GARLANDS FOR JUDY

Volume Two
Issue 2
December 2013

By the Fans, For the Fans



Artwork by Meg Myers

The Private Life of Judy Garland

Rose

Judy's "#1 Fan"

Moments of Magic

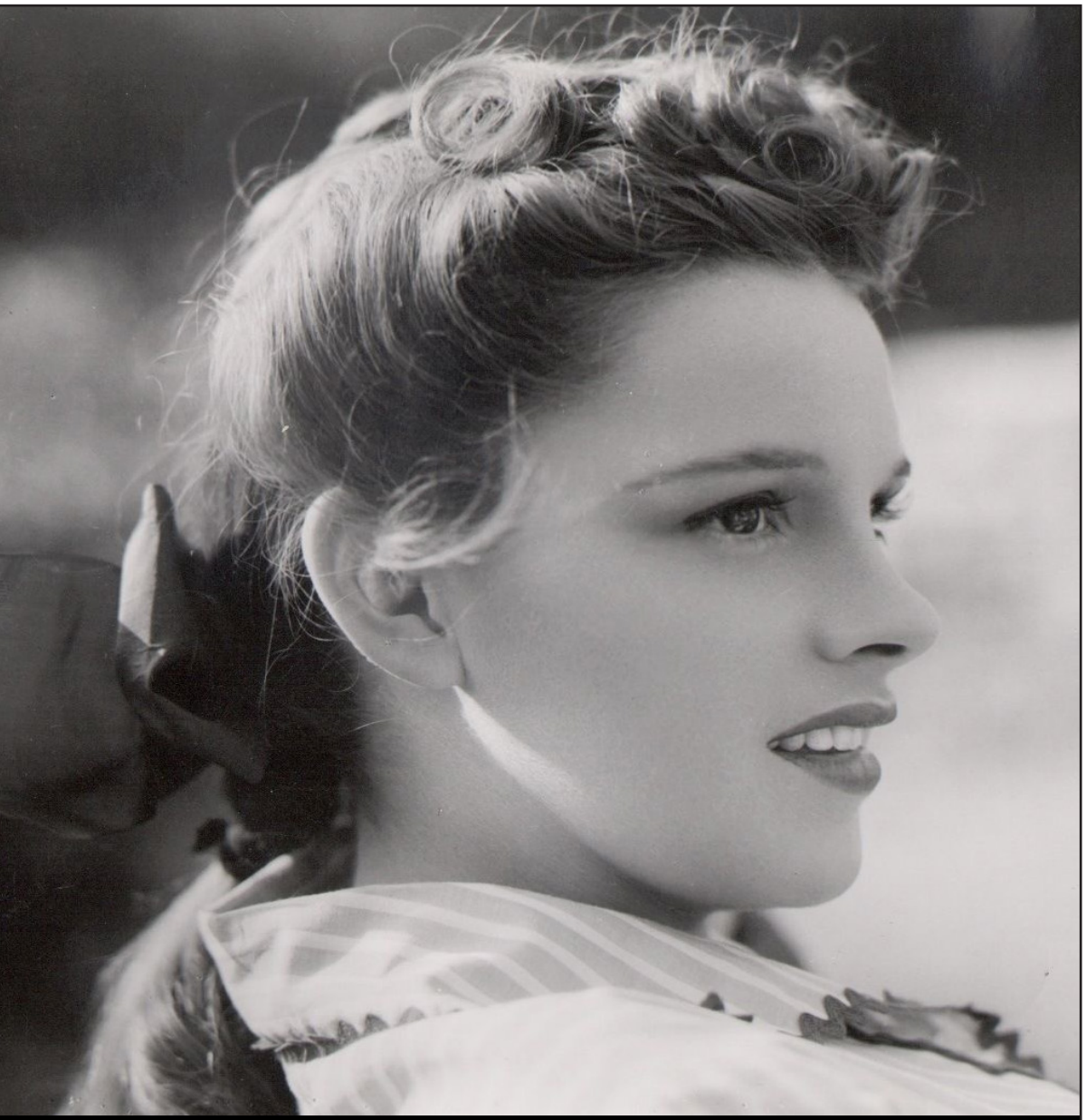
Judy on the Backlot

The Pirate

The Judy Garland Christmas Album

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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

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MGM promotional portrait taken November 9, 1948

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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**!

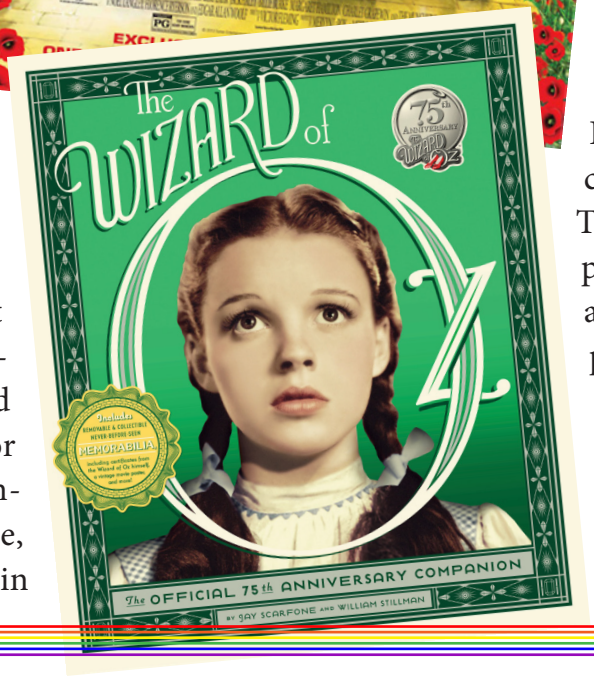
Scott Brogan
Publisher/Editor



Image provided by Les Pack

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

All images courtesy of 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."



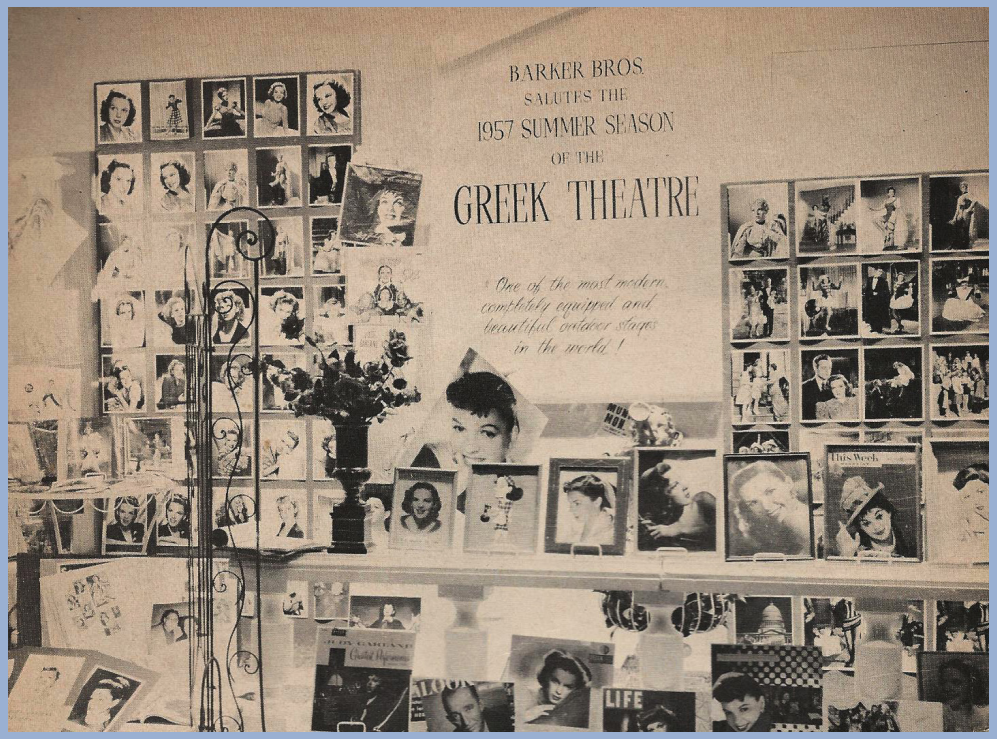
Moving to Long Beach, California for work at the decidedly non-glamorous Van Camp Sea Food Company, Wayne continued to attend her movie premieres and speak to her occasionally, build his collection of photos and records, and establish a regular correspondence with MGM's publicity department. By the late 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.

