 75th Anniversary Companion - The Perfect Gift!

A few more highlights for me that I'm sure will be highlights for others:

- 1) Set reference stills. I never tire of admiring the amazing sets.
- 2) The previously unpublished scene still of Jack Haley, Judy Garland, and Ray Bolger in dress rehearsal on the Lion's Forest set. That set is one of my favorites in the film for its lavishness and



beauty.

- 3) The hair, makeup, and wardrobe test photos of Judy Garland as Dorothy. Most are previously unpublished, including the April 29, 1938 initial hair and makeup tests done by Max Factor. All never fail to amaze me in reflecting the care and time it took to get it "just right."
- 4) The Technicolor test frames, notably those of the Wizard's head used in the Wizard's Throne Room scenes.
- 5) The section about "Over the Rainbow."

As noted earlier, the amazing look and feel of the book, thanks to the talents of the graphics designers.

Last, but most certainly not least: Inside the book is an envelope of printed treasures. This envelope includes the following:

- 1) A faux "Oz Herald" newspaper clipping proclaiming the death of the Wicked Witch of the East.
- 2) Reprint of a 1939 herald advertisement.
- 3) Copy of the "Certificate of Death" as shown by the Munchkin Coroner to prove that the Witch of the East is "most sincerely dead."
- 4) A handy new Oz bookmark.
- 5) Lobby card and poster reprints.



Judy's Oz

The Official 75th Anniversary Companion - The Perfect Gift!



THE EMERALD CITY

FRANK BAUM'S MAGNIFICENT Emerald City was most likely inspired by the author's visit to the Imperial White City, the now-attraction at Chicago's six-hundred-acre Columbian Exposition, in 1893. At night, the pristine buildings were illuminated by electric lights, which caused them to shimmer with effervescence, not unlike Baum's fictional metropolis. To those unaccustomed to electricity, it was an extraordinary sight to behold.

Baum's Emerald City was not totally monochromatic throughout; before being admitted through its gates, Dorothy and her companions are obliged to put on spectacles with green lenses that cause everything to appear tinted to their eyes. (One can imagine the dazzling effect if Chicago's White City were viewed through similar glasses.) Movie screenwriters dispensed with Baum's spectacles in favor of portraying a literal Emerald City in which even the inhabitants' clothing was shades of green.



ABOVE: Dorothy and her companions are dazzled by their first glimpse of the Emerald City in a memorable scene from *The Wizard of Oz*. • **RIGHT:** The creation of the gates (opposite) and the Emerald City (this page) were two of the designs for Frank Baum's, who also portrayed the Wizard of Oz. The costumes were a design entirely of Dorothy's creation, with no reference to the *Wizard of Oz* book.



Copyright © 2010 Turner Entertainment Co. • THE WIZARD OF OZ and all related characters and elements are trademarks of and © Turner Entertainment Co. • "Judy Garland as Dorothy from THE WIZARD OF OZ" • WB SHIELD™ & © Warner Bros. Entertainment Inc. • (48)



Judy's Oz

The Official 75th Anniversary Companion - The Perfect Gift!

6) A nifty Ozzy “frame” with separate insertable images of the main characters.

7) “Gifts Presented By The Wizard Of Oz.” Frameable certificates of awards for Brains, Heart, Courage, and Home.

Eagle eyed fans might notice that these printed inserts, the envelope that houses them, and various graphics on and in the book itself, are inspired by the various designs in the film. The little details include:

The “Oz Herald” newspaper’s volume number is “1924” – the year MGM was founded, and the “No. 1060” references the production number of the film.

The graphic on the back of the envelope that houses the printed extras has the same design as the part of the Emerald City Gates (door) that the knocker hits.

The typography on the Wizard’s certificates is in the same style as the typography on the side of Professor Marvel’s wagon to “subtly recall his Kansas character.”

“The decorative border elements on the cover of the book and a few places throughout reference that amazing art deco design seen on the doors to the Wizard’s chambers.”

(Thanks to one of the graphics artist for the book, Raphael Geroni, for pointing these out).