Image: Snapshot of Wayne with Jean Harlow on Hollywood Blvd in 1936.

continued

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

Image: Parker Brothers display of some of Wayne's collection in 1957

continued

Wayne Martin - Judy's Number One Fan

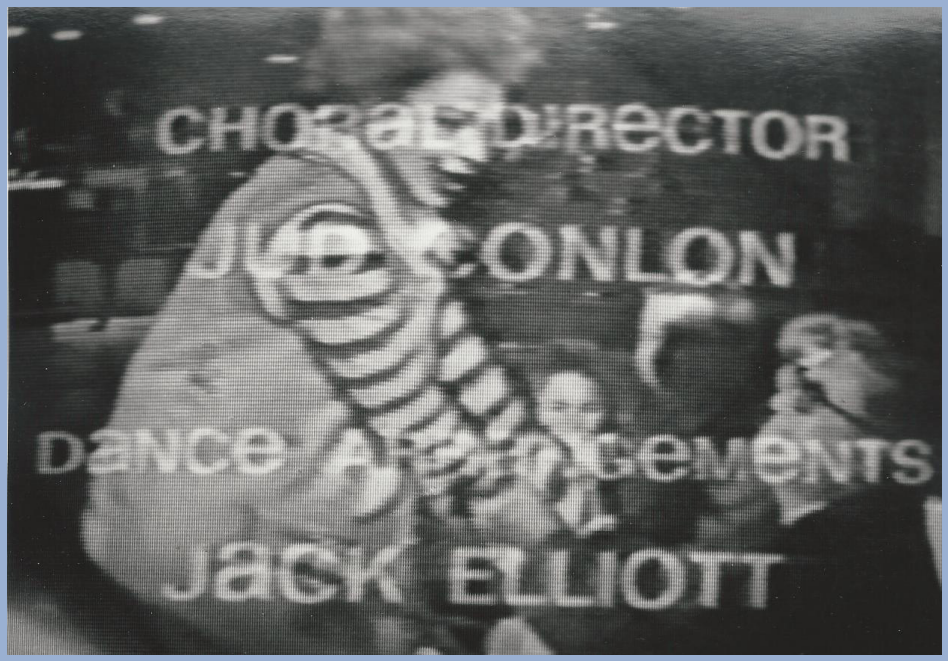
By Randy Henderson

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.



Images: Wayne with Judy in 1953; with former English JG Club president Gwen Potter in 1973

continued

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.

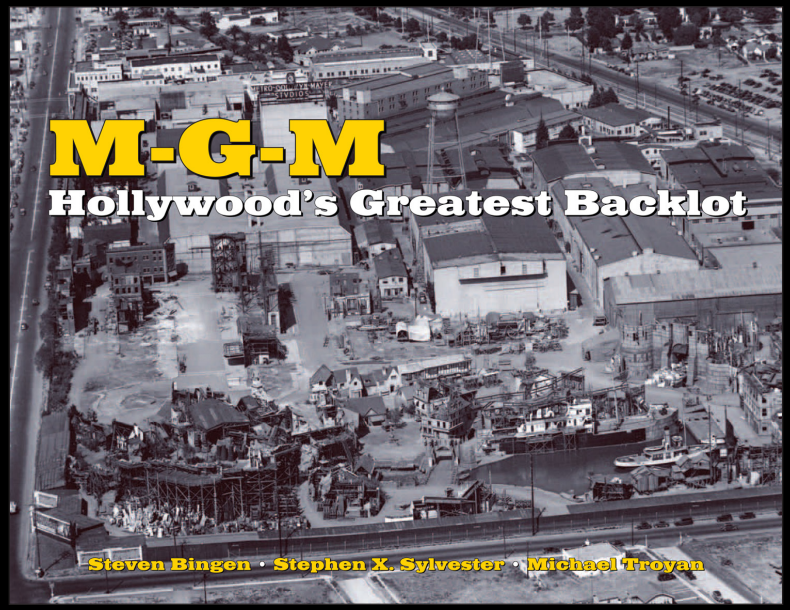
Kind but cranky, wise but childlike, savvy but ridiculous, Wayne was a complete contradiction in terms. His memory lives in those occasional print references, the phone conversations which, rightly or wrongly, will probably be around forever, and the occasional Garland item people can still encounter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



Image: Judy and Wayne at a Coconut Grove party in 1958.

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!

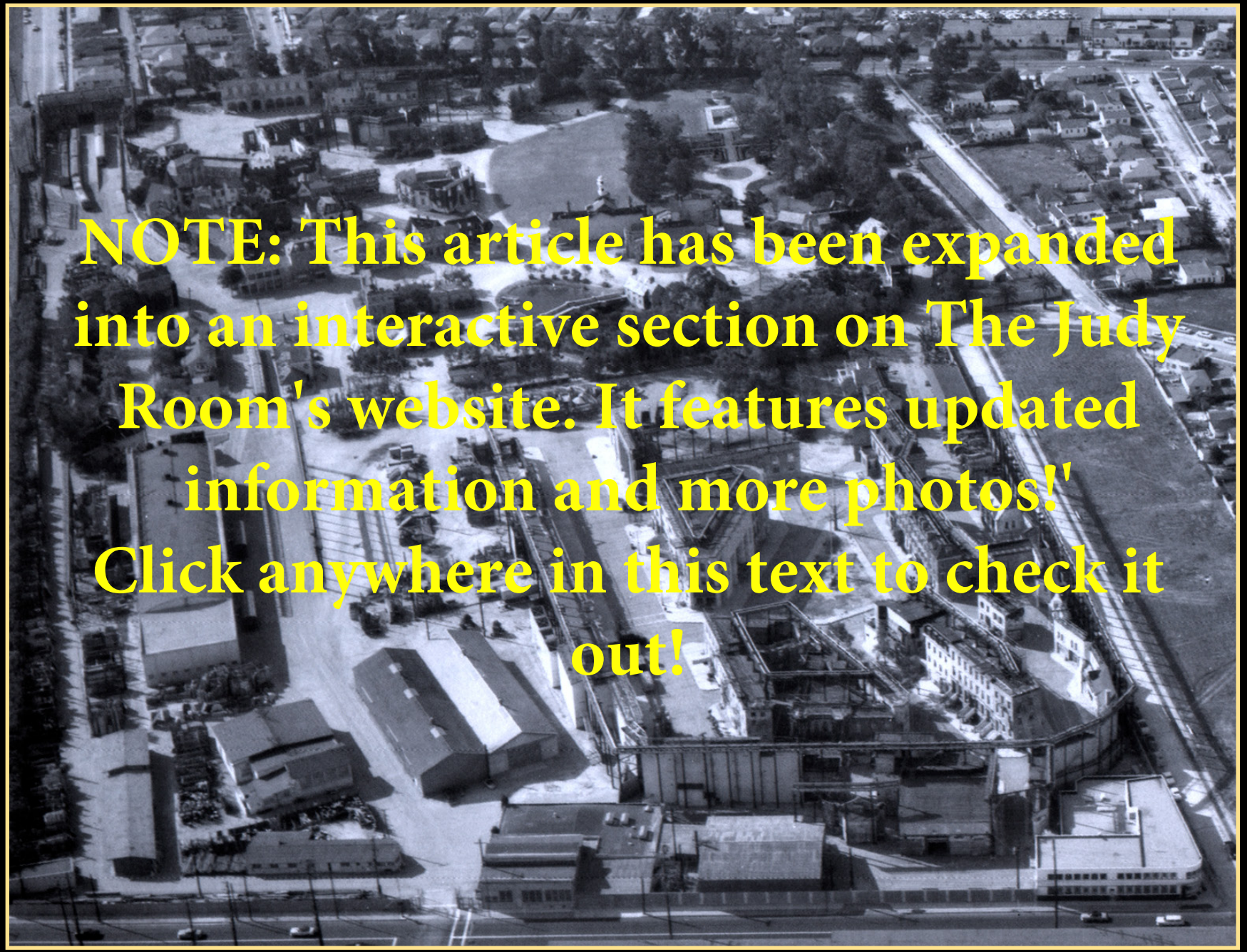
A big thanks to book's authors Steven Bingon, Stephen X. Sylvester, and Michael Troyan for their amazing work.



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.

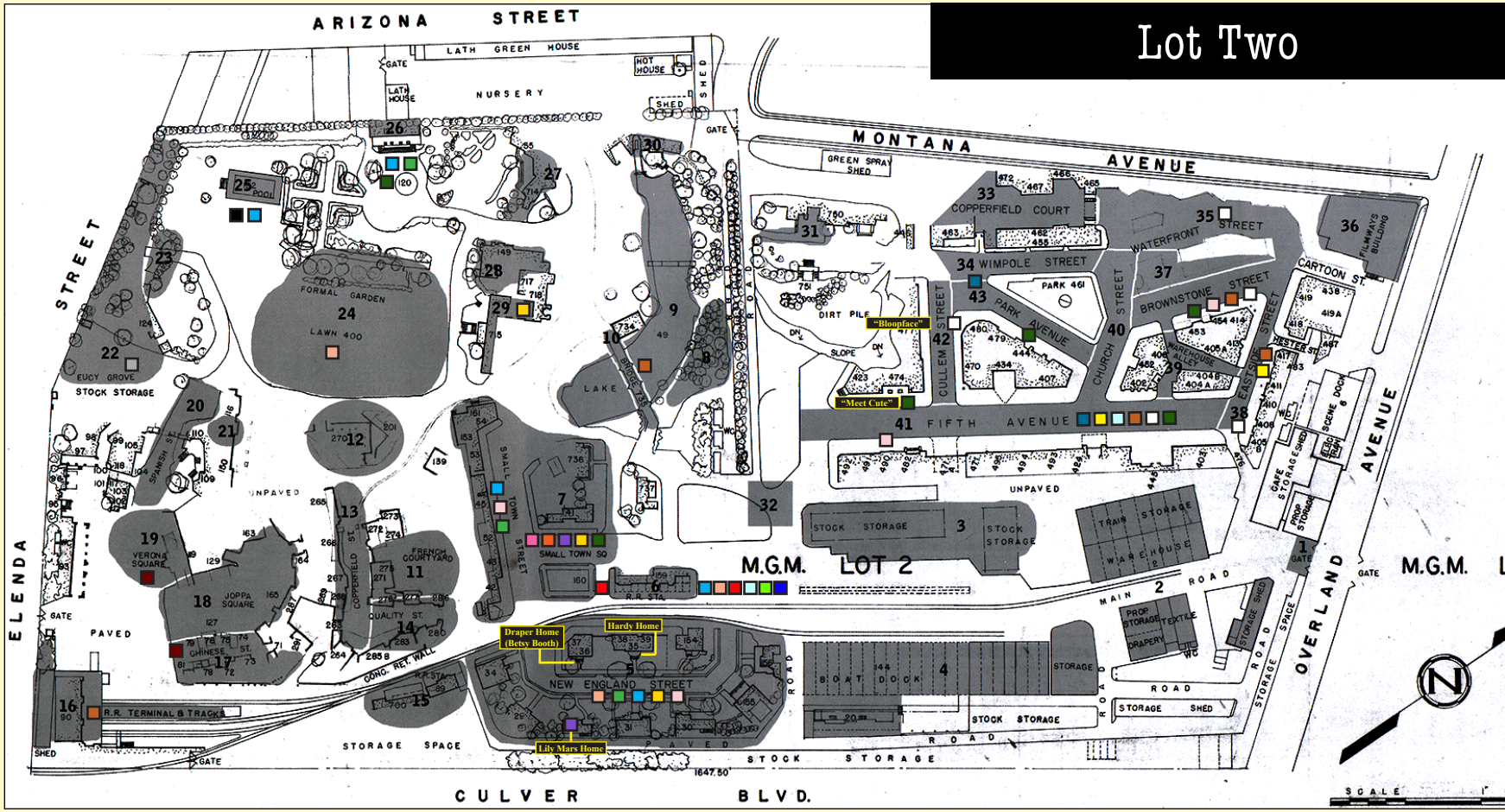
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JUDY ON THE BACKLOT - Lot 2



Lot 2 in the 1950s. Photo courtesy of "M-G-M - Hollywood's Greatest Backlot"

Lot Two



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

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

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

JUDY ON THE BACKLOT

Lot 2

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.

New England/Andy Hardy Street





JUDY ON THE BACKLOT

New England/Andy Hardy Street

Lot 2



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).



Image at far right courtesy of "M-G-M - Hollywood's Greatest Backlot"

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continued

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





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continued

JUDY ON THE BACKLOT

Lot 2

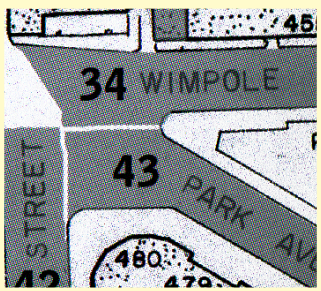
New York Streets/Park Avenue



Little 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.







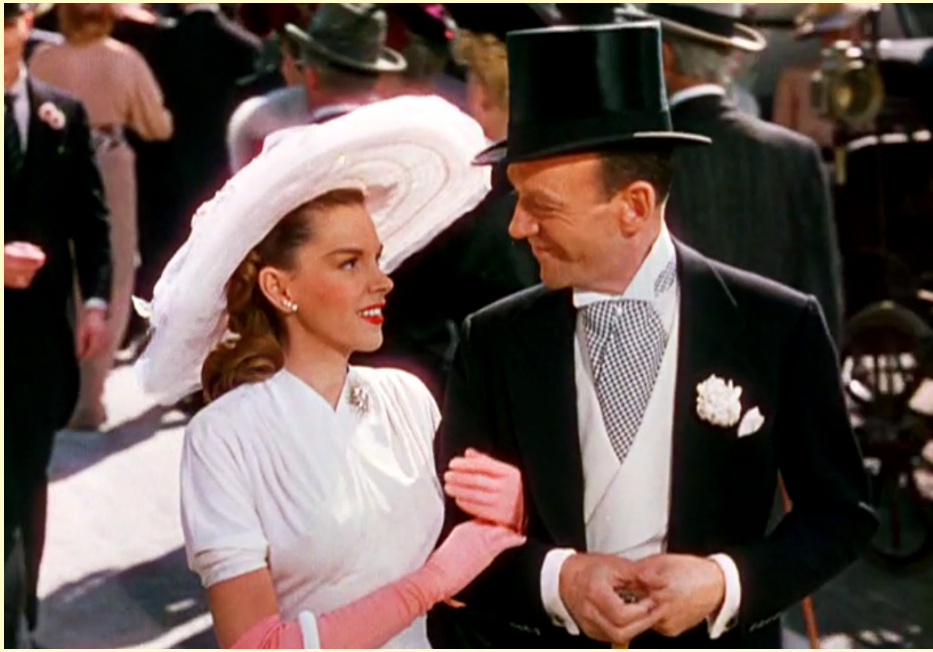
JUDY ON THE BACKLOT
Lot 2

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.

New York Streets/Fifth Avenue





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

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.



New York Streets/Brownstone Street

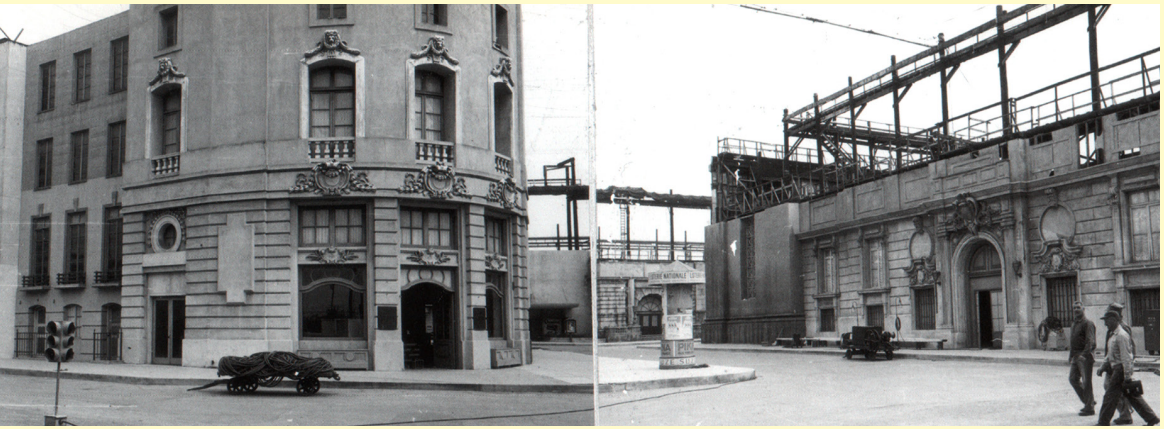




JUDY ON THE BACKLOT

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).