There are more...can you find them???

In the end, this is by far the book to get this year or any year. It’s the perfect holiday gift, birthday gift, or gift for any occasion. Oz fans, Garland fans, MGM fans, musicals fans, and so on, will enjoy this book for years to come.

© 2013 Scott Brogan, The Judy Room

Unless otherwise noted, all images in this article from the Scarfone/Stillman Collection – used with permission.



Judy's Oz

The Official 75th Anniversary Companion - The Perfect Gift!

The Wizard of Oz: The Official 75th Anniversary Companion by William Stillman and Jay Scarfone. Published by Harper Design, an imprint of HarperCollins Publishers;
© 2013 by Author.

Jay Scarfone and William Stillman are the authors of several books on the creation and legacy of the motion picture *The Wizard of Oz*. Historians and collectors since the 1970s, they have amassed one of the world's largest and most comprehensive archives of memorabilia from Metro-Goldwyn-Mayer's (MGM) *The Wizard of Oz*, the holdings of which include rare photographic images and authentic costumes and props from the film's production. Additionally, they have been contributors and advisors to countless other books, periodicals, and documentaries on Hollywood history, memorabilia, and collectibles. They have appraised rare *The Wizard of Oz* material for auction houses and have lectured audiences about the classic film through numerous venues. They live in Pennsylvania.

Copyright © 2013 Turner Entertainment Co.

THE WIZARD OF OZ and all related characters and elements are trademarks of and © Turner Entertainment Co.

"Judy Garland as Dorothy from THE WIZARD OF OZ"

WB SHIELD: ™ & © Warner Bros. Entertainment Inc.

THE WIZARD OF OZ

The Official 75th Anniversary Companion

By Jay Scarfone and William Stillman

October 29, 2013/Harper Design, an imprint of HarperCollins

Hardcover Nonfiction

ISBN 9780062278012/\$40.00/176 pages



The following is a reprint of an article in the November 1942 issue of Photoplay Magazine

THE PRIVATE LIFE OF

This is about two young people who love chocolate ice cream, and music, and each other -- in a way that will best answer those rumors you've heard about them

Judy Garland Rose

BY SALLY REID



"Gee, isn't it beautiful!" say Judy and Dave about their living room



Judy and Dave's miniature railway, the Honeymoon Express, revolves around their Brentwood dream house, a home that a big problem may force them to give up in the near future.

Vintage Garland - Photoplay Magazine November 1942



AUTOMOBILES, due to war priorities, may be limited in mileage and speed, but the Gar-Rose railroad is still running on schedule around an exclusive Brentwood estate. Of course, it doesn't get its passengers anywhere in particular but it goes like sixty behind the playhouse, past the living-room windows, out to the edge of the cliff and back again.

Occasionally, people in cars will glance upward and see a procession of heads moving like fury at the edge of the cliff and then suddenly and mysteriously disappearing around a turn. Visitors to Hollywood will stand and stare open-mouthed at this phenomenon until some-

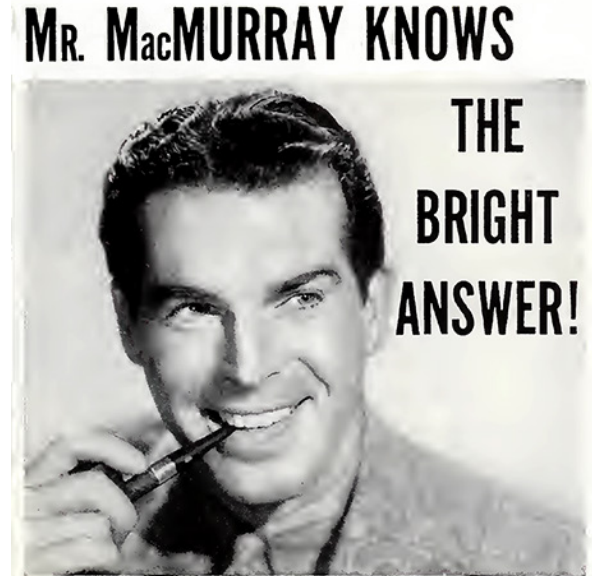
one explains, "That? Oh, they're riding on the miniature train that belongs to Dave Rose and Judy Garland. It runs around their estate. You ought to see the thing go."