Buy from amazon.com
continued

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

New York Streets/Eastside Street

Lot 2

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

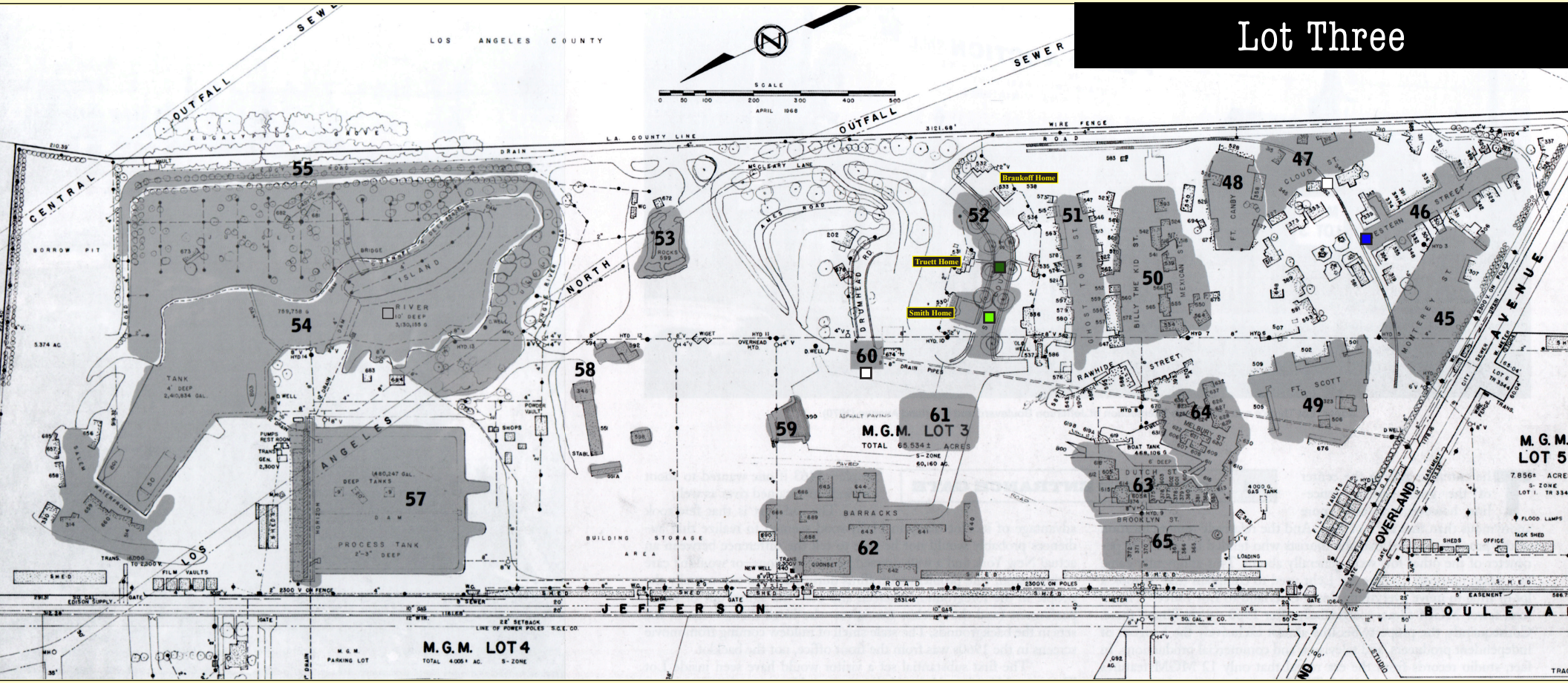


Lot 3 in 1961. Photo courtesy of "M-G-M Hollywood's Greatest Backlot"

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continued

Lot Three



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

Perhaps the most famous of all of the backlot sets used in a Judy Garland film, the "St. Louis Street" was built specifically for Judy's triumph *Meet Me In St. Louis* (1944). Director Vincente Minnelli insisted on building the street despite the objections of the studio's preeminent set designer Cedric Gibbons who felt that the "New England/Andy Hardy" street could be dressed up.

The new "St. Louis Street" not only added immensely to the success of *Meet Me In St. Louis*, but it became one of the most versatile outdoor standing sets on all the studio's backlots. It served as part of a few scenes in *In The Good Old Summertime* (1949), albeit scenes that did not include Judy. In fact, the only time Judy was filmed on this gorgeous set was for *Meet Me In St Louis*.

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).

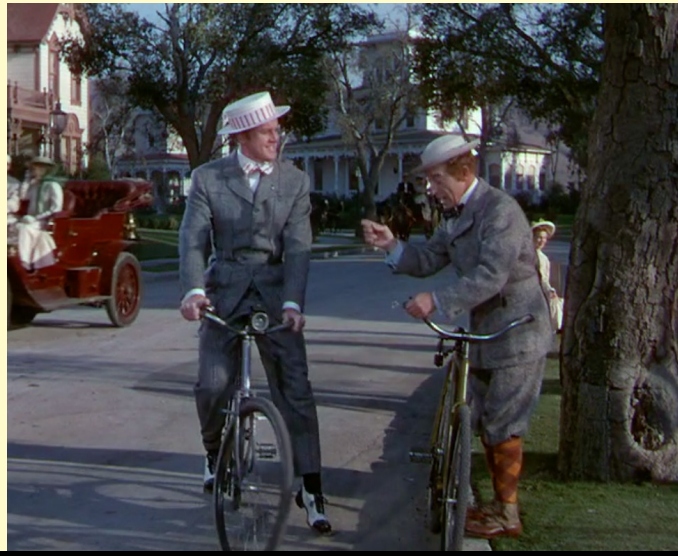
For *In The Good Old Summertime*, it was used for the brief meeting of Van Johnson and Buster Keaton (bottom middle and right). Judy was not in this scene. The final scene featuring Liza Minnelli's film debut was shot on Lot 2 (see page 42).

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

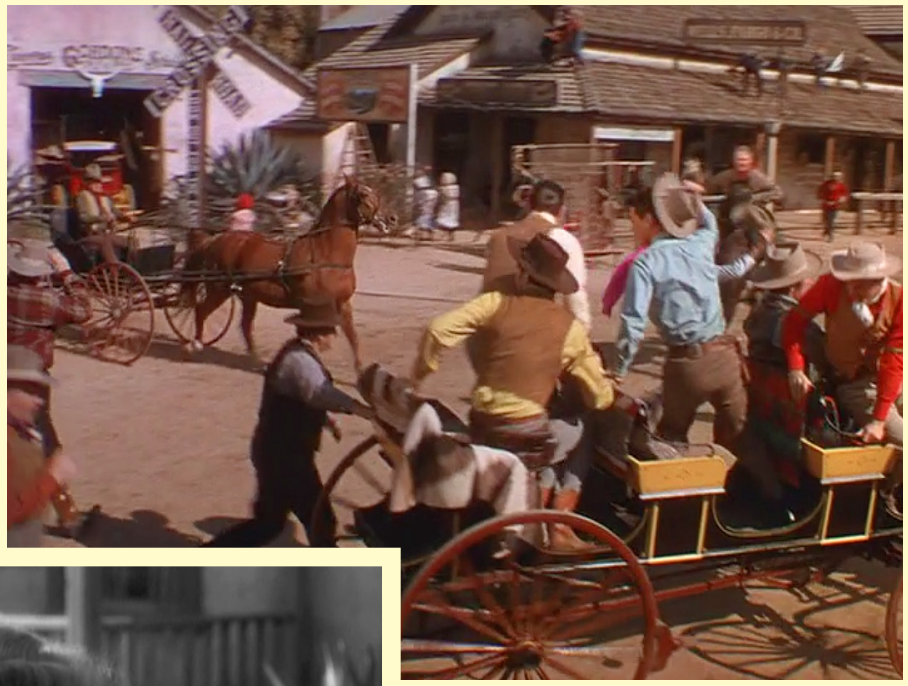


JUDY ON THE BACKLOT

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).

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continued

JUDY ON THE BACKLOT

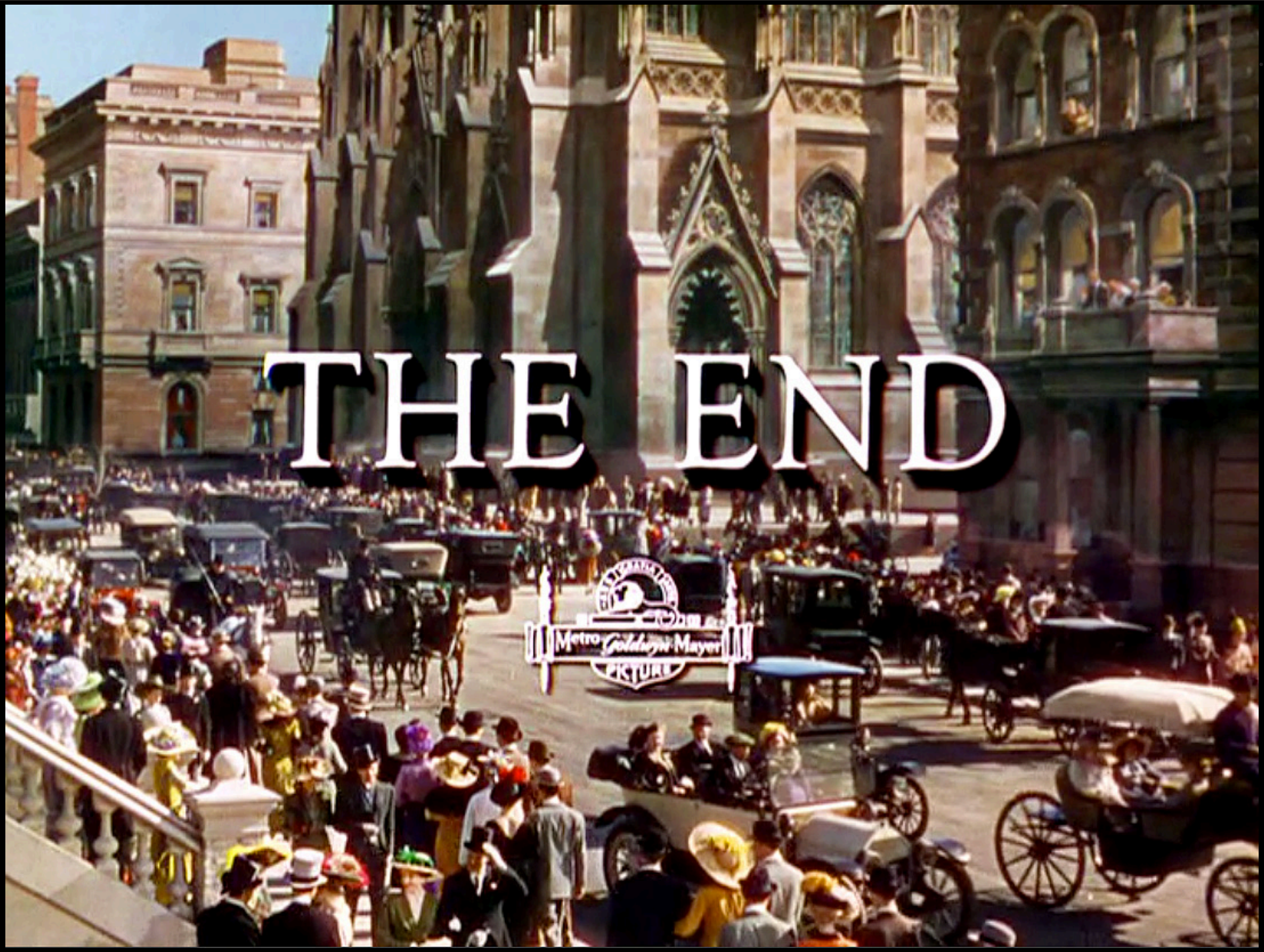
Lot 3



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 END
Metro Goldwyn Mayer


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, regretfully 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!"

Images: Judy & Gene Kelly in a promotional shot; Judy and producer Arthur Freed on the set.

continued

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.

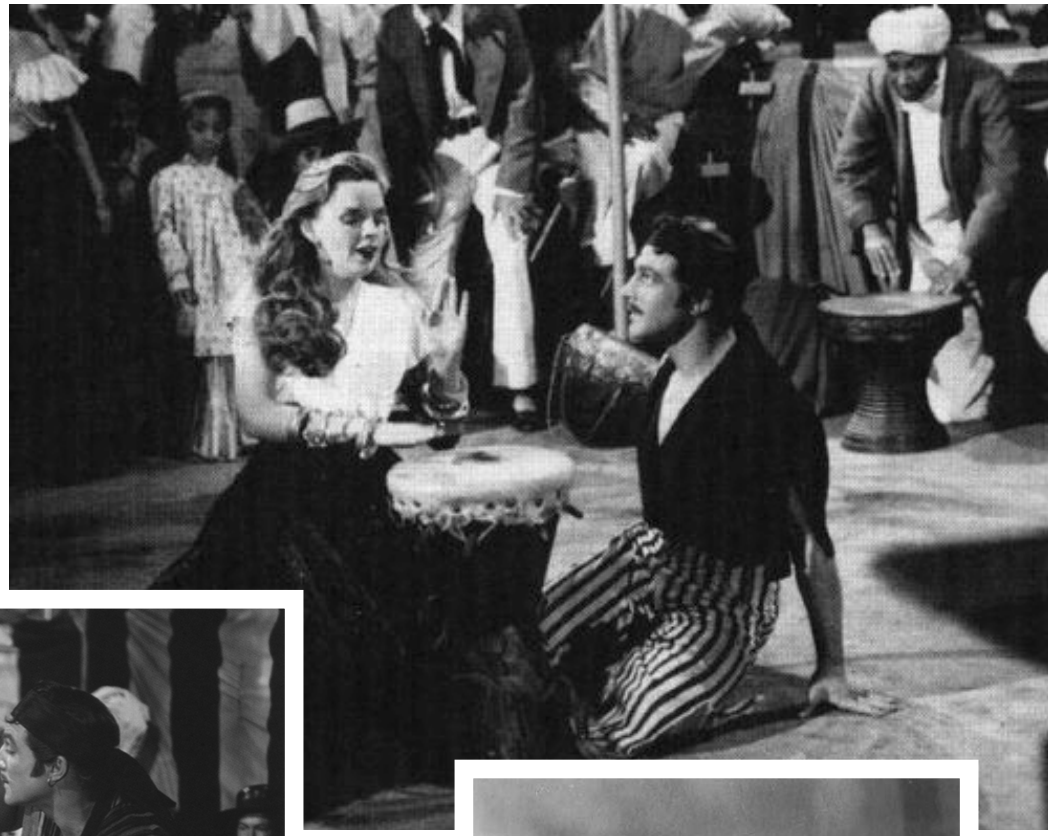
Images: Gene shows off his athleticism; In a previous scene, Judy frets.

continued

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.



Images: Judy & Gene Kelly get hot in the deleted "Voodoo" number; "Voodoo" costume test.