When Judy and Dave set out on their search for a home, they considered first a place for the train. Sometimes the house was ideal, but the grounds were too small for the Honeymoon Express. Real-estate agents, quick to adjust themselves to Hollywood's demands, began telephoning, "I have a wonderful place I want you to see. The grounds would be swell for the train."

The house that Judy and Dave finally found, they bought for its comfort, beauty and for the grounds large enough for the Express to take the bends at forty miles an hour. After a year and a half of marriage, theirs is the story that most any pair of modern successful young Americans, each with his own career meeting the everyday little problems happily, facing the big ones of a war-racked world close when Dave will be joining the Army.

Hollywood hasn't always been content to let Judy and Dave go their quiet way. Rumors of their separation have continued to crop up, like mushrooms after a heavy summer rain -- or like whispers after a quarrel.

Judy says, "I won't give life or dignity to any such reports by denying them," and goes back to practicing her sales. Her music teacher is ex-acting. She must know her lessons or get her fingers thoroughly kissed between chords. Her teacher, of course, being her musician husband who is teaching his wife to read by note.



Fred MacMurray, star of *The Forest Rangers*, a Paramount Picture, says: — "Can you tell a 'gentleman' no matter what kind of clothes he's wearing? A good clue is the way he keeps his teeth. So movie standards require that teeth absolutely shine." For this super-polishing, many stars choose *Calox Tooth Powder*.

Two ways to WHITENESS

*your dentist follows both!
so can you—with Calox*



Notice your dentist's technique when he gives you a dental cleaning. First, he thoroughly cleans your teeth. Then, and only then, does he polish them.

In your home care why be satisfied with less than BOTH cleaning and polishing, when you can get Calox?

Calox gives you five special ingredients for cleaning and brightening. With every stroke of the brush, Calox helps detach food particles, remove deposits, cleans off surface stains. And with every stroke Calox polishes, too, making your teeth shine with their own clear and natural lustre . . . In Hollywood, many a star trusts to Calox-care. Try Calox Tooth Powder for your smile!

McKesson & Robbins, Inc., Bridgeport, Conn.

Vintage Garland - Photoplay Magazine November 1942

THIS is the culmination of an entire life for Judy which does not encompass so many years but is filled with the drama of a girl who fought her way from Grand Rapids, Minnesota, and a family name of Gumm to Hollywood, its fame and its sudden riches. It is not likely that she would let anything but catastrophe itself rob her of the man she says she loves most in all the world and the endearing relationship of marriage which she so treasures.

The private life of Judy Garland Rose is sweet, simple and filled with the things that are nearest to her heart. Judy and Dave bought most of the furnishings with the house.

The living room, dining room and Judy's bedroom and dressing room were bought just as they stood. Room was found for their own favorite pieces of furniture in the den, the music room and Dave's bedroom. It's the first time Dave has had a music room of his own and its steel filing cabinets and record cases are his special delights. It was Judy's idea to have a huge bright red music cleft painted on the jet black linoleum that covers the floor and sets off the grass paper that covers the walls. In this room Dave does his studying and arranging for his four weekly radio shows.

It's in the comfortable den with Judy's favorite chairs and couches the two do most of their living. Together they'll go to the living-room door and look in at its beauty, its rich blue carpets, its occasional chairs of silver and crimson, and say: "Gee isn't it beautiful?" But the only time they've ever really



used the room was when they gave their first and only big party for some twenty people.

That was a time! The very day before the party, the maid walked out and left Judy flat. Almost any experienced housewife knows the awful feeling of panic such an event can produce. To a young bride it can be the end of the world - only to Judy, somehow, it wasn't. Accustomed to lightning-quick changes that can happen to show people on the move, Judy got up early the day of the affair, donned an apron and went to work. When her friend Betty Jane Graham came over, Judy was deep in carpet sweepers and mops. The two pitched in; time flew by.