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



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

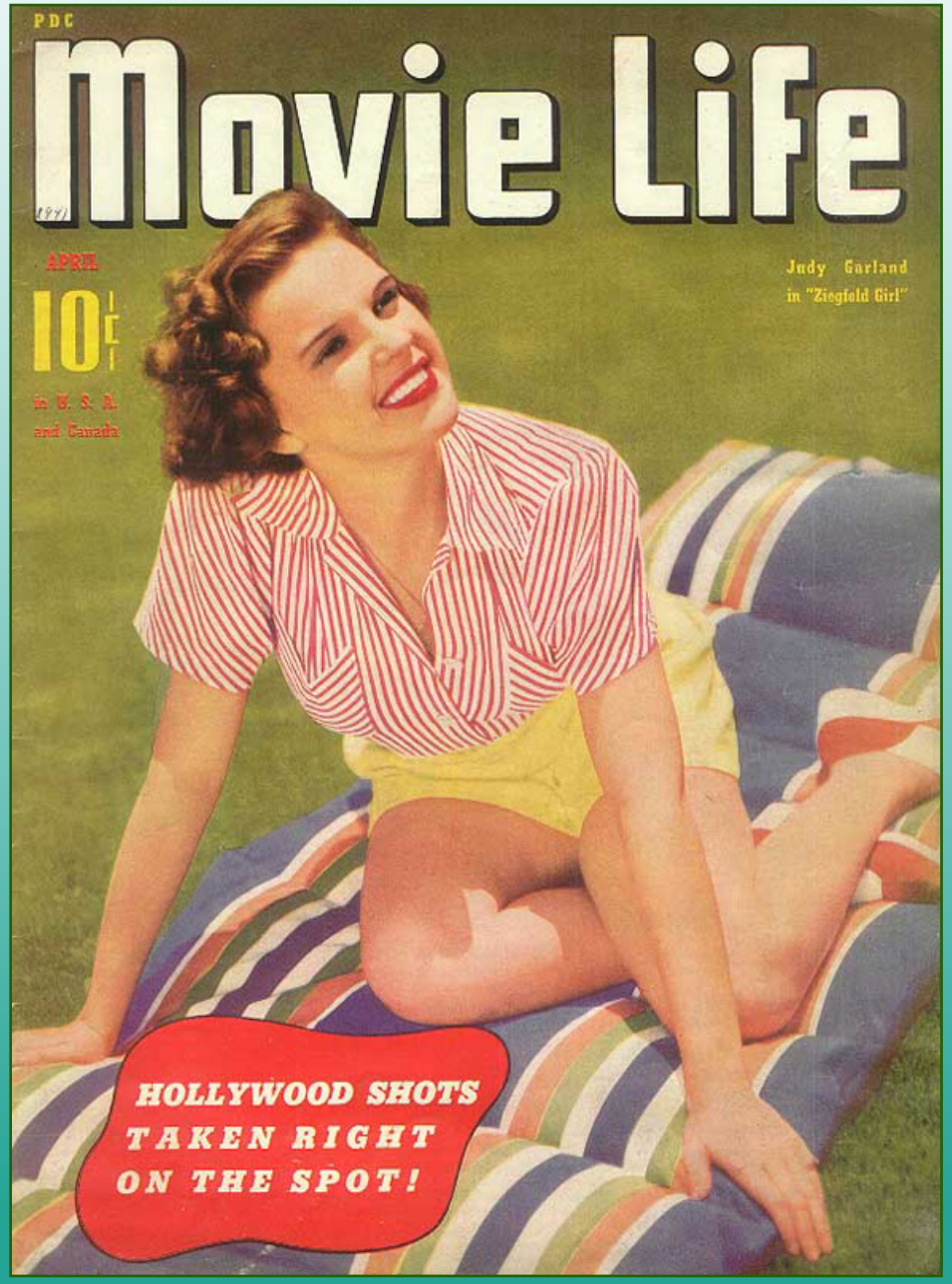
Not all of the pre-recordings survive for both *Ziegfeld Girl* and *Presenting Lily Mars*, but luckily most do. This gives us the chance to flesh out the missing tracks by using a variety of sources including the soundtracks to the films themselves and radio promotional records. Due to the fact that 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)





Images: Cover of "Movie Life" magazine, April 1941; Judy sings "Minnie From Trinidad" and "I'm Always Chasing Rainbows"

Ziegfeld Girl - Presenting Lily Mars

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



GLAMOUR is just a laugh to Judy, studying a new song between scenes. In her biggest role to date Judy's the winnah over other *Ziegfeld Girls*.

YARDSTICK of beauty is applied to Georgia Carroll and she's not found wanting, so is picked for one of twelve *Ziegfeld Girl* showgirls.

LOVE scenes with Hedy Lamarr are Tony Martin's lot in *Ziegfeld Girl* role, that of a *Follies* singing star who has the gals fighting for his love.

RUMORS persist that what keeps Jimmy Stewart busy off the lot is headin' for a weddin' with Hedy Lamarr, pic's vamp. *Smilin' Thru* with J. MacDonald is next.

MODEL beauty, Madeline Martin, 5' 6", one of the front-line *Ziegfeld Girl* showgirls, has her perfect figure traced by an artist at Metro lot.

GLORIFYING GLAMOUR

Hedy Lamarr, Judy Garland and Lana Turner Lead Gorgeous Galaxy of Gals in Musical Spectacle "Ziegfeld Girl"

CRAZY carryings on by Lana Turner and Jimmie Stewart, who play the lovers separated when glitter of being a showgirl turns Lana's head.

FABULOUS lives of the beauties who made the words *Ziegfeld Girl* synonomous two decades ago with what we now call glamour are depicted in a lavish drama with music being made by M-G-M. It's an authentic backstage story of joys and sorrows beauty brought girls who graced the *Follies*. Judy gets glamour for her role of a vaudeville performer who leaves act with her dad, Charles Winninger, for the glory of being a *Ziegfeld Girl*, and makes good. Temptations of one kind or another cut short careers of Hedy and Lana, but Judy goes on to become a great star of the *Follies*.

Page 18

Page 19

Image: Two-page spread from "Movie Life" magazine, April 1941

continued

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)



Image: Jackie Cooper & Judy

continued

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)

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

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)
(Judy Garland)
(2:30)

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



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 Version)
(Judy Garland & The MGM Studio Chorus)
(5:42)

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

Ziegfeld Girl - Presenting Lily Mars

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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)

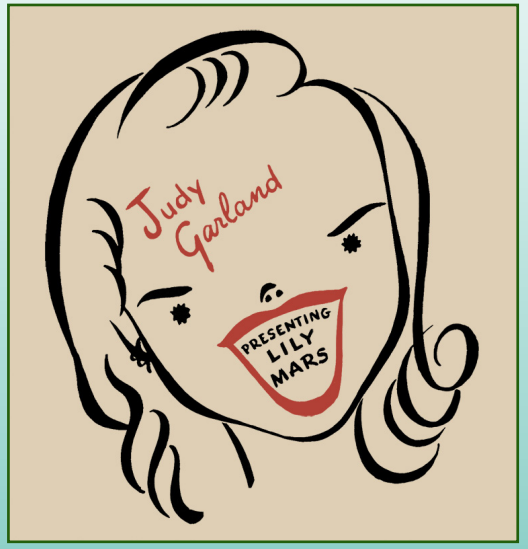
A Russian Rhapsody
(Marta Eggerth)
(4:18)

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)

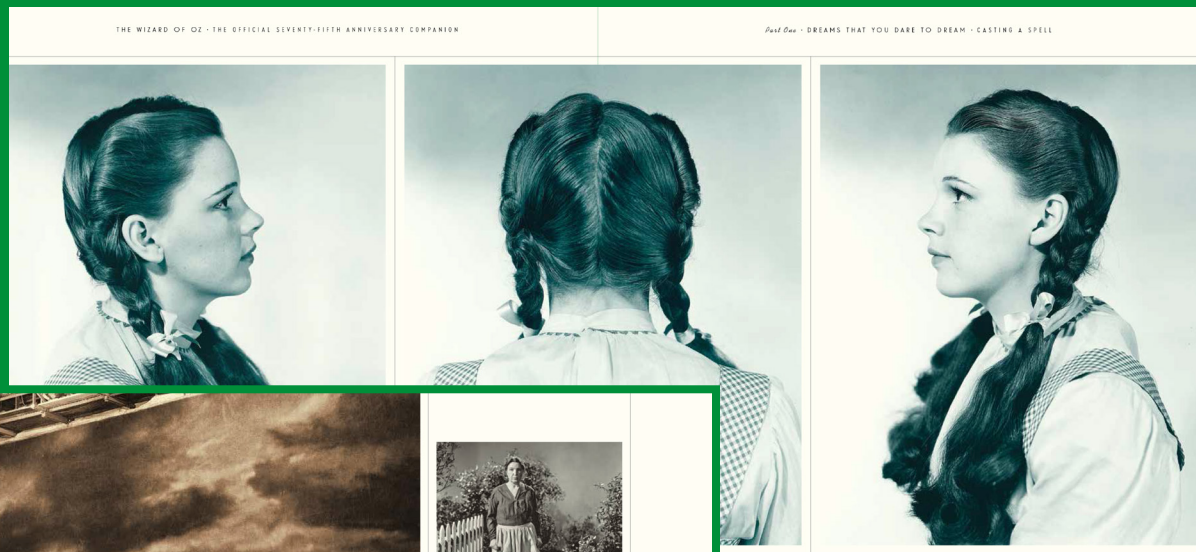
Finale (Complete Version) *
(Judy Garland, Charles Walters & The MGM Studio Chorus)
(9:16)



Image: Screenshot

The Official 75th Anniversary Companion - The Perfect Gift!