The guests were due at eight. At 7:45 Judy was still in a bungalow apron, a smudge of dust across her slightly upturned nose and her red hair standing up in small frightened curls. But the caterers were busy in the kitchen, the table was set, the house was abloom with flowers everywhere, the fire blazed brightly in the living room. Fifteen minutes later Judy, a beautiful young matron, came down the stairs in her smart black dinner dress to meet a hurried husband "blowing in" from his radio broadcast who leaps ahead of the first guests.

All Judy's household troubles ended with the older couple she was finally able to get who stepped straight from heaven, to hear Judy tell it. Each morning Judy gives the menu order for dinner and can be sure of a deliciously cooked food waiting for her at the end of a hard day's work. And hard work is what we

Vintage Garland - Photoplay Magazine November 1942



Use **FRESH** and stay fresher!



FRESH #2 comes in three sizes—50¢ for extra-large jar; 25¢ for generous medium jar; and 10¢ for handy travel size.

PUT FRESH #2 under one arm—put your present deodorant under the other. And then . . .

1. See which stops perspiration better. We feel sure that FRESH #2 will!
2. See which prevents perspiration odor better. We're sure you'll feel complete underarm security with FRESH #2.
3. See how gentle FRESH #2 is—how delightful to use! Never greasy, gritty, or sticky. FRESH #2 spreads easily—smoothly!
4. See how convenient FRESH #2 is! You can use it just before dressing—it vanishes quickly!
5. Revel in the fact that FRESH #2 won't rot even delicate fabrics. Laboratory tests prove this.

MAKE YOUR OWN TEST! If you don't agree that FRESH #2 is the best underarm cream you have ever used, your dealer will gladly refund your full purchase price.



FRESH
#2

NEW DOUBLE-DUTY CREAM • REALLY STOPS PERSPIRATION • PREVENTS ODOR

what we mean. With the whole day devoted, at times, to one scene, with a few lines of dialogue and one song repeated over and over for an exacting director. A typical Judy menu for her and Dave will consist of roast lamb, mashed potatoes, gravy, two and often three vegetables, a green salad, and always dessert. David is the vegetable hound and eats a lot of them at once.

If ever two people were born with a sweet tooth it's Dave and Judy. Pie and gobs of chocolate ice cream and most everything else chocolate is the favorite with the Roses. At night when Dave gets home from a late broadcast they'll go out to the kitchen and whip up chocolate malts on their own malt machine.

BACH has his own whimsical likes and dislikes in food. Dave, for instance, loathes butter and can't eat anything cooked in it. How to scramble eggs without some fat was always a worry for Judy until she visited Chicago. Dave had lived at the Blackstone Hotel for several years and bragged unceasingly about their wonderful scrambled eggs, so Judy sought out the Blackstone's chef for an explanation.

It was simple. He merely broke the eggs into a double boiler and stirred them gently over the heat from the boiling water. Judy is now a wow at double-boiler scrambled eggs.

Her stirred-together salads of lettuce and hard-boiled eggs are eaten wholesale by the young set that are invited in for Sunday supper. But just before the salad dressing is add-

ed, Judy carefully dishes out her own plate of salad and, before eating, sprinkles it with some water - salad dressing being one of Judy's "no like" phobia.

Judy and Dave like to eat most of their meals at home, with an occasional request for dinner. When Vaughn Paul was in New York, Deanna Durbin would come over on Sunday, spend the day, and have dinner with Dave and Judy. Sometimes Ann Shirley, Gene Tierney and Oleg Cassini will come in for dinner on Saturday night. But their closest friends are song writer Hal Arlen and his beautiful wife, Andra Tayranda of the stage. The music of Hal, who wrote "Blues In The Night" and Judy's own favorite "Over The Rainbow," has brought a close affiliation between the Arlens and the Roses.

There's lots of good talk about music that results in many thrilling songs pouring out from the music room. Sometimes Dave talks about the background music for the Shirley Temple radio show, which he has been directing (the music, not the drama). It's a once-a-week-at-home for this group that movie audiences would give their eye teeth to hear.