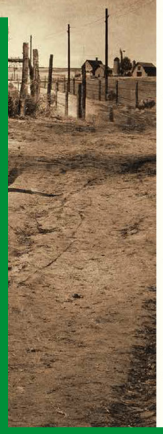














By her own accounting, Garland would drop twelve pounds while making *The Wizard of Oz*, though—in the same breath—she maintained that its production was "the most pleasant time I've ever spent."

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" activ-

Koshay's work on *Ba*
1939—Koshay's "duties
to be opening a Hollywo
ing tabs on Garland's e
to M-G-M publicist Bett
Garland's senior.

Thankfully, Garlan
restored to a more realis

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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.

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.

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continued

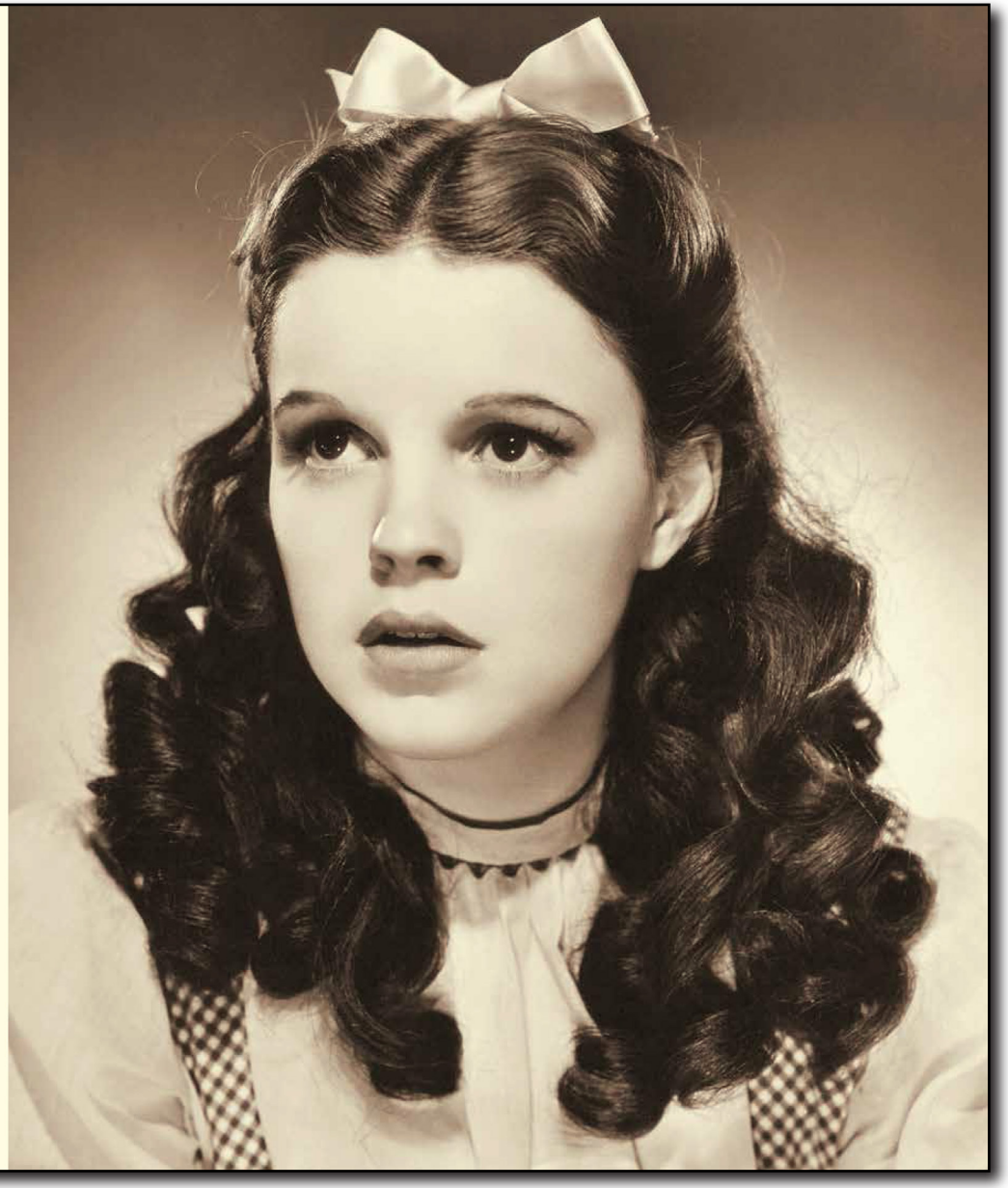
Judy's Oz

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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.



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Judy's Oz

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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

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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 too 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.

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THE EMERALD CITY

L. FRANK BAUM'S MAGNIFICENT Emerald City was most likely inspired by the author's visit to the Imperial White City, the core 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 mecca. To those unaccustomed to electricity, it was an extraordinary sight to behold.