On Thursday nights Dave and Judy have gone over to her married sister's and had dinner with her mother who makes her home there since Judy's marriage. Holidays find the whole Gumm family and Dave's mother at Judy's with turkey and fixings and the strangest combination of all - pie, ice cream and beer, for those who like it. Judy takes milk with her desserts and still climbs into a

Vintage Garland - Photoplay Magazine November 1942

size eleven dress. In fact, her extreme slenderness, following so quickly upon her natural plump roundness, has her studio greatly concerned.

Dave and Judy have a sort of gentleman's agreement about clothes. When Judy first expressed a desire to go shopping with Dave he wisely declared he thought each should select his clothes. "I'll never influence your selections," he said, "and I think it should work both ways." Judy agreed he was right.

A PARTY for the convention of train owners was held this year at the Rose home, a convention that brought West the president of the Southern Pacific Railroad and other big men of industry who donned, in turn, their overalls and asbestos gloves to drive the engine at its top speed of forty miles an hour.

Traces of Judy's "little girl" love of games and decorations have lingered about. Guests would obligingly step around the unfinished games on the floor before the den fireplace. Christmas time has always had a great big little-girl kick for Judy who spends days hanging holly and mistletoe. Of course, at times she has hung the outdoor wreaths with so much enthusiastic energy a nail hole or two remained behind, but at least it was fun doing one's own pounding.

She'll spend hours on her between-picture days working out new table center pieces, a white feather and flower arrangement being her favorite.



Vintage Garland - Photoplay Magazine November 1942



That Dave understands her "little girl" complexes is evidenced by his gifts. He'll come home of an evening not with the usual elaborate boxes of candy, but a huge sack clutched in one hand, a sack that contains every conceivable kind of chocolate candy bar, mounds, rings, buds, and nut clusters. This is Judy's favorite type of candy. Perfume to Judy is something to decorate her dressing table. Jewels, unless they are unusual pieces of inexpensive costume jewelry, interest her not at all. No one has ever heard Judy ex-

claim over an elaborate frock or fur coat. But a peasant blouse, a dirndl skirt or unusual sweater sends her off into reams of descriptive phrases, all favorable

have such a warm appeal for everyone. To Ava Gardner, Mickey's bride, went Judy's own hope chest filled with new linens. Sometimes the four will get together for dinner and games afterwards. Between Judy and Mickey exists a rare and wonderful friendship to which the marriage of each has brought only deeper understanding.

Marriage has also given to Judy the courage to be young, to be herself. With pigtails, bobby socks and gingham skirt, Judy will appear at the studio for her daily stints. In fact,

the only occasion that calls for high heels, hat and gloves is Judy's recording day, the day she sings her songs before the picture begins. "But why dress up to make recordings?" a friend will ask. Even Judy seems puzzled when put right to it, nevertheless the gesture stands.

BEFORE her marriage Judy couldn't wait to grow up, to grow past the Mickey Rooney pictures, to get into sophisticated womanhood. Judy had brown up far beyond those aims. "I hope I can always make pictures with Mickey," she say, "They are such fun to make and

claim over an elaborate frock or fur coat. But a peasant blouse, a dirndl skirt or unusual sweater sends her off into reams of descriptive phrases, all favorable

David and Judy never visit each other during their working hours. The only exception was the day Dave made recording for Victor records. Judy was so impressed at the honor accord Dave, she dressed up in her best and sat entranced during the procedure. Three nights a week, when Judy isn't too fatigued, are given over to movie-going. She and Dave have seen all the good movies as they are shown. For hours at a time Dave and Judy would "borrow" little Judy Sherwood, the three-year-old niece named after her aunt. Little Judy has always occupied a deep and special place in the heart of big Judy.

JUDY GARLAND is an intense, emotional girl who falls deeply and keenly. The blackouts fill her with terror not for her own safety alone but for the suffering and hurts to others that might come. She'll like awake all night in the dark after a raid warning, her heart aching with the dread of it all. She can't bear to drive with anyone who exceeds a twenty-five-mile speed limit. Tense and nervous, she sits on the edge of her seat, miserable and unhappy.

Dave Rose, older in years and experience, is, on the contrary, calm and quiet. Judy needs

Vintage Garland - Photoplay Magazine November 1942

that quietness, that calmness, almost as badly as a thirsty man does water. To make her feel more secure and to provide a place for her friends, Dave has consented to have the outdoor playroom converted into a shelter to be used during the raid warnings. Dave was absent during one blackout and like a child Judy tore out of her own house and down the hill to her sister's home.

The financial arrangement of their home has been worked out perfectly. Dave has taken over the expenses of the home and Judy has bought her own clothes or little gifts. A small bank on the den mantel labeled "Trip Bank" received all the change Dave and Judy collected during the day and when vacation time rolled around the pair had a bank night in their own home with all the change counted up to defray expenses. The "Trip Bank" furnished the cash for the extras on the last trip Judy and Dave made to New York.

A Business agent manages the funds of each, allowing to each only a set sum for weekly expenses. Judy is allotted twenty-five dollars a week. Since she almost always forgets to put any money into her purse it just so much gravy to Judy.

THEIR beloved sport of taking a Sunday drive in Dave's open convertible with Judy's hair flying free had to be given up, not due just to conservation, but because only month or two ago someone stole the car from Sunset Boulevard while Judy and Dave were having dinner.

The "hair flying" meant little to Judy who does her own, even to washing and drying it with her recently purchased secondhand dryer. In the morning when not working, Judy will twist her hair about bobby pins, tie her head up in a scarf and, when evening comes, appear with a beautiful coiffure.

Their two dogs, Judy's miniature poodle, named "Choo-Choo" after the train, and Dave's schnauzer, have adjusted themselves to living in one household by simple expedient of ignoring each other completely. Even when engaged in their faro tie sport of train riding, the two would take elaborate measure to ignore the existence of each other - to the amusement of Dave and Judy.

Judy is sentimental. On her finger is a small plain wedding ring, borrowed from her own mother for the wedding. It is still there - a mark of love from "a family girl" for her husband, her very own private family.

Of all her accomplishments - her brilliant acting, her radio work, her singing - the one that most thrills her husband's heard is Judy's success as a writer. Dave will come home from his radio work to find his wife sitting cross-legged, like a little girl, in the middle of her bed, her copybook on her lap, her left hand scratching out her thoughts on the white pages.

Already she's sold several stories, but it's one lengthly beautiful poem that Dave loves and hopes one day to set to music.

"When people say, 'My, you have much to be thankful for,' I wonder if they think I don't re-



alize I have?" Judy said, between her numbers on the "Me And My Gal" set. "There's never a night before I go to sleep that I don't count my blessings. I have the work I love, the man I wanted to marry, I've had a home I've loved. Even if I have to tie it up for a while, even if Dave has to go away - for a while - I'm still a lucky girl. I think back sometimes to those unhappy days when the kids in our neighborhood snubbed me because I was in show business; how they'd eat my birthday ice cream and cake but wouldn't stay to play; of that little theater right over in Alhambra where the

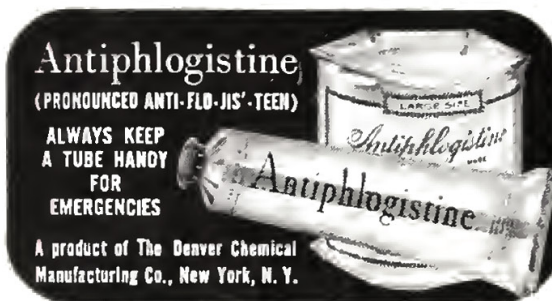


Vintage Garland - Photoplay Magazine November 1942



Why **ANTI-PHLOGISTINE**? Because it's known that moist heat in the form of a poultice is of definite value in relieving these symptoms—cough, tightness of the chest, muscular pain and soreness. And **ANTI-PHLOGISTINE**, a ready-to-use medicated poultice, furnishes this valuable moist heat for many hours — longer than ordinary preparations. It gets heat directly to affected areas without fuss or bother. For best results apply **ANTI-PHLOGISTINE** early!