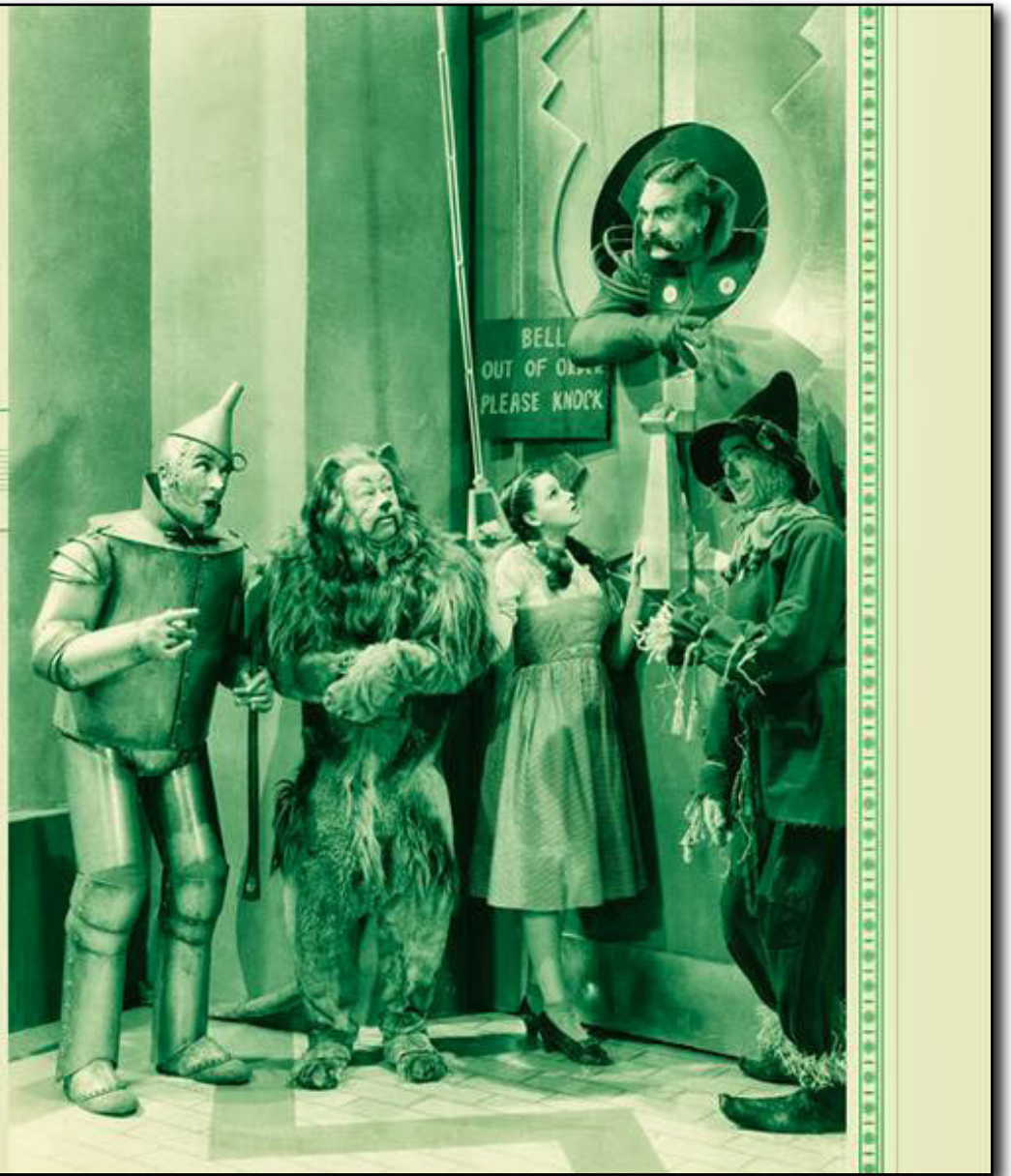


Baum's Emerald City was not totally monochromatic throughout; before being admitted through its gates, Dorothy and her companions are obliged to put on spectacles with green lenses that cause everything to appear tinted to their eyes. (One can imagine the dazzling effect if Chicago's White City were 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 guardian of the gates (opposite) and the Emerald City coachman (right) were two of five disguises Jack Dawn envisioned for Frank Morgan, who also portrayed the Wizard of Oz. The coachman was a design entirely of Dawn's creation, with no references to the Wizardful *Wizard of Oz* book.

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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 on 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.

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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;
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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.

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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 Judy Garland Rose

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

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 someone 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."

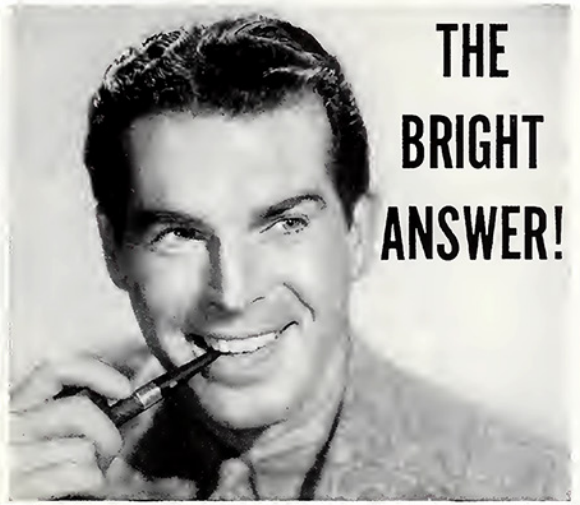
When Judy and Dave set out on their search for a home, they considered first a place for the train. Sometimes the house was ideal, but the grounds were too small for the Honeymoon Express. Real-estate agents, quick to adjust themselves to Hollywood's demands, began telephoning, "I have a wonderful plaice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

The house that Judy and Dave finally found, they bough for its comfort, beauty and for the grounds large enough for the Express to take the bends at forty miles an hours. After a ear 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.

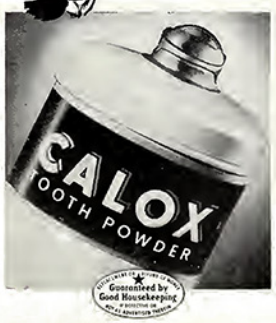
Judy says, "I won't give life or dignity to any such reports by denying them," and goes back to practicing her sales. Her music teacher is ex-acting. She must know her lessons or get her fingers thoroughly kissed between chords. Her teacher, of course, being her musician husband who is teaching his wife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

MR. MacMURRAY KNOWS



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 it 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 from 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-from 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 and 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 heave, 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



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 added, 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.



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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 exclaim 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

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 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.

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

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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 o 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 realize 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



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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 Gumms 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 Gumms 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

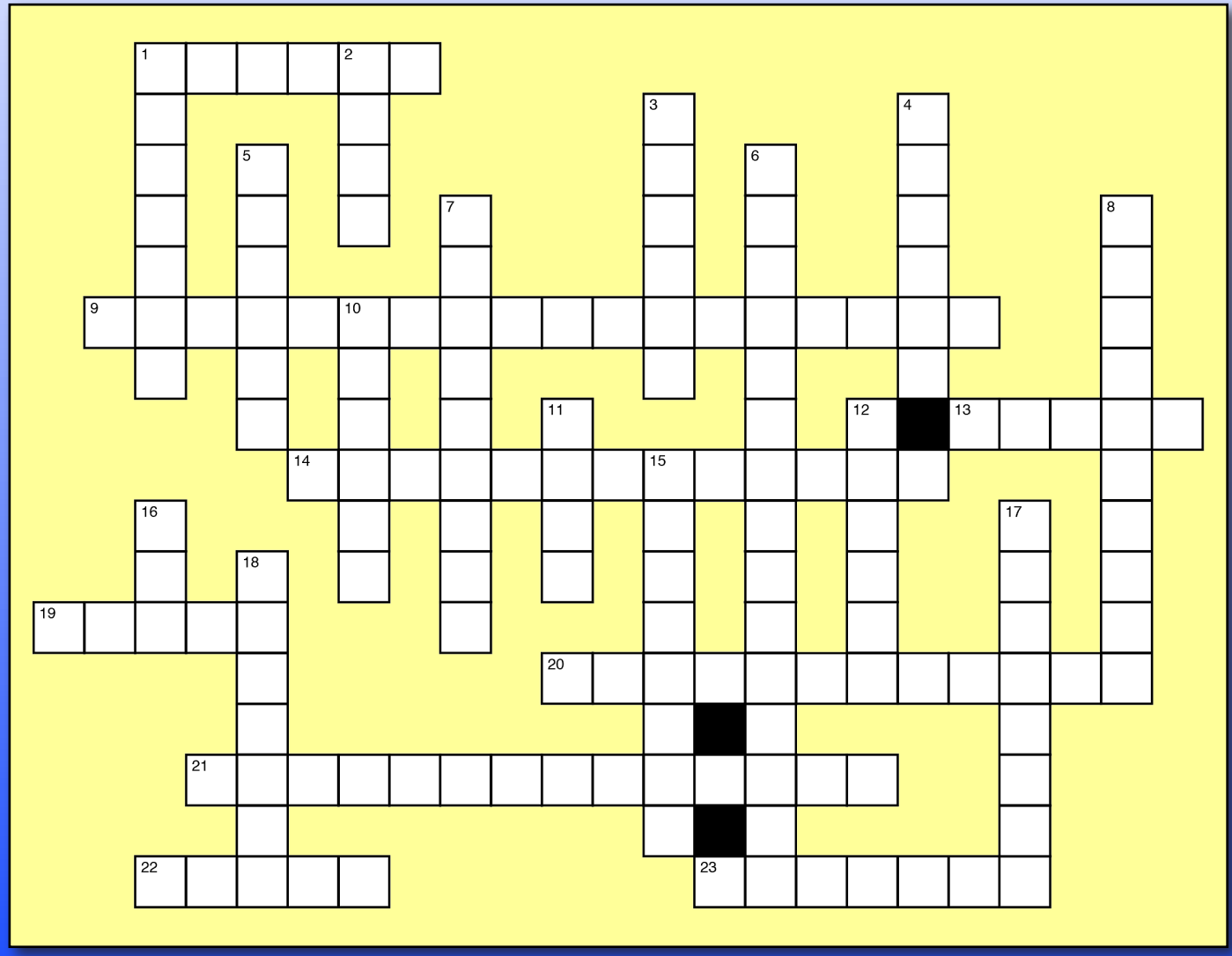
Each issue of "Garlands for Judy" features a crossword puzzle. Each puzzle will also have an interactive online counterpart (see link below) for easier playing. Enjoy!

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
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The Judy Room on Facebook
The Judy Room on Twitter
Curiozity Corner

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



Colorized version of 1950 MGM portrait provided by Les Pack

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