*As a poultice, applied comfortably hot, **ANTI-PHLOGISTINE** is effective for bruises, muscular aches and sprains. Get **ANTI-PHLOGISTINE** today!*



matinee kids threw their lunches at me when I sang in vaudeville and broke my heart. And then I think of now and I just can't thank God enough...."

Judy was perhaps thinking also of that night when the Gumm family had completed the final preparations for their daring journey from the poverty and heartbreak of Minnesota to the happy, inviting sunshine of California.

The bags were packed, all of the furniture had been disposed of; even the piano with the lemonade rings on the lid was to be left behind. The Gums were on their way.

There remained only a last chance for the Gumm Sisters Trio to sing at the County Fair near by. Very little money, but money just the same - that extra \$15 added to the \$200 that had been accumulating all summer and

all autumn, would make the success of the trip ahead that much more certain.

Burdened with the cares of last-minute preparations, the family slipped up in its eternal vigilance and left the house door unlatched when it went to the Fair.

It was a common ordinary thief who too their savings. At least that was what the police conjectured. The Gums never saw the thief, they only saw their dream turning into Minnesota dust....

Next month, Photoplay-Movie Mirror tells the story of Judy and her father and her mother and her two sisters, a story of Judy's life that will bring you tears and laughter - a story that will live in your heart. Beginning in the December Photoplay-Movie Mirror.



Judy's Crossword

BACKLOT LOCATIONS

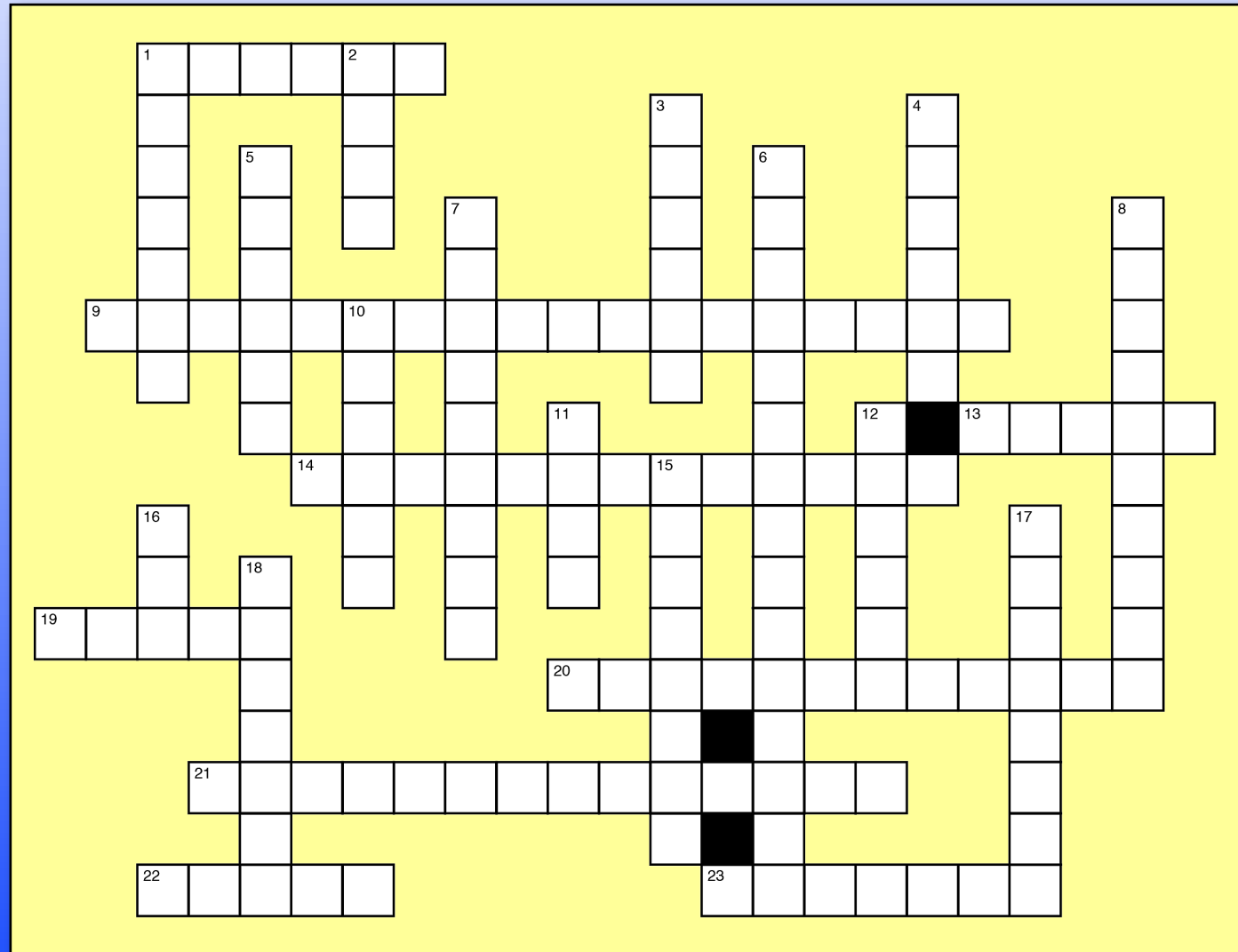
Each issue of "Garlands for Judy" features a crossword puzzle.
Each puzzle will also have an interactive online counterpart
(see link below) for easier playing. Enjoy!

Across

1. Judy's "Bloopface" was shot on _____ Street
9. This street was built for one film, then destroyed
(three words)
13. "On the avenue, _____ avenue."
14. The Smiths lived on the _____
19. This stone is colored _____
20. Shakespeare's lovers loved here (2 words)
21. Winston's distant relative? (2 words)
22. _____ Town Street
23. State that Lily Mars hails from

Down

1. Grand _____ Station
2. _____ Grove
3. _____ Keaton
4. Grandmother _____ might have
been related to Don
5. "Some fellers like to _____ through the tulips"
6. Liza's debut spot (2 words)
7. Tootie killed the _____
8. Judy and Van Johnson meet at the _____
10. "The _____ back east are mighty swell"
11. "Time, _____, and trolley wait for no man"
12. Life _____ for Andy Hardy
15. Susan Bradley moved here
16. _____ the Lion
17. Em's home
18. Lily's home state



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



Judy's Word Search

BACKLOT LOCATIONS

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

Eucy Grove
 Drummond Road
 Fifth Avenue
 Eastside Street
 Cullem Street
 Carvel
 Grand Central Station
 Western Street
 Brownstone Street
 Courthouse
 Southern Mansion
 Park Avenue
 Wimpole Street
 Riverside
 Clifton Junction
 Small Town Square
 Depot
 Verona Square
 St Louis Street
 Waterloo Bridge
 Kensington Avenue
 Sandrock

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

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



Acknowledgments

My sincere thanks to everyone who's support for *Garlands for Judy* has helped make it a great success. A huge thanks to our contributors for this edition: **Meg Myers, Dewey Mee, Lawrence Schulman, Randy Henderson, Les Pack, Mike Zaroff**. Of course, this webzine would never have happened were it not for all the hard work and perseverance of the original magazine's editor, the late **Scott Schechter**.

Thanks go out to everyone on Facebook, Twitter, and the other social networking sites who support *The Judy Room* site and the *Judy Garland News & Events* blog. As of this webzine's publication date, **our Facebook page just passed the thirteen-thousand-likes milestone**. Thank you!

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. 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:

[The Judy Room](#)

[The Judy Garland Online Discography](#)

[Judy Garland News & Events](#)

[The Judy Room on Facebook](#)

[The Judy Room on Twitter](#)

[Curiosity Corner](#)



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



Here is **Meg Meyers'** original painting used for the cover. Thank you Meg for providing this wonderful artwork!

